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ANNIVERSARY NUMBER

# KERAMIC STUDIO

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KEEP THE FIRE ALIVE

## CONTRIBUTORS

- MISS MABEL C. DIBBLE   ✽   ✽   ✽   ✽
- MISS MIRA BURR EDSON   ✽   ✽   ✽   ✽
- MRS. A. FRAZEE   ✽   ✽   ✽   ✽   ✽
- MRS. MAUD BRIGGS KNOWLTON   ✽
- MRS. ANNA B. LEONARD   ✽   ✽   ✽   ✽
- MISS ELIZABETH MASON   ✽   ✽   ✽
- MR. A. G. MARSHALL   ✽   ✽   ✽   ✽   ✽
- MRS. RHODA HOLMES NICHOLLS   ✽
- MISS MARY CHASE PERRY   ✽   ✽   ✽
- MRS. ADELAIDE ALSOP-ROBINEAU   ✽
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A MONTHLY:  
MAGAZINE:

FOR: THE:

# DESIGNER: POTTER: DECORATOR: FIRER:

171194



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Miss E. E. Page . . .

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# KERAMIC STUDIO

Vol. II, No. 1

NEW YORK AND SYRACUSE

May 1900

**C**OMMENCING with this number we begin our second year, and now that our success is assured we feel that the coming year will be even more valuable to our readers. We have promises of contributions from the best artists, both in designs and articles, and we will keep our subscribers constantly informed about all that is interesting in the ceramic world.

One of our editors, Mrs. Leonard, goes abroad this month to study the porcelains at the South Kensington and British Museums and to visit the important potteries, and then on to the Paris Exposition, where a close study of ceramics will be followed by accounts in our magazine.

We would advise all those intending to renew their subscriptions to do so at an early date, to avoid confusion if there should be any change of addresses. Those who are going away for the summer must leave implicit instructions with their postmasters about the magazine, or we cannot be responsible. Another reason why one should renew the subscriptions early is, that the numbers are soon out of print and to lose one number breaks the chain of instruction.

WE hope that our subscribers read carefully the article in April number on the "Sevres School of Application" to see the thorough drilling and training that is required to make a finished artist potter; and that our teachers will have more system and method of imparting the knowledge of design and technique, and what is really applicable to porcelain.

It is much easier to pick up a jar or vase and paint some flower running wildly about it, blend in a few colors in the background than it is to plan a design for it—a design that will emphasize the potters lines, a design where the colors are harmonious and well balanced, a design that is absolutely appropriate.

For some time several artists have had under contemplation a School of Ceramic Art, somewhat after the plan of the School of Application of Sevres, but as it will take a great deal of capital and hard work, some little hesitation is felt at undertaking so responsible an enterprise.

The idea is to teach the potter's and decorator's art from the modelling of the clay to the finished decoration, with all the details of the making of glazes, bodies and colors, together with the study of designing both of form and decoration.

There would be a regular course of study from which one could be graduated and which would at once give the graduate position in the art world.

The tuition would be from ten to forty dollars a month according to the department; the course about five years. This would include daily use of the studios and continual over looking and criticism. Those not desiring to take the entire course could enter any class by paying a slight advance on the price of tuition.

This is the only way in which we can expect to turn out

artists in the ceramic world who could hope to place their work on a level with the highest artistic work in other departments of art. The best instruction and teachers America can afford would be employed, exhibitions given from time to time under the best art auspices, in the course of time, a sales room established for work considered artistically worth offering to connoisseurs, and everything possible done to encourage the growth of the potter's and decorator's art in America.

Further details will be given as the plan advances. In order to know how such a plan would meet the support of ceramic workers at large we ask as many of our subscribers as are interested, *to let us hear from them at their earliest opportunity*, as the school would be started in the Fall, if at all, and there are many necessary preparations. It is intended to make this a *National School of Ceramic Art*.

So many have written us in regard to a portfolio for the Ceramic studio that we are glad to announce that they will find elsewhere in the magazine an advertisement of one which we hope will prove satisfactory in every respect.

WE are delighted to announce to students and to those interested in ceramics, that Mr. Charles Volkmar, the artist potter, will soon have a perfectly equipped studio for teaching modelling and underglaze. This opens another avenue to students wishing to test their originality. The Ceramic Studio heartily endorses the plan, and believes this is the foundation for distinctively American work.

One of the most valuable as well as interesting collections of porcelains this season, comprising very rare specimens of Chinese and Japanese ceramic art, belonging to Mr. Oastler, was on exhibition at the American Art Galleries in April. It is a great privilege for students to see these beautiful objects, and after studying historic ornament as applicable to porcelain, one judges with intelligence and sees new beauty in them, whereas before they appeared merely interesting, but not as something fully appreciated.

Mr. Van der Leeden's article which we expected to publish, did not reach us on time, and will be given in next number. Our pyrography department is consequently short this month, but we call the attention of wood burners to our Renaissance designs in Historic Ornament, which will be of valuable assistance to them.

## LUSTRE

VIOLET.

Very pretty and useful color; care must be taken with it to avoid dust. Sometimes it fires quite pinkish. It makes an effective combination with yellow or either green washed over it.





VASES—FROM "ART ET DÉCORATION"

### ROYAL COPENHAGEN WARE



FOR the past few years the porcelain of the Royal Manufactory at Copenhagen has aroused an attention in the world at large, such as is rarely bestowed to the art products of a small country. It undoubtedly holds to-day the foremost rank in modern keram-

ics, and owes its extraordinary vogue not only to its original decoration and the charm of its delicate blues and greys, but also to the marvelous purity of the porcelain itself.

The Manufactory, which was founded in 1772, had a somewhat chequered career, and did not produce anything very remarkable, except the wonder service, known as the Flora Danica, a set of 1,000 pieces decorated with specimens of the whole Danish flora. Eventually the Manufactory was sold to a limited company, when its position began to improve. Large workshops were erected and the latest improvements in machines and kilns provided. This was in 1882, since when the Manufactory has steadily progressed.

Mr. Frykholm gives in *The Artist* some interesting information about the different processes of manufacture and decoration. The raw materials consist mainly of three ingredients, quartz, felspar and kaolin, on the quantity of which the perfection of the clay depends, as well as upon the quantity of water in which these materials are mixed, after having been separately ground. This clay is put into a cylinder, in which it is exposed to an intense pressure, in order to drive out the air bubbles, as the existence of such in the material would damage the purity of the glazed ware. It is then placed in dark and closed store rooms where it is kept for half a year, a method which has proved to be of the greatest advantage to the purity of the ware, and is derived from the old Chinese method of "ripening" the clay, by burying it in the ground and letting it remain there for about 100 years before using it for ceramic purposes.

After this comparatively short time of six months, the clay is brought to the pottery, shaped into innumerable forms and finally passes in the studios of the artists, who also sometimes model the forms themselves. Owing to the intense heat

to which the Copenhagen ware is subjected in firing, the colors used in decoration are very limited, consisting chiefly of cobalt blue, emerald green and yellow. Red and brown are also used, though rarely and sparingly. But with any color the same soft and pale delicacy in which the principal charm of the ware lies is always preserved.

The forms thus decorated go into a preparatory firing of about 700° Centig., after which the glazing is produced by simply dipping them into a liquid mixture composed of the original materials and water, and here again the quantity of water plays a prominent role. This being done the final firing takes place at the great heat of about 2000° Centig. (1800° Centig., or 3272° Fahr., is the blue white heat.)

The decoration on Copenhagen ware is an interesting mixture of naturalistic and conventional decoration, the variety and originality of which can hardly be judged from the few accompanying illustrations. Of course it is highly conventional in color, as the color effects are limited to the different hues of



VASE—BY COURTESY OF "THE ARTIST"

greys, blues, greens and faded reds. The ornaments are very often entirely conventional, whether modeled in relief or



TEAPOT AND VASES—FROM "ART ET DÉCORATION"

painted underglaze, but a number of designs, landscapes, figures and animals are treated in an extremely naturalistic way. Look for instance at the ducks swimming in the trembling water in one of our illustrations. They are true to life; so



PLAQUE—BY COURTESY OF "THE ARTIST"

are some of the flowers springing in a Japanese way from the base of vases, and so are the landscapes. The Danish artists do not seem to follow very strict rules of ornamentation, except the all important rule never to overload the decoration, and to make it always appropriate to the shape. They look for inspiration in nature and trust to their artistic instinct, whether they follow nature as closely as possible, or transform it in highly conventional forms. The result is an infinite variety of shapes and of decoration, almost always



PLAQUE—BY COURTESY OF "THE ARTIST"

supremely artistic, while the handling of underglaze colors, the marvelous shading of greys, blues and green and the dazzling purity of the porcelain itself with its soft and mellow texture are absolutely above criticism.

The Royal Copenhagen Manufactory has recently obtained remarkable results with the use of lustres. These new



PLAQUE—FROM "ART ET DÉCORATION"

wares are not on the market yet, the first specimens having been sent to the Paris Exposition. We will speak of them later on, as soon as they appear in this country.



VASE—BY COURTESY OF "THE ARTIST"

We will also give later on more illustrations of this beautiful ware. Mr. Christian Scherfig, the agent in New York, promises us photographs of some of the pieces exhibited in Paris.

## LUSTRES

### PURPLE.

Purple is a deep color with a gold sheen if painted in two coats. A third coat of dark green makes a most gorgeous effect of iridescent color. Care must be *specially* taken that this lustre does not collect dust as it shows it very strongly.

### ORANGE.

Orange is a beautiful color when it comes out right. The trouble is that it rubs off if not properly fired, and if put on thick it crackles. It is better to trust to several repeated coats and fires if you wish a deep rich color, over ruby it makes a beautiful scarlet, over rose a reddish mahogany, over iridescent rose it makes an iridescent bronze color. It is a fine color to use in conventionalized flower and figure work.





DESIGN FOR TEAPOT—ANNA B. LEONARD

## TREATMENT FOR TEAPOT DESIGN

*Anna B. Leonard*

THIS is a Belleek teapot, and should be treated quite delicately, the shape and texture call for it. The lid and upper portion of the decoration may be turquoise blue, a combination of two-thirds Night Green and one-third Deep Blue Green, both La Croix colors. As this is the soft-glaze Belleek avoid using flux in the colors, or they will almost disappear or turn yellow.

The cornucopias are in raised paste *very* finely modeled (there must be nothing coarse in this design), the little flowers are in colored enamels—merely tint the white enamel delicately with colors that are used in painting, but before applying on a handsome piece of porcelain, always make a test, unless you are certain of the result. The scrolls are in raised paste, and so is the small beading at the top.

The shortest garland of roses is modeled in paste, but it must be very fine and dainty or the whole effect of elegance will be ruined. Then the longest garland is painted in colors, different shades of pink roses, delicate leaves and stems.

All settings for the enamel jewels are in fine paste dots and the jewels are of turquoise enamel made by coloring the white enamel with Night Green and Deep Blue Green.

This same design may be carried out in green and gold, using the garlands in white roses instead of pink, which would make a dainty wedding present.

## TREATMENT FOR BERRY PLATE

*Jeanne M. Stewart*

PALETTE for berries: Lemon Yellow, Yellow Red, Pompadour 23, Aulich's Pompadour and Ruby Purple. Palette for leaves: Yellow, Blue, Olive, Brown and Shading Greens. Yellow Brown, Chestnut Brown, Pompadour and Grey for flowers.

In painting the berry avoid the smooth shiny appearance of the cherry, giving them the soft luscious look peculiar to the strawberry.

Wipe out a few sharp lights directly above the brown seeds on lighter side of berry.

The upper sprays of design should be kept lighter in tone, representing some of the berries as unripe by using Lemon Yellow and Yellow Green, shading with Pompadour.

The blossoms and shadow berries should be kept quite delicate and soft by washing in a light background of Grey for flowers, Ivory Yellow and Pompadour, and wiping out lights.

The background should be blended from the soft grey green tones to warmer greens under the prominent cluster. Yellow Brown shaded into Yellow, Brown and Brown Green equal parts; Brown Green with a dash of Pompadour and Chestnut Brown in darkest tones, make a pleasing background for this piece.

Strengthen in second fire.



BERRY PLATE IN STRAWBERRIES—JEANNE M. STEWART



## KERAMIC STUDIO

## BUTTERFLY DESIGN FOR TEA AND TOAST SET—MABEL C. DIBBLE

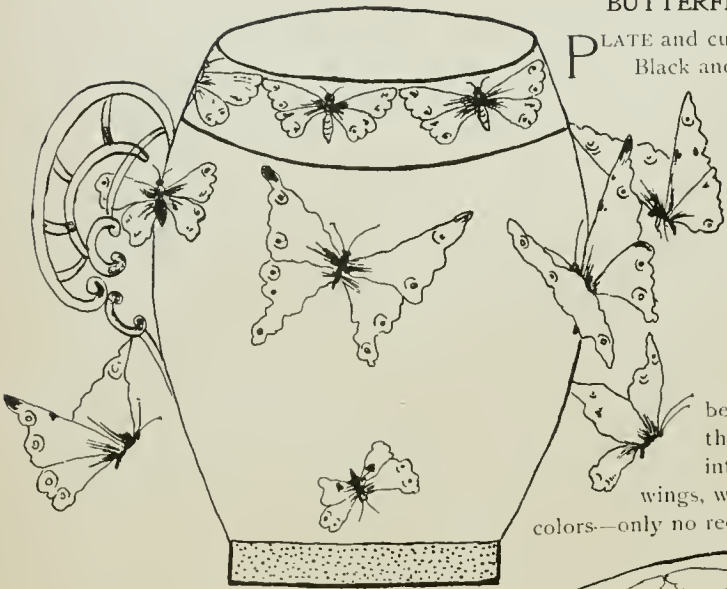


PLATE and cup white with green enamel border. Outline all butterflies with Ivory Black and  $\frac{1}{4}$  Dark Blue. The chief beauty of this design lies in having the wings of the butterflies on the white ground, very transparent and iridescent in effect, blending the pale blue, green and violet tones in the light wings, and keeping to the same color scheme in the darker ones, with dashes of vivid greens and blues, and a few spots of gold; heads black, bodies dark grey with yellow stripes. The green band is quite a brilliant light green: Apple Green, Mixing Yellow, touch of Chrome Green B.  $\frac{1}{4}$  Auftetzweiss; mix with turpentine only and float it on quite thin, and then there will be no danger in a second fire, for this green border must be put on for first fire, so that the tiny dots of black—Brunswick Black with  $\frac{1}{4}$  Dark Blue—may be put over it. Paint the butterflies in border all exactly alike and darker than those on the white surface, purplish blue at base of wings, shading into pale violet and green tones on upper wings and dull blue on lower wings, with circles and dots of black, gold, purple,—any combination of these colors—only no red, each butterfly a counterpart of the others. Gold band at inner edge of the green, gold edge, and gold handle on cup. This design is also suitable for pitcher, cup and saucer, or bowl.





SUPPLEMENT TO KERAMIC STUDIO

MAY 1900

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CHAS. W. EATON



CHAS. VOLKMAR

# Steins

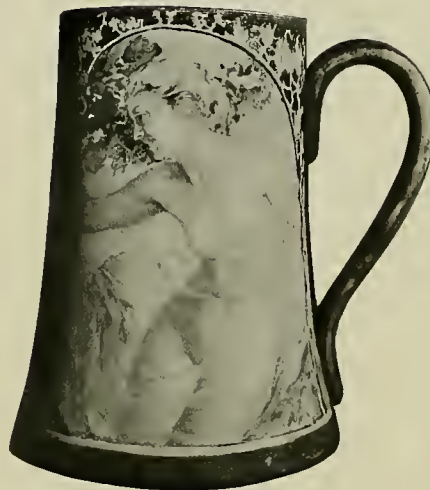
of the

## Salmagundi Club

WE reproduce three out of twenty-four steins decorated by members of the Salmagundi Club, a very prosperous club, organized in 1871, and composed of about 350 artists who meet regularly to talk art and have a jolly good time.

They had last year the original idea of making 24 steins, turned and fired by our friend Charles Volkmar, a member of the club and its potter, and if we are not mistaken, the originator of the idea.

These steins are exclusively decorated by the artists of the club and sold at auction, the



NAGELI

proceeds to be devoted to their library. The success of the 1899 sale, which brought \$400, makes it certain that the 24 steins will become a regular institution of the club.

The 1899 steins were glazed. This year they are unglazed, simply and artistically decorated in monochromes, mostly blue, some brown.

Every stein is signed by the decorator and registered, and undoubtedly in the years to come, the Salmagundi steins will be very much sought for by collectors.



PRESIDENTIAL PITCHER

The "Presidential Pitcher" was presented to the Club on Friday, April 13th, the day of the auction sale of the mugs. This pitcher is about 12 inches high, unglazed, and decorated in greenish blue, with the portraits of the six first Presidents of the Club (from 1871 to 1898).

The 24 mugs brought at auction, \$615.00.



PRESIDENTIAL PITCHER





POSTERESQUE PLACQUE ADAPTED FROM DESIGN BY PRIVAT LIVEMONT

(For treatment see page 22)

ADELAIDE ALSOP-ROBINEAU





POSTERESQUE PLACQUE ADAPTED FROM DESIGN BY PRIVAT LIVEMONT

(For treatment see page 22)

ADELAIDE ALSOP-ROBINEAU



THE APPLICATION OF ORNAMENT

A. G. Marshall

SEVENTH PAPER.



THE units of an all-over filling must harmonize with the style of the design it is used with, and the object it is placed upon. For instance, the well known "fleur de lis" powdering is correct and pleasing with good French medieval and renaissance designs applied to dignified or festal objects, but would be quite incongruous as a filling for a conventionalized animal form or printed (as it sometimes is) on the calico of a kitchen apron. Stripes are much more restricted in use than diapers. In ceramic decoration they are appropriate on narrow necks and wherever ascending or supporting lines are effective. Diagonal stripes, except for short distances, are rarely good, and always produce rather a bizarre effect. Slightly diagonal and spiral lines, however, are good on long necks and contribute elegance to such features of pottery when they are somewhat heavy or clumsy. Checks, unless very small, do not go with curved outlines. Plaids, that is, squares divided by lines placed at unequal distances, might perhaps be effective for some purposes in tiling, otherwise they are of no use to the keramist.

Almost any good and simple small form can be taken as the unit of a repeat. Besides geometrical figures, flowers more or less conventionalized, fruits, leaves, plants, trees, birds, insects, shells and even animal and human forms, buildings, boats, almost everything in fact that can be suggested by a few lines or spots of shade may be employed in one situation or another.

Fig. 3 shows a few ways of using all-over patterns. It will be observed that they take the place of shades or flat tints,

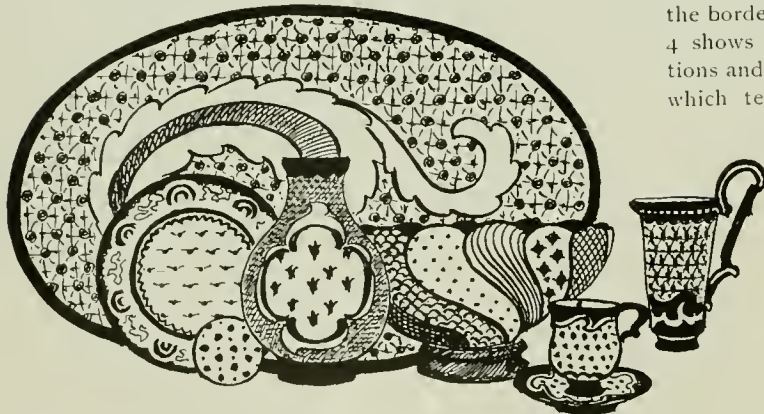


Fig. 3.

and are employed where they impart interest and beauty to what would without them be a thin, tiny or papery design, or where they mediate agreeably between the extremes of contrast in light and shade or color. In every case they should be better in the general scheme than plain tints or shades or they should not be used.

The use of borders is sufficiently indicated by the name. They should be proportioned in width, and if more than plain bands, in size and number of ornamental divisions, to the size of the object; and should be plain or rich according to its character and use. If the edge of the dish is scalloped or serrated or otherwise molded such facts should be provided for in applying or adapting borders. If the lower or inner

boundary of a border (that is, away from the edge of the dish) is a plain line the effect is chaste and more or less severe according to the weight and sharpness of the line. The severity may be obviated by enriching or varying the line in any way from simply waving, or stringing it with dots or pearls, to elaborate profiled indentations. On plates it is best not to vary the inner line of the border much away from the bend in the china. It must be remembered that lines simple in direction, although enriched, give strength and coherence to a design, while involved curves, indentations, meanders and all wide departures from simplicity are weak elements and according to their complexity are difficult to handle. The proper place for encircling bands was indicated in the last paper. It should be seen that they are appropriate in size and character. Where employed they are generally the principal ornament, or at least, the strongest element in the decorative pattern, like the principal cross support in a stained glass window.

A centre piece is never effective as the sole ornament. It should be a part of a general scheme of decoration. The centre of a space is the weakest and least effective point in it, unless reinforced and led up to by appropriate treatment of the other parts. Detached ornaments impressed or painted upon tiles or spotted upon vases and dishes should never be in the centre (unless with tiles that are to be built up into some architectural form), but should be so placed as to make unequal distances to every side of rectangular objects, and upon the widest or heaviest portion of vases, bottles, etc., and one side of the centre of plaques and on the border of plates. Fig. 4 shows ineffective positions and Fig. 5 effective positions for detached ornaments,



Fig. 4

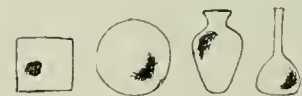


Fig. 5.

which term includes all "floral sprays" (which should be treated flat in Japanese style), and every other motive not included in the all-over, the border, the centre or the special design. The detached ornament is more of the nature of the special design, as it must at least be selected for special fitness and applied in the most effective place.

The reason for the situation noted above being the most effective is, that the sensitive eye most enjoys the greatest amount of variety in proportional spacing, so long as it is within harmonious limits, just as the cultivated ear most enjoys the greatest number of harmonious elements in a musical composition.



TREATMENT OF TOAST CUP

Elizabeth Mason

[Design printed in March number, page 229.]

The ornamental design on the top and base of the cup is outlined with raised paste, filled in with Turquoise, Dark Green, White, Scarlet and yellow Enamels, the whole set on a gold background with the medallions tinted a bright green. The portion of the body and stem left unornamented is dull green gold bronze.

A FEW HINTS TO THE FIRER

WITH a gas kiln there is more or less difference in the pressure of gas, so that the time for firing varies. As the blues require a hard fire (except La Croix dark blue used alone) it is safer to put them in the bottom of the kiln; it is impossible to destroy them by a hard fire.

The dark blue will glaze like enamel, if on a little heavy, it is rather too strong or harsh when used entirely alone, but it is extremely valuable with other colors to tone it.

Apple Green and Mixing Yellow make a valuable combination and can be used to advantage in a light fire.

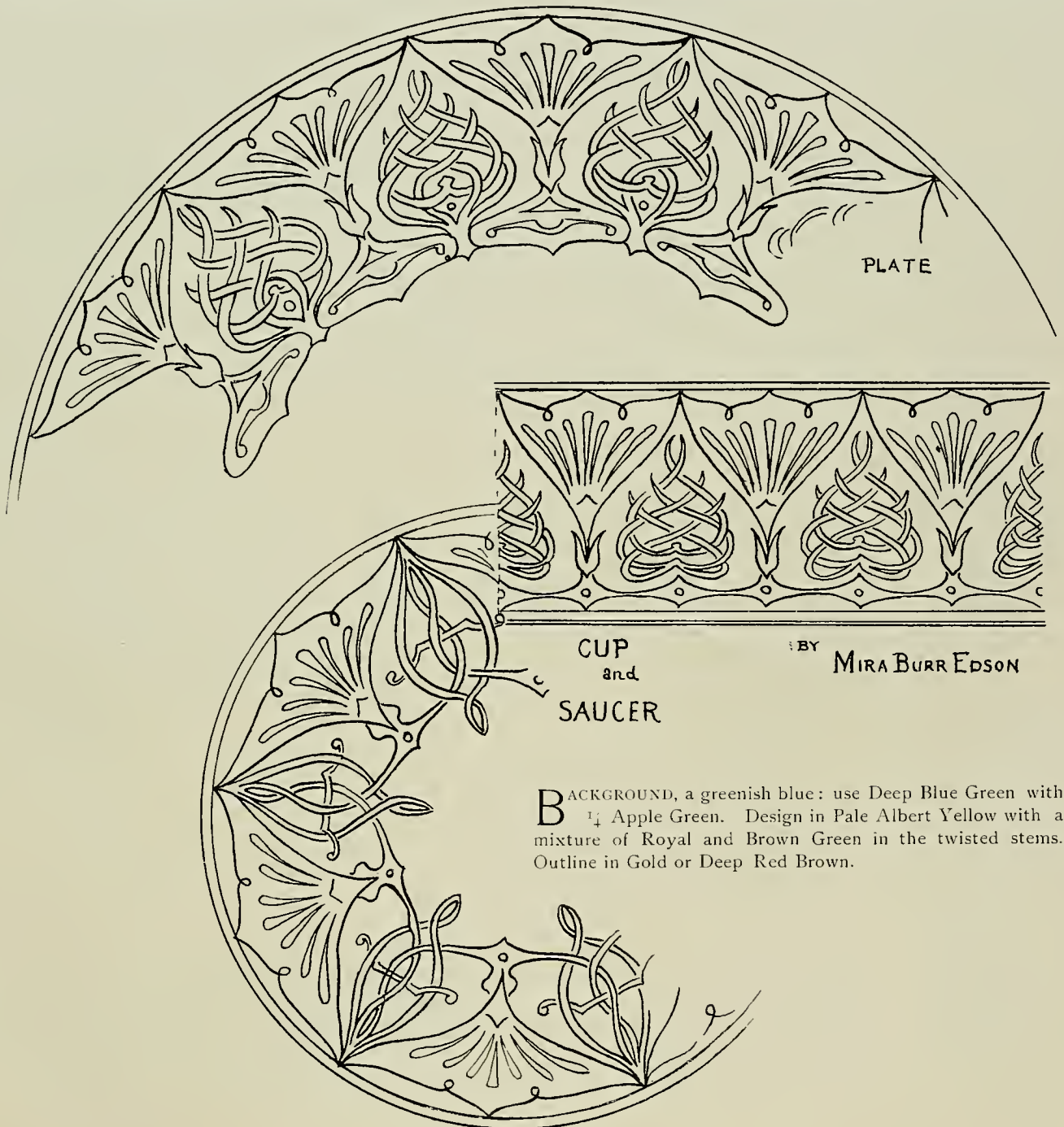
Apple Green or Chrome Green are easily glazed and for that reason are valuable used with other greens to obtain softness and a beautiful glaze. A medium fire is all that is

necessary to glaze them, yet a hard fire does not hurt, unless too much yellow is combined with them and then the yellow will predominate.

Ultramarine (La Croix) requires a hard fire; the writer seldom uses it, unless sometimes in figure painting.

Carmine No. 3 is beautiful when fired properly. It requires a good fire, but the gas must be turned off the instant of white heat.

An iron fire-pot should be frequently white-washed to prevent rust, which will sometimes fly in small particles and adhere to the china. When the china is sufficiently fired the interior of the kiln should be a bright orange with a haze that partially obscures the china. The latter will look a little darker than the kiln.



BACKGROUND, a greenish blue: use Deep Blue Green with  $\frac{1}{4}$  Apple Green. Design in Pale Albert Yellow with a mixture of Royal and Brown Green in the twisted stems. Outline in Gold or Deep Red Brown.





HISTORIC ORNAMENT  
RENAISSANCE

**T**HE term Renaissance or *re-birth* refers to the period of Italian influence when an attempt was made to restore to ornament the proportions, symmetry and motifs of the old Greek and Roman art. Under the direction of artists who were, at the same time, sculptors, architects, painters, sometimes engineers, mechanics, engravers, musicians or literateurs, ornament assumed a new character, abandoning, by degrees, the uniform types and formulas im-

posed by architecture or handed down by tradition of crafts, and thus led decorative art into a way of relative liberty.

At the same time, the science of design, perfected by contact with the finest models and freed from the simplicity and inexperience of the middle ages, favored in the compositions of this period a large introduction of the human figure, which by its presence determined the proportion of the surrounding objects. This was the golden age of decoration.

Raphael gave us the highest expression of Renaissance ornament, and all of the great sculptors and artists thought it not beneath their dignity to turn their attention seriously to decoration.

The addition of the volute scroll (Fig. 1 and 2) in place of the leaf scroll or combined with it, is characteristic of this period. Cartouches, or medallions, grew from this; masks, ribbons and flowers correct too great a severity. Acanthus leaf modifications, dolphins, cornucopias and figures of beasts terminating in scrolls, were frequently introduced into decorations with artistic success.

Fig. 1

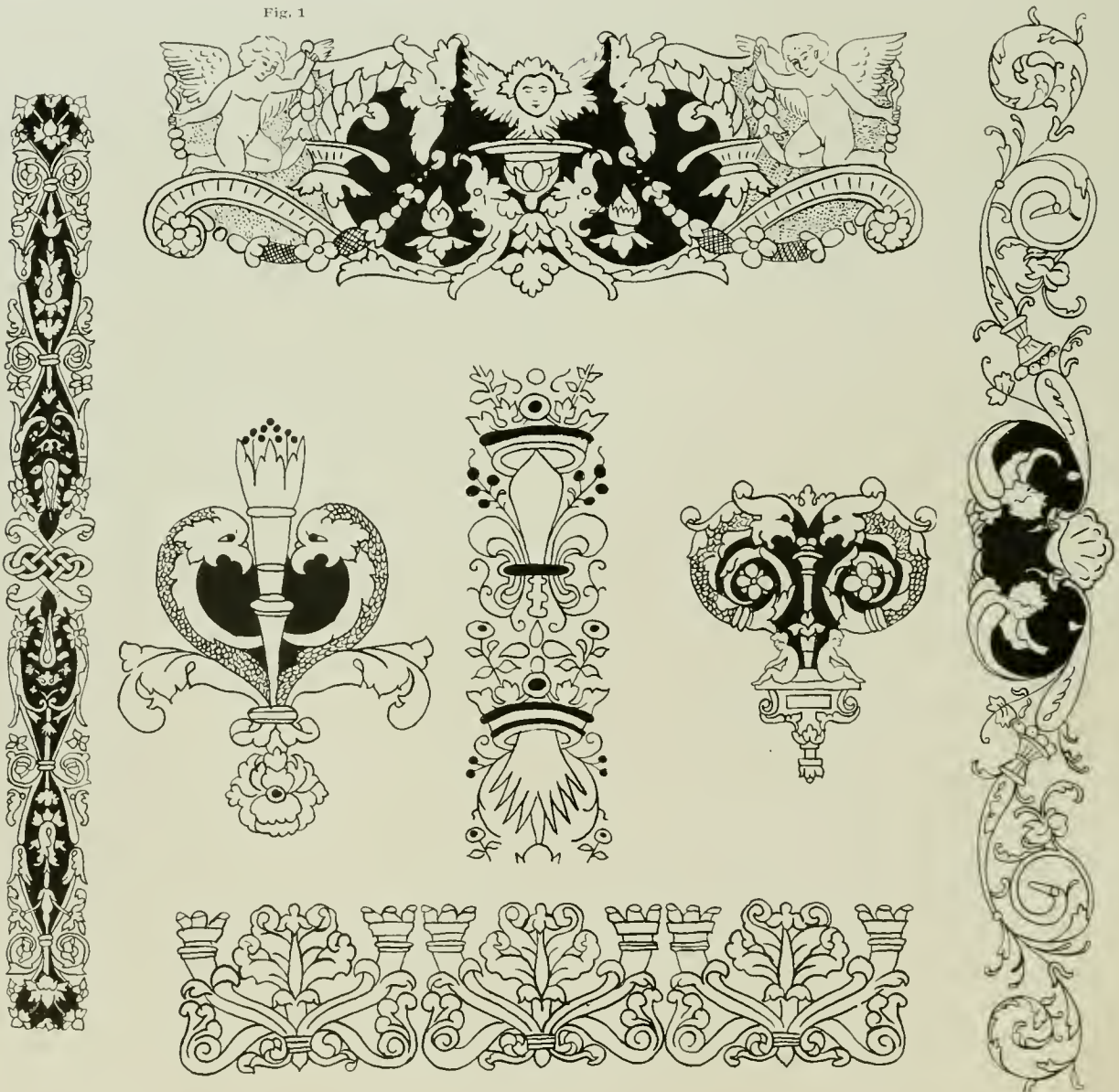


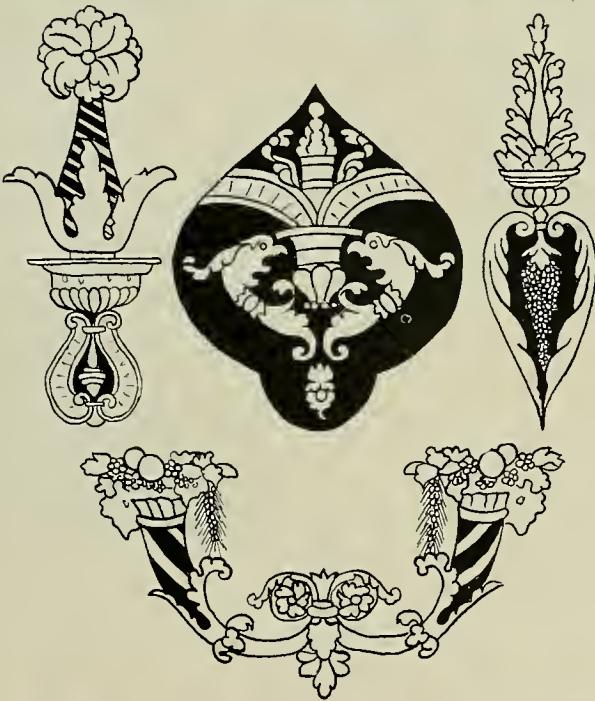




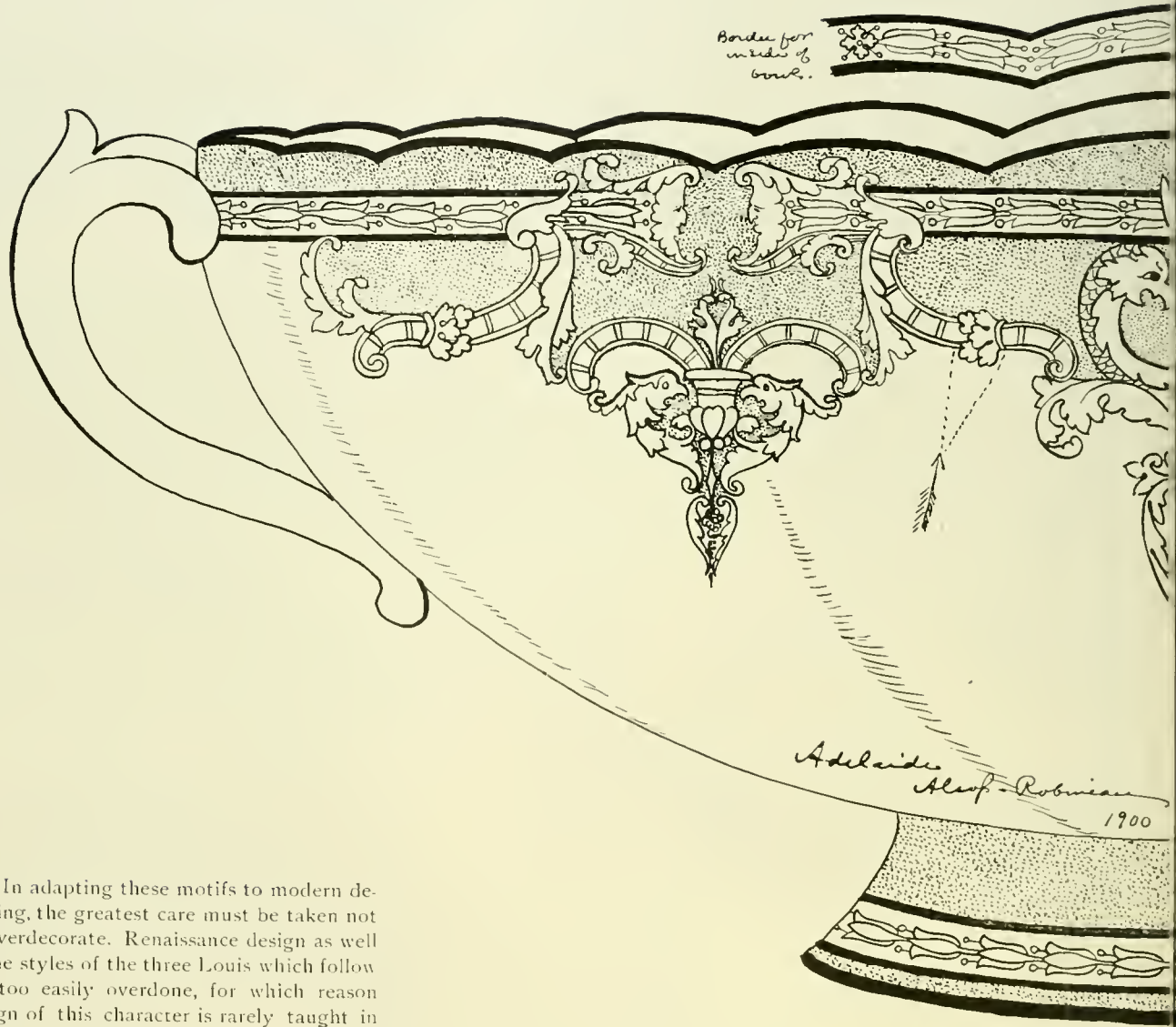
Fig. 2



Fig. 3







Application  
to Modern  
Design

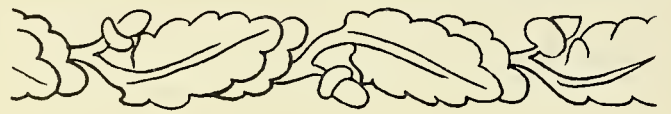
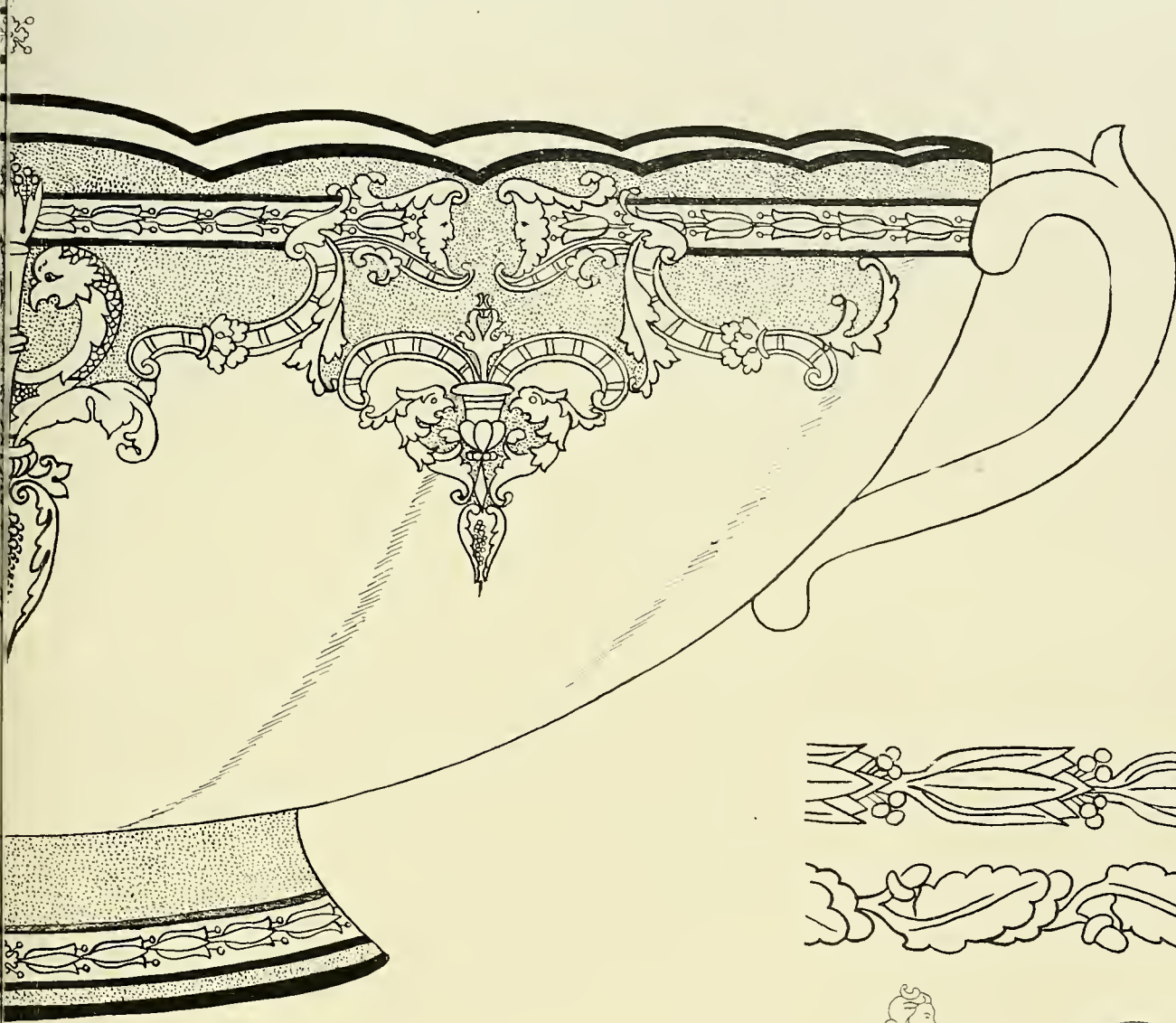


In adapting these motifs to modern designing, the greatest care must be taken not to overdecorate. Renaissance design as well as the styles of the three Louis which follow are too easily overdone, for which reason design of this character is rarely taught in schools.

The Dolphin, so frequently introduced, makes a fine motif to use in designs for fish plates, the cornucopia on fruit plates. The figure designs are best adapted to punch bowl designs or dishes of that character.

The punch bowl design would be best executed in different colored bronzes and gold, outlined in black, with a very little color introduced in the vine. The body of the bowl should be tinted a rich *café au lait*; yellow ochre will give a good tone for this.

PUNCH BOWL

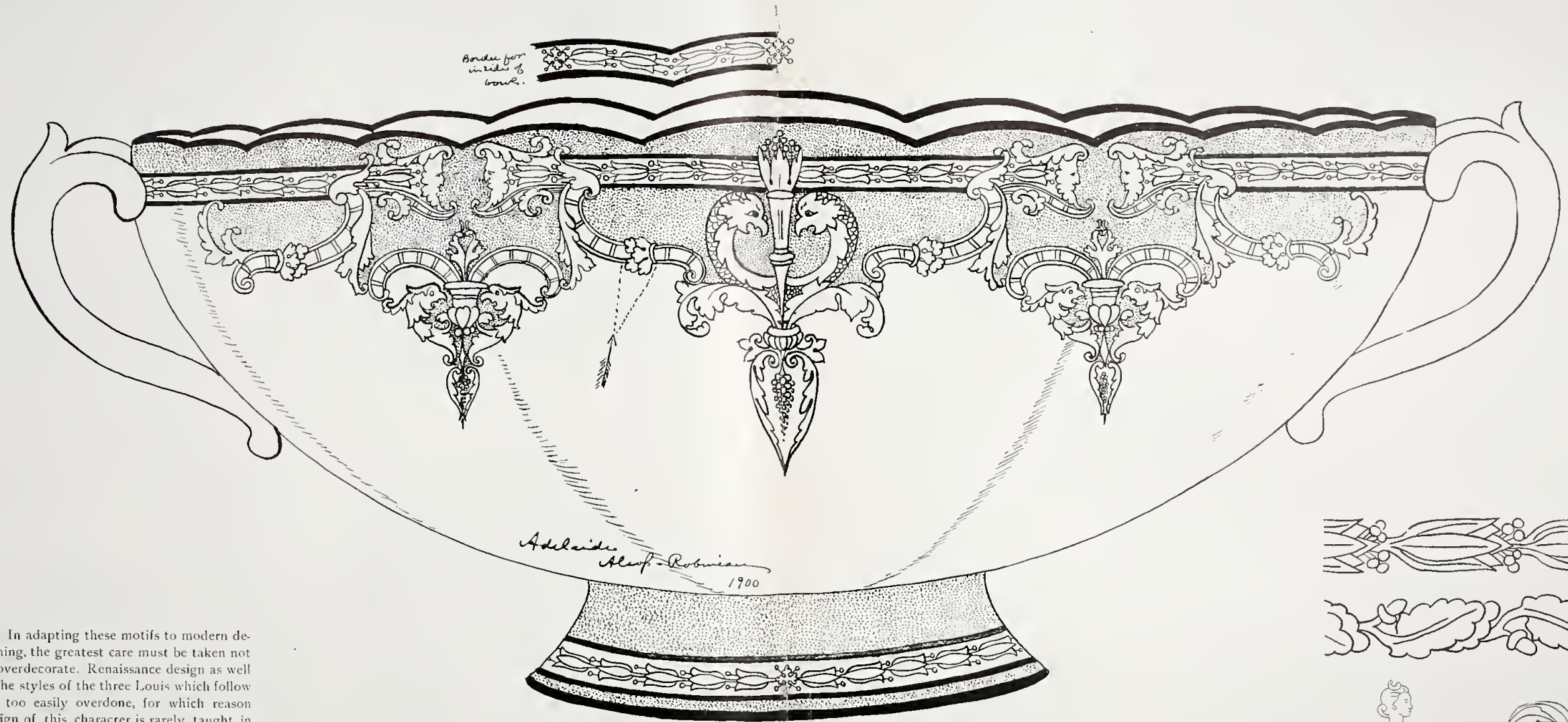


RENAISSANCE

HANDLES OF VASES







Borde for inside of bowl.

Adelaide Alen-Robinson 1900

Application to Modern Design

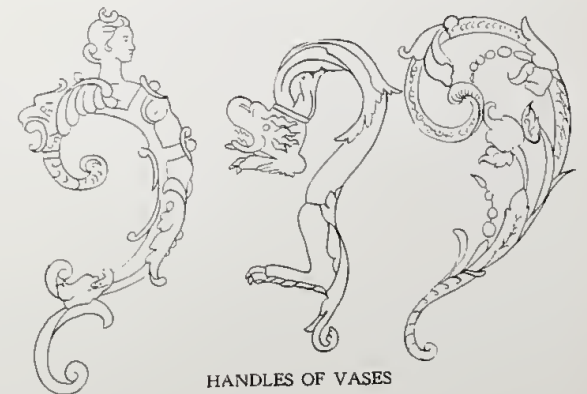


In adapting these motifs to modern designing, the greatest care must be taken not to overdecorate. Renaissance design as well as the styles of the three Louis which follow are too easily overdone, for which reason design of this character is rarely taught in schools.

The Dolphin, so frequently introduced, makes a fine motif to use in designs for fish plates, the cornucopia on fruit plates. The figure designs are best adapted to punch bowl designs or dishes of that character.

The punch bowl design would be best executed in different colored bronzes and gold, outlined in black, with a very little color introduced in the vine. The body of the bowl should be tinted a rich *café au lait*; yellow ochre will give a good tone for this.

PUNCH BOWL—RENAISSANCE



HANDLES OF VASES



## LEAGUE NOTES

It was published by one of our contemporaries that the lost government transport contained the entire League exhibition for Paris. We are happy to inform the members that this is not the case. The KERAMIC STUDIO is the official organ for the National League of Mineral Painters and it will be safer to consult its columns before becoming excited over sensational news.

The making up of a monthly magazine is done so long in advance that notices and announcements such as this column contains, often seem ancient history when they meet the eye of the reader. I think, however, that it may interest some of the readers of League Notes to hear that the first and second shipments of our china which left this port on freighters Glantou and Ben Corlic reached Havre safely and were sent down to Paris on order from Mrs. Wagner. The cases and draperies were shipped by steamer Turret Chief, and reached Havre April 7th. Mrs. Wagner writes that our space is ready for us, and were it not for the dust and confusion of building going on in the department the work of installing could begin. She speaks in satisfactory terms of our location and of courtesies extended by the U. S. Commission through Mr. Hulbert, director of the department in which we exhibit. The completion of the work for the Paris Exposition leaves us free to seriously consider the approaching Biennial Conference to be held in June at Milwaukee, and to which we have been most cordially invited to send a ceramic exhibit. Many of the League clubs have already accepted this invitation, and we earnestly hope that many more will do so, especially those that are not represented in our exhibition at Paris. This is an opportunity to place your work before the most cultivated people of our country, and those best able to appreciate your achievements.

### Competition for Designs for a Government Table Service for State Dinners

One of the topics in the Course of Study prepared by the League for the past two years has been "Competitive Designs for a Government Table Service." The interest developed in this subject now seems to the officers of the League sufficient to warrant them in taking measures to carry out their original intention.

You are earnestly invited to offer designs for a competition, the conditions of which are herein explained.

#### CLASSIFICATION OF DESIGNS

A. Designs for the Complete Dinner Service. This includes designs intended to be used uniformly for every piece of the entire service.

B. Designs by Courses. This includes designs intended for the pieces used in a single course. The competitor is not restricted as to the number of courses for which he may compete.

It is imperative that the designs of both classes contain some element which clearly indicates that they are intended for a distinctively National Table Service.

#### MANNER OF DISPLAYING DESIGNS

All designs must be in water color and shown upon white water color paper of medium weight, size 12 inches by 14 inches.

#### MANNER OF MARKING DESIGNS

Each design must bear the letter indicating the class in which it is to be entered. Those of Class B should plainly show the course for which each is intended.

Each design must be distinctly marked in the lower left hand corner with some private sign or character chosen by the competitor. Each competitor shall forward with his designs his full address, under cover of a sealed envelope, the envelope to bear the sign or character placed upon the drawing. The address to which the designs and sealed envelopes are to be forwarded is given below.

#### JURIES

As this competition is opened to all members of the National League it has been decided to have the designs exhibited and judged in five leading cities of the country, New York, Boston, San Francisco, Chicago and Washington.

All designs must be sent by express, prepaid, to Mr. Charles de Kay,

care of National Arts Club, 37 West 34th street, New York, BY OCTOBER 1, 1900.

A committee consisting of Mr. Charles de Kay, Mr. Louis Prang and Mrs. Candace Wheeler will make a preliminary examination of the designs offered and select those worthy of the competition. These will be mounted at the expense of the League and put before a jury of non-members of the League in each of the above named cities. The sealed vote of each jury will be sent to Mr. Charles de Kay and will be opened by him in the presence of his committee at the close of the contest.

#### AWARDS

Suitable awards in the form of medals will be presented by the League to the three competitors whose designs receive the highest number of votes.

The officers furthermore pledge themselves to place these chosen designs before the authorities in Washington and to use all proper influence to have them accepted as a whole or in part by the Government, and in case of acceptance, they will also use their best efforts to secure a just remuneration to the designer.

MRS. WORTH OSGOOD, Pres't.

An organization of the local mineral painters has been effected with a membership of about eighteen, including artists of Salt Lake and Ogden. The movement is under the direction of Mrs. John L. Minor, who has recently opened a studio in the Hooper block for china and water color painting and pyrography. The aim of the society is the promotion of an interest in mineral art, and will without doubt lend an impetus to endeavor along the line of the dainty and fascinating art. The president is Mrs. John L. Minor.—*Salt Lake Tribune.*

## CLUB NEWS

Mrs. Mayhew, the president of the Boston club called upon us, and says the club has been enjoying lectures by Mr. Clark upon the appropriateness of design, harmony and balancing of color. She says if the members follow his instructions they will have to give up their present style of decoration. We rejoice to find so many of the clubs seeking the real truth in decoration.

On the evening of April 3d, the Ceramic Club of Washington, held the most interesting and enthusiastic meeting of the year, at the residence of Miss Stone, the Secretary. It was decided to have an exhibition in the near future. A paper on "Design," was read by Mr. F. G. Grunewald, which was interesting as well as instructive. The many decorators throughout the country are always glad to hear of Mr. Grunewald, who for so many years was the helpful friend to all artists in the west. There has never been any one to fill his place since his retirement from business in Chicago, and the KERAMIC STUDIO congratulates the Washington Club upon having such a member and adviser.

The Duquesne Ceramic Club held its annual meeting at the Carnegie Institute. The meeting was very enthusiastic yet so harmonious in spirit that the entire list of officers was re-elected. Several new features were introduced into the policy of the club. One of the progressive moves made by the members was the calling for individual exhibits next year. Heretofore the work has been scattered about the galleries where the club has exhibited, so the work of each member could not be judged as a unit in comparison with the exhibit by the other members. Next year each exhibitor will show her work arranged as a separate exhibit. Another feature which will be introduced into future exhibitions, will be the barring of work done with a teacher. This is to protect the professional members of the club. The members have just given an interesting exhibition at Carnegie institute, the account of which was too late for publication last month. The ambition of the club is to have a permanent home where valuable art pieces could be placed for study, and a library

where books and magazines devoted to ceramics would aid the members in their work. The KERAMIC STUDIO wishes the members success, and endorses their progressive measures.

The Jersey City Ceramic Club gave an exhibition in March that was of interest. Although the club is young, and the members exhibit work done with teachers, still they are progressive and have their course of study, and always have a good criticism each month upon the work that is suggested by this course. They are planning now to have at least two instructive lectures each month, and it will not be long before the work will show individuality as the members are serious in their studies.

The Buffalo Societies of the Arts and Crafts held an exhibition from April 17th to April 28th inclusive.

The regular monthly meeting of the Brooklyn Society of Mineral Painters was held at the residence of Mrs. Baiseley, the treasurer, at 100 Ross street. The meeting was large and enthusiastic. A paper was read on the great flower painter of Derby. It was decided to give an entertainment for the benefit of the League, at the Pouch gallery, and committees were appointed, with Mrs. Baiseley as chairman. Miss Alice P. Anderson was made historian, and Mrs. Knapp, treasurer, for the ensuing year.

The Brooklyn Society of Mineral Painters will give a Ceramic Euchre, Tuesday, May 8th, at 2 P. M., at the Pouch gallery, 345 Clinton avenue. This entertainment is to raise funds for the National League of Mineral Painters, to defray some of the expenses of the exhibit in Paris.

## IN THE STUDIOS

Mrs. Rhoda Holmes Nicholls gave an exhibition of her water colors and miniatures in her charming studio apartment, April 9th, 10th and 11th. Mrs. Nicholls' work is so well known that it needs no description, and the KERAMIC STUDIO feels honored in having her as a contributor.

Miss A. S. Tukey had an Easter sale in her studio for children. Miss Tukey is now devoting nearly all of her time to the study of heraldry and can explain many knotty points upon the subject.

Mrs. Filkins of Buffalo was in the city recently visiting the studios and further adding to her stock of china and artist materials. She congratulated the KERAMIC STUDIO upon the great pleasure it is giving to decorators throughout the country.

Miss Grace Peck of Chicago is in the city, studying and sketching the porcelains at the museum and taking notes at the different libraries. She is a disciple of Mrs. Koehler, and her interesting work on exhibition at Mrs. Leonard's studio has been much admired.

Mrs. Richert of Buffalo called upon us and stated that she was here in the interest of the Arts and Crafts Society of that city and hoped to secure work from some of the prominent decorators.

Mrs. Anna B. Leonard's studio will be closed until August 1st. The KERAMIC STUDIO will publish her letters from London and Paris.

Mrs. Koehler has returned to her studio in Chicago, leaving a host of friends in the East, who feel grateful for the new inspiration and impetus which she has given to them by her interesting instruction while in New York.

Mrs. Holcombe exhibited work at the Nevada Hotel that had been done in her studio during the past year, giving her

friends an opportunity for seeing the great amount of work that her school has accomplished.

Mr. Charles Volkmar has at last consented to open a class in underglaze painting and will teach from now on through the summer at the studio of Mrs. Adelaide Alsop Robineau. We feel gratified to know that ceramic teachers will have this splendid opportunity to carry on their studies in underglaze during the season when it will be most convenient for them to undertake the work.

Mr. E. Aulich has removed his studio to 152 West Twenty-third street, and will continue his classes during the summer as he intends to remain in New York.

Mrs. Vance Phillips will go to Chautauqua as usual and will take with her this year Mrs. Sadie Wood Safford of Boston, Mass., as a teacher of flower painting. We are sure Mrs. Safford's pleasant personality will make her a popular teacher.

Mr. Marshal Fry will not return from abroad before September.

During the months of May and June, Mrs. Alsop-Robineau will make a practical test of the method of teaching suggested in the February editorial of the KERAMIC STUDIO, and will let our readers know the result. Those who do not recall the editorial will find particulars in Mrs. Robineau's advertisement.

Miss Maud Mason and Miss Elizabeth Mason will remain in New York and teach all summer in their Broadway studio.

## IN THE SHOPS

For those who are studying oriental decorations, Mrs. Filkins recommends a bowl that is made by Bell Bros., an American firm.

Mr. Burley has a chafing dish bowl that Mrs. Koehler recommends.

Miss Wynne has a number of plaques and jars in the biscuit which would be charming decorated with the soft enamels (glass) which would give the necessary glazed surface. Some interesting experiments might be tried and perhaps astonishing results obtained.

These are the few things that have come under our observation, but it would pay to write to all our advertisers for catalogues and in that way understand what is in the market.

Japanese brushes are fine for making long lines and tracings, they are to be had occasionally in the shops here.

Celadon china is sometimes obtainable in the shops, and as it takes the enamels and gold, it would be a good thing to get a piece when there is an opportunity.

The punch bowl illustrated this month in the article on Historical Ornament is from the catalogue of Mrs. Filkins of Buffalo, it is from the Bell factory, and is made with or without handles. The ware is similar in appearance to Belleek, but Mrs. Filkins considers that it fires more satisfactorily.

We are pleased to hear that Mr. Hasburg's lecture on the manufacture of ceramic colors, enamels and glazes made in May, 1899, at the Art Institute of Chicago, has been printed in book form and is for sale at the moderate price of 25 cents.



*One's, Two's, 3's, 4's, 6's, 9's, 12's, 24's, 30's, 36's, 42's, 60's, 72's.* In making ware the potter is paid by dozens, according to the size of the article. Of the largest piece he has to make one only to count as a dozen, the next size two, and so on until for small articles he must make 60 or 72.





ORCHID VASE—MAUD BRIGGS KNOWLTON

TREATMENT FOR ORCHID VASE

*Maud Briggs Knowlton*

THE coloring of the flowers of this design is somewhat complicated but very beautiful. The large upper petal is a beautiful white with greyish shadows (silver grey), while down in the part where it joins the rest of flower is a yellowish green (lemon yellow and apple green). The dark markings are made with gold grey used thick. The long thin petals are of a dull pinkish color in center, running to dull olive greens at ends, except the lower petal on upper flower on vase, which is dull pink from center running to a deep maroon at point (gold grey with touch of ruby). The long petals on the left hand flower are greenish toward center, pinkish toward the middle and cool green toward end (Russian green and a little shading green). All the dark markings on these petals are of gold grey with a touch of ruby added.

The pouch or pocket-shaped part of the flower, of the upper and lower flower are an olive green (moss and brown green) shaded darker toward the center of the flower, while the ends are a very rich deep crimson, made of blood red, and ruby shaded with same used thick in the darkest parts. The small husk which is seen on the upper and left hand flower is of an olive green color.

The little portion of the flower in the upper one which resembles an upturned tongue is made of pompadour with a little gold grey added as is also the little heart-shaped part in the left hand flower.

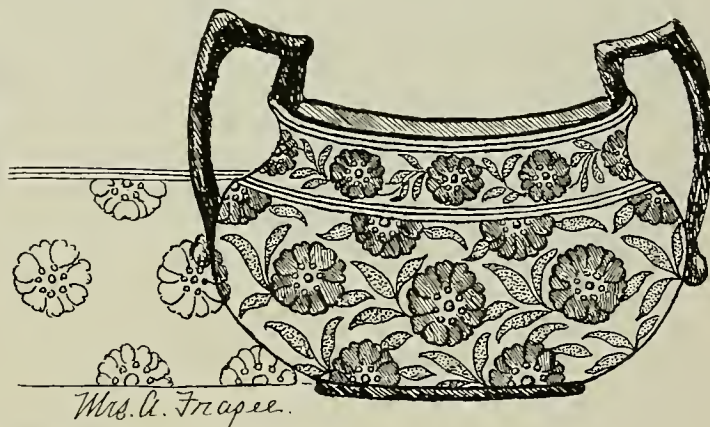
The left hand flower differs somewhat in treatment from the others, namely—the pouch part is entirely in gold grey and ruby except at the very base, where a delicate yellowed green is introduced (lemon yellow and apple green). Directly below the heart-shaped part in this flower the inside of the pouch is a tender shade of green running into an olive green, while at the lighter edges it is of a faded pink (gold grey and pompadour).

The stems are greenish up toward the flower (moss green and a little deep blue green) and run down to a bluish pink (pompadour or gold grey and shading green).

The leaves are made of moss green, brown green, deep blue green and markings of shading green and brown green.

The background should run from a bluish green down to a deep olive green at base, with a little blood red and shading green dusted on at the third firing.

For the other side of the vase the orchid at the left may be made upright if desired, adding a few leaves.



TREATMENT OF TEA-SET—MRS. A. FRAZEE



THIS style is quaint in shape and very reasonable in price. Flowers done in old blues, flat enamel: Dark Blue, Deep Purple, little black and  $\frac{1}{3}$  relief white, applied so the color will vibrate some what. Mix color to represent the old blues seen in rare old pieces of value. Leaves green enamel: Apple Green, Chrome Green, Mixing Yellow, little black and  $\frac{1}{3}$  relief white. Yellow centres:  $\frac{1}{2}$  relief white,  $\frac{1}{3}$  hard white enamel, Silver Yellow, Mixing Yellow. Outline: Black, Dark Blue, little flux. Of the three lines at edges of border, the two outer lines Dark Blue, and centre Green. No. 1 in flat border to be green enamel; No. 2, dark blue enamel. Handles, top to cover, and base of each piece dark blue enamel. Background, white china.





THE RETURN OF THE PRODIGAL SON

## AN ARTIST'S WORK IN TERRA-COTTA

*Carrie Stow-Wait*



URING a recent visit to the Lambeth pottery my attention was called for the first time to the work done there by Mr. George Tinworth, an artist who has been for some time associated with Messrs. Doulton & Co.

This man, who is a practical potter, and began his modelling with the salt-glazed stone ware has brought forward the rare possibilities of terra-cotta, combining both the graphic and plastic arts. His work recalls much that is treasured in the art world, and yet possesses a rare individuality. In his marvellous terra-cotta sculptures he has given us the spirit of the old Nuremberg artificers with their fervent and vivid realization of incident, combined with the same directness and force. It has been said of him by a great critic that no sculptor has ever lived—certainly no sculptor since the days of Italian art—who has shown so great a command of simple emotion, and has impressed so clearly upon the expression of his models the accent of life and individuality. Ruskin says of him that his work is "full of fire and zealous faculty breaking its way through all conventionalism to such truth as it can conceive."

It is to such defiance of established rules that the most precious art achievements are due.

Terra-cotta has long been used in both Italy and France as a medium for models, but unglazed terra-cotta fired at a high temperature to withstand inauspicious climates originated at the Doulton pottery.

There they mix their modelling clay with other clays and ground material already burned, thus avoiding shrinkage in firing, and producing a more enduring body.

At the time of my visit to the pottery a separate room was devoted to the panels representing the "Story of Moses," and a few other Biblical subjects. This was a wonderful enlightenment on the artistic possibilities of terra-cotta. England has shown her appreciation of this work by placing many of these panels in her choicest shrines.

Mr. Tinworth is an artist "not without honor in his own country." He executed "The Crucifixion," for the Reredos of York Minster, and a number of the most beautiful parish churches are adorned by this artist's work, notably the "Touch Me Not" for Tesbury church, near Salisbury. While these

possess the poetic feeling of Bunyan, there are those that show in design the spirit of Hogarth. The artist is not without sensitiveness to humor, although swayed by deep religious emotions.

At Sandringham church we find two illustrious examples of his work: "The Descent from the Cross," and "The Brazen Serpent," which were placed there by the favor of the Prince and Princess of Wales. Pieces of this artist's work are also in the Royal Academy and Edinburgh Museum. From recent information from London we learn that at the Paris Exposition Mr. Tinworth will be given a distinguished place in the exhibition of the pottery work of Messrs. Doulton & Co.



THE ASCENSION OF OUR LORD

This is a special reason why we, who are interested in artistic clay work should inform ourselves on this artist and his life.

George Tinworth was born in London in 1842, of humble parents, his father being a wheelwright. The boy from the first evinced artistic taste, which was harshly frowned upon by his father. In his spare moments, he gave his time to wood carving, which greatly disturbed his father, who required his son to learn his trade. The mother, however, encouraged the boy and deeply imbued her son with a love for the Bible and its sacred subject. Like Tissot, his thought seemed to be entirely in a religious vein.

When the young wheelwright was twenty years old he heard of the Lambeth School of Art of which Mr. John Sparkes was principal. Here in the evening classes he worked with great energy in acquiring the technique of modelling. As he was forced to give the day to drudgery he worked at a great disadvantage. In 1864 he was admitted to the schools of the Royal Academy, and first exhibited there a little group entitled, "Peace and Wrath in Low Life."

When in 1867 the Lambeth pottery began to turn its attention to more decorative forms of stone-ware, they induced young Tinworth to give his entire time to modelling for them. His father having died, his abandonment of an uncongenial trade was easily accomplished. His first important work was the fashioning of a fountain which now stands in Kennington Park. Meantime he showed his versatility in designing vases, plates, ink-stands, and similar small pieces in stone-ware.

A cabinet with little subjects in salt-glazed stone-ware made in 1870, was bought by the South Kensington museum.

With little resource from general reading, and his mind laden with the stories of the Bible, which had been impressed upon his youth, it is most natural that he should find pleasure in sacred motives. So he began a long series of religious subjects.

At the last Paris Exposition in 1878 was shown a fountain in Doulton ware profusely ornamented with little groups of scriptural subjects, which attracted much favorable notice. Meantime he has done a vast amount in terra-cotta, which one runs across in distinguished positions while travelling in England.

He has illustrated in panels the "Life of Joseph," and recently completed a set on the "Story of Moses," among

these latter notably "The Song of Miriam at the Red Sea." The motive for this panel is derived from Exodus xv., 20, 21.

Grouped on the shore the Israelites are gazing over the water. The last to climb the bank are the camel and some



THE GOOD SHEPHERD

lamb. Moses stands at the right. Nothing could be better than the decorative effect combined with sacred symbolism. Some might find fault with the fact that he does not suppress detail for the central thought; that he makes secondary incident too important, but it is in these latter that he reaches his pictorial height. He defies conventions and established theories. We have this fully brought out in "The Prodigal Son."

This Summer, at the Paris Exposition, one will be able to study variations in Mr. Tinworth's work.

In the Doulton exhibition an annex will be devoted to him. From late advices from London we have the following information.

In the center of a circular basin, twelve feet in diameter, will be placed a fountain twelve and one-half feet high. The coloring will be in contrasts of deep blue and white. Around the lower part are six seated angel figures, each with an emblem. They represent Truth, Art, Hope, Courage, Industry and Music. Above in various tiers are modelled king-fishers and storks. Crowning the whole is a group of children with water urns



"TOUCH ME NOT"



guided and controlled by a standing female figure. There will also be a candelabrum in Doulton ware, mainly in a brown and white scheme of color. All the enrichments have some reference to night. At the base are figures of the sleeping foolish virgins; above them is a group of Gideon's warriors, blowing their trumpets and bearing on their heads pitchers within which they have concealed their lamps (the electric light is now to supply the primitive contrivance of the Jewish soldiers.) Immediately above this is a band of small child figures representing an eastern marriage procession by night.

Erect on the topmost tier are figures of the wakeful wise virgins.

These descriptions give some timely hints as to the variety and scope of Mr. Tinworth's work. So many eyes are turning towards the Paris Exposition that for those who stay at home this article should be enlightening, and to those so fortunate as to see for themselves this may be an introduction to much that will be of especial interest, and might be overlooked in the multitude of beautiful objects of art interest.



"THE SONG OF MIRIAM"

### TREATMENT OF PINE CONES (Supplement)

*Sadie Wood Safford*

**F**IRST painting. The cones should be painted in with yellow brown, Meissen brown and a thin wash of Violet No. 2 on high lights. The dark shadow back of cones is made of finishing brown with a little blood red.

Royal Green, Brown Green, Shading Green, Deep Blue Green and Moss Green are used in the needles, and Deep Blue Green and Violet No. 2 are used in the background.

Yellow Brown is used in light wash under the cones.

In second and third paintings sharp touches of Meissen Brown and Finishing Brown may be added, and a touch of black with Meissen Brown may be used to deepen the shadows around the cones.

Deep touches of Copenhagen Blue and Violet may be used in the background.



### TREATMENT OF PINE CONES IN WATER COLORS

*Rhoda Holmes Nicholls*

**T**HE little groups of Pine Cones that Marshal Fry has given form a design which will tempt many a water color painter to copy for any object that will require decoration. The sharp forms of the pine needles are singularly decorative. Whitman's 75 lb. paper "not" will be best to use, and if mounted the design should be sketched first with a pencil. Then the paper should be thoroughly moistened and the colors for the background dropped in while it is still damp. The warm tones are burnt sienna, raw sienna and yellow ochre, gradually introduce the cool colors, beginning with Alizarin crimson which, with the blue, will give a tender gray, the remainder of the colors are Antwerp blue, indigo and a little

Hooker's green No. 2. While still wet, with the edge of blotting paper lift the pale forms of distant pine needles and paint the darker ones with raw sienna and sepia, Antwerp blue and Hooker's green as they come near to the spectator they are darker, brighter, and more colored. They should be painted as the paper begins to dry, the warm mass of color should be painted first, in handling the cones themselves. Then lift out the lights with blotting paper, and as it begins to dry add the finishing touches, the drawing of the divisions of the cones. Be careful to arrange the deepest dark of the study close to the highest light, and you will then centralize the whole. A little body color or Chinese white added to the colors at the very last will change the study. Such touches must be put on and not corrected or their force will be lost.



### POSTERESQUE PLACQUES

*Adelaide Alsop Robineau*

**T**HESE placques are designed to be used with the colored supplement of the March number for a series of placques to be used in the decoration of a room, we will give more designs later. The most satisfactory effect as an accessory to the decoration of a room, would be to paint all of the placques in monochrome, say Blue. To paint in colors, paint the faces in flesh tones flat with just a tint of pompadour on cheeks, the hair brown, the fruit in natural colors, but rather flat in effect, all outlined in red brown or finishing brown or black. The borders could be in gold or lustre on a bronze or matt ground, outlined in black. Keep the border subordinate to the decorative heads. (See pages 8 and 9.)



*Barbotine.* The name of a porcelain with soft colored glazes.

## AMERICAN CERAMIC ASSOCIATION CONGRESS

*Mary Chase Perry*

**B**Y far the most spirited meetings, which it has been my good fortune to attend, were those of the American Ceramic Association, during its congress of four days' duration. All sorts of clay-making industries were represented, from terra cotta drain pipes and flower pots to tiles and tea cups. The society has some fifty-six members, which is quite a number, considering the fact that it is only two years old. But what is lacking in age is more than made up in enthusiasm and interest, for never was a more whole souled and generous minded gathering, purely on a scientific basis too, so that it was difficult for a layman to keep track of the records. There were papers and talks upon all manner of subjects, and touching upon ceramic industries and arts, from the consideration of raw materials, and various formulæ for glazes, to the best means for the promotion of mere "trade" issues.

Each paper was followed by an informal but most active discussion, in which sympathetic and kindly comment commingled freely with that which was facetious or caustic. To say the least, there was no lagging and each one seemed eager to have his "say-so," and to bear out the results of his experiments since the last meeting—they meet twice a year. The papers themselves were mainly of a technical character and showed painstaking preparation. They were couched in scientific terms, so that the blackboard was in frequent evidence to show the many chemical equations, with bewildering changes of this quantity or that in accordance with the alterations in the experiments. Then there were many examples of test tiles and biscuit pieces, which were brought in further illustration. A strong point shown, was that these workers are building from *fact* as a foundation—there is no guess work—no hit or miss result. Indeed, one of the speakers related that he had accidentally discovered that a certain amount of potash would correct a faulty glaze, in a given mixture, but (note the amount of principle involved in this sacrifice!) he had rejected its use, as it would *not* prove by chemical equation, therefore, it could not be right. It was an accident—not science. Nevertheless it was extremely interesting to one outside the pale of this moral conscience. However, that is the flag they wave—scientific—scientific is their watch-word. All the extemporaneous discussions were taken down by a stenographer, who was pre-empted for the occasion and who used a stenographic typewriter, and seemed as well versed in the terms used, as the members themselves, in fact, correcting by suggestion, one or two inadvertancies. In this way all the matter presented is kept under cover by the society, and will be put into printed form and distributed among the members, for the nominal sum of fifty cents, while outsiders have to pay to the tune of four dollars, which goes to show that the society protects its own, as all organized bodies should. Aside from the purely superficial notices in the local papers, no other records are given to the public, until the simultaneous sending of the printed reports to the technical and pottery publications.

One of the most carefully prepared articles was presented by a manufacturer of white ware, and gave explicit computations as to raw materials and the finished ware from it; showing the gain and loss in each kiln full and the comparative cost of individual pieces as well. Instead of reckoning upon the number of *pieces*, it was interesting to note that the com-

putation was based upon the capacity of each huge kiln in cubic inches; finding out the number of pieces of a given kind, which a single sagger would accomodate, and then easily computing the interior dimensions of the kiln, which, in his case, was two million and something cubic inches. This seemed very vast, and made one, who daily deals with a cup and saucer, a plate, or a bowl, gasp to hear single fires spoken of, by the hundred dozen pieces. It made one feel like a very small consumer indeed. Yet, from the reports given, there must be a greatly increasing consumption of American products in this line, especially in the heavier grades of ware. It was stated, for instance, that our hotel china (I say that *our* very proudly) ranks the finest in the world, so as a mere commercial output, it is making merited headway over foreign competition. And that is a beginning! As we have heard so often, our country has every needed material for all grades of porcelain. It made one think hard, to hear the statement that some of the finest ware in England is made from American clay, which is taken over there by the ship load and brought back forsooth, in satin cases! Think of it! Yet, wherefore? Those who seemed to know said that it was because of the lack of good American dollars to back the artistic development of our native industry; there are plenty to push the commercial side, but they haven't yet a sufficiently keen scent for the artistic to put their hands into their pockets to the extent required. Also, it made one feel rather slimsy, to hear the unqualified assertion, that the decorative work turned out thus far, was amateurish in the extreme—even more—what the keen-eyed professional, or his sponsor, the money-lender, would name second, third, or heaven forbid, even fourth rate. From this angle of vision, it is easy to see that it would be difficult to promote a hazard so disastrous financially. Yet, there was an extenuating hope, that one of two classes might arise. One, who might go forth to find a millionaire backer; the other, who would nobly plan to yield his life to a series of back-sets and failures, with perchance a wee crown at the end, or more perchance, a heavy, horny snub from this selfsame millionaire. Which will you choose, oh china painters?

Seriously though, it was expressed over and over again, that the real ultimate rests with womankind, who may possibly work out the beginnings of the problem, from an artistic impulse, regardless of commercial consequences—much as Rookwood grew from a nucleus of enthusiastic women. The speaker neglected to add that the financial favor was also happily found in one of these workers—which is not always coincident. On this same ground, also, the potters must be prepared to send out finer wares for overglaze decorators, as well as for those who will grow to paint on the biscuit, whether in factories or elsewhere. As a first step, they could send out a grade of porcelain which is next harder and which will more nearly approximate that of imported stock. What do the potters say about it? They can not *afford* to run a huge kiln to the tremendous heat required, for the sake of a few art pieces, and to the ruination of the rest of their ware, for which they already have a market. There's the secret. There's no money in it. Our potters can not afford to be missionaries and philanthropists where money loss is involved. So it comes back to the same point—our women. They must find a way to make the crusade, so that the potters will be assured of a demand which will justify their expenditure of time and money in producing wares which will make us proud from an aesthetic as well as utilitarian aspect. Also, it might be added, that if our crusaders are to accomplish anything



worth while, in experimental work, they must not *stumble* into things—they must not stop at happy accidents, nor be satisfied with chance effects, no matter how fortunate or pleasing. They must know what they are doing and keep an absolute record of every experimental step. And the best part of it, is that there seems a faith that this will be done. Indeed these fifty-five men have very good reason to look for some kind of a rescue through the other sex, for they have found sufficient vim and perseverance in their fifty-sixth member, to make them quote *her* with pride, for she is the only woman member—as yet. Yet, with sorrow and contrition be it told, this self-same little woman *did stumble* on a “good thing.” The story goes, that she was making use of a combination of materials, for quite a different purpose, when she accidentally spilled some of the “dope” over a brick die, (which to the uninitiated, is made of cast iron.) Through this means, it was found that it would adhere to bricks themselves, and after passing through a fire, would lend to the commonest brick, a covering of hard, white enamel, durable in quality and clear and beautiful in texture. The brick-man could not *afford* to lose the possibilities in such a valuable mixture, the secret of which was kept under cover by the little woman—wise little woman—so that she became faithfully installed as an adjunct in the brick yard. But it has taken untiring energy and unfaltering watchfulness to make her “lucky find,” a practical one as well, so that she often remained with the kilns throughout the eighteen hours of firing, drawing the fires herself when necessary, or undauntedly receiving the bricks with less than the perfection she had anticipated. As she naively said, her success in the end all came about, “because she never knew when she was beaten.”

The whole sense of such a meeting, shows great significance—and shows already a well made path for industrial ceramics and several notable examples artistically. Yet, more than all, it points the way to the opening—to the waiting chance—to the growing eagerness for the development of our native resources, which are ready to spring, with a touch, into forms which will live—for, “As God wills, all that is good is permanent.”



### THE COLLECTOR

*We are hoping to make the Collector's Department of practical value to collectors, and we ask all who are collecting old and rare china to send us any notes of interest. As soon as we find enough subscribers taking a real interest in the matter, we will establish an exchange column, so that any one having duplicates will be able to make exchanges.*

### THE FESTIVE BOWL

When Rowena, daughter of Hengist, met the king, she greeted him with the words: “Lord, King, *wea hal*,” (health be to you), and from these Anglo-Saxon words we have *Wassail*, often applied to the festive bowl of olden times, better known now by the commoner name of punch-bowl.

There is an especial interest attached to these basins that have served for weddings and funerals and presided at many of the scenes of jollity from the earliest days.

The word Punch comes from a *Hindu* word meaning five, doubtless referring to the five ingredients in that ancient beverage. An old punch-bowl recalls many quaint customs. Before porcelain bowls were used, some kind of metal served instead, usually silver. In the reign of Queen Anne a silver basin with a movable rim decorated with flutings and a scalloped edge, was called a Monteith after the inventor. This

bowl was also used to wash and cool glasses. We find the following rhyme to immortalize the inventor:

“New things produce new words and thus Monteith  
Has by one vessel saved his name from death.”

Among the first pieces of earthen ware made in England were punch-bowls. We find Pennington in Liverpool, vying with Shaw in Staffordshire as early as 1760. The black print first used in Liverpool was very popular, and the other potteries sent their goods there to be printed. On this account we find most of the Washington, Franklin and John Adams bowls in this coloring. Excellent illustrations of these are given in Mr. Barber's “Anglo-American Pottery,” and in the



THE SUNDERLAND BRIDGE

beautiful book recently published by Dodd, Mead & Co., and written by Mr. Haines Halsey. The illustrations are in color, and so are especially useful to collectors. The fathers of our republic must have presided in portraiture at many a jollity, and staidly held their places during the intemperate use of flip at funerals, for there was no time when the punch-bowl was more popular than at these ceremonials.

The bowl illustrated in this article is interesting for its historical connections, as well as being a good example of the early work done in the potteries of Northern England.



THE AGAMEMNON IN A STORM

In the little English shop where it was found, the dealer dated it 1793. The representation of the Sunderland bridge upon it evidently misled him. This really beautiful suspension bridge was completed in 1793, and stretches across the Wear from Sunderland to Monk Wearmouth. The firm of Moore & Co., established a pottery in 1803, in Southwick, adjoining Sunderland, and proud of the newly acquired bridge, used it to commemorate the opening of their pottery. Thus the greater event of history celebrated the lesser.

These northern potteries had acquired considerable skill in cream paste and also used much lustre for decoration. The purple or pink lustre is used in narrow bands on this punch-

bowl, and upon the inside irregular zig-zag lines connect the illustrations.

Besides the picture of the bridge we have other reminders of local history and the naval conditions of the early part of the century. Upon the outside are two naval vessels, the famous Agamemnon, of which Nelson was given command in 1793, and the Gauntlet clipper ship.

These prints were made while Nelson was winning his laurels as the greatest of English naval commanders, yet we are sure if he had been aboard the Agamemnon in a storm, when the ship was in the position here illustrated, he would never have been the hero of Trafalgar. The third picture is one familiar to the earthen ware of sea-port towns. It is the



THE SAILOR'S FAREWELL

sailor's farewell, and the weeping figures are balanced by the comforting words written under them:

"Sweet, oh Sweet is that sensation,  
Where two hearts in union meet,  
But the pain of Separation  
Mingles bitter with the sweet."

The capitals used (after the old style) in *Sweet* and *Separation* seem to emphasize the sentiment.

In the center of this bowl we find another note. It is the Masonic coat-of-arms, under which are the words:

"The arms of the Ancient & Honorable Fraternity of Free Accepted Masons."

Two of the exterior decorations are repeated within and between these are two wreaths enclosing verses: one a tribute to the sailor and the other laudatory of the fraternity of masons.

These verses are:

"The sailor tost in stormy seas,  
Though far his bark may roam  
Still hears a voice in every breeze,  
That wakens thoughts of home;  
He thinks upon his distant friends,  
His wife, his humble cot:  
And from his inmost heart ascends,  
The prayer, "Forget me not."

The other stanza is:

"Ensigns of state that feed our pride,  
Distinctions troublesome and vain,  
By masons true are laid aside;  
Arts free-born sons such toys disdain.  
Ennobled by the name they bear,  
Distinguish'd by the badge they wear."

All this decoration is in black print, illumined by bright touches of color with the brush. The bowl is twelve inches in diameter at the top and six inches in depth so it is easily understood that a goodly number must at some time have witnessed its cheer. It bears the imprinted stamp of Moore &

Co. I have given this careful description both because I do not find much written of this pottery and because of the perfection of the example.

Another smaller bowl with a finely speckled pink outside and blue decoration within has witnessed a recorded event in American history.



THE REVOLUTIONARY BOWL

It is probably old Chinese and was found on an English man-of-war when boarded in Long Island Sound by some successful American sailors of our Revolution. After brewing a punch in it, cuts were drawn and the successful man took the bowl. The man was John Hooker and the bowl has been handed down with its appended history. Its story is its chief interest, yet it is good in color and its decorations speak of early days. Thus it is easy to blend the potter's art with historical events. Even Homer dedicated one of his odes to the potters of Samos.

Nothing, however, can be more suggestive than the bowl that held its place mid joy and sorrow, and is associated with recreation and dissipation. These still commemorate whether the record is printed upon the sides, or whether unwritten upon the creamy sides of the plainest.

Let us drink in imagination from one of these upon the anniversary of the first successful year of the KERAMIC STUDIO, and I am sure my readers will join me in a

*Wes hal.*

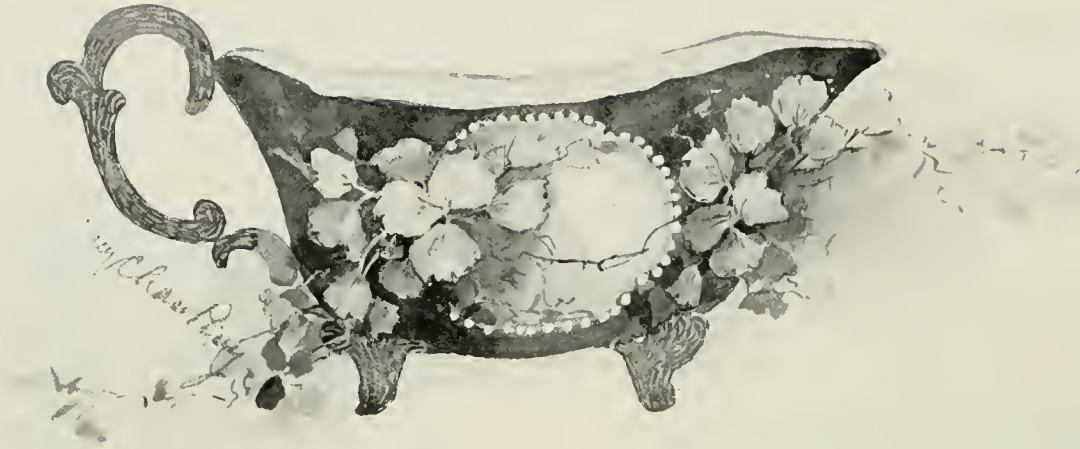


SALES OF OLD CHINA

THERE has not been any important sale of old china this month. We noticed the following prices in scattered sales:

Staffordshire blue punch bowl, States pattern.....	\$10.00
Staffordshire blue Lafayette pitcher (repaired).....	10.00
Staffordshire blue punch bowl (small) Rebecca at the well.....	5.00
Staffordshire blue platter, Windsor Castle.....	8.50
Staffordshire blue platter, Waltham College, Oxford.....	8.00
Staffordshire pink platter, Baker Falls, Hudson River.....	5.50
Staffordshire blue plate, 10 inch, City Hall.....	10.00
Staffordshire blue plate, 8 inch, Landing of Lafayette.....	6.00
Staffordshire blue plate, 10 inch, Regents Park.....	3.50
Lowestoft placque, Hancock coat of arms.....	4.75
Lowestoft, 2 plates.....	\$4.50 and 5.00
Lowestoft cup and saucer, gold decoration.....	2.75
Lowestoft, 2 small vases, armorial decoration.....each	2.75
Worcester vase, 10½ inch, signed Chamberlain & Worcester.....	11.00
Worcester, 2 cups and saucers.....each	3.50
Copper lustre pitchers, small and medium sizes.....from	\$1.75 to 4.00





#### TREATMENT OF MAIDEN HAIR FERN—MARY CHASE PERRY

**D**RAW the design with India ink and dust the dark part with either Olive or Shading Green—the latter if a very dark tone is desired. Wipe out the design where it runs into the tint, being sure to keep the little panels symmetrical. Use Apple, Moss and Brown Green in the fern, with a little Pom-

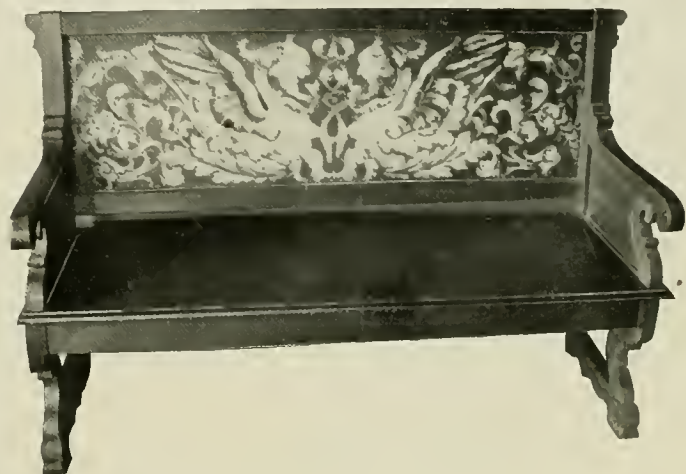
padour in some of the sprays and also in the stems. The little leaves should be crisp and clear. Tint the panels with Yellow Brown, Russian Green and Copenhagen. The dots are enamel mixed with a trifle of Apple Green. A similar design and treatment adapts itself well to a small plate or tray



#### PYROGRAPHY—CHAIR AND BENCH—MARY TROMM



**T**HE Chair is burned in a fleur de lis design arranged in poster style. Each leaf is carved first with a small carving tool called Geisfoot, and afterwards burned and shaded, while the flowers are simply outlined and shaded. The leaves are colored with a light green and gradually shaded off on ends with light yellow; the flowers are not colored. The background of chair is colored with a dark green stain and carefully waxed.



**A** VERY effective burning is shown in panel of Bench. In order to do one, it is necessary to outline the design first and follow it up by burning deep wherever the shadows fall. After burning thus far, the design is shaded properly with a not too hot point. The background is burned dark in order to let design appear in an inlaid style. The bench is then stained and waxed.



## ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.

A. C. P.—We hope to have a study of grapes in color before the year is out, but are waiting for one to be submitted which will be satisfactory in every way, as we give nothing but the best. You will find some suggestions on Firing in the April number and in this, which will be of use to you. Enamel jewels cannot be fired with perfect safety the second time unless made of the Dresden Aufsetzweis in tubes, though occasionally they do come through a second fire successfully.

Mrs. F. D. M.—We will give a study of green peas, pods and blossoms; also Fleur de Lis sometime in the summer.

C. W. B.—If your kiln has worked perfectly heretofore and now you cannot procure a glaze, we would think that either your gas or charcoal is not as good as usual, or your fire pot worn out, or you may be suffering from the occasional fear a firer is liable to feel and are not firing hard enough or long enough. We would suggest painting over the pieces lightly with the same colors and about one-third flux and fire *hard* to regain the glaze. If no iron reds are used you might dust lightly with *ivory glaze*.

M. C. A.—You will find an article on glass decorating in the July Answers to Correspondents, also in the August number. This gives all necessary information for beginners for which you ask. All work is done exactly as on china, enamels are mixed the same as for china, so also is flat color. The specially prepared gold for glass, and enamels you can procure from Mr. Jos. Fogel, 40 West Eighteenth street, New York. Please refer to KERAMIC STUDIO. Special flux for glass will have to be used if you wish to flux your own gold. We do not as a rule give addresses in our answers as that would be discriminating against our advertisers, but in this case we know of no one else who keeps glass gold, though we would advise you to inquire of your dealers in art materials, they surely know where such can be procured if they do not keep them themselves. The gold band sometimes found on glass for decoration must be covered with fresh gold, such as used elsewhere on the piece, it will not then rub off if properly fired. No one seems to keep a full line of glass as they do of china. We will give designs and treatment for glass soon.

JEANETTE—Silver can be used over color and on paste the same as gold, with the exception that it must not be used near pink enamel, as it destroys the color. Paste and color must always be fired first before using the silver. The preparation of silver for china is quite a different process from the preparation of gold. We will give an article on the subject soon. You could use the silver such as dentists use, as the mercury will volatilize in the preparation. In regard to your set of plates we would advise a conventional design alike on all. We will publish for July a plate by Mrs. Leonard which combines little roses and jewels with paste work. If you do not wish to wait so long we are sure you can find what you wish in some one of our back numbers, as we have given several of that character. We will give another sheet of monograms in a month or two.

J. P. H.—Write to our advertisers of art materials in regard to the color studies you require. We will give shell and seed weed design in black and white in the KERAMIC STUDIO as soon as we have room for them. Paste can be put over unfired color if it is well dried. Gold can be put on well dried paste before firing but it is a dangerous experiment, as the paste often looks dried when it is not. It is safer always to fire paste first. Any powder color of the desired shade is suitable for dusting on grounds. The time to be given to each pupil in a class depends on the size of the class, the amount paid for a lesson and the length of the class lesson. Where there are four in a class lesson of three hours, at one to two dollars each, the time allowed should be not less than twenty minutes or more than forty-five. In larger classes at smaller prices no more than a general criticism can be expected each in their turn. Of course both price and time have to be regulated to the place where you teach and the position you occupy as an artist.

A. A. H.—A suitable inscription for a tobacco jar would be:

"Ah my Belov'd, fill the pipe that clears  
To-day of past Regret—and future Fears."

We answer all inquiries only in the magazine.

MRS. M. R.—We will soon give an article on miniature painting on ivory with a study for illustration.

A SUBSCRIBER—No questions will be answered without full signature and address. Suggestions on firing are given in this number and the previous ones. We advertise the best kilns only, for beginners or advanced workers.

R. W.—By using flux, about one-third, with matt or gouache colors, you can get quite a pretty "matt wax" effect—a semi-glaze—but the colors will not be suitable to paint with when you wish to do ordinary painting. You will find an article on dusting grounds in the June, 1899, number of KERAMIC STUDIO, it is entitled "For Beginners—Tinting." If your lustre is not rich enough in one fire, go over it again. Flux added to paint, helps to glaze color and make it adhere to the china.

K.—There are no German colors exactly corresponding to Poppy red, blood red, or white rose. Pompadour red is the nearest to blood red. The white rose is put up by Bischoff. You can find the other colors by writing any of our dealers. Adding Albert yellow to pompadour would approximate poppy red. White rose is a color between olive and brown green. There is no difference between the La Croix powder and tube colors, except that you can dust with the powder color and they keep much cleaner. India ink is preferable to pencil for drawing on china, because if a mistake is made in painting, the color can be washed off with turpentine and the design will remain intact.

The bloom effect of fruit on china is obtained by using blue or violet in the high lights, and padding lightly to make a soft texture.

An effective background for the October cherries could be made by painting in with the colors as suggested and then dry dusting over the whole with Copenhagen Blue. By dry dusting we mean, to rub the powder color over the surface after the painting is dried. Some color will adhere, enough to tone the whole, but not so much as in regular dusting; or use a color scheme of brown green, royal purple and turquoise green shading into silver grey and ivory yellow in the lighter parts, dry dusting the whole with finishing brown.

The stork design in the February number would be most effective in monochrome, say Copenhagen blue or Meissen brown, shaded with finishing brown. For naturalistic painting, shade the storks with a mixture of apple green three parts to one part of carmine 2, this makes a color similar to pearl grey, but stronger, use a little violet in the deeper shadows, and put the black marking in red brown. In second fire strengthen shading with finishing brown and go over the black markings with dark blue. This should give a luminous black effect. If not strong enough, give a few touches of German black in the last fire. The background might be brown green shading into moss green, then into blue, adding a little pompadour to tone in the last fire.

B. J. M.—For soup plates a strictly conventional design is most suitable. Say a Persian design in pale green and violet blue, outline either in dark blue or gold. You will find many designs among those in the historical ornament articles.

For shirt waist buttons we have seen many designs besides flowers, conventional designs in color, gold, with sometimes a touch of enamel, landscapes, flowers or little faces or figures in Delft blue, or decorative heads in flat colors outlined in a darker shade or black.

The Lotus ware should be fired at about the same heat as Belleck. Ivory glaze cannot be used over iron reds without browning them. To get a uniform glaze the only sure way is to fire hard and flux your color well, say one-quarter flux to all colors but apple green, pearl grey and mixing yellow, which need no flux. For painting pink roses we refer you to the treatment of the rose study in the June, 1899, number, by Marshall Fry. You will find suggestions for painting yellow roses elsewhere.

A. J.—Your kiln was doubtless fired too hard if the reds turned grey and the gold disappeared. You certainly *can* fire gold too hard. You might write to the Ceramic Supply Company of Indianapolis in regard to enlarging photographs, they can tell you all about it.

H. E. B.—The best advice we can give you is to keep on studying from *nature*, trying for *truth* in color and drawing, light and shade, not making your work too hard or too woolly and characterless.

T. F. H.—Hancock's pink for grounds is a good color, also a paler pink called Peach Blow or Cameo Pink. Some of the pinks that are beautiful in roses are not always the best for the grounds. They must not be put on too thick. The pink referred to was Fry's Rose, but the entire plate was decorated for one firing.

B. G. M.—Treatment for Yellow Roses. First painting. Use lemon yellow laid thinly for wash over the lighter parts, and Albert's yellow for the center and reflected lights. Yellow being an opaque color gives better results if laid thinly. Grey for flowers or brown green can be used sparingly in the shadows if desired to hold the drawing. Let the colors be washed in freely.

Second painting. If necessary accent the petals and center with a wash of Albert's yellow. Wash over the leaves and edge of petals that are in shadow with green for flower or brown green; should you desire a brownish effect in the center, use brown and deeper accent, Sepia. For a reddish effect yellow red or carnation, depending on tone of color required.





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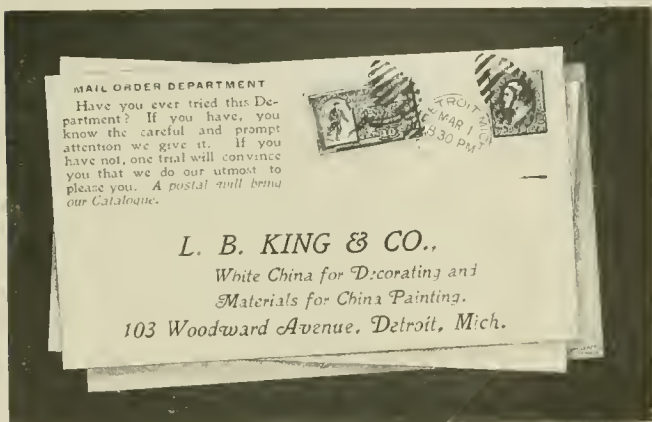
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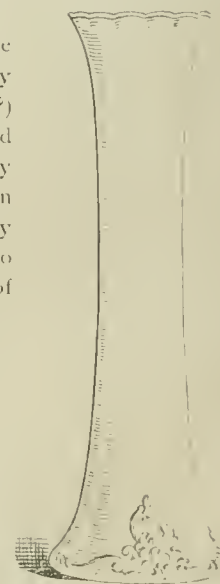
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MRS. FILKINS \* \* \* \* \*  
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NEW YORK AND SYRACUSE

June 1900

**I**T is with gratification that we acknowledge the many congratulations on our year's work with the KERAMIC STUDIO from our last year's friends as they renew their subscriptions, which is, after all, the most convincing proof of their appreciation of the labor and expense involved in giving KERAMIC workers a high grade magazine. We were almost afraid that we were *too* successful, for the saying is "Whom the gods love, die young." But we are thankful to record a few suggestions, perhaps half a dozen, from our hosts of friends, which prove that we are not too good to live. We feel confident that these few qualifying suggestions come rather from thoughtlessness than from any real conviction and we are going to ask these few of our readers to stop a moment and do a little thinking before writing anything discouraging to us. Here are the few suggestions to which we refer. "I could use more color studies than you give us." "I wish you wouldn't have so much of the historic conventional designs." "I wish you would give us more conventional designs in color and not so many flower supplements." "I haven't any use for conventional designs; give us more flowers." "I wish you would leave out naturalistic flowers entirely and give us more of the conventional."

Now for a little confidential chat in which we will answer each of our friends in turn.

We would gladly give a color study every month and as we have said before, we will do so as soon as our financial condition will allow, which depends entirely upon our subscribers. Think for a minute, that on a large proportion of our subscriptions we lose a large discount. This makes it necessary for us to have many more subscribers before having a surplus for extra color studies. Then many let their subscriptions lapse several months before renewing, thus preventing our knowing just what we can calculate upon. Many content themselves with using a club or library copy instead of subscribing themselves and so doing their little toward helping a good magazine to be better. Some say "When you give a color study every month, we will subscribe" and do not realize that *unless they subscribe* we cannot give a color supplement every month—and apropos of this we would again remind our readers that we could easily give them a color study every month if we would do as other art journals do—and good ones too—that is, buy a lot of cheap chromos to send out, or employ a cheap firm who would not make a first-class reproduction, or employ a third rate artist to make our originals. We have given all we have promised and we have promised the best obtainable. This we intend always to do and will not promise what we cannot execute. If our subscribers will work harder for the KERAMIC STUDIO, they will find that they are working for themselves.

Now about Historic ornament.

You would consider a teacher very incompetent who

should try to teach a child to be a musician and not instruct her to the utmost in scales and exercises. As no one can be a thorough musician without being proficient in these exercises, so no one can be an artist decorator without knowledge of the principles of ornament (the scales) and the Historic ornament (exercises) which illustrate those principles.

To mistake the means for the end, to make the application of Historic ornament the end instead of a means, is like making the exercises in music the height of one's ambition.

It may be that the higher exercises are very beautiful and pleasant to listen to. The application of Historic ornament in design makes a most agreeable relief from the mass of ignorant decoration—but there is a step higher than either, and that is to so study these exercises that you can extract the principles of art and with these for foundation make a newer, more modern, more *original* composition. It is a clever artist who can so imitate a Chinese vase that a Chinaman could not tell the difference, but it is far cleverer to learn from studying Chinese art, how to manipulate enamels and color and principles of design and apply this knowledge to the familiar objects about us so as to make an art thoroughly our own and full of *our* national characteristics. For my part, however clever the imitation, I should always feel that it *was* an imitation. When I buy a Chinese object of art, I want it to be *Chinese*, and when I buy something from an American artist I want it to be thoroughly *American*. But the study of the arts which precede our day are indispensable to one wishing to become an artist, and so we give as much instruction on this point as possible.

To the next suggestion we would say, that the supplements are evenly divided between flowers and conventional work and will continue to be so. To all the rest we would say: If we confined ourselves to one style of decoration only we should have to give up publishing the KERAMIC STUDIO, for there are not enough of any one school of decoration to support a magazine—that is the practical reason, but over and beyond this, we trust we are too liberal and think even those who write so unthinkingly are so also, to deny some good to every school. As for naturalistic painting of flowers and figures on china, we see no reason why this should not be, properly worked out, just as artistic as any other line, though personally we feel as if such subjects should be painted on tiles or plaques and framed like any other work of art, and that objects to be *decorated* should be *conventionally* treated, which term is not always rightly understood and of which we will treat in another article.

To those who ask for *more* flowers we would say: Take, for instance, the May number of KERAMIC STUDIO: for not quite thirty cents you have a colored supplement of pine cones by one of our leading artists, Marshal Fry. You have a fine study of orchids on a vase by Mrs. Maude Briggs Knowlton, who has exhibited in the New York water color exhibitions. You have a study of strawberries by Miss



Stewart, whose studies are so popular, and the dainty spray of ferns by Mary Chase Perry, so well known everywhere. Do you not think you had your money's worth? And could you get as many original studies and treatments from *any* teacher for the whole amount of the year's subscription, three dollars and a half? We think you will admit this to be true and you can well afford to give up the entire balance of the magazine to the conventional and feel that your subscription well repays you, though I think you will also admit that you find other things of value to you besides the flower studies.

We say the same to the students of the conventional. You certainly get more in one number, each of you, *in your line*, in the KERAMIC STUDIO, than the cost of the year's subscription, and no other magazine gives as much.

We feel sure it will never again be necessary to speak on this subject, as what has been said has been in thoughtlessness and by a *very, very* few. We feel that the great mass of our subscribers are with us heart and soul.



PORTRAIT OF THE DAUPHIN—BY MME. VIGÉO LE BRUN.

### MINIATURE PAINTING ON IVORY

*Mrs. Adelaide Alsop-Robineau*

**A**LWAYS be careful in selecting your ivory. Pick out a piece that is neither too thick or too thin. If it is too thick it is liable to warp, if too thin it may break. Select a piece transparent enough to show the general outlines of a photograph placed behind it, but not so thin as to show details, or look dark in streaks. The grain should run in a V, leaving a clear unveined space about where the head and bust would come. The color should be a pale cream or cream white unless you wish to paint a dark subject, when a darker tone is desirable. The next thing is to prepare the ivory for painting, which is done by rubbing the ivory "round and 'round" on a flat surface covered with powdered pumice. When the ivory has lost its shine and feels velvety to the touch it is ready to use. For painting you will need Windsor & Newton's *flat* sable water color brushes 0, 1, 2, 3, Yellow Ochre, Rose Madder and Cobalt Blue—sometimes Ultramarine. These colors will be all that are necessary until the flesh is almost finished—for blondes, nothing else—for darker touches in the finishing, Purple Madder and Indigo will be found useful, and such colors as you may wish to use in draperies, backgrounds, etc., can be made from these with a few additional colors such as Gamboge, Indian Yellow, Vermillion, Carmine, French Blue, Hooker's Green I and II. Browns should be made by combining red, blue and yellow.

For children, ultramarine is more satisfactory than cobalt as it gives more delicacy to the complexion. No medium except water, other preparations such as gum arabic, etc., are injurious, causing the paint to crack. If the color rolls up on the ivory, the pumice has not been used sufficiently. We will explain the process of working from the miniature of the Dauphin given in this number.

First sketch the head lightly with Cobalt Blue, mix a soft gray from Cobalt with a touch of Ochre and Rose Madder, with the No. 5 brush. Wash in the background using quite a little water and working in more of the Rose Madder and Ochre on the darker side. For the face make a mixture of Ochre and Rose Madder a little more yellow than red for a flesh tone, and put a thin wash over all the parts in the high light, making it a little darker for the shadow parts. For the hair use some of the same mixture as used in the background, making it bluer in the high lights and warmer in the shadows.

Put a little clear Rose Madder on the cheeks. Then with the Ultramarine put in the delicate shadows on the light side of the face using a smaller brush, and modelling as you go. Keep the whole effect rather bluish in the shadows until the last when the darker shadows can be warmed with Rose Madder and Ochre, a little cobalt may be used on the shadow side of the face. Go over the whole face with each brush, first with the large brush and finally with the smallest, being careful not to use too much color. Keep everything very light until the last.

Do not work over any spot, touch it and leave it, work on some other place and return to it when it is dry, otherwise you will pick up what you have already done. Always touch lightly. Work up the hair with the same three colors, and toward the last darken with a mixture of Purple Madder, Ochre and Indigo. Purple Madder and Indigo make a good substitute for black in the pupils of the eyes. For modelling the lace use Blue, with a touch of Ochre working in a little Rose Madder in the deeper shadows. You may use any combination of color you wish on the coat, etc. But we would suggest a violet coat with pale yellow facings, the yellow should have violet shadows. Wash in all colors as far as practicable then go over with smaller brushes either in strokes, or by pointing until the entire surface seems smooth and even. Lift out any dark spots with the tip of a clean, moist brush and fill in with the proper shade. A needle fixed on a stick will be useful to remove dust and superfluous color.

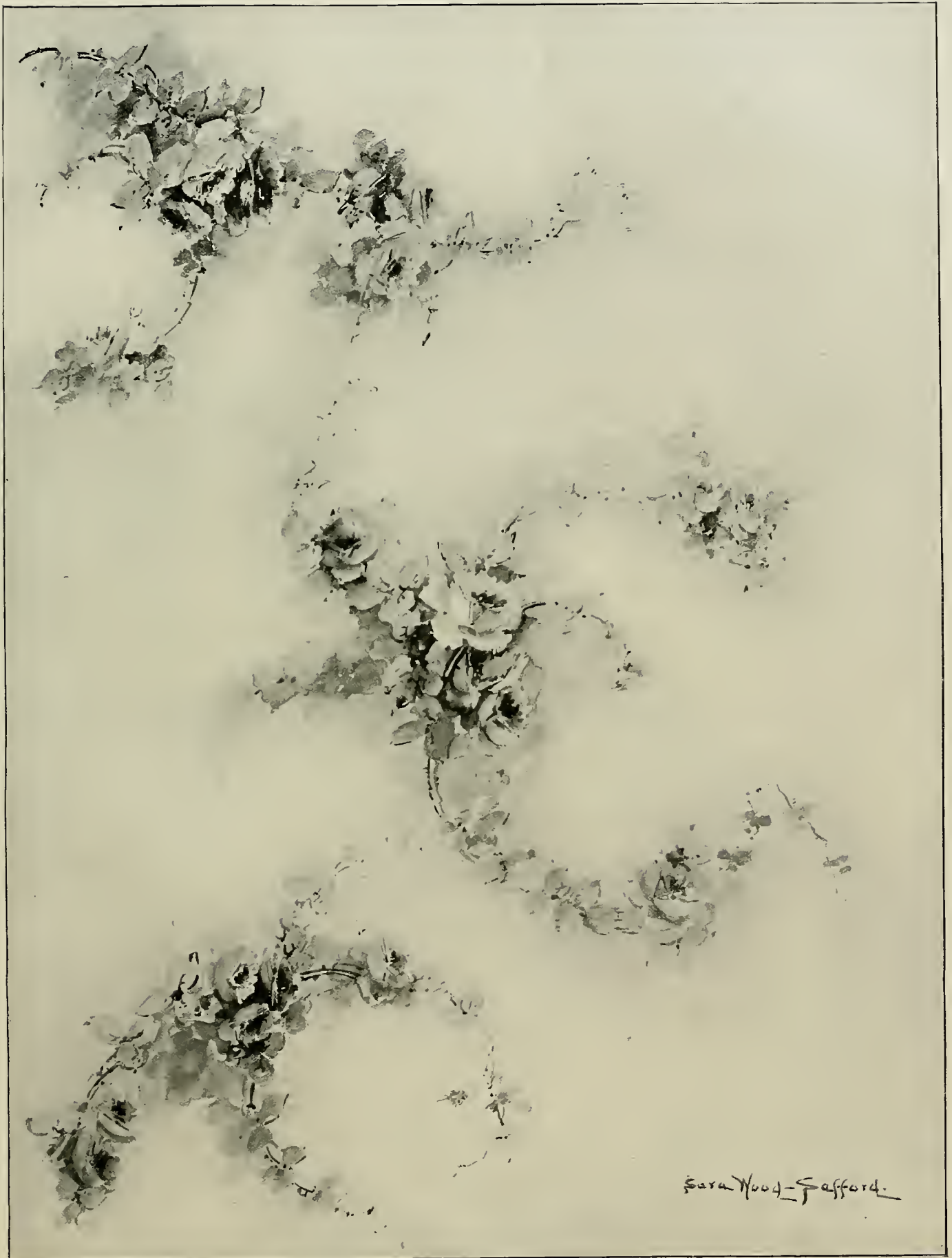
Do not work over the miniature too much or you will take out the *life*. Rather let a few of your brush strokes show. Never use opaque white unless as a last resort; the beauty of ivory is its transparency of color, and opaque white is liable to make everything muddy except with the most experienced artists. As you become more at home in the work you can take greater liberties with your colors and technique, but it is safer at the start to be strictly conservative.



### LIQUID INDIA INK FOR OUTLINING.

**W**HEN a delicate outline is desired, as for figure painting, etc., it is best to go over the lines with a new knife or steel eraser, scratching them crosswise until they appear quite faint, otherwise the black line will prevent seeing whether the color is perfectly blended and a hard line may be left, or in the case of outlining with color or gold, it will be easier to see that the outline has been painted.

If you prefer, you may use Higgins' brown or indigo inks. They fire out as well as the black.





## DESIGN FOR PLATE TREATMENT

*Anna B. Leonard*

THIS is a simple design, yet it can be carried out quite elaborately. For a simple treatment, paint the blossoms in flat enamels, using different shades of blue, and even leaving some of them white; make the centers a darker blue.

There should be a gold edge, with a narrow turquoise blue band inside of that. The little wavy lines may be in dark blue, or gold. The line on the lower edge of the decorated band may be of gold.

To obtain a good effect in these enamel blossoms, mix several shades of enamel. First rub a good portion of the white enamel (two-thirds Aufsetzweis and one-third best English Enamel) until it is in proper condition, then take a little of it and color slightly with Deep Blue Green and Night Green, then color some more of the white enamel a darker shade of the blue, using Lacroix Dark Blue with the other blue previously mixed. If a greyer tone of blue is required, add just a touch of black to the mixture.

The small leaf forms are laid in with pale green enamel, made by using a combination of Apple Green and Mixing Yellow, and then adding one-eighth enamel, which should be the Aufsetzweis. If this should be too pale, use with the combination Moss Green V and sometimes a little Chrome Green 3 B, and black, to vary the tone.

This design may be carried out in an infinite number of ways, which is always the advantage of using the conventional decorations, there is never a sameness.

This border for a rich dinner plate would be charming in red and gold; for instance the little blossoms may be modeled in raised paste on a background of Capucine Red (Lacroix) with a little German Pompadour Red. This must be put in

softly, not a deep heavy color. The lines may be of gold.

Still another treatment would be to *paint* in the background with dark blue, using the combination of Lacroix Dark Blue, German Ruby Purple and a tiny bit of German Black; then model the blossoms in white enamel. It would be better to leave the china white where the enamel is to be put on and not attempt putting it over the color.



## TREATMENT FOR NASTURTIUM DESIGN

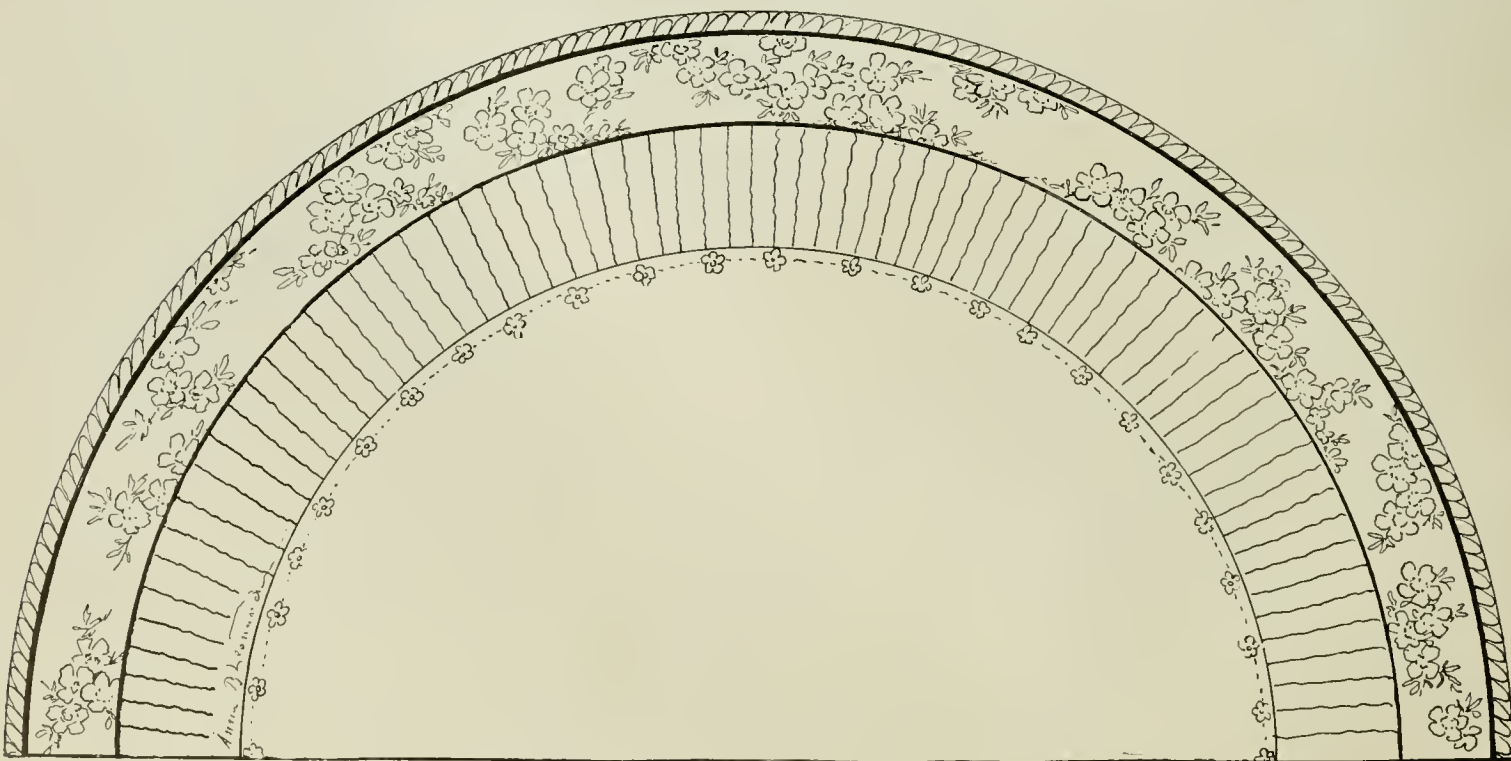
*Mary Allison Doull*

THE colors needed are Albert Yellow, Yellow Brown, Pompadour, Blood Red, Violet of Iron, Copenhagen Blue, Moss Royal and Shading Greens, Finishing Brown, with Ivory Glaze.

For the center Nasturtium use Albert Yellow, Yellow Brown and Pompadour, with Finishing Brown for the markings in the flower. The deep red Nasturtium behind the leaf, Blood Red and Violet of Iron. For the flowers drooping from the center bunch use the yellow shades for one and red shades for the other.

In the background leaves, vary the tones from Copenhagen Blue to Warm Grey Greens. The prominent leaves should be in Yellowish Greens, the darkest tones to be indicated with Shading Green. The stems made with Moss and Shading Greens. For the background a light wash of Copenhagen Blue under the flowers, shading into an ivory tone through the greens, and using a wash of Ivory Glaze, with a suggestion of Pompadour and Albert Yellow on the light side of the plate. This will complete the work for the first firing.

For the second painting add the darker accents and deepen the background with Violet of Iron under the flowers.



DESIGN FOR PLATE—ANNA B. LEONARD

NASTURTIUM DESIGN



~ Mary Allison Doull ~



## PARIS EXHIBIT OF MESSRS. DOULTON &amp; CO.



THIS exhibit will be housed in a specially designed "pavilion." The main construction of which is composed of stoneware of a pale green tint and semi-glazed surface ("Carrara" enamel.) This general tone of pale green is interrupted only by the bold frieze of colored salt-glazed blocks in the panels over the window openings. The principal entrance will be at the angle, marked above by a small octagonal turret, and immediately over the door, by a figure in relief, modelled by Mr. John Broad, and emblematical of the art of pottery. The sides of the entrance door are graced by an ornamental design also in "Carrara" enamelled stoneware.

For the interior a general impression of lightness will be conveyed by the woodwork of ivory-white, and the drapings in quiet tints. The panels of ornaments are in Faience tiles, but for the principal wall an important treatment has been devised. As giving opportunity for splendid color, and at same time affording a peculiarly British subject, three incidents from Malory's History of King Arthur have been selected for working out in panels of "Vitreous Fresco." The subjects are (on left hand), "Sir Galahad achieves the Perilous Siege," (in centre), "Sir Galahad achieves the Sword," and (on right hand), "Sir Galahad achieves the Sangreal." The side panels are each five feet six inches long, the centre eight feet six inches, all being four feet six inches high.

These panels have been painted by Mr. J. H. McLennan, from the design of Mr. A. E. Pearce, who is responsible also for the design of the Pavilion, and for all its constructional and decorative details.

Attention will without doubt, be first drawn to the exhibit of "Doulton ware," the salt-glazed decorated stoneware that first attracted general notice to the Lambeth firm.

It will be conceded that in the two large vases designed by Mr. Marshall no finer examples of stoneware have ever been seen. These pieces stand four feet high and were brought to completion in the one firing only. Only those acquainted with the technique of salt-glaze stoneware can fully appreciate what this means.

Notice may be drawn to a little group of stoneware models by Mr. Marshall. These have been fired without coloring, reliance being placed only on the effect of contrasting textures in the plain salt-glaze brown.

Some few pieces of salt-glaze ware of simple form have been further decorated in metallic lustres with uncommon results.

A new method of treatment is shown in a group of pieces in which the incised ("sgraffito") line has been discarded, and a freely-drawn *brush-line* adopted for the design. This has given greater freedom and ease of execution although adding somewhat to the difficulties of firing. The "sgraffito" line, although it sometimes brought about a hardness of effect, held the color well. It may be interesting to note that the first example of this new brush-line method was drawn from the kiln and shown to the late Sir Henry Doulton only a few weeks before his decease.

With the quite distinct group of "Lambeth Faience," the forms come to the designer already baked, and the decorations are painted on the "biscuit" ware, to be afterwards covered by the glaze in which the whole piece is immersed before the final firing. This "under-glaze" method seems to lend itself especially well to floral motives in decoration. In

the case of a few large pieces, the forms have been slightly modified while still plastic, in preparation for the painted design afterwards placed upon them.

A small group of "Marqueterie" ware seeks to convey the idea that the patterns seen upon the ware are not merely upon the surface, but extend through the thickness of the ware. Colored clays arranged in various patterns by cutting and compression, are used for moulding the forms. The method is of considerable technical interest as the difficulties set up by the varying shrinkages of the different clays had to be surmounted. Used, as here, for objects of no great size, and of more or less fanciful forms, the process has claims to attention.

Under the name of "Stoneware Polychrome," Messrs. Doulton & Co. have sought to carry out on a stoneware basis the method of decoration known as majolica painting. As carried out by Della Robbia and other mediæval potters, the process consisted in covering a slab or form of terra-cotta with a thin coat of an opaque white enamel. Upon this coating the paintings were executed, and on being subjected to a second firing, the painting and the enamel surface were fused into one. Majolica, however, does not admit of being fired to such a degree of hardness as is desirable for exterior decoration in this climate, and experiments have led to the preparation of a hard stoneware body and an enamel covering which can be fired at the same stoneware heat as the body itself, and in the same kilns. Paintings fused at such an intense heat as this are not likely to be attacked by the deleterious acids found in city atmospheres, and the decorative scheme once decided upon will remain permanently enshrined. The panel exhibited has for its subject the "Crucifixion." It measures four feet by two and one-half feet. The blocks on which it is painted are three inches thick, and are intended to be built into the wall. The cartoon is a reduction from the centre one of five panels, now being executed for the exterior of a Mission Church in Glasgow.

The work of Mr. Tinworth has been described in a previous article."

The Diana Vase approaches nearly five feet in height, and is formed of a special clay and glaze made to enable it to resist the many burnings to be undergone in its production and decoration. Modelled by Chas. J. Noke in the style of the most exuberantly effective period of the Renaissance, it has on each side a panel painted in the characteristic manner of the English School, by George White and F. J. Hancock, representing Eurydice and Orpheus, and again Orpheus enchanting the wild denizens of the rock and forest. It is richly embellished in various metals upon an embossed ivory-like surface by H. Skinner, and is in every way a magnificent example and a veritable tour de force of the potter's art.

The Dante Vases stand nearly two feet six inches in height, and have upon the pedestals four finely modeled figures of Dante and Beatrice supported by the figures of Fame and Poetry. The handles also are formed by the figures of Knowledge and Power, symbolized by an aged man or Alchemist and Gladiator. Surmounting the panels are Cupids holding shield and masks, while in the panels themselves are painted portraits by F. Sulton, more than suggestive of Reynolds and Romney in feeling, and with all the delicacy of the finest miniature. Scenes from Dante's divine comedy by Geo. White appear upon another vase of the same form. The exquisite enrichments of the modeling and Panels have been designed and adapted to these Vases by R. Allen.

The Love Vase is a fine example of Mr. Noke's facile

modeling and portrays frolicsome Cupids upon the handles and cover, with figures of a disconsolate Benedict and Rosalind seated upon the plinth of the Pedestal. On the body of this delightful surprise in Ceramics is "Venus rising from the Sea," treated with wonderful tender feeling by Geo. White.

A series of six Vases painted by F. Hancock, with scenes suggesting the mystery of the Nile and the East are fine examples of insight, color, and expression.

There are a number of classical and other forms of Vases made upon the not yet superseded old-fashioned Potter's Wheel, and it will be readily understood how gratifying to Messrs. Doulton have been the results obtained when we state that the employes secure, as a rule, the major number of prizes offered for competition by the London Turners' Company. A large Vase thirty-nine inches high, thrown upon this Potter's Wheel is an example of the finest earthenware. The painting of the large frieze of flowers thereon, by Raby, challenges the admiration of all, being magnificent in tone, touch and composition.

The naturalistic treatment of the Orchid Flower by D. Dewsberry upon a series of three of these fine forms, splendidly illustrate that somewhat difficult yet magnificent plant, also two similar forms by W. Slater decorated with *Chrysanthemums*, etc.; figures also by Leslie Johnson glow upon these vases with a wealth of color more often associated with Oil-painting than with ceramic pigments; and Australian Landscapes and Oriental scenes by L. Bilton exhibit a new phase and feeling in pottery, while the delightful treatment of our Garden Rose by H. Piper is shown in the best manner on the soft and gracefully rounded forms.

The exhibit includes other objects of art displaying thoughtful studies in the impressionistic, naturalistic, and also strictly conventional schools of treatment.



#### BUFFALO'S ANNUAL EXHIBITION

"The Joint Annual Exhibition of the Buffalo Society of Artists, Art Students' League of Buffalo and the Buffalo Chapter American Institute of Architects, including an exhibition of the Arts and Crafts," was the most delightful, instructive and successful exhibition ever held in Buffalo.

Environment had something to do with the peculiar charm of this new departure, as the exhibition was held in a delightful, old Colonial house, whose wide, old fashioned halls and numerous large sunny rooms, were particularly suited to an affair of the kind. The use of the house was donated by the owner, Mr. Lautz.

In a large tent erected on the side lawn, was given each evening, a delightful "Talk" on some subject illustrated by the exhibition. The program shows the wide range of subjects covered during the two weeks the exhibition was held.

April 16th. Private view for members of the Societies.

Opening Address. The Arts and Crafts Movement, Mr. John G. Milburn.

April 17th. William Morris, Mr. William C. Cornwell.

April 18th. The Lace Maker's Art, Mrs. Elizabeth Cary.

April 19th. The True and False in Furniture, Mr. Charles Rolfs.

April 20th. American Art Pottery, Mr. Wm. A. King.

April 21st. Stained Glass, Mr. F. J. Riester.

April 23d. Spanish Architecture, Mr. William I. Buchanan.

April 24th. An Outline History of the Printed Book, Mr. George Stringer.

April 25th. Colonial Art and Architecture, Mr. Harlow C. Curtis.

April 26th. Arts and Crafts Among the Aborigines of Buffalo, Dr. A. L. Benedict.

April 27th. Gobelin Tapestry, Madame Deltour Casassa.

April 28th. Everyday Art, Mr. Frank W. Richardson.

The opening night an additional treat was offered, by the practical demonstration, in the Tent, of the Arts of Wood Carving, Lithography and Plaster casting.

The exhibit of oils and water colors, though smaller than usually shown, was especially interesting.

The room set apart for "Krayamics," (as a misguided individual would persist in calling it), was a feast of good things to all who love color, artistic modeling and the "feel" of a rich glaze. Few teachers of china painting exhibited their work. A charming one-color design in warm greens, on a large globe vase, by Mrs. Anna Crane; a vase in figures, odd in design and attractive in its novelty, a tall vase with nude figure, on a back ground of dark green (much admired for the excellent drawing and coloring), both the work of Mrs. Robineau, and a large vase by Fry, in asters, on a warm brown background, seemed to be the sum total of the exhibit as far as the teachers were concerned.

The Potter Decorators were well represented. The gem of the Rookwood collection was a jug, in the warmest of browns and yellows as to background, and half hidden in these tones, yet with faces luminous and distinct, an Indian mother and child. It might fitly be named "The American Madonna."

The most interesting to the writer was the small exhibit of the Dedham faience. Such gorgeous shifting lights as flashed from that wonderful glaze. Opals, rubies, sapphires emeralds, apparently imbedded in silver that changed to copper and gold, as the vase turned in my envious hands.

In the exhibit made by Mr. Charles Volkmar, the "simple, yet pleasing forms take kindly to the charming colors and glazes Mr. Volkmar has brought well nigh to perfection."

The Newcomb Pottery, to quote from the catalogue (it in itself an artistic treat), "is a manufacture conducted in the interest of artistic handicraft. It is a special feature of the art department of Newcomb College, of New Orleans. Each piece is original in design, signed by the artist and is not duplicated."

Other potteries represented were:

Lonhuda, showing a beautiful underglaze faience, made at Steubenville, Ohio, by Mr. W. A. Long.

Biloxi, made by Mr. George E. Ohr, at Biloxi, Miss. He is called the "mad potter," and is like unto no one else under the sun. Besides the "freaks" that have made him famous, he showed several delightful color effects in the finer pieces.

The Utopian Pottery, made by the J. B. Owens Pottery Co. at Zanesville, Ohio, labors under the disadvantage of being considered a "copy" of the Rookwood. Many of the shapes and decorations closely follow the Rookwood traditions, but two distinctly new styles were shown here, in advance of their being placed on the market. One in pale cool gray green and the other in a rich turquoise, which cannot fail to attract attention and admiration.

Space will not permit description of the other interesting and beautiful handiwork and objects of art.

The exhibit was a success even financially, and the tired band of devoted workers in a good cause, feel that the Buffalo people appreciated and profited by the feast of good things for eye and mind set before them.

MRS. FILKINS.





HISTORIC ORNAMENT—LOUIS XIV.

**E**ARLY in the 17th century, the same Italian influence which was so helpful at the time of the Renaissance, began to be injurious to the decorative art of the Louis XIV period. Notwithstanding the Italian origin of the style, France has had the honor of giving the names of her kings to the three periods succeeding the Renaissance, because in adopting processes which tended to overthrow all the principles of order known until then, she gave to liberty of form a stamp of lightness, grace and wit entirely her own. To the period of Louis XIV. belongs the work of Boulle or

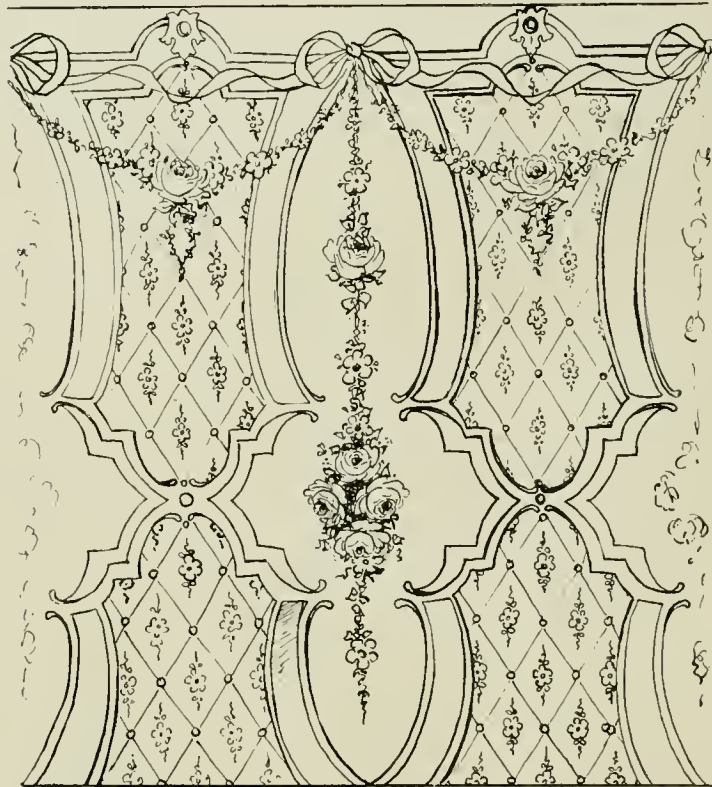
Buhl, a celebrated maker of furniture, whose designs showed great elegance of line and refinement of fancy.

During this and the succeeding century, the French school shone with the greatest brilliancy. The French artistic mind, already versed in decoration, with the Italian influence developed fresh elegance from its native taste, entirely appropriating this style of ornamentation. France, by bringing to bear her native qualities, regained for herself the place her experienced genius had previously occupied. Her art, however, grew into mannerism, and prepared the way for the twisted decoration, the convenient and lax principles which produced, in the next century, the Louis XV style, or Rococo.



No. 3 & No 9 Louis III

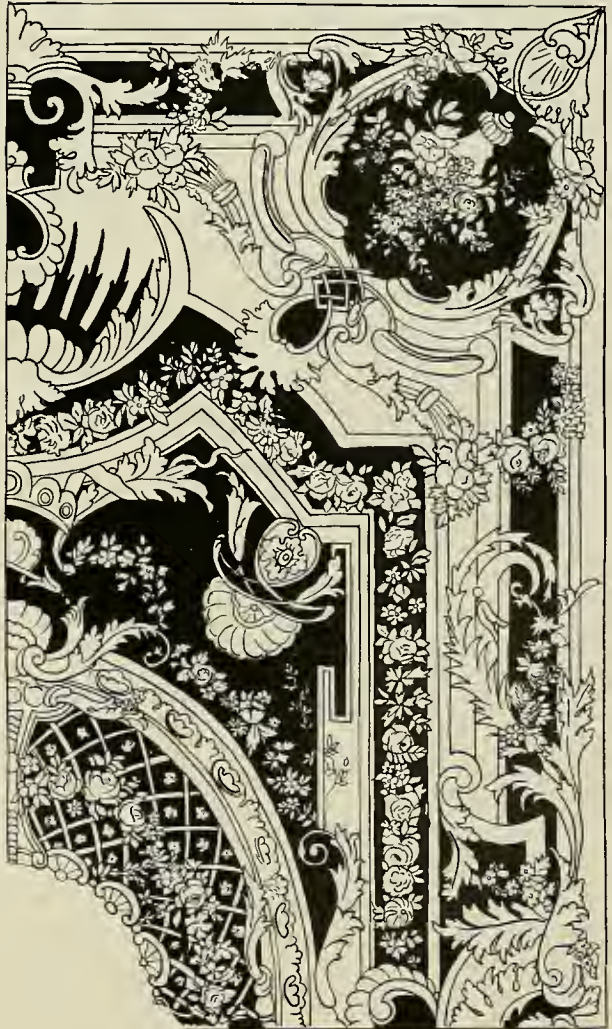
No. 3 Chinese



No. 7 Louis XV

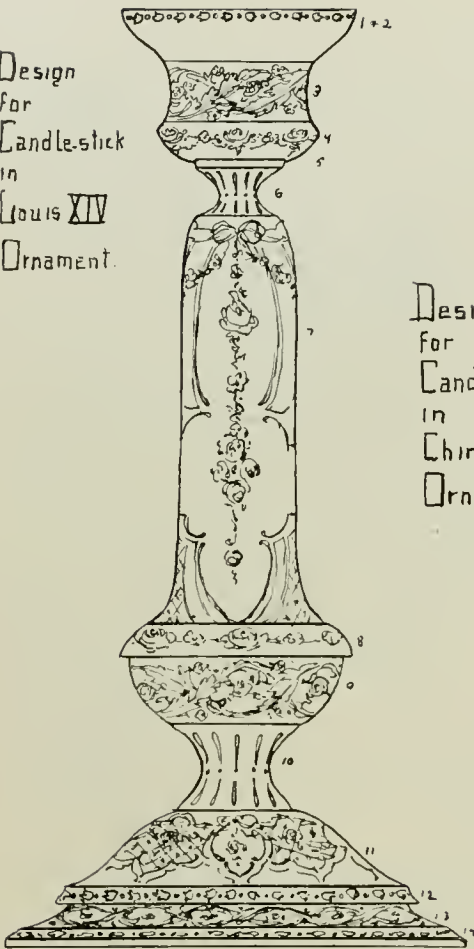
SECTIONS OF CANDLESICK DECORATION



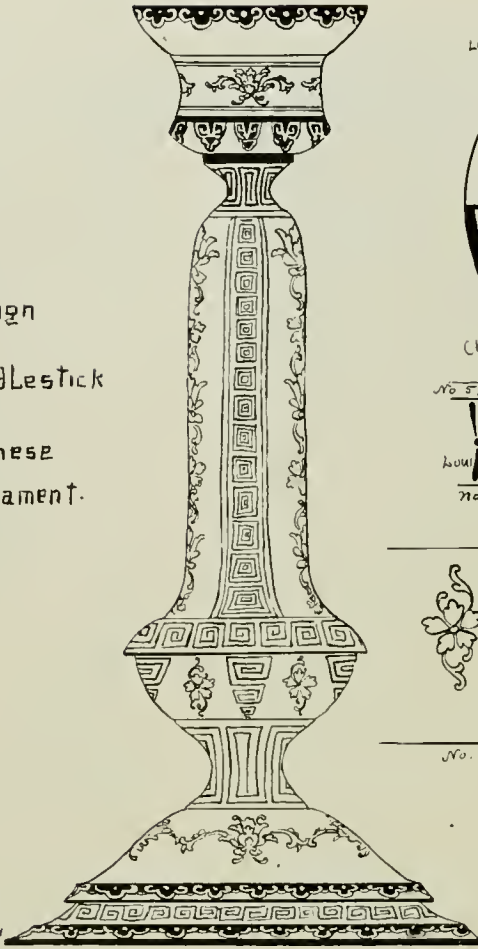




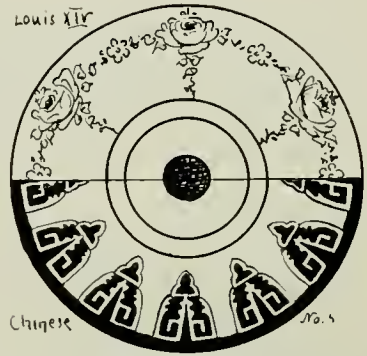
Design  
for  
Candlestick  
in  
Louis XIV  
Ornament.



Design  
for  
Candlestick  
in  
Chinese  
Ornament.



LOUIS XIV



Chinese

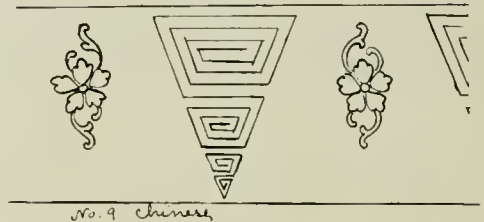
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LOUIS XIV

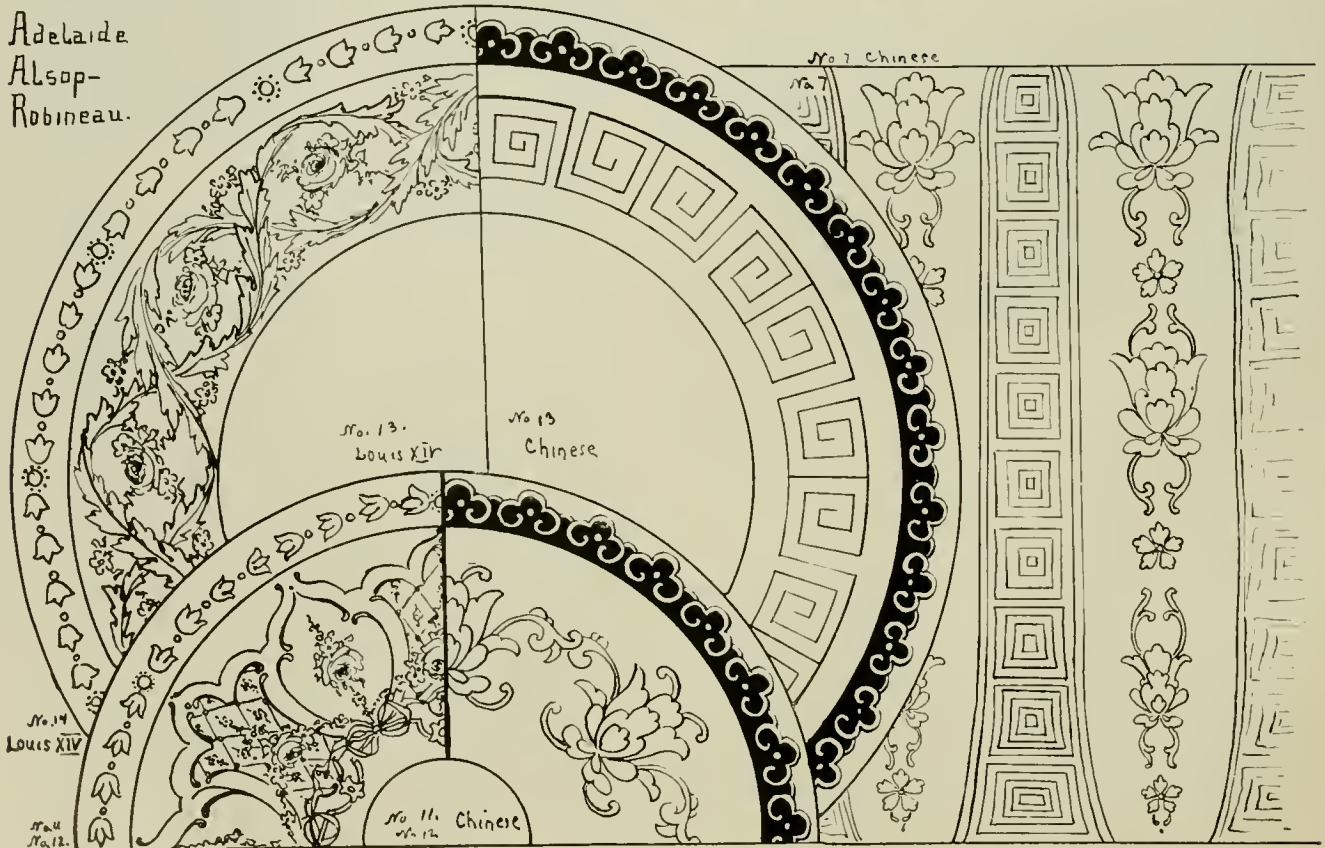
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Chinese



No. 9 Chinese

Adelaide  
Alsop-  
Robineau.



No 7 Chinese

No. 13.  
Louis XIV

No 13  
Chinese

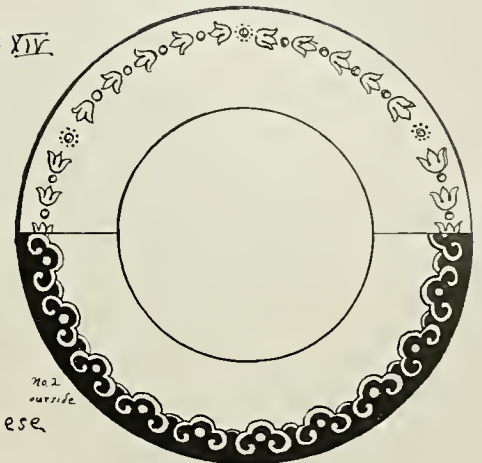
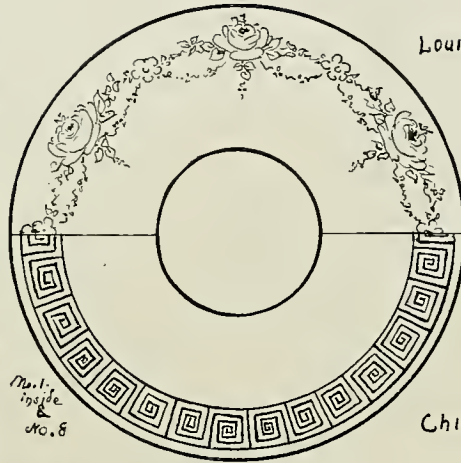
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Louis XIV

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No 11. Chinese  
No. 12

**Application to Modern Design** In applying these designs, it will be advantageous to simplify as much as possible, omitting all superfluous ornament. The daintier the effect the better. The candlestick design given can be easily simplified by omitting some portions of the ornamentation. Sections 4, 9 and 12, for instance, may be put in tinted color if desired. The design can be worked out either in flat color and gold, or a little enamel or raised paste can be added. The design can be carried out with a pink, blue or light green tint, combined with white and gold. A general scheme would be as follows:

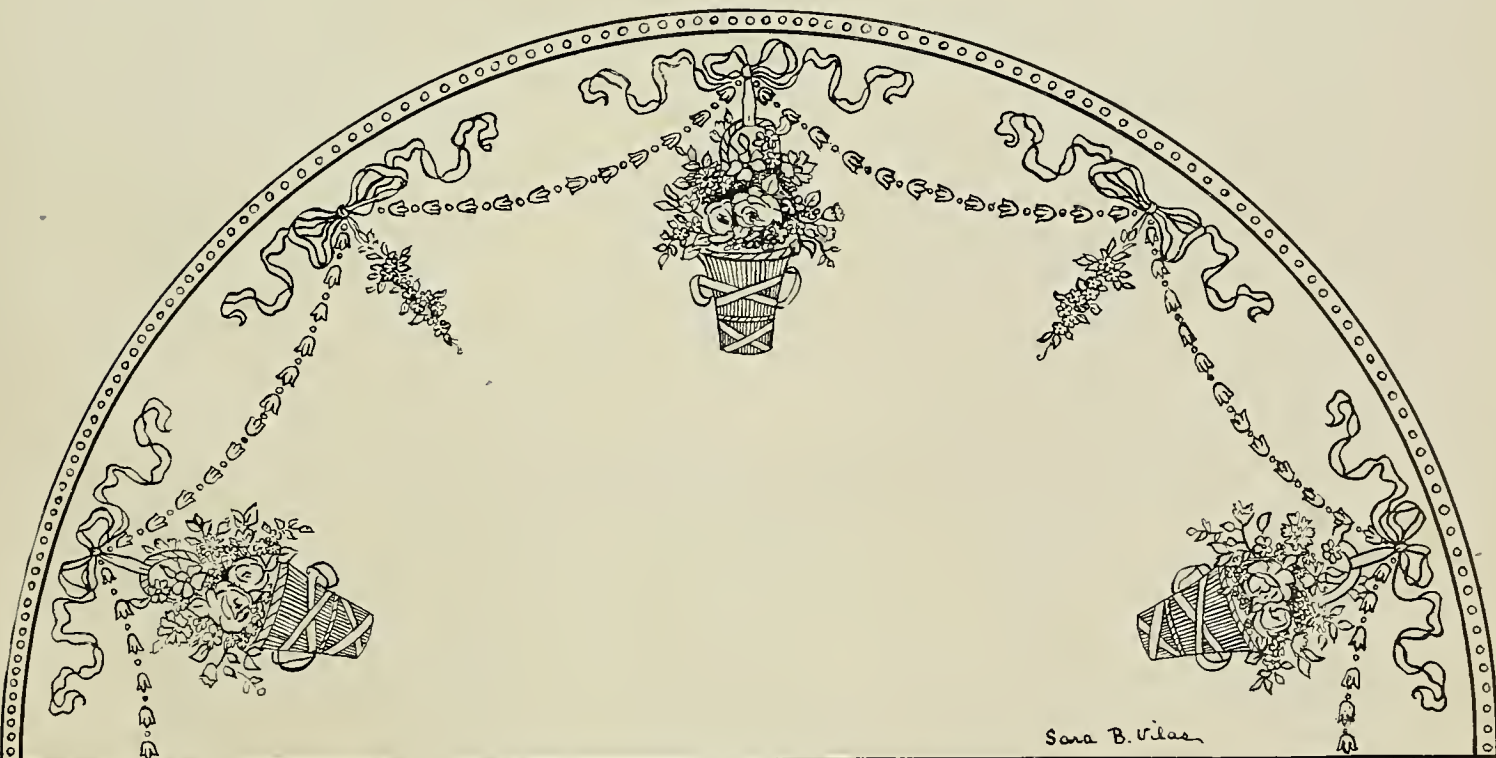
No. 1. Flowers painted in natural colors on white; gold rim.  
 No. 2. Tinted ground; design in flat or raised gold and enamel.  
 No. 3. White ground; scrolls in flat gold, outlined in color or black; flowers in natural colors.  
 No. 4. Flowers in natural colors or gold on white.  
 No. 5. Gold band.  
 No. 6. Tint, with flat gold lines.  
 No. 7. Garlands of roses in natural colors or raised gold; white ground to the straight garlands; in panels, tint, with bars of flat gold, and raised enamel dots; little design in diamond lattice work, either flat gold or picked out white and outlined in gold; border to panel, a shade lighter than tint inside, or a contrasting but harmonizing color; outlines of panels, flat or raised gold; ribbons in color or raised gold.  
 No. 8. Same as No. 1.



- No. 9. Same as No. 3.
- No. 10. Same as No. 6.
- No. 11. Same as No. 7.
- No. 12. Same as No. 2.
- No. 13. Same as No. 3.
- No. 14. Same as No. 2.

This shape is found with most dealers. It comes in three pieces, which screw together, and is a shape adaptable to almost any style of design, as has been shown by half of each drawing being carried out in Chinese ornament. A suggestion for the latter is as follows:

- Nos. 1, 6, 8, 10, 13, and scroll on Nos. 7 and 9. Flat gold lines on white.
- Nos. 2, 4, 12, 14. Gold ground; design raised in pale pink or green enamel.
- Nos. 3, 11, and flowers on Nos. 7 and 9, to be in flat pink or yellow enamel; leaves in pale green; outline in gold or red brown.



LOUIS XIV. PLATE DESIGN—SARA B. VILAS



## LEAGUE NOTES

Mrs. John L. Minor, besides organizing a Club of Mineral Painters in Salt Lake City, is assisting in organizing the Salt Lake Sketch Club. This club embraces all branches of art and has for its purpose the promotion of art in Salt Lake City. They propose to sketch from nature one afternoon each week and to work from models evenings.

The permanent installment of our exhibition at the Paris Exposition is, writes Mrs. Wagner, very satisfactory. A temporary installment was made for the opening day, April 15th, in cases loaned by Director Hulbert. The League's cases which were shipped on the Turret Chief were detained in Havre either from some misunderstanding, or from lack of railway facilities, and did not reach Paris until the 20th. Marshal Fry, jr., is in Paris and has given much time and labor to the installing of the League's china. Mrs. Wagner reports two breakages in transportation, a vase belonging to Mr. Fry, and a small unfired piece belonging to Mrs. Wagner.

Mr. Hulbert's capable management of the department of varied industries is praised by all, and each letter from Mrs. Wagner tells of some kind or helpful act for the League.

Owing to the great amount of labor involved in collecting and sending our League's Annual Exhibition to Paris and the anxieties attending the taking part in an International Exposition, the League did not venture to accept unreservedly the invitation from the Art Committee of the G. F. W. C. to exhibit at the Biennial Conference. Our working force is not strong enough to carry on preparations for two exhibitions at once; so we placed the situation before all enrolled clubs and individual members in the month of August, 1899, with a request that they would consider this invitation and communicate their intentions direct to Mrs. Frackelton. On April 15th the League obtained notice of the opening of the Biennial Conference and immediately issued three hundred and fifty announcement circulars to its members. From data now at hand a fine display of pottery is promised.

On April 7th the Advisory Board held a meeting at the studio of Mrs. Worth Osgood, 402 Madison street Brooklyn. The plan of circular for the competition for Designs for a Government Table Service was approved.

An informal report from the Treasurer and also report from Chairman of Transportation gave the Advisory Board a fair idea of the moneys expended for the current year, and a good basis for estimating next year's expenses.

The executives are much encouraged by the facts developed at this meeting, and are now preparing their respective reports to be read in Annual Meeting of the National League May 29th and afterward printed in League Annual Report for 1899-1900. Notices of the Annual meeting containing the program were sent out one month in advance.

We miss the Annual Exhibition and Ceramic Congress, which form the most interesting features of our Annual Meeting, but we rely upon our representatives in Paris to assist at these affairs with great credit to themselves and the League.

MRS. WORTH OSGOOD, President.

Dr. Clement Chaussegros, who has been appointed Counsel to the League in Paris and will help Mrs. Wagner in the work concerning the League's exhibit at the Exposition, writes to Mr. Volkmar in date of April 29th:

"Everything is awfully backward, nothing ready. The buildings are nearly finished outside and splendid, but in spots outside decorations are not completed.

The cases of the League have not come yet, although

they are expected shortly. Anyhow we are not later than anybody else. Mrs. Wagner has filled a temporary case which has been loaned to her. I will let you know as soon as the cases arrive.

Have you made experiments on reduced copper lustres? Clement and Delphin Massier have a superb exhibit of copper lustres. Copenhagen has magnificent vases and plates, all hard porcelain decorated underglaze. Colors are harmoniously distributed, blues, delicate green, a few browns, the other colors would not, I think, stand the hard firing. I will give you more details later on."

## CLUB NEWS

The Brooklyn S. M. P. held its meeting at the residence of the President, Mrs. E. P. Camp. The house was beautifully decorated with spring blossoms. The subject was "Is the Artistic sense inherent or the result of Environment."

Mrs. Main read an original paper on the subject. There was a delegation of seven small colored children from the Howard Orphan Asylum who came in for a large share of the applause; they were to have brought some results of their modeling and drawings, thus showing the result of environment but they forgot and we had to take their word for it. New calendars were distributed with committees and subjects, also date of exhibition etc. for the ensuing year.

As this was the last meeting for the season it was adjourned until October except for the Ceramic euchre, May 8th at the Pouch Mansion.

Two members of the Mineral Art League of Boston, Miss E. A. Fairbanks and Miss Jean Oliver had water color pictures accepted and hung at the present exhibition of the Boston Art Club. We are always glad to add new names to the list of Ceramic workers who have widened their horizon of art. Three of the KERAMIC STUDIO's contributors have also exhibited water colors in New York, Mrs. Mary Alley Neal, Mrs. Maud Briggs Knowlton and Mrs. Alsop-Robineau.

## IN THE STUDIOS

Mr. F. B. Aulich, whose "Chrysanthemums" formed the popular supplement to last year's September number, has removed his studio to 1104 Auditorium building, Chicago. We are hoping to announce soon, more studies from his gifted brush.

Miss Harriet Wilkie, editor of the Ceramic department of the Modern Priscilla has sent the editors a little box of the Southern Yellow Jessamine and a sketch of the same for the KERAMIC STUDIO. The southern flowers are most exquisite and open a new field of decorative motives. Mrs. Roche of Mobile, Ala. also sends us a sketch of the wild purple clematis which quite differs from the Northern variety and must be very decorative.

Mrs. E. Rees Clarke has moved her studio and firing rooms to No. 329 West Thirty-second street.

Miss Frances X. Marquard will spend July and August in New Hampshire, we hope that she will return much improved in health especially as her work is both original and interesting and adds greatly to the tone of the New York Ceramic Society's exhibit.

Miss Leta Hörlocker goes abroad with a party in July and will visit the exposition. Mrs. Mary Alley Neal, Mrs. Leonard, Marshall Fry and Mrs. T. M. Fry are already on the other side, also Dr. Clement, others are expecting to go, so that the New York Society as well as those in other parts of the States will be well represented. We hear that Mr. Franz Bischoff also expects to attend the exposition at Paris.





MODERN CONVENTIONAL DECORATION

PRINTED IN GERMANY

DESIGNED BY A. ERDMANN

SUPPLEMENT TO KERAMIC STUDIO

JUNE 1900





Miss Katherine Huger, one of the earliest contributors to the KERAMIC STUDIO has had several miniatures well hung at the Paris Salon. She is one of those versatile women who make a success of everything they touch.

A very interesting reception was given by Miss Ann Shaw, the miniaturist in the artistic studio of Miss Katherine Green, photographer. Several of Miss Shaw's miniatures were on exhibition and showed vigor and technique.

#### *Keramic Studio :*

The Chicago Ceramic Art Association Members wish to offer their hearty congratulations to the corps of workers in this magazine. It is indeed a success and a very great help to each painter, and surely no studio could well afford to ignore its use and value. And in its new issue upon another year we offer it our support and hearty encouragement.

The study course of the C. C. A. A. that opened with a new membership of eighty-five pupils on February 3d, closes its course of study as a club April 28th. It has proved itself so helpful and interesting a class, that at the last meeting held April 7th, it was voted to extend the course of study six weeks longer, into June, and then close with the Institute for the summer.

It has been so far an experiment with the Art Institute and the Ceramic painters, for of course in so short a time and in so large a class, there was much for each to learn. Not all of the studios could or would close every Saturday all day. But nearly every large studio in the city was represented in some way, either by pupils, or by the painter, and all the painters, members of the club, have visited the class and kept their studio in touch with the work planned every Saturday.

The time is all too short for anything more than to become familiar with the necessities of the work, the direction, taste and style that must be followed to obtain the results sought. In a large class it is not possible for all to be alike gifted, or even in this length of time, to grade pupils' work according to their necessities in art. But the one hour sketches of decorated vases in black and white and the subsequent criticisms by Mr. Millet have been quite as helpful as the home sketch that was brought each week by each member in color. This vase study let each see her defects and offered encouragement by pointing out the good points as well as the wrong direction of endeavor.

"Pictorial decoration should be replaced by a closer following of lines more geometric," is Mr. Millet's teaching in art, and that our punch bowls, steins and tankards, would be improved by a little less literal translation of their use and contents, and this line should lead to a higher ideal in decoration along all lines, less crudeness, more harmony in color.

Help us also to recognize that there is no happy medium in figures, only very good and very bad, and as such they require the best efforts and study and should in china be used for ornamental purposes only.

In the afternoon session the professional decorator's secrets have made the applying of design less tedious and more exact. The tools and mediums to be used being more or less unknown to and in most studios, and being of much simpler construction than many in use. The applying of the designs to china will be undertaken in June.

We had a pleasant surprise in a visit from the corresponding secretary of the Indianapolis Club at the Study class in March and she was quite as enthusiastic over the work as one of ourselves, and was most anxious to have us come and show that club the results of the work this fall. May 5th, the election takes place and the club closes its years work.

This letter is written in answer to a demand to know something as to study course trend and the time being limited I can only just quote from points that come to mind from Mr. Millet's talks.

Most respectfully,  
MRS. J. C. LONG, Cor. Sec.,  
5338 Wash. ave.



Drawing is the beginning of any system of instruction which has for its aim general art education.

## TREATMENT FOR SMALL ROSES

*Sara Wood Safford*

ANY of the light roses may be painted either pink or yellow. The dark ones are dark red. For first firing in painting the pink roses, use a thin wash of Primrose Yellow on the light part of the rose, and a touch of Carnation in the center. Use a touch of Violet No. 2 and Yellow in the shadows of the roses.

In the second painting use a thin wash of Rose; stronger touches may be added for the third fire. If only two firings are wished the roses may be painted in with Rose for first firing, using the same colors in the shadows, however. For the first firing of yellow roses use Primrose Yellow in the light parts and Albert Yellow and Yellow Brown in the deeper tones. Violet No. 2 and Primrose Yellow also Violet No. 2 and Yellow Brown may be used for shadows. Gold Gray and Yellow Brown will be found a useful combination for the roses in the shadows, with the parts catching the light painted with clear Yellow Brown and Albert Yellow.

Touches of Yellow Red may be added in second and third painting.

The red roses are painted in with Ruby, and in the second and third painting Roman Purple may be used for deep tones.

Apple Green, Moss Green, Brown Green and Royal Green are used in the leaves and stems. A touch of Violet No. 2 with the light greens makes a soft pretty tint for leaves, and Gold Grey with Brown Green makes a good color for warm deep shadow leaves.

Baby Blue is used in washes around the flowers, as well as Copenhagen Blue, Violet No. 2, Gold Grey and Yellow.



For treatment of spray of ferns by Miss Perry, we refer to last number (May).



A PORTFOLIO

Mira Burr Edson

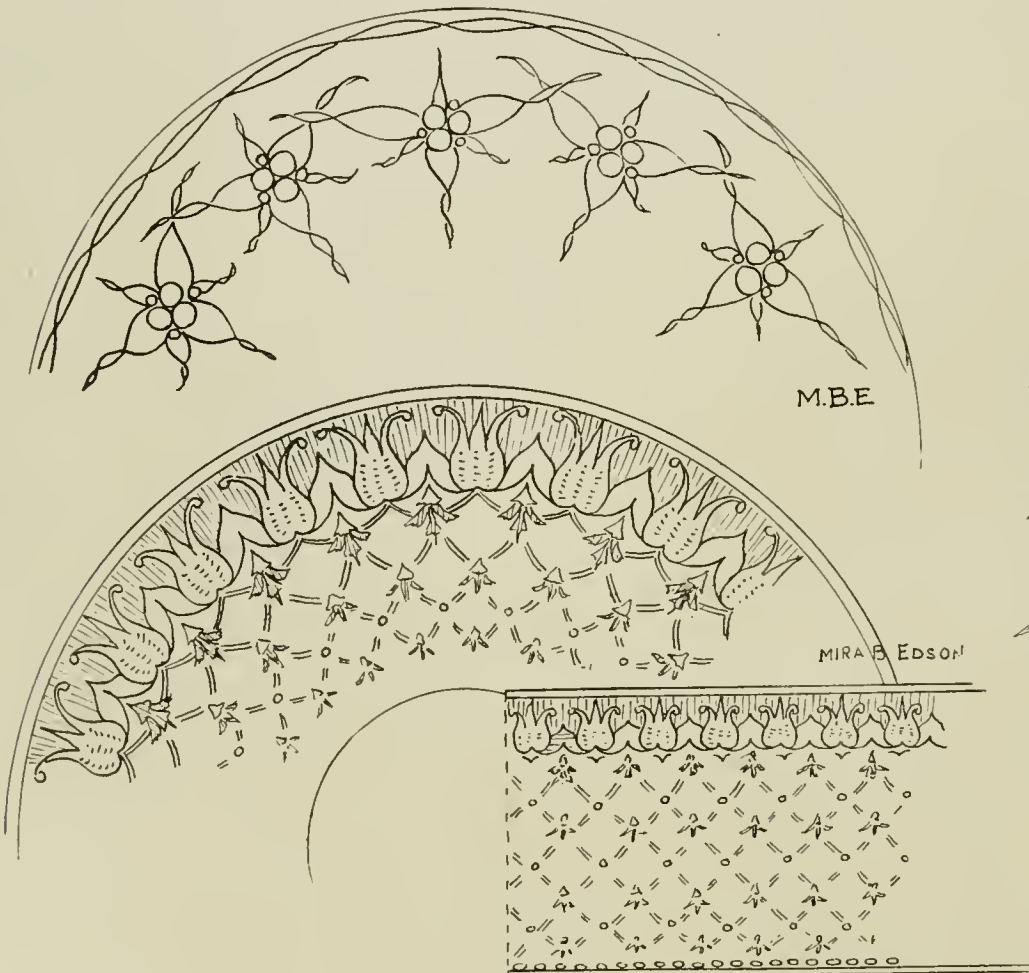
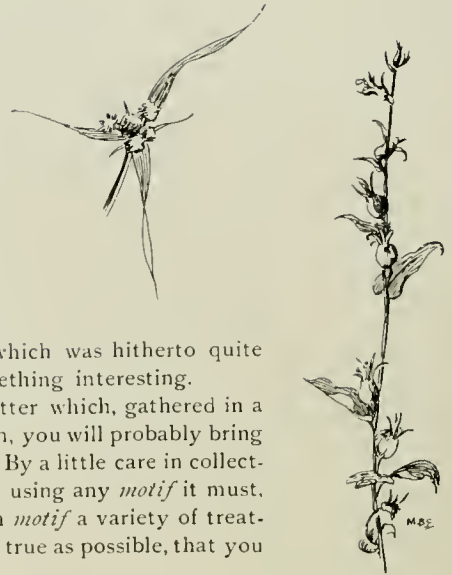


THE china painter who is fortunate enough to take walks during spring and early summer through fields and along hedge rows, has opportunities for gathering valuable material for her work during the fall and winter which she should not allow to pass. In reality few take advantage of this and many do not even suspect how much they are losing. Suppose when winter comes and one turns her attention again to china painting and decorat-

ing, instead of being limited to the much used—and abused—rose and violet, which have been painted in every style and with every degree of skill, suppose instead, she turn to a portfolio of summer studies of grasses and flowers—yes, even weeds, things passed a hundred times without a thought and the value of which was hitherto quite unsuspected, with a collection of studies like this, one can not fail to arrive at something interesting.

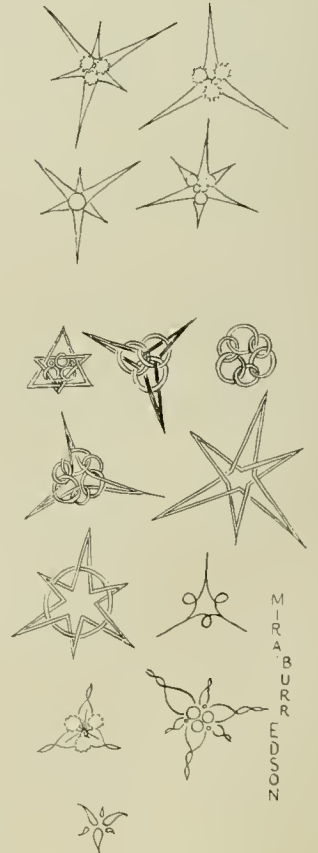
Here are given examples of some grasses or weeds, it does not in the least matter which, gathered in a Maryland field. You can find a dozen things as interesting anywhere—if you begin, you will probably bring home more than you can possibly use, each having a decorative value of its own. By a little care in collecting, a store of material may be laid up, which a winter's work can not exhaust. In using any *motif* it must, of course, be adapted to the form it decorates, and this fact alone will allow to each *motif* a variety of treatments and arrangements. When making the drawing let whatever you put in be as true as possible, that you may rely afterwards on anything the sketch contains.

Some decorative units are given taken from the first drawing of a burr. The first are almost like the natural form, the parts being a little more regular. Then as the type forms are perceived, numberless suggestions are given for other units and plays upon the geometric forms. This searching out of interesting forms in the plant and making use of them in this way, gives an opportunity to your own taste and originality, and any pattern you may make thus by a discovery of your own must have a certain interest not in a copied pattern, and as you grow more proficient in arrangement, gain more skill in design, they will have more of true interest and beauty than the rose and forget-me-not creations to be seen on every hand.



M.B.E.

MIRA B. EDSON



MIRA BURR EDSON

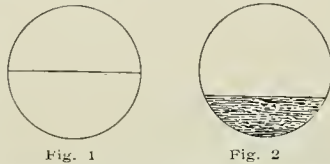
THE APPLICATION OF ORNAMENT

A. G. Marshall

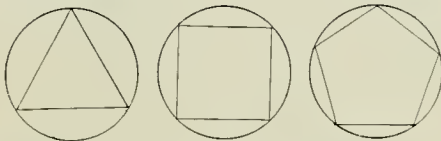
EIGHTH PAPER



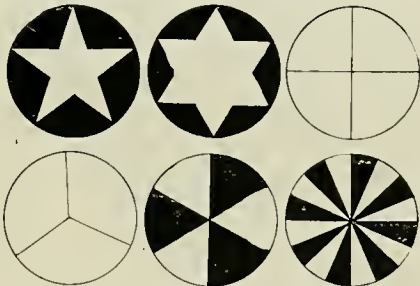
**N** creating or adapting special designs, two things must be kept constantly in view. The decoration must contain marked elements of contrast with the form to which it is applied or it will not be effective; and, on the other hand, it must contain elements of similarity with the form it decorates or it will fail to harmonize and only create a discord with it. Let us consider the circle, the form most frequently given the ceramic artist to decorate, in the plaque, the plate and the saucer. Suppose we divide it by a diameter (Fig. 1.)



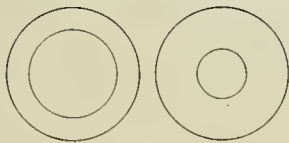
We have neither contrast of spaces the two halves being alike in every respect, nor harmony of line, the straight being completely discordant with the curve. Dividing the circle



by a chord (Fig. 2) secures variety of space, the contrast heightened by shading one portion. There is here a decided



element of interest, and yet the eye is not well satisfied because of the lack of harmony. The triangle, square and various polygons (Fig. 3), all fail of being satisfactory for the same reason, as also do the various arrangements of radii and the five and six pointed star (Fig. 4). The stars are somewhat less inharmonious, for a reason to be indicated a little farther on.



Abandoning division by straight lines, let us try curves (Fig. 5.) Here we have perfect harmony, and not much else,

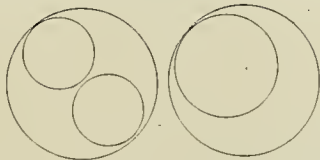


Fig. 6

variety being found only in the different sizes of the circles, and the ring surrounding the central disc. Placing the inner circles away from the center, and the introduction of two or more of equal or various sizes gives more elements of variety and interest (Fig. 6) as also does notching the edge with segments of smaller circles (Fig. 7). In Fig. 8, other simple plans are found to be still more pleasing. The widely used trefoil, quatrefoil, cinquefoil, etc., come under this group. Dividing by double curves (Fig. 9), we can produce a series of whirling

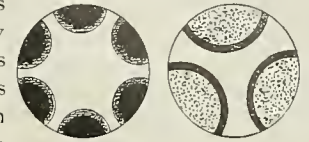


Fig. 7

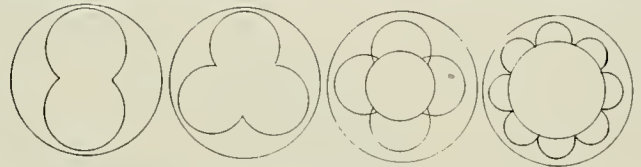


Fig. 8

plans such as have been highly elaborated by the Japanese, and which are susceptible of great variety of development (Fig. 10. It will be noticed that the left hand example in

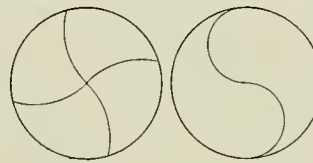


Fig. 9

Fig. 9 is less perfect in harmony than the other, and also has more of the revolving effect. This is by reason of the angular transition from the dividing curves to the circumference of the circle. In the other example, the dividing curves flow into the circumference tangentially, and thus do not arrest the eye on those points. Fig. 11, from Japanese examples, shows how very pleasing effects can be attained by extremely simple but well considered space



Fig. 10

divisions. The right and left examples are more satisfying than the central one, as they contain more elements of variety. In the right hand circle are introduced some straight lines which add strength and interest. The circle at the left is



Fig. 11

decorated by an extremely simple yet beautiful figure in perfect harmony, combined with fine contrast, the straight line or axis of the bisymmetrical figure being felt as an element of strength, although not expressed in the design.



"Art Education" means artistic and scientific instruction applied to common trades and occupations, as well as to the fine arts. It means that the educated sense of the beautiful is not the essential property of one class, but that it may be possessed and enjoyed by all.





NASTURTIUMS—E. AULICH

## TREATMENT FOR NASTURTIUMS

*E. Aulich*

WASH in the two center flowers with Flesh color adding a little Pompadour Red for the shadow. The dark stripes are Red Brown and Ruby Purple, mixed with a little touch of Black. The seedpods are Grayish Green, the flower on the upper right side is Pompadour with a little Carmine Purple added. The lower right flower is laid in with Lemon Yellow, deepening with Egg Yellow, all the rest are painted with a mixture of Flesh Red and Pompadour. The leaves are a mixture of Dark Blue Green, Egg Yellow, Gray for flowers and Yellow Brown.

## WATER COLOR TREATMENT

For the two center Nasturtiums, use Vermilion with a little touch of Cadmium Yellow for the first wash, Vermilion and Carmine for shading. The flower on the upper right can be made yellow, using Lemon and Chrome Yellow. The dark streaks in the center of the flowers may be painted with Purple Lake, Black and Burnt Sienna. The leaves are a mixture of Indigo and Chrome Yellow.

## BERRY PLATE IN BLUEBERRIES.

*Jeanne M. Stewart.*

Palette for berries, Banding Blue, Ruby Purple, Brunswick Black. Palette for leaves, Yellow, Blue, Olive and Shading Greens and Grey for flowers. The darker tones in berries may be painted with a mixture of the three colors and the "bloom" represented by a thin wash of Banding Blue. Leave reflected lights strong in first fire. Paint unripe berries in Lemon Yellow, Yellow Green and Ruby Purple, keeping them very delicate in trailing ends of design.

The leaves should be kept simple, in darker greens, around larger berries, and lighter color tones in shadows. In woody stems use Chestnut Brown and Pompadour, Grey for flowers and Yellow Green.

In the first fire wash in a little depth under leaves and stems in Pompadour, Chestnut Brown, Yellow Brown and Brown Green; leaving the softer, lighter tones of Ivory Yellow, Turquoise Green, and Grey for flowers for second fire.

Add strength and detail in second fire using same colors as first.



BERRY PLATE IN BLUEBERRIES—JEANNE M. STEWART



## THE COLLECTOR

We are hoping to make the Collector's Department of practical value to collectors, and we ask all who are collecting old and rare china to send us any notes of interest. As soon as we find enough subscribers taking a real interest in the matter, we will establish an exchange column, so that any one having duplicates will be able to make exchanges.

## LEEDS OLD POTTERY

*Carrie Stow Wait*



URING the latter half of the eighteenth century and the early years of the nineteenth a large amount of earthen ware was brought to this country from the north of England. The Yorkshire potters are not so well known to us as those of Staffordshire, although they did much that ranks high in the history of artistic pottery. At Leeds especially, dainty household bits were executed and found their places among the "chiny on the dresser" in our New England homes. Much searching shows that while this ware was brought here in abundance, it was in such common use that few worthy specimens are preserved.

Castleford pottery, which was twelve miles from Leeds, is represented by the somewhat familiar black basalt and cream tea-sets with their decorations sometimes in relief. These pieces are usually unmarked by the potter.

From the records we learn that the Romans knew the value of the clay in this northern district, and near by Leeds the ancient name of Potter Newton records this fact. Some Roman vessels have been dug up in this part of Yorkshire.

The Swinton work, better known as Rockingham was at one period of its existence under the control of the Leeds potters. The clay found in the West Riding of Yorkshire and used there distinguishes the work from the other English fabrics, and one soon finds it possible to detect an unmarked piece of cream ware by the peculiar greenish cast of the body, which color secretes itself with more emphasis in the interstices of the various objects fashioned. This tone proves that color was used in mixing the cream body. The fabric is also finer than most made in England during the early period, being much thinner and lighter in weight. We must keep in mind the fact that no earthen ware with flint glaze was produced anywhere before 1760. The growth of our present white-bodied earthen ware and porcelain from the rude ware has been a gradual evolution.

We have a record that clay tobacco pipes were made at Leeds in 1715. This district being abundant in coal and near the sea shore, there was every reason why these potteries should prosper. Two brothers by the name of Green in 1760 established the Leeds Old Pottery, and the directory says

were turning out good work in 1797. Throughout England the elevating influence of Josiah Wedgewood was felt, and in 1774 Humble, Green & Co., the new firm made much ware after the manner of Staffordshire. John Green was the founder and ruling spirit, and made an enviable record in the history of Yorkshire potting. This shire abounds in dissenters, and the religious spirit is recorded in the *Annals of Leeds*: "On Sunday, July 31, 1774, the sails of the windmill belonging to the Leeds Pottery, fell down with a tremendous crash; which being looked upon as a judgment for the desecrating of the Sabbath, the proprietors resolved that the mill should never be allowed to be worked afterwards on the Lord's Day." We shall find this religious spirit in many of the inscriptions used to decorate the articles made in this section of the country.

In 1781 Mr. Hartley succeeded Mr. Humble, and the firm name became Hartley, Greens & Co. This firm name is sometimes stamped on pieces. The Leeds firm now began to compete in making black basalt ware, although this was made in prosaic forms, such as tea and coffee sets. This pottery

had early made black ware, which must not be confounded with the basalt. The early product was made of native clay and glazed with black. This firm also made excellent cream ware. The sugar bowl here illustrated is a very characteristic example of this period. The decorations are in blue, and the dainty handles have escaped the touch of time. The bands and small floral decorations resemble Lowestoft, but the ware itself is distinctive. Some of the pattern books of this period are preserved, and the investigator is thus able to verify what otherwise would be impossible to



determine, so similar is much of the work in the different Yorkshire potteries. The braided handle said to be characteristic of Leeds is also found in other potteries, but the combination of fine paste, decoration and handle give definition to unmarked pieces.

The cylindrical tea-pot given is a rare piece in perfect condition. Its history is known, and its color is not excelled by the blue of Nankin. The blue prints were always printed under glaze and the black prints over glaze. This, however, is not a printed piece. It has a cream body solidly covered with blue (except the spout and handle) upon which is painted black sea mosses. (During this period sea shells were also much used.) The whole decoration is underglaze.

There was an old joke among the Yorkshire potters, dependent upon the pronunciation of the word *steyling*. *Steyl* is the obsolete word for handle. In the dialect of this section, the word *steyling* was pronounced *stealing*. The potters often asked one another "How can a man earn an honest living by *steyling*?" The putting on of handles was a separate work. Every piece of earthen ware in this pottery passed through

fourteen hands before completion. In this blue tea-pot we have a good piece of *steyling*, in the potter's work not by the possessor. The Leeds Old Pottery went through many vicissitudes, through the death or retirement of those most interested. At one time a dissenting clergyman was of the firm. He brought to it artistic feeling and culture. Perhaps this may also account for the prevalence of religious sentiment in the mottos upon the cream ware. The finest cream ware was made between 1820 and 1825. This is free from crazing. Many beautiful open work specimens were made in pure cream color. These sometimes have a fine line in green or red used to emphasize the pattern. There are also some rare examples preserved of perforated borders. There are some beautiful plates of this description in Mr. Walker Joy's collection at Beverley, England. This work is much appreciated in England, and there are many fine collections there, among these a well-known collection of Mr. Richard Wilson, of Armley. I find described among his pieces, a jug that has the same red-lettered inscriptions as upon the round tea pot illustrated. The words are printed in the old type with *f* for *s*, and frequent capitals. It reads:

"Be present at our Table Lord,  
Be here and everywhere ador'd,  
Thy creatures bless and grant that we,  
May feast in Paradise with Thee."

This tea-pot was probably made between 1800-1815, and this specimen is in perfect condition, except for the tea stain upon the cover.

There is a jug in Mr. Wilson's collection which records a romance. It was evidently given by a lovesick swain to his chosen one. It bears the words:

(John Hudson and) Molly Smith.  
"A contented mind make an easy heart,  
Where love is fixed never to part."

There was evidently a quarrel, for the maiden erased the name of her lover so that only her name and the verse is distinct. Thus china has its romance as well as history.

When Mr. Stephen Chappell took charge of the Leeds Old Pottery in 1840, the decline of its prosperity began. He was originally a cloth maker, and probably better adapted to that trade. A minute history of all these changes can be found in a book published at Leeds for private subscription and written by Mr. J. R. Kidson. A copy can be found in the Astor Library of New York. During the years of the Leeds pottery almost every kind of earthen ware was attempted. After 1790 blue printing was introduced, and the blue was put upon a fine hard paste body. I do not find that from this pottery were sent any of the blue historic plates manufactured in other places for our American market. They made deep blue prints of willow pattern, and later other patterns were printed in lighter shades of blue, purple, brown and black. These early prints upon plates are distinguished by the cock-spurs upon which they were baked. These cock-spurs were usually pyramidal, having one point on one side and three on the other. The plates were packed in such a way that upon the bottom each spur left three marks uncovered by glaze, so that nine cockspur marks usually determine a Leeds' plate.

The agate and tortoise shell wares are well-known and valued, and fine specimens of lustre, both in design and color are from Leeds. The perfect imitation of Sheffield designs that the ambitious house-wife desired when silver was beyond her means were most satisfactory. The illustration of silver lustre in the April number is doubtless a Leeds' specimen. Later pieces were made in other designs than Sheffield, and

the lustre was put upon white paste, but not so good in color as the earlier work. Copper lustre was popular and used upon a red-brown clay. Pink luster was well done and the unique pitcher shown is fluted and picked out with lines of pink, and the band in relief richly colored. This has not the twisted handle common to Leeds' designs, but the paste determines it of that section if not of Leeds proper.

The other pitcher is of white body. The blue harvest design was put upon the biscuit and covered with some kind of varnish so that when the silver luster was applied these parts remained uncovered by the silver. It is a most interesting piece. About Leeds were many small potteries, each following the larger pottery in general work, but sometimes producing individual pieces. Now nothing remains of the once important pottery but a few ruined buildings to show where this art and industry were carried on.

The few pieces now found in this country are seldom marked. Sometimes we find plainly printed, *Leeds Pottery*. I have searched in New York for examples, but the only notable piece which has come to my attention is in the store of Mr. Thomas Bullock on Fourth avenue. It is a fine museum piece of the best period of Leeds pottery. It is a covered vase of slender design about a foot high. The body is of mottled green, shading from olive to fresher greens. The decorations are in relief and are festoons of grapes with bow knots in rich cream color. The owner has kindly allowed me to photograph this fine specimen for illustration here.

I have endeavored in this writing to give interest to a pottery little known in America to amateur collectors. I trust the reader will recognize some formerly unknown friend and be able to add some of these dainty and modest pieces to his collection.



BY COURTESY OF MR. THOMAS BULLOCK.

#### ANSWERS TO INQUIRERS

Some persons interested in the collector's department have sent various inquiries, accompanied by drawings, asking for the identification of specimens in their possession. The drawings from plates and platter are inadequate as the borders are not given, and for accurate identification these are essential, especially where the subject is not a historic one. Photographs would be more satisfactory. If inquirers follow Mr. Barber's excellent advice in *Anglo-American Pottery*, the editors may be able to assist in placing unknown designs.

1. Give accurate description of central engraving. 2. Color of print. 3. Shape. 4. Explicit description or drawing of border. 5. Inscription on back, with maker's name or initials. 6. Color of paste.

The writer feels sure the drawings sent by Mrs. T. are of Staffordshire, and two of the subjects (No. 1 and 2) oriental. The other (No. 3) may be definitely determined if a border design is furnished. As a rule the deep blue tones are the most desired, the pink prints being less sought.





STAINED GLASS WINDOW BY HANS CHRISTIANSEN, DARMSTADT.

### PYROGRAPHY.

It is only in the last ten years that the name of pyrography and the use of a special apparatus for the burning of wood, leather, ivory and bone have become popular, and the rapid success of this renovation of an old process is a source of amusement to many artists who consider pyrography as only a new "art d'amateur." That the great bulk of burnt wood and leather work seen everywhere nowadays is exceedingly amateurish cannot be contested, but it is also evident that truly original and artistic work can be done in pyrography. The great trouble with the average wood burner is, first, the idea that one can do pyrography without knowing how to draw, while in this art, like in all decorative arts, an essential condition of good work is a thorough training in designing; second, that almost any kind of subject can be treated on wood or leather. This is the same mistake which causes so much inappropriate work in all decorative arts. There is no sense in reproducing on wood portraits for instance, or designs which were made for the illustration of a book. It is the same kind of mistake which china decorators make when they throw indiscriminately on vases or plates bunches of naturalistic flowers, or tapestry manufacturers when they execute at a large expense tapestries which are supposed to give the illusion of famous oil paintings.

Leather and wood are so different materials that they are not adapted to the same kind of decoration, and of the two, leather is the one which lends itself best to a varied and minute

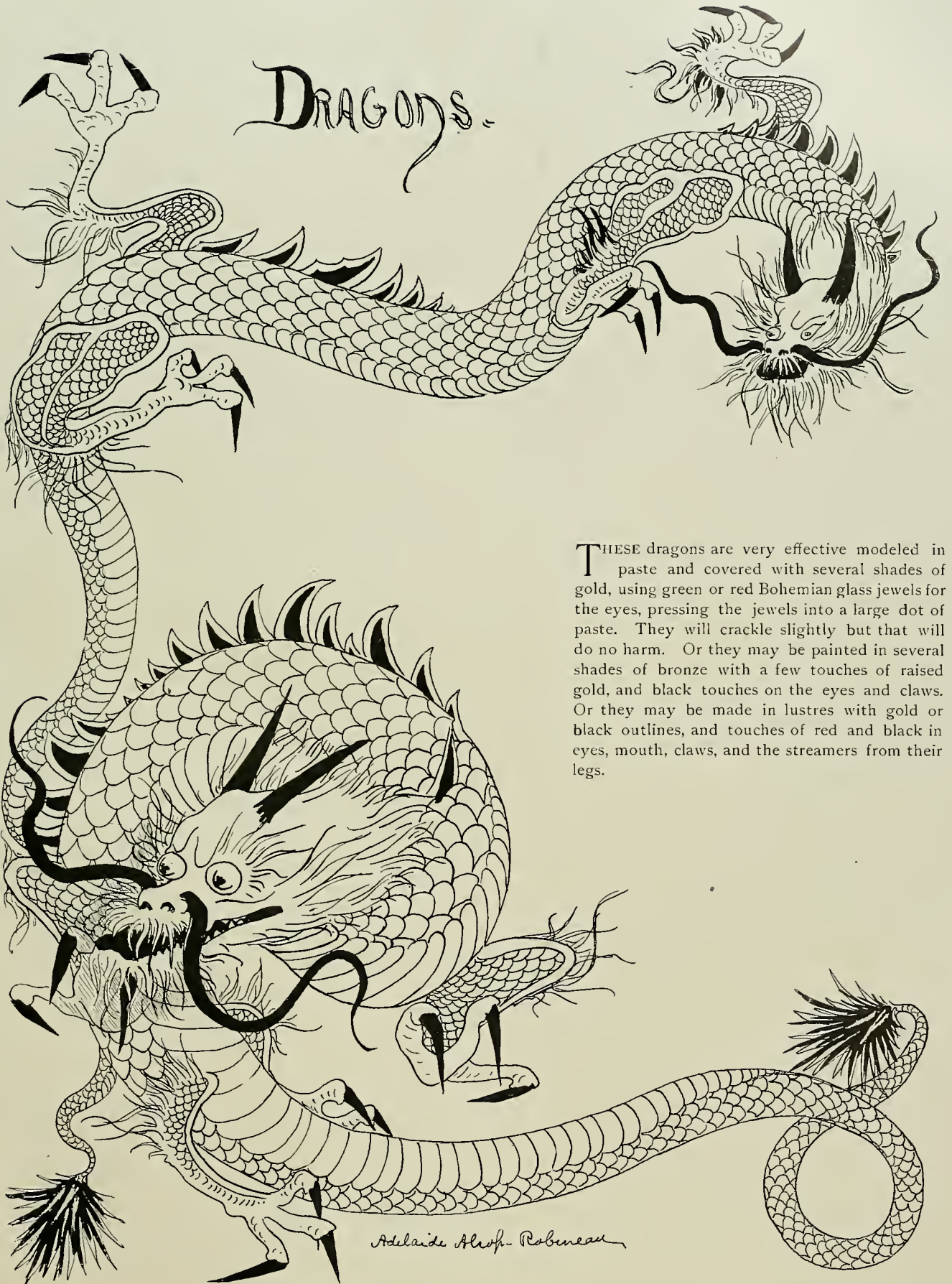
decoration. Decoration on wood ought to be confined to soft woods, the hard woods being better fit for the carver's tools, and the treatment ought always to be broad, simple and vigorous.

Our pyrography contributors are so busy with their work that the articles and illustrations we intended to give have again failed to reach us. We have nothing to publish this month specially for pyrography. However, valuable suggestions will be found in our Historic Ornament motives, and also in the interesting composition for stained glass by Christiansen, which we give on this page.





# DRAGONS.



THESE dragons are very effective modeled in paste and covered with several shades of gold, using green or red Bohemian glass jewels for the eyes, pressing the jewels into a large dot of paste. They will crackle slightly but that will do no harm. Or they may be painted in several shades of bronze with a few touches of raised gold, and black touches on the eyes and claws. Or they may be made in lustres with gold or black outlines, and touches of red and black in eyes, mouth, claws, and the streamers from their legs.

*Adelaide Aleph Robineau*



## ANSWERS TO CORRESPONDENTS

*Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.*

If it should happen that any subscriber fails to find an answer to her questions in the KERAMIC STUDIO it is for one of three reasons, either it came too late or by some mischance did not come at all or was mislaid. In the first place it will surely be answered in the next number, in the second case, if an answer does not appear in the second following number, we would be glad if she would write again, as a question is never left unanswered intentionally.

MRS. M. C. P.—We have given several plate designs on the Dresden order and do not understand quite what you wish. We will give a design this summer of a Dresden style plate with the little scattered flowers, and we have in preparation a colored study by Mrs. Leonard of a plate with little roses.

The festoon edge plate is always suitable for a Dresden design, and the edge is almost always finished with a narrow gold line. The historic ornament of this month, Louis XIV., and the following two numbers, Louis XV. and XVI., will give many suggestions for decoration in this style. Your letter was filed by mistake before it was answered.

MARGARET.—Your letter also was filed by mistake. The Meissen or Dresden colors can be obtained in powder from any of the dealers who advertise with us. For large quantities, the best way would be to write to Favor & Ruhl, the agents in New York, whose adv. appears on the last page. Please mention KERAMIC STUDIO.

MRS. J. H. S.—Another mislaid letter. We will try to give every month the marks on some particular make of china in the Collector's department, beginning with July. All decorators interested in china should be able to distinguish pieces by their marks first, and afterward by the style of design, and color and quality of the paste, but it is a serious study and must take time.

N. Y. K.—As you say, the manufacturers give us a great deal of china with Rococo raised design and it is a serious question how to decorate the pieces in any other style. In the first place, plain shapes can be had by insisting on having them. If teachers, generally, refuse to buy those patterns, plain shapes will very soon be supplied, but if you are forced to use the Rococo style of china there is the Renaissance, Louis XIV. and Louis XVI. styles of decoration, which are quite suitable. We give the Louis XIV. in this number. In the next number we will give Louis XV., or the true Rococo period, which will give an opportunity to explain exactly what we mean by the danger of using and teaching Rococo ornament.

K.—Cups and cup-shaped articles, if flaring at the rim, should have dainty rim designs corresponding in character to the designs on the outside for instance, with a Sevres or Dresden style of decoration the inside rim should have either a narrow band or drooping or twisted garlands of dainty flowers in gold or color. When the cups are straight or curved in, no decoration is necessary, unless perhaps a very fine flat gold design; raised work should never be used on the inside of any article. The same rule applies to creamers, tankards, vases, etc.

MRS. MCB.—A set of dishes for a country home would be quite suitable in apple blossoms as you suggest. We would advise conventionalizing the flower and making a border. You can either paint in natural colors with outlines of gold, black or red brown, or in some monochrome with or without gold. For a monochrome, Copenhagen or Delft blue, Royal or shading green painted delicately, yellow brown or deep red brown make good colors outlined in a darker shade or black or gold. We would not use scrolls in the combination if possible to avoid it. You might use the same design with different color treatment for each course. The design would look well in gold outlined in color or black. A few touches of enamel in the stamens would give a richer effect. For oyster bowls we would suggest a conventional shell and sea weed design in color or gold with outlines. We will try and give a design in each of these motifs very soon.

MRS. T. A. C.—Spirits of turpentine makes a good medium for thinning oil colors for tapestry.

MRS. W. G. T.—Your request for monogram is noted and will be given as soon as we prepare another sheet. For an oat meal set the best style of design would be a border of oats set in a band of color and outlined in color or gold, or done in gold or color around the rims, and drooping not deeper than one and one-half inches toward the center, or any strictly conventional ornamental border would do, such as the butterfly design of Miss Dibble in the May number.

MRS. B. M. K.—Can you not make use of some of the Louis XIV. designs in this number for your underglaze blue bread and butter plates? The designs can be worked out in raised gold and enamels where they go over the blue, and on the white part the colored garlands or flowers.

MRS. M. C.—We would advise keeping your kiln well whitewashed, the rust that accumulates in an old fire pot is liable to affect colors. We do not understand why the *third* fire should affect the glaze of your color if well fired

at first. Try harder fires. An old fire pot is generally better than a new one, but when too old or worn out it usually cracks or warps out of shape. A crack can be mended temporarily with fine clay, but when as far gone as this it is about time for a new one. We advertise the best kilns.

RECTORY.—The subject of background is one of the deepest importance and most difficult to determine. For mushrooms and ferns, etc., we would suggest a blending of yellow, violet and green tones, with a little yellow, brown and pompadour in the darkest parts. Generally the back ground colors are made up of the colors used in flowers or fruit and leaves, blended with blues to give atmosphere. The darkest color in back ground should come from behind the brightest light to keep the interest centered in one spot. Do not make too great contrasts of color in back ground; a gradual toning is better.

MRS. M. R. B.—The best gold to use over heavy fired color is the hard or unfluxed gold, but if the color is too heavy the gold may "roll up" even then. Liquid Bright gold may sometimes be used with good effect, as it does not look so bright over color. The only way to be sure of your effect is to take out the design before firing, leaving the white china on which to put your paste, enamel or gold. The effects you see on imported pieces, of gold over heavy color, are obtained by putting on the color under the glaze, the gold is then put on over the glaze.

To cover a large space with flat paste for gold, mix the paste as directed in several numbers of the KERAMIC STUDIO, using lavender to thin, so that it floats easily and will blend itself over the surface and not show brush marks.

To etch with Hydro fluoric acid leave the acid on about five or ten minutes, according to the desired depth; wash off, and if not eaten out deep enough repeat the process.

For lobster red—there is a color called yellow red, or orange red, this can be shaded with pompadour or red brown. For glass and jewel firing a rose heat is all that is necessary, but it is safer to experiment first on firing some broken piece of glass.

They claim that certain kinds of underglaze work can be fired in any kiln. Mr. Volkmar says that the Revelation is the only satisfactory kiln for such work, and even that will not do for the strongest fire. Mr. Volkmar gives full directions for underglaze work in the May and July 1899 numbers: gold must be put on over glaze always. You can obtain unglazed ware in odd shapes from any of our advertisers. Mr. Volkmar makes his own shapes, but no firm keeps a regular stock. We would advise you to attend Mr. Volkmar's summer class in underglaze, if you can arrange to do so. He teaches in Mrs. Robineau's studio, as you will see by his adv. We do not know of any muffle that can be used in a kitchen range or furnace.

MRS. W. C. S.—It would be impossible to have a design made for the KERAMIC STUDIO on such short notice. When your letter was received the June number was already partly in print; our designs are made usually two to three months before hand. We are always glad of suggestions and requests from subscribers, but can only promise to fulfil them as soon as possible and convenient for the magazine.

You wish a design in paste and little roses for a teapot and say you could not find anything in the May number. You must have overlooked the teapot design by Mrs. Leonard, which could be easily adapted to the lower, fuller shape. To adjust the design to the other shape draw the design as shown on either side of the teapot, and if any space is left over the spout or handle, fill it in by reversing the cornucopias and adding a garland of the small flowers. We have the promise of game plate designs, but cannot say how soon we will be able to publish them. In regard to the price of a three-piece tea set, decorated like the designs in the May number, it would be impossible to say without seeing the work. If the work is fairly well done it should bring at least \$25.00.

MRS. F. C.—The KERAMIC STUDIO is not responsible for the treatment given by artists with their design and cannot always explain what is meant. The Dresden Aufsetzweis in tubes is generally used for flat enamels, and we cannot see the necessity of adding hard enamel of another make, as the Aufsetzweis is very hard. We should think one-third to one-half Aufsetzweis sufficient. When another make of enamel is used it is generally Hancock's. The colors mixed with Aufsetzweis are La Croix tube colors as a rule, but the Dresden tube colors or any powder colors mixed with their regular medium first, can be utilized. White enamel can be used in some cases for mending china, but there is a regular cement that comes for that purpose.

MRS. C. A.—Renaissance is pronounced ren-nay-sahnce with a slight accent on the first syllable. Renaissance in art extends over the 16th century; it would be an impossibility to set any exact date, as the movement grew out of the Italian influence by degrees, and after passing through its highest development began to be over done in the Louis XIV. period. Its influence on modern art can hardly be defined. Like all historic ornament it appeals to some decorators and not to others. Frequent use of Renaissance motifs and treatment is made in the present architecture and wood carving by those who confine themselves to historic ornament and do not go in much for modern design.

H. E. B.—The last water color study was not crisp enough, it was too vague, and we feel as if the color was not a truthful translation of what you saw. We would advise you to correspond directly with Mr. A. G. Marshall, who teaches admirably by mail. The limits of this column make it impossible to give more than a general criticism. The border design was very good. The "all over" pattern had hardly character enough, but did not break any rule of composition.

# KERAMIC STUDIO

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KEEP THE FIRE ALIVE

## CONTRIBUTORS

MR. EDWIN A. BARBER	✂	✂	✂	✂
MR. F. S. BROWNE	✂	✂	✂	✂
MR. G. T. COLLINS	✂	✂	✂	✂
MRS. MARY ALLISON DOULL	✂	✂		
MISS SALLY S. HOLT	✂	✂	✂	✂
MRS. ANNA B. LEONARD	✂	✂	✂	✂
MISS E. MASON	✂	✂	✂	✂
MISS ERANCES X. MARQUARD	✂	✂		
MISS F. M. MALEY	✂	✂	✂	✂
MR. A. G. MARSHALL	✂	✂	✂	✂
MRS. MARY ALLEY NEAL	✂	✂		
MRS. RHODA HOLMES NICHOLLS	✂			
MRS. ADELAIDE ALSOP-ROBINEAU	✂			
MRS. HENRIETTA BARCLAY PAIST	✂			
MRS. SARA WOOD SAFFORD	✂	✂		
MR. O. A. VAN DER LEEDEN	✂	✂		
MRS. CARRIE STOW WAIT	✂	✂		



A MONTHLY:  
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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# KERAMICS TODAY

Vol. II, No. 3

NEW YORK AND SYRACUSE

July 1900



UR many friends, among whom are not only beginners but artists and fellow editors, will accept our sincere thanks for the enthusiastic and appreciative letters which we have received, especially since the June number was issued. We are pleased to find so many who appreciate our stand in regard to the conventional in china and pottery decoration, which brings us to the subject we wish to discuss in this number, and that is—the Conventional in Decoration. We feel that many do not quite understand this term and that a clearer

definition would bring many to our side who are still lingering on the fascinating threshold of the naturalistic.

In the first place, decoration exists only for the object decorated—that is the first consideration in undertaking the decoration of any object. You have, for instance, a vase. Now the first question is: what sort of design will heighten the beauty of this form without attracting too much attention from the form to the decoration. The vase is of a shape suitable, say, for holding roses. Do you think, then, that roses painted naturalistically will be the most appropriate decoration? By no means. In the first place, the painted roses, however well executed, must suffer by comparison with the real flowers, and the flowers themselves will suffer from confusion of color with the vase. The flowers need a quiet support, for contrast, and to bring out the rich tones of nature. So the *object* of the vase is best gained by a conventional treatment. In the second place, if your vase is treated naturalistically, the observer will notice only how well or illy the *flowers* are painted. Then if your object is to paint flowers well, how much better to paint them on a panel or placque where they will show to the best advantage and where they will not hide the form they are supposed to decorate. The question resolves itself to this: "Are you a china *painter* or a *decorator*?" If your ambition is simply to *paint* pictures on china, whether flowers, figures, landscapes, birds or beasts—your first question should be: "On what piece of china would this figure or flower study look best?" And the only possible answer is: "On a panel or placque where the whole can be seen at once, and where a suitable frame can be obtained to *set off* the painting. And if your painting would look best on a panel or placque, what a mistake to put it on any other piece of china. If your object is to *decorate* china or pottery, then your first question is: "What design will be most appropriate, considering the use this article is to serve?" And when the subject is decided upon, the next question is: "How can this design be best treated, so as to bring out to best advantage the form of china, to make it look full where it is full, slender where it is slender, and to emphasize, in fact, all its beauties and to cover all its defects. There is no treatment except the conventional which will fully meet all requirements.

Now by conventional treatment we do not mean neces-

sarily an Oriental design or a simple geometric design. Neither must the design be necessarily a repeated one. To be conventionally treated, any subject can be used so long as its individual characteristics are made subservient to the general effect. For this same rose vase, for instance, suppose a rose design. The vase being round, the shoulder of the vase being most prominent and passing all around, the vase would look best with the flower repeated three or five times in the same horizontal line. From the roses to the base the stems can be carried in a vertical straight line—straight, because otherwise they would interfere with the curve of the vase and because where the vase becomes more slender the stems would come closer together and emphasize the slender parts. From the flower to the neck of the vase, and below the flowers drooping towards the base, the leaves can be arranged so that the mass comes on the full portion and the scattered leaves toward the slender part.

So much for the conventional arrangement; now for treatment. The simpler the effect the better, both from an artistic and utilitarian point of view. If you have too much detail, it detracts from the general effect. The color must be such as will set off the flowers. For this reason the best effect, perhaps, would be gained by keeping the whole in a harmony of browns: the flowers, say, in pale ochre, the leaves and stems in warm brown, and the body of the vase just a little darker than the flowers, shading darker, perhaps, toward the slender parts, and in this way the color as well as drawing will emphasize the shape. An outline of darker brown will help carry the eye along the forms of the vase.

This is a conventional treatment both in design and color, and will, we trust, illustrate fully what we mean by the term. Any other form, in animate or inanimate nature, can be used in the same way, and will always be found most satisfying, judged by the test of time and art.



## HERE AND THERE IN LONDON

Anna B. Leonard

UPON arriving in a new country or city, it is extremely difficult to know just where to look for objects that are of interest to lovers of ceramics. Of course the writer had the names of a few well known places, and expects to spend much time at the Museums; but the most interesting way is to walk or drive about and stumble upon old shops.

I find any number of them here, and many of them have interesting bits of porcelain and pottery. There are some fine specimens of old Worcester and Crown Derby, with the dark blue, red and gold decorations, and it is rather hard to distinguish one from the other. Even in the quaint little towns of Scotland one finds an old shop in the "vennels" that may contain some choice bit of porcelain to tempt the collector. Yet the prices are surprisingly high, and make one feel that New York is as good a hunting ground as any, on account of its mixed population, many persons having brought over from all quarters of the old world, relics of the past.



The designs of the old English china are mostly simple borders, or perhaps simple sprays, either in natural color or monochrome. Much of it is now more interesting than artistic.

At Litchfield's, which I accidentally found, there were some extremely rare and choice things. A tea set of Capode Monte was very rich and beautiful, and not high in price considering the rarity. There was a curious tea set of Tournay, and any number of fine specimens of old Sèvres which were all guaranteed to be genuine. This is the same man whose book is recommended in the *KERAMIC STUDIO*. He has a new one recently out, and is recognized not only as an authority upon porcelains, but also upon old furniture.

Upon visiting some of the shops containing the more modern porcelain for table service, I made a few notes regarding the different designs on plates painted for the Queen and others of the royalty, hoping that a suggestion might be given to aid those of the N. L. M. P. who are competing for the Government table service design. These designs were on English china, of course, and were either on the Minton or Copeland. They were mostly confined to the rims of the plates, with only a crest or insignia of some order in the center. There was just one design treated in realistic style, made for the Queen, to be used at Balmoral. The rim was pierced and a naturalistic spray of heather placed in the center. It was extremely unattractive, if not ugly. This could have been made so beautiful by some of our own original decorators. The Queen's dessert service for Windsor Castle was in the Sèvres style, and very rich in effect. The rim was tinted in turquoise blue, with three medallions surrounded with beautifully modelled gold scrolls. The medallions were filled in with decorations of the rose, shamrock and thistle in natural coloring. Other plates made for Her Majesty had simple lines or bands of gold on the edge, with a decoration only of the star and garter order. Most of the crests or monograms are on the rims of the plates, although many are in the center.

There was a set made for the Prince of Wales at Abergeldie, with only a thistle decoration on the plain white china. This decoration was confined to the rim, and was conventionally treated. There were other plates very elaborate in French style, with cupids, garlands, crests and monograms. In many instances the monogram was made of small flowers.

A dinner service made for the Empress Eugenie was simple and yet very beautiful, the rim being a glowing turquoise blue such as is seen only upon English china, and on this blue was her crest and monogram in white enamel. A service made for the Earl of Lonsdale was in light yellow, with gold garlands and a narrow maroon edge.

There were also plates made for Mr. Howard Gould, with heavy raised gold decorations on the rim, covering a light ivory tint which extended over the entire plate. A small monogram in raised gold was on the rim also. These were particularly rich in effect and the workmanship was very beautiful. Another dinner service made for an American, Mr. Ogden Goelet, was also in raised gold. The decoration was a vine, with little transparent enamel berries in red. The design was an "all-over," covering well the rim, and there was a crest in gold also on the rim.

In this same shop there was an interesting ware called the Wemyss pottery, made in Scotland. The ground is milky white, with either enormous floral or fruit designs covering the piece almost entirely, or grotesque animals. There were many small breakfast and tea sets with queer mottoes. The ware is not artistic, but it is interesting on account of its lightness and its color.

At Liberty's there is a variety of pottery. The most artistic is that made by Prof Langers, from the Black Forest. The shapes are simple, the backgrounds are usually quite dark, the designs being slightly in relief and in color. There seemed to be much appreciation of the fitness of the design and considerable feeling for form and color.

The Barum Ware, made in Devonshire, was in single colors, or one or two bands of solid color. This was decorative, and one could imagine how effective the field flowers or spring blossoms would look in some of the queer shapes.

One does not see here that same display in windows of fine china and glass that we are accustomed to see in America, like Colamore's, Havilland's, Bedell's in New York, or like Burley's in Chicago, which are on our main thoroughfares. Here one is impressed with the vast number of silversmiths and jewelers who make pretentious window displays, all the shops being rather small and crowded in comparison to ours.

At last I have seen the De Morgan Pottery. I was perfectly charmed with what I saw, and with Mr. De Morgan's great kindness and hospitality. He took me all through the pottery, and showed me the work in its different stages. They are making many beautiful things in lustres, and some of the plaques seem even more artistic than the old Spanish lustres. The vases are extremely beautiful with the all-over designs in copper or ruby lustre. Mr. De Morgan showed me a most fascinating bowl which he said was a failure, there being a few bubbles or slight defects in the glaze, making it look sandy or uneven in places, but otherwise the quality was fine and I never saw such a superb glow of color as the interior of the bowl, with its quaint decoration of ruby lustre, which was so softened and subdued in the firing as to make it indescribable. He also showed me one or two things in the Della Robbia style; the figures he had modelled himself.

The tiles I saw were particularly fine in color and design. There was also a conspicuously good painting done on tiles, the life-size figure of a woman. This had been exhibited at the Arts and Crafts Society and was a great success. Mr. De Morgan showed me two other similar figures, which he called failures, and the disappointment to him in the firing was very great, but I was very much impressed with his patience and philosophical bearing regarding it. Here was such a lot of work really wasted, and yet he was doing the same thing over! Yet I have seen pupils thoroughly discouraged and wanting to stop work because one little particle of enamel had chipped.

I saw the workmen carefully drawing on the designs, and I wondered if our decorators, generally speaking, would ever see the importance of careful training in design and its application, and of not allowing themselves to be content with a riotous decoration of a so-called water color style.

After going through, I was anxious to secure a bit of this beautiful work, and was fortunate enough in getting a fine plaque which Mr. De Morgan said he was least ashamed of. This had been meant for the Arts and Crafts Society, but there was a slight blemish on it, just a bit of color had dropped from another piece, which in my eyes made it all the more attractive. I was told by Mr. Read of the British Museum that I should find just such treasures, which Mr. De Morgan called his failures, and I am glad that I went there and had the pleasure of meeting such a distinguished potter, besides really seeing the artistic ware. I will next write about Mr. Rathborn, another artist potter, who is making a reputation in the Della Robbia style of tiling.

LONDON, May 20, 1900.



CHINESE DESIGN—FRANCES X. MARQUARD

THIS design is more suited for a coupe plate than one with shoulder. Transfer the design carefully with India ink; see that the lines are fine and firm. Tint the plate all over with Lemon Yellow (thin), using Balsam Copaiba and a drop of fat oil; wipe the rim clean and dry the plate. Outline the design with Deep Red Brown; be careful not to have the lines too dark for then they look hard and like a wire. Your plate is then ready for firing; give it a good hard fire.

Second firing—Paint designs in in Capucine Red, thin for the light parts and Capucine with a little Deep Red Brown for dark parts in flat tone.

Third fire—Outline with gold, outside of color outline. This will give you a very artistic effect. This design can be made in blue or green. The given color scheme is one I saw on a lovely piece of old Davenport (England) ware, now out of existence.



## PARIS EXPOSITION

## CERAMICS AND ENAMELS.

VERY *art nouveau*, but in a complicated and rare key, are the specimens of iridized ware, with metallic reflections, shown by Delphin Massier, of Villauris. There are emotional sunsets, reddening the Sphinx and the Pyramids, which throw off marvelous iridizations, and sombre flights of owls through clouds of flames.

Then there are the marvelous specimens of "*grès flamés*," by d'Alpeyrat, with their patina of antique bronze. This ceramic artist seems to have the lost art of China and Japan, and his specimens, which figure in many of the museums of Europe, appear to be all pieces for collectors.

Lastly, in the enamels of Georges Jean, we have the finer aspect of art. There are tiny vases, precious cloisonné ware, with shaded and artistic decorations, exquisite in their sincerity. This is art applied to everything that surrounds us; cups, sweetmeat boxes and pierglasses, contributing a delightfully ornamental note to our modern furniture.

+

## PÂTE TENDRE PORCELAIN.

From Paris Edition N. Y. Herald.

For ten years past M. Naudot has been seeking to make use of translucent enamel as a novel element of decoration for porcelain, and it is only quite recently that he has succeeded.

Setting aside the quality of his products in *pâte tendre*, whereby the Dubarry pink, cabbage and apple greens, Royal blue and jonquil are reproduced in all the brilliancy of the old manufacture, M. Naudot is the creator of an innovation which constitutes a veritable *tour de force*. In fact, cups, bowls and plates are decorated with ornaments borrowed from the flora, and executed in fligree, to which translucent enamels, with the brilliancy of precious stones, lend the exact colors of the flowers represented.

One of the prettiest specimens is a small coffee cup, decorated with a garland of aconite flowers, the greens and mauves of which pierce with their luminous brilliancy the opacity of the white porcelain. Mr. John Morris has bought this remarkable cup for the museum of Philadelphia.

Another specimen is decorated with branches of mistletoe; another with cornflowers and barberries. A spherical bowl is ornamented in open work with the white flowers known as "snowballs." The museum at Berlin has purchased one of these, and Comte Le Marois another.

The representative of M. Naudot showed me a flat plate in *pâte tendre*, decorated with medallions in red enamel on metal brightened with omolu, which is as fine as can possibly be in this style.

After admiring the specimens, I went round the section again to see whether there was anything I had overlooked. In the farthest corner at the end of a room on the first floor I found a small glass case of modest appearance, in which, beneath a simple visiting card inscribed "M. Louis Franchet," I found a most interesting collection of small vases in which *grès flammé*, cobalt blues, copper reds of the shade known as "haricot," Titian blues and cobalt greens, were blended in innumerable transmutations, resembling those to be seen in the finest specimens of old Chinese porcelain.

An amateur, M. Moreau-Nélaton, the same who has just sold a part of his interesting collection of pictures and works of art, exhibits some *grès flammé* vases, archaic in style, which are extremely interesting.

## TULIPS—RED, YELLOW AND WHITE

Henrietta Barclay Paist

SET the palette with Dresden Carmine 53 (or any pink preferred), Albert Yellow; Lacroix Orange Yellow, Ruby Purple, Brown Green, Moss Green, Dark Green; Fry's Copenhagen Blue, Fry's Olive Green or Bischoff's White Rose, and Russian Green. Shade the white flowers with Copenhagen Blue, except near the stem use White Rose or Olive Green. The stems are a very delicate green—Moss Green near the flower, growing darker as it goes down. The yellow flowers should be shaded with White Rose for the first fire, using Albert Yellow to glaze and Orange Yellow to deepen in second fire.

The pink flowers are, of course, shaded with the Rose and deepened with Ruby Purple where strongest. These beautiful flowers are with us now in profusion, and one should always have a few of the originals when working, for coloring, even if dependent on others for design. A pretty background effect can be gained by starting at the top with Russian Green, running into Copenhagen Blue, and gradually into the Greens, ending at the base with a dark strong green into which the foliage will lose itself.

## TREATMENT IN WATER COLORS

Rhoda Holmes Nicholls

The single and large forms in the Tulips render it one of the favorite flowers for painters. Not only is the flower itself most beautiful and varied in color, but the leaves have lines which peculiarly lend themselves to decorations, and any one who has studied them at all cannot fail to be struck with the way the lines follow each other like the waves of the sea, and then the color is wonderfully delicate. There is such a great variety of colors that it will be impossible to give a scheme for all shades. This vase could be made beautiful painted in shades of brown, and the Tulips shading from orange to pale yellow, the leaves being kept well in harmony with the whole. Another scheme would be the vase in shades of dull green with dark and bright red Tulips, the foliage gradually being lost at the base of the jar. A group of Tulips for a water color study, composed of different colored Tulips, keeping the lighter colors in the light and the darker tints in the shadow side, always make a satisfactory picture provided they are well painted. One of the greatest difficulties we meet with is the rapid opening of the Tulip. This can be prevented by tying the flowers with a piece of cotton, or having the room very cool. The flowers when wide open are also fine to paint, and some students will prefer them to be fully open. The colors to use in the leaves (which are always the same no matter what the color of the blossom is) are Lemon Yellow, Emerald Green, Cobalt Blue, Rose Madder, Hooker's Green No. 2 and Indigo.

\* \*

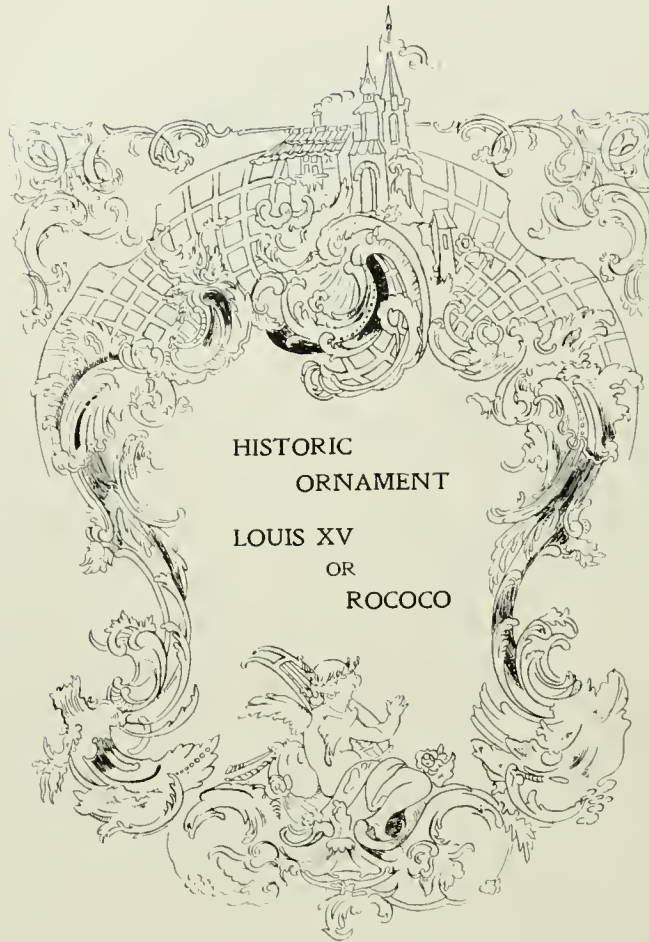
M. Viollet le Duc, a gentleman highly distinguished in the world of art, gives a bit of learned and significant advice to artists pursuing the study of ceramics:

Study—The purity, beauty and grace of Greek art. The security and vigor of Etruscan art. The brilliancy and originality of Persian art. The infinite variety, the marvelous coloring of Chinese art. The striking effects of decoration in Japanese art. The grace and ingenious combinations of Arabian art. The abundance and richness of Italian art. The delicate grace and arabesques of Rouen, Nîmes and Delft. The noble elegance and distinction of the old Sèvres of Louis XVI.



TULIPS—HENRIETTA BARCLAY PAIST





HISTORIC  
ORNAMENT  
LOUIS XV  
OR  
ROCOCO



URING the reign of Louis XV., ornament fell, through over care, into an excessive mannerism. The independent character preserved in the application of principles brought into honor at the time of the Renaissance, made way for a closer, more timid, imitation of the models of antiquity. This was destructive of originality and resulted in mannerism which, under the Flemish influence became heavy, Holland being influenced by the Chinese loading with natural fruits and flowers. Twisted and foliated scrolls grew into more rococo or "grotto" work, degenerating into "Chinoiserie." Notwithstanding passionate

admiration for the antique, artists could not touch it without altering and overloading in endeavoring to enrich it, for, according to French fancy, it was too grave and bare.

Finally the same style was applied to everything without regard to its destination. Artists were guided only by personal taste—a dangerous experiment. This was a popular movement, and artists, while protesting, had to fall in with the mannered style, which became so extreme as to produce again the reaction to the antique.

The term Rococo comes from the word "rocaille," stones or shells for a grotto. The use of the term was suggested from the custom of perching rocks and castles on any con-

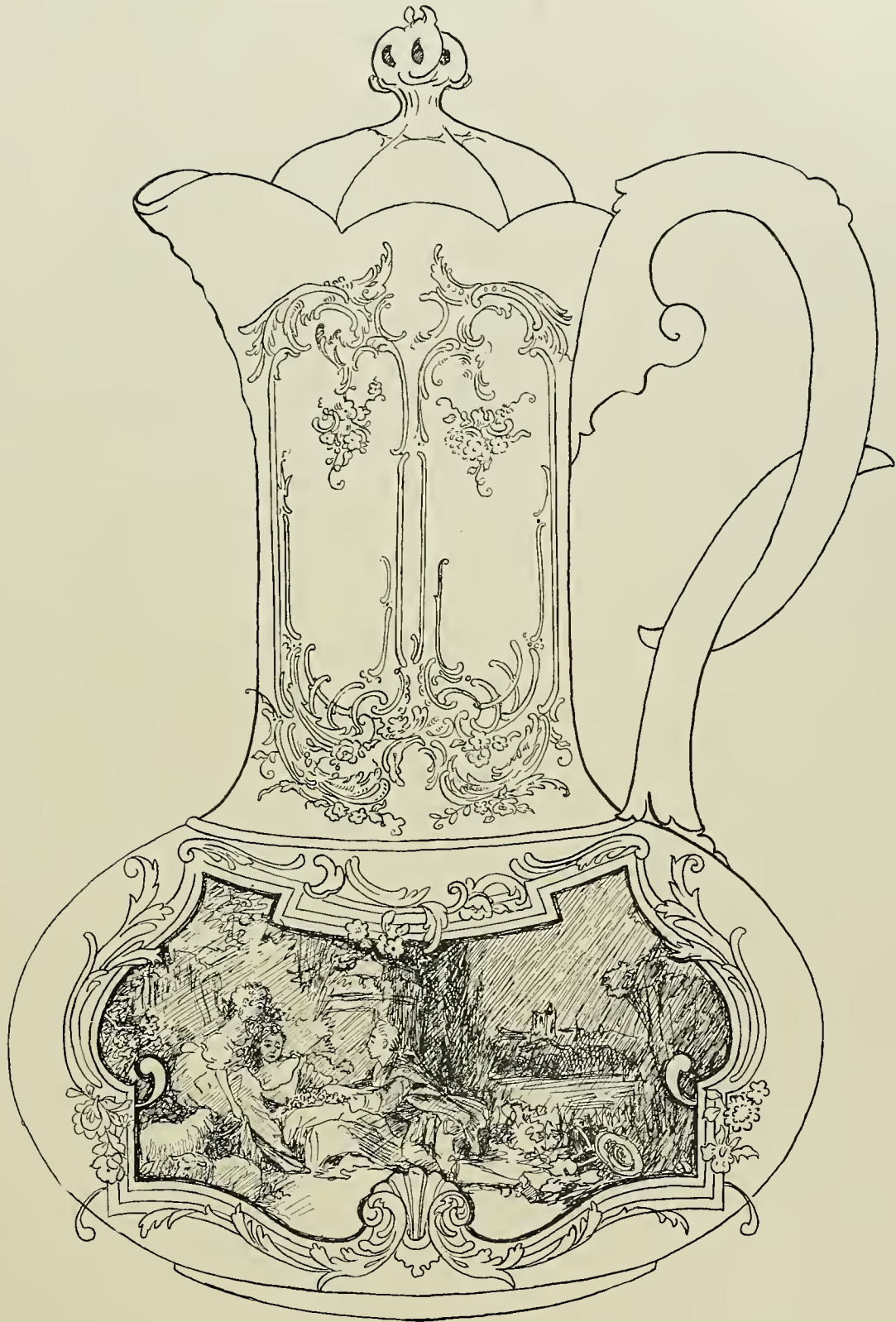




MUG, WITH CORN DECORATION—SARA WOOD SAFFORD  
KERAMIC STUDIO PUBLISHING CO.











venient curve of the scroll work, and, in fact, piling one ornament on another until the whole decoration was overloaded. This was the Chinese influence felt through the Flemish school. The examples given will illustrate the difference between true Rococo and the so-called Rococo, so generally used, or, rather, misused, by china decorators. These examples will also illustrate what we meant some time back by

saying that it is a dangerous thing to *teach* Rococo—it can be so easily abused and can not be safely used except by those who thoroughly understand it. Even then it is generally in poor taste.



LUSTRES

YELLOW

saying that it is a dangerous thing to *teach* Rococo—it can be so easily abused and can not be safely used except by those who thoroughly understand it. Even then it is generally in poor taste.

CHOCOLATE POT

Application  
to Modern  
Design

This design can be carried out in raised and flat gold on a turquoise blue or green ground, the panel being painted in natural colors. This panel should be directly under

the spout, and another opposite under the handel. The panels on the neck can be separated slightly to fit the china. The interiors of the panels should be tinted to harmonize with the Watteau scene, and the little bunches of flowers can be painted naturalistically, if desired.

Yellow lustre padded makes a delicate yellow tint, painted on several times it makes a deep iridescent yellow with pearly effects. Over rose which has been fired it gives a mother of pearl effect. Over steel blue it gives an oxydized silver effect.

When orange shows an inclination to rub off, a coat of yellow will hold it on the china. Over green it gives a yellower tone, over ruby and purple it gives an indescribable but beautiful iridescent color, over violet an effect similar to the combination with rose.

If you try to blend yellow into rose, the effect will be blue where the colors meet.



### TREATMENT FOR CORN

*Sara Wood Safford*

THIS mug is painted in yellow and brown tones entirely, thus giving a Rookwood effect. The light ears of corn are painted with Yellow and Yellow Brown on light side, Meissen Brown lightly used on the shadow side. The dark ear which is in shadow and the one which hangs alone are painted with Blood Red and Roman Purple. In second and third work, only Yellow Brown and Meissen Brown are used in washes. The husks are painted with Primrose Yellow with touches of Baby Blue in light parts and Brown Green and Yellow in darker parts. Where very dark a touch of Meissen Brown with Brown Green is used.

The background is painted in with Yellow Brown and Yellow Red. These same colors are dusted over the background when nearly dry and Finishing Brown is then used in dusting darkest part but is *not* used in the first painting. In dusting background, dust over the ear of corn which is in shadow.

It may be necessary to fire this mug several times, but use the same yellows and browns for every working. A Belleek mug is best to use, as it has a soft high glaze.





#### TREATMENT OF FERNS—G. T. COLLINS

**I**F not properly handled ferns are apt to look hard and stiff as though cut from paper. Avoid all hard lines and give careful attention to light and shade.

The whole composition should be painted in for the first firing at one sitting, as a very muddy effect is produced if the edges are allowed to become dry. Never put in thick dark color for the first firing, as there is plenty of opportunity for darkening on the second and last firing. This cannot be too deeply impressed on the beginner. The universal fault of the novice in china painting is to paint too thickly.

First wash in the background, using the colors very oily.

The colors must be carefully blended and a soft cloudy back ground which suggests a tangle of plants and grasses in the distance. The distant leaves are best painted with Air Blue and a little Rose, and those that come directly behind the masses of ferns are painted with Blue Green, Yellow Green and Shading Green. For the ferns in the sunlight use Olive and Yellow Green. The darker touches are Shading and Brown Green.

The ends of the ferns show touches of Pompadour or Yellow Brown. The stems are Blood Red and Black, with touches of Ruby.

**L** LEAGUE**NOTES**

The annual meeting of the National League of Mineral Painters was held, on May 29, 1900, at the studio of Miss Montfort, Mrs. Worth Osgood, the President, in the chair. The roll of clubs showed delegates from New York, Brooklyn, Jersey City, San Francisco, Chicago, Boston and Bridgeport. Indianapolis and Denver were represented by proxies, while the remaining clubs sent neither delegates nor proxies.

The report of the Recording Secretary was first called for, which showed that the year had been one of great activity. In summing up the Secretary said, "In recapitulating the work of the year, four features stand out as notable achievements:

- 1st. The securing and maintaining the interest of the clubs connected with the League.
- 2d. The conception and carrying out of the plans for an exhibit in the Paris Exposition.
- 3d. The formulating of the plans for the Government Table Service.
- 4th. Arranging for the Milwaukee Exposition.

The Treasurer's report was a most gratifying one, for notwithstanding the unusual expenses there was a balance of \$300.

In connection with the Paris exhibit, the work of the Transportation Committee had been especially arduous, and the President requested a special report from Miss Montfort, the Chairman. There were 66 individuals exhibiting 238 pieces, valued at \$4,000. The total expense of unpacking, repacking, cataloguing, insurance, transportation, etc., was \$116.04.

An enthusiastic letter had been received from Mrs. M. L. Wagner, who has kindly taken charge of the exhibit, in which she expressed her satisfaction with the fine showing made by the League. Mrs. Osgood called upon some of the delegates and presidents of clubs to make some remarks, and the following responded: Mrs. Glass of Chicago, Mrs. Church of San Francisco, Mrs. Safford of Boston, Mrs. Kinsley of Bridgeport, Mrs. Brownne of Jersey City, Mme. Le Prince of New York, Miss Johnson of Brooklyn.

Mrs. Vance Phillips read a letter from Denver.

A letter from Mrs. Robineau was read, offering the columns of the KERAMIC STUDIO to the League, for which the thanks of the meeting were returned.

The special business of the afternoon was the election of a new Advisory Board, to serve for one year. The result of the election was as follows: Mrs. Cross of Chicago, Mrs. Culp of San Francisco, Miss Fairbanks of Boston, Mrs. Brownne of Jersey City, Mrs. Jenkins of Washington, Mme. Le Prince of New York. After the election the meeting adjourned.

Miss Montfort, previous to the meeting, entertained most delightfully at a luncheon some of the more distant delegates, the officers of the League and some of the presidents of clubs, which made a delightful preliminary to the serious work of the afternoon.

IDA A. JOHNSON, Rec. Sec.

**C** CLUB**NEWS**

The Mineral Art Club of Denver held its eleventh annual exhibit in the ordinary of the Brown Palace Hotel May the 16th, 17th and 18th, opening with a reception on the evening of the 16th to invited guests of the club. In connection with the modern china, was a loan exhibit of "old china," there being some

very rare and beautiful pieces among them.

The Mineral Art League of Boston held its annual meeting the third Saturday in May, the same board of officers being unanimously elected. There was a good attendance and an enjoyable meeting and much interest shown in the coming year's work, which will be on lines that are expected to be of great benefit to the members from a correct art standpoint. At the first regular meeting in October plates are to be sent in by members for criticism by some art critic to be selected by the committee.

At the last business meeting of the Chicago Ceramic Art Association, held May 5 at the Art Institute the following were elected officers for the ensuing year: Mrs. C. L. Glass, President; Miss Mary Phillips, First Vice-President; Mrs. N. A. Cross, Second Vice President; Mrs. R. M. McCreery, Recording Secretary; Mrs. Hill Beachey, Corresponding Secretary; Mrs. J. C. Long, Historian.

The Mineral Art League of Boston includes in its ranks several members who have exhibited not only in the Boston water color exhibition, but also in New York, Philadelphia, Baltimore, Brooklyn and Rochester. They are Mrs. Beebe, President M. A. L. of B., Miss Johnson, Mrs. Carroll, Miss Langell, Mrs. Swift, Miss Haskill, Mrs. Eva Maccomber, Miss McKay, Miss Perrin, Mrs. Safford, Mr. Callowhill, Miss Fairbanks and Miss Oliver, already mentioned in the June issue, making thirteen out of a membership of twenty-eight. This is an astonishingly good record, and should promise great things, artistically, in the future for the club.

**I** IN THE  
**S** STUDIOS

Mr. Crowe, in charge of the Japanese and Chinese Ceramics at Vantine's, New York, called at the office of the KERAMIC STUDIO the other day and made a proposition which he thought might prove mutually beneficial to the members of the Keramic fraternity, and the shop which he represents.

He suggests that designs, not too elaborate, but original and on Japanese lines, should be submitted to him, on china. If acceptable he will undertake to have them reproduced by the Japanese and the artist will be suitably recompensed according to the success of the design. Coming from so reliable a firm we feel that this is a great chance for original workers in Ceramics to find an opening in the market for their original ideas, and we hope many will take advantage of this offer, to submit designs. We were much pleased to be told by Mr. Crowe that the subscription to the KERAMIC STUDIO which Vantine has had during the past year and has renewed for the coming one, is being sent to their agents in Japan, as the latter, after seeing a sample copy, asked for the magazine as they found *many useful suggestions* in it. We feel that, coming from the Japanese, this is a great compliment to the artistic merit of the KERAMIC STUDIO. Mr. Crowe generously offers to show any one who will call for him at Vantine's, just what is desired, in order to help them to make the proper sort of designs.

Mr. Volkmar's class in underglaze at Mrs. Robineau's studio continues as yet rather small, which, however, is not to be wondered at, as only the most advanced and artistic workers can be expected to enter this broader field in Ceramics. There is no reason, however, why the veriest tyro in china painting should not take hold and make a success of this work. The methods are simple, the palette and materials limited, the articles can be fired and glazed in ama-



tear kilns. All that is requisite is the true artistic spirit, the desire of knowledge and patience.

Mrs. T. M. Fry writes from Paris, 9 Impasse du Maine avenue du Maine, that she and her son, Marshal Fry, are well and enjoying themselves. Marshal Fry has been studying in the school of the great Whistler, and they will stay in Paris instead of going to Holland as first planned. Mr. Fry is making studies of flowers in oils. Mrs. Fry is painting and teaching a little in china, but complains of the poor china and firing in Paris. In spite of the many congenial Americans they meet, Mrs. Fry expresses herself as looking forward to the coming of Mrs. Leonard with the keenest pleasure, as some one from "home" with whom she can talk over many common interests.



### TABLE SERVICE.

**I**N nothing else does a woman show her taste and individuality to such advantage or disadvantage as in her selection of china, glass and linen for the table.

One can tell her taste and temperament in the *tout ensemble*.

It is not good form to overcrowd the table with unnecessary articles either in china, silver or glass; it is like a woman badly dressed.

Any one with refined taste can quite easily give an elegant effect in table service with inexpensive things, but they must never be pretentious.

China may be cheap, but it must never be "cheap looking."

Far better is it to use plain white china of good quality, than a flamboyant style of gaudy colors and gold, misapplied. The woman who can decorate her own china is fortunate,

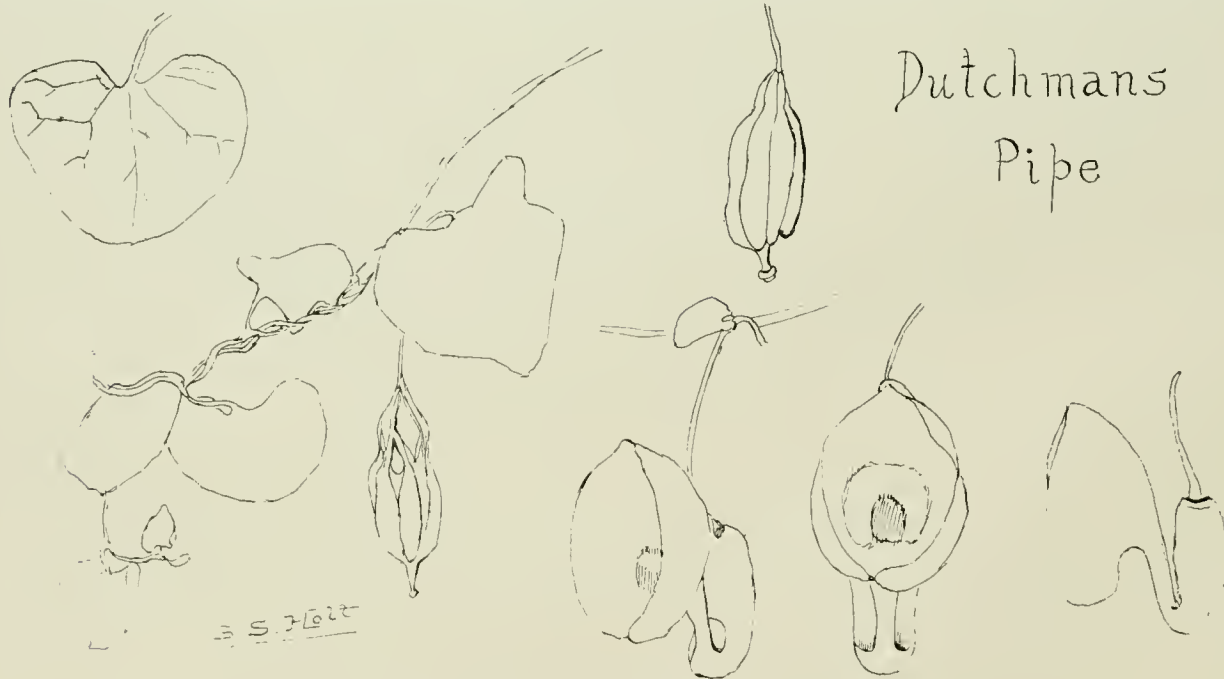
for then the individual taste can be more clearly shown, and she can obtain original effects for special occasions.

Few decorators realize the beauty of monochrome decorations for table service; for a simple service nothing is more attractive than blue and white, just a simple design on the rims of plates. Those who cannot paint can have an attractive service in the old Canton, or in the onion pattern of the Dresden. This is always a refreshing blue and looks very clean and inviting at all times. For a breakfast service a very narrow turquoise blue band edged with gold and perhaps if something more elaborate is desired, a band of miniature roses could be added under the blue band, but they must be small and in a set design.

Of course for dinner plates where the linen, glass and silver is heavier and more elaborate, and where there is such wealth of color in flowers that may be on the table, one must have suitable china to accompany all this, therefore the design and color should be richer and heavier, but never overloaded.

One person may use color, enamel, gold and paste with most beautiful results that are every way in keeping with refined and artistic taste; yet another may use the same thing with results that positively scream with vulgarity; therefore it is very necessary to give this particular branch a special and careful study.

It is far better taste to decorate the rims of plates only, if they are for use. A little more latitude is allowed for dessert plates or plates that are retained between some of the courses. Cups and saucers should all be alike, unless perhaps, cups for the afternoon tea, or if the after dinner coffee is served in the drawing room instead of at table, a variety of shapes or designs will not make so much difference; but it is much better when used at the table to have them all alike.



DUTCHMAN'S PIPE OF MISSISSIPPI—SALLY S. HOLT

**T**HIS flower is a rich bright yellow in color, with brown spots. The seed pod is a very dark brown. A color scheme for the tobacco jar decoration made from this motif is as follows: Body of jar, dark Sepia; cover and pale bands, pale Sepia; flowers, Orange Yellow, with Apple Green and

Mixing Yellow for centers; leaves, Moss Green, V. and J. lighten with Mixing Yellow for tender little leaves and seed pods on cover; Ripe pods on top band, dark Sepia, same as body of jar; stems and narrow bands, Dark Green No. 7, with a touch of Sepia. Outline entire design in gold.



Sally S. Holt 1900.

DESIGN FOR TOBACCO JAR—SALLY S. HOLT



THE APPLICATION OF ORNAMENT

A. G. Marshall

NINTH PAPER



IN Fig. 12, circles and straight lines are combined in a way that makes a strong effect, which is yet rather harsh. The two kinds of lines, and the light and dark masses are too nearly equal. Such arrangements, however, may be tempered and softened to an agreeable effect by judicious masking of the angles by minor ornaments, the result being rather barbaric, like much early mediæval work. The sun-flower-like design

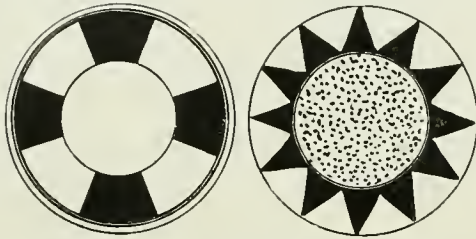


Fig. 12

suggests the reason for the stars in Fig. 12, being not so completely discordant with the circle as the mere radius designs. The eye feels the unexpressed circle connecting the inner angles of the stars. The six-pointed is less harsh than the five-pointed star, and the example in Fig. 12, with many

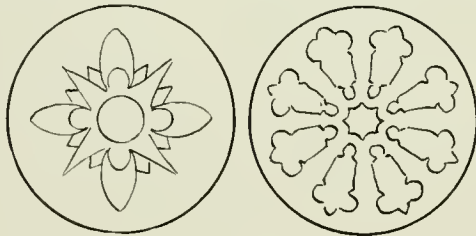


Fig. 13

points and the inner circle expressed, is a still farther approach to harmony. Radius designs, when the rays are completely marked, may be very beautiful within their necessarily restricted limits. The whole class of rosette ornaments and Catherine wheel window designs are only well decorated radii

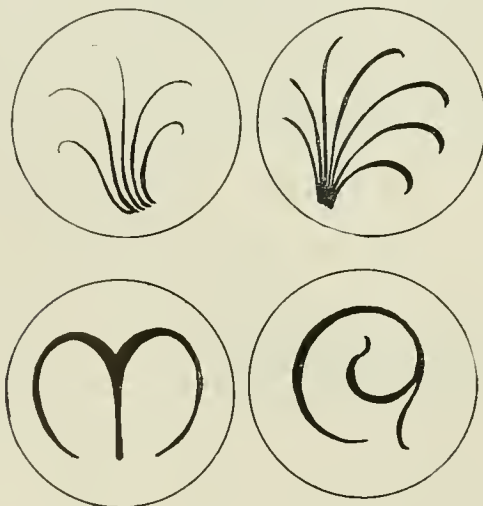


Fig. 14

and spokes, successfully overcoming the utter inharmony of their skeletons. Such designs, at best, are somewhat mechanical and suggestive of the kaleidoscope rather than the free hand of the designer.

Fig. 14 gives examples of strong curves, well suited for skeletons of decorations for circles. Fig. 15 shows perfect harmony, interest and variety secured by the simplest arrangement of circles, semi-circles and alternating angular points, the latter being just sufficient to give piquancy to what, without them, would be a very tame design. In Fig. 16 we have, at the right hand, a harsh, straight-line motive brought into harmony with the circle by subordinate curves. In the example at the left, a graceful design in curves is saved from weakness by the one straight central line. In all the foregoing figures it must be remembered that the designs are mere suggestions or skeletons, showing the elements of harmonious space division, with the hope of affording help by leading the ceramic decorator to an understanding of the principles underlying the

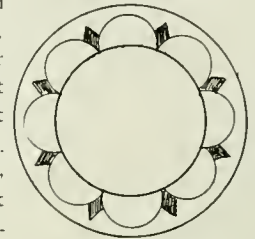


Fig. 15

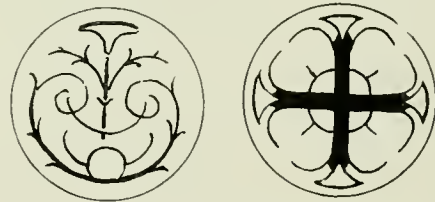


Fig. 16

art of adapting or originating designs to suit the forms that are given him to adorn. In general it will be found that circles are best and easiest decorated by designs having strong curves for their main elements with subordinate straight lines or angles for variety and snap. And yet very charming results may be attained, though not so easily, by harmonizing a

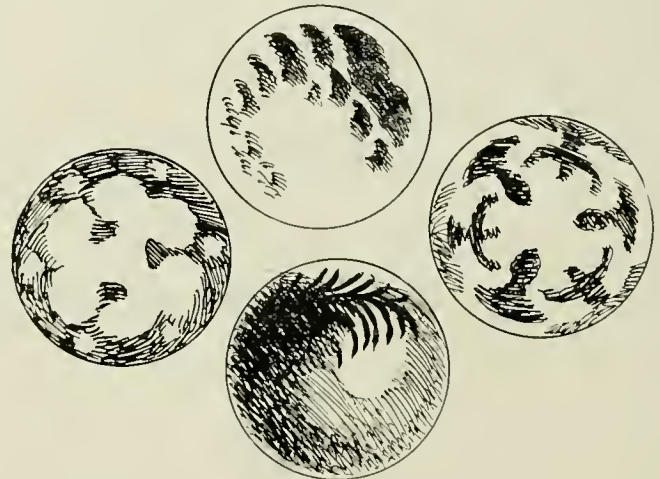


Fig. 17

straight line or angular skeleton by means of subordinate curves. The forms made by the masses—the spacing, spotting or “notan”—must never be lost sight of. To keep this in view, it is well in trying a design or adaptation, to commence by spotting its main masses upon a circle, or upon whatever form it is required to ornament, and noting the general effect, as in Fig. 17. This will often save hours of blind groping and

tinkering, trying to bring an ill-adapted design into harmony by adding this detail and that, and trying this, that and the other experiment, only to end in failure and disgust; all of which could be saved by an intelligent beginning.

It is a somewhat curious fact that in symmetrical designs on a circular plan, those having three, six, nine or twelve divisions seem better adapted to the form than those with two, four or eight repetitions of the unit. There may be some mental connection between a threefold division of the circle and a threefold division of time in music, as the waltz (three-four tempo) is a circular movement, while two-four and four-four tempos are suited to marches and square movements.



Fig. 18

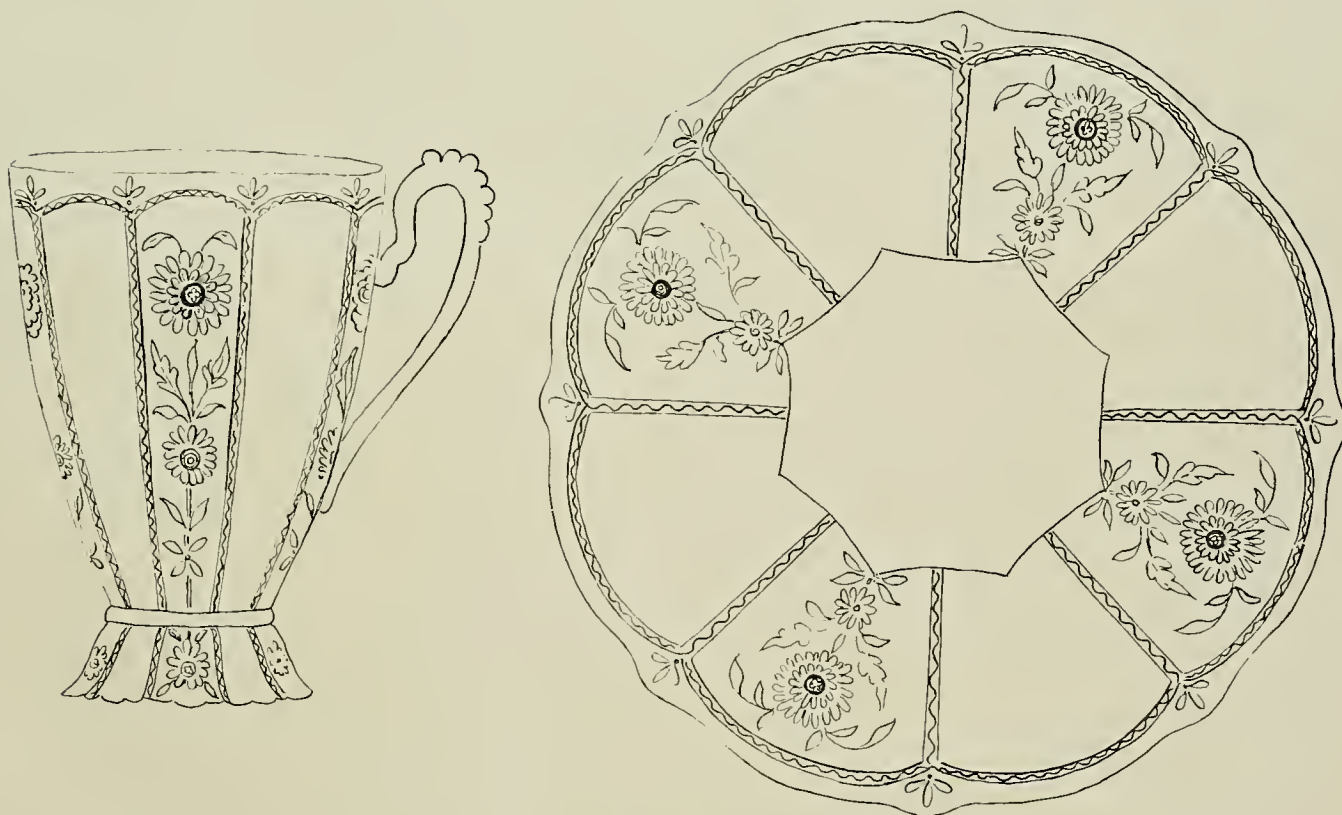
The decorator should not neglect the use of the human and animal forms, properly conventionalized or adapted to requirement, for plaques or other circular objects. The study of coins and medals will give many a valuable lesson on this point, the more ancient examples of good periods usually being the best. The Japanese are peculiarly clever in free adaptation of animal forms to the circle. Fig. 18 shows characteristic examples, a rat and a boar from one of their masters.

## DESIGN FOR CUP AND SAUCER

*Anna B. Leonard*

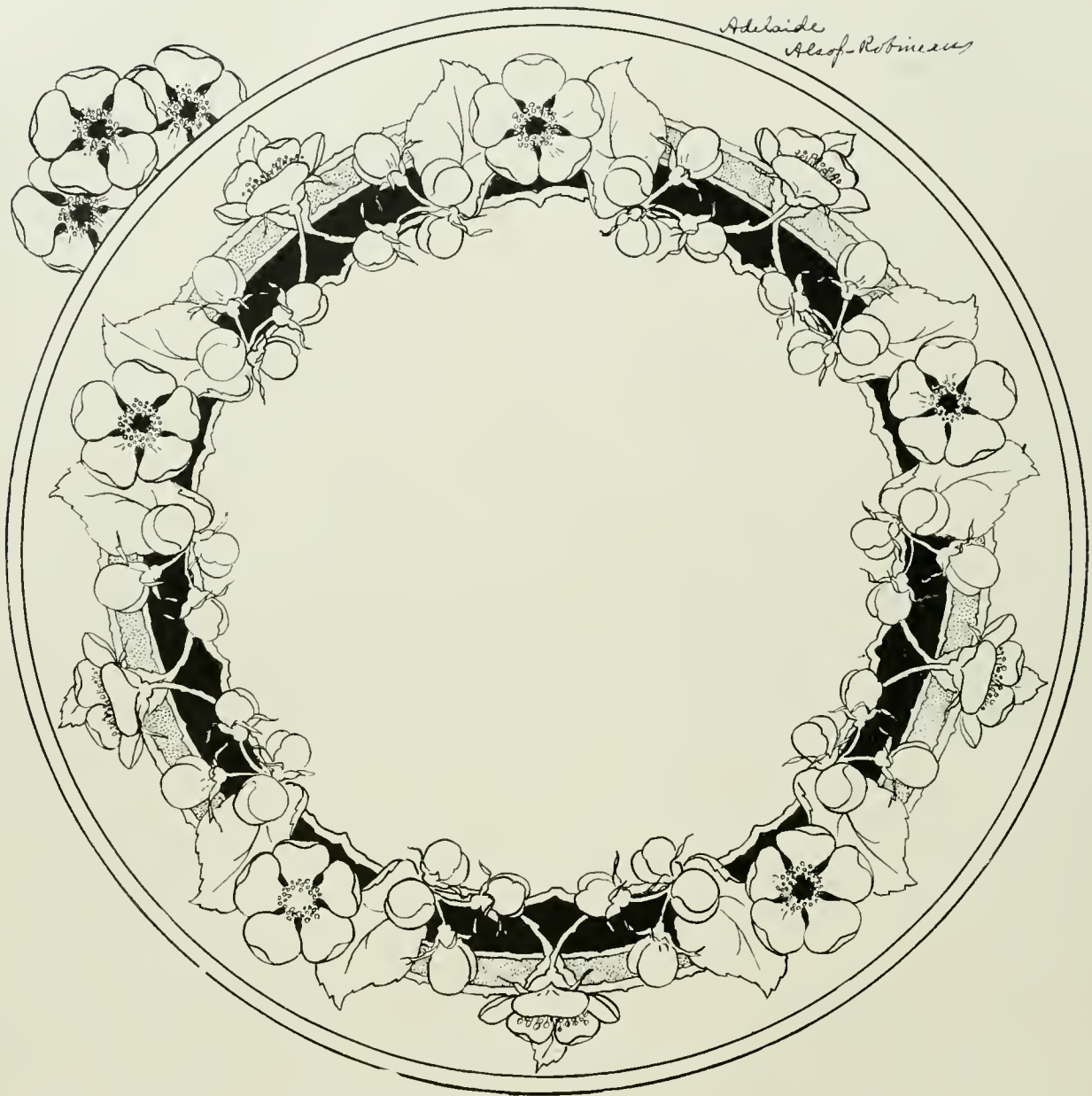
THE beauty of this decoration does not show in black and white, but in color it is extremely rich and may be used in various ways. Each panel may contain the floral form or not. In the illustration the alternate panel is left undecorated, showing that a plain tint may be used, or the china left white. The cup and saucer have a division of eight panels which are modelled prominently in the china, therefore the decoration must be made to suit the potter's lines. A decoration of four divisions never looks so well as three or five or six, and in the writer's opinion it would be better to use the floral form in each panel, either against a dark background or leaving the background in the plain white.

The design is from an Indian ornament, and the original was extremely rich in color. Outline the design in black and then fire it. The larger flower is in pink enamel, with the center row of petals much darker in tone, and the dark circle is made of green enamel with a touch of gold in the center. The smaller blossom is in bluish green enamel darker towards the center, which is of gold. The leaves are in green enamel with more yellow on the tips. If a dark background is desired, use a combination of Dark Blue (Lacroix), German Ruby, and a touch of German Black. Either paint this on twice, or obtain a rich enamel effect by using one-eighth German Relief White to this mixture of blue. The very narrow bands between the panels are raised in the china and will look well in gold, with a fine line of black running over it. The three loops or drops at the heading of each panel may be of green enamel.



DESIGN FOR CUP AND SAUCER—ANNA B. LEONARD





APPLE BLOSSOM DESIGN FOR PLATE—ADELAIDE ALSOP-ROBINEAU

THIS design is especially appropriate for a breakfast service for a country home. It can be carried out in monochrome blue or green or in colors outlined with gold, black or some harmonious dark tone.

One color scheme would be to dust the dark portion either Yellow Green, Apple Green or Royal Green, according to the shade preferred. Tint the dotted portion a delicate shade of the same color. Paint the stems with a mixture of Meissen and Finishing Brown. Paint calyx, leaves and center of blossoms Royal Green, use a little of same green used in tinting to shade inside of blossoms next the turned over portion, blending so that it is but a faint shadow, Albert Yellow blended in the same manner toward the center. The turned over portion, the outside of blossoms and buds should be painted quite a deep pink, using Dresden Carmine or Lacroix Carmine 3, raise the stamens in center with Yellow Enamel

(Aufsetzweis with Albert Yellow), and outline the whole with gold. To carry out the same idea in lustre, use dark and light green, ruby thin, yellow and brown, outlining with gold, black or dark green paint. Or for the tinted background use a tinting of Ivory Yellow for the white portion, Yellow Ochre for the dotted part and Meissen Brown mixed with Finishing Brown for the dark spaces.

Paint the leaves and stems in Green Gold, the flowers in Roman Gold, raise center with Enamel and outline all with Finishing Brown mixed with Meissen Brown. Or the flowers can be made pink, the leaves and stems brown green, with the same combination for background.

To fit the design to a large plate an additional blossom can be added to the center motif of the design as suggested in the corner of the drawing, or the plate can be divided into six sections instead of five.

## THE COLLECTOR

## OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

For further particulars, address Ceramic Studio Publishing Co.

Large dark blue Staffordshire bowl, 13 inch diameter, perfect condition, Tomb of Franklin (Wood),	\$20.00
Six English Lake light blue soup plates and comport to match, fine condition, for lot,	10.00
Killarney dark blue plate, 6 inches,	1.25
Purple Staffordshire cup and saucer (Roselle, J. M. & Co.),	1.00
Two Staffordshire dark blue cups (floral decoration), each,	.75
Blue and white old Delft plate, 9 inch,	1.50
Another, 8½ inch,	1.50
Old Canton blue plate, 9 inch,	1.00
Lowestoft cup and saucer (gold vine decoration),	3.00
Old lustre cup and saucer (repaired)-	1.00

○ ○ ○

## CHINA TOYS.

CONUNDRUMS are frequently fascinating, but this interest comes from a possibility of solving the riddle. If we could resuscitate the old potter, or even have access to such pattern books as are preserved it might then be impossible for the potter himself to decide upon his own handy-work so different are the results of experiments in clay and imitations so abounding. Time too has put his finger heavily upon many existing specimens. Of the five well-known English potteries, the exact dates and history of beginnings are unknown except in the case of the Worcester pottery, of which accurate records have been kept. Most of us can recall some little China Toy or mantel ornament associated with our childhood. It may have been a merry shepherdess, a dancing faun, a cupid or a simple china dog that slept in our arms and guarded our sweet sleep in infancy. Most of these "china toys" were brought from Staffordshire, but some may have chanced to be of the rarer potteries. I once found a little child playing roughly with a bit of china that must have come directly from the prince of artist potters, Josiah Wedgewood.

One occasionally runs upon a piece of old Chelsea, Bow or Bristol. The Derby statuettes are not quite so rare, although often mistaken for those of some other pottery, and occasionally sold on the continent as Dresden.

It seems that these early makers of soft paste were content to shine by borrowed light, for we find in almost every case that these British potters used the cross swords of Dresden, sometimes acknowledging the loan by appending a letter to the mark as at Bristol. The Crown Derby people borrowed the Sevres as:



This is an indirect compliment to the popularity and quality of their foreign neighbors.

All art begins with imitation, and if originality follows the potters must not be condemned for attaining popularity by imitating something better than they knew how to do.

That it is not easy to determine between much of this early work is established. It is said that an expert can tell by the *feel* of a piece of Chelsea as to its genuineness. But ex-

perts and collectors are human and consequently not infallible. I recently took the illustrated specimen of Chelsea (?) to two men accustomed to handle rare pieces. Their opinions were exactly opposite. One said it looks and feels like an imitation. The other, who has handled many pieces now in the British Museum said "It is undoubtedly *Chelsea* china." The last



CHELSEA CANDLESTICK

opinion was given when the specimen was in two pieces and the paste fully exposed, as this candle stick flower-bearer had a rough passage across the ocean and lost his head, so that he did not arrive in excellent condition. Even the sea voyage could never restore him. There is upon it a red painted mark—rather roughly done—which is a written *C* with some blurred letters following. It was a long time before the imprinted or gold anchor was identified. When it was found upon the often illustrated "goat and bee" milk jug inscribed Chelsea, 1745, the mark was then certain. This anchor is sometimes confused with that of Venice, which is red printing, but not exactly like Chelsea in drawing. A later advertisement of these goods gives us 1747. The first names we find connected with the pottery are the Duke of Cumberland and Sir Everard Fawkener, owners, and Nicholas Sprimont manager and afterwards proprietor (1755).

Mr. Sprimont as well as Mr. Chas. Gouyn, whose name was early connected with the Chelsea pottery, were of Flemish origin. England was indebted to this Low-country for many of her art ideas. The early Staffordshire potters borrowed her patterns and colors and even her glazing process from Delft. The nearness of Chelsea to London, and the fact that it was a fashionable part of the metropolis, brought the wares into prominence, in days when people were seeking some new fad with which to while away their leisure hours. It was in the time of the affected macaroni, when Don Saltero's was still a fashionable place for the *beaux* of the period. I have searched in vain to find the site of this pottery or call up in Chelsea some of its memories. It was in Cheyne Row West, for in 1843 many pieces of broken china and moulds were found there during an excavation. Now the china hunter finds in its place memories of Thos. Carlyle, Leigh Hunt or the great artist colorist, Turner.

A Chelsea tea-set, of which some pieces are still preserved, bears a landscape, church, round tower (kiln) and factory, which may be a picture of the Chelsea pottery.

Of one thing we are sure that in the list of sales we can find approximate dates for certain pieces. Great excellency was attained here. It took sixteen days to dispose of a year's work by auction, exclusive of private sales, during the year 1756, so that the output must have been abundant.

In 1759 bone was used in the body and gold in decorations. There is a fine vase in rococo taste in the British Museum dated 1765.

In the best period of the Chelsea, 1750-1765, when the furnaces were open crowds of dealers stood waiting to make purchases, so great were the popularity of the vases, services and figures made in the Chelsea paste. In the list of sales we find Bacchus and Falstaff appropriately side by side.

The scent bottles are curious and quaint. One in the



form of a woman, in the dress of the period, has the head detached for a stopper. It is in the collection given by Lady Schrieber to the British Museum. When in use it must have reminded one of the sign (formerly used at an English inn) of a headless woman called "The Good Woman." It is unnecessary to explain this joke.

Many of these old Chelsea pieces were very beautiful. A large group of Jason and Medea bowing before the altar of Diana was sold in 1883 for one hundred and fifty dollars, which only a few years before brought only fifteen dollars. This can be accounted for not only in the excellence of the specimen, but by the increasing rarity. I have been told that an old dealer said, "Give me a specimen of Chelsea and I will balance it in the scales with gold which I will exchange for it."

To the china painter there are a few color facts to be noted. *Mazarin* blue, misnamed, was probably invented at Chelsea in 1755 or 1756; turquoise blue and pea green in 1758-1759, and we find Pompadour color named in catalogue in 1771.

In Nov. 5, 1753, we read that persons to model small figures neatly in clay were wanted at Bow. The porcelain used at Bow was of two kinds. The earlier body contained a kind of porcelain clay with sand and potash; in the later composition bone ash and pipe-clay were substituted for the porcelain clay, and a lead glaze was used. Bow introduced bone in 1748, and 90 per cent. of the pieces preserved are of bone body.

The first soft paste factory in England was doubtless at Stratford le Bow, for we find a candlestick dated Bow, 1730. I am often asked concerning the value of soft and hard paste. The decorator knows that the former takes color with a much softer effect, the color blending with the paste. This is noted in the rare color results of Sevre and St. Cloud, of which good examples are easily found in the museums. This is especially effective where the body is entirely covered with color. There is much doubt about the marks upon these pieces, which are scarce, for at Bow they imitated Chelsea. The general difference between the figures is that the maker of Bow figures used a knife to sharpen the lines before putting into the kiln, while the Chelsea pieces show the form left by the mould, and the figure is finished with the wet brush as to-day. The arms and drapery show this peculiarity. It is evident that there were no Bow figures found upon bargain counters in the old days, for in an advertisement of Bow pieces, 1757, we read that the goods can be found at the Terrace in St. James street the same as at Cornhill warehouse, where the prices are marked upon each piece *without abatement*.

The little four inch statue illustrated is unmarked. It has a soft finished glaze and is well colored, representing a little girl with a parrot under her arm. It may have originated in England or on the continent. If her birth place is ever found out she would be no prettier although she might be more desired as a companion to the Chelsea flower boy and so make a better match. The value, however, of a thing is really in its quality, although to a collector there is much in a name.



GIRL WITH PARROT  
CARRIE STOW-WAIT.

(TO BE CONTINUED.)



ANGLO-AMERICAN POTTERY

PENN'S TREATY WITH THE INDIANS.

AMONG the subjects selected by English potters for decorating china for the American trade was William Penn's more or less traditional verbal treaty of friendship and good will with the Indians, supposed to have been held beneath the famous Elm Tree in Philadelphia in the year 1682. Thomas Green, a potter at Fenton, issued a series of imaginary designs, which were printed on white earthenware in black, red, brown, blue, green and purple. These were purely fanciful engravings, showing a group of Quakers and Indians, with tropical foliage and oriental buildings in the background. Six or more distinct varieties of this subject were produced, differing only slightly in the number and positions of the figures, but all of them possessed the same border device—a conventional or set pattern of diamond-shaped figures. We look in vain for the historic Elm, in place of which we find a palm or cocoa tree, but in all of them we can distinguish the form of William Penn, in long coat, knee breeches and broad-brimmed hat. This is the regular Treaty design as known to collectors of historical china.

Recently a more correct ceramic representation of Penn's Treaty has come to light. It is printed in dark red on translucent porcelain and is an accurate reproduction of the central portion of Benjamin West's celebrated large canvas which is now preserved in Independence Hall, Philadelphia. It is said that the faces of the group of white men are actual portraits of those who were present. Curiously enough, the Treaty Tree is not shown, and the buildings in the background existed only in the artist's imagination, but when the picture was painted West was in England and probably did not have at hand a view of the Elm. It seems probable that some enterprising English potter had the painting copied before it was sent to the United States and afterwards reproduced it on china for sale in this country. Each figure and detail seem to have been carefully redrawn, but in transferring the design to the ware, the relative positions of the grouped figures have been reversed, as, in the original, Penn and his attendants are shown on the left, while in the ceramic print they appear at the right. An almost complete table service of china, consisting of some sixty pieces, bearing this view, is owned by a lady in

Pennsylvania, who inherited it from her grandmother. We have no means of ascertaining the name of the manufacturer since the pieces are not marked, but their issue undoubtedly antedated the appearance of the Thomas Green designs, which latter were produced somewhere about 1847.

The Treaty Tree is said to have measured twenty-four feet in circumference when it was blown down in 1810. Its age, as indicated by the circles of growth, was 283 years. It must, therefore, have been upwards of 150 years old when the Proprietor of Pennsylvania met the Indian sachems beneath its spreading branches. How different in reality was it from the spindling saplings represented in the ceramic engravings! One of the Green plates is here shown, together with the newly discovered copy of West's historical painting, which is now reproduced for the first time.

It is not likely that the set of china referred to is the only one bearing the authentic representation of Penn's Treaty which reached America or still survives. Collectors will, doubtless, unearth other examples of this interesting design. It will probably be found to occur in other colors, such as pink, green, light blue, black and brown, for after the old English potters ceased using dark blue for transfer printing, they employed every other tint which would stand the heat of the kiln.

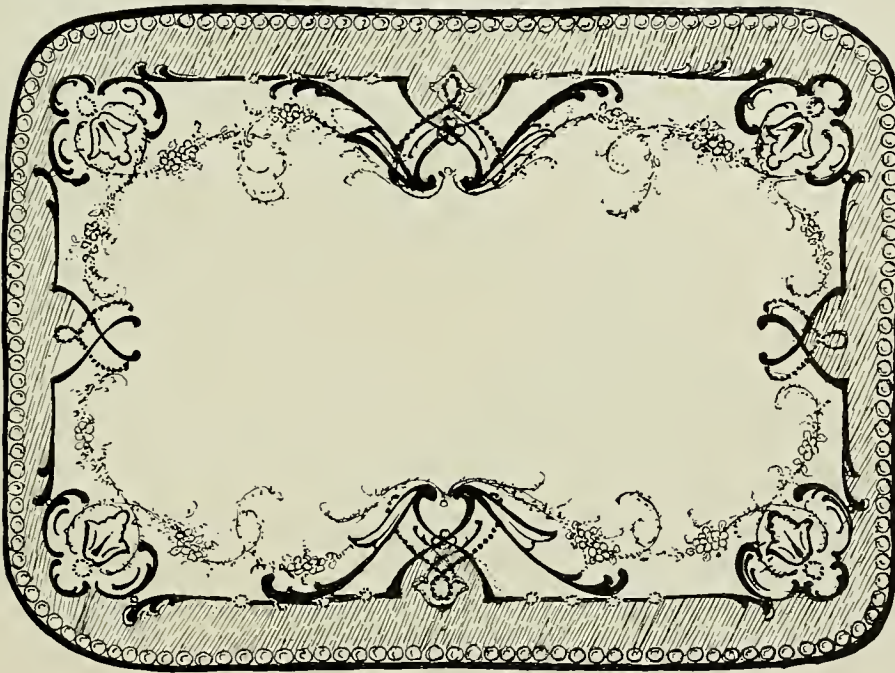
EDWIN A. BARBER.



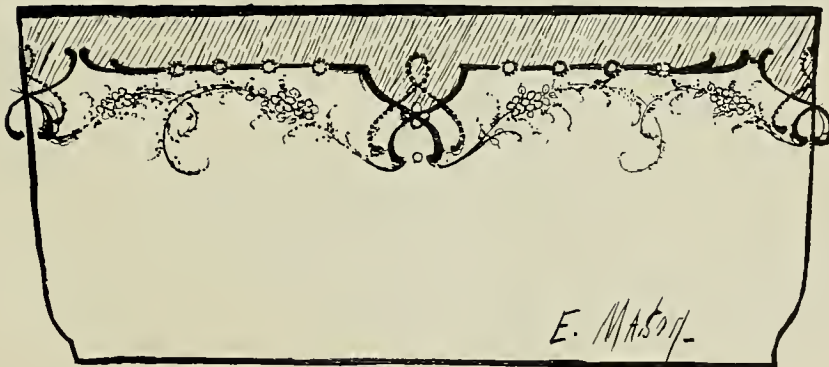
DESIGN FOR CARD BOX

Miss E. Mason

THE edge of the box from the scrolls out is to be tinted in Sevres Green dusted on. The scrolls are to be in raised paste while the flower sprays may be carried out in raised paste or in natural colors, whichever is preferred. If in colors, the flowers should be painted in rose; the leaves, stems, etc., in grey greens, and the whole of the centre up to the scrolls tinted in ivory. The circles at the edge are to represent large paste dots. These must be carefully worked, pains being taken to have them perfectly round and smooth on top, not grainy or standing in points.



Porcelain is made in many places in the United States, the principal factories being at Trenton, N. J., and at East Liverpool, O., where there are many large establishments. According to the last United States census, the value of the clay and pottery products of 707 establishments which reported was \$22,057,000, exclusive of bricks and tiles.



It is singular, but nevertheless true, that the first manufacture of porcelain and its highest attainments are due to the Chinese. Few people are aware of the endless variety of decoration to be found in Chinese porcelain, for no collection has ever been made of all the varieties that exist.



## KERAMIC STUDIO.

## THE ART OF PYROGRAPHY OR BURNT WOOD ETCHING

*O. A. Van der Leeden*

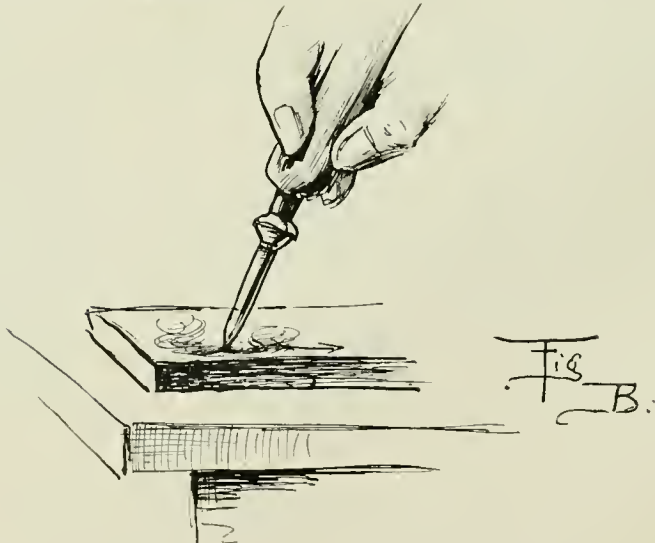
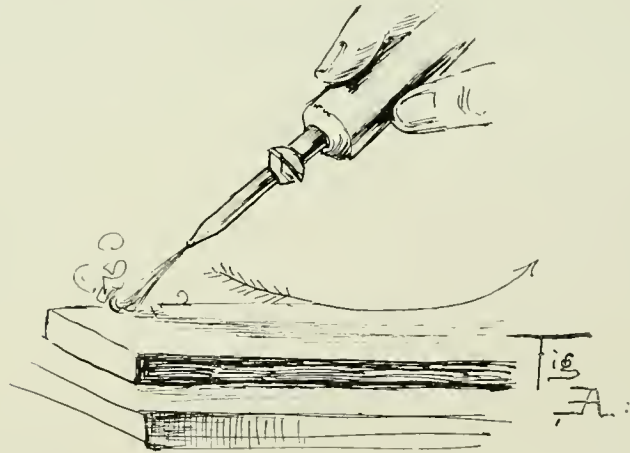
## FOURTH PAPER



WHEN about to draw an outline, the pupil must decide whether the design shall be light against a dark background or burned in deeply against a light ground. Background should always be treated with care and patience, so that an even, graduated tone may be produced. This part of the design often requires the greatest part of the student's time. If the background appears too dark, it may be lightened by going over the darkened surface with a cool point and removing some of the charred wood, thus making the surface lighter and lending a more delicate appearance to the wood.

Having become proficient in outlining and in putting in the various backgrounds, it is now necessary for the pupil to turn his attention to the shading of the subject at hand. Next to a correct outline, this is the most important part of the pyrographic sketch. The tone of a drawing is the difference in degrees between the very light and the intense dark touches, and the pupil should strive to obtain as many variations as possible between the two extremes. Always remember that the charm of the finest works of art lies, not in contrast, but in the harmony and correctness of the subject dealt with. Carefully study your subject, noting where the light and dark shadows lie, and then try to put in the touches, just as you see them.

In shading, two points may be used: the scorching or hot-air point, and the medium curved point, with which nearly all the work is done. By varying the distance of the scorching point from the wood, the different tones may be produced. Thus, by holding the point close to the wood (see Fig. B), the result is a very dark shade, and by holding it away from the wood (as shown in Fig. A), and moving it quickly over the surface, a



Burnt Wood Panels—Mme. Equer

(From "Art et Décoration.")

In order to become proficient in this shading with the curved point, the student should practice it on a piece of wood, taking care that no dots appear, as a single black dot may ruin an entire piece of work.

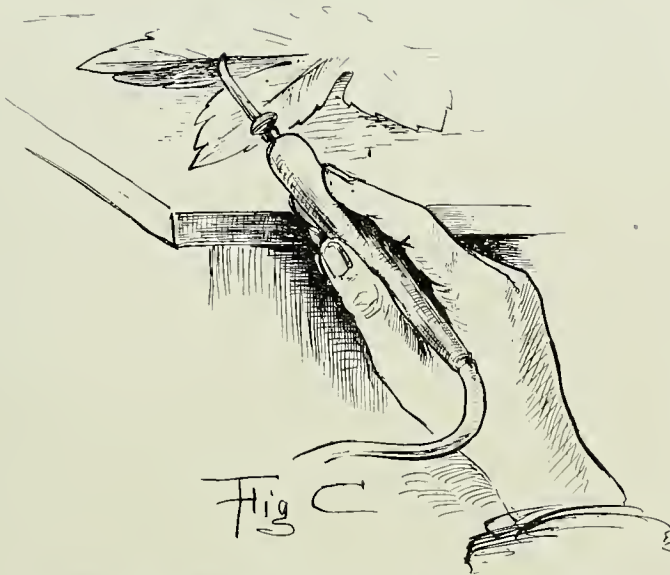


## DESCRIPTION OF SOUP TUREEN

*Anna B. Leonard*

THIS is a bit of English stoneware, fully a hundred years old, found in the undecorated state, in a junk shop. The decorator took the risk of its firing with black spots, or altogether going to pieces in the kiln, and determined to make a sumptuous thing of it, on account of its fine form, which is really remarkably beautiful. It is a pity that some of the modern potters do not revive the same outlines.

A heavy tint or gold will fire well on this old ware, but delicate painting or tints will not bring successful results. The panels are in alternate green and gold. The German Yellow Green No. 8 is the color used, and it is a most delightful tone on this piece. The design on the green is in raised gold, while the flowers in the gold panels are in color. The style is Dresden, although the decorator's idea was to use this style as the safest, to prevent blemishes showing. The old Delft coloring would make an artistic bowl but it is doubtful if it would be as attractive or decorative in a room or upon the table. An old Spanish design in lustres would be very effective.



very light fine shade is produced. When shading with the curved point, the point should be held on the flat side. By moving the point quickly over the surface of the wood, and keeping it quite hot meanwhile, a delicate light brown tone is obtained. By using a cooler point, and holding it very low over the subject (Fig. C), a darker shade is produced. This same result may be obtained by going over the same surface a number of times.





## ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.

McB.—We do not understand coloring photographs, it is out of our line. Inquire at some art material store.

Mrs. E. B. G. Flat enamel is enamel applied to a surface more or less irregular in shape and size, so that it will be raised slightly and evenly over the entire surface. It is usually made of aufsetzweis, with one-eighth flux, to which is added about twice as much color as aufsetzweis, unless a light shade is desired, in which case more aufsetzweis is used. The enamel is mixed with lavender oil until it will flow smoothly from the brush, a square shader of proper size. Sometimes it is advisable to breathe on it once or twice in mixing, if it shows a tendency to be oily. Take quite a little on the brush, and then spread your brush and smooth it over the surface. You will find full directions for dusting on color in the article, "For Beginners, Tinting," in the June number, 1899, which you have. Certainly painting and tinting or dusting can be put on the same piece for one firing, but the dusting can not be painted over until after it is fired.

J. C. F.—There is a mechanical device for enlarging designs, called the "Pantograph." You can probably procure it from any art dealer or stationer.

J. E. M.—If your gold rubs off, it is underfired or you have not added sufficient flux. Even in the hard gold to be used over color or paste, a very small quantity of flux should be used. We do not understand your difficulty in burnishing. Perhaps, if you could send us a very small sample we could tell better what is the trouble. Difficulty in burnishing usually comes from a too hard fire, but if your gold rubs off that cannot be the case.

Mrs. J. J. B.—We are sorry you find the Historic Ornament so difficult. We consider it one of the easiest methods of decoration for beginners, as so much can be done in flat colors or lustres and gold or color outlines. The designs need only patience. The enamel work certainly is better understood when once seen. To apply a border tint in lustre you must pad lightly as you go, otherwise the tinting will not be even. It is always best to have your border in sections, in which case there will be no danger of dark lines when you start and finish. If your lustres are spotty, they have dust in them, or your kiln is poorly ventilated or there is moisture on the china either before or after the lustre is applied, from your hands perhaps. The best way is to put them in a clean oven immediately and dry—not too hard and keep out of the dust, wiping off with a soft silk rag before putting into the kiln. If your lustres are too sticky thin with a little oil of lavender, which will keep them open longer, the tint will be lighter but you can apply a second and third coat after firing. A panel or plaque would be most suitable both

for the pine cone design and for a figure painting.

We would suggest for your berry howl in which the edge came out speckled with black dots, that you make a simple border drawn or outlined in flat gold, a blackberry design, to reach as far down as the specks go, all around the top and fill in the background with tiny flat gold dots. This would be simple and rich and cover the black spots. We do not consider it of any special advantage to use oil of tar, either in painting or gold, it makes the colors look dark before firing and does not do any special good. We will give a design for a syrup pitcher in the August number—Louis XVI. Historic Ornament.

\*M. S. H.—The Colonial style of decoration is very similar to the Empire ornamentation. The September number will treat of the Empire style and give many suggestions for dainty decoration. The only difference, if there is one, is that the Colonial decoration is confined to the severer forms of Empire ornament—color and gold are used in the daintiest manner, the gold is usually applied on the white china and in lines defining the outside of tinting, flowers are used sparingly, the ornaments are composed mostly of laurel wreaths and garlands with berries, torches, sometimes crossed, or swords, ribbon bows at the top of medallions, stiffly arranged with occasionally little wattleau scenes introduced in panels, sometimes small flowers dotted at intervals, but these are rare. The designs are exclusively conventional, though the flowers and figures when introduced are usually painted in a semi-realistic manner. The designs are usually confined to rims of plates, which are either plain or festoon. Occasionally coats of arms are used in centers, or the dotted flowers. Am sorry we could not answer directly, but this information is only given gratis to subscribers on the understanding that it is given in the magazine where other readers can reap the benefit. The editors have put apart certain days in the month for this work, and the rest of the time is devoted to their own personal work, and they cannot afford to take that time to answer subscribers, however much they may desire to help them.

## PERSIAN PLATE DESIGN

Frank Browne

THE ground should be light brown in center, café au lait next and cream tint on the edge, violet in the dark panels, flowers and ornaments, the scrolls and leaves in two shades of green outlined in gold. The ornaments should also have touches of pale red, blue and yellow. Lustre can be used instead of color if a more brilliant effect is desired.



PERSIAN PLATE DESIGN - FRANK BROWNE

# KERAMIC=STUDIO

AUGUST MDCCCC Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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MRS. K. E. CHERRY 卐 卐 卐 卐 卐  
MISS SUE ENNIS 卐 卐 卐 卐 卐  
MR. MARSHAL FRY, JR. 卐 卐 卐 卐  
MRS. A. FRAZEE, 卐 卐 卐 卐 卐  
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A MONTHLY:  
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FILER:



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# KERAMIC STUDIA

Vol. II, No. 4

NEW YORK AND SYRACUSE

August 1900



URING the summer leisure days, we can spend a few hours profitably in thinking out our new work for the coming year; and while we are thinking and planning for the fall exhibitions, it would be well to keep in mind, for the advancement of our standing in art, as well as in ceramic manipulation, that to make a reputation worth while we must do *original* and *individual* designing. We must not ring the changes on a motif supplied by other artists or other nations, but find some inspiration near at home in our own times, our own country, our own minds.

If we are Americans, we must have an American decorative art, based on the motifs supplied by the American fauna and flora, and on the human figure which is common to all peoples. The only limits by which we should be bound are the principles of all art and the consideration of good taste and fitness. Then, too, in ceramic work, the consideration of how best to show off the paste or body of the ware which we use must have its weight. Be like the "busy bee," sipping honey from every flower. See all you can of the work being done by other artists, and look at Nature, too, with the single idea, "How can I utilize this idea, this motif, to make a decoration unique in arrangement and treatment?" Do not be ashamed to help yourself to any idea in the way of motif or coloring, either in art or nature, but see that you make a novel combination, so that the design completed will be your own. "There is nothing new under the sun," but your own *individuality* makes the originality, as there never has been and never will be two people exactly alike.

Above all things, when it comes to exhibition time, those of you who belong to clubs should demand an outside jury of artists, who will accept or reject your work on its merit. Then you will know how you stand *artistically*.

The cry is, "How can we sell our work, how reach the dealers? We must make money to go on with our work!" There is one thing that china painters have not yet realized, and until they do realize it their work must continue to go at a low price and be sold to *friends*, not the public at large. It is this: The dealers will never take your work (unless you have a pull) until you create a demand for it by the approval of the artists and connoisseurs. This can only be gained by exhibitions where the commercial spirit is entirely excluded, where nothing is exhibited but that has artistic merit. If you must sell to live, have sales; but have your exhibition a separate thing. Do not be afraid of criticism or rejection. The best artists of our day have to stand this test every time they exhibit, and they have things rejected too, and do not feel humiliated. Do not be "penny wise and pound foolish." If you exhibit only your best, you may lose one or two sales, but you will create a reputation that will more than repay you in the long run. It is this desire to sell a lot of little things cheaply that causes the china decorating fraternity to be scornfully ignored by artists and connoisseurs. For the art's sake, as well as for our own, let us have a different standard at future exhibitions.

## POTTERY AND PORCELAIN AT THE PARIS EXPOSITION

ONE could very easily devote weeks to this interesting department of the Exposition, especially if the subject of glazes and paste is looked into, there is such a lot of pottery from all the provinces, some that is artistic and other collections that are absurd. One misses the beautiful display of English porcelains that won our hearts at the World's Fair in Chicago. Only the Doultons are exhibiting, which, of course, is fine, but one misses the work of other factories. Sevres has a magnificent display, and the French people are naturally proud of it.

This work is entirely a departure from the old style of overglaze decoration—the turquoise blue, the garlands of roses, cupids and rococo scrolls. In the first place, the shapes are quite simple and classic, the designs are *all* conventional and most of the color is under the glaze. There is scarcely a bit of gold used and the colors are very subdued in tone. Everything is dainty, simple, lovely and exquisite.

The porcelain was exhibited on a warm grey brocaded silk, which toned in very well with that particular kind of decoration, there being a prevailing tone of grey in many of the backgrounds of the vases, but many of the vases were white (and such a beautiful white) with only the decoration in color. There was one large vase six feet high, absolutely pure white without a blemish. It was a noble looking object and impressed one with its greatness and simplicity.

The most unique display of porcelain is the work of Camille Naudot, who manufactures porcelain like the old soft paste of Sevres, then the design is cut out and filled with transparent enamel in color, the effect is brilliant and very beautiful. He asks enormous prices for his work, one little bowl two inches in diameter was forty dollars, and this was the cheapest piece in the exhibit.

In looking about one sees that the museums have bought many of the finest things both in porcelain and pottery.

I was disappointed in the French overglaze decorations for table services, one sees a finer display of it in the shops of New York than here at the exposition.

The Royal Berlin shows the same things in overglaze decorations that were introduced at the Chicago Fair, and there is a tendency towards over-decoration. There is so much color that it hurts the eye, and not much attempt at designs.

The Russian china is charmingly characteristic in design, and is marvelously well executed. Their pottery is coarse, but wonderfully decorative. Yet the pottery from the School of Design at St. Petersburg ranks with the most artistic in the Exposition. The name of the pupil is given on each piece, as well as the professor, and there is a mark showing if the piece is in competition for color, design or composition. Some of these plaques in lustre designs were as beautiful and quite as wonderful as any of the old Spanish lustre plaques at the British Museum.

Every exhibit of pottery there shows study and thought



in the design, and in every instance, with perhaps, two or three exceptions, the floral forms are all conventionalized. One finds this feature throughout the entire exhibition, and this shows that the Schools of Design are having their influence.

After writing the first part of this letter, I came across the pottery and porcelain exhibits from Norway and Sweden. The porcelains, with their overglaze decorations, are not particularly attractive, although I saw a dinner service in violets conventionalized, which might give a few of our decorators a lesson. But the pottery was very charming in color and design, and quite surprised me. Whether it is owing to the popularity here of the King of Sweden, or not, every piece of pottery of that nation is marked "*veudu*." There were many artistic bits of it, and the prices were quite within reach of the ordinary collector.

Throughout the entire Exposition there are more pieces of pottery sold than of anything else. The collection of it is remarkably interesting. While there are quantities of the Delft that we are accustomed to see, yet there is a wonderful departure from the old blue and white decorations which have always been so fascinating. This newer pottery is dark and full of rich deep color, the designs all being extremely conventional and artistic. Then there was another style which was carried out in tiles as well as vases. For instance, the background was dark and unglazed, with the design glazed, this also being in dull or neutral colors with an outline cut into the ware. The glaze flowing into this outline gave it a darker appearance. Some of the tiles had glazed figures on them (poster style) with the dull backgrounds. These were in dull greys and browns.

From many of the potteries the exhibition of terra cotta both in tiles and bricks, for building and for interior and exterior decoration, is a study in itself.

The Japanese and Chinese have also covered themselves with glory, and one constantly turns to them in wonder and enjoyment. Their style remains the same, and one would hate to see them change it.

I was fortunate in meeting Mr. Taylor of the Rookwood pottery in the Japanese exhibit, and seeing some of the choice bits with him. I find his name on many pieces that he has bought; not from one pottery, but from many. Our own beautiful Rookwood is attracting much attention, and many of the pieces are marked sold. These are the only floral decorations that I have admired, and they are so simple and in all instances so decorative that one fairly loves them. Their white ware seems more popular with the French people, while the foreigners buy dark ware. The Tiffany glass, the Grueby and the Rookwood pottery relieve the United States exhibit in the Liberal Arts building of its purely commercial character, and make one feel very proud of both.

In every nook and corner there seems to be displays of pottery and a collector has a fine chance of gathering interesting bits.

Each pottery has samples of lustre decoration until it wearies one; of course Clement Massier and "*le petit Massier*," as he is called here, have the gems of this style of decoration. It is wonderful, but one piece of it goes a long way, seeing a few pieces in New York at Dorian's one is more impressed than with shelves of it here, where the quantity cheapens it.

We have in one of our former numbers given illustrations of the Royal Copenhagen porcelain and I cannot say too much concerning the exhibit here. In the first place the shapes are good and the designs are well drawn and ex-

ecuted; while all floral forms and animals are decoratively used, they show so much life and movement. This ware possesses wonderful texture and fineness, it is both beautiful to the sight and touch; the colors are under the glaze which gives that soft grey atmospheric effect. The lustre effect is something new this year and is very fine indeed. There are many solid pieces of porcelain such as horses and ducks, not artistic but extremely interesting from a potter's standpoint, and without exception these are all sold, and so are many of the most artistic vases.

I have met the great potter Delaherche and expect to visit his pottery next week, his display is across the aisle from Massier and is quite a contrast, both in color, shape and design. It is extremely restful and is most artistic; his glazes are beautiful, not like glass, but soft, smooth and semi dull, like the shell of an egg. All the potters seem to be trying for that effect.

Delaherche had some wonderful tiles, where he used a glaze that runs, carrying the color with it. The design on the tile was thus made: the color was dull green and by turning and twisting the tile the glaze carried the color as the artist desired, this was repeated several times showing that it was not an accident. He has some work in the Luxembourg, so also has Carries who is a sculptor as well as potter.

Bigot, another artist potter, had a most interesting exhibit, also the dull glazes, but he displayed such wonderful tiles, both for floor and wall, that they seemed to me the most artistic I had ever seen. Then he had a stairway with banisters rail and post in the most delightful design and color. The little columns forming the banisters were so clever that I wanted one for a souvenir, but it was so expensive that I did not get it. Then he displayed a balcony all potter's work—the most beautiful colors and designs and dull glazes imaginable. This gives one a new avenue for house decoration both for interior and exterior use and shows no limit to the potter's art.

De Lachenal, another artist potter, had some delightful things and showed very artistic designs and beautiful soft colors. He used the combination of wood and pottery, the designs in glazed clay being inlaid, thus a design of conventional flowers in a wooden panel, this is another useful idea for interior decoration.

I must say a word about the overglaze decorations from the different studios, displayed at the exposition; with but two exceptions we would not for a moment allow it in any of our Club exhibitions—it is simply blood curdling—bad in design, awful in execution and still worse in firing. How it was given space is a mystery. I asked Mrs. Wagner to look at it with me and she also was surprised at its inferiority. This made us feel very proud of our League exhibit, especially as it has attracted so much attention from the large exhibitors who say that it is wonderful what we have done and have only words of praise for the work which has been sent over.

Mrs. Wagner has been indefatigable in her efforts to place properly the League's work before the people and I must say that it has created a great impression here and it is only to be regretted that more of our best decorators are not represented. I feel sure that we are working in the right direction and that in time we will have a national school of ceramics.

It is quite evident, judging from the work at the Exposition from teachers here, that this is not the best place to learn to decorate porcelain; that is, unless one can enter the potteries and learn the technical part, then study design else-

where. The School of Application at Sevres is a different matter. There the potter's art is taught as well, and one must take the whole course.

Mme Hortense Richarts has some good figure painting on porcelain, but nothing that equals her ivories.

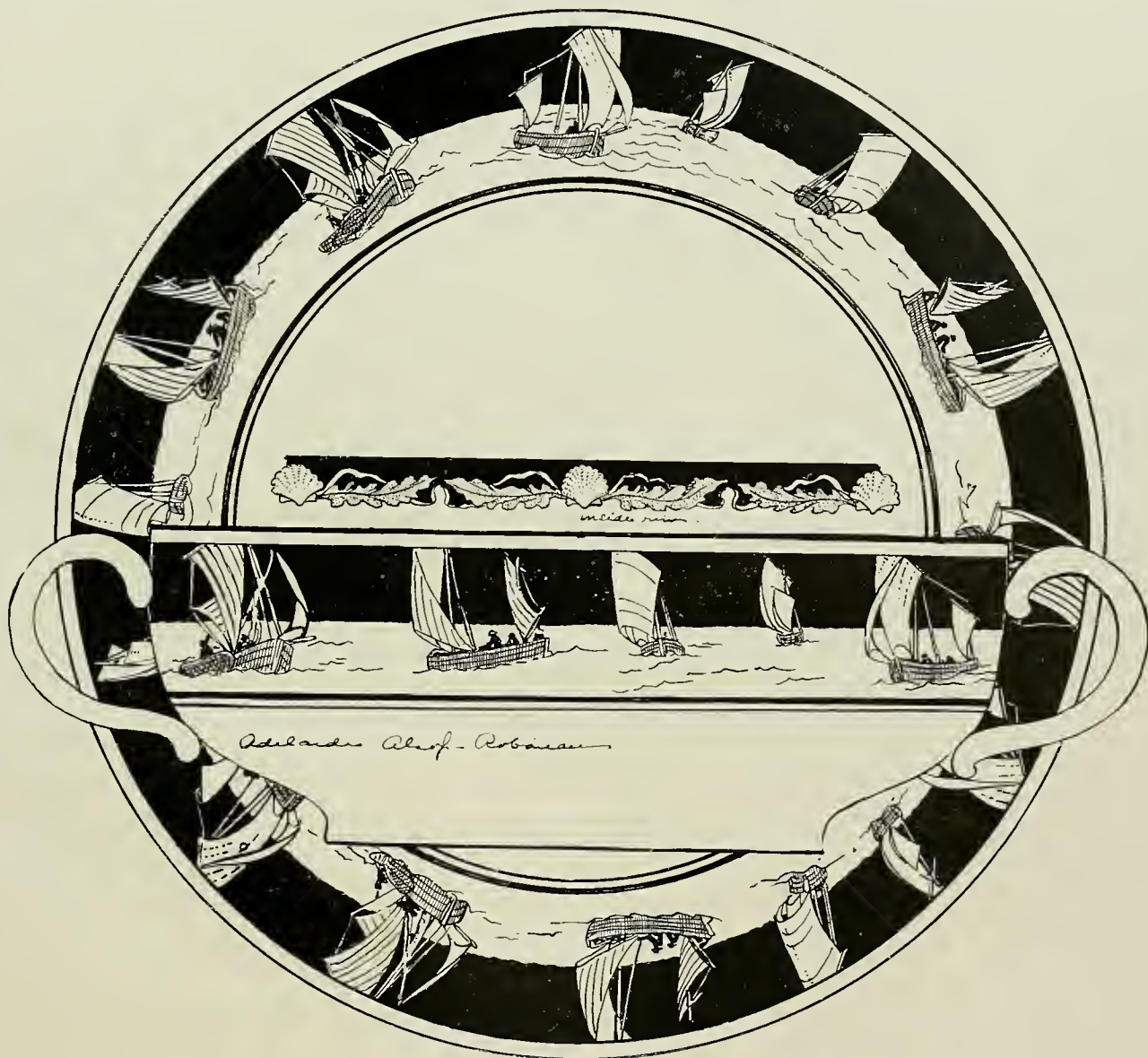
There is not much figure painting in any of the ceramic exhibits and none at all on the Sevres, where one expects to see the old Watteau scenes with the Louis XVI. scrolls.

Our teachers show a better knowledge of technique, design and firing, and a more independent style of decoration than the foreign teachers, which goes to show that they are

studying seriously and that this is only the first era of what will follow.

ANNA B. LEONARD

Complaint has been made that we mention too many different makes of colors. In the June 1899 number a comparative color chart was given, so that when a color of one make is given, by referring to the chart the corresponding colors in other makes can be found, except in cases where the color is one made exclusively by one firm. This chart will be sent on application to any yearly subscriber, together with a set of Lacroix charts in color, for comparison.



OYSTER BOWL AND PLATE—ADELAIDE ALSOP-ROBINEAU

THIS shape can be used for oyster stew, clam chowder, bouillon or soup. It is from the catalogue of King & Co., of Detroit, but all of our advertisers keep it. The design is charming, carried out in monochrome blue or green. A suggestion for polychrome treatment would be:—for the sky, Copenhagen Blue; water, Deep Blue Green and Apple Green

mixed, one-half each; boats, Gold Grey; men, Brown 108; sails, White; all outlined in Brown 108 or Gold. The border of inside rim should have the dark portion Brown 108; shell, a lighter shade of the same color; the ribbon weed, same as water, and the flat weed, Gold Grey; Gold or Brown outlines and dots.



KERAMIC STUDIO

SEVRES PORCELAINÉ

[From Jervis' "Pottery Marks."]



THE factory of Vincennes was founded in 1740 by two brothers named Dubois, from the St. Cloud works. It was later merged into the Royal Sevres factory, which adopted the same mark. The entire works of Sevres were purchased by Louis XV. in 1756, and this world-famous place owes much of its origin to the liberal patronage of Mme. Pompadour. In 1769 Lady Darnet made the discovery of kaolin, or unctuous clay, that gave the Sevres factory its material for hard paste. "Vieux Sevres" is the name applied to wares made there before 1800. "Pate tendre," or soft paste, is remarkable for its creamy and pearly appearance, while its beauty of coloring and depth of glaze put on it a particularly high value.

The word "tendre," however, has no reference whatever to the hardness of the paste, but refers to its feeble resistance to high temperature. It applies almost entirely to the softness of the glaze, which can easily be scratched by steel.

From the time of Louis XV. the manufactory at Sevres has employed the most skilled labor that could be found. Not only is the decorating done by the very best workmen in this branch of the art of china-making, but the modeling is done with equal care and artistic taste. Boileau was the first director, and managed this workshop of beautiful ware from 1760 to 1773.

The styles that have prevailed are the Pompadour or Rocaille (from 1753 to 1763), the Louis XV. (from 1763 until 1786), and the Louis. XVI. (from 1786 until 1793).

The lovely rose pink color, which was discovered in 1757, was once generally known as Du Barry, for the reason that it was such a favorite with the famous Countess Du Bary. In France this is now called "Rose de Pompadour." The first large vases, like the ones recently presented to the President of the United States, were made by M. Brougniart.

Jeweled porcelain was introduced in 1777. This is the use of colored pastes representing precious stones, the effect being particularly beautiful and delicate. Of course, any such pieces dated previous to this time are counterfeit. The plates and cups of jeweled ware are invariably on bleu de roi ground, and are said to have been made chiefly for Marie Antoinette.

The most celebrated service ever made at the Sevres factory was executed for Empress Catherine of Russia. It consisted of 744 pieces and cost \$150,000. A most remarkable effect in decoration was got by exquisite ornamentations of imitation cameos. This set has become

scattered and lost, many pieces having been stolen.

From 1753 to 1776, the crossed L's were used as a mark, with the addition of a letter to indicate the year. Then double letters were used and continued until R. R. in 1793. The mark was then changed to "Sevres," with the Republican monogram. This was abandoned in 1800 and the word "Sevres" alone retained. In 1801 the use of letters was resumed, and the printed mark M. Imp<sup>le</sup> de Sevres was added from 1804 to 1809. In 1810 the imperial eagle



T9	1801	10	1810
X	1802	oz	1811
	1803	dz	1812
≡	1804	tz	1813
≡≡	1805	qz	1814
∩	1806	qn	1815
7	1807	sz	1816
8	1808	ds	1817
9	1809		

was adopted, and then the other marks in the sequence given. These marks were all over glaze, but in 1848 an underglaze mark, bearing the monogram "L. P.," was adopted. but was soon replaced with an oval containing the letter "S" and the date of manufacture. This was always printed in green underglaze. (See marks indicated by cross and dash.) In 1878 the green mark was suppressed, but was resumed in 1879. If for any reason a piece is discarded or sold in white, this mark is always scratched through on the wheel. It is not unusual to find pieces with this mark bearing a decoration mark some years later. The market is flooded with imitation Sevres, much of it recognizable as such at first glance, some skilfully executed and calculated to deceive experts. It is only by a thorough knowledge of the whole history of Sevres, when certain colors were introduced, and similar details of manufacture, that fraud can be detected. In the case of pieces having only a gold decoration, the piece is marked "Doré à Sevres." A raised circle containing the words "C. H. Dreux," surmounted by a crown, is the mark used on pieces for royal residences, with a supplementary stamp bearing the name of the residence. Formerly the crown over the reversed L's was used for this purpose. The 1780 mark, therefore, was made for the king, the "L." underneath showing it was decorated by Levy, Sen. The "D. T." under the 1791 mark is for Dutanda.

In the fifteenth century the Dutch, who, from their commercial relations with Japan have been chiefly instrumental in introducing Japanese ware into Europe, commenced the manufacture of glazed pottery ware. It was known as Delft ware from the fact of its being manufactured in and near that place.



#### CLOVER DESIGN—MAUD BRIGGS KNOWLTON

FOR painting clover the first time, use for flowers, Pompadour for pink, while down towards the calyx of the flower use Lemon Yellow and Apple Green, on shadow side Pompadour and Copenhagen. The shadowy blossoms, lay in with Copenhagen used thin.

The light centre portions of leaves should be painted with Apple Green and Lemon Yellow, other parts in Moss Green shaded with Brown Green, and occasionally a touch of Shading

Green. Shadow leaves in Copenhagen, stems in Moss Green and Brown Green, with deep touches of Shading or Dark Green. Paint the flowers in after first firing with Fry's Rose, making it deeper toward the top part of flower. Strengthen leaves and stems.

The background should be a blueish grey with a very little yellow introduced at intervals, while down toward the lower part of the design a little pink can be used (Pompadour).



### HISTORIC ORNAMENT

#### LOUIS XVI.—XVIII. CENTURY

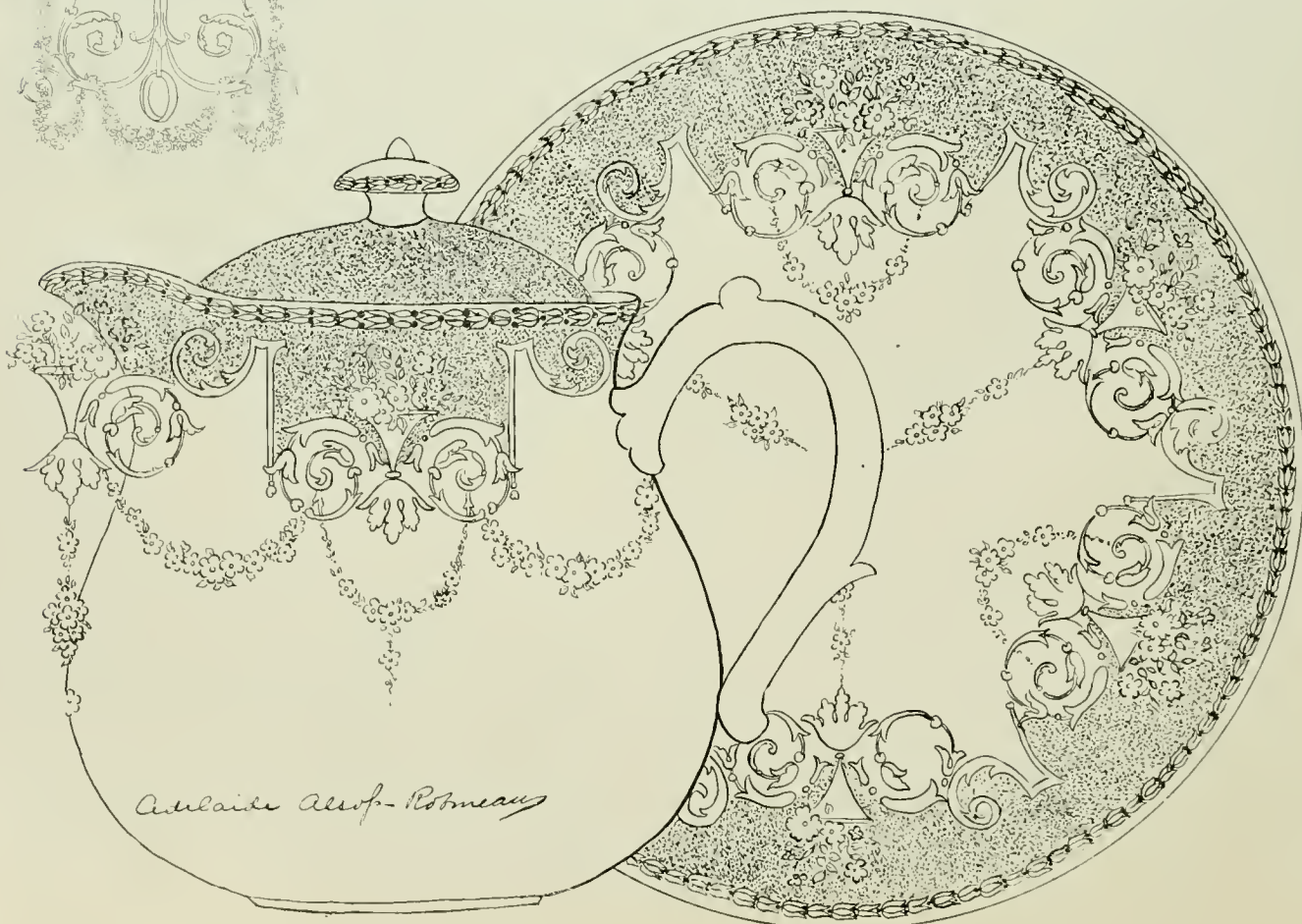
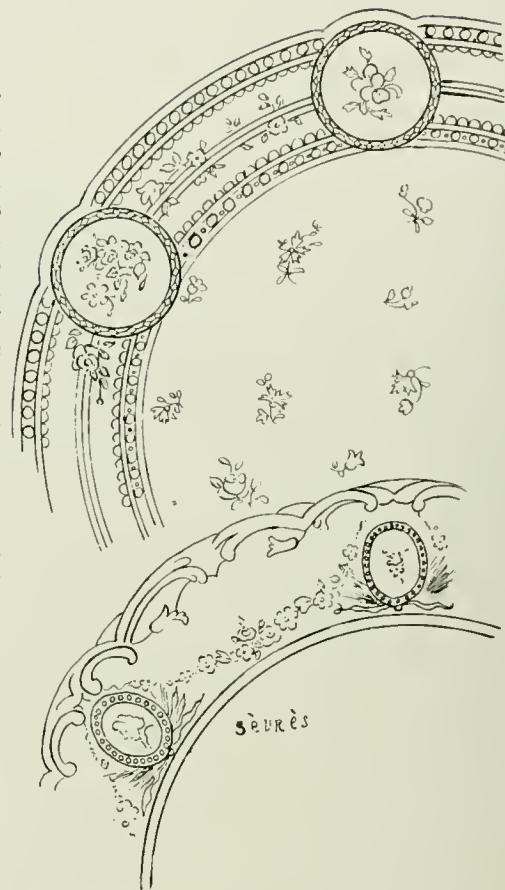


THE excessive adornment of the style of Louis XIV., resulting in the mannered Rococo of Louis XV., caused a reaction in decorative art at the beginning of the reign of Louis XVI., with a resort again to Greek antique, which, under its apparent frivolity, showed a perfect understanding of the requirements of private decoration. This century, with its boldness and skill, is one of the most curious in the history of ornament. Its success was quite exceptional. It was a return to simpler taste and to the rule that "Ornament must not change the form of the surface it decorates." This return to the antique was also induced by the discovery of the decorative paintings of Pompeii and Herculaneum, the principal instrument in the formation of the Louis XVI. style, which was elegant, though *liney*. After the Revolution, the style of the Republic was characterized by a severely classical style.

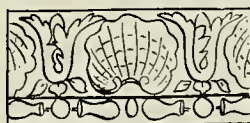
Then came the Empire, graceful and learned, but stiff and cold. The restoration brought confusion again, and since then there has been growing up an entirely new and modern style of decoration.

**Application to Modern** The motives furnished by the Louis XVI. period are most appropriate for use on dainty table service. During

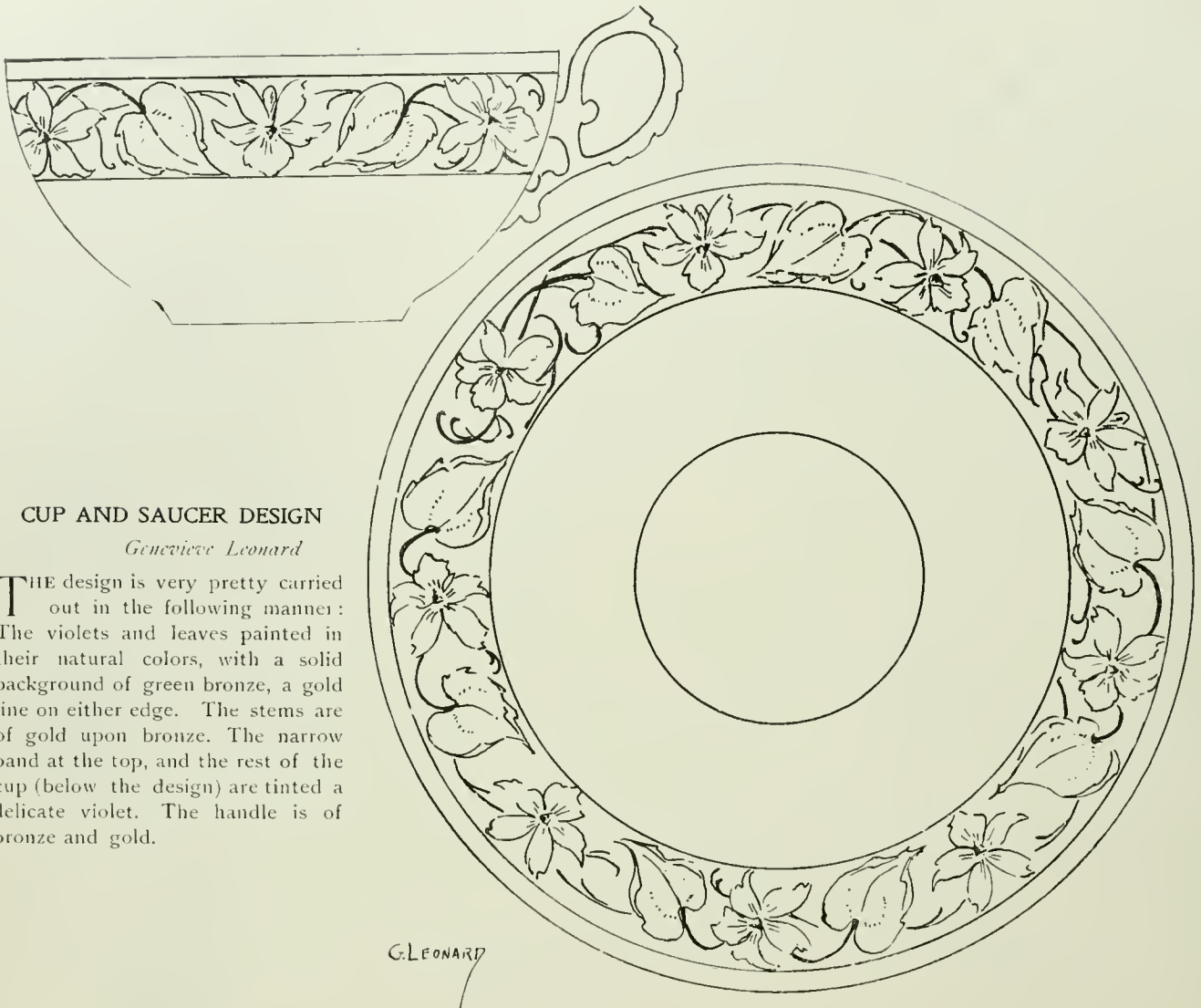
**Design** this period the Sevres factory was at its zenith, the royalty paying personal attention to ordering special designs, and the collection of fine porcelain being a royal fad. The two plates represented were ordered for Mme. Du Barry. The design given with this article is for a syrup pitcher, but can be easily adapted to a cup and saucer or plate. The dotted portion should be a rich tint of turquoise blue, rose, or Sevres green; the scrolls in raised or flat gold; the flowers in color, all very delicately done.











### CUP AND SAUCER DESIGN

*Genevieve Leonard*

THE design is very pretty carried out in the following manner: The violets and leaves painted in their natural colors, with a solid background of green bronze, a gold line on either edge. The stems are of gold upon bronze. The narrow band at the top, and the rest of the cup (below the design) are tinted a delicate violet. The handle is of bronze and gold.

G. LEONARD

### LEAGUE NOTES

The new Advisory Board of the National League held its first meeting June 12, 1900 at the home of Mrs. Worth Osgood. The President, Mrs. Osgood, was elected chairman of the Board for the ensuing year. The following committees were elected:

*Educational Committee*—Miss S. G. Keenan, 5550 Hays street, E. E., Pittsburg, Pa., Chairman; Prof. E. Woodward, Newcomb College, New Orleans, La.; Mr. Charles Volkmar, Corona, L. I.; Mr. F. B. Aulich, Auditorium Tower, Chicago, Ill.; Mrs. M. E. Perley, 219 Post street, San Francisco, Cal.; Miss Mary Chase Perry, 44 Gratiot avenue, Detroit, Mich.; Miss Helen McKay, Gründemann Studios, Boston, Mass.; Miss Mary Stone, 326 Pennsylvania avenue, S. E., Washington, D. C.; Mrs. S. S. Frackelton, 695 Cass street, Milwaukee, Wis.; Mrs. W. S. Day, 316 N. California street, Indianapolis, Ind.; Mrs. I. C. Failing, 1041 S. Fifteenth street, Denver, Col.; Mrs. C. B. Doremus, 77 West avenue, Bridgeport, Conn.; Mrs. F. Rowell, 96 Fifth avenue, New York.

*Transportation Committee*—Miss Montfort.

*Printing and Press Committee*—Mrs. A. C. Baiseley, Chairman; Mrs. William Marston.

It was moved and carried that the Advisory Board meetings should be held regularly on the second Tuesday of each

month at 8 P. M. It was moved and carried that after each meeting a report of the same should be placed in the hands of the Corresponding and Assistant Secretaries, and by them sent to each club.

IDA A. JOHNSON,

Recording Secretary.

A letter from Miss Keenan, President of the Duquesne Ceramic Club, Pittsburg, gives an outline of plans of that club which might be advantageously adopted by other clubs. It is their purpose to establish a small but choice museum of ceramic art, both foreign and native. With this in view they are now applying for a charter which will put them upon a proper business basis. They hope to secure permanent quarters in which to maintain their museum, as well as a library of books and periodicals pertaining to ceramics. It is also a part of their educational plan to hold occasional special exhibits of outside work, and to establish a lecture system. Altogether the Duquesne Club, which is one of the oldest in the country, is doing its utmost to encourage serious work at home and to aid in raising the ceramics of our country to a position of increasing worth and dignity.

All reports from Paris are very encouraging. Mrs. Wagner is making warm friends for the League, and daily advancing its interests among Americans and foreigners. Many



PLATE—MRS. K. E. CHERRY

KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO

AUGUST 1900





refreshing comments come to us from neighboring exhibitors in the United States Section. One, of whose good will we are justly proud, writes, "We are mightily pleased with your exhibit. It is the nerviest thing in the whole group." Mrs. Wagner informs us that she has very satisfactory photographs of the League's exhibition, a set of which will show the entire exhibit and the work of each exhibitor.

The International Congress, in which the League will be represented, meets in September.

## IN THE STUDIOS

Miss Jeanne Stewart of Chicago has associated with her at her studio in the Marshall Field building, a very promising young artist in Pyrography, Mr. C. F. Ingerson, whose original design and treatment of a photograph frame appears in this number. We expect to publish more studies from his pen in later issues.

Mrs. S. J. Askew of Madison, Wis., would be willing to

pay double price for a November number. Kindly correspond with her if you have a November to dispose of.

Mrs. Filkins writes us from Buffalo: "I wish to heartily indorse every word of the sermon you preached in June number, and if you wish this under signature for publication, you are welcome to it. The chromos that are turned out by some of the art (?) journals so-called, are enough to give anyone the jim-jams. Most of the decorators (?) want a yard of colored study every month, and would like to pay about \$1 per year for a magazine. There are several evils in the china-painting line that need to be reformed, and one of the worst is the "Teacher's Discount" fake. Every one that comes into the store, if she does not buy \$5 worth a year, poses as a "teacher" and demands a discount. On many things on which 20 per cent. discount is given, the "teacher" makes more than I do, without a cent of expense; and out of *my* margin my business expenses have to come. With long life to the STUDIO."



## YELLOW JESSAMINE

*Harriet Cushman Wilkie*

I SHALL never forget my first view of this most bewitching flower of the Southland. I was driving one bright March morning in eastern North Carolina, when my eye was caught by a gleam of gold far up on a treetop on the edge of a moist wood. There were masses of quivering golden light all over the bare brown boughs of the tree and sprays a yard long gently waving in the mild spring air. I knew intuitively what it was, although I had never seen the plant growing. But how did it reach so high—twenty, thirty feet from the earth? Ever seeking sweetness and light, it climbed upward through the dark, dense undergrowth, through the net of branches to the treetop, a strong, tough brown stem tightly clasping the friendly bark. The air was full of its peculiar aromatic fragrance. We fancied we could hear the fairy bells ring out saucy defiance far beyond the reach of our covetous hands.

The blossoms are the purest, richest, most transparent yellow,—a veritable piece of condensed sunlight. It is difficult to find duplicates although they bloom in pairs. This infinite variety of form is an added fascination. The stems are brownish and greenish according to position and lighting, and turn and twist upon themselves in every conceivable direction. The leaves are last year's growth, except the few young ones at the tips of the branches, and are sere and brown. The seed-pods are dark brown outside and ochre within.

At a recent sale of art goods in London an old Sevres porcelain vase, eight inches in height, from the collection of the late Marchioness of Londonderry, was sold for \$11,850.





## TREATMENT FOR CHOP PLATE

*S. Evannah Price*

FOR the pea pods and foliage use Yellow Green, Russian Green, Shading Green, Pearl Grey, Lemon Yellow and Brown Green. Keep the greens in the blue grey tones. For the blossoms use Rose, Pearl Grey, Yellow Green, Lemon Yellow, Violet No. 2, Deep Blue Green and Sepia. Tint the band Dark Green, blending into Oriental Ivory in the center of the plate. (For design see pages 84-85.)

## TREATMENT OF HAWTHORN PLATE

(SUPPLEMENT) *K. E. Cherry*

DIVIDE plate into ten equal parts, model scroll and small hawthorn in raised paste, the painted hawthorns in border are treated in an indefinite way, with soft colors, Rose, Violet, Copenhagen, Lemon Yellow, Yellow Brown, Ruby, no greens. In second firing use Green Gold Bronze for edge and in ten divisions back of modeled hawthorn and scrolls. The scrolls and hawthorns are covered with Roman gold.



NASTURTIUM DESIGN FOR PLATE—SUE ENNIS

NASTURTIUMS—Yellow ones: Ivory Yellow, shaded with Canary Yellow, with red markings, Deep Red Brown and Ruby Purple. Pink ones: Rose Purple, with Deep Purple markings. Leaves: Olive Green, Shading Green and

Deep Blue Green stems. Touches of Ochre occasionally. Work all rather poster like, and outline with gold. Flush the plate with Ivory Yellow, Olive Green and Yellow Ochre in center. Rim of Gold or Olive Green.

THE APPLICATION OF ORNAMENT

A. G. Marshall

TENTH PAPER



THE principles involved in the decoration of a plate, the agreeable enrichment of a circular surface, afford a key to most ceramic ornamentation. The given forms are usually circular, globular, elliptical, ovoid, or some combination or modification of these. In case of an ellipse, as a platter of regular outline, we have somewhat more freedom in designing, owing to the difference in the two dimensions, and the applicability of more subtle and graceful curves for the main lines. With spheroids and ovoids and vase forms there is both the added freedom of more varied and extended space to work in, and also the added restrictions due to the subtly flowing or else more complicated outlines presented by the objects, perhaps varying in different views, as well as the effect produced by the convex or concave surfaces. In this, as in everything else, the greater the measure of freedom the more carefully must the laws of harmony be followed, to produce anything of merit.

It is impossible to lay down rules for working out schemes for all cases, and it would be destructive of all originality if such rules could be formulated. Only by constant training of the faculties and development of perception of proportion and fitness can the finest results be attained.

We may, however, derive much benefit from the analysis of historic examples of various degrees of merit, and, perhaps, essaying improvements, or trying the effect of certain changes in the decoration or the form of the objects themselves. Figs. 1 and 2 illustrate special decorative designs of vase forms, the work of barbaric artists. The Moresque design is much more primitive in idea and execution than the Persian. Both display certain Greek influences. The Moresque vase, curiously enough, has more of elegance in general outline. Considering

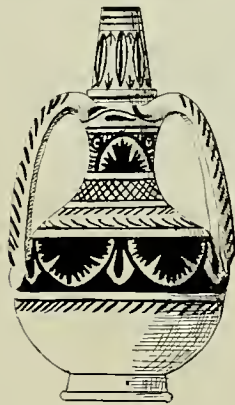


Fig 1 Moresque



Fig 2 Persian

its ornament as a set of lines and spaces, we find them, on the whole an agreeable combination of extremely simple motives, the broad band with the semi-circular brushwork being especially good. Leaving a fair amount of surface plain as a relief to the decoration is also good as a general principle. In this example, however, the space so left was not intelligently chosen, being, in fact, the portion most in need of the sense of support given by strong decoration. The ornament is top-heavy and ends abruptly, leaving an unharmonized barrenness below. The oblique lines running all one way in the lowest

member somewhat disturb the repose of the design by giving a revolving effect, and the fragment of meandering vine at the top of the neck has no chance to meander half a turn.

The Persian design is of a much higher and more ambitious order, and thoroughly fills its function,—perhaps too thoroughly. Its faults are over-richness, lack of salient features, want of variety in proportioning the division of spaces, and a slight lack of unity. The enrichment of the neck and lip are too much alike in width, and the neck ornament is not sufficiently related to the architectural character of the rest. Some features should be more emphasized, some places left less crowded. A stronger band about the bulge would be better,

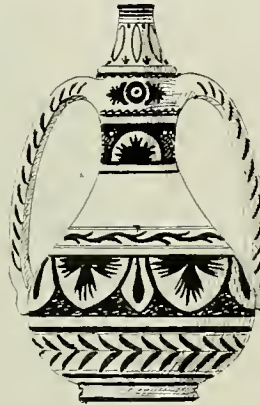


Fig 3

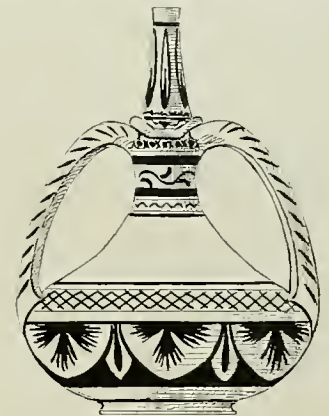


Fig 4

and the weightiest members of this framework should be below this band rather than above it. The character of both decorations is thoroughly artistic in kind, the Moresque being purely inventive, the Persian inventive with natural suggestions, both perfectly flat and in keeping with the surfaces.

Considering the ceramic forms, the Persian vase is at once seen to be clumsy, in the broad neck with its uncertain curve and in the awkward and clubbed junction of the curves at the bulge. Without the decoration it would be an extremely poor looking object. The Moorish vase is much better in form, its outline in this view being not unpleasing. And yet several serious failings can easily be found. The globular, turnipy body is wholly unrefined and uninteresting. Its base is too high and is clumsily joined to the body. And the spout, though quaint, is too nearly the size of the neck and too straight to be in good proportion and harmony with the general outlines. The handles are really graceful and join well, especially below.

I have attempted (Figs. 3 and 4) to show two variants of this vase, embodying better proportions and disposal of ornament. Possibly I have succeeded in destroying the antique character, without any compensating improvement. But it is only by such attempts, instead of blind and fumbling imitation, that we can gain any benefit from historic styles and help the evolution of something new and a step in advance of the past. We must never think that the last word has been said in any art. If no further evolution is possible we might as well bury the dead art of the dead ages. Though the advance entails greater knowledge and effort than ever before, yet we have the immense advantage over all other times, that the summit of their attainments can be made our starting point.

ERRATA—On page 6 of the July KERAMIC STUDIO, the second reference to Fig. 12 should read Fig. 4, the reference being to the Eighth Paper, in the June number. In the sixteenth line, first column, same page, July number, instead of "marked" read "masked," which will exactly reverse the sense, giving it as intended.





S. E. YAMAH Price 1900



CHOP PLATE  
S. EVANNAH PRICE  
For treatment see page 82







CHOP PLATE  
S. EVANNAH PRICE  
For treatment see page 32



PARIS EXPOSITION

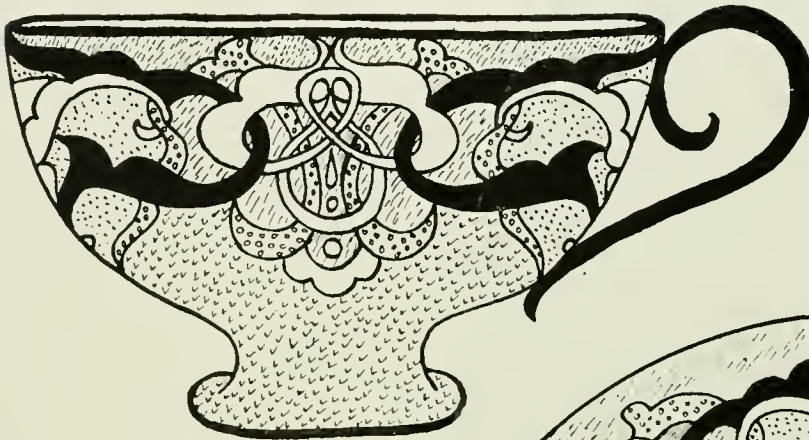
[Extract from a letter from Marshal Fry, Jr.]

“TO me there is nothing finer in the entire Exposition than our Rookwood pottery. With Rookwood we usually associate rich dark browns and yellows, but in the present collection greys and delicate colors predominate, and these light and quiet pieces have found the readiest sale among the French. Many a Rookwood gem is marked ‘Sold to Countess ——’ or to some Baron. The Japanese, it goes without saying, have a wonderful exhibit, composed chiefly of Cloisonné vases—flowers, storks and dragons being the principal subjects. Their work, as usual, possesses all the qualities which make the finest decorative art. The Royal Copenhagen factory shows its characteristic and beautiful work in greys,

blues and greens, their favorite subjects being animals, birds and fish, restful in the simplicity of treatment. Although the foreign potters have achieved great things, we individual decorators in America have achieved a great deal also, and all American decorators will be pleased to know that the National League exhibit holds its own and attracts much attention and admiration. The American section of the Art Palace is a triumph, and the average merit of its pictures is generally conceded to be higher than that of any other country’s section. The jury is at present making the awards, and in the American section the Grand Prix has been awarded to two, James McNeil Whistler and John Sargent, and as I understand it, not particularly for what they show in the present exhibition, but this honor is bestowed in recognition of their life’s work.”

PARIS PHOTOGRAPHS

We have just received fine photographs of the National League exhibit in Paris. They come too late for reproduction in this number but will be published in September.



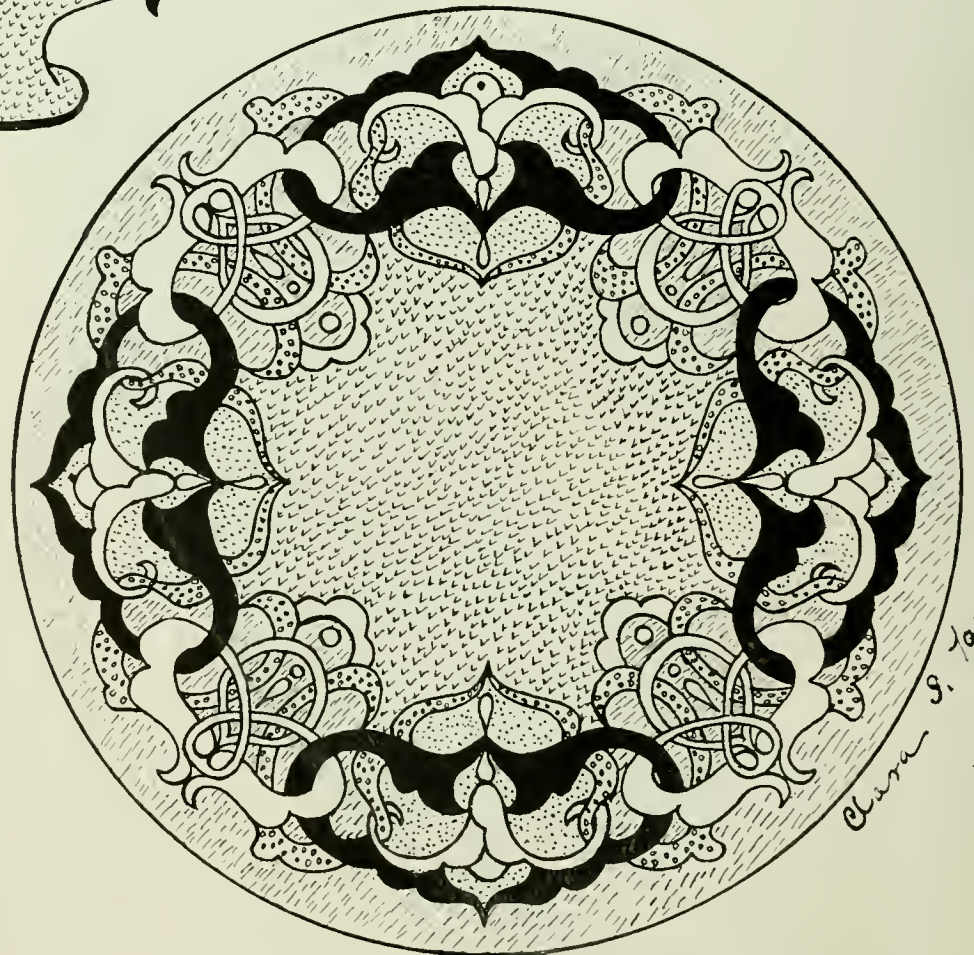
CUP AND SAUCER

*Clara S. Taylor*

THE treatment for this cup and saucer is intended to be very dark. Draw in design with India ink, then tint the main portion Empire Green (a powder color). Wipe out the color that may run over your drawing, then outline the design with the finest paste lines.

The background of the conventional design is gold, the dark ornament Dark Blue. The ribbon shaped figure is Turquoise Blue enamel. The white and dotted ornaments are Apple Green.

Fill in the background of the circle in the Apple Green figure with Ruby and use white enamel dots around this. The other ornaments are also white enamel.



*Clara S. Taylor*



## TREATMENT FOR PLATE—ANNA B. LEONARD

THE tint is turquoise blue, made of two-thirds of Night Green and one of Deep Blue Green, with one-sixth Flux added to this mixture. The garlands of roses are in color, some of the roses being light pink and others much darker. For the light ones use Carmine No. 3, and for the darker ones add one-half Ruby Purple (German) to this mixture.

There is a general tone of pale yellowish green in the leaves

made of Apple Green and Mixing Yellow, which is used quite broadly—in washes. Then there are darker leaves in Brown Green and Moss Green V, with sharp touches of Deep Red Brown accenting the stems.

On the white china back of the roses there is a sprinkling of flat gold dots, to tone the white. The rest of the design is carried out in raised gold.



THE SEVRES EXHIBIT AT PARIS



THE exhibit of the manufactory of Sevres at the Paris Exposition is a revelation to people who only know the Sevres ware of the old time, with its often inartistic shapes and commonplace decorations. The pieces now exhibited in Paris show a complete transformation, and the manufactory of Sevres to day, with the manufactory of Copenhagen, makes, probably, the most artistic pottery in the world. By shaking off entirely the influence of the Louis XV., XVI., and Empire ornaments, it has followed the evolution of modern decorative art and keeps in the foremost rank it formerly occupied. As we said in a former article on the School of Application of Sevres, the influence it will have on the development of ceramics, not only in France, but in the world at large, cannot be overestimated.

The modern artists of Sevres start from the principle that a shape must be made with a constant regard for the material used, consequently that a china vase must be made without any recourse to artifices of construction. The old style



OVERGLAZE  
GILLET

UNDERGLAZE  
GEBLEUX

UNDERGLAZE  
GILLET ET LUCAS

tures will certainly take advantage of the new treatment inaugurated by Sevres.

In underglaze decoration the technique also has passed through remarkable changes. On the unfired porcelain biscuit are applied nearly infusible colors, which are caught and fixed by the glaze. The piece is then fired at the highest temperature of hard porcelain, thus coming out of the kiln baked and entirely decorated in a single firing. Some remarkable specimens of porcelain decorated with this rapid process are exhibited in Paris.

Sevres shows also good specimens of colored glazes, some especially fine ones in reds of copper, but they do not need a special mention, as the work in this line has been carried as far, or farther, by individual artists outside of Sevres. The crystallization glazes, now used in Copenhagen and other potteries, are claimed to have been invented at Sevres in 1885, but have been developed only lately, and the Sevres exhibit shows them to us with yellow, green, pink, grey and blue coloring on pieces of all sizes. The diversity of tones and variety of color effects in all these "grand feu" glazes cannot fail to be admired.

The studies made in the Sevres laboratory have made possible the classification of all these glazes, so that certain effects can be made with certainty, and the immense size of some of the vases proves it. This is a capital point, as in ceramics an exceptional success or a kiln accident do not prove anything, and the certainty of results must first be assured.

The famous "porcelaine tendre" of the 18th century Sevres, the secret of which had been lost for so many years,



VASES (overglaze, grand feu).

LASSERRE.

metallic mountings or metallic rods holding together pieces of vases have disappeared, and all the models of the old fabrication have been absolutely abandoned—a thing that nobody will regret. This does not mean that Sevres has given up the fabrication of large vases. Some single piece vases exhibited this year are over 5½ feet high, and outside of old Chinese wares it would be difficult to find anywhere else single pieces of hard porcelain of that importance.

In the decoration of hard porcelain the transformation is as marked as in the fabrication. With an entirely new technique, Sevres has solved the problem of decorating hard porcelain with the "grand feu" (highest temperature used in kilns), and this for overglaze as well as underglaze decoration. With overglaze decoration the result of this hard fire is that colors applied on the glaze are intimately fused with it, thus taking a brilliancy and transparency which they could not have with the old process of light firing in muffles, when they remained more or less on the surface of the glaze. The exhibition of table service pieces treated with this process by Mr. Lasserre will attract attention, and the industrial manufac-



VASE (paste over paste).  
Mlle. BOUREAU.

has been made again by Mr. M. G. Vogt, the present Director of the Manufacture, and some specimens are exhibited with the brilliant colors of the old ware. It is interesting to note that this famous paste has been found again, but this

The reproduction in *biscuit* of some of the best works of modern sculptors, with the improvements in the quality of the paste over the old time *biscuit*, the remarkable work in *grès cérame* (ceramic stoneware), would make the subject an interesting study by itself. We will simply state here that Sevres has shown that *grès cérame* can be used with advantage for both inside and outside architectural decoration. It was intended to have the Sevres exhibit in a building entirely made of ceramic stoneware, and the plan of this building is shown in one of the exhibition rooms, but was not carried out for financial reasons. Only a large porch, part of the facade, has been executed and placed at the entrance of one of the avenues. In one of the galleries a high relief by Coutan, and a large mantelpiece, decorated with three figures, modeled by Allar; on the Cours la Reine, a monumental fountain, decorated with fish, shell, pond lilies, &c., and covered with crystallized glazes, alternating with light green glaze, show what use can be made of this *grès cérame*, which is of easy fabrication, and when properly glazed, has great qualities of durability and resistance to the elements.



VASES (porcelaine tendre) UHLRICH ET VIGNOL.

will not prevent collectors from hunting for specimens of the old "pate tendre," while buyers of modern pieces will undoubtedly be attracted by the sober color effects of the hard porcelain in preference to the somewhat showy colors of the soft paste.

We reproduce here a few Sevres vases from *Art et Decoration*, to which we are indebted for the information given in these columns on the Sevres exhibit. We leave, however, to the writer in *Art et Decoration* the responsibility of some of his assertions; for instance, that overglaze colors are treated at Sevres with the hard kiln fire, *grand feu de four*. We do not see how overglaze colors could stand such a fire without being destroyed. Nor does it seem possible that porcelain could be baked, decorated and glazed in the same firing.

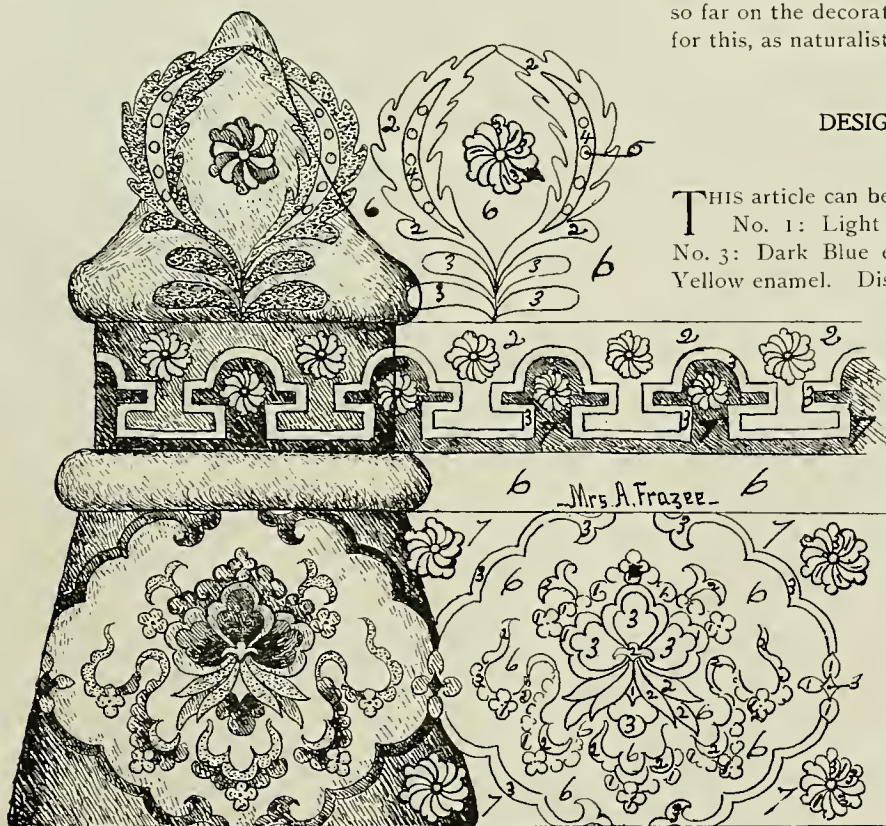
Our readers will notice how highly conventional the decoration is. The extraordinary fad for naturalistic painting of flowers on china seems to be rapidly dying out in all the artistic potteries of Europe, and it is easy to foresee that in this country also it will soon lose the strong hold it has had so far on the decorators. No true lover of art will be sorry for this, as naturalistic painting is the death of decorative art.



DESIGN FOR MUCILAGE POT

Mrs. A. Frazee

THIS article can be purchased of Burley & Co., Chicago, Ill. No. 1: Light Purple enamel. No. 2: Green enamel. No. 3: Dark Blue enamel. No. 4: White enamel. No. 5: Yellow enamel. Disks in band all yellow enamel. Centre to disk in top, yellow enamel. No. 6: Very light brown, made of Yellow ochre, Silver Yellow, little black. No. 7: Dead leaf brown, made of Yellow ochre, Silver Yellow. Brown 4, little black. Outline black.



A sample of Egyptian porcelain found at Memphis was submitted to M. Le Chatelier for analysis, and the interesting fact was brought out that it was entirely different from the Chinese porcelain. This leads to the conclusion that the manufacture of true porcelain was known to the ancient Egyptians. To duplicate this particular kind of porcelain would require forty parts of blue glass, fifty parts of fine sand and five parts of white clay.



## THE COLLECTOR

## OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

For further particulars, address Ceramic Studio Publishing Co.

Large dark blue Staffordshire bowl, 13 inch, perfect condition, Tomb of Franklin (Wood),	\$18.00
Six English Lake, light blue soup plates, and comport to match, fine condition, for lot,	10.00
Staffordshire blue plate, 6 inch, View of Killarney,	1.00
Staffordshire brown plate, 7½ inch, French View (J. Wedgwood),	1.00
Staffordshire light blue plate, 10 inch, Chinese design,	.75
Staffordshire purple cup and saucer (Roselle, J. M. & Co.),	1.00
Delft blue and white plate, 9 inch,	1.50
Delft blue and white plate, 8½ inch,	1.50
Canton blue plate, 9 inch,	1.00
Lowestoft cup and saucer, gold vine decoration,	3.00

○ ○ ○

## CHINA TOYS

- " Raised on a little carven corner shelf,  
Half-hidden by a curtain, stands a figure:  
Too small to have been left there by itself,  
But that it seems to claim a right to space,  
This baby gentlemen with shirt of lace,  
And small forefinger carving round a trigger.
- " A trigger *only*, for the dainty hand  
Has lost the rest of what was once a pistol,  
But still remains the spirit of command;  
The dandy grace heroic of the boy,  
That makes me think of Dresden or of Troy,  
Although I recognize the paste as Bristol.
- " So more from habit than desire to know,  
Down from its lonely stage I softly whisk it,  
And turn it up, and, sure enough, below,—  
' A triangle enclosed two crossed swords  
Impressed,' a mark which plainest proof afford,—  
The proof is nothing less than Bristol biscuit."

These lines are a part of a poem written by a well-known connoisseur and art critic. Again we have the fact strongly set forth that one should be able to recognize a piece of porcelain by the paste, but, after all, this writer found a confirmation in the mark upon the base.

Not many of us are liable to run across a Bristol statuette to-day outside of a museum, but in order to know what has been the progress in art, we find it profitable to inform ourselves as to the work done by Richard Champion in Bristol. This man, whose loyalty to America during our severance from Great Britain ended by his coming here to live and die, played a very active part in Great Britain's art industry. His life has an interest to the student similar to that of Josiah Wedgwood, and in his work he is no mean rival. He saw the necessity of making household ware of more enduring material, and introduced hard paste, which he found great difficulty in making popular. The few specimens that are now found are valuable mainly for their rarity. The best period of this work was from 1768 to 1784, when festoons of ribbons, bows and bunches of flowers are characteristic of the decoration. On these specimens are found roughly painted decorator's numbers. These numbers run to 24. No. 1 is supposed to be Henry Bone, the enameller, and No. 2 William Stephens.

In the *Bristol Journal*, 1772, an advertisement speaks of this china as "wholly free from imperfections in wearing, which English china usually has, and its composition equal in fineness to East Indian." Some beautiful dinner sets are famous now, and often illustrated, as the one presented by



DERBY STATUETTE

Champion to Mrs. Edmund Burke, which has changed hands several times, realizing a fabulous price. While Richard Champion made a goodly amount of "cottage china," he had modeled some fine statuettes, and his last dated work was a symbolical figure of Grief leaning upon an urn. This was dated 1779, the year he lost his daughter, a probable motive for this work of art. These statues were never so elaborately colored as those of the contemporary potteries. Like Wedgwood, he made many experiments. In his pottery he sometimes had the paste and glaze done in one firing. He tried a glaze not fritted, with indifferent results. This produced bubble and a pin-hole appearance, though usually very hard. The ordinary mark is a simple cross in blue or slate color.

But Bristol ware was never so popular or abundant as Derby. From the time when this pottery was first established until to-day, some kind of porcelain has been manufactured under the names of Derby, Chelsea-Derby, Crown Derby, and Bloor-Derby. China was made at Derby soon after the secret was discovered, but the specimens that now can "kindle passion" in the heart of the collector are those made between 1775 and 1785 and called Chelsea-Derby. No one seems to know whether these were made at Chelsea or Derby, for Duesbury of the latter place bought



GROUP OF CHINA TOYS

the Chelsea factory in 1769 and continued to work both at the same time until 1874, when the whole industry was removed to Derby. The Crown Derby was made until 1814, and during that time was second to none. It was from 1814 to 1849 that a commercial spirit brought about a loss of reputation for fine quality. When Bloor bought out the works he found a large quantity of seconds stored, which he sold at auction to satisfy his immediate necessities. It is not the only time that "pot-boiling" has ruined artistic reputations. Many of the clever artists at this time went to Staffordshire. Four hundred hands had been employed at the old Derby works. At this period everything was curtailed.

Formerly William Billingsley and William Pegg painted flowers so beautifully that Pegg gave up his work from religious scruples, as he belonged to a sect that forbid making a likeness of anything made by God as a sacrilege or idolatry. Much of the modeling in Bloor's time need give no one of the most tender conscience a single qualm, for it was done in the most indifferent style. The small five-inch white statuette illustrated is stamped in red letters, Bloor-Derby. Last winter an exact model of this was sold at an art sale as Ludwigsburg, the only difference being in the coloring. The illustrated specimen would be entirely white but for one small touch of gold, which indicates, probably, more decoration of that color. There is no doubt about this piece, as it has the mark; the other was, doubtless, unmarked, which led to the error. A very fine pair of seven-inch statues was sold at the same sale for \$80 each. They were richly colored and were valuable examples of old Derby. In the best period there were at this pottery about five hundred different sentimental and grotesque statues upon the list of models.

The ornamental table ware was covered with elaborate

tracery and sprigs in blue and pink, and known as the Chantilly pattern. Popular Japanese patterns in cobalt blue, red green, richly gilded, were made in good designs. The method of handwork done there differed little in manner of execution from the work done from the earliest days of clay workers. Of course all printed ware is of modern date. No statuettes were made earlier than 1770, and the white biscuit figures are without rivals. All the work up to the Bloor period compares most favorably with that done at Sevres and Dresden, and the marks of the continental pottery being adapted and imitated, often leads to confusion.

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#### ENGLISH VIEWS ON BLUE PLATES

THERE is scarcely a good American to be found who does not know something about the interesting blue plates that record many things in our early history that otherwise would be forgotten or unknown. Many of us in our comfortable but old-fashioned childhood home, where simplicity reigned, ate our well cooked meals upon a blue plate that then cost from seven to eight cents, which now would be treasured in a cabinet and astonish our parents in a sale by bringing a price equal to what the whole original set of dishes cost. Rarity is a large element in present conditions, for the common things of the past are now the most difficult to find well-preserved. To the commercial zeal of Mother England we are indebted for the preservation of records and drawings of our public buildings and places of interest. The zest which the collector shows in gathering these records is to be commended more from its historic than artistic side.



GUY CLIFF PLATE

While this collecting goes on, there is another source of pleasure to be found in the blue plates that record the scenes of romance and history that cluster around the old English cathedrals or are suggested by the pictures of stately castles and halls that still stand as landmarks in the mother country of America. This naturally follows an interest in those views that celebrated our beginnings. It is my intention in several articles to see what we can gather of note in the blue plates which record English scenes. Enoch Wood and James Clews, as well as William Adams and most of the early Staffordshire potters, did some excellent work in reproducing drawings

of places in their own country. Enoch Wood & Sons produced a fine dinner service of good porcelain and rich blue color celebrating the cathedrals of England. In a grape vine border, with a few large flowers and bunches of grapes interwoven, I find carefully drawn views of Durham, Canterbury, and other cathedrals. With the same border they illustrated, among other places, Harewood House, Yorkshire, and Guy Cliff, Warwickshire. Adams produced some boldly drawn



BAMBOROUGH CASTLE PLATE

castles. Among these are Blenheim, Bothwell, Touthill, Bamborough, Morpeth, Conway, Rochester, Scaleby, Windsor, Jedburgh and Bolton Abbeys. Historical objects, such as the Warwick vase, were artistically used with conventional borders by Josiah Spode. The Universities of England were made in series, each college or chapel forming a central feature, adorned by prettily carried out border designs.

Hunting scenes, under the name of "Sporting Subjects," in lighter blues abound, and in similar decoration we find rural scenery, as the set called "British Lakes." Many of these sporting scenes came from J. & M. P. Bell & Co., Glasgow. In lighter blues we also find plates marked "Celtic Views," "British Views" and "Caledonian Scenes." These latter, however, are usually in rich brown, from the pottery of Adams (impressed). We recently saw some pretty Welsh scenes on a tea set, but touched with bright color to show the Welsh costume.

There is no more common plate than the one which seems to have been very popular, Regent's Park, stamped "Adams, Warranted Staffordshire." The rich shell border used upon some of our most desirable American historical plates, by E. Wood & Sons, is also found upon rural English scenes. A very charming view of Brighton Beach is preserved. It was evidently drawn before the fine coast at this place was a fringe of excursion piers and a haunt of the migrating cockney. The Guy Cliff plate recalls the legendary history of England. The beautiful residence so picturesquely situated on the winding Avon has witnessed many famous events in English romance. It was there that the hero and slayer of the dun cow, Guy Warwick, came after his return from the Holy Land, and lived as an anchorite in a neighboring cave. There he was fed, without recognition, by his most gracious Lady Felice, to whom he only revealed himself at his death. According to tradition they are buried side by side in this cave at Guy Cliff. Near by is an old mill of Saxon origin,



which has graced the canvas of many an artist. As we look at this fine dark luminous blue plate we get an excellent idea of the view from the Avon. Shakespeare says, "I am not Sampson, nor Sir Guy, nor Colbrand, to mow them down before me." There is little doubt that the potter chose this picturesque view for its beauty rather than the grander Warwick Castle, which I have not chanced to find upon a plate. My Guy Cliff plates came from Southern Connecticut, but I once found one in a Massachusetts garret, so I judge them to have been popular.

The Bamborough Castle plate is similar in color but with a different border, and with the impressed stamp, "Adams, Warranted Staffordshire." Bamborough Castle stands on a basaltic cliff on the east coast of England in Northumberland. It overlooks the Farne Islands, which are remembered for their legends of St. Cuthbert and the more recent history connected with the brave deeds of Grace Darling. This castle is at present used for charitable purposes, having been given in 1715 by Lord Crewe, Bishop of Durham, for a home for shipwrecked sailors and a granary for the poor in times of distress. Its situation, formerly a Roman and then a Saxon stronghold, gives it command of the dangerous coast. In times of storm the coast is patrolled and a system of signals used, showing where the dangers threaten. Again, looking from its massive tower we see the Holy Isle and hear the nun's song so beautifully resung by us in "Marmion." So much of pleasant memory and such sounds of the past come to us as we look upon this common blue Staffordshire plate.

CARRIE STOW-WAIT.

The editor of this department would be most grateful for lists of such English views as are in the possession of the

reader, as it is desirable for those interested to have as complete a list as possible. If the plate or piece is unmarked, a photograph would be acceptable and necessary for identification. The editor believes this subject will gain much in interest by thorough and complete investigation.



### TREATMENT OF PLATE DESIGN

*K. R. Livermore*

THIS design may be treated in a strictly conventional way or in a more naturalistic manner. For the former, omit the paste work; wash a thin brownish tone (Brown 4, Yellow Ochre with a touch of Silver Yellow and Black) over the space filled with the line work, then outline the entire design in gold and fire.

Second fire: Work out in capucine toned with a little black, adding the gold line work on border.

For a semi-conventional treatment outline the petals within the conventional form in raised paste, using the dots as indicated, wash in the greens lightly, using a mixture of Apple Green and Mixing Yellow with Brown Green and Fry's Royal Green for the darker touches; for the flowers use a thin wash of Carmine 3, just enough to keep the drawing and fire.

Second fire: Model the flowers in Enamel (Aufsetzweis and  $\frac{1}{8}$  Flux) toned with Hancock's Carmine. Mix a little Green with Enamel for the few crisp touches on the leaves. Bring out the flower petals in the circles in the same manner, using Green Enamel for the black leaf form. The background for these can be gold.

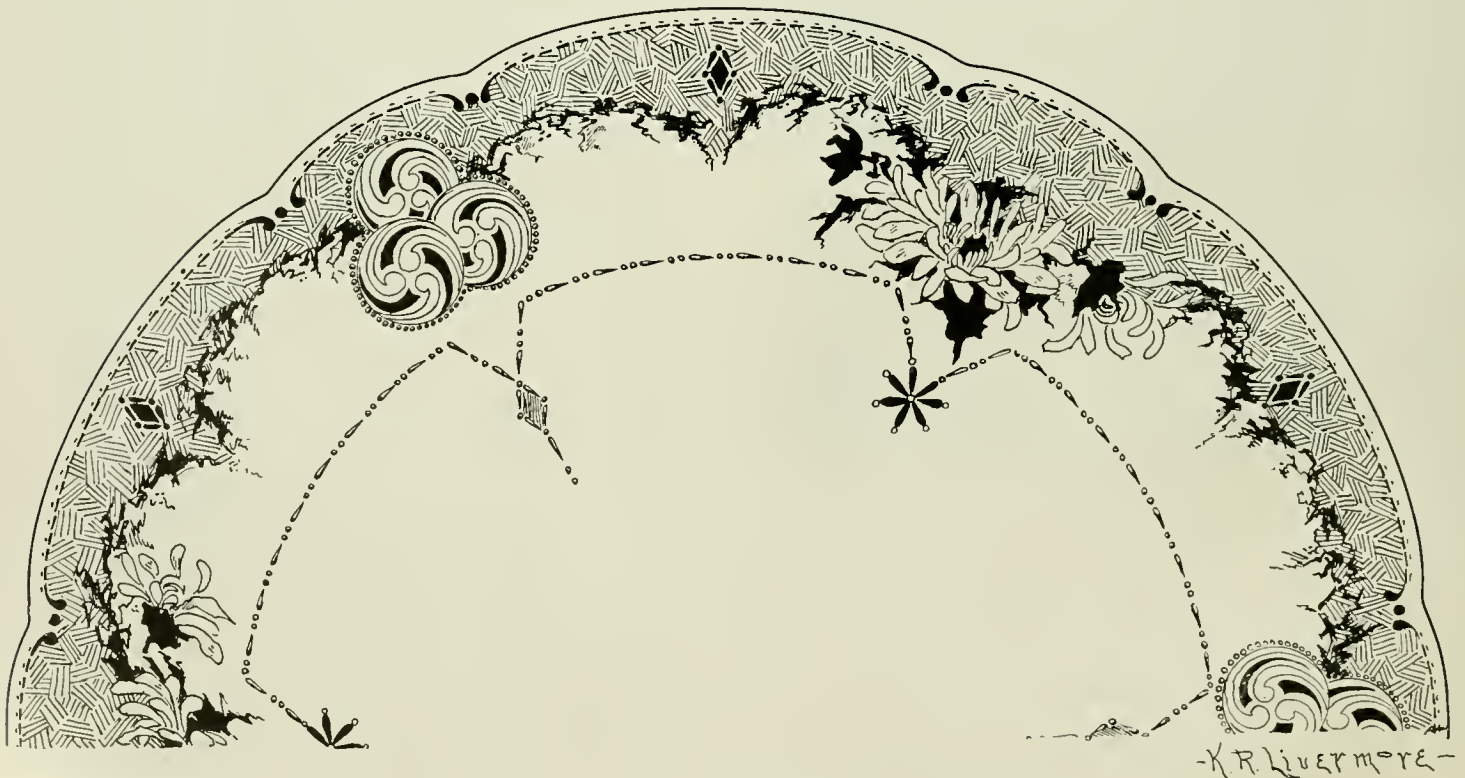


PLATE DESIGN—K. R. LIVERMORE



## TREATMENT FOR PHOTOGRAPH FRAME IN PYROGRAPHY—C. F. INGERSON

**D**RAW the design carefully and outline the same deeply with the hot point. In shading make the lines of uniform color and size. The lines in the background are to be made closer together than suggested in the drawing. If they are made nearly to touch, an effect of bamboo will be gained which is desirable.

Then when the design has been burned on the wood, to obtain a bit of Orientalism, throw flat washes of water color over the figure and dragon. Yellows, greens and reds are good colors to use. Keep the dragon green. Finish the edges of the frame by a beading made by the hot point of the instrument.



## ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.

F. V. G.—The treatment for the Chinese plate design in the August 1899 number of KERAMIC STUDIO is as follows: Pale blue edge tint, made of Deep Blue Green with one-third flux. Ground of design, gold. Roses made of Hancock's English Enamel one-third, Aufsetzweis two-thirds, tinted with Hancock's Carmine in powder—make two shades. Leaves made of Apple Green, a touch of Royal or Moss Green, and one-fifth Aufsetzweis (Dresden Aufsetzweis in tubes). Scrolls made of the same mixture without the touch of Royal or Moss Green. Chrysanthemums, two shades of yellow, the darker made of Egg or Albert Yellow, with one-fifth Aufsetzweis, the lighter with two-thirds Aufsetzweis. Outline in black. In using the Aufsetzweis for enamels, always mix with it one-eighth flux before mixing with color.

A. L. R.—Brushes used for china painting should be washed first in clean spirits of turpentine to remove the paint, then in alcohol to remove the turpentine which hardens and breaks the hair. The brushes should not be allowed to dry with the turpentine or alcohol in them, but should be brushed back and forth on a piece of rag till dry and "fluffy." They will then be soft and ready for any use.

D. C. B.—Use Hancock's English Grounding Oil for large spaces, but be careful that you do not touch the ground afterwards as it takes long to dry and rubs off easily before firing. For small spaces use Osgood Art School Grounding Oil, as it can be handled immediately, if care is used, and soon dries hard. It dries too quickly for large spaces.

For painting on ivory, use water colors only. One should select one's own pieces of ivory at the shop, as most firms will send the first piece they put their hands upon. All wholesale art dealers keep ivory.

To get the best results, one-fourth flux should be used with all colors of all makes, except Pearl Grey, Apple Green and Mixing Yellow. These are composed with enough flux.

By sending to the Soule Photo. Co. of Boston, you can get any number of studies of figures, with Cupids by Bougereau, for 15 cents each. Write and ask them for a list of subjects—they are all good. The ivory glaze gives a creamy tint and is apt to eat up any reds used under it, or turn them brown.

A. S. L. Your letter of inquiry in regard to the finishing of Pyrography work has been given to the gentleman writing for that department, and will be answered fully when he arrives at that point in his course of articles. We are unable to answer your questions ourselves.

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## MOTTOES FOR PUNCH BOWLS OR STEINS

"Come here, my boy,  
If you are dry,  
The fault's in you  
And not in I."

"Buvez—Retournez."—"Drink and come again."

"Here, gentlemen, come try y'r skill;  
I'll hold a wager, if you will,  
That you don't drink this liq'r all  
Without you spill or let some fall."

"One Pot more—and then—why then—another Pot of course."

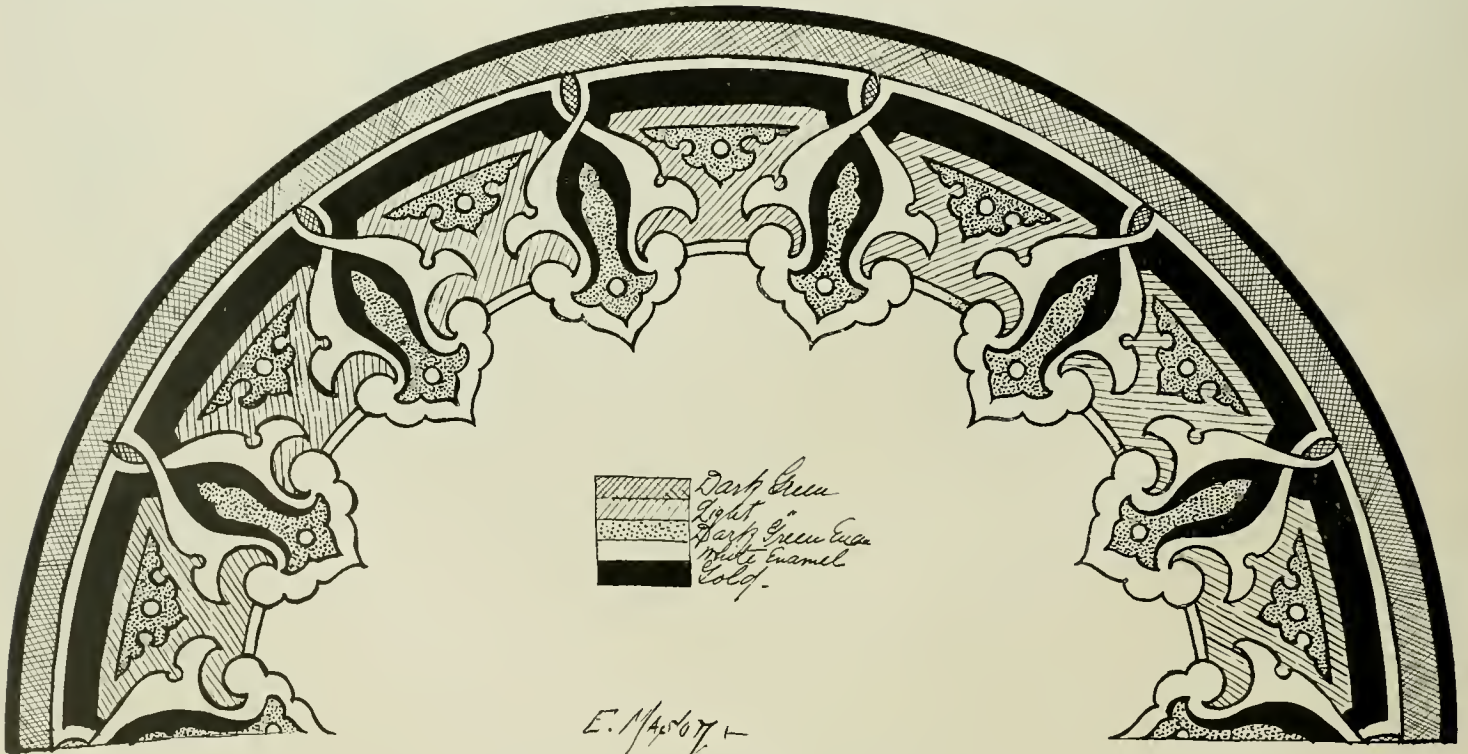
"No draught shall hold a drop of sin  
If love is only well stirred in  
To keep it sound and sweet."

"Recipe for punch—an old Virginia one: Two quarts of rum, two of brandy, three nutmegs, four pounds of sugar, six big lemons, two quarts of boiling water."

"From mother earth I took my birth,  
Then form'd a jug by man,  
And now I stand here filled with good cheer—  
Taste of me if you can."

"Beve, vivas multos annos."—"Drink and live many years."

"Man wants but little here below  
And wants that little strong."



DESIGN FOR PLATE—MISS E. MASON

THE dark green of the scale is to be obtained by dusting on Grounding Green, while the light green is made by tinting on Yellow Green used as wet color. The dark green enamel is made by using equal parts Aufsetzweis and Royal

Green, both in powder, and mixing it with enamel medium to a consistency that will allow it to flow readily from the brush. The little circles left white in the design are to be surrounded by small paste dots and set with scarlet enamels.

# KERAMIC SCULPTURE

SEPT. MDCCCXC Price 35c. Yearly Subscription \$3.50

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## CONTRIBUTORS

MR. EDWIN A. BARBER \* \* \* \* \*  
MRS. A. FRAZEE, \* \* \* \* \*  
MR. T. MARSHAL FRY \* \* \* \* \*  
MISS LETA HORLOCKER \* \* \* \* \*  
MRS. MAUD BRIGGS KNOWLTON \* \* \* \* \*  
MRS. ANNA B. LEONARD \* \* \* \* \*  
MR. A. G. MARSHALL \* \* \* \* \*  
MISS FLORENCE MALEY \* \* \* \* \*  
MRS. WORTH OSGOOD \* \* \* \* \*  
MRS. HENRIETTA BARCLAY PAIST \* \* \* \* \*  
MRS. S. EVANNAH PRICE \* \* \* \* \*  
MRS. ADELAIDE ALSOP-ROBINEAU \* \* \* \* \*  
MRS. CARRIE STOW-WAIT \* \* \* \* \*  
MRS. M. L. WAGNER \* \* \* \* \*

A MONTHLY:  
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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# KERAMICA STADIA

Vol. II, No. 5

NEW YORK AND SYRACUSE

September 1900



NE of the drawbacks to the success of our ceramic decorators is the general belief that the *imported* decorated porcelain or china is superior to what is done in this country. People will purchase an inferior article because it *is* foreign rather than an *artistic* thing which has been decorated outside of a well known factory. Within a few years a gradual change of opinion has taken place, and those who have seriously looked into the matter have found great pleasure in possessing china

that is not decorated in factories and turned out by the hundred dozens. Americans, more than any others, are collecting fine table services and giving orders to our artists for unique and original designs, and in all cases a request for the signature of the artist accompanies the order. In visiting the factories of Stoke-on-Trent, it was found that the best things there, too, are being bought by Americans; not the ordinary factory designs, but the work of leading decorators.

It is quite a mistake to imagine that the best things are to be found in Europe. One can go to Tiffany's, Collamore's, Burley's, Haviland's, or any of our first class shops, and sit quietly in a chair and have the gems from all the artists of Europe brought to them, without travelling across the sea and going from one factory to another in search of them. While our museums do not

hold the vast quantities of old porcelain and faience, yet we have enough to study and admire and to help us in our work, and it is to those who cannot go abroad that we say there is no occasion to feel discouraged. If the study of porcelain and pottery is taken up seriously, there are better teachers to be had *here* than *there*, as the Exposition at Paris plainly reveals. But, after all, the real test lies within one's own self, after a few technical points are obtained. It is then that the study of design must be seriously considered and one's originality and individuality brought into play. If one is to become a potter as well as a decorator, then it is an advantage to see the work of the artist potters in the Old World, and to study

the body shapes and enamels; but for the mere study of decoration, No!



## INDIVIDUAL EXHIBITS AT THE PARIS EXPOSITION

THREE individual exhibits at the Fair in the United States section, are worthy of mention, those of Mrs. Maria Longworth Storer, Mrs. Frackelton and the Atlan Club. Mrs. Storer's work has the most prominent place and is most interesting, it being a combination exhibit of pottery and bronze. There is a decided Japanese character to her work, which is wierd and unique. The modelling is in low relief, broad, sketchy and suggestive, possessing that decorative quality found in Japanese art. We understand she made this ware in Spain.

Mrs. Frackelton has a case very badly placed, and only by accident was it seen. She calls her work the "Frackelton grey ware," and it is the best thing she has ever done. The body is the grey stoneware and the decoration is the underglaze blue. Sometimes the decoration is in high relief, then again flat. We were sorry to hear that one of her glass shelves fell and that nine of her best pieces were broken.

The Atlan Club case was at first in a good position (next to the League), but it, or rather the exhibit was removed and placed in another case with some art jewelry, and the exhibit divided. This seemed a pity, yet one could really see it better than in the first case, which was a little too high and too white. These pieces



EXHIBIT OF NATIONAL LEAGUE AT PARIS

have been described in our previous numbers.

There were a number of individual German exhibits, the best of which was by Prof. Langer, of the Black Forest pottery, which I mentioned as having been on exhibition and sale at Liberty's in London. I noticed that Mr. Taylor of the Rookwood pottery had purchased several pieces of this.

There were a number of individual exhibits of pottery from Italy, and very artistic they were. One thing was quite noticeable in the Italian exhibits, and that was the tendency towards the "poster head" decorations. Some of the finer lustre plaques were very beautiful, and even more so than many of them in the Museums, decorated in the XVI. century.



A VISIT TO THE POTTERY OF AUGUSTE  
DELAHERCHE

*Anna B. Leonard*

THE reputation of Mons. Delaherche is world wide, as his work is seen at the Luxemburg and has been exhibited in the Salon for some years, and as he has received one distinction after another, finally receiving that of the Legion of Honor. Therefore to be invited to his pottery was an honor and pleasure I had not expected.

His work I merely touched upon in a general article on ceramics at the Exposition, and I feel very glad to be able to write about him in particular, having been shown what he considers his best things, and having heard explanations of his various pieces at the pottery; which, by the way, is very

Delaherche, we went at once to his workshop to see as much of the process as possible.

Putting on his blouse (which all artists wear there in their studios), and he illustrated with a handful of clay, the process of throwing, and afterwards explained how he ascertains the thickness of the vase. He uses no moulds, but to make any number of vases just alike, he first weighs the clay, and takes different measurements, so that the size, shape and weight are exactly alike.

All through the pottery everything is systematized. He does most of the work himself, having only a master thrower and two men to do the mechanical things about the place, so that he knows *thoroughly* every piece that goes into his kiln. His experiments are all numbered, as well as his colors and glazes, which he calls his enamels. Everything is immac-



EXHIBIT OF NATIONAL LEAGUE AT PARIS

artistic in itself, opening into a garden of roses and shaded walks. There are bits of pottery, such as jardinières and vases, pots and jars, placed here and there in the garden and in the windows, giving an interesting touch of color. Some of these he calls his failures—from a potter's standpoint, perhaps—but they are all extremely interesting, their artistic merit often being enhanced by these happy accidents.

We took the train for Beauvais, and after lingering there for a few hours to visit the old cathedral, we then boarded train for Onsen Bray, the pottery being a mile from that station. The guard gave us directions, which translated into English would be: "Take the road that is full of turns until you come to a house on the left that is not it, then keep on until you come to it." Fortunately then we saw M. Delaherche coming to meet us. After being presented to Mme.

Delaherche, we went at once to his workshop to see as much of the process as possible. He showed us different ways of applying the glaze or enamel: sometimes with repeated coats of it (six or seven) with a large flat brush, where the color is mixed with it; then again by dipping, when the whole is submerged at once, both the interior and exterior receiving a coating.

What he is trying for now is the color effects in the glaze, which must not be too brilliant. This is obtained by the influence of the flame and air and sometimes smoke. These pieces are fired only twice; at first lightly, to set the clay, then he applies his glaze (enamel), which has the colors mixed with it, making only the two fires. There were fine samples showing a perfect unison between the clay and the enamel, that substantial body for which all potters are aiming. He obtains wonderful effects by using enamels or glazes that

flow, in connection with a glaze that is permanent, thus using the softer glaze at the top and letting it flow down the vase over another color.

For four years he has used no decorations, merely letting the fire play upon his colors, which gives the most wonderful effects. Many of them may seem to be accidents; but not so, he has perfect control of his kiln, and knows exactly the spots to produce certain effects, some of which are obtained by the flame, others by smoke, others by air. He has built four kilns, but this present one, he says, is entirely successful, and he can control it; yet to get ten *perfect* pieces he makes twenty (if the pieces are large). This kiln is built upon the same principle as those at Sevres. The flame comes up through the bottom to the top of the domed shaped oven, then back again through the bottom and out into a chimney

his kiln (a previous one), and some one seeing the flame thought there was a fire, and in consequence the fire department was called out. Either through stupidity or ugliness, the firemen would not listen to explanations, and at this most critical moment the fire went down and he knew that all was ruined—everything was lost except one vase out of two hundred, which revealed to him the possibilities on colors by change of air and temperature. This gives the effect of flakes of color, running from the ruby into beautiful dull greens and blues. Then there is a combination of dull greens and blues which forms a turquoise effect, with flakes of dark blue running through. This beautiful blue green effect is rare in pottery (I know of no one else who gets it), and is extremely artistic, and restful to the eye. The shapes that he makes are all simple, and yet so beautiful.



EXHIBIT OF NATIONAL LEAGUE AT PARIS

which is outside the factory, requiring thirty-six hours for firing and five days to cool. He always stacks his kiln himself, requiring several days to do so. His men start the fire for him, but he never leaves it the last twelve hours of the time, and watches every variation of temperature and color of the flame, having a peep hole for that purpose and other means of testing the degree of heat.

He took us into a cellar, or cave as he called it, where his work was drying, or, rather, where he prevents the clay from drying *too rapidly*. Here he leaves his vases a month before he considers them ready to fire. Think of the years of experience that teaches a man to be such a master of every detail! All this means patience, failures, perseverance!

The effects which he obtains by letting the air play upon his color, was learned from a sad experience. He was firing

He showed us some interesting experiments on a cheap Japanese vase that he bought at the Bon Marche. The original color was a rich ruby, but by his wonderful play of flame and air he changed the color into a rich effect of light blues and reds, running into the mauve tones. Flashes of different colors showed all through the vase without hurting the glaze or otherwise changing the vase. Standing upon his shelves are hundreds of models, each one registered and marked in a systematic way, so that reproductions can be made.

M. Delaherche has been very successful in selling his work at the Exposition to artists, amateurs and museums, his exhibit there representing the best that he has done in the past four or five years. The Chinese minister bought five plaques from him, the enamel being on porcelain, and he was



so delighted with his work that he has given the order for a tea service, to be done in M. Delaherche's own style of pottery. The minister said that in his country it was the custom to give novel entertainments at the afternoon teas, and as he possessed all kinds of antique as well as modern services, he was very glad to find anything so artistic and unique as this to show his guests.

M. Delaherche tells an amusing story about a tall vase that he sold to a friend, who afterwards gave it to his brother as a wedding gift. This was years ago, before M. Delaherche had achieved greatness; and although it was a good thing, the happy possessor was unappreciative, and the vase was used as an umbrella stand in the lower hall. But as honors were heaped upon the artist potter, the vase was gradually promoted until now it has finally reached the most conspicuous place in the drawing room.

M. Delaherche first commenced work with an architect, but his fondness for the potter's art lead him to make experiments with the clay in the vicinity of Beauvais, and the things that he could not then sell, are now eagerly bought by connoisseurs and collectors. He tells of many disappointments and privations. At one time he was so taken up with his experiments and kilns that for sixteen days he did not sleep, but worked until his feet were so swollen that he could not stand up. Surely a man with such a will, such marvelous patience and skill must succeed. That is his theory: that to achieve anything in art or science, one must go on and on, and that endurance and infinite patience, with a strong will to battle the many failures and disappointments, are necessary to success. There are potters and potters! There are those who have been successful in making drain pipes, and seeing the success of the artist potters, have to reach the same by hiring men to do the work, by buying the shapes and designs and then finishing them. But to be the *master potter*, one must be *everything*; must know it all from beginning to end, and be the master *absolutely*, as this man is, of his clay, glazes and fire.

In 1889 five men, who were regular exhibitors in the Salon, startled the art world by their artistic exhibit of pottery. Carries, a sculptor (now deceased), Bigot, Chapelet, Delaherche and Gazin—each man great in his special line of work—showed to the world that there could be *artist* potters,

and from that day their work has been eagerly sought. It really seems that there should be closer relations between potters and sculptors.

The Grueby pottery owes its inspiration to M. Delaherche. Several years ago (I believe in 1889), they bought a series of models from him, and from these they have formed many of their present models in the leaf design. However, with all the liberality and generosity of artistic greatness, M. Delaherche said, "but they have improved upon mine."

After spending hours in the pottery, we had a walk in the charming garden, and then the great pleasure of dining with his family. I noticed two artistic water pitchers, one at each end of the table. These, he told me, were just the natural clay that he used without his glaze.

It was altogether a charming day, and we returned to Paris feeling that life was worth living. One can not fail to be impressed with the enthusiasm of M. Delaherche. His greatness and his simplicity is an inspiration. He presented me with a vase of his wonderful dull grey greens, which I shall always feel honored in possessing.

PARIS, 1900.

~\*~

#### NOTES FROM THE PARIS EXPOSITION

*Marshal Fry, Jr.*

I HAVE devoted considerable time to the study and comparison of the different exhibits of pottery and porcelains at the Exposition, and have found them extremely instructive and interesting. These observations, which I am jotting down with the hope that they will be found of interest to some of the readers of the *KERAMIC STUDIO*, are made solely from a decorative standpoint. The many fine exhibits of pottery in colored glazes and color effects without design, will not be included.

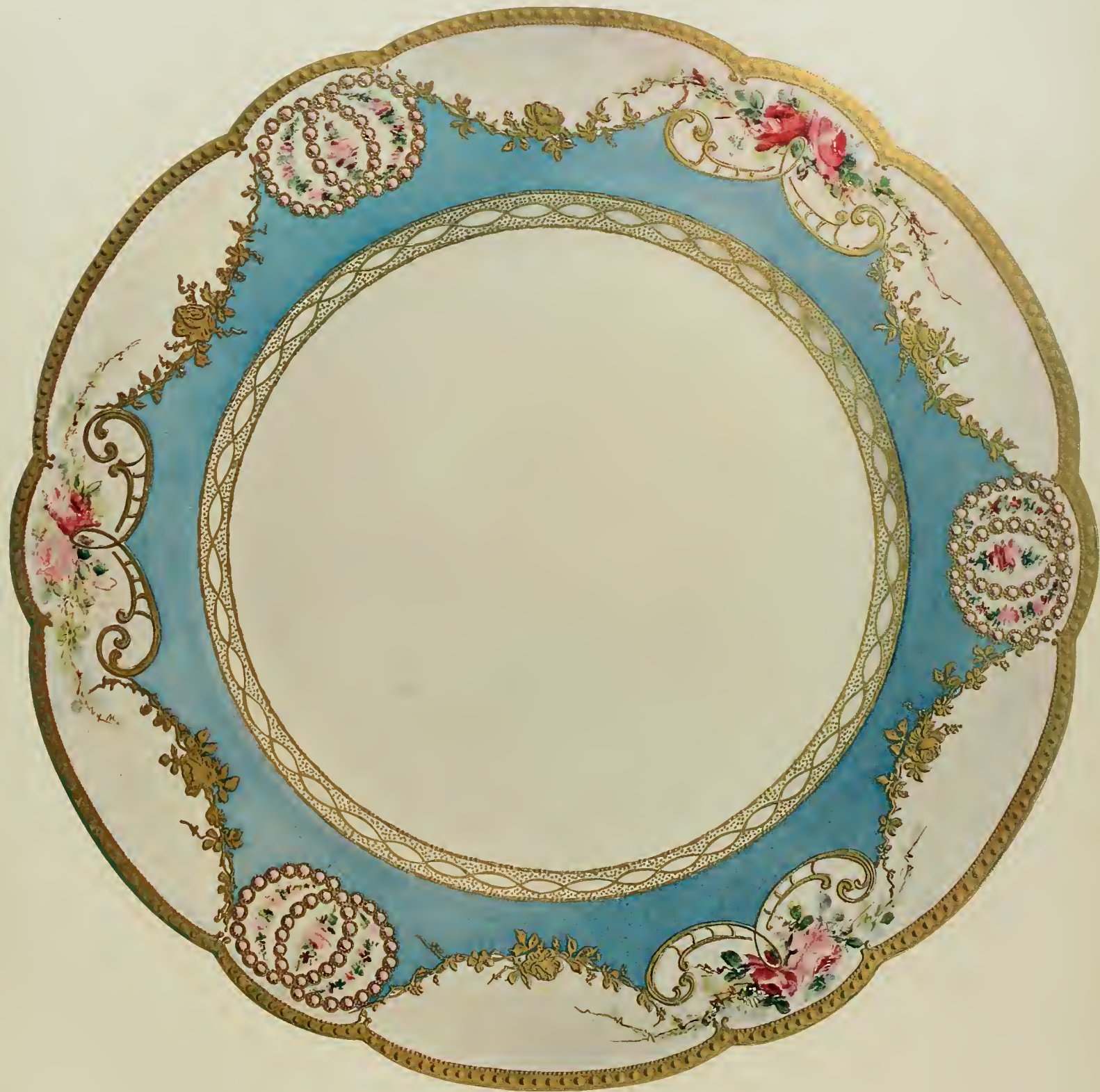
The collections which have impressed me as being the finest are those of the Rookwood and Copenhagen, although there are many splendid things in the Sevres, Swedish, Holland, Meissen, Royal Berlin, Hungarian and Italian displays. It is remarkable to note how greatly Japanese art has affected modern decoration, and in nearly every exhibit of ceramics, one can, in a more or less degree, trace its refining influence.

#### THE ROYAL COPENHAGEN

This exhibit would not satisfy our American clamor for "something new," being composed of the usual high grade



EXHIBIT OF NATIONAL LEAGUE AT PARIS



PLATE—MRS. ANNA B. LEONARD  
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO  
SEPTEMBER 1900





productions which we have become accustomed to associating with this celebrated factory, but even though not full of surprises, it is so fine that one lingers long and marvels at the charm of the greys, blues and greens, in which the interesting motifs are portrayed. One cannot complain of a lack of subjects however. Figures, animals, birds, fish, flowers and landscape are all intelligently handled. A phase which impresses one is the simplicity and economy of decoration, as frequently one finds upon a great piece only a bird or two against a simple tone of grey. This bit of decoration, however, is placed upon the object with such taste, and the greys are so beautiful as they come together, all being softened and refined under the luscious glaze, the result is complete and satisfying. One of the best pieces is a tall vase of exquisite form, around the top of which is a cluster of water cress, a few tender shoots hanging down nearly to the bottom, where a school of fishes can be discerned swimming around the vase, almost lost in the beautiful grey at the base.

#### ROOKWOOD POTTERY OF CINCINNATI

After I have visited and re-visited the many collections at the Exposition, I invariably come back to the Rookwood pottery, convinced that it has everything meritorious which the others have, and much besides. The variety of form, color, design and treatment seems to be without limit, vases, jars, steins, etc., in beautiful forms, decorated with flowers, birds and figures, in colors ranging from black and rich browns, reds and greens—which one usually associates with Rookwood—up to greys and palest tints. Many of the choicest gems in the present collection are harmonies in greys and light colors, and though it is quite likely that this new departure may have been inspired by the Copenhagen, it is true that what they have borrowed has been so successfully incorporated with their own individuality that it becomes quite their own, and is finer than the original.

One large jar with flying storks and cattails against a black background is a masterpiece. The quality of the white of the birds and the treatment of edges is almost Whistleresque and I feel sure that this great master himself would find much to admire in this collection. Among the light pieces there are many which are very beautiful; wisteria, iris, orchids, etc., in delicate colors on pale greyish cream grounds, all made harmonious and mysterious by the effects of the glaze. Heads, after the old masters in the mellow tones of ancient pictures, are proof of what the pottery has achieved in this line. The credit for the fine quality of color and beauty of edges is not always, and perhaps not often to be given to the decorator, as the composition of the body and glaze has much to do with this, and is the flowing of the color after being dipped in the soft glaze which lends the mystery and charm which is all expressed in the word "Rookwood."

#### NATIONAL MANUFACTORY OF SEVRES

The works shown by this celebrated factory are chiefly color effects without design. They are fine, but to remain within the limits of my subject I can speak only of the decorated portion of their exhibit. The forms are generally interesting, and one which is unusual is a huge chestnut leaf which forms the body of the dish and a group of tiny nude elves serves for the handle as they peer over the edge to see the grotesque faces of goblins revealed in the split burrs of some nuts which have fallen into the leaf. The decorations, as a whole, are disappointing, consisting mainly of conventional designs, many of which suggest too much stereotyped factory productions.

The piece suggesting most to me is a huge vase with swans and water lilies in flat tones, executed in greys, green and white. Two little vases with conventionalized thistle on a bluish white ground, flecked with the blows of the thistle, are quite Copenhagen in their simplicity of design. Some jars with conventionalized pine cones are good in design and color, and also some unglazed pottery with lizards and grasshoppers. Two or three pieces in "acid etching" are unique and more artistic than anything I have seen in this line. There is none of the kind of work which we associate with Sevres; no paste work, only a few plates in uninteresting conventional designs, greatly inferior to work done in America by individual decorators.

#### THE JAPANESE

The porcelain of the Japanese are not so fine as their cloisonné, the latter being in their fine style, which is so well known as to require no description. Flowers and storks handled as only Japanese can handle them, are marvels in composition and interesting treatment, but the cloisonné seems a trifle hard in comparison with work on porcelain or pottery, like the Rookwood, for instance, and as a rule not so fine in color. In the ceramic section of the Japanese, one does not find the sort of thing of which we know them to be capable, and it is quite likely that the making of sales has been their object in bringing together this collection.

#### THE MEISSEN WARE

Some enormous plaques with roses and fruits, superbly painted, are similar to those which we occasionally see at Collamore's, in New York. Other pieces are done in flat tones and one vase is quite like Puvis de Chavannes in effect, a number of nude figures dancing hand in hand around the vase, surrounded by a landscape of trees and flowers. The flat white masses of clouds over a pale blue sky are most decorative.

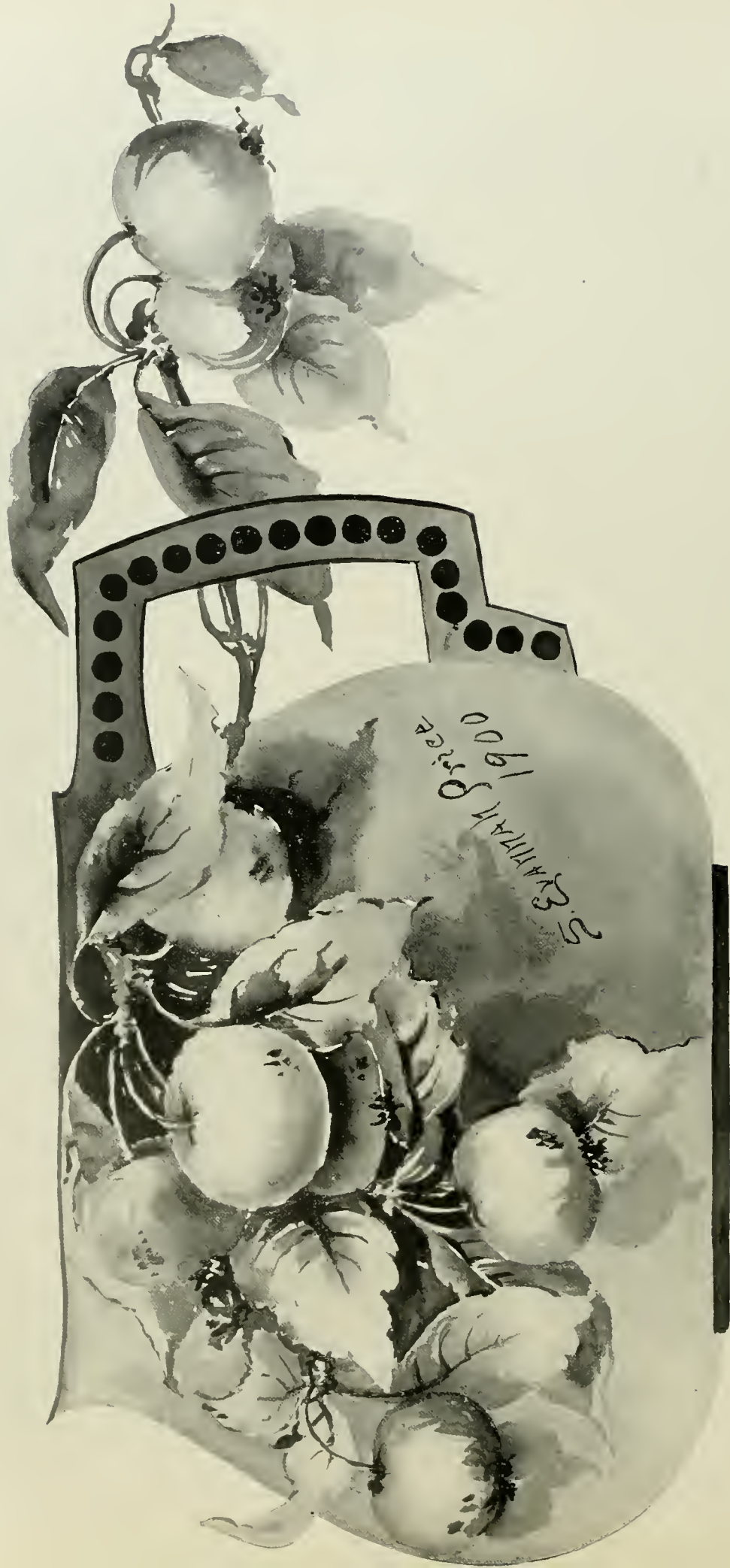
Work in lustres is seen in great variety in the Italian and Hungarian exhibits, and is extremely interesting.

The Swedish collection is uneven in merit, some things being very fine, resembling Copenhagen; others, and in fact, the majority of the pieces, are not extraordinary.

#### THE ROYAL FACTORY OF BERLIN

The effect of this exhibit as a whole is a glittering mass of gold or modeled ornament. It is in such sharp contrast to the quiet dignity of the Copenhagen, Japanese and Rookwood, that one is dazzled at first, and at once pronounces it to be in bad taste. I believe that the Royal Berlin is as excellent of its kind as the other wares, but is such a totally different sort of thing that to really appreciate its merits it must be regarded from another point of view. In many instances splendid work is spoiled by being placed on forms much over-ornamented. There is much good flower painting shown, and the raised paste is as fine as anything in that line to be seen in other displays. One huge vase is so magnificent as to make up for any deficiencies in other places. A friese or band nearly covers the body of the form, painted with nude children and goats. It is painted quite as broadly as it could be done in oils, and in the most ravishing color. It is a masterpiece. It would have done credit to Rubens. Ornamental work in raised paste surrounding the painted section is applied with such taste as to be in perfect accord with the dignity of the painting. Judging from the breadth of handling and the magnificent rich color, it would seem that there are no limitations in our ceramic art.





CRABAPPLE DESIGN FOR PITCHER—S. EVANNAH PRICE

## TREATMENT FOR PITCHER

*S. Evannah Price*

FOR the lightest apples use Lemon Yellow, Carnation, Apple Green and Blood Red. For the darkest apple use Blood Red, Ruby Purple and Yellow Brown. Shade the nearest apple about the stem with Brown Green. Use Black for the dark blossom ends on the apples and Sepia for the spots.

For the leaves use Apple Green, Lemon Yellow, Russian Green, Shading Green, Brown Green, Black and Sepia. For stems and branches, Yellow Brown, Brown Green and Sepia. The background is made of Dark Green and Ruby Purple for darkest part blending into Russian Green on the left at top and the handle, Carnation (below and to the right of the principal branch) blending into Yellow Brown and Carnation mixed (about one-third Carnation).



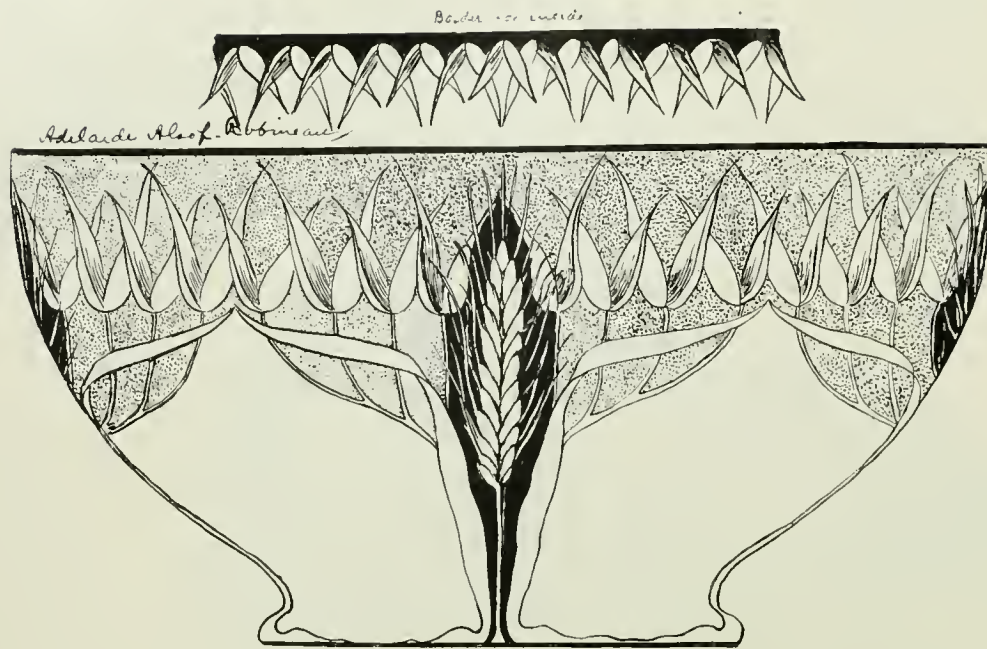
## RASPBERRY DESIGN FOR PLATE—L. HORLOCKER

THE leaves or foliage of the raspberry differs very little from that of the blackberry. It is pleasing, however, to change the background effect to suit the red color of the berries. Use care in executing the first painting and drawing of the berries, giving more or less individuality to the seed lobes, not forgetting to give soundness to the berry by foreshortening the lobes as they extend around the edge. In the second painting you may give a wash of color to blend the individual lobes into a mass on the shadow or full side, thus giving wholeness to the berry. Avoid specializing each little lobe you know is there, use only sufficient detail to give character and form.

You will find it pleasing to introduce the various stages of ripeness of the berry as they are found on the stem, from

the hard green to the yellowish pink, into the fully ripe red ones. The most satisfactory results of color are obtained by using iron colors, that is, Deep Red Brown, Pompadour, Carnations, Yellow Brown, etc. Deep Purple may be mixed with the pompadour to lend transparency, and also black may be mixed with the purple and pompadour for depth of color. Avoid much purple or rose with the pompadour, as it is a stronger color and in the firing the red will be lost. Lemon Yellow, Yellow Brown, Shading Green and Pompadour may be used to develop the unripe ones. Treat the leaves and foliage with the usual greens, keeping them in quiet color and harmony with the tones of the berry, remembering it is the berries you wish to express as the object of your design.



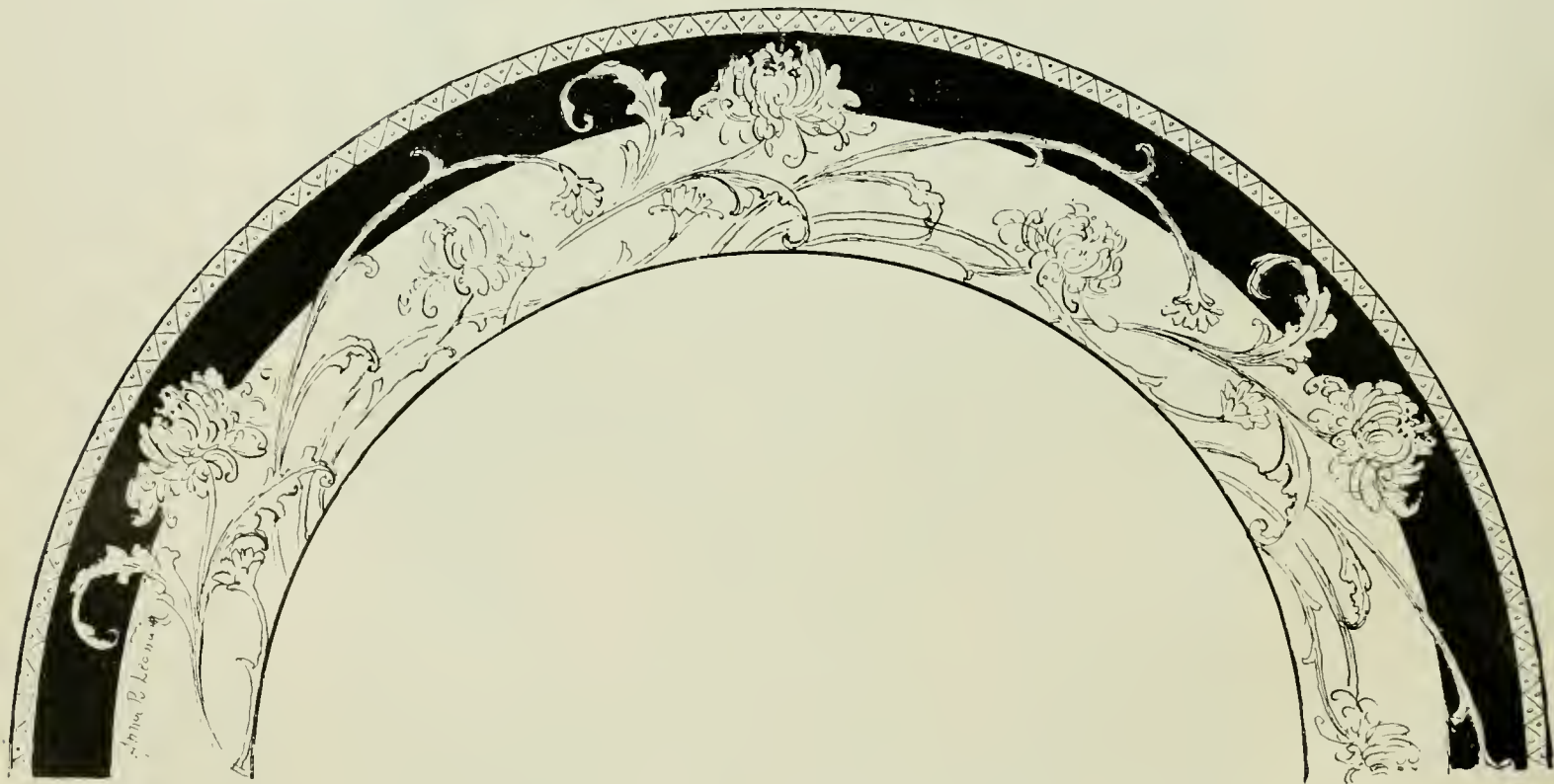


### OATMEAL OR PORRIDGE BOWL

*Adelaide Alsop-Robinson*

**T**INT the bowl *café au lait*, using Yellow Ochre with one-third Flux. Paint the oats and wheat with Sepia Brown mixed with Finishing Brown or with Moss Green. After firing, outline with gold and cover the dotted background with fine gold dots.

Or, if preferred, the design can be carried out in green, blue or brown, outlined with gold or a darker shade on a white ground.

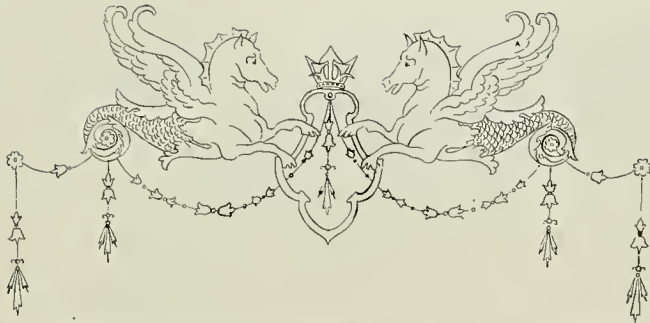


### CHRYSANTHEMUM PLATE—ANNA B. LEONARD

**F**IRST outline the design of flowers and gold band in black. The dark band is gold, and the chrysanthemums are painted in Capucine Red (Lacroix), with a touch of Pompadour Red (German). The leaves are filled in with green enamel in flat washes. This pleasing effect in green is obtained by using Apple Green and a little Chrome Green 3b, and Mixing Yellow (Lacroix colors), and a slight bit of Brunswick

black (German), then adding one-eighth German Relief White to this color. This must be applied in thin washes, varying the tone by using a little more yellow in the extreme tips of the leaves.

The stems may be lighter in color. The narrow band on the rim of plate is left white, with lines in Capucine Red, using gold for the small dots.



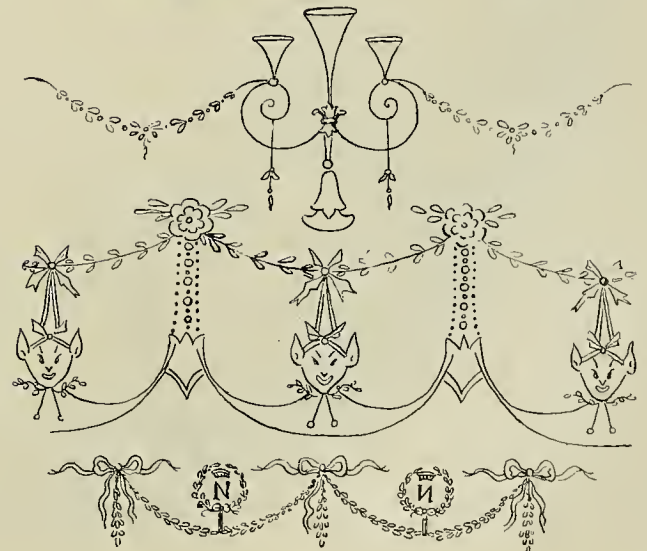
HISTORIC ORNAMENT - EMPIRE AND COLONIAL



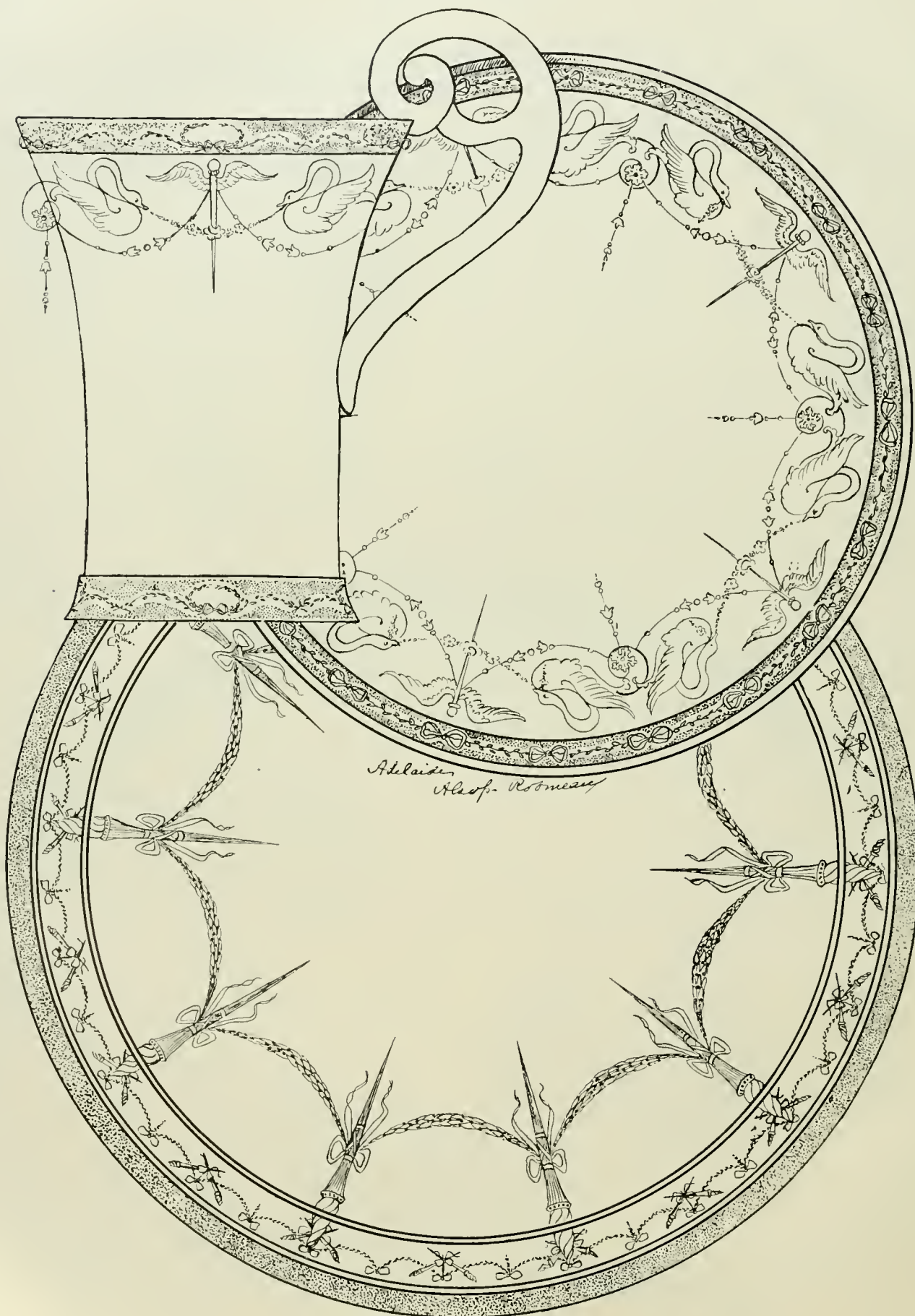
LOUIS XVI. decoration grew more and more formal, and during the period of the Republic became severely Greek. When Napoleon became Emperor decorative art took on a more relaxed expression to harmonize with the change in *régime*, but continued to follow the Greek ideals.

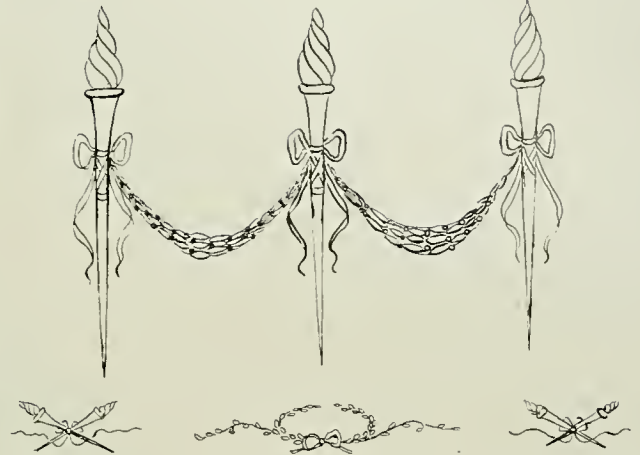
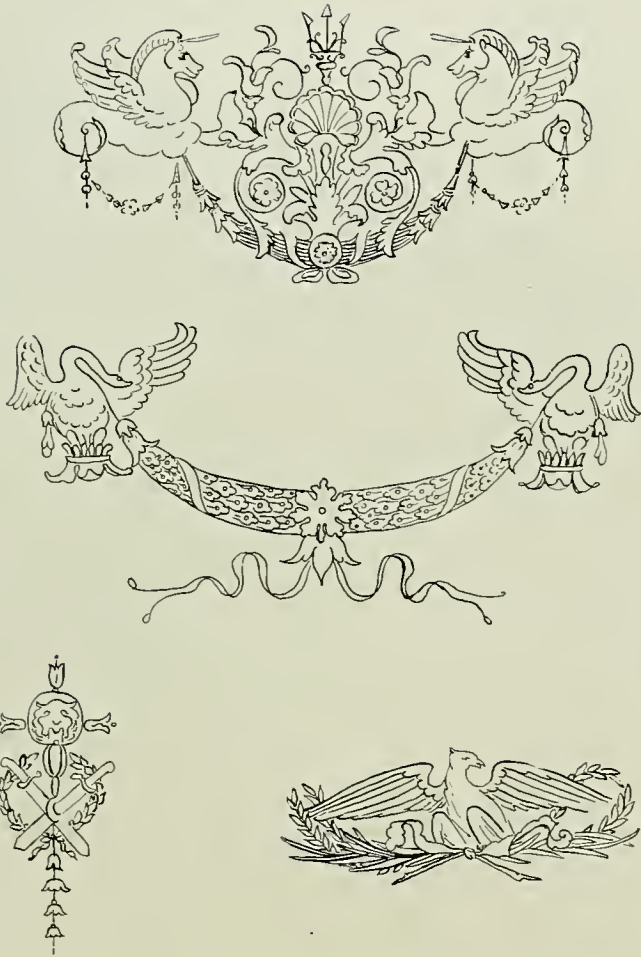
This period being contemporary with the revolution in America and the early days of this Republic, the feeling in decoration naturally penetrated the atmosphere of the more cultured classes here. Those being the days but slightly removed from the time of the colonies of England, we have grown into referring to this period of decorative art as "Old Colonial," though, as a matter of fact, it was the style of the "Empire" in France.

The motifs used and the manner of using is most daintily adaptable to the decoration of table ware. The designs were simple but classic. Formal garlands of leaves or ornaments, rarely flowers, coats of arms, griffins and mythical creatures whose bodies terminated in scrolls which upheld the garlands, wreaths of laurel and bay, draperies both ribbon and scarf, crowns, the conventional fleur de lis of France, harps, masques, vase forms, the wand of Mercury and the torch of Hymen, were among the favorite subjects. Bands of color were used on most dishes, and gold only in dainty outlines of designs: sometimes filled in with color, sometimes merely drawn in gold. Occasionally outlines of color were seen. The designs were exclusively conventional, except that here and there a memory of the Rococo period would cause the introduction of little Watteau scenes of figures and landscapes. Most of the dishes had rims of gold, either on the edge or a slight distance from it, the plain and festoon edges being most used.





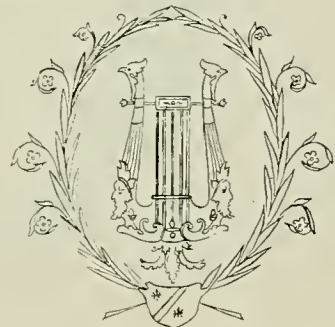




**Application to Modern Design**

In the examples given, the cup and saucer is of the regular "Empire" shape, which can be procured anywhere. The edge has a wreath of leaves painted in Royal and Dark Green 7, the ribbons in Blue, the ground covered with fine dots of Gold, leaving a white margin to the design. The swans are shaded with Pearl Grey and Dark Green 7, the flower garlands in natural colors, the wand, scroll and ornaments in flat gold.

For the plate, the edge should be tinted a rich rose, the double lines in flat gold, the little border in flat gold also, except for the wreaths which should be green. The larger design might be in raised gold, in which case the torch should go over the lines instead of under, the berries in the wreath might be green, pink or white enamel. Keep the whole as dainty as possible.



**TREATMENT OF PINK AZALEAS**

*Henrietta Barclay Wright Paist*

**P**AINT the flowers in background with Carmine 53 (or any pink preferred) shading with Ruby Purple. Keep the high light of the more delicate ones a pure delicate pink, using White Rose for shadows; near the centre, on the outer petals is a stronger dash of pink with still stronger spots; petals are streaked with pink on the underside. For shading the upper and most delicate petals use Copenhagen Blue very light. It is very easy at this time of the year to secure the flower and shade from nature. For the light leaves lay in with Copenhagen and glaze with Moss Green J. The second fire: The other leaves lay in with Brown Green and a touch of Dark Green, to be glazed also. To soften the tone of the flowers wash over delicately with yellow leaving the high lights. A wash of Yellow Brown will tone down the dark ones in background. Use either a background of Copenhagen Blue or Green, strong behind the design, gradually shading into lighter towards the edge of the tray. (Design, pp. 106-107).







For Treatment see page 105

DESIGN IN PINK AZALEAS FOR TRAY



HENRIETTA BARCLAY WRIGHT PAIST









DERBY WARE

[From Jervis's "Pottery Marks."]

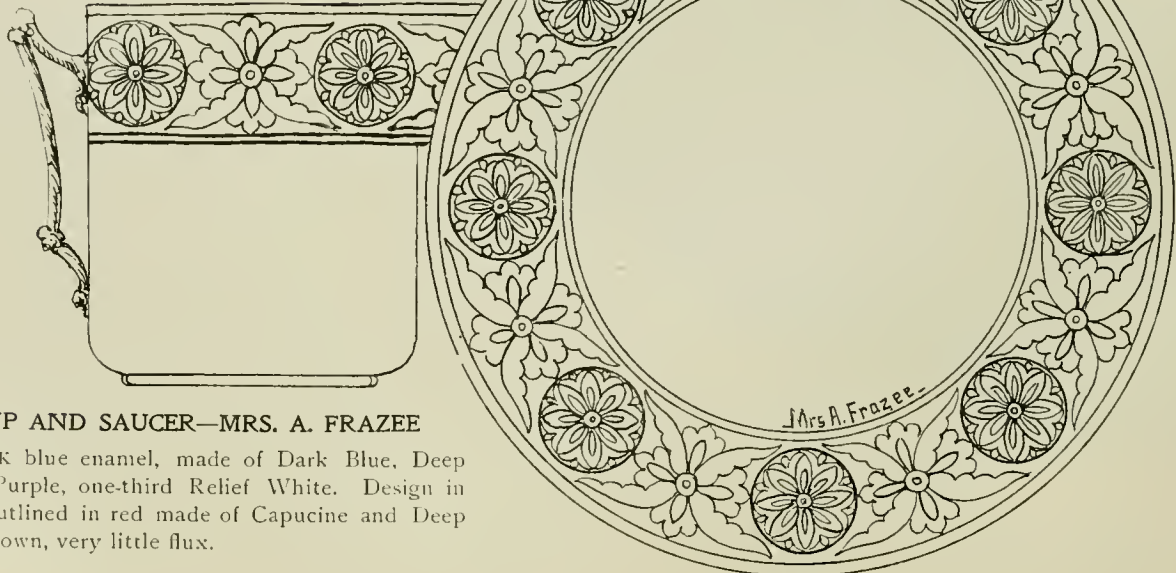
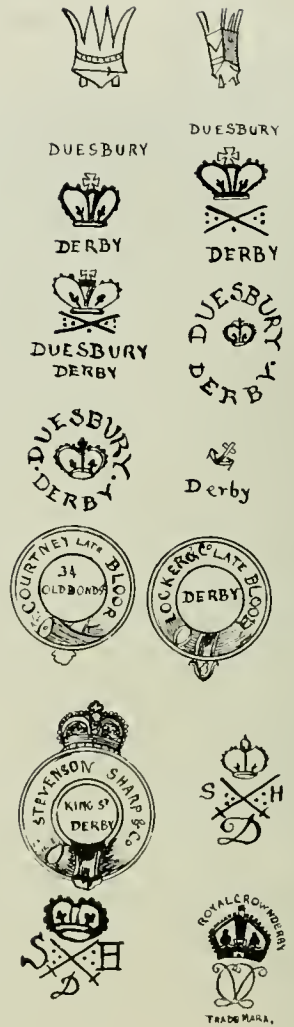
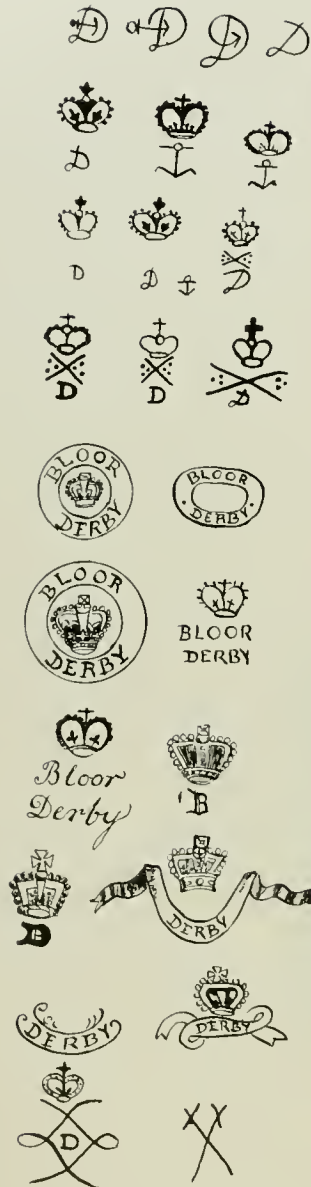


THE Derby pottery was founded in 1756 by John Heath and William Duesbury. In 1769 both the Bow and Chelsea factories were absorbed by Duesbury, who removed the molds and engravings to Derby. The "D" for Derby and the anchor for Chelsea were then combined in the trade mark. About 1781 bisque figures were first made. Robert Bloor leased the premises in 1815 from the then proprietor, the third William Duesbury. Jealous of the reputation their products had acquired, the Duesburys had never allowed an imperfect piece either to be decorated or leave the factory. The accumulation of such pieces was thrown upon the market by Bloor and met with ready sale, and the temptation to produce large quantities of goods was too great to be resisted, so but little care was taken in selection, and the decline of the works commenced.

Bloor was succeeded in 1846 by Thomas Clark, who discontinued the works and sold the molds, etc., to Staffordshire potters. Some of the old workmen commenced business on their own account, under the style of Locker & Co., changed in 1859 to Stevenson & Co., and finally to Hancock & Co.

In 1877 Edward Phillips, W. Litherland and John McInnes formed a company for the manufacture of china at Derby under the style of the Crown Derby Porcelain Company, and in 1891 the privilege of adding "Royal" to the title was given them. Their mark is the last one given.

The first four marks are of the period of Chelsea Derby, 1769 to 1784; the next six are Crown Derby marks of the periods of 1773 to 1782, and 1782 to 1831; the next three are Duesbury & Kean marks of 1795; then six Bloor marks of period, 1815 to 1831; and finally the late Crown Derby marks of the 1831 period, followed by various Duesbury, Courtney, Locker, Stevenson and Hancock marks.



CUP AND SAUCER—MRS. A. FRAZEE

DA RK blue enamel, made of Dark Blue, Deep Purple, one-third Relief White. Design in gold, outlined in red made of Capucine and Deep Red Brown, very little flux.

## NATIONAL LEAGUE OF MINERAL PAINTERS

A MONTHLY meeting of the Advisory Board, one of which is held the second Tuesday of each month, at 8 P. M., was called at Mrs. F. Rowel's studio, 96 Fifth avenue, New York, July 10th. The failure to secure a fair representation for this meeting was met by discussing the topics demanding attention and adopting the plan of obtaining the votes of the entire board by letter.

Mr. Chas. Volkmar and Mrs. F. Rowell, members of Education Committee were present at Board meeting and offered assistance in bringing to the Board plans to increase the interest in designs for the decorations suitable for a government table service. Miss Keenan, chairman of Education Committee will be in this city in August. She will inaugurate plans of work which will be embodied in the form of a circular letter and sent to members of her committee for approval and comment.

The League has accepted the offer of Mrs. L. Vance Phillips for Government Table Service Design prize.

Mr. Walter Day Lenox, president of the Trenton Ceramic Art Co., offers to members of our League a prize for a Vase Design (not for decoration but for the form of the vase itself).

The Board meeting for August will be omitted. Notice of Advisory Board meeting and order of business for September will be sent in due time. MRS. WORTH-OSGOOD,

July 18th, 1900.

President.



## LEAGUE

## NOTES

"'Afraid to go into that cobweb? Just see me go through it!' said the broom to the fly."

It is said that where women are honored the Gods are satisfied. We are always honored in our own country, but we did not expect so much in France. It is now a daily thing to be visited by enthusiastic admirers. The head of a large ceramic factory said yesterday, our President deserved infinite praise for the work she had done, that the men of the club had sent some fine exhibits, but it had taken the women to do the "nervy" thing. We told him it was better to be a woman of nerve, than a woman of nerves, and also remarked that we all knew that history repeated itself, but that the National League women were giving it *variations*, and that was all that constituted progress anyway. We must not hesitate to go on with our work. Make it a noble ideal, not merely a piece of decorative work. It will be wilful and ignorant to turn aside now. We must rise out of our apathy, rub our eyes and stare at the light. We are not æsthetic paupers sitting at the foot of the class any longer. They tell us here, there are *infinite possibilities* in people of our energy. We must not doubt their word: their favorable criticism has not been solicited.

One of the ceramic displays here has a furnace built upon a platform; an old furnace; square. I expect it is a make-believe; but it looks natural and dirty and interesting. I have tried to get a photograph of it, but could not. Cut out in a piece of old iron across the top is the following interesting motto or quotation:

" Descends, divine Sagesse ; benis  
Nos fourneaux ; donne a vos  
Vases la belle nuance :  
Mais, si les hommes tout  
Mechants, faux et prevaricateur  
A moi, les mauvais demons du feu,  
Eclatant les vases ; croule le four !  
A fin que tous appreurent a practiquer la justice."

The masonry looks split and bronzed, as if the cleavages had been made by fire, and with this old quotation from

Hésiede keeping its sentry over all, the grey dingy picture is very complete and fascinating. It belonged in a dark dreary cellar like one my sister, Miss Wagner, and I once fired in, in Mankato, Minnesota. The only spot in the town that had gas was the post office, and they permitted us to put up our little Frackelton kiln in the cellar. We were dropped down into it by a dumb waiter, then felt our way along a slimy wet passage, till we reached the front part, where we got a ray or two of light from the grating above on the street. There were prison wheelbarrows at one end of this enchanting spot, and we had to sit in them when we fired, for though I am sure that we invoked the divine goddesses to bless our furnace, we were afraid of the toads that came to see what we were doing. Those old days of our first experiments—how long ago they seem! almost like something in a past life. The gods were tolerant, too, in those days, for our work was not always meritorious. But this was all "once upon a time," and we are now exhibiting our vases and plaques and tiles in Paris at the Fair of 1900. Of this Paris Exposition, of its Art Galleries alone—

" Could I but write the things I see,  
My world would haste to gaze with me."

PARIS, June 27, 1900 MARY LEICESTER WAGNER.

The following extracts are from a recent letter of Mrs. Wagner to the Detroit Club:

"The Jury came last Thursday and spent nearly all the afternoon in this section but it will be several weeks before I hear from them. I have been at my post every day for four weeks so as not to miss these judges when they did come. There are many other competitive exhibits, Mrs. Frackelton has a very fine one. The Atlan Club exhibits a case full, so do M. and E. Healy of Washington. Mrs. Storer has a stunning exhibition, it is wonderfully interesting; it *is* pottery, but it looks like old metal.

I have every reason to feel that we will have some recognition. They examined every piece from their catalogues, marked each name with points running from 0 up to 20. They gave us more time than any other exhibit.

The Rookwood pottery is close by. *They* expect the "Grand Prix." Our exhibit has attracted a great deal of attention. It certainly looks very beautiful.

The manager of the "Royal Berlin" factory has probably made us eight or ten visits and says "he considers our exhibit most fascinating and interesting." The Limoges man, Royal Bonn, Bavaria and Doulton men have all said the same.

The French are, of course, more interested in the under-glaze, notably Mrs. McLaughlin's, the Newcomb, Dedham, Volkmar and Mrs. Irelan's of San Francisco. Just at the present the French want everything in the dead, dull finish and I am glad we are showing some exquisite examples. Our lustre work excels anything I see here on china. It is as handsome as Tiffany's lustre on glass. I wish we had more of it. Indeed, I wish every day that more of our good decorators had sent five times as much of their work. The enameled work, done mostly in New York, is very fine and receives marked attention.

We do not need to come to Paris to study ceramics. I wish you could see the work done here by amateurs! It is on exhibition in the French Section, and some of it has been accepted and on exhibition in the Salon.

Let me say again: I am proud of our clubs and our workers: I am proud to represent them in Paris."



The Director of the Royal Berlin factory visited the League's exhibition nearly every day and brought many distinguished visitors with him. The work was very interesting to him and he was delighted with the good firing which had been done by the decorators themselves in their small kilns. This seemed to astonish him very much. He expressed so much pleasure and admiration that Mrs. Wagner gave him a piece of her work (not daring to give another's) and then he informed her he was going home to be married in a few days and would take the little pitcher as a souvenir of one of the most interesting exhibits of the fair.

As representative of the League, Mrs. Wagner is invited and is attending many charming conventions and teas, where she is meeting the educators from all parts of the world. She is placing the League's work before them and is winning interest everywhere.

## IN THE STUDIOS

Mrs. Leonard returned from Paris the first of August.

The Misses Mason are still teaching.

Mrs. Cherry, who has been teaching in the Fry Studio, has returned to St. Louis.

Mrs. Vance Phillips and Mrs. Sadie Wood Safford of the Chautauqua Summer School of Art will open their studios in New York the first of September.

Miss Overly of Pittsburg, who has also been teaching at Chautauqua, will re-open her studio on the first of September.

Miss Montfort has closed her studio until September.

A son was born to Samuel E. Robineau and Mrs. Adelaide Alsop-Robineau, July 29th. He will, no doubt, be an artist-potter.



TREATMENT OF HEAD—LAURETTA

Flesh Palettes

	DRESDEN (Mrs. Vance-Phillips)	LACROIX	FRY'S POWDER COLORS (Mrs. Alsop-Robinson)
Blonde	{Pompadour 1† Canary 2 } ½ flux	{Carnation 1 Canary 2 } ½ flux	Flesh 1
Brunette	{Pompadour 1† Yel. ochre 2 } ½ flux	{Carnation 1 Yel. Ochre 2 } ½ flux	Flesh 2
Pomp. 1	{Pompadour 3 Flux 1 }	{Carnation 3 Flux 1 }	Pompadour 2
Pomp. 2	{Pompadour 1 Flux 1 }	{Carnation 1 Flux 1 }	Pompadour 1
Reflected Light	{Pompadour 1† Yel. brown 2 } ½ flux	{Carnation 1 Yel. brown 2 } ½ flux	Reflected light
Cool Shadow	{Turq. green 1* Violet of iron 1 Grey for flesh 1 } ¼ flux	{Deep blue green 1* Violet of iron 1 Neutral gray 1 } ½ flux	Cool shadow
Tender Shadow	{Cool shadow 2 Pearl grey 1 Touch of Turq. green }	{Cool shadow 1 Pearl grey 1 Touch of blue green }	Tender shadow
Warm Shadow	{Sepia brown 2 Violet of iron 1 }	{Sepia brown 1 Violet of iron 1 }	Warm shadow
Brown 2	{Finishing brown 1 Flux 1 }	{Brown 4, 1 Flux 1 Raven black ¼ }	Brown 1
Brown 1	{Finishing brown 3 Flux 1 }	{Brown 4, 3 Flux 1 Raven black ¼ }	Brown 2

NOTE—In flesh palette, the numbers refer to the proportionate parts. \* means a little more and † a little less than one part.

If your arc using other makes of colors, refer to our color chart.

Brushes

1 set (6) miniature quill brushes.

1 set (6) slanting deerfoot stiplers in quill.

Square shaders, 2, 4, 6, 8.

Take court plaster and bind the stiplers half way over the hair, like a collar to make them firm.

Use for medium a mixture of Balsam of Copaiba (6 drops) and Oil of Cloves (1 drop). Use also Spirits of Turpentine in the brush in painting. Rub the colors down with medium; this will keep them open and fresh for a long time, if you keep your palette covered. Use for a palette a 6 by 6 tile, divided, marked and fired as in the cut. Several of the mixtures look much alike before firing, and without the names fired beneath, there would be great trouble in distinguishing between them.

FLESH I.	FLESH II.	POMP. I.	POMP. II.	REF. LIGHT
COOL SHADOW	TENDER SHAD.	WARM SHAD.	BROWN I.	BROWN II.

Make a careful tracing, dotting all lines, and transfer to panel. Use gelatine tracing paper, as it is most transparent. Fix this tracing to panel with two pieces of gummed paper at top, so the tracing can be lifted to see if it needs correcting. For transfer paper, use a piece of light brown wrapping paper about two inches square. Rub a little of the medium (copaiba and clove oil) well into it. Take a soft lead pencil and blacken thoroughly. This can be used again from time to time by rubbing afresh with a very little medium on a rag.

Slip this under the tracing of the blackened side toward the china, and go over the tracing with a steel or ivory tracer, moving the leaded paper from place to place as you progress, looking first to see if all the drawing in that section has been transferred. When the drawing is complete, take a fine liner and go over with India ink, remembering to make all lines delicately dotted, so that you can see if all color is well blended and no hard lines left at edges when painting. Wash off your panel with spirits of turpentine and the panel is ready for painting. For the first fire tint the background Deep Blue Green at the top, shading into Dark Green 7 at the bottom. Wipe off the figure, etc., carefully cleaning the edges with a little cotton wool on a stick, so that the edges will be kept soft. Cover all the flesh portions with a thin wash of the medium, padding lightly with finger until even. A brush or pad would take off too much oil. With your large square shader, cover the parts in light with Blonde Flesh, using spirits of turpentine on brush. Over the parts in shadow, wash the "Reflected Light." Then with your miniature brush No. 1 work "Tender Shadow" between the light and shadow, on eye brows, edges of hair, under the eye, in all modellings on the light portions. For the modellings in shadow use "Cool Shadow." For cheek, chin, tips of nose and fingers and palm of hand, use Pompadour No. 2. On lips use Pompadour No. 1. Work rapidly and lightly and do not try to blend smooth until all color is on. Stipple the flesh first with large stippler, then with smaller, taking off high lights with the smallest size. If the color blends off too freely, wait a little before completing the blending until the paint is somewhat drier. Be careful not to blend off too much color in shadow. For the eye, use Finishing Brown 1, with a little Meissen or Yellow Brown. For the hair the same colors, using a large square shader and allowing the brush marks to indicate the lines of the hair. When dry take out a few lighter hairs and shade the wavy parts. For drapery on the head and the chemise, use Pearl Grey, with a touch of Violet of Gold in the deepest shadows. The bodice should be painted in Ruby Purple, shaded afterwards with Finishing Brown. For the branch of laurel, use Deep Blue Green and Royal Green in light, adding Dark Green 7 for shadows. The berries are white, shaded with the same colors and a touch of Violet. Use cotton wool on a stick to take out soft high lights on drapery.

For second fire, repeat the scheme already given, adding a little Canary or Albert Yellow to hair and Violet to drapery on head. Strengthen the flesh by adding Cool Shadow and Pompadour No. 2 to shadows. Do not forget to work a little Tender Shadow into corner of mouth.

The last fire is reserved for finishing and strengthening touches. Use a little Finishing Brown 2 and Warm Shadow in deepest flesh tones, modelling with brush and blending with stippler. Remember throughout to keep the flesh cool until the last, when you can add any desired extra warmth with Pompadour No. 1, Reflected Light and Warm Shadow. Remember to leave no hard lines. Stipple all edges and keep them soft. Break all light edges with Tender Shadow. Dust over the background in second fire with Finishing Brown—not too heavy. You can make it darker for last fire, if necessary. Be sure and have the edges soft where they meet the background. Use the stippler freely.



## THE COLLECTOR

## OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

For further particulars, address Ceramic Studio Publishing Co.

<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm ch</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>f. g.</i> —fair glaze or color.	<i>br. o.</i> —broken, can be repaired.
<i>b. g.</i> —bad glaze or color.	
<i>scr.</i> —scratched.	

## STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, g. c.,	\$20.00
States pattern, dark blue plate, 10½-inch, p. c. and g.,	18.00
Landing of Lafayette, dark blue plate, 10-inch, p. c. and g.,	15.00
Lawrence Mansion, dark blue plate, 10-inch, p. c. and g.,	10.00
Winter View of Pittsfield, dark blue plate, 7¾-inch, p. c. and g.,	8.00
Little Boy Blue platter, 15X12, g. c. but scr.,	10.00
Lafayette at Tomb of Franklin bowl, 13-inch, p. c. and g.,	18.00
Six English Lake, light blue soup plates, and comport, p. c. and g., lot,	10.00
Brown plate, 7½-inch, French View (Seine), J. Wedgwood, g. c.,	1.00
Light blue plate, 10-inch, Chinese design, g. c.,	.75
Blue plate, 5-inch (wild roses), g. c.,	1.00

## LUSTRES

Silver lustre sugar bowl and creamer, g. c.,	10.00
Copper lustre tea pot, 7¼-inch high, fine specimen, blue and white strawberry decoration in relief,	10.00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, g. c.,	5.00
Copper lustre creamer, 3½-inch, relief decoration on blue band,	2.50
Copper lustre mug, handle br. o.,	1.00

## MISCELLANEOUS

Orange and gold Davenport plate, 6-inch, g. c.,	1.25
Delft blue and white plate, 9 inch, g. c.,	1.50
Delft blue and white plate, 8½ inch, g. c.,	1.50
Canton blue plate, 9 inch, slight cr.,	1.00
Lowestoft cup and saucer, gold vine decoration, g. c.,	3.00

O O O

## CHINA TOYS, No. 3

IN the South Kensington Museum are some groups of figures made in Staffordshire. They give a rather serious cast to English humor. One cannot look upon "The Parson and the Clerk," the former with a bottle, the latter with a lantern, each trying to support the other upon his crooked path, without realizing that if the English people are charged with taking their pleasures seriously, they must have taken their duties very lightly. The collector of blue plates, who has become familiar with the name of Enoch Wood, does not, perhaps, know that his really best work was the modeling of figurines. Ralph Wood also excelled in this work, and "The Vicar and Moses" in the South Kensington Museum is a good specimen. The modeler Voyez doubtless worked for both Wood and Wedgwood in 1788, so the work of both potteries at this time must have been on similar lines. Many of these pieces were treasured by Horace Walpole in his home at Strawberry Hill. He well knew

"There's a joy without canker and ark,  
There's a pleasure eternally new,  
It is found in the glaze and the mark  
Of china that's ancient and blue."

These small figures are variously colored, and are still made in Staffordshire. In a recent trip in that country I bought "Dick Turpin" and "Tom Jones" in a grocery store. As the photo. of Dick Turpin shows, the molds for these highwaymen needed to be renewed. However, a touch of childhood, or the thought of some little boy's pleasure in the black horse of Dick Turpin caused these figures to find a place in my trunk. At the time, Dick Turpin's history was unknown to me, or I might have hesitated about assisting in

his emigration, as recent reports prove that we have enough of his sort on this side of the ocean. But Black Bess, the spirited horse, found a welcome on this side, and his master's entrance into this port was not questioned. This little highly colored figure recalls Ainsworth's description in "Rookwood" of Turpin's famous ride to York (where he was executed in 1739).

The love of human kind for the dog has no better proof than in the many models of dogs found among china toys. Many a little child's heart is renewed in the grown up breast at the sight of a china dog. Those past hours are sweet to recall when the perfection of happiness was reached by the possession of one of these common little china beasts. Very often now



DICK TURPIN

the greyhound represented is found treasured in some home, sometimes a sad reminder. I have found three of this same model, all old and more or less damaged, each with a history.

Eugene Field has put life into many inanimate things in his representations of child life. "The Naughty Doll" would give the little mother great disappointment.

"I've have her wed the china vase—  
There is no Dresden rarer—  
You might go searching every place,  
And never find a fairer.

He is a gentle, pinkish youth,—  
Of that there's no denying;  
Yet when I speak of him, forsooth!  
Amandy falls a-crying.

She loves the drum,—that's very plain,—  
And scorns the vase so clever,  
And, weeping, vows she will remain  
A spinster doll forever!

Yet all in vain the Dresden boy  
From yonder mantel woos her;  
A mania for that vulgar toy,  
The noisy drum, imhues her."

The variety and interest of these toys may not still hold sway in the nursery, where mechanical toys have replaced simpler diversions, but a history of child life in the past would be incomplete without them. I recently saw a curious little cottage made of Staffordshire ware, and to write of the many designs still preserved would form a long article. Josiah Wedgwood was especially interested in finely modelled pieces, and among these is a fine bust, twenty-two inches high, of "Sadness." But those familiar to us are the household bits, once sold for a shilling, which came in great abundance to our market. The Dresden statuettes and tiny French figures are still coming to us in quantities and for small prices; while far better in many ways than the old pieces of Staffordshire, in our hearts they can never replace them. In a trip into the rural country, the *mantel*



GREYHOUND

to us are the household bits, once sold for a shilling, which came in great abundance to our market. The Dresden statuettes and tiny French figures are still coming to us in quantities and for small prices; while far better in many ways than the old pieces of Staffordshire, in our hearts they can never replace them. In a trip into the rural country, the *mantel*

*piece* is rarely found that does not hold a shepherdess or rustic figure of some kind, and although usually unmarked you may be pretty sure it came from "pot-land" in Staffordshire. It is my impression that the toys most popular were those modelled after rabbits, horses, dogs or domestic animals.

There is one name to whom insufficient credit seems given in the early history of pottery. It is that of William Cookworthy, who was the first English potter to use native material. Up to his time all china had been made from kaolin brought from America or China. It was said to have been sent from the latter place as ballast, until the Chinese found to what use it was put and stopped its exportation. William Cookworthy, before he sold out his patent to Richard Champion, made many figures, which, unfortunately, have been freely reproduced. It is a difficult thing now to find a good specimen of that old Plymouth ware, but more difficult to determine upon its genuineness. We must not forget that the first hard paste porcelain was Plymouth and Bristol. It is obvious that Lowestoft, so called, was hard paste, but the conundrum so often propounded as to this ware leaves me free to omit it from this article.

CARRIE STOW-WAIT.

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#### A CHARACTERISTIC LEEDS PITCHER

WE have published in the June number an article on Leeds, with a number of illustrations of Leeds ware. In addition we reproduce here an interesting pitcher, and, although unmarked, it is easily identified by the very light weight of the ware, the greenish deposit in the creases of the handle and under the base of the pitcher, and

also by the delicate and artistic decoration. The sea weeds are black on orange background, the narrow bands on top and at the base are black, the broad band between is green. These colored bands are also quite characteristic of Leeds decoration. Specimens of old Leeds so far have not been

very much sought after by collectors, who have been too busy hunting up historical china. They will probably be much more valuable in a few years, as they are far from being common. The trouble is that collectors and dealers have not learned yet to recognize them. The pitcher which we reproduce here was submitted to one of the



leading dealers of New York, who could not tell what it was and called it vaguely an old English pitcher. Another pitcher

of exactly the same shape but different decoration was sold last winter in New York as a "Liverpool pitcher." Many people have a notion that all barrel-shaped pitchers are Liverpool. In fact this shape was used at Leeds and also by Staffordshire potters.

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#### THE LANDING OF COLUMBUS

AMONG the more recent printed designs on English pottery is "The Landing of Columbus," a design well known to china collectors and much sought after, although it is of little or no historical interest, being a purely imaginary conception, of the same class as the Penn's Treaty with the Indians, figured in our first paper. Collectors are usually satisfied to own a single example of the Columbus plate, apparently unaware that there are ten or more distinct varieties of this subject. The border design in all is the same: an alternate arrangement of panels and roses, usually four of each. The panels or medallions contain deer or elk or moose, representing the

fauna of the United States. The central engravings, however, differ widely; in some there are Indians and in others Spaniards, while a number are nondescript designs which seem to bear no relation to the Discovery of America.

Among the most interesting of the series, and probably the best known of all, is the view representing Columbus standing in the foreground with an attendant, beneath tropical foliage, while in the distance a caravel and row boat may be seen, lying peacefully on the bosom of the placid ocean.

In another view Columbus appears on horseback, while a third shows an encampment with circular tents. By far the most characteristic, however, appears on a large platter. In the foreground are three Indians, who are perched on the trunk of a large tree, peering through the foliage in the direction of the beach, from which a procession of white men is advancing up the slope. In front walks Columbus, and in a long line behind him are no less than seventeen attendants. I do not remember to have seen this variety of the Columbus design figured in any book or article, the reason being, doubtless, that it is one of the rarest of the series.

At this date very little can be learned in regard to these old printed designs. Few of the factories that produced them are still in existence, and those which have survived contain but little data relating to the old designs intended for the American trade. Fortunately I have been able to procure some interesting information regarding this particular design, "The Landing of Columbus," from a grandson of the manufacturer, who was William Adams of Greenfield, Staffordshire, England, born in 1798, who first came to America on a visit in 1822, and later in 1825. During his second trip he procured the designs for the engraver, and when he returned







to England had the pattern made and shipped to the States about 1830. These were among the first of the designs to reach this country bearing printed devices in other colors than dark blue. The Columbus design was produced in several colors, red, pink, green, blue, brown, black and purple. The price of plates bearing the Columbus design was 4s. a dozen, or about eight cents each, while at the present time such pieces have been known to bring at least a hundred times as much.

The first Adams pottery was established by John Adams in 1657, at Burslem. In 1820 the firm of William Adams & Sons had five separate works, and the goods for the American market were shipped direct to their agents, Adams Brothers of New York. The present firm of William Adams & Co. of Tunstall, England, are the representatives of the original works.

Through the kindness of Mr. Percy W. L. Adams of the Tunstall establishment, I am enabled to reproduce the portrait of his grandfather, William Adams of Greenfield, the maker of the Columbus design and numerous other American views which were produced about the same time.

EDWIN ATLEE BARBER.



### TREATMENT FOR PLATE (Supplement)

*Anna B. Leonard*

**T**HIS design must be executed carefully and with daintiness or the charm of it will be destroyed. First put on the tint so that there is a good body of color and not a weak baby-blue wash, then fire it very hard. (The tint is two-thirds Night Green, La Croix, and one-third Deep Blue Green, with one-sixth flux added to the mixture.)

After firing rub the color smooth with emery cloth, then carry out the gold design in raised paste, and paint delicately the roses for the second fire, using Carmine No. 3, Ruby Purple (German), Apple Green, Mixing Yellow, Brown Green, Emerald Stone Green, and Deep Red Brown.

For the third fire retouch the flowers by emphasizing a few details and then cover all the paste with gold, and add the enamels in the circles. This is white enamel, covered very slightly with Carmine No. 3, and the enamel should be a hard enamel (two-thirds Aufsetzweis with one-third best English enamel) unless a very light fire should be required. In this case the decorator used the above colors and enamel.



### PHOTOGRAPHS OF PARIS EXHIBIT

Photographs of the League exhibition at Paris can be obtained from Mrs. Mary L. Wagner, 117 Rue St. Dominique, Paris. In the set of photographs at least one piece from each exhibitor shows.



### LUSTRES

BROWN.

This color is best used in decorative flower and figure work. It is not beautiful of itself, so that it would not be useful in strictly conventional designs unless you want a neutral color to set off the other work. Used thin it serves for a flesh tint in decorative figure work. Painted on twice it makes a good hair color; painted over orange it makes a good reddish brown for hair.



### TREATMENT OF PANEL IN PYROGRAPHY

*A. G. Marshall*

**T**HIS panel is intended to be  $23\frac{3}{4}$  inches high by  $13\frac{3}{4}$  inches wide. The strips framing the figure are  $\frac{3}{4}$  inch wide and  $\frac{1}{2}$  inch thick, secured with glue and ornamental nails, or, better, half mortised at the joists. They should be of some dark wood or pine stained, the same that is used for the mantel shelf. The heavy black line on one side of these strips represents their shadow, and is not to be burned. The border decoration should be treated very boldly with the platinum point and given a light brown stain all over.

The figure may be burned with the fine point and delicately yet strongly outlined. Or it may be painted in oils on the basswood in brown monochrome. Or it may be executed on a china slab with fine effect, to be inserted into the wood. It is of sufficient interest also to serve as an independent picture. For decorative use the figure should be modeled very little and outlined with black or dark brown. For painting in colors a light grey sky and greenish grey water will be effective, the figure being in warm purplish grey with cooler lights on shoulders, etc.; hair black, dark brown or deep auburn; bathing trunks black, dull blue or dark maroon. Outline, if used, a dark brownish red. Floor a grayish oak color, and the door greyish brown or dull blue green.







## PITCHER DESIGN OF CHICORY

*Maud Briggs Knowlton*

THIS would be very pretty treated in monochrome of dull blues. If painting the flowers in natural colors, use Deep Blue Green for lightest one and Deep Blue Green and Banding Blue for darker ones. Shade the flowers with same colors as painted. The buds and stems are made of Moss Green, shaded with Brown Green, and leaves treated with like colors. The stamens are made of Blue and Black mixed.

The background may be creamy in the lightest part, running into a delicate blue at the top and very dark blue (made of Copenhagen) at the base.

## ANSWERS TO CORRESPONDENTS

*Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.*

C. L. S.—The translucent enamels used on porcelaine tendre or soft English china are manufactured at the potteries for their special use and are not put on the general market. The nearest approach in white enamel would be Hancock's; there are a number of makes of soft enamels sent out by various firms and you will have to experiment with them. It would be, however, impossible to have the effect you desire if you have not the right paste to work on. You might try the imported English plates, the enamel fusing with the soft paste better than with the hard paste of French porcelain. To obtain a greater degree of transparency, you might add flux to the soft enamel.

E. M. C.—To mount an ivory miniature when finished, it is only necessary to cut out an oval of opaque white cardboard and place it back of the miniature in the frame, covering the miniature with a convex crystal glass. Some glue the cardboard to the ivory, but this is unnecessary and liable to cause discoloration.



*Maud Briggs Knowlton*



POPPY DESIGN—FLORENCE MALEY

C. J. B.—To clean an agate burnisher, take a small piece of shoe leather and tack it on a board. Place a little burnisher's putty on it. Dip the agate burnisher in water and rub it back and forth on the powder. A few minutes' rubbing will be sufficient. It would be best for you to write to one of our pyrography teachers (see advertisements) for information about pyrography, as our editors can answer only questions on ceramics and water colors. We will try to have a pyrography design such as you desire before Christmas.

E. D. G.—You ask the question: "How is the paint taken up on a square shader No. 8?" (to paint and shade a petal at the same time). Use the brush flat, with more color on one side than the other, pressing in a gentle curve towards the centre. It would be impossible to illustrate with cuts; the best method of learning would be to watch a good teacher make the stroke.

E. J.—The KERAMIC STUDIO can not make prices for the work of artists; each one must be the judge of his or her own work. In some localities the work may be done cheaper than in others; perhaps the rents and living are cheaper, so that one may realize a greater profit and yet sell cheaper than those who have heavy studio and living expenses, and sell at a high figure. One must take in consideration the cost of materials, and the time, to say nothing of the money expended in study and the character and artistic merit of the work.

"Not every student who enters upon a course of study of ceramic decoration is successful, while those who succeed and attain prominence in their vocation, and become experts, are comparatively few. The study of ceramic decoration in the true artistic meaning of the term requires long and patient study, and the artist who can acquire expression in her or his work, that is, giving the proper treatment and character to ornament, is more than half-way on the road to success."

# KERAMIC STUDIO

OCT. MDCCCC Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

## CONTRIBUTORS

- MR. E. AULICH    〰 〰 〰 〰 〰 〰 〰 〰
- MR. FRANK S. BROWNE    〰 〰 〰 〰 〰 〰 〰 〰
- MR. EDWIN A. BARBER    〰 〰 〰 〰 〰 〰 〰 〰
- MISS SUE ENNIS    〰 〰 〰 〰 〰 〰 〰 〰
- MISS IDA C. FAILING    〰 〰 〰 〰 〰 〰 〰 〰
- MRS. IDA M. FERRIS    〰 〰 〰 〰 〰 〰 〰 〰
- MR. MARSHAL FRY    〰 〰 〰 〰 〰 〰 〰 〰
- MRS. ANNA B. LEONARD    〰 〰 〰 〰 〰 〰 〰 〰
- MISS M. M. MASON    〰 〰 〰 〰 〰 〰 〰 〰
- MR. A. G. MARSHALL    〰 〰 〰 〰 〰 〰 〰 〰
- MRS. WORTH OSGOOD    〰 〰 〰 〰 〰 〰 〰 〰
- MRS. ADELAIDE ALSOP-ROBINEAU    〰 〰 〰 〰 〰 〰 〰 〰
- MISS JEANNE M. STEWART    〰 〰 〰 〰 〰 〰 〰 〰
- MR. O. A. VAN DER LEEDEN    〰 〰 〰 〰 〰 〰 〰 〰
- MRS. CARRIE STOW-WAIT    〰 〰 〰 〰 〰 〰 〰 〰
- MISS CORA WRIGHT    〰 〰 〰 〰 〰 〰 〰 〰



A MONTHLY:  
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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1899	1900
*May—"Tankard Study," Mrs. Adelaide Alsop-Robineau	January—"Plate Divider," Isabel May Wightman
*June—"Roses," Marshal Fry, Jr.	* "Silver Pheasant," From the German
July—"Chocolate Pot," Mrs. Anna B. Leonard	February—"Poppies," Mary Chase Perry
August—"Stein with Decoration of Currants,"	*March—"Posterisque Plaque," Henrietta Barclay Paist
Miss Jeanne M. Stewart	April—Plate, Russian Design, Mrs. K. E. Cherry
*September—"Chrysanthemums," F. B. Aulich	*May—"Pine Cones," Marshal Fry, Jr.
October—"Thistles," Miss Jeanne M. Stewart	*June—Modern Conventional Decoration, A. Erdmann
*November—"Study of Hops," Marshal Fry, Jr.	July—Mug with Corn Decoration, Sara Wood Safford
December—"Holly and Mistletoe," Adelaide Alsop-Robineau	August—Hawthorn Plate, K. E. Cherry
"Plate, Arabian Design," Anna B. Leonard	*September—Plate, Mrs. Anna B. Leonard

\* Lithograph Colors, 35 cents each; the balance Half-Tones, printed in one color, 20 cents each, retail. The Plate Divider, 10 cents, retail.

# KERAMIC STUDIO

Vol. II, No. 6

NEW YORK AND SYRACUSE

October 1900



THE studios are now being opened for classes and the winter's work; vacations are over, teachers and pupils are once more getting into harness.

Would it not be a good plan to infuse a little more system in the ordinary class lessons and take up a regular course of study? Say a course in design or decorative art, some study that will give the foundation to work that will stand the criticism of artists, and not merely the praise of admiring friends or family. More good decorators have been spoiled by this sort of admiration than by anything else.

Study the principles of decorative art, and follow them, knowing your work will stand the test of criticism, and that if it comes up to the standard, it will be just as good one hundred years from now as it is to-day.

If there is no principle back of a decorative fad, it is sure to die, and that is why much of the work done ten years ago, and much that is done to-day is ruled out of strictly *artistic* exhibitions. Many of the serious workers in the National League of Mineral Painters (what a misleading name!) are trying to bring about a reform upon these same lines, and the KERAMIC STUDIO wishes them success and has offered its columns in aid of this missionary work.

Mr. Fry's article in the current number will be interesting to those who are studying seriously.

It may be seen how thorough the training is at the Sèvres school, and how far ahead it is of any of our so-called ceramic schools. Is it not an extraordinary school where the *teacher* makes every stroke for the pupil? Then perhaps this same work is exhibited elsewhere as the work of the pupil! (This is the American way of teaching.) The KERAMIC STUDIO believes that our teachers do better work *themselves* than teachers in other countries, but is the *method of teaching* correct?



## NOTES ON THE KERAMIC SCHOOL AT THE NATIONAL MANUFACTURE AT SEVRES

*Marshal Fry*

ALTHOUGH the exhibition of the students' work of the year was closed to the public at the time of our visit, we, by a little persistence and feeling of guards, obtained a permit to enter, and we spent considerable time studying the many examples of drawing, painting, modeling and designing, which represent the stepping stones to the final end, the making and decorating of porcelain.

After successfully passing the rigid examinations which the candidates for admission are obliged to undergo, the student begins a study of historical ornament, drawing and painting from nature, and mechanical drawing.

Some small portfolios interested me, each of which was the property of a student, and contained notes from lectures on historical ornament, illustrated by the students themselves.

For instance, a discourse on Egyptian art would be ac-

companied by a motif carried out in color, characteristic of the latter.

The pupil begins by drawing from ornaments in relief, and during the course of five years, as he progresses, he draws and moulds from the antique, and finally from life.

At the same time a course of study from natural flowers is pursued in water colors. Sprigs of flowers and clusters of fruit, are carefully drawn and studied to preserve the characteristic manner of growth.

By some advanced students we saw numerous studies of plants and flowers, hollyhocks, mullen stalks, branches of horse chestnuts, etc., simplified for decorators use.

Great stress seems to be laid upon mechanical drawing, and some of the portfolios contained detailed drawings and plans for machinery, giving evidence that the pupil is obliged to become familiar with the construction of machinery, kilns and all mechanical equipment of a pottery.

This influence of academic training in mechanical studies is felt throughout the greater part of the exhibit.

Designs for fountains, panels for mantels, etc., by advanced students, many of which were fine, were executed with all the exactness of an architect's plans.

To a lover of color and interesting treatment, the school work of Sèvres, and the porcelains of those who have survived the schooling are somewhat disappointing and causes him to reflect that should there ever be a National School of Keramics in America, there is much about the Sèvres school well worth imitating, but we would not wish to promote the mechanical side of an art to such an extent as to stifle the artistic.

### INTRODUCTION TO PROGRAMME OF EXAMINATIONS FOR ADMISSION TO THE SEVRES SCHOOL OF KERAMICS.

A competition for admission to the school of Keramics connected with the National Manufacture of Sèvres, will be open Monday, July 23d, 1900.

The examinations will take place at the factory, and will commence on the day of the opening of competition at eight o'clock, A. M.

Two scholarships of 800 francs each, and two half scholarships of 400 francs each can be awarded to pupils attaining highest honors, who will have made the demand for them, and who will have proved an insufficiency of resources.

The candidates admitted to the competition must be French, and of at least sixteen years of age, and not more than seventeen years during the present year. The application for admissions countersigned by the father or guardian of the candidate should be addressed to the administrator of the National Manufacture of Sèvres before July 1st, 1900.

It will be accompanied by the following:

1. Report of birth.
2. Certificates of primary studies.
3. Certificate of good character delivered by the Mayor of the place of residence.
4. Note on former work.

Following the results of the different tests the jury of the



competition will draw up a definite slate of classification from which the minister of public education and fine arts will determine upon the list of pupils who will be allowed to attend the classes and practical exercises of the school.

The programme of the examination is as follows:

PRELIMINARY TESTS.

1. Line and geometrical drawing.
2. Problems in arithmetic and geometry.
3. Drawing from plaster cast.
4. Modeling from an ornament in relief.

FINAL TESTS.

Drawing of plant, conventionalized.

Oral examinations, questions in arithmetic, geometry, principles of geometrical drawing, algebra, chemistry and physics.



### THE USE OF GOLD IN POWDER FORM

*Anna B. Leonard*

WE have had many inquiries about this form of gold, and we will say a few words to those who have written. It has only been in the last ten years that the ordinary decorator could buy gold in any other way, and for convenience many firms have put up gold mixed with oil, ready for use. This is excellent, too, for beginners, for as a rule they are extravagant with their materials, and it is a very easy matter to waste the powder gold, although when used properly it is very economical and clean. In the old days we used to buy a pennyweight of gold put up in packages, and we

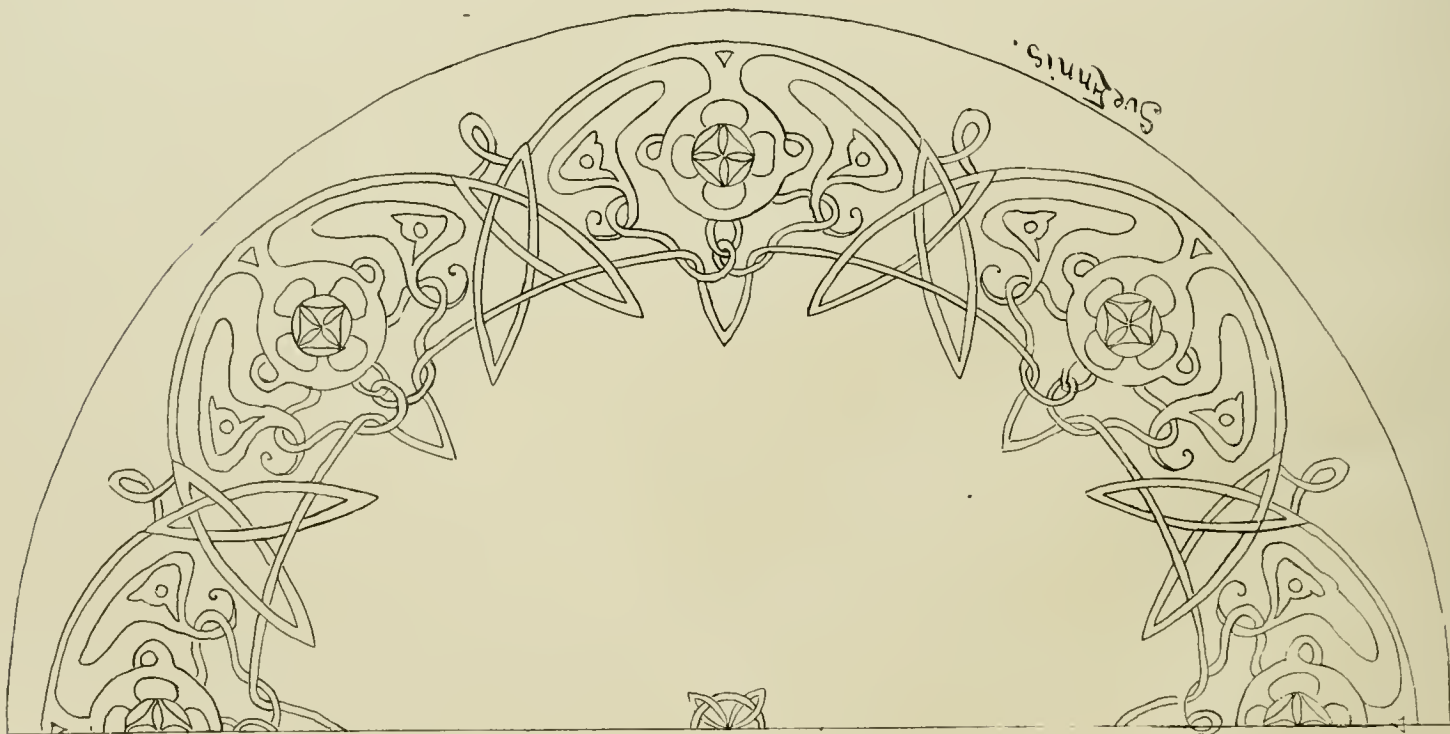
understood that we were buying 24 grains; now one never knows how much *gold* is in a box, the oil making it look quite bulky,—still we know that these boxes are put up by many reliable firms, and we never question the weight, feeling thankful in getting a good article.

A very good medium for powder gold is a mixture of equal parts of Balsam Copaiba, Lavender Oil and Tar Oil, and to every ounce of this mixture add one teaspoonful of Clove Oil. Use this with the Dresden Thick Oil, in this way: for every twelve grains of gold (half pennyweight) add two drops of Dresden Thick Oil and two drops of the above medium, thinning with turpentine, so that it may be used as thin as paint. If large surfaces are to be covered such as handles or broad bands, use little more of the medium.

By experienced workers, powder gold can be used over unfired paste, this is because less oil may be used in mixing the gold for this especial purpose. Great care must be exercised also in using the paste, which should have just as little oil in it as is possible. It is the oil that makes paste or gold blister,—if the paste is oily and the gold oily and sticky, they can never be fired successfully in one firing; but if the paste is dry and hard and looks dull, and the gold is *not* oily, there is no reason why more than one firing is necessary.

The writer has used this recipe for years and has been successful, although she always advises inexperienced workers to fire the paste first.

If this medium is not convenient, Dresden Thick Oil and Oil of Tar thinned with turpentine will do, but be careful not to use the oily turpentine.



CONVENTIONALIZED YELLOW POND LILY DESIGN FOR PLATE—SUE ENNIS

PAINT center of background in Ivory Yellow growing to Canary Yellow near the design. Space between the violets and the border to be of thin tone of Yellow Ochre

and Ivory Yellow or Canary and Yellow Ochre. Work out design in natural colors rather flat and outline in Gold. Edge of Gold.



WATER LILY • SPOTTING •

"POND LILY SPOTTING."—K. M. HUGER.—KERAMIC STUDIO, JUNE, 1899

MODERN DESIGN—POND LILIES

Mrs. Adelaide Alsop-Robinson



As we have completely covered the ground of Historic Ornament, in a general way, we are now ready to apply what we have learned to the making of modern designs such as are suitable to our times and country. For our first *motif* we will use the Pond Lily, as that resembles most the Lotus of the Nile, so much used by the Egyptians. For the beginner the easiest method of designing is simply to substitute the new *motif* for the old—as shown in the border design, No. 1. First we give the repetition of the Egyptian Lotus design and then substitute the Pond Lily flower, bud, and stem. The arrangement, it will be noticed, is exactly the same, an alternation of flower and bud, the stem making the connecting curves. It will also be immediately noticed, that while keeping faithfully to the simple Egyptian method, the character is entirely changed. No one could doubt for a

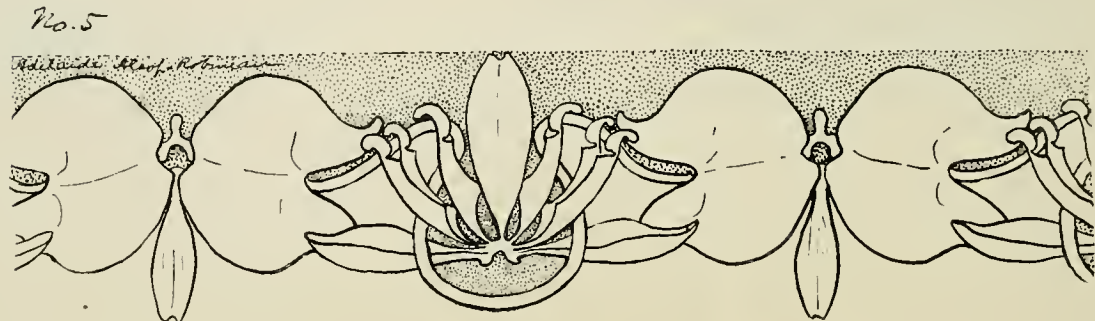
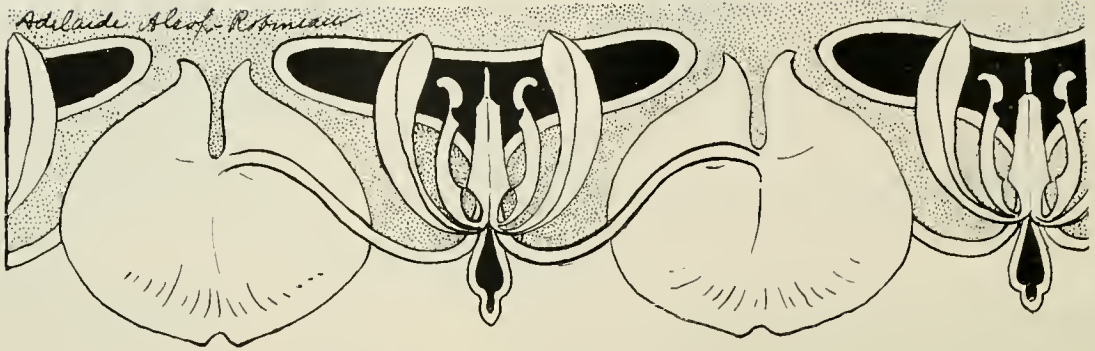
moment the American flower or the modern conception in the drawing.

Now use your own fancy. Keeping to the idea of the alternating flower and bud, and the connecting stems, but changing or adding any other *motif* which may suggest itself to you, so long as it is in keeping with the original *motif*.

In the example, No. 2. we have introduced the lily pad bringing the stems down in straight lines, to hold the design together, as otherwise it might be a little top heavy for so small a shape. This changes the character of the design while suggesting the natural growth of the flower still more than the first arrangement. A center and base design is made of the stamens of the flower. Here we have an entirely modern effect, while still keeping in mind the principles we have learned from Egyptian ornament—simplicity and unity of design. In treating these designs in color, keep to the same rule. A few colors and simple treatment. We have given two different treatments of the "Notan," or black and white arrangement to show the balancing of color. It is







always well in making a design to try several different arrangements of the "Notan" before deciding on your color scheme. In this case for instance, the black and white "spotting" of saucer suggests either a monochrome treatment, or one as follows: background, light green; leaves, dark green; lilies in white with yellow centers, outline in gold or dark green. Color or lustre can be used, or the lilies modeled in white enamel. The color scheme suggested by the cup would be a brown or gold background and outline, otherwise the same as the saucer.

Now, cutting loose from tradition we will try an entirely different treatment as suggested by the "Water Lily Spotting," of K. M. Huger. Here is a simple sketch in outline of flower, bud and lily pad as seen on the surface of the water, the outline of the flower and leaf in relief against the water. The pleasing effect of the whole is due to the same principles recognized in the Egyptian design,—simplicity and unity,—balance and harmony in design. You will note that the wide open flowers are alternated with buds as in the original, the lily pads acting as connecting lines in place of the stems originally used. You will note also a new principle which is essentially modern and which gives the key note of modern designing. This principle is "Variety in unity," as illustrated by the varying sizes and drawing of flowers and buds, which gives a feeling of relief from monotony without disturbing the harmony of arrangement. This design is especially adapted to a monochrome underglaze treatment, although

quite suitable for overglaze decoration as well. So far we have confined ourselves to simple arrangement of the plant itself. The next step is to form an entirely original and conventional design from the parts of the plant, in which case we are at liberty to disregard any or all rules of growth and are bound only to adhere to rules of proportion and symmetry.

You will note that in forming the designs the plan of alternating ornaments as shown in the Egyptian design is still adhered to—in this case one ornament being composed of parts of the flower, the other of the leaf. Any combination of color can be used in carrying out these designs as long as it is simple and harmonious. To adapt any straight border to a circular edge you will be guided by the following process:

First divide your plate in half. Then mark on one side the sections which would make twelve divisions on a whole plate—on the other half mark the sections which would indicate sixteen divisions on a whole plate. You will find the plate divider which came with the January KERAMIC STUDIO of inestimable value in this work. Now make separate tracings of the two principal alternating ornaments.

First we will apply these tracings to the side marked in twelve divisions keeping the ornament the same distance from the edge as in the straight border, and changing the curve of the connecting stem sufficiently to retain the continuity of the design. This gives very nearly the same effect as the



No. 3





straight border but rather too much distance between the ornament for a wholly satisfying feeling. Now apply the same ornaments to the half plate with the sixteen divisions. We find that this brings the ornaments so closely together that one overlaps the other. The leaf ornament being exceedingly simple can be easily slipped *behind* the other ornament but has to be lowered from the edge to give the necessary distance between leaf and stem ornament. This makes a pleasing arrangement, but if it is desired to use the round design with the straight as in the case of cup and saucer it would not correspond sufficiently. Now, as twelve divisions gives too much space and sixteen divisions too little, you will naturally take the only other possible division for that purpose, namely, fourteen. At first you will have to make these trials for space, but the proper division will soon come naturally to you. In the case of Design No. 5, the twelve division fits exactly. These designs are suitable either for underglaze or overglaze and are especially adapted to plate or bowl designs for ice cream or salad, though suitable to any course.

For those interested in figure decoration a further step in designing is illustrated by the vases No. 7 and No. 8. In No. 7, the vase is divided in six parts, the divisions running down between the figures which typify the spirits of the water lily, growing from the bottom of the water, supporting the flowers

on the surface. The same figure is used, reversed, and while giving the effect of variety still keeps the design perfectly balanced. The flowers on the surface suggest the regular flower bud and stem arrangement of the Egyptian designs without being in any sense a strictly geometrically repeated *motif*. The original of this vase has a dark brownish green ground, the stems being a lighter green. The hair of the sprites brown and the bodies a light green, the lilies in white with yellow centers, the surface of the water blue green and the lily pads green, all outlined in black. This makes an appropriate and sufficiently subdued decoration for a vase to be used in holding water lilies or other aquatic plants. Vase No. 8 is a semi-naturalistic treatment, though conventional in its general effect. The background is a deep greenish brown, shading into the green and blue of the water. The figure and lilies are painted in natural colors, but broadly, the figure reflecting the green of the water, the lilies run diagonally across the











VASE — JEANNE M. STEWART  
KERAMIC STUDIO PUBLISHING CO.







VASE—JEANNE M. STEWART  
KERAMIC STUDIO PUBLISHING CO.





vase, beginning large at the base and growing smaller toward the top. The reverse side of the vase shows nothing but the shading from brown to green and the two ends of the diagonal band of lilies. Note that the figure is adapted to the shape of the vase, the outstretched arm on the widest part of vase, the lower limbs disappearing in the water making the base appear more slender. This style of decoration, however, is more appropriate for an ornamental piece than for use. It is

a question whether it is as good decorative art as the more strictly conventional designs. Executed on a panel the figure itself would show off better, but the whole arrangement being decorative would be an argument for its use on a vase rather than as a panel. It will be evident to our readers that this *motif* of Pond Lilies is capable of infinite variety of suggestions for decoration. Enough, however, has been given to act as a guide to those desiring to enter on this line of work.



**TREATMENT OF WILD GRAPES AND WILD ROSES FOR VASE (Supplement)**

*Jeanne M. Stewart*

Palette for Grapes.—Lemon Yellow, Yellow Green, Banding Blue, Ruby Purple, and Brunswick Black.

Leaves.—Yellow, Olive, Brown, Turquoise and Shading Greens, Yellow and Chestnut Browns, Pompadour and Yellow Red..

Roses.—Lemon and Egg Yellows, Yellow and Chestnut Browns, and Gray for flowers.

Background.—Ivory Yellow, Turquoise, Brown and Shading Greens, Yellow and Chestnut Browns, and Pompadour.

Stems.—Yellow Green, Lemon Yellow, Yellow Brown, Pompadour, Banding Blue and Chestnut Brown.

Lay in the bunches of grapes quite simply for the first painting, giving attention to light and shade rather than detail; bringing out but few separate grapes. Strong in light. Aim for character in the first fire, as second and third fires are for strengthening. The suggestion is given for yellow roses, but they might be painted in pink with good effect. In this case use Aulich's Rose. Special attention should be paid to the background, that the coloring may be softly blended and harmonious, shading from the light yellow and blue grey tones at center of vase and deepening to the dark greens at top and base. In the deepest shadows, under prominent leaves and flowers, rich yellows, reds and browns may be used with good effect.

In the third fire the dark tones may be greatly strengthened and softened by dusting on dry color before the padded color becomes quite dry.





## CHESTNUT DESIGN—E. AULICH

USE Yellow Brown and Chestnut Brown and a little Black for the nuts, a touch of Air Blue for high lights, the white parts inside give a wash of Ivory Yellow, and shade with Grey for Flowers. The outside of nuts is green, using Egg Yellow mixed with Blue Green Dark. The same colors for leaves, blending some Yellow Brown and Pompadour. Do not get them too monotonous. For Background use Air Blue with a little Blue Green Dark mixed, blending in Ivory Yellow and Rose. For the small flower, Blue Bells, use Tur-

quoise Blue, adding a little Carmine Purple for shading.

## WATER COLOR TREATMENT.

For white parts in nuts wash in Naples Yellow, shading with a thin wash of Black. For color of nuts use Yellow Ochre, Burnt Sienna and Brown Madder also Ivory Black for darkest shades, little Cobalt Blue for high lights. The outside of chestnuts is generally green, using Hooker's Green. For leaves use Indigo mixed with Chrome Yellow. For small flowers, the Blue Bells, use Cobalt Blue.

LEAGUE  
NOTES

It is confidently expected that before this issue reaches you we shall have from Mrs. Wagner a full and correct list of the awards bestowed upon the National League exhibitors at the Paris Exposition.

The official list of awards to American exhibitors published in the New York edition of the *New York Times* Sept. 2, describes the distribution of the awards of the grand juries by the President of the French Republic and the Minister of Commerce Aug. 18th, and gives the total number of awards in the five different classes.

The report says United States exhibitors received:

Diplomas of Grand Prize.....	218
Diplomas of Gold Medal.....	486
Diplomas of Silver Medal.....	583
Diplomas of Bronze Medal.....	423
Diplomas of Honorable Mention.....	270

About 4 per cent of the total awards.

All ceramic exhibits were made in Department of Varied Industries, M. H. Hulbert, Director, Group XII-XV.

We give from list of awards to ceramic exhibitors in this group the following:

GRAND PRIZE.—Rookwood Pottery Company, Cincinnati, Ohio; Tiffany Glass and Decorating Company, New York.

GOLD MEDALS.—Tiffany Glass and Decorating Company, New York; Grueby Faience, Boston, Mass; Trenton Potteries, Trenton, N. J.; Maria Longworth Storer, Cincinnati, Ohio.

BRONZE MEDALS.—National League of Mineral Painters; Mrs. S. S. Frackelton, Milwaukee, Wis.; Art Department Newcomb College, New Orleans, La., N. L. M. P.; Dedham Pottery, Dedham, Mass., N. L. M. P.; Atlan Club, Chicago.

HONORABLE MENTIONS.—Miss M. C. Dexter, New York; Mrs. William Irelan, jr., San Francisco, Cal.; Mrs. Ada White Morgan, Minneapolis, Minn.; Mrs. Worth-Osgood, Brooklyn, N. Y.; Mrs. H. B. Wright Paist, Minneapolis, Minn. These five are also League exhibitors.

It is true we ought not reasonably to expect a greater amount of recognition, but when we look through our list of exhibitors, and consider it in connection with our awards, we feel sure that the above is not a complete list.

To secure the highest recognition to which we were entitled, the League filed with its catalogue lists, technical information and important data, for the purpose of assisting the jurors in understanding the value of the respective exhibits.

We believe that the directors of each group alone could present this information, and the report from which we have quoted confirms this belief.

It has been well worth our while to be represented at the Exposition, not because of any particular credit gained in the matter of awards, but because we have gained the confidence and respect of the European and American exhibitors and visitors.

We have not hesitated to draw upon the League's Treasury for funds to suitably display and to protect our exhibition, but we have not felt justified in using any money for newspaper notices, write-ups or advertisements of any description, consequently we value the few unsolicited notices that have been published from time to time.

Accompanying the Educational Work to be sent out Sept. 15, will be found a preliminary notice of the Pan-American Exposition.

We should be much better represented at Buffalo than we are in Paris. In the present case our lack of representation is owing to the fact that many who should have exhibited with

us, doubted whether they would reap sufficient advantage and were indifferent to national prestige.

When it comes to a home exhibition we have the means of knowing precisely what we want to do, very nearly what it will cost and can judge pretty clearly of the prospect of a direct advantage for the money expended in exhibiting.

We feel that we have served our apprenticeship in the making of exhibitions and that we should be able to bring into the next field greater intelligence of purpose and the ability to make every effort count for the honor of the League and the advancement of ceramics in America.

MRS. WORTH-OSGOOD, President.

An account of the meeting Sept. 18th of the Advisory Board will be given in our next number.

CLUB  
NEWS

We are in receipt of the artistic calendar of the Kansas City Ceramic Club, giving the program for the year. The study scheme is interesting, calling for one paper on Historic Pottery ornament, one on practical work in ceramics and a discussion at each meeting. The club is a large one of about eighty members, and evidently progressive. The secretary, Miss Lura Ward, writes, "Your excellent magazine has certainly given new impetus to the work all over the country and you have the very best wishes of our club."

IN THE  
STUDIOS

Mrs. Adelaide Robineau will receive pupils September 20th.

Mr. George Leykauf of Detroit will open classes October 1st at his new studio, 476 Brush avenue.

Mr. Marshal Fry has returned from Paris and will commence classes at once.

Miss Cora Wright, whose studio was formerly at 96 Fifth avenue, will hereafter teach in the studio of Mrs. Alsop Robineau, 114 East Twenty-third street. Miss Wright showed some very original work at the last November exhibit of the New York Society of Ceramic Arts at the Waldorf-Astoria, and promises to keep well in the ranks of advanced workers in Keramics.

Miss M. Mason will have classes in Portland, Me., during September.

Miss M. Helen E. Montfort will resume classes Oct. 3d.

IN THE  
SHOPS

We find good samples of the German art pottery that was noticed at the Paris Exposition, at Collamore's, Thirtieth and Fifth avenue.

There is a specimen of the new Delft at Bedell's, Fifth avenue. This is a tall vase with the outline of the design cut into the clay, the design itself being glazed while the background is dull.

Miss Wynne's new shop is very attractive, and decorators feel glad that she has moved further up town. Miss Wynne is going to have an exhibition this autumn (last week in October) of decorated work by different artists throughout the country; an exhibition similar to those given by the Western Decorative Works and by Glenny. She extends an invitation to all decorators to send something. Miss Wynne's shop is in a fine location, and she hopes to make many sales of the decorated ware which is sent to her. Those who wish to decorate only English china will find two sizes of plates, chop platter and tea cup, at her shop.





DELLA ROBBIÀ POTTERY



## THE APPLICATION OF ORNAMENT

*A. G. Marshall*

## ELEVENTH PAPER, COLOR.



HE crowning glory of the keramist's art is color. Stained glass alone among all other media can outrival the richness, depth and living luminosity of enameled porcelain. This transcendent beauty of color compels forgiveness of faults of form and condonement of defective design. Sins against taste, appropriateness, convenience, everything is overlooked in a piece of perfect glaze and marvelous color; as the manners and morals of some errant queen of song are dropped into oblivion under the spell of her voice. This is a statement of fact and not a plea in contravention of what has been said here before. Color appeals to most eyes quicker than form; and at the same time, when all else is said and done, it is the most spiritual element in the arts that address the eye, and the one most difficult of attainment in perfection.

Though the beauty of color is a quality quite independent of form, yet it can only be realized in any high degree when associated with fine form. And though beauty of form can be perfectly attained without color, yet nearly all the forms produced by nature and by art carry vastly more pleasure to the eye and the mind when wedded to fine color. Of no art is this more true than that of the potter.

No wonder that the secrets of paste and glaze and gem-like color born of fire were so jealously guarded during the centuries by the long-eyed orientals. The opulent purple of rare wines, the precious red of blood, the glowing gold of the morning sun, the liquid green of the sea, the fathomless azure of the sky, the ruby flash of volcanic fire and the pearl of its powdery ash—with indescribable hues of moonlight and opalescence of cloud and wave and the shining creatures of air and water; and all the treasure-tints of earthly bloom—what sacrifices on the altar of burnt offerings must have been given before these marvelous distillations were yielded back from the ardent heart of the flame!

The choice of color for keramic forms cannot be governed by mere caprice. Some colors are appropriate to certain forms, others not. Purity of outline demands purity of tone. No earthy and muddy, or garish and crude tints should come upon these fine shapes. And a disturbing variety of colors will sadly mar the repose of a really noble form. Some shapes, which are full of grace, yet tremulous in line, seem to call for shimmering tones and the pale iridescence of soft lusters. It is like defilement to apply heavy and dark colors to fragile, eggshell china, unless it may be as a fine, lace-like tracery. Delicacy must be greeted with delicacy.

Big, strong, robust looking jars, and all forms that are full and sumptuous rather than refined and graceful in line and mass, can bear strong, rich colors, deep and dark tones, and heavy gildings and metals. If the form is both generous and graceful, a Juno among vases, the enrichment may be as splendid as is consistent with refinement. Such a form is inadequately treated in pale, weak tints or in dull and muddy tones. Yet crudity and gaudiness must be avoided as well; and the design should be simple in main lines and the coloring kept to few tones lest elegance be lost in excess of detail and chromatic vibration. Only coarse and heavy earthenware and terra cotta can stand colors, either degraded on the one hand or just at the edge of rankness on the other.

The influence of colors upon apparent size should not be

overlooked. Black and all dark tones tend to reduce the magnitude to the eye, while white and light tones have the effect of increasing it. Yellow, from its great luminosity, makes an object both conspicuous and apparently nearer the eye. All shades and tints of yellow that are not darkened towards brown have this property which, together with their suggestion toward gold, renders them peculiarly applicable to raised work, and framing, or to edges where it is desired to increase the effect of relief. Yellow and buff, also white and light orange will make the slender neck of a vase or a bottle or the stem of a goblet or wineglass appear less slender, hence are seldom desirable for such parts where the object is treated in several colors, unless these places appear too weak. On the other hand black or very dark tones may cause such members to look threadlike and inadequate for support.

Blues and blue grays are retiring, and in their lighter tones when clear, give great airiness and a sense of spaciousness. Applied to an enclosed space with darker surroundings light atmospheric blues are apt to give the undesirable effect of a hole through the object. Red and also most secondary and tertiary colors in medium intensity do not affect the apparent size of objects or spots. But reds in brighter tones, orange, vivid greens and green blues, and intense purples are highly assertive and appear to come forward, especially when in contrast with quieter tones. Dark bands and spots, particularly of cool colors, seem to go back like hollows filled with shadow. A darker and somewhat cooler shade of any color at once suggests its shadow, and if the two are used together an inartistic effect of pseudo-relief may be produced where the surface should be kept flat. If the darker tone is kept brighter and richer than the lighter, and especially if it be outlined with black or white or gold this effect will be obviated.



## WORK OF MR. D. RATHBONE, ARTIST POTTER

OUR illustration of Mr. Rathbone's work gives only a faint idea of its beauty, as the color effect is all lost in the half-tone reproduction. He has made a great reputation with his Della Robbia style of work, both in interior decorations, such as panels for mantels and walls, and also in jars, plaques and vases.

Some of these panels represent religious subjects, Madonnas, beautifully modeled after the old style, the background being a rich blue with the raised figures in the white or cream tint; in other panels he uses several colors, which, of course, are under the glaze. As a rule the shapes are all simple and artistic, with the decoration in relief. If the decoration is flat, it is extremely conventional.

Besides objects for decorative purposes he makes bowls and plates in artistic shapes and colors that would enhance the beauty of any table.

At his workshop, students may make arrangements for a long or short term of instruction; much of this work shown at Albert Hall, London, at the exhibition of Industrial Arts, was made by students, their name, age or length of tuition being given on an accompanying card. Sometimes a vase was thrown by one student, designed, and decorated by another.

Mr. Rathbone's ware was the most artistic at this exhibition and sold at quite high figures, showing that there was a demand for good artistic pottery. I specially noticed this everywhere in England, which gives a feeling of certainty that the same class of work here would bring abundant sales.









Browne  
1900



**MOTH TRAY—FRANK S. BROWNE**

This design can be carried out in flat colors or lustres in tones corresponding to the colors of a moth's wings. Outline in gold or black.



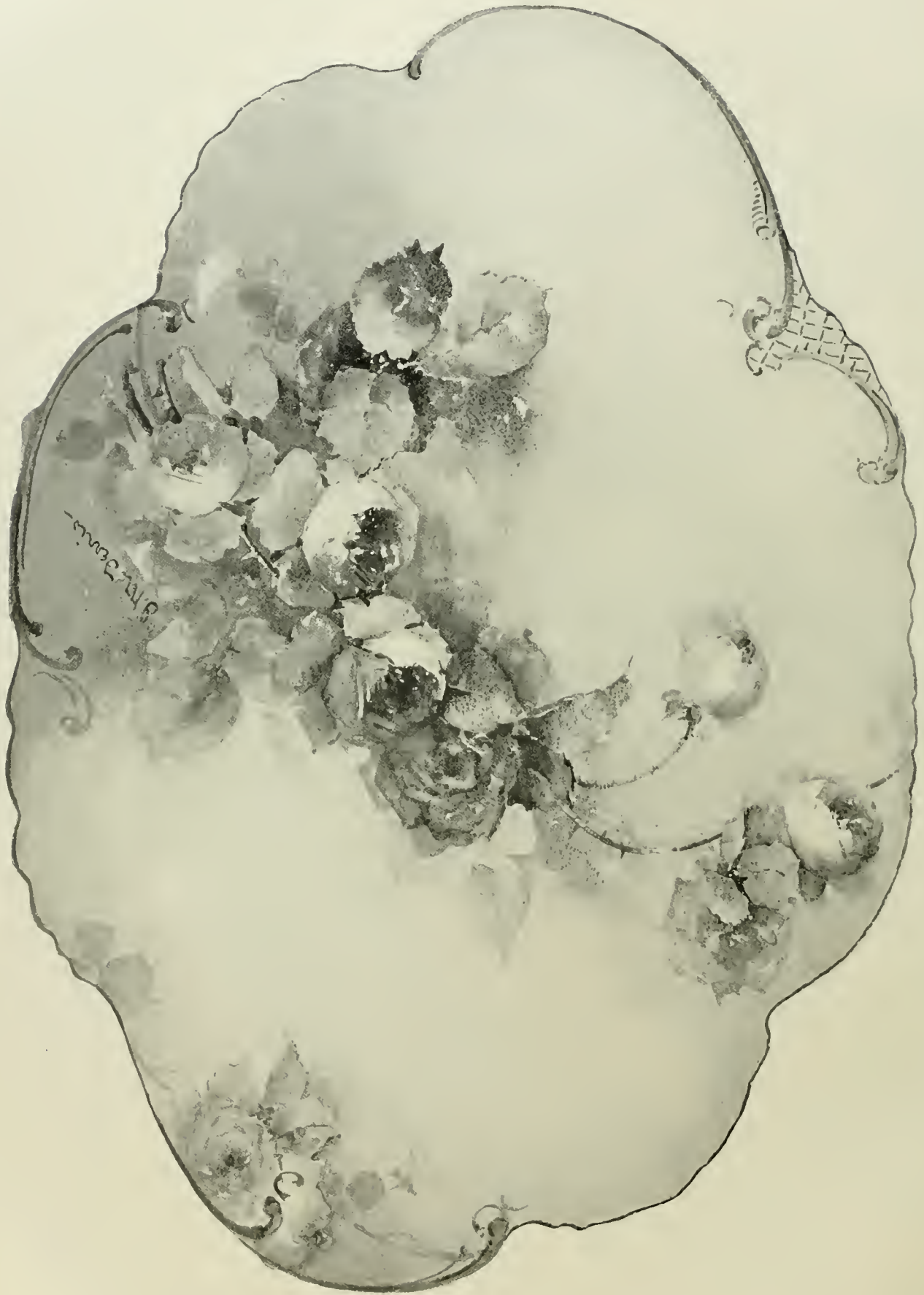




MOTH TRAY—FRANK S. BROWNE

This design can be carried out in flat colors or lustres in tones corresponding to the colors of a moth's wings. Outline in gold or black.





ROSE TRAY—I. M. FERRIS



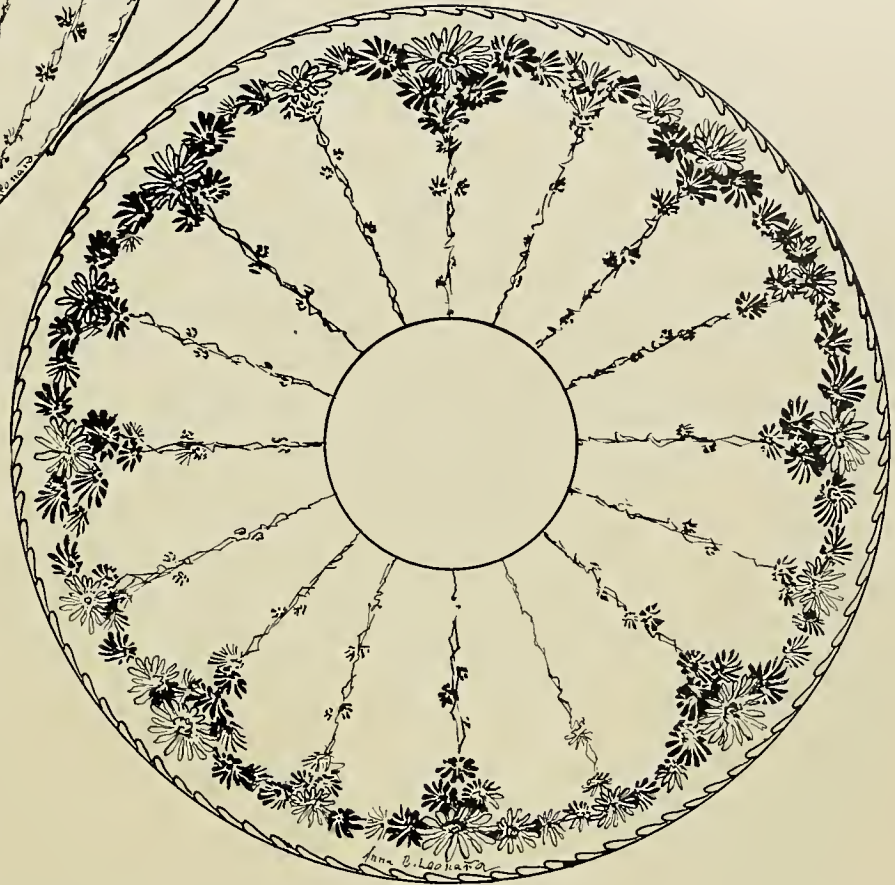
TREATMENT CUP AND SAUCER DESIGN

*Anna B. Leonard*

THIS is a very simple design that any beginner may use and it will be good practice in acquiring a fine, transparent, quick stroke, as each little petal is made with one touch of the brush, which will give the little daisies a crisp character.

They are very decorative painted in lavender tones for which use Dark and Light Violet of Gold with a touch of Deep Blue Green added. For the centers use Mixing Yellow and Apple Green, with perhaps a spot or two of Deep Red Brown to emphasize.

If any shadowy daisies should be used, the effect may be obtained by using a little Pearl Grey with the lavender tones. The design may be carried out in any color, for instance by painting the whole in shades of blue, the cup would be charming as a breakfast cup (using a larger size). Then again it



would be attractive in Deep Red Brown or even the more brilliant red—Capucine Red. Then again the whole design may be carried out in raised paste either on the plain white china or over a tint. The design in gold would be charming on the overglaze blue cup and saucer. The same idea may be carried out on the rim of a plate.

••

VICTORIA CUP AND SAUCER IN INDO-PERSIAN DESIGN

*Miss M. M. Mason*

THE ground of the border is laid in flat gold, with a narrow groundlaid border of Sèvres Green on each edge. The Sèvres Green bands are in turn finished with a fine black line. The interlacing scrolls are of Black and Pale Blue, the latter made by using Russian Green very thin. The tiny blossoms are painted in Rose, Ruby, Royal Blue and Yellow Red, those on the blue ground having a black outline.

These blossoms are connected by a fine paste line that runs through the center of the black and blue interlacing ornament. The whole body of the cup and saucer is tinted with a rich old Ivory.







DESIGN FOR PLATE—IDA C. FAILING

**FIRST FIRE.**—Draw in figures with Light Red water color, using a pen. This will not fire out. Dust Empire Green into the dark spaces taking out the paint where figures occur. Tint light portion of plate cream color using Chinese Yellow. Short bands and fans are of Dubarry Pink. Scrolls painted in with Royal Green or may be of solid raised gold. If the latter, do not put on paste until after first fire. Paint in roses with Dubarry Pink. Fire hard.

**SECOND FIRE.**—Put raised paste around the dark figure.

Make scrolls of solid paste or if Green tip them with gold. Tip the fans with paste having lines of flat gold. A line of paste beads edging pink band. Put light green enamels on the dark green, and a deeper pink enamel in the pink fans. Put flat gold in space outside of dark figure and edge it with beads of paste. Do not touch flowers this time. Fire hard enough for paste and enamels.

**THIRD FIRE.**—Finish up flowers with some good pink. Cover paste with gold and touch up enamels. Pink enamels

will be found to be a better color if only one fire is given, so if they are put on for the second fire it is well to use a little more over them for the third fire.

Give this the lightest fire just hard enough for the raised gold such as will not spoil the pink roses.

This plate may be made all flat work if desired. The spaces of green enamel on the dark green may be of flat gold. Flat gold may be used any place where the raised occurs. The pink fans may be ornamented with dots of pink paint instead of enamels, shading to imitate the raised work.



DESIGN FOR TOBACCO JAR BASED ON INDIAN PIPE—CORRA WRIGHT

**D**IVIDE jar in ten parts, top in six. Dust all outside of design with one-half each Meissen and Finishing Brown. Narrow band on edge and pipe design in flat gold. Blue composed of Banding Blue with little Black and one-fifth Aufzetsweis to which has been added one-eighth flux. Green

composed of Royal to which is added one-fourth Moss Green and enamel as above. Ruby mixed the same. Put color on evenly with Lavender Oil, thin enough to look solid but not enough to be raised. Outline pipes with Black to which has been added a touch of Blue, also outline narrow band of gold.



## THE COLLECTOR

## OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

For further particulars, address Ceramic Studio Publishing Co.

<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch.</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm. ch.</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>f. g.</i> —fair glaze or color.	<i>br. o.</i> —broken, can be repaired.
<i>b. g.</i> —bad glaze or color.	
<i>scr.</i> —scratched.	

## STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, <i>g. c.</i> ,	\$20.00
States pattern, dark blue plate, 10½-inch, <i>p. c.</i> and <i>g.</i> ,	18.00
Landing of Lafayette, dark blue plate, 10-inch, <i>p. c.</i> and <i>g.</i> ,	15.00
Lawrence Mansion, dark blue plate, 10-inch, <i>p. c.</i> and <i>g.</i> ,	10.00
Winter View of Pittsfield, dark blue plate, 7¾-inch, <i>p. c.</i> and <i>g.</i> ,	8.00
Little Boy Blue platter, 15x12, <i>g. c.</i> but <i>scr.</i> ,	10.00
Lafayette at Tomb of Franklin bowl, 13-inch, <i>p. c.</i> and <i>g.</i> ,	18.00
Six English Lake, light blue soup plates, and comport, <i>p. c.</i> and <i>g.</i> lot,	10.00
Light blue plate, 10-inch, Chinese design, <i>g. c.</i> ,	.75
Blue plate, 5-inch (wild roses), <i>g. c.</i> ,	1.00

## LUSTRES

Silver lustre sugar bowl and creamer, <i>g. c.</i> ,	10.00
Copper lustre tea pot, 7¼-inch high, fine specimen, blue and white strawberry decoration in relief,	10.00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, <i>g. c.</i> ,	5.00
Copper lustre creamer, 3½-inch, relief decoration on blue band,	2.50
Copper lustre mug, handle <i>br. o.</i> ,	1.00

## MISCELLANEOUS

Orange and gold Davenport plate, 6-inch, <i>g. c.</i> ,	1.25
Delft blue and white plate, 9 inch, <i>g. c.</i> ,	1.50
Delft blue and white plate, 8½ inch, <i>g. c.</i> ,	1.50
Lowestoft cup and saucer, gold vine decoration, <i>g. c.</i> ,	3.00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

O O O

## ENGLISH VIEWS ON STAFFORDSHIRE

THERE is often a coincidence in discoveries or inventions so that two claimants are found for the same thing. The name of John Sadler is commonly connected with the transfers from copper plates, used in printing the earthenware plates so dear to the heart of the collector. That Sadler obtained a patent for this process in 1756 is undoubted, but in the "Gentleman's Magazine" for 1857, speaking of the printed portrait of the King of Prussia upon a Worcester cup we read:

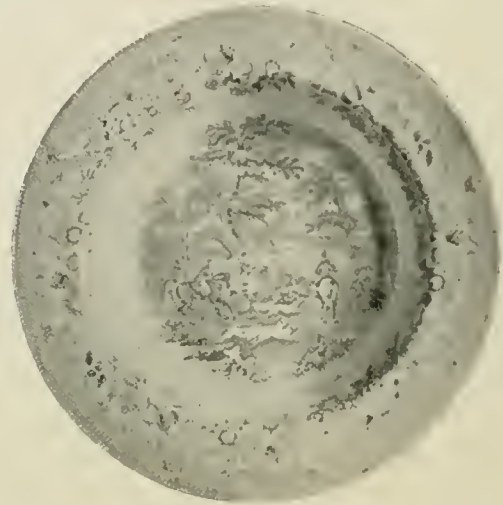
"What praise, ingenious Holdship, is thy due,  
Who first on porcelain the fair portrait drew."

and 1858 this is added to thus:

"Handcock, my friend, though Holdship has the praise  
'Tis yours to execute; 'tis his to wear the bays."

This introduces a third claimant to the invention of which Sadler has the strongest support. As he was an engraver it was natural the suggestion should come to him. According to his statement on oath in Liverpool, 1756, twelve hundred earthenware tiles were printed in one hour. Duesbury printed in Derby as early as 1765, and the use of transfers soon became general. This process, which is still in vogue, has enabled us to obtain greater variety in our subjects than would otherwise have been possible. While views that show us rural scenes, homes, castles and historic spots are abundant, none give us better ideas of the active life of a people than those that represent their sports. It is common to find hunting pictures with well modeled relief figures of hounds, horse and riders, still made and used. These introduce us to one of the strongest interests of the English nation, which has always

devoted its leisure to out-of-door pastimes. One of the Stuarts said that there was no country in the world whose climate was so favorable to out-of-door pleasure at all seasons as that of England. From the earliest days such games as foot-ball—roughly played—cricket, golf and tennis have made a large part of recreation. Hunting and cross-country riding have never ceased to be followed, so it is easy to account for the representations so abundant upon early printed ware.



Upon the blue sugar bowl represented are two strongly drawn hunting dogs. This piece is deepest blue with vigorous drawing in scrolls. The whole piece is excellent in design, color and drawing. The small copper lustre pitcher has a band with relief figures of hounds, horse and overthrown beasts, with stag at bay.

About the middle of this century J. & M. P. Bell & Co., at Glasgow, opened a pottery, from which we get some interesting sporting scenes in light blue and violet color. A violet



plate given has a hawking scene, which recalls this early sport, since in disuse on account of the improved use of fire arms. This sport was so popular in the fifteenth century that one of the nuns at Sopwell Abbey, St. Albans, wrote a treatise upon it. This was in the day when a learned woman was at a discount and that Lady Julia Berners should have written upon the subject of hawking is still more remarkable. Falconry was practiced with zeal until late in the sixteenth century and Queen Elizabeth was devoted to this sport. In the famous

Bayeux Tapestry, King Harold is represented with a hawk upon his hand. We learn that rank was often determined by the kind of falcon carried upon the wrist. The training of these birds to hunt herons was not an easy task and on the



continent the chief place for doing this was at Falconswaerd, Holland. To us it seems a cruel sport, but no more so than many of our modern hunting methods, as civilization does not seem to kill the desire of the stronger to pursue the weaker.

CARRIE STOW-WAIT.

o o o

#### AN OLD PENNSYLVANIA POTTER—DAVID SPINNER

THERE is but one locality in the United States where ordinary earthenware was elaborately decorated, in the last century, with designs of flowers, animals, horsemen, inscriptions and dates. This section is in Eastern Pennsylvania, principally in the counties of Montgomery and Bucks, and settled by German emigrants more than a hundred and fifty years ago. Throughout this limited area the Pennsylvania German dialect still continues to be spoken, but not one of the original potteries where this ware was made is now in existence.

I first called attention to the existence of this "Slip-Decorated" and "Sgraffito" ware of the old Pennsylvania German Potters in 1891, since which time many exceedingly quaint and curious examples have come to light, bringing with them much important historical data relating to the old potters and their people, which have never been recorded elsewhere.

Among the foremost of the early potters of Bucks county, Pa., was David Spinner. I have not been able to learn exactly when his pottery was established, but it must have been in operation previous to the opening of the present century, since authenticated examples of his ware are known which bear dates as early as 1801. The pottery was situated at Spinnerstown, on Edwin Spinner's farm. David Spinner was considered quite an artist by his contemporaries. He exhibited a marked facility in off-hand sketching that exceeded the artistic attainments of the neighboring potters. He decorated the ware with his own hand and frequently inscribed his name beneath the Sgraffito designs on pie plates and other pieces. It would appear that he continued the business until near the close of his life, since his grand-daughter, Mrs. Elvira S. Dickenshied, possessed a plate of his manufacture dated 1811, the year of his death. The Spinner family was among the most intelligent and prominent in that vicinity and the

Hon. F. E. Spinner, at one time United States Treasurer, whose striking signature on our paper currency will be remembered by many, was a nephew of the old potter.

A number of signed pieces of David Spinner's works are extant, the most characteristic being embellished with etchings representing mounted horsemen, hunting scenes, etc. One of these is a pie plate showing two riders, *vis-a-vis*, beneath which is inscribed "David Spinner, his make," while the second bears the representation of a spirited horse race and the words "David Spinner, Potter," below, while above the head of one of the riders, as though issuing from his mouth, is the inscription, "Go for a half a Joe," the latter word being the term for a gold coin in use at that time. Several other plates, decorated by the same hand, are in the collection of the Pennsylvania Museum, Philadelphia, Pa., while several additional unsigned pieces that are known may safely be assigned to the same maker, by reason of the marked similarity of the workmanship. I have also seen dishes from the Spinner pottery, decorated with conventionalized designs of tulips and other flowers, in lieu of human figures and horses.

By means of signed pieces, which have been described above, it is possible to identify other examples of David Spinner's make. There are certain peculiarities of drawing and individuality of style, as shown in the ornamental details, that are unmistakable.

In a lot of old Pennsylvania German pie plates, lately procured, were half a dozen fine specimens of David Spinner's work. The first measures twelve inches in diameter and is decorated with an incised design, etched through a surface coating of white clay, or "slip," showing the deep red color of the body clay beneath. A well-drawn horse and female rider (considering the period of time and the condition of the art in that locality) shows Spinner's best style. Below the design is the inscription "Lady Okle." Among the plain German people there was no aristocracy, so that the lady here portrayed, if not a pure myth, must have been some notable person who at one time honored the neighborhood by her



presence. Notice the manner in which the horse has been treated to bring out the deep red coloring of the under clay. The grooves formed by the engraving tool, in cutting away the white surface of the unburned clay, are distinctly visible.



The next design represents a "Deer's Chase." In the center is the red stag, while the fore part of a horse is just coming into view from the border, in close pursuit. Below the hunted animal are two baying hounds, one brindled or striped and the other white.<sup>1</sup>



EDWIN ATLEE BARBER.

(TO BE CONTINUED.)

○ ○ ○

We here publish a letter from a Mobile subscriber, which will be interesting to collectors:

Mobile, Ala., July 30, 1900.

**KERAMIC STUDIO:**

Thanks for your article on Sevres Porcelain which I read with great interest. Everything in your magazine from first to last is a delightful lesson to me and makes me conscious of my ignorance. I have a dozen plates marked M. Imp. Sevres, of 1804-1809, of most exquisite white, old blue and gold; Napoleon's Coat of Arms in the centre, surrounded by lace work of gold on the inner rim, toned into the dark blue, edged with a lace border on outside of edge of gold. They have a history connected with Napoleon's life while Emperor of France.

There is a great deal of real old china in Mobile, but it is a difficult matter for a stranger to get access to any of it, as the old Mobilians are a peculiar people. I know of one cabinet that is literally filled with old china of all kinds; some pieces are known to be 200 years old. I drink my coffee from a cup from that collection, every morning, that is one of a set of china that John Quincy Adams used before he was made president of the United States. There are a good many pieces of the set in a perfect condition.

I would be pleased to show to any reader of the STUDIO, should they ever come to Mobile, a water jar 22 inches high, a dark brown rich lustre ornamented with the rising sun, ram horns and olive branch in old gold scroll, discolored by age. It was brought to me, directly from an excavation of one of the Pyramids, by Captain Donovan of the B. S. Ship Selma that came to this port. It is the typical jar of Biblical fame. Judging from hieroglyphics on the walls and on articles found in the same chamber—one of which is a silver bracelet now worn by my daughter—it shows that 3,000 years ago some poor slave carried wine or water in that jar, and an Egyptian maiden wore the bracelet.

A set of Sevres plates, that are wonderfully beautiful, has been for sale here, each one bringing \$25 a piece.

MRS. T. T. ROCHE,  
115 Lafayette St., Mobile, Ala.

○ ○ ○

**ANSWERS TO INQUIRERS**

A. H. R. — The platter you describe is a Staffordshire platter, made sometime between 1820 and 1850, probably nearer the latter date than the first. As it is not historical and the mark is not one of the best known marks, it is not especially valuable, but if in good condition is worth from \$3 to \$5. The teapot is also probably Staffordshire, although your description is not thorough enough to say positively. A sketch of the shape would have made

identification easier. Staffordshire potters used often a Chinese decoration of landscape and pagodas. May be worth \$2 or \$3 if light blue, about three times more if dark blue.

S. M. McK.—Your light blue platter and pink plate are Staffordshire made from 1830 to 1850. The light blue, pink, brown, black, purple Staffordshire were made later than the dark blue, which dates from about 1820 to 1830 and is more valuable than the lighter colors. The mark on the platter is not one of the best marks, but Enoch Wood & Sons, the makers of the plate, are among the five or six best marks of Staffordshire. The platter ought to be worth anyway \$3 or \$4 and the plate \$2 or \$2.50, if in good condition. The plate seems somewhat damaged judging from the photograph. This kind of Staffordshire ware, not being decorated with historical subjects, has been so far neglected by collectors but will have more value later on.

✻ ✻  
**LUSTRE**

**GOLD.**

Gold lustre is chiefly useful as an under color. It is too gaudy alone. Used as a first coat under burnished gold it saves gold and makes a good rich effect. The "covering for gold" is very effective with it as are also green and ruby.

✻ ✻  
**THE ART OF PYROGRAPHY OR BURNT WOOD  
ETCHING**

*O. A. Van der Leeden*

**FIFTH PAPER.**

HAVING practiced outlining shading, the pupil will be ready to start upon various pieces. After outlining the design, and putting in the background, next shade it, holding the point on the flat side, as described in previous article. The design being shaded, put in the few dark lines necessary to bring it out. These dark lines are produced by holding the point in a slightly slanting position and with the sharp edge of the point, cutting deeply into the wood.

The width and depth of these darker relief lines should, of course, be determined by the style and size of the design. For instance, on a box, tabourette, or chair, where the design is of a large, bold character, the lines may be very deep. At the same time a piece of a finer, more delicate style, would be ruined by the use of a single line, burned too deeply. Upon examining the reproduction of the clock given in this issue of the KERAMIC STUDIO, the use of these lines will be explained.

Some good results may be obtained by combining dark stains, such as ebony, flemish oak, etc., with the burning, as shown on the clock design.

On such a piece, where the stains are used in connection with the burning, the burnt parts are finished by using a single coat of spray finish, to be applied with an atomizer, or by means of a camel's hair brush. This spray has the property of preserving the wood, producing a dull soft finish and retaining its natural color, whereas pure shellac, and preparations of a like nature would burn the wood yellow.

Where the wood is stained first, apply a coat of spray finish to it. Allow this to dry thoroughly, then apply a coat of polish, white wax preparation or some special polish. After this has been allowed to thoroughly dry—which requires at least a day—go over the surface, first with a stiff brush, afterward rubbing with a soft woolen cloth. After finishing a piece, by means of this process, the article may be cleaned by going over the surface with a damp cloth, first having removed as much dust as possible. After cleaning with the damp cloth, another coat of finish may be applied, which will brighten the work up and give it the effect of new.

## ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.



K.—For painting you can use a combination of copaiba and clove oil—6 drops of the former to one of the latter—mix your colors with this medium and use spirits of turpentine in your brush. For enamels and paste use fat oil of turpentine and lavender oil. For dusting use Hancock's grounding oil. Write to our advertisers for the Hancock's paste, they all keep it; also for underglaze blue. The July number will give you all necessary information in regard to Rococo ornament. Dragons can be treated in any desired way, but are most effective used in a conventional way, with color or luster outlined and shaded with black or gold, or modeled in paste and enamel. Powder color, before dusting, should be sifted through a sieve of fine bolting cloth or copper wire, to prevent dark spots. It is very difficult to put on a deep color wet.

A. H. R.—Light green luster will look yellowish if too thin, or fired too hard, or if used with green gold or silver, sometimes with Roman gold.

MRS. M. L. C.—The only suggestion we can make is to use acid in removing the color, which of course will remove the glaze also—then by repainting it and using highly fluxed colors you may get something that will prevent you losing entirely the tankard. Then again you might use a design in raised gold, which would cover any defects, but this would be rather expensive treatment, and it might be better to get a new tankard. We constantly have articles and designs for lusters in the KERAMIC STUDIO by experienced workers which ought to help you. They should be used only in conventional designs and not as you use paint; and most designs of this kind look much better outlined either in black or gold.

MRS. A. L. H.—The best studies of Indian heads are published by *Brush and Pencil*, a Chicago art magazine. The other studies for which you inquire can only be picked up here and there by chance. The KERAMIC STUDIO will purchase such studies in New York and send to subscribers on receipt of price, if desired.

MRS. A. C. B.—We have no color study of Heliotrope, but will try to purchase such a one for you if desired, as it would be extremely difficult to procure a good black and white study for the magazine. For your tankard and steins in fruit I refer you to studies already published in KERAMIC STUDIO, and easily adapted—Currants, Blackberries, Strawberries, Gooseberries, Huckleberries—all by Miss Stewart; Cherries by Henrietta Barclay Wright; Crabapples by Mrs. S. E. Price, and Grapes by Miss Stewart. The handles should be dusted color to harmonize with background. The only other colored studies by Marshal Fry are two which he had published some time ago, and which therefore are not as good as his later ones published by KERAMIC STUDIO. They are the same subjects—Roses and Violets. We hope to give the violet study in a month or two. The study will be on a panel or plaque as usual, as studies in that form are most easily adapted to all shapes.

J. L.—There are different varieties of Potter's clay, and the results obtained are in some degree affected by the body, but they are more dependent upon the kind of color and glaze used, and especially the method of application and firing. Any kind of clay can be used with artistic results if properly treated. It is not necessary to use any other ingredients. You will find a very useful article on underglaze by Charles Volkmar in the May and July, 1899, numbers of KERAMIC STUDIO.

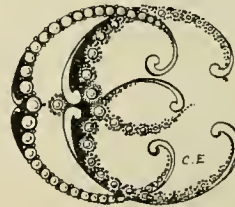
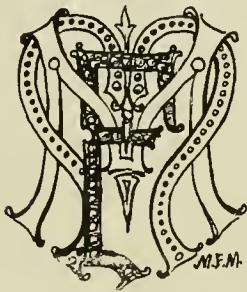
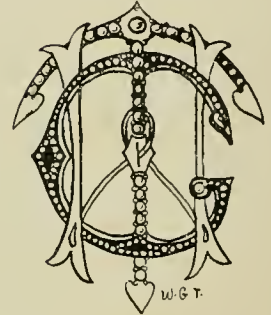
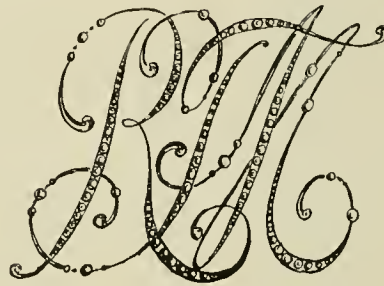
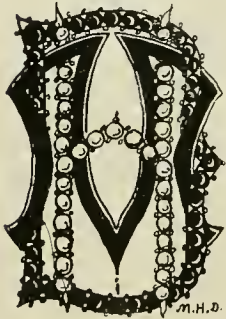
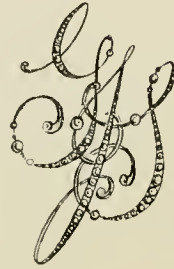
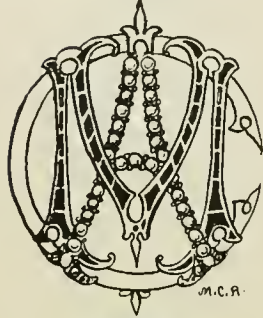
M. C. A.—Your monogram is given in this number. We will give a design for a monogram plate soon. You can use any fluxed china gold over paste or color for glass, but flat gold on glass must be specially prepared, also the colors. They can be obtained from Favor, Ruhl & Co., who advertise in the KERAMIC STUDIO. Colors and paste for glass are applied just as in china painting.

MRS. A. L.—Beleek china needs a much lighter fire than the hard white porcelain. Extra flux is not necessary in painting upon it.

MRS. E. N. C.—We can think of no reason for your paste being grainy, except for lack of grinding or insufficiency of oil, unless you have received a poor grade of paste. Hancock's paste is the best.

M. R. E.—The piece of pottery you describe as marked with a crown and three wavy lines underneath, decorated in delicate greyish colors, is Royal Copenhagen ware. Grueby pottery is made in the United States, has a dull satin finish, single color pieces, mostly dull greens, some dull yellows, browns and blues, generally modeled in plant forms and suitable mostly for jardinières and vases to hold flowers. *Paté tendre* is described in the August number of KERAMIC STUDIO, page 76, article on "Sevres Porcelain." *Peach blow* is a term used to describe a certain tone of red only found in old Chinese vases, though it has been fairly well imitated of late years, yet no one seems able to exactly discover the secret. There is one vase especially noted for its beauty which belongs to J. Pierpont Morgan of New York city. We will publish as soon as possible a study of drinking monks such as you wish. A good green for monochrome effect is Empire Green or a mixture of Dark Green 7, or Dresden Shading Green with Royal or Moss Green.





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MR. EDWIN ATLEE BARBER \* \* \*  
MISS MABEL C. DIBBLE \* \* \* \*  
MISS SUE ENNIS \* \* \* \*  
MR. MARSHAL FRY, JR. \* \* \* \*  
MISS ELEANOR D'ARCY GAW \* \* \*  
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A MONTHLY:  
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRMER:



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# KERAMIC STUDIO

Vol. II, No. 7

NEW YORK AND SYRACUSE

November 1900



THE editors receive many visits during the season from subscribers as well as from those contemplating subscriptions, and we are frequently asked if it is just the same to us if they buy each number from dealers or if it is better to subscribe directly with us. We would say that there is an advantage in being on our subscription list, and it certainly strengthens our position in regard to our advertisers.

This is the only magazine published devoting its columns exclusively to the *higher* branches of ceramics; its department for collectors is another valuable feature, therefore, it is the duty of every decorator and student to uphold it and to work for it until it is a well established factor. Many of the teachers and studios have formed clubs of twenty for us, and in that way the subscriber gets the magazine cheaper and yet at the same time his or her name is on our subscription list. We have the most encouraging letters both from subscribers and advertisers, but the larger our circulation the better the magazine and we are anxious to give a colored study every month, one a conventional *design* and the alternate month a naturalistic *study*. In our second year we have given much more than we did the first year and we want to go on and on, for "nothing succeeds like success."



We are often surprised to find that there are numbers of ceramic decorators who do not take the *KERAMIC STUDIO*, while acknowledging its benefit to them and decorators at large. We wish we could impress them with the necessity of their fulfilling what is really a duty, i. e., to support the magazine by subscribing. The editors have been indulging in a labor of love and have conscientiously endeavored to help ceramic workers to the full extent of their ability. There has been a generous response from all directions, but many have not realized that the *KERAMIC STUDIO* needs the support of every china painter to become a permanent institution. We feel that as soon as they realize the necessity of their help, they will come forward generously, remembering that "The laborer is worthy of his hire."



## CAULDON CHINA.

THE district of the Staffordshire Potteries is the seat of an art that has been carried by its inhabitants to a perfection not equaled in any other part of the world. It is, moreover, the home of an industrial population which has contributed to that excellence by the intelligence which has been brought to bear upon what is to-day, as it was thousands of years ago, essentially a handicraft, dependent mainly upon the exercise of individual skill, aided only by the simplest mechanical appliances. The manufacture of pottery has been pursued in this district from very early times. The historian, Plot,

writing, 1676, gives much curious information with regard to the art at that time when "there was an important trade done in the earthenware butter pots for the Uttoxeter market."

In 1715 there were as many as forty-three potworks in one parish, but these even of the humblest character. The oven was generally as now, conical in form, but diminutive in size, and enclosed within an extemporized casing called "hovel." There was an open pan in which the clay was exposed for sun drying, and a thatched shed or two served as the workshop and dwelling of the potter, who carried on his business with the aid of his wife and children, and occasionally with the further assistance of one or two laborers, the staff of workers rarely exceeding eight. Upon the mother or daughter usually devolved the task of carrying, in panniers, on horse or donkey back, the goods thus made, to be sold from door to door or at the country fairs.

Within fifty years after this time, Josiah Wedgwood was buried at Stoke, and the epitaph inscribed upon his monument there records that "he converted a rude and inconsiderable manufacture into an elegant art and an important part of national commerce." The further transformation is testified to by John Wesley, who, visiting the district in 1760 described it as being inhabited almost entirely by poor and ignorant potters. A later passage in his journal very graphically speaks of the whole face of the country having been changed. "In about twenty years, homes, villages, towns, have sprung up," he writes, and the country is not more improved than the people. This remarkable and rapid improvement in the moral and material conditions of the district and its population was largely due to the exertions and enterprises of the early potters, examples of whose productions are now much valued treasures in the collections of connoisseurs. Within the present century the development has continued without interruption. The little scattered hamlets extending along a road nine or ten miles in extent have grown into a group of towns, of which four are corporate boroughs, and which have a total population of 200,000. Their productions range over the widest variety, from the drain pipe and roofing tile to the richest mosaics, from the simplest platter to artistic works in porcelain, which are often worth more than their weight in gold.

Foremost among those early potters was found the name of Ridgway. As far back as 1774 (before George Washington was called from his home in Virginia, or the battle of Bunker Hill had been fought) the Cauldon works was established by Job Ridgway, and continued under the management and direction of himself and his two sons (John and William), for a great many years. Simeon Shaw in his "History of the Staffordshire Potteries" 1829, speaks of the great improvements made by the genius of the potters of that day, prominent mention being made of the Cauldon Place Works, when he says "That in 1821 was introduced a porcelain of bone body with a new glaze that surpassed every other kind then produced, and to its excellent quality were added entirely original models of the several articles of dinner and dessert



services, much resembling the beautiful ornamental pieces used for silver plate, with gadroon edge and tasteful appendages. On the table services first coming into market, the elegance of the vessels and excellent quality of the porcelain and stone china received general approbation, and obtained unprecedented preference. Other manufactures speedily followed their steps, and improvement fast succeeded improvement. In 1828 Messrs Ridgway again placed themselves at the summit of the scale of excellence in regard to their porcelain, which is certainly not excelled, if it be even equalled by any of the European manufactories.

To John Ridgway (Son of Job) belongs the principal credit in connection with these early productions at the Cauldon Factory. He was born February 1st, 1786, and died at Cauldon Place seventy-five years later. Another event worthy of record occurred during his connection with these works, viz., his visit to London, when he became to Queen Victoria what Wedgwood had been to Queen Charlotte, "Potter to her Majesty." One year before his death the style of the firm was changed to T. C. Brown, Westhead, Moore & Co., they being the purchasers of the business.

The productions of this firm have not always been spoken of under the short title of Cauldon, or they would be even more widely known than they are. Indeed, it is but a few years ago that Messrs Moore (Managers), yielding to the opinions of friends and clients adopted the name of Cauldon (registered), for all goods made at their factory. This fine English porcelain is not like most French or German bodies, a "felspatic" body, but is a "bone china," and is in the highest degree translucent and of delicate texture and carries a rich, luscious and transparent glaze. The excellence in this department may be attributed first to the quality of the glaze, next to the quality of the colors and to their perfect agreement and adaptability to the glaze. This same glaze, pure as crystal, contributes also the success of the decorator and enables him to produce the richest and most dazzling effects. In the clearness of the glaze, its creamy tone and velvety touch, in the acme of brightness of the ground colors (like enamels), Cauldon china may be said to have followed more closely than others the traditional decoration of porcelain.

Many will remember the remarkable display at the World's Fair in Chicago, especially the Shakesperian center and the Evangeline plates, all painted by Boulemier (lately deceased). One missed their display at the Paris exhibition, but visiting their works at Stoke-on-Trent, one was fully repaid by seeing the most exquisite examples of elegant tableware that can be produced. There was a set of plates, portraits of celebrated actors and actresses in Shakesperian characters. These were only recently painted by Boulemier and of course are very valuable. They were destined for an American house. (Boulemier has decorated for other potteries, the Minton and several others).

Sieffert is another famous decorator who has a distinct style of his own in painting fruit and flowers.

In the next article mention will be made of the Cauldon special services.

In the show rooms at the works are to be found magnificent specimens of the potter's art as well as the brilliant effects of the decorators. There are some vases richly modelled in various forms deserving all praise; there are two vases on a stand, which have been subject to different decorative treatments from anything hitherto mentioned. One is a flat-sided vase, richly modelled with dragon handles in vellum ivory, with semi-raised gold plants and grass painted in various

colored gold. The other is an oviform vase, with fluted neck and ram's head handles. The ground is a very rich ivory, with chrysanthemums and poppies splendidly finished in gold. There are many other vases, on some of which are cameo decorations. There is a five o'clock tea set decorated with suggestions of the growing, gathering and drinking of tea, which is interesting. There are many rich plates, some of them representing the old Dresden style, which has its peculiar fascinations. There are many specimens of Bernard's game subjects, in which he especially excels.

Besides M. M. Boulemier, Sieffert and Bernard, the aid of the following artists have been called into request, viz: Messrs. J. Nalley, Birbeck, Leger, S. Pope, F. Hillman, J. Ellis, H. Steele, J. Bratton, W. Taylor, C. Harrison, F. Capewell, C. Copson, J. Dutton, C. Robey, G. Nixon, E. Palmer and E. Davis.



VASE—CONVENTIONALIZED FLEUR DE LIS

*Adelaide Alsop-Robineau*

THIS design is suitable also for a water pitcher or stein. For the vase use Green Bronze 10 with Gold, half of each. For the next lighter section add still another half of gold. For the top use gold alone. Paint the Fleur de lis in lustres, using light and dark green for the leaves, violet for the flowers, with orange and yellow for the yellow part of the petals. Outline in black or gold.

Or, make the background different shades of brown, using Meissen Brown and Yellow Ochre, tinting the top with Yellow Ochre alone. Paint the leaves in greens and the Fleur de lis in yellows shading into ochre. An outline in dark brown may be added or the outline omitted entirely.

## FLEUR-DE-LIS

*Leta Hörlocker*

THIS flower admits of a large variety of treatment in color and design, it can be so attractively adapted to both naturalistic and conventional treatment. "The family name is from the Greek for Rainbow, on account of the rich and varied hues of its members." It was selected by Louis VII as an emblem of the Royal House of France. Both in form and color it is one of our most stately flowers.

The drawing given was from the purple, viz.: Pale greyish blue violet tones in the over-arching petals, with darker and richer tones of violet in the recurved sepals, which have more velvety appearance.

Fry's violet shades give excellent results for color—Violet I and II, Royal Purple, and Copenhagen Blue.

The anthers which follow the centre of the recurved sepals are yellowish—Lemon Yellow, Albert Yellow, Sepia Brown.

Lay the colors as well as you can for first painting. Keep the technique and quality of color as free from retouching as possible. Fill the brush well with moist color, not thin color, so that it may flow freely and thus avoid repeated strokes over the same place. This is what produces the wooly effects so undesirable in purple.

Be careful to thoroughly grind and prepare the color before beginning to paint. All of these paints need a little more grinding so they may be free from absence of grains.

The foliage is of the nature of the fresh grey greens of Spring. Keep them warm, and not cold and crude, so they may harmonize and not detract from the beautiful color of the flower.





## APPLICATION OF ORNAMENT

A. G. Marshall

TWELFTH PAPER, COLOR CONTINUED.



HERE are two principles of coloring equally valuable to the decorator. One seeks its effects through closely allied tones, the other by means of strongly contrasting or complementary colors.

Harmony is more easily attained by the first and brilliance of effect by the last. One also easily lands in monotony by adhering to the former principle, and in discord by the latter. For effective treatment in monochrome or tones nearly related the design must be especially distinguished, by either boldness or refinement in conception and drawing, or strong contrasts of light and dark if brilliance is wished. While an equally meritorious design is desirable for carrying out in contrasting colors yet it is not so absolutely essential, as skillful handling of striking colors may give interest and effect to a tame drawing.

The mutual influence of colors in juxtaposition must be understood and carefully considered in any scheme. The more refined harmonies are the most easily disturbed by a false note, little deviations from perfect tone rendering the whole effect as disagreeable as a dash too much of salt or acid disturbs a delicate salad, while the same variation would hardly effect a scheme in strong contrasts, which within reasonable limits can be spiced this way or that, as freely as a rich pudding. Every tint tends to throw something of its complementary color into its immediate surroundings. The degree to which this result is produced may be readily determined by some simple experiments. First paint a row of spots of brilliant colors on white paper. Fix the eyes a minute or two on the central spot, then look an inch away on the blank paper. A row of quite strongly colored spots will appear, each being the complementary tone to the corresponding painted spot. Of course this effect is "all in one's eye —" but, for that matter, so is every chromatic effect whether produced by paint or some other means. The sensitive fibers of the retina which have been impressed for a time by the light rays from any color become temporarily somewhat less sensitive to that color, and when turned to receive the rays from an object reflecting white light, which is composed of all the colors, less of the color just seen is recognized and its complementary (or what it would require added to it to make white) becomes in a measure visible.

Another experiment is to paint circles or squares an inch or more across in strong colors, leaving a small white spot in the centre of each. The white will appear tinged with the colors complementary to the enclosing spaces, in every way they can be looked at. A third experiment is to mix some black and white to a neutral gray about the depth or "value" of the color spots last painted. With this cover the white centers. The gray will appear dull green on the red, bluish on the orange, purple on the yellow, red brown on the green, etc.

The influence of colors upon the complexion, favorable or the reverse, so well understood by most women, is another and more familiar illustration. This principle is constantly taken advantage of by fine colorists, both decorative and pictorial, and effects produced which would be unattainable without its consideration.

The greatest care must be exercised with combinations of warm and cool tints. The most violent chromatic opposition and stiffest chromatic discord possible are formed by primary blue and orange. Primary red and green are next in harshness, and primary yellow with purple somewhat less so. Yet there are certain ways of managing strong and frank discords in color, as in music, which result in great brilliance of effect. It is the slightly-off-color-ness, like the note a little out of tune, that is so disagreeable to a cultivated sense. Combinations of tints all warm, all cool or all neutral are much more easily kept in harmony than warm and cool together; and yet as easily become monotonous and infective. The course to success in color lies between the rocks of crudity and discord on which bold but untrained colorists are liable to shipwreck, and the shallows of flatness and weakness on which the refined and modest decorator is likely to find himself stranded. Whichever way one's evil tendency lies should be discovered and more or less of an opposite style cultivated.

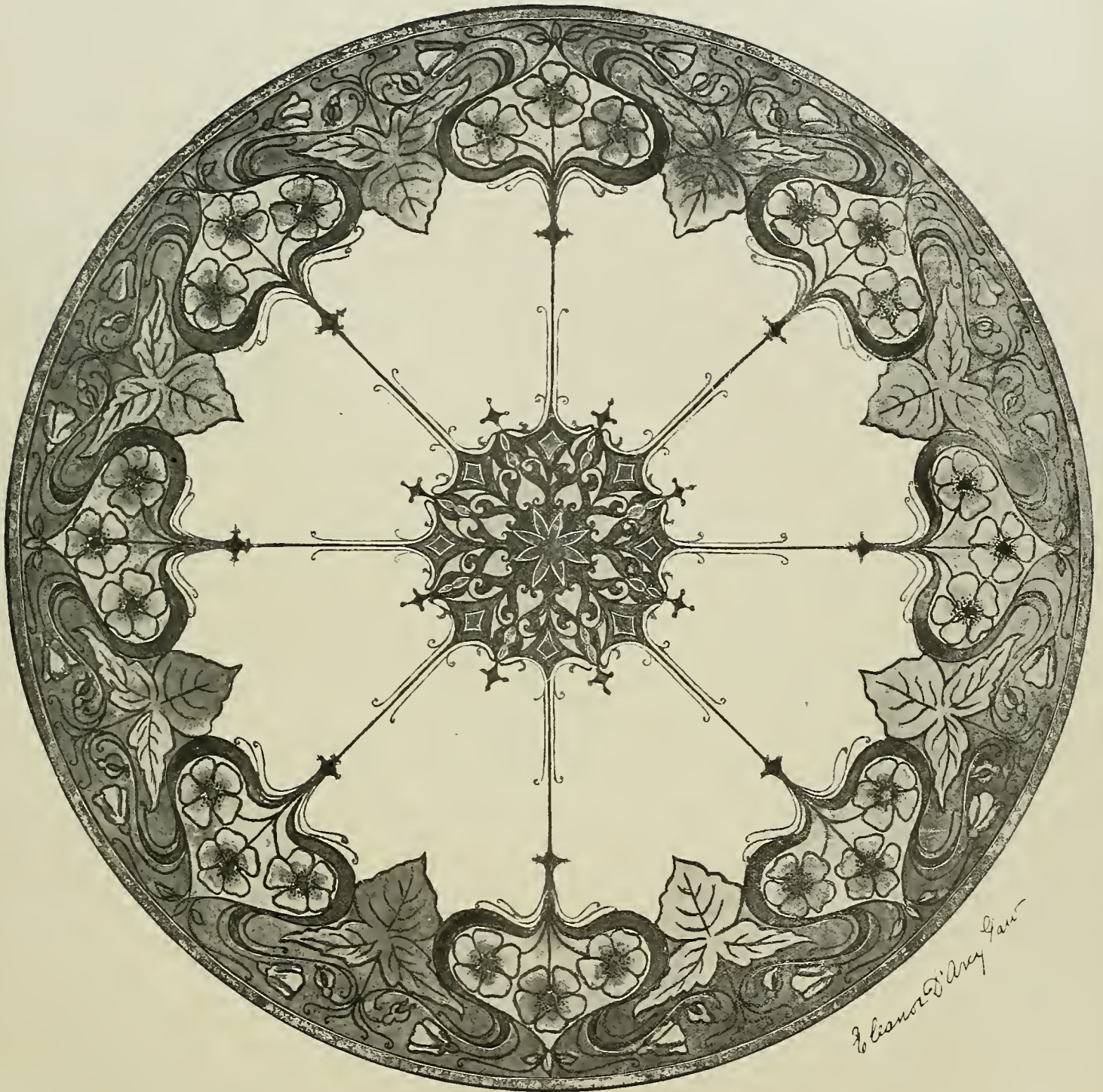
In putting together two contrasting colors there must be a marked difference in shade value and also in the amount of space covered by each, otherwise a very poor and disagreeable effect results. Strong contrasting colors placed side by side often produce a painful, dazzling effect. They are almost sure to do this if about the same in depth. If for any reason it is desirable to use such tints, outlining with black or gold will obviate the dazzling.

Strong, that is, primary or nearly primary colors when used in combination are best kept to small spaces amidst broader spaces of broken or less intense tones, so that their value will tell like gems.

## DESIGN FOR MAYONNAISE BOWL—MABEL C. DIBBLE



THIS simple design is exceedingly effective in red, gold and white. The entire design should be outlined in red—Capucine Red and Deep Red Brown, equal parts. After firing, fill in every other panel (there were six panels in the original) with the red, using either a little anise oil to make it flow smoothly, or Balsam of Copaiba and lavender oil—do not pad it at all. In the white panels make centers of flowers red and touch all up with a few red lines as in design. All bands where dots are, make solid gold, allowing the little four petal motif to show up clear and white, outlined in the red.



*Eleanor D'Arcy Gaw*

DESIGN FOR PLATE—ELEANOR D'ARCY GAW

TINT center of plate and background of heart shaped ornaments in border, ivory yellow. Ground of border Deep Blue Green with  $\frac{1}{3}$  Apple Green added, flowers a dull pink,

made of Capucine Red with a touch of black. The leaves and balance of design brown. Use Meissen Brown with a little black. Outline in black and gold.



## HERALDRY IN DECORATIVE CHINA.

L. Bond Mason.



THE wave of interest in genealogical research in the United States which has recently swept over the country, introduces a new feature into our decorative china. The same spirit that has caused the various patriotic societies, founded during the last decade, to mark the spots where deeds of heroism were enacted by the founders of the nation, has awakened in the individual members a pride for their respective armourial bearings. Special sets of china have been decorated with the family escutcheon. Heraldry is already a recognized branch in American Ceramics.

The earliest specimens of heraldry are those found on the ancient pottery of Greece, although at that period, heraldry had not developed beyond a tentative system. It did not become the intricate art with which we are now acquainted until near the close of the eleventh century. It flourished at its height during the crusades and tournaments. The pottery of the Egyptians, Assyrians and at a later date of the Greeks and Romans, was often ornamented with heraldic devices. It is not, however, until the fourteenth, fifteenth and sixteenth centuries that we find any specimens of porcelain with armourial bearings properly emblazoned. There are several fine examples of these periods in the British Museum. A Majolica jug of about 1520, which bears a shield with the arms of the Medici Family, the Yoke of Pope Leo X and the *mystic impresa* of his brother and several repetitions of the motto. A plate by Maestro Giorgio with the Vitelli arms. One of the handsomest illustrations among early examples of heraldry in decorative china, is an Hispano-Moresque dish, about the fourteenth century, executed in colors with the designs of that style, and in the centre is emblazoned the arms of Castile and Leon and Arragon, without crest or motto.

The practice of decorating porcelain in England with coat armour came into use in the latter part of the seventeenth century, though it did not develop into a fashion, which is still in vogue, until a century later. It was the taste at first to draw the shield and crest rather small without the mantling, leaving the rest of the dish plain, with the exception of a simple design in keeping with the arms, around the outer edge. The best example of this is in the Lowestoft ware. Oftentimes the decorations consisted of only an escutcheon on a mantle, bearing the initials of the owner and some capricious emblem to represent a crest were used, probably by those having no legal right to coat armour. A service of Lowestoft of this style, probably made for an American, can be seen in the Marquand collection, gallery 24, at the Metropolitan Museum. During the reign of George III it was the custom to draw the escutcheon extremely large, so as to fill the entire center of the plate. The rest of the surface was covered with an elaborate design, sometimes with heraldic devices to correspond with the shield displayed and quite as often with some fantastical design of Chinese origin. This elaborate manner of decorating porcelain with armourial bearings was kept up in England until the reign of Victoria. In France at the same period heraldic decorations were severely plain and simple, such, for instance, as some of the services of the first Napoleon. In Germany the style was even more elaborate than in England and a like style prevailed in Italy, where often, as many as thirty shields were used to decorate one pitcher. This exaggerated style with its minute details and bright colorings is effective at a first glance.

George III. of England aroused a new interest in decorative heraldry as applied to porcelain in 1786, on the occasion of his fourth son, Prince William, being created Duke of Clarence and St. Andrews, taking the order of the Thistle. The king gave an order for a special or dress service to be made with armourial bearings, in honor of that occasion. This inaugurated a new fashion for a special dress service with the family escutcheon, to be used on occasion of the owner being the recipient of some new honor or other state function. The vogue was not only followed by other royal families of other countries, but also by the wealthier members of the nobility and gentry of England.

The design of this first set is made up of panels formed by the ribbons of the orders of St. Andrews and the Thistle, in which are sprays of the rose and thistle. In the centre are the arms of the royal owner, (which at that time included those of France, emblazoned in their proper tinctures. This order was filled by the Royal Porcelain Works at Worcester, which also executed similar services for the Emperor of Russia in 1814, Lord Amherst in 1823, when Governor-General of India and in 1823, on the occasion of William the Fourth ascending the throne, another equally important order was given.

Many of the noted flower plaques made at the Bristol factory in the latter part of the seventeenth century contain armourial bearings. The same works executed the famous tea-service designed by Champion, who presented it with his wife, to Mrs. Burke on November 3, 1774, the day of Burke's return to Parliament from Bristol. The service is well designed and is emblazoned with the arms of Burke impaling Nugent.

Since the accession of Queen Victoria, china decorated with armourial bearings has become much simplified and the over-elaborate patterns of the three preceding reigns are now considered in bad form. At the present time small escutcheons, or even the crest, alone, or monogram with a coronet are preferred. In America, however, where the art is new, more elaborate patterns are employed.

Orders for services with coat armour were filled in both China and Japan and at as early a period as the beginning of the eighteenth century. In the history of King-letchin there are numerous mentions of porcelain made for European markets. In 1712 large purchases were ordered by Canton merchants doing business in Europe. It was probably a desire for novelty that caused members of the European nobility to have their family shields emblazoned on Chinese porcelain, and surrounded by Chinese patterns. There are thirteen plates bearing the arms of cities and guilds in the Gardiner collection of Chinese porcelains now on view in the Metropolitan Museum of Fine Arts.

The heraldry of China and Japan seems never to have passed the elementary stage. Agreeing with Guillim, however, that "arms are tokens or remembrances signifying some act or quality of the bearer," both nations can lay claim to possessing the science. They have their badges and ensigns which they carry woven in their flags, and we find the same symbols in the decorations of their porcelains. These devices are of a simple order, often only a flower without stem or bud.

It has only been of recent years that Americans have become interested in heraldry as applied to porcelain. Previously, with the exception of a few private services and sets of plates made in England, this special branch of art cannot be said to have held a place in our country.

In the early part of the present century many families had their coats of arms emblazoned on plates to be used as ornaments. Many such specimens can still be seen in the

reception rooms and parlors in some of the smaller towns in Pennsylvania, New Jersey and neighboring Southern States. The feeling against England was so strong during the first years succeeding the war of 1812, that the pottery manufactured in that country found but a poor market on this side of the water. It was then that some of the more advanced manufacturers conceived the idea of decorating their wares with scenes from important events in America's history. These plates met with a success and were easily disposed of to

the American trade. They were all in dark blue and were confined at first to mugs, bowls, pots and pitchers. Later plates and platters became popular when decorated in the same patterns. Then T. Mayer, supposed to have been the son of Thomas Mayer of the Dale Hall Works, executed several platters bearing the arms of the original thirteen States. Only specimens with arms of part of the States are now extant, and they are held at a high price. It was also a fad at that period to have pitchers with the arms of the United States emblazoned on them.

China painters who are obliged to take up the study of heraldry in order to fill orders with armourial bearings, will find Clark's "Introduction to Heraldry" the best aid to the student. This work was originally published in 1854 and has been revised and has since passed through several editions. The arms and crests must always be emblazoned correctly with their proper colorings. The surrounding designs, however, can be made to suit the fancy of the artist. All authorities prefer to have the patterns in keeping with the escutcheon and made up of heraldic devices. The porcelain when tinted should always be done in a neutral shade owing to the various colors usually found in the shield. The dress service made by the Royal Worcester Works for King George III. lost much of its beauty by the colors not blending. It unfortun-





ately happens some times that the party for whom the order is filled has his own ideas as to the designs to be employed, and as it seldom proves that he is either an authority on heraldry or an artist, the painter is handicapped in producing a harmonious result.

Several services lately painted for private families in New York, have given a different escutcheon on every piece. Representing the armourial bearings of the different families from which the owners were descended, making a pictorial pedigree and a handsome and costly order. A set of twelve plates was lately decorated by one of our best known artists, each plate bearing a different shield, and the twelve showing the female branches back as many generations. It is impossible, according to the laws of heraldry, to quarter any arms with the paternal shield, except in case of a marriage with an heiress. This idea of giving the coat of arms of the several female branches by themselves and on separate pieces, is both artistic and unique and can claim to have been originated in America.

The china decorator who has taken up this line of work is often confronted with orders for china with coat armour by persons neither possessing or having any right to any. An amusing incident of this kind recently came to the notice of the writer. A man of considerable wealth in one of our large cities, with no other endorsement with which to recommend himself, proposed to a gentleman of one of our oldest families for his daughter's hand. Mr. X. politely refused the offer and supposed the matter was at an end. A few months later, however, the X. family were surprised by invitations to a smart social function to be given by the man of wealth. The X. family, in good will, attended. During the evening the host took special pains to show the X.s some of his recently acquired porcelains and among others, one set he had had painted, he had explained, with his own coat of arms. The X.s were both astounded and amused to find themselves gazing at an exact duplicate of their own armour service, no detail had been changed, not even the arms. It was not until some weeks later when the one time host renewed his suit for the daughter's hand, and elaborated on his own good descent, not forgetting to mention the arms, which he presumed they would remember to have seen when at his home, that he was enlightened as to whom those same arms had at one time been granted. It is probably needless to add that the man of wealth is still a bachelor, nor that the china artist has not had any more orders for armourial sets.

Illustration—According to the rules of heraldry the arms on the cup would be emblazoned as follows: Vert, three bars wavy gules, over all a double-headed lion rampant or. In English they would be described as a green shield, with three, red wavy bars, on which is a gold lion with two heads, standing on his hind legs. It is said that the original arms granted bearing a lion with two heads, was owing to the bearer having served two princes, each bearing a lion rampant on his respective shield, and in that manner the grantee did homage to both. The helmet is that of an esquire and is painted to represent steel.

The mantling, or what most artists would term the scroll, is now an ornamental foliage-work used to decorate arms when painted and is the only part where the artist is privileged to display his own fancy and originality. The mantling generally takes its colorings from the two principal tinctures in the shield. The one in the illustration should be painted green and gold. Originally the mantling was a head dress worn in the time of the crusades and tournaments as a protection to the helmet, and its ragged appearance is supposed to be due to the service through which it's owner has passed on the field.

The two lions' gambes erased, the dexter surmounted of the sinister or; are two fore-legs of a lion having the appearance of having been torn from the body, the right one over the left, all in gold. These, as well as the lions' heads on the saucer have nothing to do with the arms and are only used as designs in keeping with the shield. The heads are gold with red tongues.

In water colors the illustration would be treated as follows: Shield, Winsor and Newton's Hooker's No. 1 green. The three wavy bars in Vermilion, the lions, shell gold shaded with Vandyke brown. Helmet, white, Prussian blue and Sepia. Mantling, green and gold. Lions' fore-legs and heads all in gold, save tongues which should be vermilion.

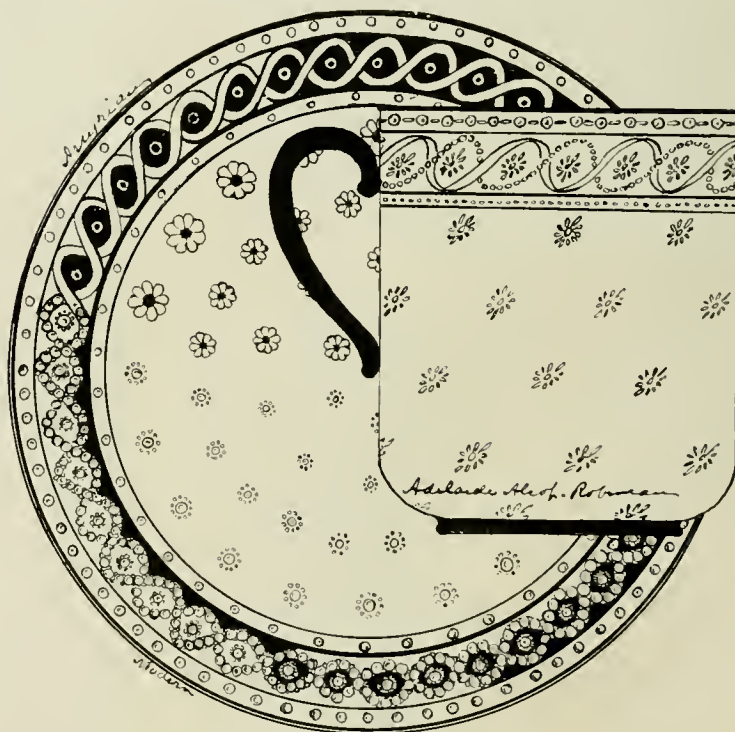
## MODERN DESIGN

*Adelaide Alsop-Robinson*

THE cup and saucer illustrates how simply an original design can be evolved from Historic ornament by anyone who will take the trouble. The upper section of the saucer has an Assyrian design pure and simple. This might be used in flat colors and lustre, outlined either in gold or black. The colors to use are dark blue, orange, and a touch of green or red in the small ornaments.

Now by simply introducing jewellery the entire character of the design is changed without a single change in the design itself. This treatment might be carried out in alternating bands of white and blue or green or pink enamels, using the same colors in the other jewels and making the background gold or any harmonizing color, or leaving it white.

To change the character still more, while keeping the same general lines, we introduce the aster as an ornament and make the twisted bands of alternating ribbon and jewellery. The asters may be painted violet, blue or pink; the ribbons in flat or raised gold or color; the dotted lines in raised gold or enamel to harmonize; a color can be used in the background of the border if desired.



*Assyrian and Modern design*



## L. SOLON

THE few illustrations which we publish of L. Solon's work scarcely give the conception of its delicacy. By far, he is the most celebrated decorator with the *pate sur pate*, or paste over paste. He has imitators and even a protege, Antum Berles (who is the nearest approach to him), but none equal him. He decorates now entirely for the Minton factory, although during the Second Empire he was a decorator at the Sèvres factory.

His work resembles the cameo, for as the white enamel is built upon a darker enamel, he models the figure in such a way that the under enamel or paste shows through the white, giving the figure a most delicious transparency.

These two vases are worth six thousand dollars each, and as Solon is now an old man, the value will of course increase as the years roll on.





## LEAGUE NOTES

The STUDIO went to press last month while we were awaiting Mrs. Wagner's list of League awards. The list has arrived, but in no way does it differ from the list already published.

In a report made by Mrs. Wagner in August, she states that by means of the new small case which the League had made, she has been able to overcome the unsatisfactory lighting of a portion of the exhibit, the new case being of such proportions as to admit of its being placed in a good light.

In answer to a request for information regarding the interest of Exposition visitors in our display, I cannot do better than to give you such evidence as the League has in its possession. We have received the cards of Commissioner-General Peck and Mrs. Peck, Mrs. Potter Palmer, Mrs. Susan Gale Cooke, Mrs. Wm. Cheney Manning. These cards bear expressions of admiration and appreciation.

Mrs. James Alfred Baedin of Salinas, Cal., and Miss Octavia William Bates, A. B. L. L. B. of Detroit, have enthusiastically expressed their interest.

Mrs. John B. Trebor of Cincinnati made many visits.

Hon. Norton P. Otis, President of the New York State Commission, was pleased with his visit and requested a report for New York. This has been sent to him.

Art Critic Edward A. Leopold and wife, Earl's Court, London, were, they said, most favorably impressed.

Mr. Herbert E. Butler of the *London Art Journal*, has photographed one exhibit and will publish cuts in his journal.

Mr. Frederick Hancock of the Doulton exhibit is enthusiastic in his praise.

Mr. Frederick W. Sandberg, sworn expert official of Oak Park, Chicago, considers our exhibit a very fine one and that our next will bring us a gold medal.

Mr. Robert Erskine Ely of Cambridge, Mass., expresses himself much pleased.

Mrs. Sewall, President of the Women's Congresses of the World, Mlle. Camille Vidart, Recording Secretary of the International Council, Mrs. Allen with Doulton, Burslen, staff, and Mr. Henry Dumay of the *New York World*, have given testimony in print of their favorable view of our work. To continue this list of visitors whose commendations are reaching us each week would not further strengthen opinion as to the interest we have created. Several cards contain requests for information as to the manner of admission to the League, and how to organize clubs and enroll with the League. One interesting request is from a seminary in Honolulu.

Miss Montfort sends us to-day a letter from Mr. Paul Blackmar, Director of Affairs. For many weeks Miss Montfort has been making strenuous efforts to obtain estimates of the cost of transportation from the Exposition grounds to the railroads, and to provide in advance for packing and shipping. Mr. Blackmar's letter shows conclusively the futility of depending upon any calculations which might be made. The following extracts from this letter will give some little idea of what our representative will have to cope with.

"It is in my opinion that it will be impossible to handle anything out of Paris except by people who are immediately upon the spot. There is no fixed price for the cost of transporting goods from the Exposition to railroads. It is invariably a matter of bargain.

"I would again desire to say that it would be utterly impossible to make any estimates or calculations of any sort which will be in the least to be depended upon."

Our experience getting into the grounds, unpacking and

installing bears this out. All estimates in every direction failed. The cost is much greater than anyone had estimated, and the delays and annoyances and troubles were beyond anything I can make any one understand who was not on the spot and trying to get work done. I would not dare to commit myself on an estimate to anyone and do not feel that I could advise you or anyone else to do so.

The course of study under the direction of Miss S. G. Keenan, 5,550 Hays Street, Pittsburgh, E. E., Pa., is ready for distribution. The majority of the enrolled clubs are represented upon the Educational Committee.

October Advisory Board meeting held October 9th at the studio of the Vice-President, Mrs. Leonard.

Notes of September meeting omitted on account of pressure of clerical work.

MRS. WORTH OSGOOD, President.

## CLUB NEWS

The New York Society of Ceramic Arts will hold its annual exhibition and sale at the Waldorf-Astoria, beginning Nov. 26th, and lasting three days. Later on the Society will exhibit at the National Arts Club.

The Indianapolis Club will give an exhibition October twenty-second.

A meeting of the Jersey City Ceramic Art Club was held Oct. 1st at the residence of Mrs. Dressler.

Miss Horlocker was the critic of the day and gave the first award to Mrs. Erwin, and to Mrs. Barney honorable mention.

In water colors, Miss Post received first award and Mrs. Ehlers honorable mention.

At the close of the business meeting Miss Horlocker gave a lecture with illustrations on the principles of decoration, showing how flowers can be used in conventional ornament, and impressing upon the Club the necessity of the study of historical ornament.

The members are taking up the study of decoration in a serious manner this winter, and the KERAMIC STUDIO congratulates them.

## IN THE STUDIOS

A special exhibit of portraits was given in September at the Cincinnati Art Museum by Mr. William V. Schevill, a native of Cincinnati, who has studied in Munich, and is now giving his attention to portraiture.

Mrs. Howard A. MacLean has opened a studio at No. 250 West 88th street.

Miss Anna Riis is still the inspiring instructor in ceramics at the Cincinnati Art School.

There is much interest in the underglaze work, and Mr. Volkmar will probably have a class this winter of the best workers. There is no reason why there should not be an enthusiastic club to develop the best talent. Mr. Volkmar has given this great opportunity to students, and there should be much appreciation of it.

Mrs. Fanny Rowell gave a studio reception Oct. 6th. Her entertainments are always unique, (as is her work) and one likes to be present.

Miss Montfort is now in her studio and her many friends will be glad to hear that her health is restored and that she returns from her vacation full of her old time energy. She has added a number of good colors to her already extensive list.



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NOVEMBER SUPPLEMENT

DOUBLE VIOLETS—MARSHAL FRY  
KERAMIC STUDIO PUBLISHING CO.





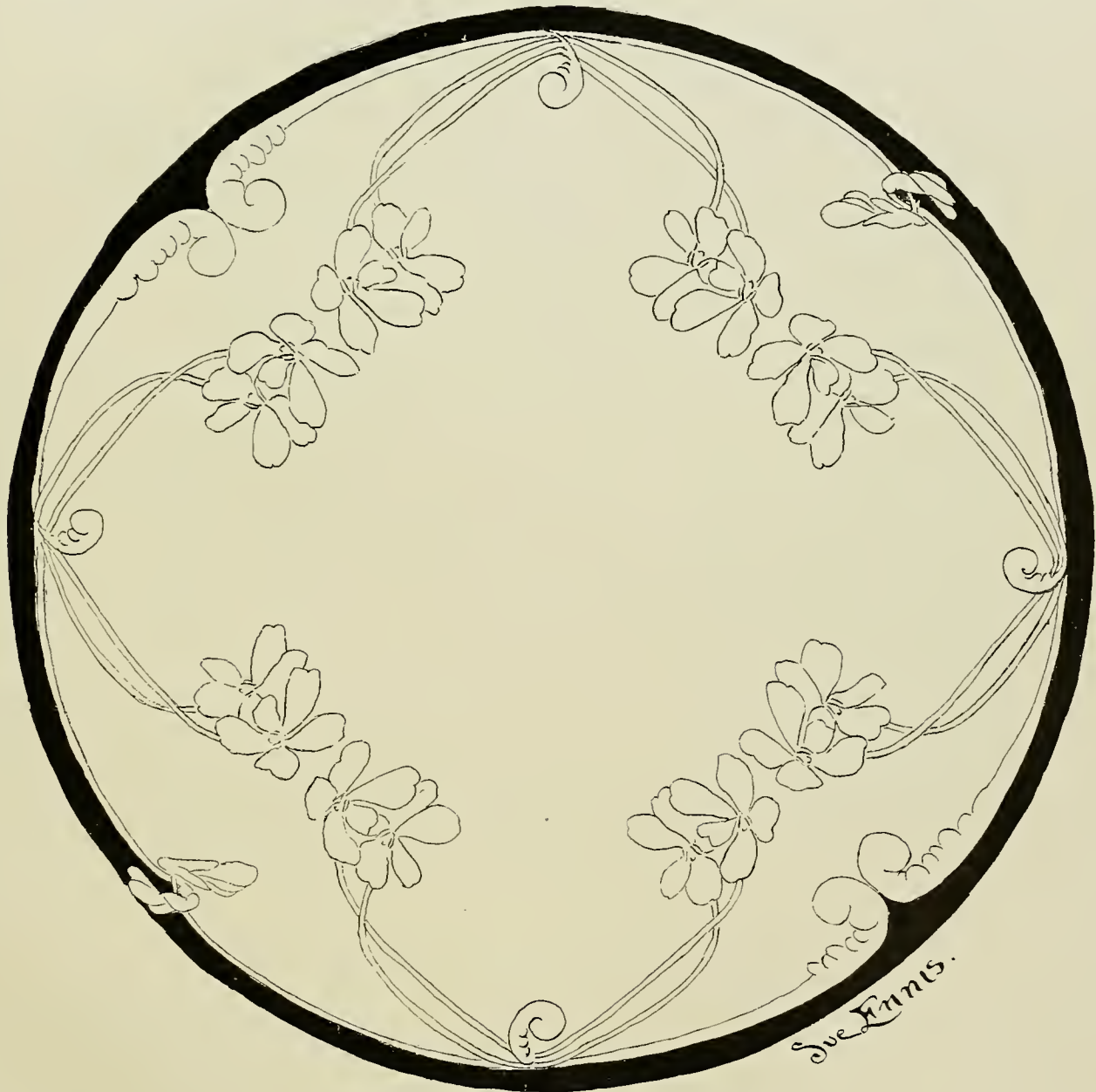
Mr. Chas. Volkmar has an exhibition of his ware at the Pratt Institute, Brooklyn. It is now open to the public. We call attention also to his classes in underglaze at Mrs. Robineau's studio.

A State School of Keramics has been established at Alfred, N. Y., under the direction of Mr. Charles F. Binns, late of the Trenton Potteries and formerly of the Royal Worcester Porcelain Works, England. This is the second school of its kind in the United States, and should be of great benefit to students of Keramics. The K. S. will try to give further details later.

**I**N THE  
**SHOPS**

Lachenal is sending over from France some beautiful designs in underglaze. They are exceedingly harmonious in color and very decorative in effect. There is scarcely any glaze to his ware, giving rise to the assertion from potters that acid is used to dull the surface. There are several fine specimens of Solon's work in our museums and better shops throughout the country.

Plainer china for decoration is much more popular now, showing that decorators are becoming better educated in the selection. Lustre decorations are on much of the new ware, but in most cases the effect is excessively tawdry.



VIOLET DESIGN FOR PLATE—SUE ENNIS

**P**AIN'T center of background in Ivory Yellow growing to Canary Yellow near the design. Space between the violets and the border to be of thin tone of Yellow Ochre

and Ivory Yellow or Canary and Yellow Ochre. Work out design in natural colors rather flat and outline in Gold. Edge of Gold.





WOODBINE DESIGN FOR JAR—EVA MACOMBER

THE centre leaf in large cluster should be painted with Pompadour, Yellow Brown, Blood Red and Finishing Brown, with a touch of Albert Yellow modified with Brown Green on lightest part; the right hand one should be greenish, Moss Green and Brown Green on upper edge, shading into Pompadour and Blood Red, with touches of Blood Red and Finishing Brown on darker side. The remaining leaves of principal cluster are Yellow Brown, Brown Green, Blood Red and Finishing Brown. The shadow leaves are painted principally with Blood Red, using a little Brown Green on two upper

leaves in largest spray, and a little Copenhagen on very small leaves. For principal berries use Violet 2 and Black, and Copenhagen and Black for shadow berries. The stems are Blood Red with touches of Brown Green and Finishing Brown. The background is very dark at top, Blood Red, Brown Green, Shading Green and Dark Green, running into Moss Green, Pompadour and Yellow Brown at base. Strengthen everything for second fire, and for third fire if necessary. Parts only of the cluster on other side are given in design. An arrangement of five leaves in the spray will readily suggest itself.



“LISTENING TO THE NIGHTINGALE” (BODENHAUSEN)—ADELAIDE ALSOP-ROBINEAU

THE background of this picture makes a most interesting study in landscape. One's own fancy can be given rein, but we suggest that the prevailing tone be a tender grey varying in tone from violet to green. The colors being somewhat stronger in the foreground. Use Apple Green and Carmine to make a grey for general use, then for the sky add Deep Blue Green, Pompadour, Albert Yellow, shading from the blue, through red to yellow at the horizon.

For the trees, Finishing Brown, Violet of Iron, Deep Blue Green, Yellow Brown and Royal Green, making the distant trees violet in tone, the nearer ones browner and greener with

a little of Yellow Brown in the large tree. These colors will suffice also for the foreground.

The water should be a reflection of the sky, a little lower in tone and with touches of the tree colors in the reflections.

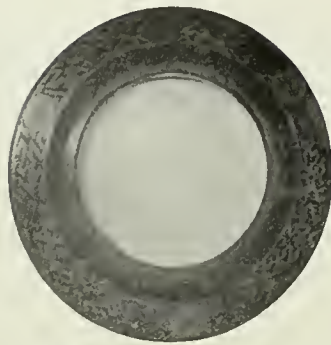
The flesh treatment is given in the September number of KERAMIC STUDIO. For hair use Yellow Brown, Finishing Brown, and a little Cool shadow. For the drapery use the grey already described if white is desired, adding a little Violet of Gold in deepest shadows.

If color is desired in drapery, model first with grey and work the color over in second fire.





ROSE-BACK SOUFFLÉ PLATE  
(YANG TCHING) (FAMILLE ROSE)  
FROM THE "GARLAND COLLECTION"



REVERSE OF THE PLATE  
ENGRAVED FRET DESIGN ON ROSE  
SOUFFLÉ GROUND

### OLD CHINESE PORCELAIN



FROM his study of early Chinese books, Mr. Stanislas Julien concludes that porcelain was invented in the dynasty of Han, 185 B. C. to 87 A. D. Between this period and the dynasty of Thang (A. D. 618), mention is made at different times of vases made for the Emperor's use, especially of some blue porcelain called N'geou (A. D. 265 to 419) and of the famous green vases called Lou-tse (A. D. 581 to 618). It is probable that all these early products were a sort of pottery made of earth and stone and glazed, and not the true porcelain. All doubt ceases with the product of the Thang dynasty (A. D. 618 to 907), as vases are described as of a white color and graceful form, solid and thin and of sonorous sound. This porcelain was called "Yao" to distinguish it from the former "Thao."

In the period of Hien-te (A. D. 954), the Emperor gave his family name of "Tch'ai" to the hard paste porcelain which was also called "Imperial porcelain." The authors describe it as "blue as the sky, brilliant as a mirror, thin as paper and resonant as a musical stone of jade." It was also distinguished for its fineness of texture and crackle. This porcelain called "Tch'ai-yao" was so much prized in after years that fragments were set in gold and worn as personal ornaments.

At the beginning of the Sung dynasty (A. D. 960 to 1260), lived the famous Tchang Brothers, the elder Tchang being considered the more clever potter. His glaze was beautifully crackled and had the appearance of fish roe. He made also vases of the color of rice and pale blue. The younger brother made vases of the same colors but not crackled. The moonlight color (*clair de lune*) may be ascribed to the Sung period; also a violet color which was highly prized.

In the period of King-te (A. D. 1004 to 1007), a date mark appears for the first time, the Emperor having ordered the four words, "King-te-wien-tchi" (made in the period of King-te), to be inscribed underneath on pieces made for the palace.

Between A. D. 1107 and 1117 a porcelain manufactory was established which made the famous vases for the magistrates, called Kouan-yao. They were thin, of different shades of blue and green; the upper rim was brown and the foot the color of iron. In that same period lived two clever artists, father and daughter, by the name of Chou, the daughter (La belle Chou) surpassing the father in workmanship and ornamentation. Their productions of whatever color sold almost as high as the porcelains of Tchang, the elder.

From that time to the Ming dynasty a number of potters are spoken of as making clever imitation of the works of the old masters. But there was a tax put upon all porcelains not made for the use of the Palace and this prevented the industry from flourishing.

With the Ming dynasty (A. D. 1368 to 1648), the manufacture of porcelain increased enormously. Modern collectors search continually for pieces of the best periods of that epoch, and they figure in all important collections. In 1369 the famous manufactory of King-te-tchin was founded. It is described by Pere d'Entrecolles, the Jesuit Missionary, in his letters written from 1712 to 1722, and was unfortunately destroyed during the Tai-ping rebellion. Egg shell porcelain is mentioned at the

beginning of the XV century, in white, with decoration. During the Siouen-te period (A. D. 1426-1435), the beautiful dark blue appeared for the first time, and a brilliant red, obtained by crushing a precious stone brought from the West, was also much valued. At the end of the XV century, the dark blue having disappeared, owing to the failure of the supply, the polychrome painting was brought to a high degree of excellence. In the period of Tching-te (A. D. 1506 to 1521), cobalt blue was brought from the West through Arabia, and although costing more than its weight in gold, was freely used to produce a dark blue like that of Siouen-te.

During the first part of the XVI century, the porcelain is characterized by the fine deep colors used, notably cobalt blue, brilliant red, yellow, violet and bluish green, forming five colors on a white ground. From 1567 to 1619 the Ming porcelain attained its highest degree of excellence, many potters being famous for their imitations of old specimens so perfect that no expert could tell the difference, fabulous prices being sometimes paid for a small piece. During this period the celebrated Lang-yao porcelain (ox blood or *sang de boeuf* of the French), was made for the first time by a family of potters named Lang.

The last periods of the Ming dynasty were so much disturbed by wars and rebellions that the kilns fell into neglect, and it is only under the second Emperor of the Mantchu dynasty, Kang-he, that the industry revived wonderfully. This Khang-he period (A. D. 1661 to 1722, also called Khang-si) is the most interesting to collectors. Most of its white paste is purer and clearer than that of any other period, its blue and white porcelain having never been surpassed. Several new colors were introduced which we will mention further on, when we describe the single color glazes. In overglaze decoration, the Khang-he period is remarkable for the lustrous green enamel produced by oxide of copper, the transparency and brilliancy of which are inimitable.

In the Yung-tching period (A. D. 1723 to 1735) the painters attracted by the fine tone effect of chloride of gold carmine, replaced the green decoration of the preceding period by the free use of pink enamel. The successive predominance of these two colors has induced Jacquemart to group them in two classes, the "*famille verte*" and the "*famille rose*."

The fourth Emperor, Chien Lung (A. D. 1736 to 1795), protected the ceramic industry with royal munificence and during that period a great quantity of fine porcelain was made.

Later manufacturers seem to have diminished in excellence, the Tai-ping rebellion interfering very much with the production. Modern works do not deserve a special mention.

but buyers must guard against the clever imitation of old specimens, as Chinese have at all times been in the habit of copying the works of their predecessors. Thus the periods of production which are of great interest to collectors are the Ming dynasty (A. D. 1368-1648), especially the best periods of the XV, XVI and beginning of the XVII century; the Khang-he period (A. D. 1661-1722); the Yung-tching period (A. D. 1723-1735); the Chien-Lung period (A. D. 1736-1795). Marks of these periods add greatly to the value of the porcelain when genuine. These marks are given in Chaffers and in the works of Theodor Grasse and others.

First among old Chinese specimens interesting to collectors is the hard blue and white porcelain, especially that of the Khang-he period. The cobalt blue, according to Pere d'Entrecolles, was applied to the unbaked paste, which was glazed and then fired at a high temperature for 24 hours. The purer the paste and the blue, the more valued the piece is. Some collectors prefer the porcelain to be somewhat off color, thinking that a greenish tint shows a greater age than the pure white. Some pieces of old blue and white were made of a softer body and are very much appreciated by connoisseurs who understand this rare and special ware.

It is not uncommon for a fine piece of old blue and white to sell for many thousand dollars. Last spring at the Oestler sale in New York, a tall slender vase, 24 inches high, decorated with conventional lotus, each flower displaying the cup-shaped fruit studded with seeds in the midst of petals, a perfect specimen of the best Khang-he blue and white, sold for \$3,250.



HAWTHORN GINGER JAR WITH ORIGINAL COVER  
BLUE AND WHITE (Khang-he)  
FROM THE "GARLAND COLLECTION"

The illustration which accompanies this article is the photograph of a Ginger Jar with original cover, from the Garland collection in the Metropolitan Museum of New York. The decoration is the Hawthorn blossom, very much used on this blue and white ware. The paste is hard and of purest texture, well suited to the unusually deep and vivid cobalt blue, and it is one of the most valuable specimens in existence. These Ginger Jars figure in all collections, but the original cover has seldom been preserved and is generally replaced by a carved teak wood cover. In the Oestler sale the Hawthorn Jars with teak wood stands and covers sold from \$125 to \$400, none of them being an exceptional specimen.

Next to the blue and white and of as much interest to collectors are the single color glazes with their infinite variety

of beautiful shades. Among the best known are peach blow, *sang de boeuf*, *sang de poulet* (chicken or pigeon blood), crushed strawberry, ruby red, liver red (derived from oxide of copper), coral red, salamander red (both derived from oxide of iron), rose d'or, pink, lavender, violet, lilac, moonlight blue (*clair de lune*), sky blue, robin's egg blue, sapphire blue, Mazarin or powder blue, royal blue, turquoise blue, celadon green, sea green, pea green, camelia leaf green, pistache green, peacock green, snake skin green, apple green, tea leaf green, tea dust green, raven's wing black, mirror black, grey, orange, brown, *cafe au lait*, rice color, straw color, mustard yellow, lemon yellow, imperial yellow, ivory white, &c.

Although it is probable that in some cases the color was applied before the glaze, most generally it was mixed with the glaze, hence the name of single color glazes. Some of the color effects thus obtained by the Chinese have never been surpassed or equalled, and the secret of many of these glazes is entirely lost. The modern potter who would be able to reproduce the wonderful old *sang de boeuf* of the Chinese would undoubtedly sell his ware at very high figures. The same thing may be said of other reds, coral, liver, &c., and of the inimitable black. Pere d'Entrecolles, having visited the King-te-chin potteries at the best time of the Khang-he period, might have given us valuable information had he been a potter instead of a Jesuit Missionary. Unfortunately his explanations lack precision and chemical knowledge. For instance, speaking of the red glazes, he simply says: "The red is applied by mixing it with the ordinary glaze and a glaze made of a white stone." It is well known that oxide of copper, when fired in contact with air, fires green, but if absolutely protected from contact with air (a most difficult thing to do), will fire deep red. We cannot say whether the Chinese obtained their beautiful crimson reds by a special firing process or by a special color and glaze mixture.

Among the black glazes most esteemed by connoisseurs are the XV, XVI and XVII century porcelains with a black ground and decoration overglaze in transparent enamels. The predominating decoration is the Hawthorn blossom, whence they are often called "black hawthorn porcelain." It seems that the dull black glaze was obtained from the oxides of manganese, cobalt and copper mixed with white lead and the brilliant iridescent black from the oxides of manganese and cobalt with a mixture of uranite and ochre. The firing of the black glaze upon the paste taxed the utmost skill of the ancient Keramists and their productions remain to-day unrivaled.

In the Oestler sale, we noticed the following prices:

Lang-yao Vase, <i>Sang de boeuf</i> , 17 in. high (Khang-he),	- - -	\$900
Lang-yao Flower Pot, <i>Sang de boeuf</i> , rim and foot crackled rice color, 7x9 1/2 in. (Khang-he),	- - -	600
Galipot Vase, Coral Red, 5 3/4 in. high (Yung-tching)	- - -	520
Bottle, Mazarin Blue, 22 in. high (Chien-Lung),	- - -	400
Melon-shape Vase, Emerald Green, minute crackle, 9 in. (Khang-he),	- - -	430
Amphora Vase, <i>Clair de lune</i> , 6 in. high (Khang-he)	- - -	390
Vase, Sea Green, 20 in. high (Chien-Lung),	- - -	375

The *soufflé* glaze, generally in powder blue, pink or carmine red, was obtained in the following way, according to Pere d'Entrecolles: "The color made of the proper consistency is placed in a tube, one end of which is covered with a close gauze. By blowing through the other end little drops filled with air are precipitated upon the ware. These burst when coming in contact with its sides and reduce themselves into little contiguous circles, forming a net work like the finest lace. When these pieces are successful, which is very seldom, they are highly prized and command a large price." When the drops do not burst, they form little veins which run half



melted into the glaze. Hence results a peculiar decoration called *jasper*.

The soufflé process was used to tint the border on the underside of the plates of the Yung-tching period, well known to collectors as "Rose-back" plates, the surface being then decorated overglaze with brilliant enamels, the rose tint predominating (*famille rose*).

We must also mention among the most valuable old Chinese porcelains the beautiful white ware with incised or pierced and reticulated ornamentation. The latter was made by piercing or cutting out the design in the body of the porcelain and filling in the apertures with glaze, leaving them semi-transparent.

The designs are sometimes dragons, leaves or flowers, but oftener a fret or star diaper. At the Oestler sale a lace work white bowl, pierced with floral design, sold for \$400, and a very small soft paste vase, of ivory white glaze, with palm tree decoration etched in the paste, brought \$200.

It is worthy of notice that the Chinese porcelains which are most eagerly sought after and command the highest prices are those of the most sober and simple decoration, the blue and white, the pure white incised or perforated, and the single color pieces without any design. However interesting in workmanship, the overglaze pieces, so often overloaded with decoration, do not give the same artistic satisfaction and do not bring as high prices as these simple pieces of wonderful color and fine texture, the color or the design only emphasizing the beauty of the shape and the purity of the paste. There is in this fact a lesson for our decorators.

#### STUDY OF DOUBLE VIOLETS (Supplement)

*Marshal Fry, Jr.*

USE a mixture of two parts of Royal Purple to one of Banding Blue for the darks of prominent flowers, and Banding Blue for half-tones, leaving the white china for lights. For the dark purple under the large cluster use Royal Purple mixed with Black, and also some of the beautiful new color, Aztec Blue. Paint in the leaves with Black (mixed with Royal Green) and Brown Green. Get the leaves and a bit of the background going, and then paint the flowers into the wet color, and it will be easier to make soft edges. For the light parts of the background Royal Purple, Copenhagen Blue and Albert Yellow are used. Keep the first painting very simple and crisp, leaving plenty of lights, and think little about values of light and shade. Washes of the color in the second and third painting will bring everything together, putting the different parts in their proper places.

After firing, wash Banding Blue over the prominent flowers, and accent with Aztec Blue. Paint the latter color moderately thick over the dark purple under the large cluster, using a pale wash of Albert Yellow over the light lavender tint in the background, Yellow Brown over the Albert Yellow, and a wash of Deep Blue Green at the top. A wash of Moss Green over the leaves will give brilliancy if the study is being painted on French or German china, but if Belleek is used Apple Green, mixed with Albert Yellow, should be substi-



BOTTLE—Sky Blue Soufflé Ground  
Medallions—Underglaze Cobalt  
Blue on White (Khang-he)

tuted. The third painting consists of washes of color and general finishing, using much the same colors as in the second painting. A faint flush of carnation over part of the light portions of the background will give warmth.

#### TREATMENT OF SAME IN WATER COLORS

*Rhoda Holmes Nicholls*

Although the study of violets at first impresses one as a beautiful piece of color and quality, the student must not forget that the most careful study of form is carried through the picture, and although vague in places it is nevertheless full of the character of the flower. Whatman's 70-lb. No. 1 water color paper is the best for this purpose placed either on wet blotting paper or else stretched and a very large brush used. The quality in the background of the picture can only be obtained by using an abundance of water, and the effect will be increased by using a bristle brush and rubbing the color into the paper. One color should be broken into another while it is still wet. To sponge it and work into it again will also help to give the desired quality. The colors used are Cadmium, Cobalt Blue, Rose Madder and Antwerp Blue. Into the damp background the violets should be drawn, the outline being added as the colors dry, so as to give sharpness. The same directions apply to the big bunch. The greens to use for the leaves are Burnt Sienna and Antwerp Blue, in the dark corner Brown Madder should be added. For the violets Antwerp Blue and Alizarin Crimson are the predominating colors. Whether the group is used just in the form given here or whether the composition is changed, the idea of the group should be retained, keeping the masses as here presented.

#### TREATMENT OF PLATE DESIGN

*Anna B. Leonard*

THIS design may be carried out either in flat colors, enamels, or lustres. If in flat colors outline the design first in black, to which has been added enough German Pompadour red to give the black a warmer tone. The dark band on the extreme edge is a rich red, Lacroix Capucine Red and a touch of German Pompadour, with  $\frac{1}{6}$  flux. The lighter bands are of gold. The poppies are painted in a flat tone (no shading) of Capucine Red and Pompadour Red, with a few gold touches in the center. The stems and leaves (which should be darker than the stems), are painted in flat washes of Apple Green, to which has been added a touch of Mixing Yellow and a little Brown Green. The buds are painted in Apple Green and Mixing Yellow, a little lighter at the top. The lighter scrolls (or swirls) may be painted in pale green or gold. A faint yellow or ivory background would give a warmer effect to the design. On either side of gold bands there should be the dark outline.

To carry out the design in lustre, obtain a red color for the poppies by first painting them in Ruby lustre, and then a coat of Orange lustre over that in the second firing for the leaves, stems and buds, use light green lustre twice and then a tint of light yellow lustre over the whole design (excepting poppies) for the second fire. Of course the design must be outlined in something dark (black with red in it). There may be a band on the extreme edge of gold, with wider bands in dark green lustre. The swirls should be in gold, which may be painted successfully over the unfired lustre.

To use flat enamels, a charming effect may be obtained by using yellow enamel for the poppies with pale green centres,

pale green, stems, leaves and buds, with swirls of gold or Brown Green. Use a dark blue band on the outer rim, with dark green bands for the wider bands. Of course the design must have the dark outline first. The enamels must be flatly painted. To obtain dark blue enamel use Lacroix Dark Blue,

with a touch of Ruby Purple and a touch of black, add about  $\frac{1}{8}$  Aufsetzweis. For light green, use Apple Green for a body and into this mix yellow for mixing and a little black. If a darker effect is desired add to this a tone of Chrome Green 3 B, Silver Yellow and Brown Green with  $\frac{1}{8}$  Aufsetzweis.



PLATE DESIGN—ANNA B. LEONARD



KERAMIC STUDIO

ROYAL WORCESTER MARKS

[FROM "POTTERY MARKS," BY JERVIS.]



THE Royal Worcester manufactory was founded by Dr. Wall in 1751. He died in 1776 and the business was sold to Flight, the company's London agent, in 1783. It was conducted by his two sons, John and Joseph, until 1792. Royal warrant granted by George III, 1788; Flight and Barr, 1793-1797; Barr, Flight & Barr, 1807-1840; united to Chamberlains 1840 as a joint stock company, dissolved in 1848; 1850 W. H. Kerr admitted partner; 1852 to 1862, W. H. Kerr & R. W. Binns; 1862, present stock company formed.

The crescent is the true Worcester mark. It was taken from one of the quarterings in the Warmstry arms. This mark is found from 1752 to 1800. The *W* is found on a great variety of patterns of early date, also the square marks. These latter are freely forged at the present day.

The Chinese and Japanese marks are found on wares with those patterns; sometimes with the addition of the crescent or *W*.

The imitations of Dresden marks were not confined strictly to that style of decoration, appearing sometimes on plain printed ware. The letters R. T. appear on black transfer prints between 1756 and 1774. *Flight* impressed, 1783 to 1791, in blue underglaze, same period; with crown above and crescent below, made for the Duke of Clarence. Flight and Barr, from 1793 to 1840, Chamberlain's, from 1798 to 1804, Chamberlain's Worcester, etc., (printed from 1814 to 1851). The circle with four *W*'s, from 1852 to 1862. K. & B. used on special pieces. The circle surmounted with a crown is the mark used by the present company. Since 1862 the shield with G. & Co. is for George Grainger & Co.; since 1889 owned and operated by the Worcester Porcelain Co.



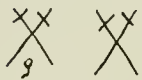
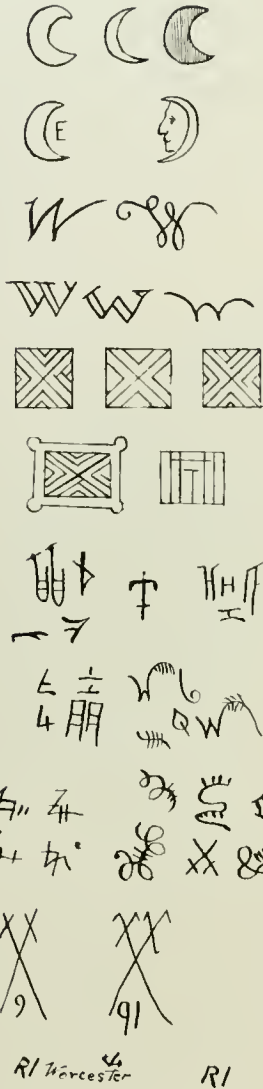
LUSTRE

SILVER.

Silver is one of the few opaque lustres and it can be made, like charity, to cover a multitude of sins. If you have a bad tinting on a border, silver over it will come out with a pretty frosted effect and then you can combine it with raised gold and enamels in a conventional design.

Many colors can be used with good effect over silver, of these, green, ruby, and violet are most pleasing. Used on the plain white china the effect is like old fashioned silver lustre, very bright and shiny.

Platinum is very similar.



FLIGHTS



Flight & Barr.





TREATMENT OF PYROGRAPHY PANEL

A. G. Marshall

THIS panel is the left hand one of three to be used in an overmantel. The central panel was published in September, and the directions for treatment given with that will apply to this in general. If the figure is done in colors a gray cloudy

sky, rather light, with one or two touches of blue will be appropriate. Water greenish gray-blue with some of the sky tints reflected. Platform dull yellow gray. Flesh lighter and warmer than the first figure, it being in the open light. Very flat modeling. Outline to correspond with and make the color scheme to harmonize with the other figure, but do not repeat the color of cloth and hair.


  
Flight & Barr  
Worcester  
Manufacturers to their  
Majesties


  
BARR FLIGHT & BARR  
Royal Porcelain Works  
WORCESTER  
London House  
New Coventry Street




Chamberlains

Chamberlain's  
Worcester,  
No. 13, Beadilly,  
London.

  
Chamberlain's  
Regent China,  
Worcester  
No. 155,  
New Bond Street  
London.

  
Chamberlain's  
Worcester  
No. 155,  
New Bond Street, London.  
Royal Porcelain Manufacturers.

  
CHAMBERLAIN & CO.  
WORCESTER  
155 NEW BOND ST.,  
& NO. 1,  
COVENTRY ST.,  
LONDON.

Chamberlain & Co Worcester.  
CHAMBERLAINS.







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<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch.</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm. ch.</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>f. g.</i> —fair glaze or color.	<i>br. o.</i> —broken, can be repaired.
<i>b. g.</i> —bad glaze or color.	
<i>scr.</i> —scratched.	

## STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, <i>g. c.</i> ,	\$20.00
Erie Canal, plate, Dewitt Clinton, 8¾-inch, slight crack in edge,	20.00
States pattern, dark blue plate, 10½-inch, <i>p. c.</i> and <i>g.</i> ,	18.00
Landing of Lafayette, dark blue plate, 10-inch, <i>p. c.</i> and <i>g.</i> ,	15.00
LaFayette Landing, plate, 9-inch, <i>g. c.</i> ,	7.50
Millenium plate, blue, 7-inch, <i>g. c.</i> ,	5.00
Shannondale Springs, pink plate, 8-inch, <i>p. c.</i> ,	3.00
Little Boy Blue platter, 15x12, <i>g. c.</i> but <i>scr.</i> ,	10.00
Lafayette at Tomb of Franklin bowl, 13-inch, <i>p. c.</i> and <i>g.</i> ,	16.00
Six English Lake, light blue soup plates, and comport, <i>p. c.</i> and <i>g.</i> , lot,	10.00
Light blue plate, 10-inch, Chinese design, <i>g. c.</i> ,	.75
Blue plate, 5-inch (wild roses), <i>g. c.</i> ,	1.00
Caledonian plate, Scottish landscape border, Highlander in center black, Adams imprinted, 10½-inch, <i>p. c.</i> and <i>g.</i> ,	2.00

## LUSTRES

Silver lustre sugar bowl and creamer, <i>g. c.</i> ,	10.00
Silver lustre sugar bowl and creamer, <i>rep.</i> ,	8.00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, <i>g. c.</i> ,	5.00
Copper lustre mug, 4-inch blue band, raised mythological figures, <i>g. c.</i> ,	2.00

## MISCELLANEOUS

Sportive Innocence pitcher, 7¾-inch, cracked, <i>rep.</i> ,	10.00
Orange and gold Davenport plate, 6 inch, <i>g. c.</i> ,	1.25
Delft blue and white plate, 9 inch, floral decoration, <i>g. c.</i> ,	1.50
Dutch Delft plate, blue and white, 8-inch, <i>g. c.</i> ,	1.50
Lowestoft cup and saucer, gold vine decoration, <i>g. c.</i> ,	3.00
Leeds gravy dish, green band, <i>g. c.</i> ,	1.50
Dark blue shallow vegetable dish, unique design, landscape center, palm border, unmarked, reputed to be Plymouth,	4.00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

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## SUMMER SAUNTERINGS FOR CHINA

THERE is a widespread belief that all one has to do is to walk up to the house of a well-to-do farmer and find a mine of old china stored away in some back cupboard, unvalued and forgotten by the inmates of the farm house. If this were ever true, it certainly is not so now, for continued inquiry and persistent collectors have long ago changed conditions. Not only have the most desirable specimens been found and appropriated, but the country folk themselves have learned to place values upon their treasures, often of a fictitious kind. One learns to conceal the knowledge which makes the remark "This is a hundred years old" a fable, when the potter's mark on the bottom of the blue plate proves how easily fables grow. A violet colored plate bearing a long record (?) was kept in one family for sentiment's sake, so many dear ancestors had eaten from it. It was not necessary to shatter this belief when I found a comparatively recent and registered mark upon the base. Sentiment in New England is not abundant enough to be rudely handled by a hard hearted collector. The blue dishes once so common have met a natural fate, and what are left are usually marred and discolored. Now and then a cross-road gives up a ghost of former days in the form of a tea-set or odd pieces retained with care because it belonged to "my mother."

My search this past summer was rewarded by some fine specimens of silver and copper lustre, and some rare pieces of cream ware. One beautiful Wedgwood jug or pitcher may



WEDGWOOD PITCHER. LEED'S FLOWER HOLDER.  
DESSERT DISH OF QUEEN'S WARE.

have been modeled by Wedgwood himself. It is particularly graceful in outline, pure in cream tint, and its only decoration is a brown line upon the brim and handle. It is marked Wedgwood, imprinted in small capitals and probably dates earlier than 1770.

A unique flowerholder of Leed's ware also rewarded my research. Its decorations are dainty and it is as light as china. We remembered, however, that no china was made at Leeds. This often excludes decorated pieces of china which otherwise might seem to belong with Leed's specimens. I once bought a memorial cup in England, sold to me as Leed's. It is *china* and a fine piece commemorative of the death of Princess Charlotte. As the princess died in 1816, it must have had its origin at that time. With the words "In Memory of the Princess Charlotte" is a picture in beautiful print of the mausoleum in St. George's Chapel, Windsor.

A perforated cream ware dessert dish in two pieces has just come into my possession. The paste is not so fine in quality as the Wedgwood jug, yet it is a good specimen of queen's ware though unmarked. It is very well preserved and fine in design though it may never have seen Etruria.

In driving by an old but thrifty looking farm this summer I saw upon the piazza of the house an old wash pitcher which furnished me an excuse to make an inquiry. I had a lonely wash bowl which needed a companion, so I cautiously asked of the Yankee farmer who stood at the door whether he knew of a pitcher anywhere such as I needed. With a twinkle of his eye he said, quite graciously: "I do not; we are quite fond of antiques ourselves." So the spirit of the antiquarian has been revived and the once disperser has become a gatherer.

Sometimes an auction notice is posted at *the* village store and one may find amusement at the sale, but old furniture of an inferior quality and farm implements are usually sold, while anything the collector desires has been reserved by the family.

At the death of an elderly maiden this summer a niece came from a neighboring town and sent word to the cottagers that there was to be a private sale. Old furniture, braided rugs and bed quilts were the chief articles to be disposed of. I found a few pieces of Lowestoft, some old glass and a broken pink lustre tea-service upon a round table in the best room.

Going into the kitchen to look at some old splint bottom chairs, I espied a copper lustre pitcher filled with China asters. Inquiring if it was for sale, the reply was that the figure decorations were worn off, but perhaps it might answer for flowers although of no value. It was a beautiful color specimen and is now in my possession. I have become much interested in the variety of decoration combined with copper lustre. In the group given there are raised floral and figure decorations upon colored bands; design modeled in the clay and covered with lustre, giving the same effect as in metal *repoussé* work; and conventional designs upon a band resembling enamel work on metal. A good specimen of this last style of decoration is upon the goblet in the group illustrated.

The little cup has a dark blue band flecked with gold. I have a good reproduction of the same design but the lustre is very inferior, having become rough in the firing.



GROUP OF COPPER LUSTRE.

So do these bits of family history fall into the hands of the Philistine. After all many of the best pieces of old porcelain gravitate to the city and can be found in the various curiosity shops. Some out of the way places in England form good hunting ground, and you can usually find an honest man, though he may be ignorant of important details, who will furnish you with fair specimens at just prices. The real pleasure of country searching is fast losing its charm, for where things are still retained you make little progress, and it is always a disappointment to find some one has forestalled you.

CARRIE STOW-WAIT.

o o o

Mr. Edwin Atlee Barber, author of *Pottery and Porcelain of the United States*, *Anglo-American Pottery, &c.*, and our contributor to Collector Department, will issue in November another book which will be invaluable to Collectors. "American Glassware, Old and New, a sketch of the Glass Industry in the United States and a Manual for Collectors of Historical Bottles." Price, \$1.00 per copy.

The attention of Collectors has been very much attracted lately to those curious old bottles and flasks which bear relief designs of the American Eagle, old time railroad cars and portraits of well known patriots, Washington, Franklin, Lafayette, Jackson, Taylor. This Manual will list and design all of these designs that are known. It is the result of several years' investigation and study. If you wish to subscribe, address Edwin A. Barber, West Chester, Pa.

AN OLD PENNSYLVANIA POTTER—DAVID SPINNER.

[CONTINUED.]

A similar pie plate shows a lady on a red horse, attended by a continental soldier on a piebald charger. A green tree at the right adds variety to the coloring, while little figures of hearts in the border lend a sentimental suggestiveness to the central scene.



The same suspended hearts appear in the next design which consists of a lady in an old-time, flower-decorated gown and stays, standing in the attitude of addressing a Continental officer. From the woman's mouth issues an inscription in German, which, interpreted, would read, "Thou art to me a loving man," etc. The gentleman stands in an easy attitude with one hand thrust in his pocket and the other raised to his military hat.



One of the most interesting of these old designs is a representation of a pair of musicians, a drummer and fifer, in Continental uniforms. We almost instinctively look for the inscribed title "Yankee Doodle," so suggestive is the device. At either side is a conventionalized flower, probably intended for the *fuchsia*, which also appears in the "Lady Okle" and the inscription piece above figured. The *tulip* and the *fuchsia*



were extensively cultivated by the Pennsylvania Germans and frequently appeared on their decorated pottery.



Mr. Spinner executed a number of pie plate designs, which, while complete in themselves, could be combined to form a single design. Two of the very plates above figured were so designed, and I am informed by one of the descendants of the maker, from whom these pieces were procured, that they always stood together on the mantel of the old home, where they were preserved for many years. By covering the fore part of the horse on the deer plate with the corresponding portion of the lady's steed in the second design, we obtain the complete representation of an old time deer hunt. This is a most interesting illustration of a curious conceit, and it is remarkable that the two portions of the design should still be preserved together after this lapse of almost a century.



We cannot fix the exact period of manufacture of these undated specimens. They were undoubtedly produced previous to the year 1811, and go back probably to the last century, not necessarily so far as the period of the Revolutionary war, since these old potters frequently used such patriotic subjects down well into the present century, as, for example, a figure of General Washington on horseback, which has been found bearing various dates, ranging from 1805 to 1847.

Many collectors of American wares have of late turned their attention to these curious old pie plates, but by far the most extensive and valuable series of Pennsylvania German "Slip-Decorated" and "Sgraffito" pieces is owned by the Pennsylvania Museum and School of Industrial Art, of Philadelphia, which consists of upwards of one hundred well

authenticated examples of pie plates, jars, dishes and other things, including the most elaborately ornamented and interesting utensils which have yet been discovered.

EDWIN ATLEE BARBER.

## ANSWERS TO CORRESPONDENTS

*Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.*

A. M. E.—To clean old oil paintings, rub the surface with a raw potato, then use luke warm soapy water, using a good, pure soap, dry with a cloth that is free from lint, this is the best method of cleaning. Then a thin coat of picture varnish will bring out the color better, but do not apply until thoroughly dry. Ask any questions you wish about glass and lustre and we will answer in *KERAMIC STUDIO*. Yes, you can go over a painted and fired vase with lustre of any color, but the effect after firing would be somewhat matt. Rose color will not take lustre well.

X. Y. Z.—Always read the answers to correspondents and you will find most of the questions you wish to ask already answered. We have already given a formula for china painting medium. Six parts of copaiba to one of clove, mix colors with this and use spirits of turpentine in brush. We have never heard of powder water colors, but if you mean the water colors in cakes or pans, they are considered by some better than the tube colors.

O. M. M.—You will find any of the narrow borders given in historic ornament articles, suitable for table service, carried out in flat colors or lustre with gold outlines. These designs are especially nice for the bread and butter plates. Your monogram will be given with the next lot.

E. A. W.—Aufsetzweis colored with tube or powder colors, for enamel effects, will stand several fires with other enamels, repeated fires are a dangerous experiment, but they might stand two or even three fires if not too hard a fire.

J. C.—See "Kiln Temperatures" below.

B. M.—We have never known before of Fry's Blood Red turning brown in firing. There must have been gas in the kiln or some other color might have gotten into your brush. Have you tried it more than once? When enamel looks *cooked* it is because it is too fat, either there was too much of the tube oil in it, if you used Aufsetzweis, or you put too much oil with it if in powder. We should advise taking off as much as will scrape off easily and going over it all with fresh enamel, taking care that it is not fat.

M. A. R.—Use lavender oil to thin paste for raised gold work. Articles on tinting and firing can be found in the June, July, '99 and April, 1900, numbers of *KERAMIC STUDIO*. Underglaze effects are obtained by painting on the biscuit or clay and then glazing—overglaze effects by painting on the finished and glazed surface.

## KILN TEMPERATURES

One of our subscribers writes to ask what temperatures we use in muffle kilns. The average firing of china in our house kilns requires about 2,000 degrees Fahrenheit, we sometimes go over that, and for light firing of china or for glass we of course do not go so high. The hard firing in potters' kilns requires a much higher temperature, say between 2,500 and 3,000 degrees Fahrenheit.

Dull heat, 700 degrees Centigrade, 1,292 Fahrenheit.

Cherry heat, 900 degrees Centigrade, 1,652 degrees Fahrenheit.

Orange heat, 1,200 degrees Centigrade, 2,192 degrees Fahrenheit.

White heat, 1,400 degrees Centigrade, 2,552 degrees Fahrenheit.

Potters have small openings in their kilns, through which they withdraw, while the firing is going on, small test pieces of pottery which have been placed in the kiln before firing. They can thus judge when the firing is done. Amateur decorators having no openings in their house kilns are obliged to guess from the color when the firing is done. This is very unsatisfactory, and as the time is not distant when we will have improved house kilns which will allow us not only to do the ordinary overglaze firing, but the underglaze and pottery work, it will be necessary to have a surer way to test temperatures.

It is doubtful if any thermometer can be made which will stand the high kiln temperatures, although a Frenchman has lately manufactured a quartz thermometer, the tube perfectly transparent being filled with melted tin. This thermometer can stand a heat of 1,800 degrees Fahrenheit. The best way would probably be to have small cones of different materials which melt at certain known temperatures. If the kiln is provided with a mica window, allowing one to see the interior of the muffle, it would be easy to watch these cones and stop the firing when they begin to melt.

We quote from a letter of H. J. Caulkins & Co. on this question: "The quartz thermometer you speak of would hardly meet the requirements for our work. Probably for glass and lighter fire pieces it might be useful. It can run up to 1,800 degrees Fahrenheit, but you know we use nearly 2,000 degrees every time we fire, and often run up over that. Our small furnaces go up to 3,000 degrees, so the quartz affair would be play in that heat. However, it would be a good thing if we could have some kind of a heat measuring instrument. As yet we think the cones are the nearest to practical of anything we have had. We are still experimenting with them, and as soon as we are sure of our ground we will let you know all there is to be known in connection with them."

# KERAMIC STUDIO

DEC. MDCCCC Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

## CONTRIBUTORS

MR. EDWIN ATLEE BARBER 卐 卐 卐  
MR. FRANK S. BROWNE 卐 卐 卐 卐  
MISS BELLE D. CULLIS 卐 卐 卐 卐 卐  
MISS SUE ENNIS 卐 卐 卐 卐 卐 卐  
MRS. A. A. FRAZEE 卐 卐 卐 卐 卐 卐  
MISS FLORENCE FOOTE 卐 卐 卐 卐  
MRS. MAUD BRIGGS KNOWLTON 卐  
MRS. ANNA B. LEONARD 卐 卐 卐 卐  
MRS. EVA MACOMBER 卐 卐 卐 卐  
MR. A. G. MARSHALL 卐 卐 卐 卐 卐  
MISS MAUD MYERS 卐 卐 卐 卐 卐  
MRS. WORTH OSGOOD 卐 卐 卐 卐  
MRS. BARCLAY WRIGHT-PAIST 卐 卐  
MRS. ADELAIDE ALSOP-ROBINEAU 卐  
MRS. T. T. ROCHE 卐 卐 卐 卐 卐 卐  
MISS GRACE W. STEPHENS 卐 卐 卐  
MR. CHARLES VOLKMAR 卐 卐 卐 卐  
MRS. CARRIE STOW-WAIT 卐 卐 卐  
MISS CORA WRIGHT 卐 卐 卐 卐 卐

A MONTHLY:  
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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**B**eginning with January, we will issue a Colored Supplement each month, instead of alternating with monotonous as heretofore. This plan is experimental and will be continued to the close of the present volume. Its continuation thereafter will be contingent on the increase of our subscription list. The full retail price of these Color Studies for one year is as follows:

**Twelve Color Studies at 35c., \$4.20.**

**A Subscription to "Keramic Studio," including these twelve Studies, \$3.50.**

The economy of placing your subscription at once is obvious.

# KERAMIC STUDIO

Vol. II, No. 8

NEW YORK AND SYRACUSE

December 1900

**I**T is about time that the Ceramic fraternity should rise in a body and protest against the classification that they have heretofore received at the different exhibitions, which was undoubtedly the reason that no *individual overglaze decorator* received an award at Paris. (The National League, as a body, received a medal.) The American people were delighted with the exhibit; the French admired it and all foreigners were impressed to see such good work from the Clubs, yet the jury could go no further, for they had not the power to give medals to *individual decorators* of the League, any more than to individual decorators of factories. The exhibit was not in the right class, and has never been at an international or national exhibition. The proper classification has never been made for Ceramic decorations irrespective of the ware upon which they are placed. It is just that point for which the executive of the League is working and which may be obtained for the Pan-American exhibition.

While the jury in Paris was interested in our exhibit, they had no power to judge it excepting from the *potter's* standpoint, and all Ceramic exhibits were judged wholly from the same. In the varied industries they could only recognize Ceramic products. A friend of the League sought an interview with an American representative on the Board of Jurors, to find if something could not be done to secure a higher medal for the League; this person was told that had it not been for the pottery portion of the exhibit (the Volkmar, the Dedham, the Newcomb, the McLaughlin, the Robelin, etc.), the jury would have been obliged to ignore it.

The decorative work on foreign or domestic ware was not eligible to consideration, because the ware was not made by the decorator. According to the rules governing the jury, to decorate a piece of ware made by another is almost a crime, and in one instance where a small piece was found in one of the prominent French exhibits bearing a trade mark of another well-known factory, the entire collection was condemned, as the Clubs would have been, had it not been for the pottery.

When the juror was asked if this was not as unjust as condemning a picture because the artist had not made the canvas, and if the exhibit should have been placed in another section, he said, "you are in the wrong department and this should have been looked into earlier." It had been done. The President of the League called Mr. Hurlbert's attention to this and he saw at once the point and informed the Commissioner General of the fact and said, "these things do not belong to me," when this reply came to him: "they go to you or not at all."

The League's exhibit was absolutely unique there being nothing like it from any other country, wherein the decoration was for competition and not the ware. When Mrs. Potter Palmer arrived from Paris, the indefatigable President of the League obtained an interview and she (Mrs. Palmer), gave the same idea, that the Ceramic decorators had been shifted from one place to another in different World's Fairs, and that they

had never received the *proper* classification, whereupon the President has sent a petition to the Commissioner General of the Pan-American Exposition asking that this be done, and then followed her letters by a visit to Buffalo. She has applied for space in the *Fine Arts* department, and protests in the name of the League against the exhibit going into the Manufacturers or Liberal Arts Building. With all the facts in her possession, it is to be hoped that her urgent appeal may have the desired effect. If this is done at Buffalo, it will establish a precedent which can not hereafter be ignored.

Since writing the above, we have had a report from Mrs. Osgood, the President of the National League of Mineral Painters, giving the points that she gained in Buffalo, from the Commissioner General. This report will be found in another column under "League Notes." "Where there is a will there is a way."

The KERAMIC STUDIO takes pleasure in announcing the fact that Mr. Louis Tiffany is busy experimenting in pottery, which no doubt means that he will finally produce something as artistic as his Favrite glass. In an interview with the manager, our representative was told that as yet, Mr. Tiffany is in the experimental stage, but that he had been so charmed with the work of artist potters at the Paris Exposition, that he came home with the determination to try it, and that he would probably produce something in the lustre bodies.

Our editor, Mrs. Alsop-Robineau, had for this number a holly and mistletoe decoration for cup and saucer, plate and tray. The design was unfortunately lost through the mail and was too elaborate to be made over in time for this issue. We hope to be able to give it in next number.

*Beginning with January, 1901, we will try to give a color study in every number. We do not promise to do so permanently, as the expense of our fine color studies is so great that we could not keep it up unless we get a hearty support from subscribers. This will be in the way of experiment until the beginning of our third year, in May, 1901. We will then say whether the color study in every number can be a permanent feature of Ceramic Studio or not. Meanwhile we ask our subscribers to say a good word for us to those of their friends who are not yet subscribers. If we are to give a color study every month and not increase the price of the Magazine, we must have an increase in the subscription list.*

The Trustees of Cooper Union have arranged a full course of instruction in decorative art, to be given in the daytime in connection with the Art Museum, for students intending to practice any of the decorative arts, and who have already attained some facility in architectural drawing and in drawing from the cast, as well as knowledge of the orders of architecture and their application. Special instruction will be given in the designing of furniture, fabrics, metal work, ceramics, stained glass and other branches of interior decoration.



## VOLKMAR WARE

MR. CHAS. VOLKMAR, who writes an interesting article on the potter's wheel in this number, had an exhibition of his fine potteries at the Pratt Institute, in Brooklyn, last month. This exhibition was worth seeing, and we would advise some of our decorators who missed this opportunity to go and examine the specimens from his Corona kilns which Mr. Volkmar keeps permanently at the Macbeth Gallery on Fifth Avenue. They will certainly enjoy the simplicity and artistic beauty of the shapes and the restful coloring of these charming pieces.

All, with the exception of some tiles, are undecorated color pieces, the color being seldom uniform, but an artistic shading of different hues of the same color, or a pleasant combination of colors. The splashed and mottled pieces seemed to us especially attractive. Among single color pieces we noticed some rich blues and a delicate pink. A tea set in pink was different from the jars, cups and vases which consti-

tuted the bulk of the exhibit, but not the less attractive. Some pieces are finished with a light touch of lustre, giving them a very pleasing iridescent metallic finish.

At the Macbeth Gallery a vase of metallic finish, decorated with a finely modelled figure shows that if Mr. Volkmar confines himself generally to very simple work, it is only that the simplest shapes and coloring appeal to his artistic feeling more than elaborate decoration. And in pottery more than anything else, simplicity is an essential condition of artistic beauty. The study of Mr. Volkmar's wares will be a profitable lesson to those of our decorators who imagine that their china is not properly decorated unless it is covered with a dozen colors and a load of gold. As a maker of tiles, Mr. Volkmar has made quite a reputation, his tiles being unique in texture and coloring. Some of them have lately been placed in the Rockefeller residence in Tarrytown; in the Boston Public Library, the Fulton National Bank of Brooklyn and in the National Arts Club of New York.



SOUTHERN WILD CLEMATIS—MRS. T. T. ROCHE

THIS vine grows in the swamps around Mobile, but bears transplanting. After once it is domesticated it grows more luxuriously, often becoming a richer purple and growing in thick clusters. It is very erratic, never having two sprays or clusters alike. The vine is a mingled green, brown and

purple. The young shoots are a very light green. The leaves are grass green, often shaded darker green. The flowers are light and dark purple, sometimes blue, with centre of straw color toned with white. The buds and seed are a light and a dark green.

## WEDGWOOD

[FROM JERVIS' POTTERY MARKS.]

JOSIAH Wedgwood began to manufacture the pottery called by his name in 1759. On old specimens the main mark is the name impressed in the clay, varying from  $\frac{1}{4}$  to  $\frac{1}{2}$  of an inch in height. Sometimes the initial letter only was a capital. Wedgwood took Thomas Bentley into partnership in 1766 when the names were conjoined in the mark. Bentley's partnership only extended to ornamental pieces. He died in 1780. The Jasper dip was invented in 1777. The Portland vase was copied in 1790; in the same year Josiah Wedgwood took into partnership his three sons and nephew and in 1795 he died. The mark JOSIAH WEDGWOOD with a date underneath, belongs to the time when the works were carried on by a son of the founder. In the older stamps the O was always wide; in the later ones it is always narrow. The Portland vase mark is the present mark on china only. The pottery is marked *Wedgwood and England* impressed in different places. The printed ware has various marks and is of small value. All the pottery or china stamped *England* is modern.

WEDGWOOD

Wedgwood  
Wedgwood & BentleyWEDGWOOD  
& BENTLEY

JOSIAH WEDGWOOD



## EXHIBITION AT MISS M. T. WYNNE'S ART STORE

It is too bad that many more workers did not avail themselves of this opportunity to exhibit at Miss Wynne's, for she has made some good sales and has taken a great deal of pains to bring the work before the public. Next year there should be at least one representative piece from each decorator. There were many interesting things shown, but there was also some execrable work sent, for which no sane person should have been responsible, but this is not to be wondered at when Miss Wynne so generously gave space to all who might wish to exhibit. The leading New York artists were represented, but not so fully as they will be in another year. Many of them were away and did not know in time to prepare.

Boston was well represented by Mr. Callowhill and Miss Fairbanks and we wish that we had more space to go into detail. Mr. Callowhill's work showed decided individuality and his punch bowl with a dim suggestion of roses under a lustrous color has kept the china decorators guessing, whether it was an old decoration cleverly covered up or a new method of laying one wash over another. At any rate the effect was artistic and rich and it looked original and professional, especially his conventional designs, and we wish that the decorations of a few thousand of the punch bowls everywhere *in evidence* could also be as cleverly obscured, and we should think that Mr. Callowhill might do a land office business if he could give a formula for doing so.

Miss Fairbank's work shows her training in water color, and her conventional work is good. Mrs. E. L. Howe's toilet set was extremely dainty and well designed. It was

in true elegant French style, which, after all, is fascinating on porcelain if well done. Mrs. Monachesi had a punch bowl in the underglaze. This bowl she modeled herself; it has a decoration of grapes in high relief, which made an original and clever piece. Miss Perry, of Detroit, had some interesting pieces—one a vase with birds decoratively treated, the effect all in greens and quite like underglaze.

There was some attempt at conventional design, and while some of it was good, yet there was too much carelessness in details. To be a successful decorator, one must look after the lesser points. While this water color effect may be attractive in ceramics, it certainly has a tendency to create carelessness, for if a flower or leaf does not "go" satisfactorily, just a little color rubbed into the background and over it will make it less prominent—at least (so thinks the amateur) and it will do. Well, to an *artist*, it looks quite what it is. Therefore, these exhibitions help the workers; they tell us what "not to do" and they are good things to "keep the fire alive."



## HOLLY AND MISTLETOE (Supplement)

Maud Briggs Knowlton

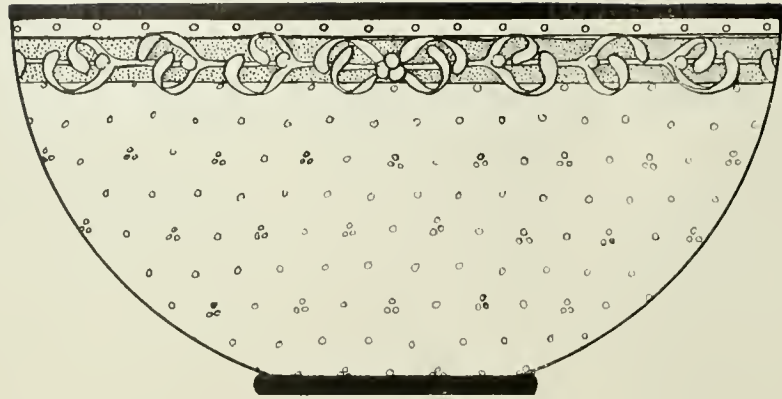
If this design is to be treated in the natural colors you should use for the mistletoe berries—Silver Grey for shadows for lighter berries, for darker ones add a little Copenhagen. The leaves are a warm green; use Moss Brown and Shading Green for these, varying the tones to suit yourself. The stems are brownish green. In painting the holly berries use for brightest berries Yellow Red shaded with Pompadour; darker ones, use Pompadour and Blood Red shaded with Blood Red and just a bit of Ruby added. The very darkest berries may be made with Ruby and shaded with same. The leaves, unlike the mistletoe, are a darker bluer green, but in painting them care should be taken not to get them *too* dark as they will look very solid and "painty." For leaves (lighter ones) use for first painting, Apple Green and Russian Green, shaded with Brown Green, while bluer ones are made of Russian Green and Shading Green used thin and shaded with same color. Be careful in painting the holly berries to save the little spot of high light in those which are prominent. The stems are made of Gold Grey and Copenhagen accented with Gold Grey and occasionally a dash of Finishing Brown. If after strengthening the mistletoe berries, the second painting, they should look cold, wash over some of the less prominent bunches a thin wash of Lemon Yellow and Apple Green.

In the second painting of the holly, in the darkest berries a little black may be used in the darkest parts, but care should be taken not to use *too* much. The leaves should be strengthened with same colors as used for first painting, and carefully accented here and there where needed. If after firing twice, the design seems disconnected, use washes of Brown Green, Russian and Shading Green over the different leaves, and over some of the berries and most shadowy leaves use a wash of Pompadour. The background should be done with Russian Green, Lemon Yellow, Pompadour and Copenhagen, with a little Yellow Brown used sparingly. The general effect of background should be cool in color to offset the warmth of the red berries. Shadowy leaves and berries should be made in Gold Grey and Copenhagen.



*Etching*—The process of eating away the glaze, or part of it, which is afterward covered with gold and gives a relief effect.





*Adelaide Alsop Robineau*



MISTLETOE DESIGN FOR GLASS FINGER BOWL, PUNCH CUP, AND PLATE—ADELAIDE ALSOP-ROBINEAU

FINGER BOWL

If it is desired to carry out this design in gold, it should first be drawn upon the bowl in bright gold and then fired. This will make the design show gold on both sides. The mistletoe may be in raised gold and the berries white enamel, the dotted band back of the design in flat gold dots. The dots at regular intervals may be either in white and green

enamel or in gold. Put them rather farther apart than drawn. The paste for gold should be mixed as for china. Use any Roman gold for china over the paste. The flat gold and enamels are prepared especially for glass but are mixed and applied as for china. This design can be done in color if desired. Tint the band dark green stain, raise the design in white enamel and fire. After firing shade design with



HOLLY AND MISTLETOE—MAUDE BRIGGS KNOWLTON  
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO  
DECEMBER, 1900





light green for glass. Firing for glass can be done in any kiln but it is safer to experiment first with some broken bits to get the exact degree of heat. As a rule, the kiln should have a dull red glow about half way up the sides. Do not use stilts but have asbestos platten or squares which can be placed on the bottom of the kiln and on the shelves. The glass can then stand directly upon the asbestos. Do not allow any two pieces to touch.

○ ○ ○

#### PUNCH CUP

This design is suitable for china but can be adapted to glass cups for sherbet, in which case stain the edge ruby or green, and treat the design in either of the two ways already described. The dots at regular interval should be scarlet like

the holly berries or alternately scarlet and white. The ribbon should be ruby or green like edge.

○ ○ ○

#### PLATE DESIGN

For china or glass.—For the latter, dot the edge either with scarlet enamel or gold; raise the design in gold or enamel. In the latter case, raise the design in enamel, and in the second fire, paint the holly in dark green and use scarlet enamel for berries. The Greek scroll can be either ruby or dark green outlined in flat gold or simply flat gold lines. Other methods of treating the designs will suggest themselves to decorators. These designs were made in haste to replace a sheet of designs in the same motifs lost in the mail, which if found, will be reproduced later as they were quite different and adapted to shapes asked for by subscribers.



NICOTINA DESIGN FOR TOBACCO JAR—GRACE W. STEPHENS

As the Nicotina is the blossom of the cultivated tobacco plant, it seems very suitable as a design for a tobacco jar, it being also appropriate for a vase. The blossoms close during the day, opening their creamy, fragrant petals in the evening. The leaves are long, irregular shaped, of a rather dull green.

Paint the flowers cream color where fully opened, the tube and outside of petals being rather greenish, the stamens

are also cream, calyx delicate green. A good result can be obtained by a Rookwood effect of yellows and browns, or more color can be introduced by painting in natural colors. Moss, Brown and Dark Greens, Meissen and Dark Brown in leaves and stems; Ivory Yellow, Moss and Brown Greens for blossoms, with plenty of deep yellow, browns and greens in background. It should be given at least three fires, firing hard each time.



## FOR BEGINNERS—ENAMELS

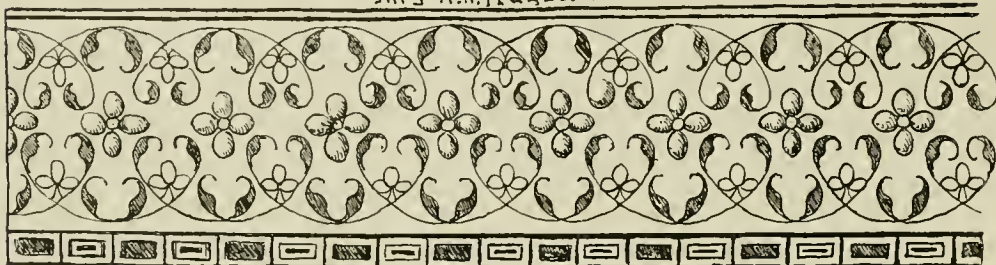
IN the use of enamels, try to understand the chemistry of them and to realize fully the kind of enamel one requires for each especial piece of work. Sometimes there may be an imperfect spot of enamel which may be remedied in another fire, but there may be some delicate points or effects that a *strong* fire would ruin, therefore an enamel requiring a light fire is the only thing to use. (By that is meant, an enamel which will glaze at a low temperature.) The German enamel, Aufsetzweis, requires a hard fire. Therefore, to counter-balance that quality use one-third best English enamel which acts as a flux; or the same effect may be obtained by using one-eighth of the ordinary flux. If color is required in the enamel, use it with the Aufsetzweis alone, the color acting as the flux. All colors fire darker in the enamels, excepting the iron reds (which fire out). Therefore, make the enamels paler

than desired when finished. If one is doing much work, it is better to own a kiln; then make some enamel tests, which will enable you to know your kiln thoroughly and just where to place your hard enamels or the soft enamels.

There is very little enamel decoration done at the French factories, the porcelain being quite hard, yet our decorators keep right on enameling it and feel heart broken if one little dot flashes off, when the wonder is that any of it remains. The wares made at Trenton have a softer surface and take the enamels beautifully. If gold is not oily or sticky, enamel may be used over it in one firing, but the gold *must* be just right. It is a great mistake to pile up the enamel too high, there is no beauty in it and the ware immediately loses its delicacy; especially is this so when used for table service. Try first only simple things, and many beautiful effects can be obtained.



Mrs A. A. FRAZEE. 1900.



DESIGN FOR BONBONNIERE—MRS. A. A. FRAZEE

FOR border, plain china can be left for background. Design can be tinted with Chinese Yellows and have turquoise done in paste, and turquoise enamels. Or bon-bon enamels.



MISLETOE PLATE DESIGN—ANNA B. LEONARD

THIS design may be easily traced upon the rim of a plate, the outline to be in flat gold with pale green lustre filling in the design. The little berries may be in silver, or white enamel with the faintest tint of yellow which will give a creamy tint to the enamel. The band on edge of plate is in pale green lustre, so also the inner band, with a background

of light yellow lustre. On the edge of plate there is the usual rim of gold. This design may be used for the flat enamel washes, or washes in plain color, with or without a background.

For a simple salad plate the design in green against a white ground is quite effective and very quickly done.



## THE POTTER'S WHEEL

*Charles Volkmar*

THE origin of the potter's wheel goes back to such a remote period that its history is almost impossible to trace with any certainty. Figures found on tombs in Egypt show that it has been in use at least four thousand years. According to Birch's History of Ancient Pottery we find that "The invention of the wheel has been ascribed to all the great nations of antiquity; it is mentioned in the Scriptures, and was certainly in use at an early period in Assyria. The very oldest vases of Greece, some of which are supposed to have been made in the heroic ages, bear marks of having been turned on the wheel."

Comparing such ancient pottery, where the revolving motion of the clay is evident, with the still earlier periods when vessels were fashioned by hand, in which case a rude unsymmetrical shape was the only result, the wheel must have

The potter, dipping his hands from time to time into water (that the clay may not adhere to them), fashions it first into a tall column (see Fig. B.) this is forced down again into a lump by a light pressure of the hand. This operation is continued until assured that no air bubbles can possibly remain in the body of the clay.

Now moderating the speed of the wheel he proceeds to give it the first form, which is always cylindrical. This is obtained by gradually inserting the thumbs into the centre of the clay (Fig. C). After a small opening has been obtained it is important to introduce a few drops of water with the hand, this will facilitate the work a great deal. The greatest difficulty with which the beginner has to contend is to understand how to centre his clay, and keep it centred while the piece is in progress. The clay will yield to the slightest pressure, when the wheel is in motion, and this pressure should always be even.

The moment the student feels the slightest tendency to the wobbling of his piece he must immediately reduce the

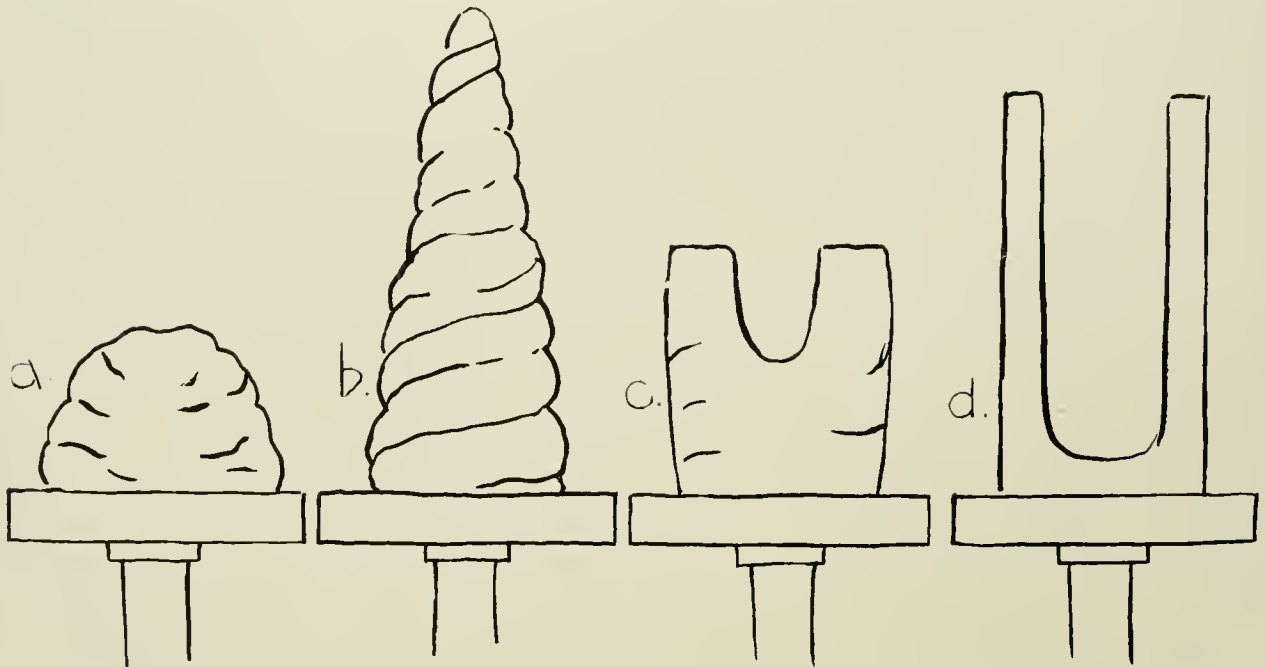


PLATE 1

given a great impetus to the art of pottery, at the time of its invention. Although the method of constructing the potter's wheel may have improved in the course of time, the principle of its revolving motion on a pivot remains the same up to the present. The first wheel used, according to ancient drawings, represents a revolving horizontal disk only, later it developed into an upright shaft about three feet long, with a disk at the top to hold the clay, and a driving wheel below that is turned by the potter's right foot. The simplicity of this construction makes improvements difficult, and the most modern wheel may have no other claim for superiority than some minor detail of little importance.

It is necessary that the clay, to be used on the wheel, should be in a proper condition, that is, not too hard, nor too soft, and free from hard lumps or stones. The required amount of clay is formed into a ball, then placed on the disk or circular board (see plate 1, Fig. A.) The wheel is now put in motion with the foot. It is important that the clay should be thoroughly attached to the disk and become well centred.

speed of the wheel, and continue more slowly until he has regained his control of the clay.

It is important to remember that every piece, no matter what its ultimate shape may be, is commenced according to the above instructions of a cylindrical shape. After the cylinder has been obtained, it can be widened by inserting the whole hand, introducing a few drops of water from time to time, or pulled together again, allowing the two hands to act, one in the centre of the piece, the other giving a slight pressure on the outside, in fact manipulated to produce any form or shape. The gradual progress to complete a piece is illustrated on Plate No. 2, which shows finally the complete finished vessel. Should you be unsuccessful, and be obliged to discontinue, take the clay which you have been using and work it a few moments on a dry piece of plaster, when this same clay will be in a proper condition to recommence.

To work the wheel successfully requires a light hand. If it takes exertion in handling the clay it is either too hard, or you may have an unsuitable clay, as all clays can not be

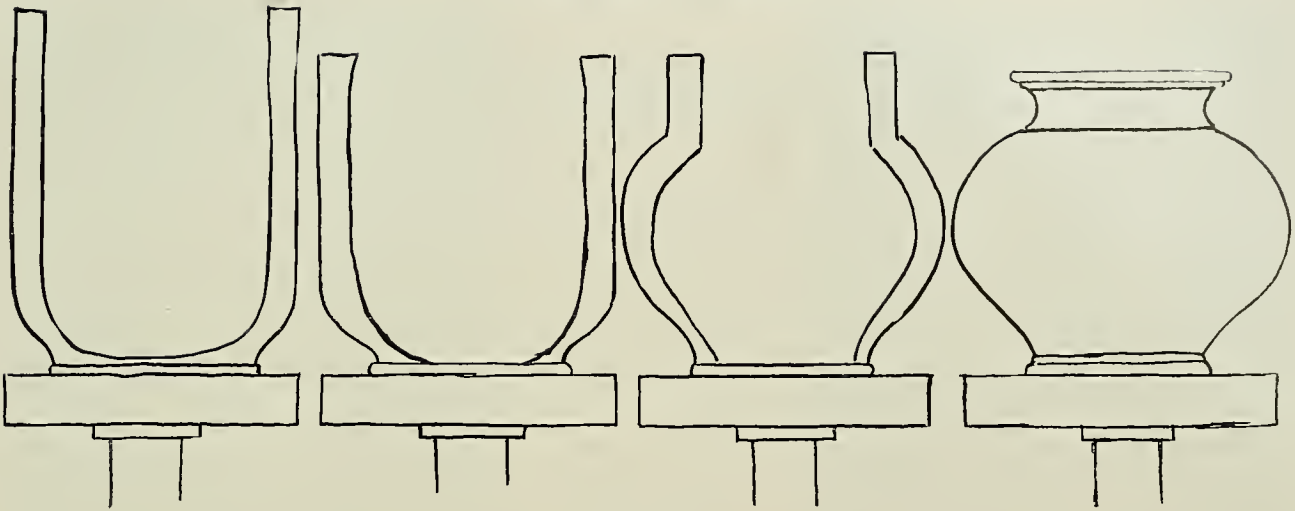


PLATE 2

used on the wheel. Those of a more sandy nature will give the best results.

It is generally assumed that it takes years of experience to learn the use of the wheel. This is not so, for it depends altogether on the ability of the pupil, his knowledge of drawing, and feeling for form, when the wheel becomes an instrument in his hands which he can control with the same delight and pleasure as a good draughtsman his piece of charcoal. As a matter of course to become a practical thrower and turn

up three hundred and fifty flower pots for one dollar and make three dollars per day, requires experience. Whereas, nothing is more fascinating than to start with a lump of clay and allow it to assume different forms of simple and beautiful lines, continually changing, according to your fancy, drawing it up into a tall narrow piece, then pressing it down to a low flat shape, a few turns of the wheel and a light pressure of the hand producing a transformation, with seemingly no effort except the taste and feeling for the beautiful.



LANDSCAPE PAINTING ON CHINA

VERY few have attempted the painting of landscape on china. Yet a panel painted with such a subject would make a delightful picture for framing. The above landscape by Mr. George H. Clark will be found a suggestive bit and a wide range is given to the painter's fancy. Blue Green, Moss

or Royal Green, Apple Green, Brown Green, Dark Green 7, Yellow Brown, Violet of Iron, Meissen Brown and Finishing Brown, the various greys, Pompadour and Carmine will be found valuable colors for this work. Keep the distances cool and use the brighter tones in the foreground.





TURKISH FANS (Conventional)

THE jars were painted against a background of Old Blue at the top and Brown Green very dark below. For the sandal wood color use Yellow Brown shaded with Sepia and Brown Green. The spots in the centre are Red and Green alternating. But one should not try to paint this vase without one of the fans for a study. This vase is Ceramic Belleek, giving a very high glaze and the effect of the whole is very dark and rich.



POPPIES (Semi-Conventional)

THIS vase is Ceramic Belleek. The decorations in natural colors against a background of Old Blue, Dark Green and Ecu. Spaced off by the design itself, the Old Blue making the background for the rich red of the poppies, the Dark Green for the foliage, and the Ecu at the top, this design being outlined with black.

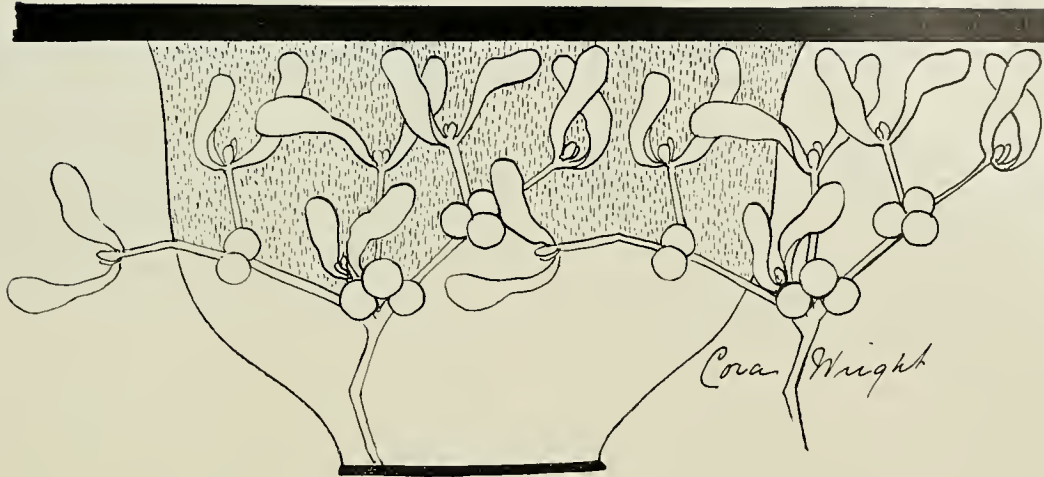
For the poppies use Blood Red glazed with Pompadour Red; cool greens for the foliage.



DESIGN FOR PLATE—SUE ENNIS

WORK the background of the design in Night Green and Shading Green. Bring medallions out in Yellow Brown and Canary Yellow. Tint wash flower in it in light

Violet of Gold, The smaller medallion in Pompadour No. 23, Ivory Yellow Sepia and Yellow Brown. Stems in greens and browns. Edge can be gold or a rich brown.



MISTLETOE CUP AND SAUCER—CORA WRIGHT

**B**AND on edge—Capucine Red, put on to depth of coral shade; line of black on inner edge. Mistletoe—Pale Grey Green with white berries outlined with black. From band down to white space—dots of gold. White space—deep ivory.



LEAGUE  
NOTES

Succeeding the first bewilderment caused by the published list of awards made to the League at the Paris Exposition, came the strong purpose to understand from the highest authority the basis upon which these awards were made.

The lack of recognition accorded to mineral painters and decorators pointed to the conclusion that a radical wrong existed, and that unless the nature of the wrong could be made clear, and a remedy provided, the value to us of future expositions could not be assured. A careful sifting of information obtained from those connected with the Commission, showed that in the class and group in which we were placed our peculiar work could not obtain recognition independent of the ware on which it was placed. Further inquiry showed that this state of things existed at the World's Fair, at Atlanta, and that in the Pan-American the same traditional classification was being adhered to.

At each exposition application has been made for admission to the Fine Arts, but without avail. In applying for admission to Fine Arts Group, in Pan-American, the dominant idea was to obtain a just classification which would give to mineral painters and decorators a chance to be judged on the merits of their art. The rejection of this application brought about a conference with the Pan-American executives and resulted in a new class being formed, which will be published in the official classification. The achievement of this gives us an undisputed place. Pariahs, we have wandered from Woman's Building to Machinery Hall, welcomed always and encouragingly tolerated by the jury. Is it not something to have achieved a place and a class in which we belong by official sanction? Should it not bring to the League the encouragement and support of everyone who may be benefitted by our efforts.

MRS. WORTH OSGOOD, President.

## N. L. M. P. COURSE OF STUDY. SUBJECTS FOR ORIGINAL TREATMENT. 1900-1901.

	FLOWERS.	ORNAMENT.	FIGURE.	LANDSCAPE.
Oct.	Sumac and Goldenrod.	Maize. Conventionalized.	Mondamin, from Hiawatha.	Flight of Water Fowl. Autumn Marshes.
Nov.	Virginia Creeper.			
	*Grape or Hop Design for Tankard or Bowl.			
	*Passion Flower Design for Bowl.			
Dec.	*Brown Oak and Mistletoe for Bowl.	Frost Crystal Design in Enamel and Silver, Holly Border.	Kabibonokka. Head from Hiawatha.	Winter woods, with Game and Hunters, for Mantel Tiles.
	Holly.			
Jan.	*Bowl Design; Wampum, Indian Weapons, Etc.			
Feb.	Squirrel Caps and Trillium Daffodils.		MEDAL DESIGN FOR N. L. M. P.	
Mar.	Crocus, or Magnolia, or Poppy.	Accepted design to be permanent; medal to be awarded annually in gold, silver and bronze, to three classes in Ceramic work (determined in advance by vote). Each medal carries additional prize scholarship, now being arranged. Mr. F. B. Aulich offers ten lessons free in his studio to the maker of the best flower design.		
Apr.	Arbutus.	Arabesque.	Our Lady of the Lilies.	Orchard in Bloom.
	Lilies.	Arbutus in Conventional Border.		
May	Apple Blossoms.			
	Roses.			
June	Fleur de Lis for Vase.	Sword with Fleur de Lis and Blades; Coat of Arms.	Head of Joan of Arc.	Triptych: "Domremy, Orleans, Rouen," in Monochrome, with or without figures.
	Strawberries for Plate or Bowl.	Strawberry Conventional Border.		

\* Designs for competition. Other classes to be announced December 1.

The gold medal will be awarded the first year, viz.: 1901, to the maker of the accepted design. All medal designs in competition must be submitted to the committee before March 31, 1901. Address to Mrs. Worth Osgood, Chairman. Both obverse and reverse must be absolutely original.

Votes to determine the classes of ceramic work to which the silver and bronze medals shall be awarded in 1901 should be forwarded to the same address before the 30th of November, 1900, in order that the choice may be known in December, thus giving members of the N. L. M. P. four to five months in which to complete work for competition. All three medals will be awarded at the Pan-American Exposition, to be held at Buffalo, May, 1901, to November, 1901.

MRS. WORTH OSGOOD, Pres. N. L. M. P.,

402 Madison Street, Brooklyn, N. Y.

SOPHIE G. KEENAN, Chairman Ed. Com.

5550 Hays Street, E. E., Pittsburgh, Pa.

It is hoped that the plan of study will be taken up by each club. The flower designs as suggested are numerous, for the reason that flowers could scarcely be found to fit the same month in various localities. It is not expected that any club should carry out the entire flower program, but make a choice of one for each month. It is advisable that each club select one group (two months) for especial study, put its best work into it and exchange with one or more League clubs for exhibition and criticism. The annual exhibition of the Duquesne Ceramic Club will take place about the middle of April, 1901. At its close a portion of the work will be shipped to Buffalo as part of the N. L. M. P. display at the Pan-American Exposition. What I propose is, that your club select one of the three groups preceding our local exhibition and lend to the Duquesne Ceramic Club such work as you may choose, illustrating it, which will be exhibited as the "Loan," with our own at the Carnegie Gallery, and with our own, if desired, shipped thence to Buffalo. We to reciprocate by sending work of one group of months to your club's local exhibition.

I think we should have a "circulating library" of these exhibitions running through all the clubs in the League. It is most important this year that we break the ice, even if the scheme be only carried out in three or four clubs. The best designs are to be published. The exchange of club work on the program will be of the utmost importance, after which a summing up by the KERAMIC STUDIO, making its criticisms clearer by comparing the qualities and defects of the work from many selections and by many hands, each being already known to all the rest, would be more intelligible and useful than any other.

As to the medal scholarships, we should have option of at least one in each city having a good art school, as a free gift or at special rates, it being

understood that only three of the whole number will be claimed annually by the winners of the medals. A member from one section might be unable to avail herself of any but a local scholarship; on the other hand, might prefer one in another city. With the option of a dozen schools and studios at the disposal of the League, each would, on an average, be called for once in four years, and that always by a person likely to do it credit. A voice on the jury of award, which may be delegated, belongs to each school making such a tender.

Will you, for your part, see whether such a course of lessons cannot be obtained for the N. L. M. P. in that school of art, and another in that studio of your city, which would be most valuable to the League on the terms proposed? Also let me know as early as possible, the date of your club's next exhibition. I am anxious to carry out the plan proposed by several members of having one group at least in each club, purchase and use a potter's wheel, learn the process from a practical potter, and make the products a part of this year's exchange exhibit. However crude at first, I believe the efforts to express oneself and one's own idea in the clay form, in glaze and fire, in design and color, is the surest, perhaps the only way to arrive at something consistent, strong and national. If we are ever to have anything new, we must get it in the clay out of which we were digging. When we have familiarized ourselves with these substances for a year or two, we shall be better prepared to select a site for our National School of Mineral Painting with adjuncts of potteries, glass houses and a museum.

I shall hope to see this work made a part of next year's study course. Will you please let me know as early as possible the opinion of your club on this matter, and upon the plan of exchange exhibitions? Also what success in obtaining scholarships in your city?

Very truly yours,

SOPHIE G. KEENAN,

Chairman Ed. Com. N. L. M. P.

5550 Hays St., Pittsburg, Pa.



## CLUB NEWS

The Brooklyn Society of Mineral Painters holds its annual exhibition Dec. 4th-5th, at the Pouch Mansion. Mrs. J. H. Havens will exhibit with the society her original designs of art linens and hand made laces.

The Atlan Club of Chicago, is having its annual exhibition at the Art Institute, where the members held a formal reception the opening afternoon from two to five o'clock. In the evening the Art Institute held its first winter reception, it being also the opening of the exhibition of American Artists which was held in the wing, while at the same time the "Nickerson rooms" were opened, a gift from Mr. and Mrs. Nickerson, a magnificent collection of ceramics, jade, bronzes and pictures, valued at \$750,000. One of the Atlan members writes:

"As they were next to our exhibit in the north wing, we too kept 'open house' in the evening, and it was charming. Always for the first reception a large number of women from the Fortnightly Woman's Club and Antiquarian Club assist in receiving. A large orchestra played in the main hall, gorgeous rugs were spread in halls and rooms and full dress was the rule.

"Our exhibit received its share of attention; although the next room held almost priceless ceramics, ours held their own, which I fear would not have been the case if the decorations had been floral, in water color effect, for the two styles do not harmonize in the least."

The Mineral Art League of Boston held its first meeting of the season in the Studio of Mrs. Marcus Beebe, Saturday, October twentieth. After the business meeting about twenty plates were exhibited for criticism, Mrs. Caroline Nolan acting as critic in a most efficient manner, causing much enthusiasm as well as interest.

The Educational Committee for the year consists of Mrs. C. L. Swift, Mrs. M. A. Mayhew, Miss A. I. Johnson, who have secured the services of Miss Amy Sacker to give a course of lessons to the members on practical design. Miss Sacker's well known ability and reputation as a teacher promises that good work will be done; many of the club feel that the long wished for opportunity to study together has arrived and notwithstanding that each member is a busy one, they all realize the importance of being under a capable instructor and critic.

The KERAMIC STUDIO congratulates them and recommends this course for other clubs to follow.

A meeting of the Jersey City Ceramic Art Club was held November 5th, at the residence of Mrs. Browne. Miss Humble was the critic for the day and gave a talk on originality of porcelain decoration. Mrs. Rowell talked of her experience with lustres, which was greatly enjoyed by the members.

The first award was given to Miss Foster's work, which was done without instruction, and to Mrs. Mount whose work had been done under instruction. This club very wisely makes the distinction.



## IN THE STUDIOS

Mr. Franz Bischoff has returned from his Paris trip and has taken up his classes in Detroit again.

Mr. Charles F. Binns, of the State School of Ceramics at Alfred, New York, writes that he contemplates opening a summer school for the benefit of teachers and students wishing to study underglaze decoration and pottery. Alfred is among the mountains in Allegany County. A pleasant as well as a profitable summer could be spent there. The school has a fine studio provided with the facilities for the practice of mechanical and free-hand drawing and applied design. Adjoining is a modeling room where, in addition to ornamental work in clay, the production of pure forms from designs on paper can be studied by means of horizontal and vertical lathes. There is also a large room provided for a museum in which examples of clay work of every type may be studied. Students who are residents of New York State are exempt from payment of tuition. To students from other States a tuition fee of \$50 a year is charged. Small laboratory fees to cover cost of materials and breakage are also required.

What arrangements may be made for the summer school will be made public later. We should be glad to hear from those interested in underglaze as to whether such a class would be likely to have their support. It seems a very fine opportunity for those desiring a thorough technical knowledge of the subject at a slight cost.

Mr. Charles Volkmar has been unable to take up his class at Mrs. Robineau's studio on account of a heavy rush of work, but hopes to begin again about the 1st of December. If the class is sufficiently large to warrant it he will have a potter's wheel and teach the making of pottery as well as the decoration underglaze. Later in the season an exhibition of the pupils' work may be given at the National Art Club. There are already quite a number of decorators talking of taking up the work and an enthusiastic class is looked for. There is no doubt that a knowledge of underglaze painting and the making of pottery is becoming an essential of modern ceramic education.

Mrs. Mary Alley Neal has returned from abroad and will notify her pupils as soon as she is permanently settled. Any communication will reach her by addressing the KERAMIC STUDIO.

Miss Mary Taylor, the instructor of Ceramics at the Cooper Institute, has just made some decorative studies of Chinese fish, which are quite different in color and form from the ordinary fish studies.

Miss Dibble of Chicago, is able to be at her studio for work and classes after a distressing accident to her knee cap.

Mrs. H. C. Calhoun gave a studio tea and reception in East Orange, New Jersey. Its chief feature, an exhibition of pupils work during the past season. The work was extremely interesting and the attendance large.

The Misses Mason threw their studio open and held a charming tea and reception, their many friends being delighted to be able to see them socially. Miss M. Mason had some charming water color sketches made in the summer. The KERAMIC STUDIO will soon give one of her flower studies as a color supplement.



## EXHIBITION

THE Indiana Ceramic Association held its fourth annual exhibit at Indianapolis, from October 22d to October 27th, in the parlors of the Bates House. The President has sent us a delightful account of each member's work, which we will be obliged to curtail on account of space, but the KERAMIC STUDIO suggests that this article be sent to other Clubs of the League that they may hear more fully regarding this exhibition.

A new feature of the exhibit was the selling of souvenir cups to increase the standing fund. These cups were decorated by the members. In the centre of the room was a sale table on which all articles for sale were placed with the name of the artist. Both sales and attendance were larger than at any previous exhibition, thus convincing the members that October is a better month for holding an Annual Exhibition than December, the month that has been heretofore selected.



CROCUS VASE—EVA MACOMBER

THE original of this design had white crocuses with green leaves, melting into a shaded green background, darkest at top, with a little Yellow Red and Russian Green at base. The flowers were shaded with a gray made of Apple Green and Rose in some places, and in others with Albert Yellow modified with Brown Green. A touch of Primrose Yellow should be used as the flowers merge into the stem, and a little Apple Green. The leaves are rather bluish green: use Apple

Green, Deep Blue Green, Brown Green and Shading Green, with Dark Green in one or two places. The stems are yellowish green. For second fire strengthen everything and wash a tint of Apple Green over flowers that need to go back. This design could be done with lavender flowers, using Violet 2, and the same with Banding Blue in darker ones, and using Copenhagen and Violet 2 with the greens in the background.

THE late Mr. Ruskin said: "The entire vitality of ceramic art depends upon its being full of truth or full of use; and however pleasant, wonderful or impressive it may be in itself, it must yet be of an inferior kind, and tend to deeper inferiority, unless it has clearly one of these main objects—either to state a true thing, or to adorn a serviceable one. It must never exist alone—never for itself. Every good piece of ceramic art involves skill, and the formation of an actually beautiful thing by it."

If we keep in mind Mr. Ruskin's desideratum of pictures upon exquisitely molded porcelain, we shall see that the essentials of the ceramic art, as a special branch, comprise those of both the architectural and graphic divisions—skill,

beauty, use and similitude. In one respect, therefore, it may be said to be the highest of all arts.

LITERATURE has been enriched by figures drawn from ceramic art. The pottery of all countries shows how religion stimulated art, by furnishing it with themes, and infusing into it a spiritual signification which all could understand. The aboriginal American potter decorated his coarse vase with a few scratches made with a stick; his modern successor molds his porcelain in graceful forms, and brings to its ornamentation a palette of bright colors, a trained hand and a cultivated taste. And whatever form the art of decoration may assume, it is, when applied to pottery, practically imperishable.



CONVENTIONAL CUP AND SAUCER—FRANK S. BROWNE.



## THE COLLECTOR

## OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

(When pieces are sent by express, expressage is paid by buyer.)

For further particulars, address Ceramic Studio Publishing Co.

<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch.</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm. ch.</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>f. g.</i> —fair glaze or color.	<i>br. o.</i> —broken, can be repaired.
<i>b. g.</i> —bad glaze or color.	
<i>scr.</i> —scratched.	

## STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, <i>g. c.</i> ,	\$20.00
Erie Canal, plate, Dewitt Clinton, 8 $\frac{3}{4}$ -inch, slight crack in edge,	20 00
Landing of Lafayette, dark blue plate, 10-inch, <i>p. c.</i> and <i>g.</i> ,	15 00
Landing of Lafayette, dark blue plate, 10-inch, <i>g. c.</i> , 2 or 3 slight <i>scr.</i> ,	12.00
Landing of Lafayette, dark blue plate, 9 inch, <i>g. c.</i> ,	7.50
Millenium plate, blue, 7-inch, <i>g. c.</i> ,	5.00
Little Boy Blue platter, 15x12, <i>g. c.</i> but <i>scr.</i> ,	10 00
Small tureen and cover, 8 in. long, 5 $\frac{1}{2}$ in. high, fishing scene, deep blue (Clews), <i>g. c.</i> and <i>g.</i> ,	5.00
Caledonian plate, Scottish landscape border, Highlander in center black, Adams imprinted, 10 $\frac{1}{2}$ -inch, <i>p. c.</i> and <i>g.</i> ,	2.00
Blue plate, 5-inch (wild roses), <i>g. c.</i> ,	1.00
Willow pattern plate, 9-inch, good specimen, slight crack on edge,	1 00

## LUSTRES

Silver lustre sugar bowl and creamer, <i>g. c.</i> ,	10.00
Silver lustre sugar bowl and creamer, <i>rep.</i> ,	8.00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, <i>g. c.</i>	5.00
Pink and copper lustre pitcher, 6-inch, <i>rep.</i> ,	3.00
Copper creamer, 4-inch, polychrome dec. on white band, <i>g. c.</i> ,	2.50
Cup and saucer, flower dec. in lustres,	1.50

## MISCELLANEOUS

Nymphenberg fish platter, 27x11, marked, <i>p. c.</i> , Dresden decoration,	12.00
Sportive Innocence pitcher, 7 $\frac{3}{4}$ -inch, cracked, <i>rep.</i> ,	10 00
Old English pitcher, Wedgwood style, white relief flowers on grey ground, 7 $\frac{1}{2}$ in. high, 6 in. broad, slight crack near handle,	4.50
Minton plate from John Hoe collection, bird and flower, <i>p. c.</i> , marked,	5.00
Gotha plate, landscape, figure in centre, gold band, unmarked,	4.00
Lowestoft helmet creamer, good specimen, 4 $\frac{1}{2}$ -inch, handle <i>rep.</i> ,	4.00
Lowestoft cup and saucer, gold vine decoration, <i>g. c.</i> ,	3.00
Leeds gravy dish, green band, <i>g. c.</i> ,	1.50
Delft blue and white plate, 9 inch, floral decoration, <i>g. c.</i> ,	1.50
Dutch Delft plate, blue and white, 8-inch, <i>g. c.</i> ,	1.50
Orange and gold Davenport plate, 6-inch, <i>g. c.</i> ,	1.25

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

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## SALT-GLAZE WARE

MANY desultory articles have been written about Salt-glaze, but all are in a measure unsatisfactory to the lover of old porcelain and pottery. The reason why no complete history of this interesting glaze has been written is that, like many good things, it "stole upon us ere we were aware," and its beginnings lie shrouded in uncertainty. The pretty story of its discovery or the accident of its birth in England may be classed with most traditions.

The house maid and pot of brine, the unglazed pot and its careless overflow, all are excellent reminders that potter's accidents in firing often bring delightful results. There is little doubt that this effective way of finishing stoneware originated in the Netherlands. Its earliest record in England is connected with the name of John Dwight at Fulham. About the same time John Phillip and David Elers, Dutchmen, guarded a similar secret at their pottery in Staffordshire. The names of Ashbury and Twyford are also associated with cream ware glazed in this fashion, but they stole the secret from the Elers who first employed them. These men used native clays in the manufacture of white ware.

From 1752 to 1759 Josiah Wedgwood, then associated with Thomas Whieldon, made quantities of beautifully finished pieces for table use. Some were also made at Liverpool and at Jackfield, Shropshire. A knowledge of the chemistry of pottery is essential for thorough study of this art, but the amateur can easily understand the simple process of salt-glaze.

Glazes are usually put on biscuit by dipping the article into a prepared solution before putting into the kiln. Sometimes one firing does for both biscuit and glaze. Glazes were often painted on the biscuit with a brush but the salt-glaze is done during the firing and when the fire is the hottest. Salt is put into the kiln through openings and when formed into vapor has a chemical action upon the surface of the heated clay. When Elers used the salt process so much smoke came from his chimneys as to cause both inquiry and complaint.

There are some rare examples of white salt-glaze to be found in private collections and museums of England but one rarely runs across a specimen in America. The best white specimens were decorated with reliefs stamped on the ware by means of seals, first made in moulds and applied to the surface. Later the whole piece was made in a brass mould and finally plaster of Paris was used for this purpose. The plaster moulds, however, did not give the same sharp detail.

Tea pots of this white ware were very popular and of excellent designs. Some odd shapes were modelled from animals. A few choice designs in sauce bowls are still found. Much of this ware is wrongly called Leeds, but doubtless some salt-glaze ware was made at Leeds Old Pottery and in its vicinity.

The gray stone ware of Flanders is familiar to most and the salt-glaze peculiarly suited to the body which always ranks well with artistic results even though coarse and easily obtained.

There are only three colors used in connection with salt-glaze. Cobalt applied to the surface blends in the kiln with the salt vapor forming a rich transparent blue. Dark brown is produced by the use of iron and puce by the use of manganese.

Nothing can be more artistic and interesting than some of these old white pieces. One can gloat on the beauty and rejoice that the abundance of decoration of modern days was spared, and that the rare white with its soft finish was saved from the hand of the spoiler. Of course such a method of glazing often brought uncertain results and produced rough and gritty surfaces, undesirable either for table use or ornament. The tea-pot shown is a good example of modelling



and finish. The upper part has a band in conventional relief design and the lower part is fluted. There were some plates sold at auction in New York last winter that were not sufficiently valued but I recently found one in a neighboring city held at such a price that even the collector, who is apt to value at the highest, hesitated to affirm the extravagant estimate. However, a good specimen is worth all a well-informed collector is likely to give for it, as good specimens are not abundant.

CARRIE STOW-WAIT.

o o o

SOME RECENTLY DISCOVERED DESIGNS IN OLD ENGLISH CHINA

LIVERPOOL CHINA

LIVERPOOL cream ware with black prints is known to have preceded the dark blue wares of Staffordshire and examples are therefore more difficult to obtain. Liverpool ware of the latter part of the 18th century and the first decade of this is seldom found in other forms than pitchers and bowls. Plates and platters are known to have been made but they are at present exceedingly scarce. I recently saw a large platter with an engraved view of the Pennsylvania Hospital printed in black. The buildings represented were finished about 1805 and the piece referred to must have been made soon afterwards.



A remarkable Liverpool plate has recently come to light which bears an elaborate cartoon or political design relating to American history. In the centre of the design stands a cow which is being milked by one man, while a second is sawing off her horns. At one side stand two other men of different nationalities, each holding in his right hand a bowl of bread and milk, while Jefferson stands in front clasping his hands in horror. In the foreground lies the British lion asleep, while in the background are the spires of a city with the word PHILADELPHIA printed above, and a sailing vessel stands high and dry on a rock. This cartoon was one of a number issued by the Federalists during the "Long Embargo" of 1807-1809.

Professor John Boch McMaster, in his History of the People of the United States, describes another of the series,

somewhat different in detail. It "represents John Bull holding the head of a cow. 'Bony' holds the tail, and Jefferson, on his knees, is milking her. He looks towards Bonaparte for orders, and, as he has no pail, seems to be asking how long he shall continue the waste." The cow is symbolical of the United States, while the representatives of the other nations are robbing her of her substance. This latter device is also found upon Liverpool China. It occurs on a small cream ware milk jug in a collection in England, and a similar example is owned by a collector in this country.

ERIE CANAL CHINA.

In addition to the various Erie Canal views listed in *Anglo-American Pottery*, a new one has appeared. It is a red print on a shallow, oval dish, made by Enoch Wood & Sons of Bursham, England, and belongs to their series of "Celtic China" bearing American scenery, with the fruit and flower border. The exact title as printed on the back is "Buffalo



on Lake Erie." The entrance to the canal is shown on the left, while the group of buildings to the right are supposed to picture the town as it appeared about 1830 or possibly a few years earlier. Erie Canal views are among the most popular of Anglo-American designs with collectors and this until now undescribed variety will prove of considerable interest to them.

EDWIN A. BARBER.

o o o

Mr. Barber's book on "American Glassware, Old and New," is just out, too late to give a review of it in this number.

o o

ANSWERS TO INQUIRERS

The name Queen's ware has come to have a general use as applied to creamy white earthen ware made at any of the early potteries. Wedgwood's success in this ware received the royal approval of Queen Caroline and then this term was first used.

The word Delft is also used for printed earthen ware made either in England or Holland, although it first came from the Dutch town of Delft, where the style originated.

Leeds cream ware never had so thin a glaze as the cream ware of Wedgwood and so wears better, although the paste is lighter in weight. Its greenish tint is unmistakable. The decorations are usually extremely simple and dainty.

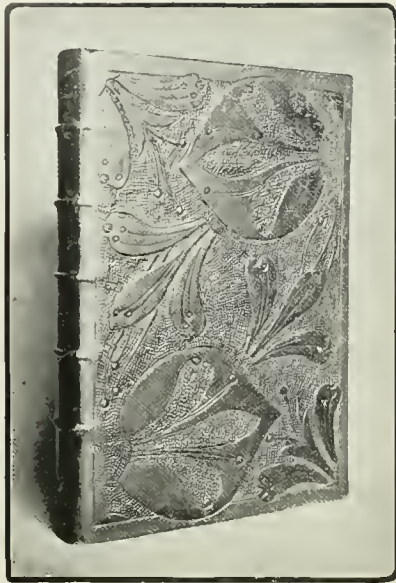
No china was made in the Leeds Old Pottery.

Silver lustre cannot be easily reproduced.

Good imitations of old copper lustre are being manufactured now.

The twisted handle is a characteristic of both Leeds and Lowestoft.





BROWN CALF, WITH BACKGROUND BEATEN AND COLORED—F. FOOTE.

### ABOUT BOOK-BINDING

*Florence Foote*

THE revival of interest in book-binding as an art-craft brings out the question constantly as to whether it is a practical work or not. I am asked daily regarding the methods of binding a book, and the different steps that lead up to the last final touch.

It is a slow, careful process, in which infinite patience, a true eye and a true touch are almost indispensable. It is a work, to write of which in detail would fill a book. The slight sketch I can give of it here will only serve to show how practical it is as a whole.

A book, given to the binder to be re-

bound, is first pulled apart, mended where it is necessary, the loose sheets guarded on to the other sheets, and the whole is re-sewed, glued and re-backed. After this, it is ready for the boards, through which are laced the ends of the cords left after sewing, and in which the covers swing easily as they are opened or shut. The book, now in boards, is put into the press, and the top, bottom and fore-edge are cut so as to give a firm, smooth surface for the gilding of the edges. The head-bands are made of sewing silk woven over small strips of vellum, which are held firmly in their places at the top and bottom of the book by pieces of paper pasted carefully over the back. These pieces are, in their turn, as carefully sand-papered off so as not to leave any unnecessary thickness under the leather when the book is covered.



CRUSHED BROWN LEVANT, INLAY OF PINK LEATHER, BLIND AND GOLD TOOLING—F. FOOTE.

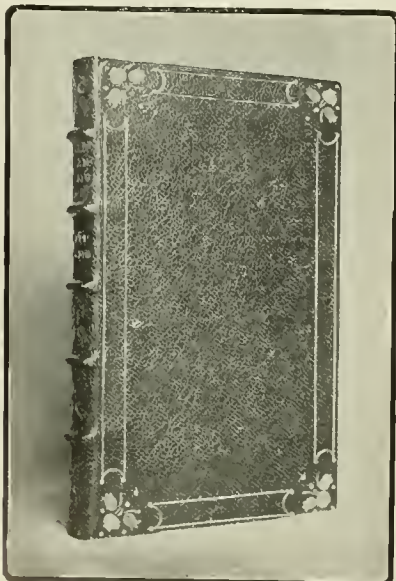
The decorations of a book may be done in many ways, and the tooling may be either in gold or "blind tooling" as it is called, which is a design without the gold. The paper pattern for the design is made the size of the cover, and the design is worked out on it with the tools and gouges, blackened in a candle. When it is completed it is fastened to the cover with a slight touch of paste, and the whole design gone over with the same tools, which must be hot. When this is done, the paper is taken off and the pattern will be marked on the leather. Again it must be gone over with the hot tools to make it sharp and clear, after which it is brushed all over with a prepa-



WHITE CALF, BACKGROUND BEATEN AND COLORED—F. FOOTE.

The best skins used in book-binding are the levant moroccos, and after the size of the book has been taken the piece of leather is cut out and it is pared very thin about three-quarters of an inch on all the four sides, so as to fold smoothly over the edges of the boards. It is also pared down the center the width of the back of the book, then it is thoroughly pasted and worked down over the back first, then the sides. This is a difficult process, as the skin stretches when wet and lays in wrinkles and folds, all of which must be pressed absolutely flat.

The work of getting a book into a cover, whether all leather or leather and some other material, is called "forwarding." The process of decorating the covers and pasting back the end papers is called "finishing."



DARK GREEN CRUSHED LEVANT, DESIGN TOOLED IN GOLD—F. FOOTE.



CRUSHED LEVANT, LIGHT BLUE, DESIGN TOOLED IN GOLD—F. FOOTE.

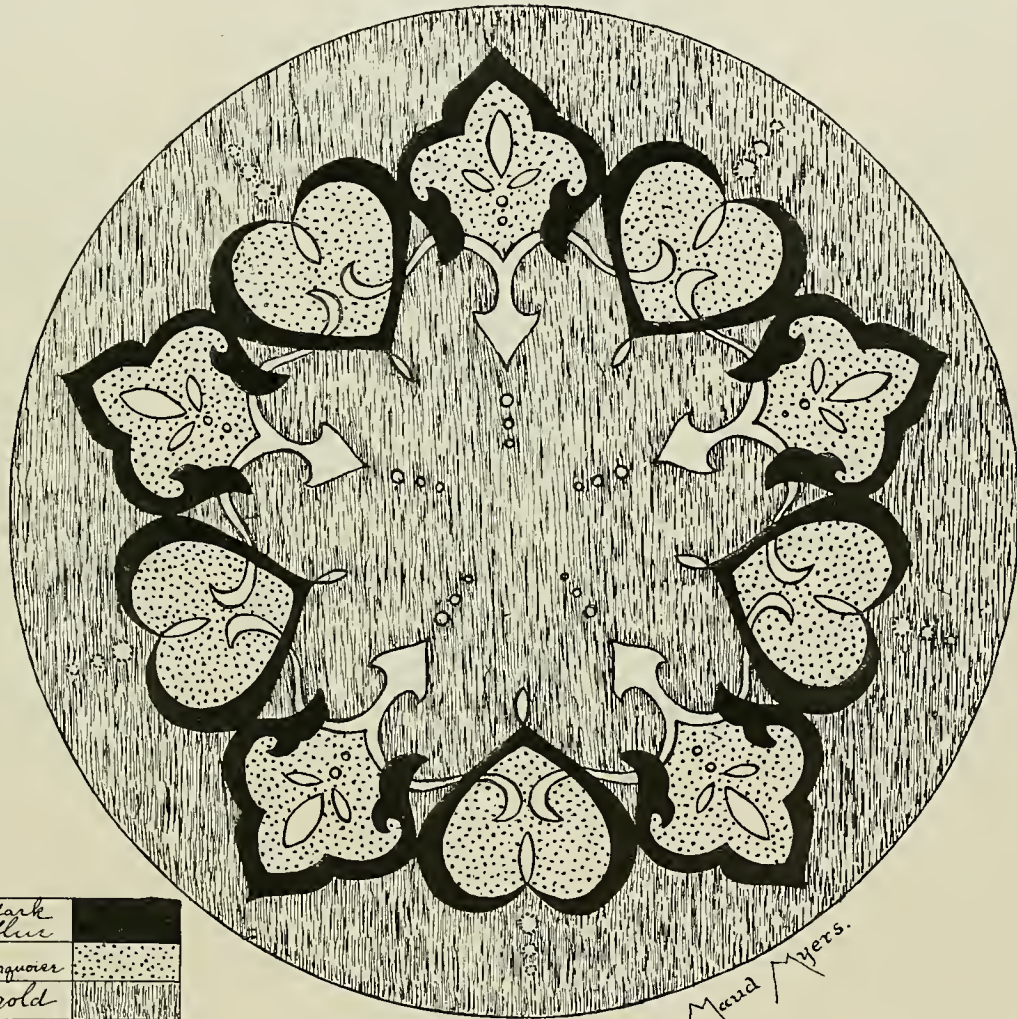


ration of egg and vinegar, called "glaise." This is done with a small brush, and must be thoroughly done.

When the glaise is dry, the design is rubbed with grease of some kind and the gold leaf lifted from the cushion and pressed on it, so that the pattern comes out clearly through it. Again the hot tools are used, this time on the gold, and last of all the gold is brushed off with a piece of soft rubber, leaving the design (if you are fortunate enough to have had all things work in your favor) bright and brilliant against its background of attractive leather. If success is not gained the first time, there is nothing to be done but go through the

process again, and still again, until you get the result desired.

"Blind tooling" is the pattern tooled in a book without the gold. It is much easier, and most beautiful effects can be obtained by this process. Beaten leather covers are also most attractive, though the leather required for this work must be calf, not morocco. These, in brief, are a few of the steps that go to make up the binding of a book. It is a work of days and weeks, a work that will not be hurried or slighted, that shows every careful touch, and every careless one, and that calls for thorough and conscientious labor in every detail, but it repays the worker in the end.



Design for Bonbonniere.

TREATMENT OF PYROGRAPHY PANEL

A. G. Marshall

FOR general directions see the August number of KERAMIC STUDIO. If the figure is painted color the sky a light warm gray with a pale orange tint in the lower part. Water greenish gray with whitish gray foam on near waves. Sand, light yellowish gray (a dull ochrey tone) with the wet portion brown. Boat, faded blue-green; deck, faded warm pink; gun-

wale, dull blue. Flesh, warm and tanned with pale grayish lights on shoulders, arms and feet, modeled very flat, outlined with fine dark line. Hair, black or deep cool drab. Trunks, cool brown with dark gray borders. Keep in harmony with the other figures, yet sufficiently varied from them to avoid monotony in coloring. Enlarge twice each way. The working design of complete over-mantel will be published next month. (See design page 180.)





*Pyrography*

*Panel*

For Treatment  
see page 179.

## ANSWERS TO CORRESPONDENTS

*Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.*

Subscriber.—Hydrofluoric acid is the only acid which will remove well fired color from china. Acquo Regia will remove gold and lustre. Fine sand-paper will sometimes remove under fired color and paste.

Mrs. W. B.—If the lemonade stained your tankard, the color must have been under-fired. We should advise firing the tankard hard and repainting if necessary. A good glaze will prevent a recurrence of the accident. The colors used in grapes should stand a hard fire without harm.

Mrs. R. T. R.—We expect to publish some studies of monks before long. We would suggest as something newer for the decoration of a whiskey jug the reeling figures in the December '99 number of K. S., or a corn design in color, lustre or gold.

Mrs. L. W. B.—Kindly send again the shape of your tray, as the design for it was lost in the mail.

M. C. A.—We will have to refer you to Mr. Van der Leeden or any of our pyrography advertisers for any information in regard to Pyrography. In

regard to work done under instruction, it should be so marked in exhibition. If the work is entirely that of the exhibitor, she has a right to exhibit it even though the design should be taken from some other source than her own brain. All decorators can not be original but they can do their own work.

Opal glass shades are the kind usually chosen for decorating. Glass colors must be used unless a matt effect is desired, in which case ordinary china colors will do. To go with your punch bowl in grapes, why not decorate your Odette punch cups in a semi-conventional style, having a grape vine running around the cups with small pendant bunches of grapes and leaves at regular intervals? These could be painted naturalistically or done in lustre outlined in gold or black or gold outlined in any dark color.

Mrs. A. C. B.—Monograms are quite suitable for dinner sets and should be on the rim. Any of the designs for plates given in the K. S. would be in good taste. The only permissible use of naturalistic flowers on table china is in medallions forming part of a design. Mr. Fry gives a treatment for his designs published in the K. S. If that does not seem clear enough for imitation of his style, the only way to do is to take lessons of him. We have found it impossible to procure a heliotrope study such as you desire, but we hope to publish one soon.



*Belle Dark Cullis*



## Revised List of Designs and Supplements.

FOR THE BENEFIT of new readers, we herewith give a list of some of the designs published in past numbers of "Keramic Studio." All numbers mentioned are now for sale at 35 cents each, retail. The list does not include any design published in back numbers now out of print.

## NATURALISTIC

Hawthorn plate.....	Miss Horlocker.....	May, 1899
Arbutus studies.....	Miss Perry.....	" "
Geraniums.....	Miss Doull.....	April, 1900
Pansy plate.....	Miss Maley.....	" "
Mountain ash study.....	Miss Knowlton.....	" "
Orchid vase.....	".....	May, 1900
Small roses.....	Mrs. Safford.....	June, 1900
Nasturtiums.....	E. Aulich and Miss Doull.....	" "
Tulips.....	Mrs. Barclay Paist.....	July, 1900
Ferns.....	G. T. Collins.....	" "
Clover.....	Mrs. Knowlton.....	August, 1900
Yellow jessamine.....	Miss Cushman Wilkie.....	" "
Pink Azaleas.....	Mrs. Barclay Paist.....	September, 1900
Chicory pitcher.....	Mrs. Knowlton.....	" "
Poppy plate.....	Miss Maley.....	" "
Roses on tray.....	Mrs. I. M. Ferris.....	October, 1900
Fleur de lis.....	Miss Horlocker.....	November, 1900
Woodbine on vase.....	Miss Macomber.....	" "
Gooseberries for small plate.....	Miss Stewart.....	April, 1900
Strawberries for small plate.....	".....	May, 1900
Blueberries for small plate.....	".....	June, 1900
Raspberries for small plate.....	Miss Horlocker.....	September, 1900
Peas on chop plate.....	Mrs. Evannah Price.....	August, 1900
Crab apple pitcher.....	".....	September, 1900
Corn studies.....	Mrs. Safford and Miss Doull.....	July, 1900
Chestnut plate.....	E. Aulich.....	October, 1900
Cupids.....	Mrs. Vance-Phillips.....	March, 1900
Woman and child by Chaplin. Treatment by.....	Mrs. Alsop-Robineau.....	May, 1899
Miniature portrait on ivory.....	".....	June, 1900
Lauretta (Head by Lefebvre) Treatment by.....	".....	September, 1900
Figure on pond lily vase.....	".....	October, 1900
Landscape & figure (Bodenhauser) Treat. by.....	".....	November, 1900

## CONVENTIONAL

Roses for plate.....	Mrs. Alsop-Robineau.....	May, 1899
Decorative figures for tankard.....	".....	May and June, 1900
Decorative figures after Boutet de Monvel.....	".....	June, Sept., Dec. '90
Hepatica cup and saucer.....	A. G. Marshall.....	June, 1899
Sevres plate.....	Mrs. A. B. Leonard.....	" "
Wild roses plate.....	".....	February, 1900
Poppies vase.....	Mrs. Alsop-Robineau.....	" "
Storks, after Habert D'ys.....	".....	" "
Mice for cheese dish.....	".....	" "
Small roses on plate.....	Mrs. Leonard and Cherry.....	March, 1900
Violet cup and saucer.....	Mrs. A. B. Leonard.....	April, 1900
Chicory for salad plate.....	Mrs. Alsop-Robineau.....	" "
Golf cup and saucer.....	Frank Browne.....	" "
Flower tea set.....	Mrs. Frazee.....	May, 1900
Butterfly tea and toast set.....	Miss Dibble.....	" "
Posteresque figure plaques.....	Mrs. Alsop-Robineau.....	" "
Dragons study.....	".....	June, 1900
Apple blossom plate.....	".....	July, 1900
Dutchman's pipe for tobacco jar.....	Miss Sally Holt.....	" "
Oyster bowl and plate.....	Mrs. Alsop-Robineau.....	August, 1900
Violet cup and saucer.....	Genevieve Leonard.....	" "
Nasturtium plate.....	Sue Ennis.....	" "
Sevres plate (roses).....	Mrs. A. B. Leonard.....	" "
Oatmeal bowl.....	Mrs. Alsop-Robineau.....	September, 1900
Chrysanthemum plate.....	Mrs. A. B. Leonard.....	" "
Cup and saucer (floral decoration).....	Mrs. Frazee.....	" "
Yellow pond lily for plate.....	Sue Ennis.....	October, 1900
Pond lily cup and saucer and plate borders.....	Mrs. Alsop-Robineau.....	" "
Pond lily figures for vase.....	".....	" "
Moth Tray.....	Frank S. Browne.....	" "
Daisies cup and saucer.....	Mrs. A. B. Leonard.....	" "
Shell design for plate.....	Miss Ida C. Failing.....	" "
Indian pipe for tobacco jar.....	Miss Cora Wright.....	" "
Fleur de lis vase.....	Mrs. Alsop-Robineau.....	November, 1900
Conventional flower plate.....	Miss E. d'Arcy Gaw.....	" "
Heraldic cup and saucer.....	L. Bond Mason.....	" "
Cup and saucer from Assyrian motive.....	Mrs. Alsop-Robineau.....	" "
Violets plate.....	Sue Ennis.....	" "
Poppies plate.....	Mrs. A. B. Leonard.....	" "

## ORIENTAL

Cup and saucer and inkstand.....	Mrs. A. B. Leonard.....	May, 1899
Bonbonniere.....	Miss Clara S. Taylor.....	February, 1900
Russian plate.....	Miss Vilas.....	March, 1900
Bonbonniere.....	Miss Mulford.....	" "
Chinese plate.....	Miss Marquard.....	July, 1900
Indian cup and saucer.....	Mrs. A. B. Leonard.....	" "
Russian cup and saucer.....	Miss Clara Taylor.....	August, 1900
Mucilage pot.....	Mrs. Frazee.....	" "
Japanese plate.....	Miss Livermore.....	" "
Russian plate.....	Miss E. Mason.....	" "
Indo-Persian cup and saucer.....	".....	October, 1900
Mayonnaise bowl.....	Miss Dibble.....	November, 1900

# KERAMIC STUDIO

JAN. MCM I Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

## CONTRIBUTORS

MR. EDWIN ATLEE BARBER \* \* \*  
MRS. MARY ALLISON DOULL \* \* \*  
MRS. MAUD BRIGGS KNOWLTON \* \* \*  
MRS. ANNA B. LEONARD \* \* \* \* \*  
MRS. KATHERIN LIVERMORE \* \* \*  
MISS EDITH LOUCKS \* \* \* \* \*  
MR. A. G. MARSHALL \* \* \* \* \*  
MRS. WORTH OSGOOD \* \* \* \* \*  
MISS EMILY F. PEACOCK \* \* \* \* \*  
MISS MARY CHASE PERRY \* \* \* \* \*  
MRS. ADELAIDE ALSOP-ROBINEAU \* \* \*  
MRS. CARRIE STOW-WAIT \* \* \* \* \*

A MONTHLY:  
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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**B**eginning with this number, we will issue a Colored Supplement each month, instead of alternating with monotonous as heretofore. The full retail price of these Color Studies for one year is as follows:

Twelve Color Studies at 35c., \$4.20.

A Subscription to "Ceramic Studio," including these twelve Studies, \$3.50.

The economy of placing your subscription at once is obvious.

# KERAMIC STUDIO

Vol. II, No. 9

NEW YORK AND SYRACUSE

January 1901



EXHIBITIONS this year show such a decided feeling for the conventional that one is immediately bewildered in trying to recognize the old landmarks. The change has been creeping, creeping over each one's work until now the fact seems to strike us suddenly, when we compare the work of one year ago. It is delightful, and the KERAMIC STUDIO urges the movement still further, this being only the awakening!

There has been a feeling for the right thing with many, who have never known just where the trouble was and how to break away from old traditions or styles.

Then came the longing for serious study and for a time there seemed to be a hopeless chaos, each one struggling to work out his or her convictions, while each month the KERAMIC STUDIO has urged the decorators to keep up the proper line of work, and has given a substantial basis for design in its series of historic ornament. In consequence the editors have had all sorts of queer letters regarding the conventional work, (all of which have been answered), but it is gratifying to see the great change that has taken place, if it is only the beginning.

At a recent county fair in New Hampshire, one of the judges who was from Boston, remarked that there was little conventional work shown, when one of the exhibitors remarked, "Oh, this talk about conventional work is all owing to that old KERAMIC STUDIO!"

We accept the responsibility most gladly, if results are so surprisingly good as to make each decorator thirst for more knowledge.

The deeper one looks into the study of ceramics, the more there seems for one to learn and the greater the fascination.

The study and complete mastery of Chinese porcelains alone is enough to fill a life time, then there is the subject of the *pate tendre*, the faïences, glazes, forms, and designs, each branch absorbing in itself.

Then there is the historic china of which Mrs. Wait and Mr. Barber write so delightfully in our columns,—pertaining to America, that certainly should be looked into, but of course now the most important thing is to study DESIGN as applied to porcelains.

The KERAMIC STUDIO is always glad to publish accounts of the exhibitions of various clubs and artists, but must beg its subscribers not to be offended if it sometimes declines to publish detailed accounts or photographs of exhibits. General accounts will always be accepted and personal mention made when space permits and the work is of special merit. But our magazine can only publish photographs and mentions of work which is quite new and different, and which will suggest ideas for decoration to our readers. We would like to mention all our good friends and their good work, but space will not permit.

## A SUMMER POTTERY SCHOOL

WE announced last month that a movement was in contemplation to open a summer school for Ceramic artists at Alfred, N. Y., and we are now able to give further details. A question that will rise to the lips of many of our readers is, "Why at Alfred?" It is not generally known that in the village of Alfred, in Allegany county, New York, there is an ancient college, not comparing, of course, in antiquity with the hoary age of Oxford or Dublin, but still quite old—for America. The University of Alfred has recently been selected as the place to which the State School of Keramics should be affiliated.

Alfred has secured as Director of the State School Professor Charles F. Binns, who has been well known to Ceramic workers since the World's Fair in 1893, where, in the Ceramic Congress, his speeches and criticisms attracted so much notice. It is to Professor Binns that the idea of the Summer School is due. The work is to be quite distinct from the State School as an institution. The college term ends with the month of June. The Summer School is to open on July 1st. The Director considers that he is pledged to afford to Ceramic artists an opportunity for working in clay and underglaze with his assistance. During the winter of 1897 when he was lecturing and advising in New York city, the question of more advanced work was often discussed and the thought was then advanced that if ever the opportunity presented itself the mineral painters should have a chance of measuring their enthusiasm and their powers against the discouragements and difficulties of high-temperature work. The Professor has been better than his word in that he has made the opportunity.

Alfred is a country village in the hills of Allegany county. It is 1,800 feet above sea level and surrounded by well wooded hills. The climate is desirable, the nights, even in the height of summer, are cool. On the Erie road Alfred is reached in twelve hours from New York and is within ninety miles of Buffalo, offering a prospect of Pan-American visits. The school is to remain open for six weeks from July 1st, and opportunity will be given to practice every branch of Ceramic art. The full equipment of a pottery is available. Modeling and moulding rooms, a potters' wheel lathe and jigger with facilities for clay making, glaze making, casting, pressing and every conceivable manufacturing process. Add to this a Revelation kiln for overglaze, high temperature kilns for bisque and glost firing and spacious studios for the practice of art work, and it would seem as if a paradise for potters were open. It must not be imagined that any who are skilled in overglaze can walk right in and make a success of the more complicated problems of body, glaze and color at the hard fire. Ceramic artists are hard to beat, however, and we shall be surprised if some important works are not put forth as the first result of this school.

Professor Binns, whose address is Alfred, N. Y., will be glad to mail detailed prospectus terms to any applicant, and for ourselves we wish the venture every success.





HENRIETTA BARCLAY PAIST

EXHIBITION  
OF THE  
NEW YORK SOCIETY  
OF  
KERAMIC ARTS



HENRIETTA BARCLAY PAIST

ONE of the most interesting features of the season is always the annual exhibition given by the New York Society of Ceramic Arts, and this season it was especially so. There were forty-nine exhibitors, nearly all having private studios and considering themselves professional.

There has been no special course of study that the members have pursued *as a club*, but the work shows the result of individual study and thought, and many of the exhibitors seem to be in a state of evolution rather clinging to their old styles, yet showing a feeling for something higher and better. Therefore there is much that is individual, and to one who has watched the progress of the Club each year, this year's work is a delicious revelation. The general effect of the whole was rather quiet and restful and a tendency everywhere towards the conventional, even by those who have heretofore exhibited pronounced naturalistic painting.

The Society deserves much praise also for the artistic background of dull green velour which formed a seven foot

screen all around the room, with a twenty inch projection, which was also covered with this same velour reaching to the floor; upon this table or shelf, each member arranged his or her exhibit, by elevations where necessary, but they were covered with the same stuff, or else teak wood stands were permitted. In the center of the room was an artistic pyramid covered with green velour, called the "court of honor," for on this was a representative piece from each member. It is quite difficult to describe an exhibition so full of good things, but we will mention the work of a few.

Mrs. L. Vance Phillips made a most energetic chairman and her arduous duties as such caused her to sacrifice somewhat her own exhibit, which was small but choice, (having sent some of her best things to Paris too, where she sold a valuable figure piece).

Her most striking piece was a carved oak desk (which she did herself under Laura Fry) with medallions in dull reds representing heads of famous artists.



ADELAIDE ALSOP-ROBINEAU



MARSHAL FRY



MAUD M. MASON

one of the features of the exhibit. Miss Maude Mason showed a charming vase in conventional poppies, the background being in dark blue and the design in greyish blues, the effect was that of underglaze, there was also a cider pitcher with apple branch used in a conventional manner. She is very successful in her glazes, which gives her enamels a transparent effect. Miss Elizabeth Mason exhibited examples of enamels in flat washes with delightful results in Persian de-

Mrs. Church, a new member from San Francisco, showed clever heads in monochrome treatment, artistically framed in dull black. A portrait of Joseph Jefferson as Rip Van Winkle was especially good.

Mrs. Safford, another new member, had a Turkish coffee set in Oriental style, dark blue, gold and black, also some decorated steins in dark browns which were delightful in color, these were placed on a carved rack, which was also her own work, made with Laura Fry at Chautauqua.

The Misses Mason had some delightful work, which was



MARSHAL FRY



ELIZABETH MASON





HENRIETTA BARCLAY PAIST

signs on plates. These were very quiet and restful in tone and artistic in every sense.

Miss Cora Wright shows decidedly another influence this year in her lustre work, combining the dark backgrounds with the bronzes and dull silver with black in the designs.

Mr. Fry's work was still more elusive this year, with his old time poetic coloring, but in all the quiet shades that go to make that restful grey of the Japanese and the Copenhagen porcelains, without being like them. One tall vase with almost a black background was strikingly decorative in a few tall reeds that came up majestic and straight from the base, with two or three flying storks at the top. This treatment was decorative, and full of action and fine drawing. A most wonderful effect was obtained in another vase, which made one think of some delicious bits at the Paris exhibition (though not in the least like anything there). The vase at first seemed like a harmony in underglaze, with the warm greys and brown touches running down as in the fire, when looking at it carefully it revealed straight grasses and cat tails full of warm color, but melting away in the glaze. There was no shading background, but only the design itself forming this fine effect.

Miss Florence Allen was brave enough to leave her naturalistic painting of which she has always sold so much,

and exhibit only her miniatures and the extremely conventional decorations, which were decidedly among the most pleasing bits in the room. Her plate in Chinese design with the rose enamel in flat washes was very beautiful both in color and execution, as was the enameled plate of Persian design in dull greens and blues.

Genevieve Leonard exhibited a dainty Empire sugar bowl and cream pitcher, which were of dark green and gold, exceedingly well done and very dignified in design.

Mrs. Henrietta Barclay Wright Paist showed three large plaques with decorative heads well designed and executed, the head entitled "Poppœa" was perhaps the best.

Miss Pierce was successful in a dainty design of holly used in narrow bands, and deserves mention for her daintiness and skill.

Lack of space prevents a full account of the work shown, but in the opinion of artists the Society has shown great strides in the past year.

## LUSTRES

*Adelaide Alsop-Robineau*

ALTHOUGH we have given instruction from time to time in the use of lustres, so many numbers are out of print and so many requests have reached us for special instruction that we will recapitulate and add what further information may be possible. In the first place, your china must be perfectly clean and free from moisture of hands or any other kind, it must be put out of the dust immediately, dried in an oven if possible, but not too dry, and fired as soon as possible to avoid spots—always wipe off with a clean, soft silk rag before putting in the kiln—fire hard, firing and cooling kiln very slowly, both for the sake of the lustres and the kiln. Wear a cotton gown if you want your lustres free from dust, etc. Also avoid woolen hangings in the studio.

Use the lustres just as they come from the bottle, unless they are too thick and sticky, in which case thin with oil of lavender. Use square shaders as large as convenient for putting on the lustre, put on as rapidly as possible, letting the lustre blend itself, unless you wish an even tint, in which case use a silk pad and pad the lustre as you put it on. For deep tints, repeated coats are better than one thick one, lustre put on too thick will peel off or crackle or rub off with the burnisher the same as if underfired. This is especially true of ruby and orange. Do not go over lustre with a second coat until it is fired, though it is possible to shade it in small spaces by touching lightly when perfectly dry. Wash your brushes thoroughly in changing from one lustre to another—first in turpentine and then in alcohol—be sure your brush is dry and *fluffy* before using. Use no medium with the lustre but oil of lavender. The essence which is sometimes sold for thinning is very unsatisfactory. The lustres are especially beautiful used over burnished gold, giving luminous bronze effects like Favrite glass.

*Yellow.*—Padded makes a delicate cream tint—put in several washes it makes a real jonquil color with pearly tones. It is very beautiful used over violet—rose and iridescent rose giving pearly iridescent effects. When ruby or orange shows a tendency to rub off, a thin coat of yellow will fix them without affecting the color. Used over rose it gives a blue tone rather than making a warmer pink as with color.



DE MORGAN POTTERY

ANNA B. LEONARD

*Light Green* is a yellowish green; tinted it is a green grey. It is handsomest with repeated coats. When green gold, bronze or silver is used on it, a lovely pink flush is sometimes cast over it. Light Green makes a nice combination over violet, ruby, rose, purple, silver, in fact almost every color. Over orange it makes an olive tint.

*Dark Green* is a bluer green than light green, also is much darker. It makes a fine rich combination over ruby, purple, silver. Over a ground of burnish gold it makes a rich iridescent green bronze effect.

*Rose*, unless fired just right, is liable to be rather violet in tone. It is best used in combination with yellow or light green for pearly iridescent effects. Ruby used thin makes a better pink.

*Iridescent Rose* is a bluish green with a rose lustre. It is liable to spot if not used with extreme care. Two coats make a rich color, and an added coat of yellow makes a very beautiful combination.

*Purple* has a gold lustre when used heavily. It is especially beautiful under dark green. This color also spots if not carefully handled.

*Orange* must be put on carefully. If too thick it will crackle and rub off. With repeated coats it is a rich deep orange. A thin coat of yellow will set the color if it shows a tendency to rub off. Padded, it makes a charming ivory tone. It is very similar to yellow brown lustre. Over ruby it makes a rich scarlet, over rose a charming mahogany, over greens and blues it makes lovely olive tones. It is interesting also over iridescent rose and purple.

*Brown* is most useful for neutral tones in conventional work, and for flesh tones in lustre figure work.

*Blue Grey* is the nearest to a real blue of all the lustres. It fires with a pinkish tone if fired very hard. It is an extremely useful color in conventional work and is beautiful in combination with green, gold and silver.

*Steel Blue* is very dark and rich with blue, green and ruby tones, if used just right. It is liable to lose some of its rich color if gone over repeatedly. Padded, it is a fine steel grey, especially good for backgrounds with a second coat of dark green.

*Silver* and *Platinum* are best with coats of lustres over them. Used over a tinting of color, they have a frosted effect.

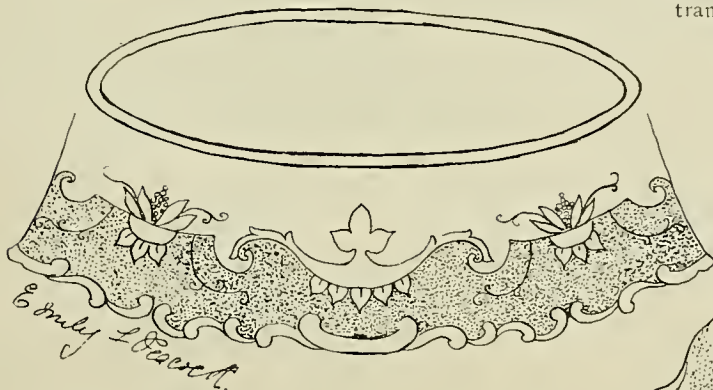
*Copper* lustre is very fine as well as very expensive. It is richest used under "covering for gold," which is also effective over gold lustre.

*Black* has a gold lustre and makes a fine background for jewels and decorative work of all kinds.

*Ruby* is best with repeated coats. Like orange it is liable to rub off if too thick, and can be fixed by a light coat of yellow. It makes the best pink by thinning with oil of lavender and padding. It is also very rich under the greens. Under orange it assumes a scarlet tone.

Many other effective combinations can be made by experiment, the element of surprise lending a fascination which is irresistible. Rarely are the results ugly, although often quite different from expectation, much depending upon the degree of fire received.

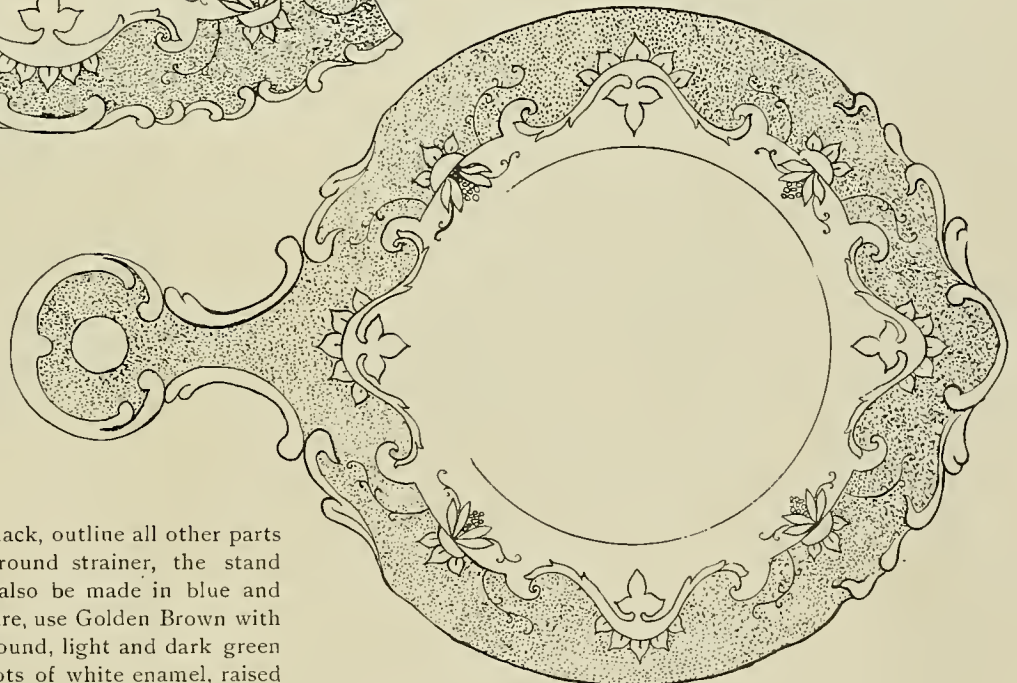
The opaque lustres are steel, black, silver, platinum, copper, gold, used heavily. The others are more or less transparent.



### TEA STRAINER

*Emily F. Peacock*

THE design for tea strainer may be carried out in several color treatments, one was suggested from an old Dutch plate. Background dark blue, using Dark Red in large figure, and Dark Green in small one, with the five and three points under each, in gold, outlined with black, outline all other parts in gold, putting a gold rim round strainer, the stand scarcely needs one. It may also be made in blue and orange. If carried out in lustre, use Golden Brown with light green over, for background, light and dark green in figures, outline with tiny dots of white enamel, raised paste or flat gold.







Maud Briggs Knowlton 1901.

## SHEET OF VIOLETS (PURPLE)

*Maud Briggs Knowlton*

FOR first painting of violets use for lighter flowers Violet No. 1 (Fry's), shading with same. The centres (that is the pistil of flower) are made with Albert's Yellow accented with Yellow Brown. On the three lower petals of the violet and near the centre is always found a delicate greenish yellow made of Lemon Yellow and Apple Green. The darker flowers should be painted with Violet No. 2 and shaded with the same lighter. Leaves should be made of delicate tender greens (Apple Green and a little Russian Green shaded with Brown Green used thin), while darker leaves may be made with Brown Green and Shading Green. Shadow leaves made of Gold Grey for warmer ones, while greyish ones may be made of Copenhagen used thin. Shadow violets may be made of Copenhagen.

For second painting, use same colors for violets, strengthening them where needed, and also same colors for leaves, with the addition that in accenting the leaves a little Brown

(Finishing) and Shading Green may be used for darkest spots. In accenting stems use Brown Green.

In painting violets, the chief beauty of the flower is to work them in such a manner that they will have the texture which we find in them, namely, delicacy. Be careful to keep the edges clear and yet not hard, as that would make them look "papery." Background may be made of Lemon Yellow, Russian Green, Yellow Brown, Copenhagen, and an occasional dash of Pompador used in thin washes.



## PARIS MEDAL FOR CLAY EXHIBIT

PROF. CHARLES F. BINNS, Director of the New York State School for Clay Working and Ceramics at Alfred University, was invited last year to prepare a collection of the economic clays of the United States for exhibition in Paris. Specimens of typical clays were gathered and careful tests were made. The international jury has awarded a silver medal to the collection and application has been made to have it transferred to the Pan-American Exposition next year.



DESIGN FOR FRUIT PLATE—KATHERIN LIVERMORE

## TREATMENT FOR FRUIT PLATE

*Katherin Livermore*

THIS design admits of various treatments. For enamels: Outline the entire design in black and fire. Then wash in a very delicate brownish yellow background, using Yellow Ochre, a little Silver Yellow, and Brown 4 or 17, and a touch of Brunswick Black, with Balsam of Copaiba and Lavender Oil as a medium. Keep it light and of a yellowish tone. For the berries use Sartorius' Gold Relief Scarlet enamel (this is in powder form and should be mixed with copaiba and lavender oil). For the greens, use one shade only, laid on in flat washes; mix Apple Green, Mixing Yellow, Fry's Shading Green and a touch of Black, to this add one-

fourth Aufzetsweis. Introduce just a suggestion of the red enamel through the greens to bring the entire design into perfect harmony.

For lustres: Outline very delicately with Lacroix's Capucine, and put in a few delicate shading lines of the same, which will show through the lustre. Put a thin wash over the berries, and fire. Second fire: Use Sartorius' Orange lustre over the berries and Dark Green over the leaves and band. If not dark enough, put the lustres on a second time and fire again.

For monochrome: Carry out the entire design in flat washes without outlines, using Dark Blue, a touch of Ruby Purple and Black. To this add one-third Aufzetsweis.





LILY OF THE VALLEY—MARY CHASE PERRY

SKETCH in the leaves and flowers very simply, yet paying especial attention to arrangement so that the mass is well placed on the vase or other article to which the design may be applied. Paint in the green leaves with flat tone made of Moss Green, Olive and Brown Green. Cut out the little flowers and stems with a brush or pointed stick and leave them quite white for the first firing except for the shadows. Make these of Copenhagen, Gold Gray and a thin wash of Brown Green. Make the background very light green at the top, using Ivory Yellow and Apple Green, shading with deeper tones made of Olive and Brown Green, with Shading Green at the base.

For the second fire, strengthen the greens, yet keep them clear and flat. Use washes of Ivory Yellow on the little flowers, deepening the shadows when necessary, and keeping the little stems clean-cut and distinct yet not so they

are wiry or jump out. The beginner can spend quite a bit of study in working out the little flowers, as the drawing in them is very different each time they fall in a different direction. But above all let your work be direct and do not fuss with them until they are mussy, but try to preserve the delicacy. Strengthen the background for second fire and it may be deepened still more, especially at the base, by dusting on the powder color after the under-tints have become quite dry to the touch. If necessary, fire a third time in order to deepen still more.

#### TREATMENT IN WATER COLORS

*Rhoda Holmes Nicholls*

Of all effects to render, pure white is the most subtle. It is affected by everything near it. And to be in harmony not one little flower must be absolutely pure white. The Lily of

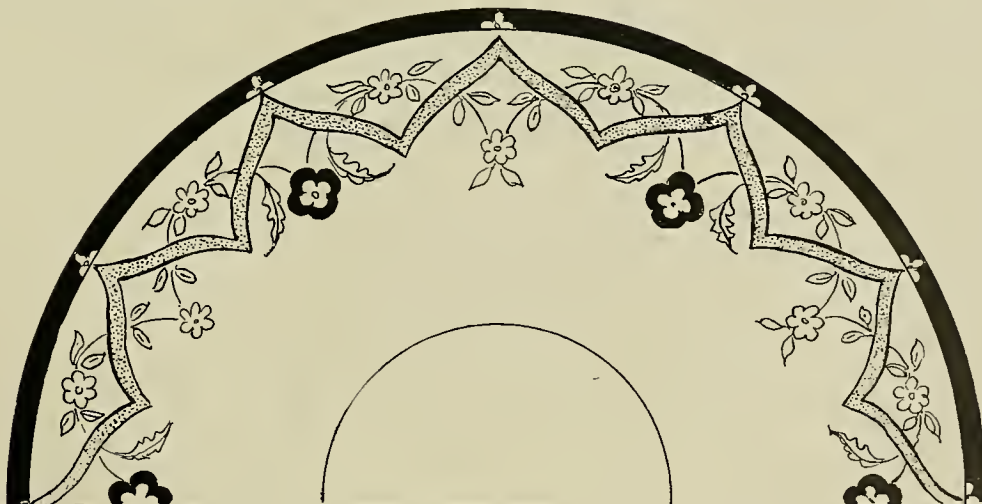
the Valley is the whitest of white flowers, when fully open, and a very tender pale yellowish green before opening. The first step towards good painting is good drawing. Be careful to look for the little planes which will prevent the forms from being over round. The leaves like the leaves of the Tulips are wonderfully decorative and beautiful in line, one curve following on another curve like the waves of the sea. The colors to use on the blossoms are Lemon Yellow, Black, Cobalt Blue and here and there a little Rose Madder. The white part should be covered first, and the positive shadows added when that tint is dry. Only the most important flowers in the foreground are positive in light and shade. The subordinate ones are neither so much modeled nor so strong in color every part becomes grayer and flatter. For the color of the leaves use Hooker's Green No. 2, Lemon Yellow, Rose Madder and a little Chinese White. The color can be deepened with a little Indigo and Raw Sienna. A color scheme for the vase to accompany the flowers, would be harmonious in shades of browns, beginning with cool fawn colors, made with Yellow Ochre, Rose Madder, Cobalt Blue and Chinese White, and this color should be strengthened and warmed as it approaches the base, add sepia and burnt sienna. The greens of the leaves will mingle with it, making a very harmonious whole.

#### PROVIDENCE KERAMIC CLUB EXHIBITION

THE first exhibition and sale of the Providence Ceramic Club was held December 6th and 7th and was most successful. The work shown was highly creditable and much interest and admiration expressed. The sale will probably be repeated next year and become an annual affair. Four tables containing original work occupied two sides of the hall, and all articles showed careful study and work. Among the individual pieces specially worthy of notice was the underglaze work by Mrs. Kingman and Miss Farwell; an oatmeal set, with original design by Miss Phillips; a tile in soft browns and violets by Mrs. Snow, a plate with conventional dandelions by Miss Crouch. The jewel work shown by Miss Washburn was perfect in execution. Miss Susan R. Rawson had a charming vase richly decorated in chrysanthemums. There were also some miniatures by Miss Hall. The public were very generous in their response to the invitations both in their presence and purses, and the "Coming Out" of the Providence Ceramic Club was most enjoyable to its members at least.

#### CUP AND SAUCER IN PERSIAN DESIGN

THE cup and saucer may have a white background, or a soft yellow grey, made of Yellow Ochre, a little Silver Yellow and a touch of Ivory Black—all Lacroix colors. The design is outlined in black, using Ivory Black and Dark Blue. The outer dark band is in quite dark blue enamel, which is made of Lacroix Dark Blue, a little Ruby Purple (German) and enough Ivory Black to tone, adding one-eighth Aufsetzweis. This mixture is thinned with turpentine only and is put on quickly in flat washes. The color in the pointed ornament may be dark blue, dark green or gold. The little blossoms are in turquoise enamel used in flat washes, with an occasional touch of dark blue enamel. For the turquoise enamel in this instance use the Lacroix colors, Deep Blue Green and Apple Green, and a very little Black, add this mixture to the white enamel, composed of two-thirds Aufsetzweis (in tubes) and one-third Hancock's hard enamel with one-eighth flux. (Keep some of this "body enamel" always on hand.) The leaves are flat green enamel, made by adding to the body enamel a little green made by mixing Apple Green and Mixing Yellow toned with Black. The little ornaments in the dark blue band in the edge are also in green enamel. To use the enamels successfully in this style they must be laid in quickly and very thin, so as to give a transparent effect, having more body than the flat color. The handle is in dark blue enamel with green ornaments.







#### PERSIAN PLATE—EDITH LOUCKS

THIS design can be treated in either ordinary colors or flat enamel combined with gold. The dark part is a rich dark blue enamel, on a background of a light green tint; the white spaces can be tinted cream color or left white, while those in the dark blue figures are white enamel.

The figures in the white spaces are of a leaf brown enamel, and the ornaments in the center are white enamel,

also the jewels. The leaves are green enamel, the green to be darker than the background, and the little flowers are blue enamel. Outline all of the design in black, and the blue bands and edge of plate in gold. Little touches of red can be added if preferred in center of flowers and the jewels.

Different combinations of colors can be used and the design outlined with fine lines of paste.



Adelaide Alsop Robineau







Miss Eva E. Adams. Miss J. B. McCrystle.  
Miss Mary A. Phillips. Mrs. F. M. Sessions.



Miss Helen M. Topping. Mrs. E. L. Humphrey. Mrs. J. E. Zeublin.  
Miss Florence Miner.

ATLAN CLUB EXHIBIT

[Extract from a letter of Miss Mabel C. Dibble.]



N the afternoon of October 13th, the Atlan Club gave a reception and private view at the Art Institute, the exhibit remaining open until November 13th. The display was somewhat smaller than usual. Fifteen members were represented, and the general verdict was "fully up to the Club standard," many thought far beyond past years. Originality was more apparent, the monthly criticism with Mrs. Koehler, where each member brought a design made from the flower, and applied to

china, now bearing its fruit.

A number of experiments were tried this year. Among them was the decoration of chinese celadon ware by several members. It was just the thing for the low relief enamel, and the result was charming.

A plate by Miss Peck in dull reds and yellows, under lustre, was fine. Mrs. L. T. Stewart experimented on a large placque in the biscuit, using the enamel only, which gave the effect of underglaze ware. Mrs. A. A. Frazee again exhibited a peacock piece, this time a large flat plate, with many small peacocks worked into the design, the whole tone rather on the violets and greens instead of the brilliant peacock blue.

Mrs. J. E. Zeublin's open bon bon bowl was one of the gems of the exhibit, an all over design of gold discs with quaint pattern in each, and a most fascinating dark blue enamel background, so clear and transparent as to almost give the effect of crystal; the outside was simply a clear rich yellow lustre. A beautiful tea set, the pink lotus as the motif, was also Mrs. Zeublin's. Mrs. F. M. Steele's vase in almost iridescent enamels under lustre called forth much praise.

Our Paris exhibit has not yet been returned to us, but we treasure many delightful clippings, and these, with the bronze medal awarded us, convince us that we are well repaid for all trouble in preparing the exhibit.

The officers for the year 1900-1901 are: President, Miss Eva E. Adams; Vice-President, Mrs. J. B. McCrystle; Secretary, Miss L. E. Cole; Treasurer, Mrs. E. L. Humphrey; Councilors, Misses Mabel C. Dibble, Helen M. Topping, Mary A. Phillips.

Miss Dibble's fine pitcher in blue and green enamels will be one of the color supplements of the KERAMIC STUDIO. It is but fair to the Atlan Club to explain that the honorable mention awarded by the Paris Jury to Miss Marie C. Dexter was under the misapprehension that she was President of the Atlan Club. We have the authority of one of the Commissioners for this statement.—[Editors.]



Miss Lillie E. Cole Mrs. B. L. Frazer. Mrs. A. A. Frazee. Miss Mabel C. Dibble.



Miss Matilda Middleton. Mrs. L. E. Stewart. Miss Grace H. Peck.



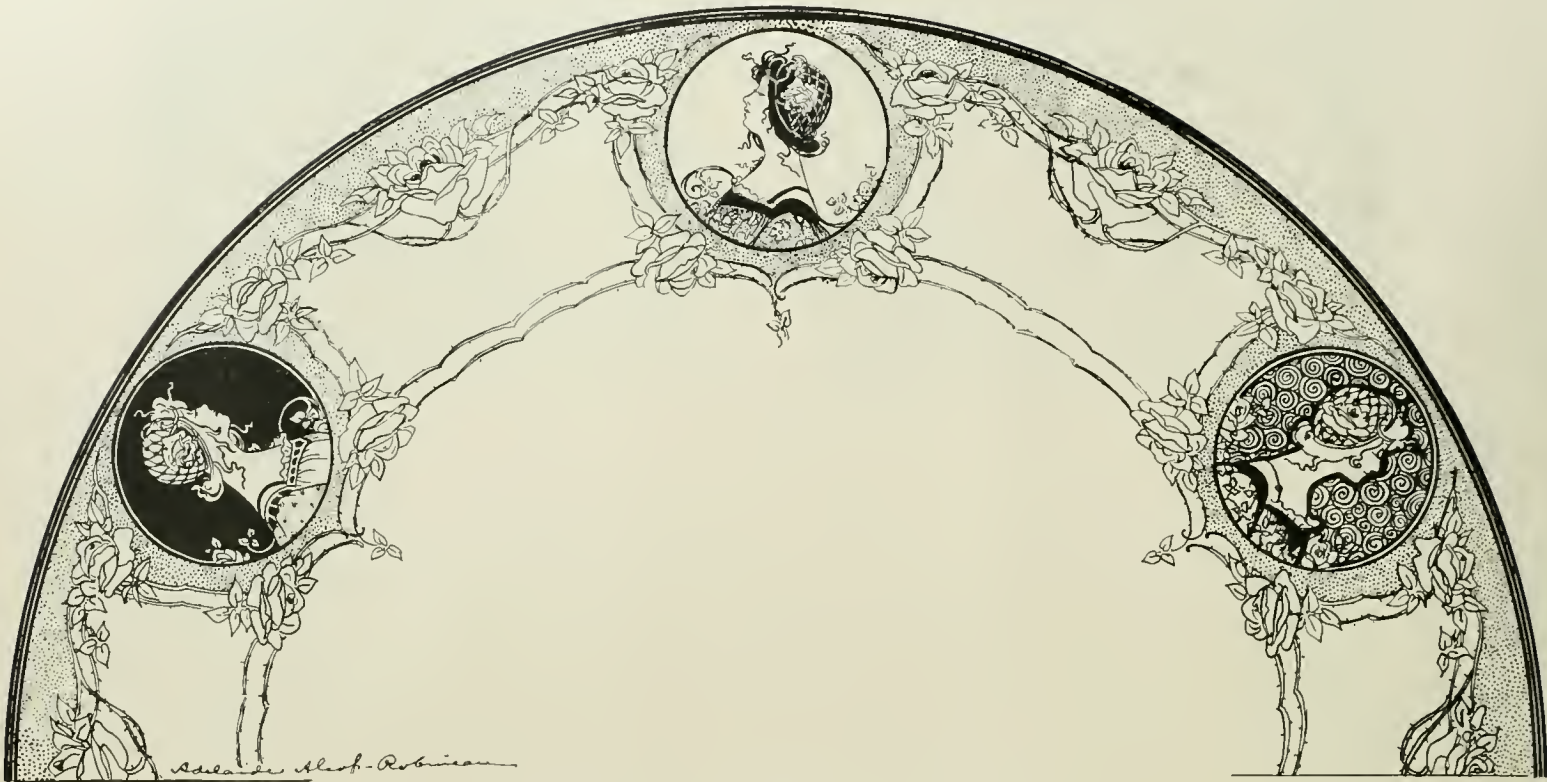
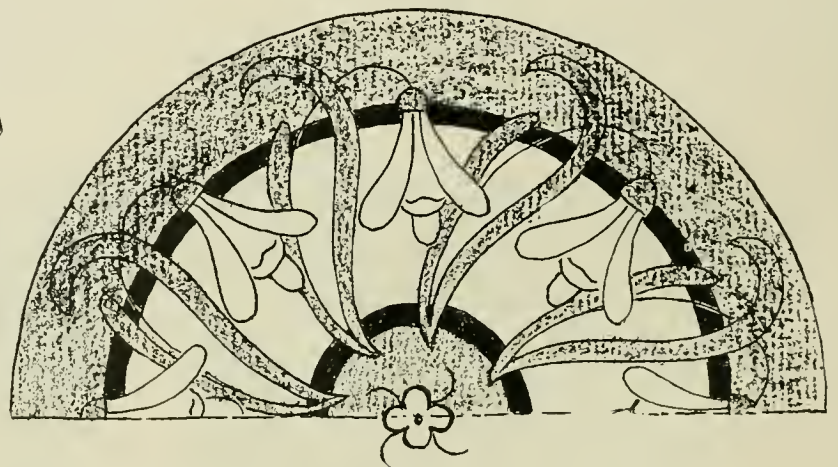
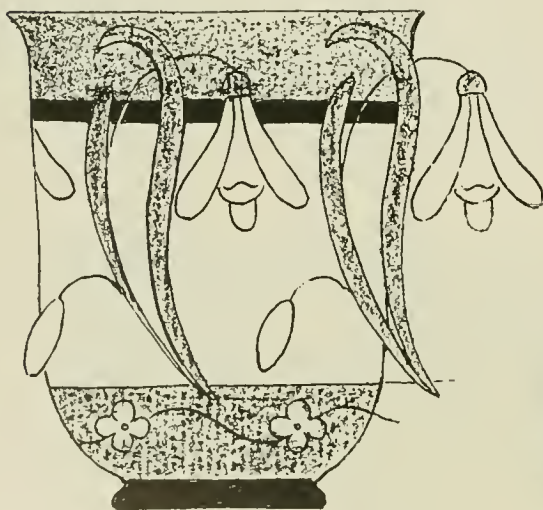


PLATE DESIGN—ADELAIDE ALSOP-ROBINEAU

THREE different treatments of the same head are given, but one only should be used in the design, reversing it alternately. Put in the roses with Pompadour first. In the second fire use Rose or Carmine. Two fires should be suffi-

cient to finish the design. The background of head may be white or plain tint with gold tracery; shaded tint, or gold or a dark color. The medallion and border design may be outlined in gold or color.



CUP AND SAUCER, "SNOWDROPS"—A. G. MARSHALL

GROUND, old rose lustre; leaves, green; flowers, white raised if desired; shaded bands, maroon enamel or lustre; black bands, gold or dark maroon enamel; fine outlines in dark bronze green. Let handle come on center of a flower.



**LEAGUE NOTES** The plan for the League's Pan-American Exposition exhibit and the special efforts of the Educational Committee for concerted action upon the Study Course would not be promoted by publication at this exact date.

A circular now in preparation will be issued to all League members before January 1st. This circular will contain the needful information for the competitions which the League proposes to hold before May 1, 1901. Also definite information for exhibitors at the Pan-American Exposition.

The welfare of each club will be carefully considered in making up the installation plan, and all clubs have been invited to present suggestions tending to enhance the value to them of this particular exhibition.

MRS. WORTH OSGOOD, President.

Miss Anna Caulfield, who was appointed by Commissioner General Ferdinand W. Peck a member of the Department of Fine Arts of the Paris Exposition, is a lecturer and critic of ability, and will give illustrated lectures throughout the country on the Paris Exposition: the League members will be interested in hearing that illustrations of the League's exhibit will also be given.

As there have been many inquiries about the "honorable mentions" in Paris, we would say (to quote Mr. Ward, the American juror), that they were given as a matter of courtesy to Collaborators, and that the honorable mention given to Miss Dexter was intended for the President of the Atlan Club of Chicago. Under the circumstances, there is no honor attached, but the jury was unable to judge and to reward individual overglaze work, it being in the wrong class. If one reads our editorial in the December number, that fact is sufficiently explained, with the victory that Mrs. Osgood, President of the National League of Mineral Painters, has obtained for Keramics at the Buffalo exhibition.

**CLUB NEWS** The opening of the new addition to the National Arts Club was celebrated by an extremely choice exhibition of the arts and crafts,—the Keramic feature being the Volkmar ware. The artistic tiles of the walls of the grill room were made by Mr. Volkmar, and are delightful in tone and quality. The color is a neutral green, and by his skillful firing he has obtained different shades, giving a much more artistic effect than a hard, even tone running through all the tiles. There will be an exhibition of Keramics later on at this Club.

Two members of the New York Society of Keramic Arts exhibited miniatures this year at the American Water Color Society, Miss Mary Taylor and Mrs. Adelaide Robineau. A few others contemplate exhibiting at the Architectural League later on.

The Nebraska Ceramic Club held one of its most successful exhibitions in the parlors of the leading hotel in Omaha, the Iler-Grand, Nov. 22, 23, 24. Some eight hundred and fifty pieces were exhibited. In quality pronounced the best work shown by this club during the six previous annual exhibitions. The club meets the first Monday of each month, and will take up a special line of study for the winter.

There will be an exhibition of Arts and Crafts in the near future under the auspices of the Providence Art Club.

The Chicago Ceramic Art Association has held its monthly meetings since October. The November meeting was unusually large, owing to preparations for their exhibition held at the Art Institute. The Club will enter upon a course of study at the Art Institute after January 1st. Their exhibition was an artistic success, and showed serious study and work.

The Brooklyn Society of Mineral Painters held its annual exhibition and sale at the Pouch mansion. Our representative was unable to attend; and as no official report has been handed in, we are unable to give an account of it, but we understand that the work was interesting and that the exhibition was a success.

**IN THE STUDIOS** A prominent woman of Omaha has ordered a unique set of bouillon cups to be decorated by the different artists. She has sent them to the following decorators: Miss Horlocker, Mrs. Rowell, Mr. Fry, Mrs. L. Vance Phillips, Mr. Leykauf, Mr. Bischoff, Mr. Aulich, Mrs. Robineau and Mrs. Leonard. We have not heard of the others, but there are to be one dozen, the set to be used Christmas day.

Mr. Volkmar's class in underglaze has been postponed till January, as every one is very busy with Xmas work. Work will be done on the unbaked clay as well as on the fired biscuit, carving and modeling as well as painting under the glaze, and before the winter is over it is expected that the potter's wheel will be used in the class.

Miss Dibble, Miss Topping and Miss Halsey, of Chicago, held an exhibition and sale of china, water colors and pyrography at their studio in the Marshall Field building.

Mrs. Herman Hunter Dinsmore held an exhibition of decorated china on the afternoon of the week beginning December 3d, at her studio, The Kennard, Manchester, N. H.

Miss Katherine Livermore started a class in New Haven during December, giving instructions both in Keramic decoration and pyrography.

Miss E. E. Page of Boston, had a very successful exhibition and sale of decorated china at her studio, 2 Park square, on Dec. 13th, 14th and 15th.

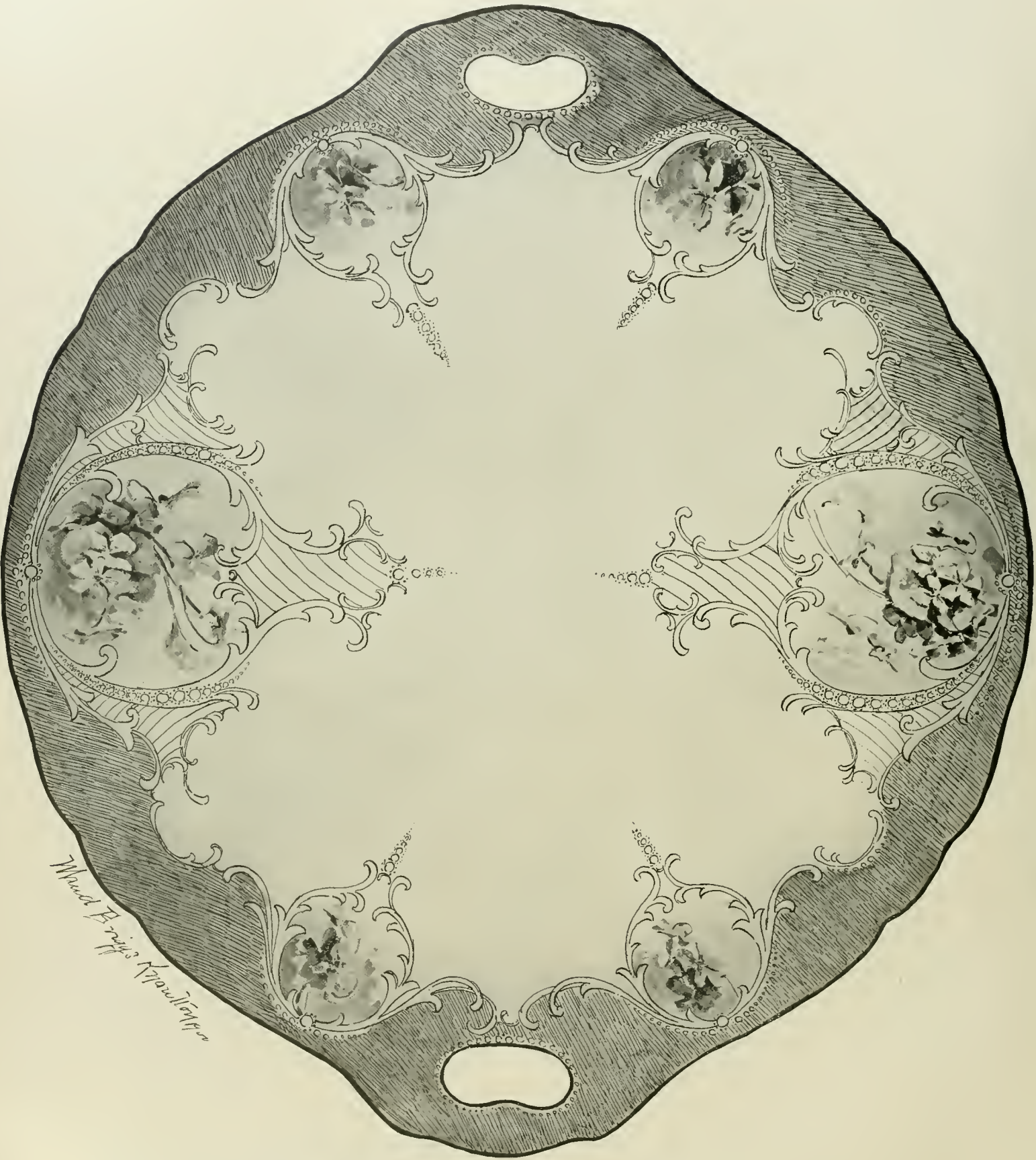
The Evelyn Nordhoff Bindery, Miss Florence Foote manager, held its second annual exhibition of books and leather work at 114 East Twenty-third street, New York, on the 14th and 15th of December. In connection with it was an interesting exhibition of Arts and Crafts, hand woven fabrics by Miss Marie Little, Sabatos rugs by Mrs. Douglas Volk, native grass baskets by Miss Sarah Francis and brasses by Mrs. Busck.

**IN THE SHOPS** There are several dainty, new shapes of cups and saucers in the Belleek ware, which are always so desirable for enamels and always in demand, but frequently difficult to find.

All the shops where the undecorated china is to be found, have new shapes. It will pay to send to our advertisers for catalogues.







*Maud Briggs Knowlton*

VIOLET PLATE WITH RAISED GOLD EDGE—MAUD BRIGGS KNOWLTON

## TREATMENT OF VIOLET PLATE WITH RAISED GOLD EDGE

*Maud Briggs Knowlton*

FIRST transfer the design very carefully to the china, having previously dampened the china with a little old turpentine. Allow the china to stand until the spirits of the turpentine have evaporated. This will leave the surface just a little "tacky." Having transferred the design, the centre of the plate may be tinted with White Vellum. The edge should be a delicate green made by adding a little Lemon Yellow and Apple Green to the matt vellum. Clean off the edges where it has gone beyond the design for raised gold and dry it thoroughly in the oven. The white violets should be painted with a tiny suggestion of Mixing Yellow and Apple Green up toward the little yellow pistil, which should be made of Albert's Yellow strengthened with Yellow Brown at the tip end. The grey shadows of the flowers should be painted with Silver Grey and some of the flowers in shadow should be done entirely of that color. The leaves are painted with Apple, Moss and Brown Green, and accented with Shading Green.

In the second painting the flowers and leaves should be strengthened with the same colors, while the little markings on the petals are done with Copenhagen Blue and Deep Blue Green. The background should be made of Russian Green and Lemon Yellow towards the top or in the lighter parts, while in the darker parts it should be yellowish brown running into a delicate pink. You should vary the background in the different medallions, using same colors, only in different places. The shadow leaves are made with Gold Grey or Copenhagen used thin.

The gold design is to be solid gold within the raised outlines, which should be like a fine wire around the design. The jewels are to be of Turquoise Blue enamel. The edge of the plate should have a flat gold edge.



## SUPPLEMENT TREATMENT

*Adelaide Alsop-Robineau*

THESE decorative heads can be used in many ways with good effect in china decoration. A plate design is given in this number, showing how they can be used, making the connecting border out of the flower illustrated by the head. These heads can also be used in medallions, on brush and mirror backs, on ovals for belt buckles, in borders of punch bowls or on steins. They can also be utilized for menu cards. For flesh tones use one part of Pompadour to two parts Albert Yellow, adding extra Pompadour in cheeks. For hair, Albert Yellow, Finishing and Meissen Brown, Banding Blue and Black.

The flowers and backgrounds can be varied to suit one's taste. Outline either in Red Brown, Finishing Brown or Black with Banding Blue.

In water colors, use for flesh Yellow Ochre and Rose Madder. These two colors with Cobalt will make almost every shade of hair. For the darkest hair Purple Madder and Indigo may be added. Other useful colors are the two Hooker's Greens, Indian and Gamboge Yellow.

The decorative heads given are all original ones by Mrs. Robineau with the exception of the center (chrysanthemums.) This was made from a poster head by Livremont, the coloring only being original.

## THE COLLECTOR

### OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

(When pieces are sent by express, expressage is paid by buyer.)

For further particulars, address Ceramic Studio Publishing Co.

<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm. ch.</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	
<i>f. g.</i> —fair glaze or color.	
<i>b. g.</i> —bad glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>scr.</i> —scratched.	<i>br. o.</i> —broken, can be repaired.

### STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, g. c., - - -	\$20.00
Erie Canal, plate, Dewitt Clinton, 8¼-inch, slight crack in edge, - - -	20 00
Landing of Lafayette, dark blue plate, 10-inch, p. c. and g., - - -	15 00
Landing of Lafayette, dark blue plate, 10-inch, g. c., 2 or 3 slight scr., - - -	12 00
Landing of Lafayette, dark blue plate, 9 inch, g. c., - - -	7 50
Philadelphia Library, dark blue plate, 8-inch, p. c. (Ridgway) - - -	11 00
Baltimore Monument, red plate, 9-inch, p. c. (Jackson), - - -	6 00
Baker's Falls, black plate, 9-inch, p. c. (Clews), - - -	6 00
Texian Campaign, pink plate, 9½-inch, p. c., - - -	3 50
Texian Campaign, green plate, 9½-inch, p. c., - - -	3 50
Ruggles House plate, 10-inch, centre design black, g. c. (Ridgway), - - -	2 50
Millenium plate, blue, 7-inch, g. c., - - -	5 00
Lady of the Lake plate, 9-inch, fine blue glaze (Carey), - - -	3 00
Linlithgow Mill blue soup plate, 9½-inch, p. c., - - -	2 00
Caledonian plate, Scottish landscape border, Highlander in center black, Adams imprinted, 10½-inch, p. c. and g., - - -	2 00
Killarney Falls blue plate, 8½-inch, g. c., - - -	1 50
Clyde Scenery brown plate, 9-inch, p. c. (Jackson), - - -	1 50
Green and blue plate, shell design, 10-inch, g. c., - - -	1 00
Flow blue plate, 9-inch (J. Wedgwood), good specimen, - - -	1 00
Willow pattern plate, 9-inch, good specimen, slight crack on edge, - - -	1 00
Blue plate, 5-inch (wild roses), g. c., - - -	1 00
Brown plate, 5-inch, Etruscan shields, g. c. (Ridgway), - - -	.50
Little Boy Blue platter, 15x12, g. c. but scr., - - -	10 00
Richard Jordan red platter, 14x13, fine specimen but one crack, - - -	4 00
City of Norwich black platter, 14x12, g. c. but scr. (Wood), - - -	2 00
Small tureen and cover, 8 in. long, 5½ in. high, fishing scene, deep blue (Clews), g. c. and g., - - -	5 00

### LUSTRES

Silver lustre sugar bowl and creamer, g. c., - - -	10 00
Silver lustre sugar bowl and creamer, rep., - - -	8 00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, g. c., - - -	5 00
Pink and copper lustre pitcher, 6-inch, rep., - - -	3 00
Copper lustre creamer, 4-inch, polychrome dec. on white band, g. c., - - -	2 50
Lustre plate, 8-inch, floral dec. on pink lustre ground, g. c., - - -	.75
Cup and saucer, flower dec. in lustres, g. c., - - -	1 00
Another cup, cr., - - -	.75

### MISCELLANEOUS

Nymphenberg fish platter, 27x11, marked, p. c., Dresden decoration, - - -	12 00
Liverpool pitcher, 12-inch, Washington Apotheosis, br. but finely rep., - - -	12 00
Sportive Innocence pitcher, 7¾-inch, cracked, rep., - - -	10 00
Minton plate from John Hoe collection, bird and flower, p. c., marked, - - -	5 00
Gotha plate, landscape, figure in centre, gold band, unmarked, p. c., - - -	4 00
Leeds gravy dish, green band, g. c., - - -	1 50
Lowestoft sugar bowl and cover, 5x4, twisted handles, fine specimen, - - -	7 00
Lowestoft helmet creamer, 4½-inch, p. c., - - -	7 00
Another, 4-inch, handle rep. like new, - - -	4 50
Lowestoft cup and saucer, red and gold decoration, g. c., - - -	3 00
Lowestoft coupe shape plate, 8-inch, g. c., - - -	2 50
Lowestoft tea pot, 3½-inch (cover missing), twisted handles, - - -	2 50
Lowestoft mug, 2½-inch, perfect specimen, - - -	2 50
Delft plaque, polychrome, 14-inch, good decorative specimen, - - -	5 00
Delft plaque, blue and white, 14-inch, good decorative specimen, - - -	3 50
Delft plate, 8½ inch, blue and white, floral decoration, g. c., - - -	1 50
Dutch Delft plate, blue and white, 8-inch, g. c., - - -	1 50
Dresden cup and saucer, marked "second," - - -	2 00
Davenport orange and gold plate, 6-inch, g. c., - - -	1 25

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.





LEEDS MOTTO PLATES.

## TOPICAL CHINA

THE history of civilization, it has been said, can be found in pottery as well as in songs. The clay utensils of a nation reveal many peculiar customs and the designs of primitive peoples show early art impulses. The very first crude slip decorations express some sentiment, from the pie-plate encircled with mottoes to the beautiful art forms that bear legends of good health or love tokens. In early English china we find most prevalent the use of sentimental verses. "All mankind love a lover," and before Emerson's day this was recognized even through the potter's commercial instinct which made him cater to that class. Verses were demanded for gift pieces to celebrate some notable event. Often happy lovers ordered pieces decorated with love knots and cooing doves, bearing ribbons upon which were written names, dates and endearing words. These were of especial interest to the collector whose opportunity for definite knowledge is rare. One specimen preserved, a tea-pot, has these lines:

"Let love abide  
Till death divide."

A suggestion is given by a slip decoration upon a plate dated 1742.

"But if his wife do frown  
All merriment goes down,"

which brings out an old and oft repeated lesson in human nature. A large harvest jug in brown glaze is decorated in symbolical-designs and with these words added:

"It is cupid's dart wounded my heart."

Among the famous Bristol figures known to collectors is one called "Love Subduing Time." This does not need a motto, for the hoary figure of Time is clipping the wings of Cupid, a piece much admired and of which the interpretation cannot be mistaken. It was common to decorate punch bowls in an appropriate design of hops. I find one with the motto

"With gratitude receive,  
With temperance enjoy."

There is still preserved a Fulham stone jug dated 1703 and marked: "Alexander Selkirke." This is my *one*

When you take me on board ship,  
Pray fill me full with punch or flip.

This is said to have been ordered by the hero of Robinson Crusoe while waiting the sailing of the Cinque Port's Galley. A set of tea cups bears the words:

"Fill me for your ease,  
Drink what you please."

The modern interest in steins reveals the variety in convivial inscriptions. Near the seaports of eastern England, nautical mottoes and decoration were very popular. Many pieces bear the portraits of naval heroes, Nelson being a special favorite. A very quaint wall plaque has just come into my possession. It is rectangular, being eight by ten inches, the

decorations in deep pink lustre with dark purple edges. In the centre is a wreath enclosing the following stanza:

"Now weigh the anchor, hoist the sail,  
Launch out upon the pathless deep,  
Resolved, however, veers the gale  
The destined port in mind to keep.  
Through all the dangers of the way  
Deliver us, Good Lord, we pray."

Ingratitude of nations is satirized on a Nelson mug, which bears the following:

Our God and sailors we alike adore,  
In time of danger, not before  
The danger past, both are alike required,  
God is forgotten and the sailor slighted.

Nelson and Bronte, 1802.

Another maritime mug bears this testimony to woman's power.

"From rocks and sands and barren lands,  
Good fortune set me free,  
And from great guns and woman's tongues  
Good Lord deliver me!

The sailor's farewell in May number is perhaps the most familiar verse upon nautical pieces. Most of these specimens are from the Sunderland pottery, well-known both for its characteristic lustre and also for its abundance of inscription. Many pieces, decorated with masonic emblems and verses were made at both Sunderland and Southwick. One jug I find bearing an inscription which especially pleased me.

"A heart that conceals,  
But a tongue that never reveals."

These eastern potteries were in the hot-bed of Puritanism and so we find much religious sentiment used. The mate to



SUNDERLAND PLACQUE

my nautical Sunderland plaque has upon it in large letters "Thou God seest me." One would not care to place this constantly before him, unless he were very perfect, else he might be in a constant state of abject humility. There is one specimen of Leeds in black printing called Faith. Two fat cherubs are blowing horns and under them the words:

"There is a voice of sov'reign grace,  
Sounding forth the sacred word  
O ye desparing sinners come,  
And trust upon the word."

This is a peculiar joining of sentimental design and religious thought. Hunting pieces abound in mottoes. Perhaps the most interesting one known is one of Devonshire manufacture dated 1803. The decoration is brown upon a

yellow body. A conspicuous figure is a hare in full action. The inscription is:

"The fearful Hare doth run apace  
Because the Hounds are on their chace  
The country he is forst to fly  
Whilst they are out with Hue and Cry  
Nature hath taught him in this strife  
To seek for to preserve his life  
Which he by running doth obtain  
And the Hounds return againe  
The Huntsman seeing that doth cry  
Let him goe his meat is dry  
I'll to my landlady with speed  
For i of her have greater need"

Moral maxims are not wanting. A brilliantly decorated, relief bordered set of tea plates bear the following words:

"For loving a book," §  
"Esteem truth above all things,"  
"Be willing to do well without praise."

Although unmarked, these unique plates are doubtless Leeds. They are here illustrated. Much has been written about historical china. At a very recent exhibition of topical china in the Benthall Green Museum, London, classified under various heads were many curious specimens. None were more fertile of thought than those of patriotic or political significance. In this country our statesmen of revolutionary times are familiar decorations; in England royalty came in for a great share of attention. During the reigns of George III and IV, Queen Caroline divided the sentiment of all England. During her trial as the wife of the Prince of Wales and afterwards as the deserted and banished wife of George IV much china was decorated and inscribed to her honor or dishonor. During the reign of the Georges the pottery industry was progressing to a fine art, but England's monarchs are aptly summed up in the epigram of Walter Savage Landor:

"George the First was always reckon'd  
Vile,—but viler George the Second;  
And what mortal ever heard  
Any good of George the Third?  
When from earth the fourth descended  
Praise the Lord, the Georges ended!"

However badly George IV treated his Queen and though Lord Brougham defended her bravely, some verses upon old china show us that some strong feeling was against her. Theodore Hook, the humorist, joined in ridiculing her. But we find the following to express popular sentiment.

"Long live Caroline Queen of England,  
As for the green bag crew  
Justice will have its due  
God save the Queen!  
Confound their politicks  
Frustrate their knavish tricks  
On her our hopes we fix  
God save the Queen!"

We must not forget that it was this queen who gave the name to the beautiful cream ware made by Wedgwood and called "queen's ware." Ceramic loyalty was shown at the jubilee of George III as evinced and found upon a commemorative jug:

"Happy would England be  
Could George but live to see  
Another jubilee."

I have a black printed cup and saucer dedicated to the memory of the Princess Charlotte. Her sad death occurred in 1816 and stirred the heart of all England. She was the only daughter of George IV, and her untimely death left England without the promise of direct succession. Much

china was inscribed to her memory. A 1734 Fulham stone jug bears the words:

"Come, let us drink to the memory of good Queen Ann."

The present Queen of England has had her share of honor in china decorations. From the first plate bearing the portrait of her father, Edward Augustus, Duke of Kent, to the diamond jubilee in 1897, scarcely a public event of her reign is unnoted in porcelain. So must nations and individuals find the record of events both in their industries and arts, and he who runs may read history in the common things of every day life.

CARRIE STOW-WAIT.

o o o

WILLIAM ADAMS OF FENTON HALL, STOKE-UPON-TRENT,  
[AND THE OLD ADAMS POTTERY

IN the September number of the *KERAMIC STUDIO*, we gave a brief sketch of William Adams, Jr., the maker of the Landing of Columbus plates. His father, William Adams, Sr., who preceded him, was the maker of the older dark blue printed designs, with which every collector is familiar. London views and British scenes stamped Adams are quite abundant and there is at least one American design,—"Mitchell and Freeman's China and Glass Warehouse, Chatham Street,



THE BRICK HOUSE WORKS, BURSLEM, ERECTED IN 1657

Boston," that was made by the same manufacturer. The richness of the coloring of these blue designs is unsurpassed.

The first Adams pottery was established, as previously stated, in 1657, at Burslem, England. It became known as the Brick House Works, for the reason that the owner, John Adams, erected the first brick house in that place. This establishment passed into the hands of Ralph Adams in 1717, and afterwards his son, John Adams, who died in 1757, operated it. The latter left a son, William Adams, who was but seven years of age when his father died. During the minority of this son, from about 1760 to 1773, Josiah Wedgwood leased the works, and at the end of that period William Adams, the heir, who had recently married, took charge and began manufacturing for himself. This William Adams died in 1831, at the age of 81. As he had no descendants, the works were only carried on a short time after his death.

I am enabled to present here a view of the Brick House Works, from a drawing made about 1740. This is an entirely different view from that shown by Llewellynn Jewitt in his *Ceramic Art of Great Britain*, under the name of the Bell Works for, as Miss Meteyard states, the Brick House Works were sometimes so called, because the first cupola and bell of



the district, for calling the workmen together, was placed upon its roof. Through the influence of these Brick House, or Coleridge Hall, Adams, their cousin, Richard Adams of Bagnall, Staffordshire, born August 17th, 1739, became a potter and he commenced manufacturing as early as 1759 at Coleridge. William Adams, of Stoke-on-Trent, was the son of this Richard. He was born July 20, 1772, and was the father of the William Adams, Jr., born November 9th, 1798, who was the maker of the Columbus designs. Besides the interest he had in the pottery of Richard Adams, his father, at Coleridge, he was connected with the Hadderidge Potteries at Burslem. In 1804 he went to Stoke-upon-Trent, where he entered into the extensive manufacture of earthenware and porcelain. Miss Meteyard, in her Life of Wedgwood, informs us that Spode and Adams (of Stoke) were keen competitors of the great potter in 1807.



The Adams potteries were among the most extensive and prominent in Staffordshire during the last century and the early part of this, and some of them are still operated by the present firm of William Adams & Co., Turnstall, who are of the second and third generations from the William Adams of Stoke (1772-1829.)



MITCHELL & FREEMAN'S PLATE

The first Parian ware was produced at the establishment of Copeland and Garrett, of Stoke-upon-Trent, some time between 1842 and 1846, the exact date being a matter of dispute, but within a few months after its appearance, William Adams & Sons of the same place were making it. The accompanying illustrations will give an idea of the earliest de-



ADAMS PARIAN WARE

signs produced by this firm. Among the subjects of Parian groups were "Cariolanus and Virginie," "Italian Fruit Girl" and other designs copied from metal and wax. These pieces were not always marked but were sometimes stamped ADAMS. Among the prominent modelers of these Parian pieces were Giovanni Mali, and Brattie, a Scotchman.

I am indebted for the illustrations which appear in this article to Mr. Percy W. L. Adams, of the present of William Adams & Co.

EDWIN AT LEE BARBER.

o o o

The interesting book on American Glassware by Mr. Edwin A. Barber reached us too late to be revised in last issue. Since then it has been meeting with a ready sale. It will prove of general interest even to people who do not collect old bottles, as it reviews the glass industry in the United States since the first glass bottle factory which was erected in the Virginia colony soon after 1607 up to the wonderfully artistic glassware of our time so well known as Tiffany Favrite Glass. To collectors of old historical flasks which were made in great quantities in this country for a period extending from 1808 to 1870, this manual will be invaluable, as it gives a list of the different designs known to date, and show how to test the age of the flask from the appearance of the base and neck. It also gives a description of the designs found on the queer glass cup plates so much used a few generations ago and which are probably of English manufacture.

o o o

#### ANSWERS TO INQUIRERS

L. S. H., Mobile, Ala.—The mark "J. P." is the mark of Jacob Petit who established a pottery at Belleville (Versailles) in 1790. The earliest work was the best; later he imitated Dresden and added the cross-swords to his mark. Some of the early pieces are very fine.

✻ ✻

*Bisque and Biscuit.* The ware after baking and before being glazed.



BONBON BOX

JAPANESE BOWL

## PYROGRAPHY TREATMENTS

*Katherin Livermore*

## BONBON BOX.

FIRST, outline the dragon and put in all the drawing lines, keeping the point very hot, that it may not scorch or smoke the wood; always move towards you, holding the point straight, for outlining. Next, holding your point quite flat, cut in broad deep lines wherever the shadow lines come; this gives the effect of carving and gives character and dash to your work; then shade with the point very flat. Keep the background light; either stipple the lower part of the box, or put in a design.

## FLEUR-DE-LIS FRAME.

After the design has been carefully outlined, cut in the shadow lines very deep with a red hot point; this gives the

effect of wood carving and obliterates the flat look that is so objectionable with most fire-etching. Shade carefully, letting the strokes follow the sweep of the leaf you are shading. Put in the background with broad, smooth strokes, shading from dark at the bottom to light at the top; this can afterwards be stippled with round dots if desired, using the sharp end of the point. Stain and wax.

## POPPY FRAME.

The treatment of this is exactly the same as the bonbon box. This can be tinted if desired, using water color. Make the poppies red and the leaves in shades of green.

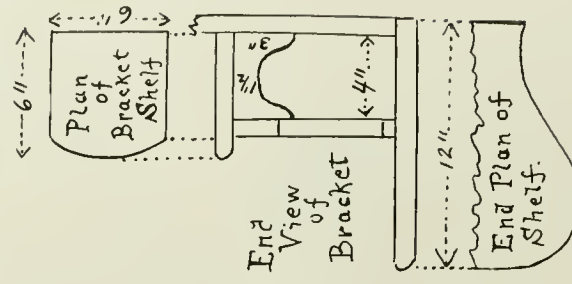
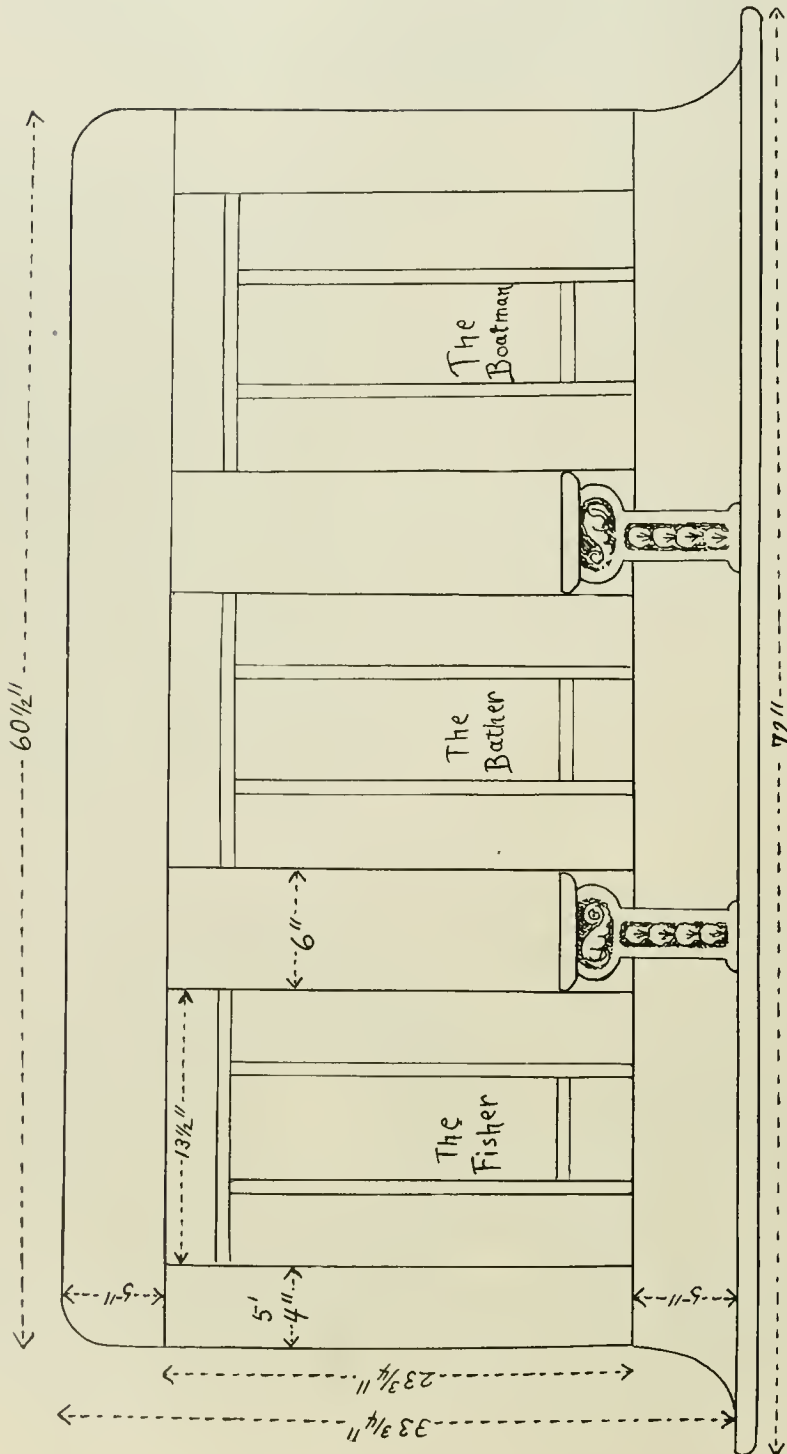
## NUT BOWL.

The fleur-de-lis are first carved, then outlined very strongly with the hot point. Shade carefully, then stain the back of the bowl and wax the entire thing.



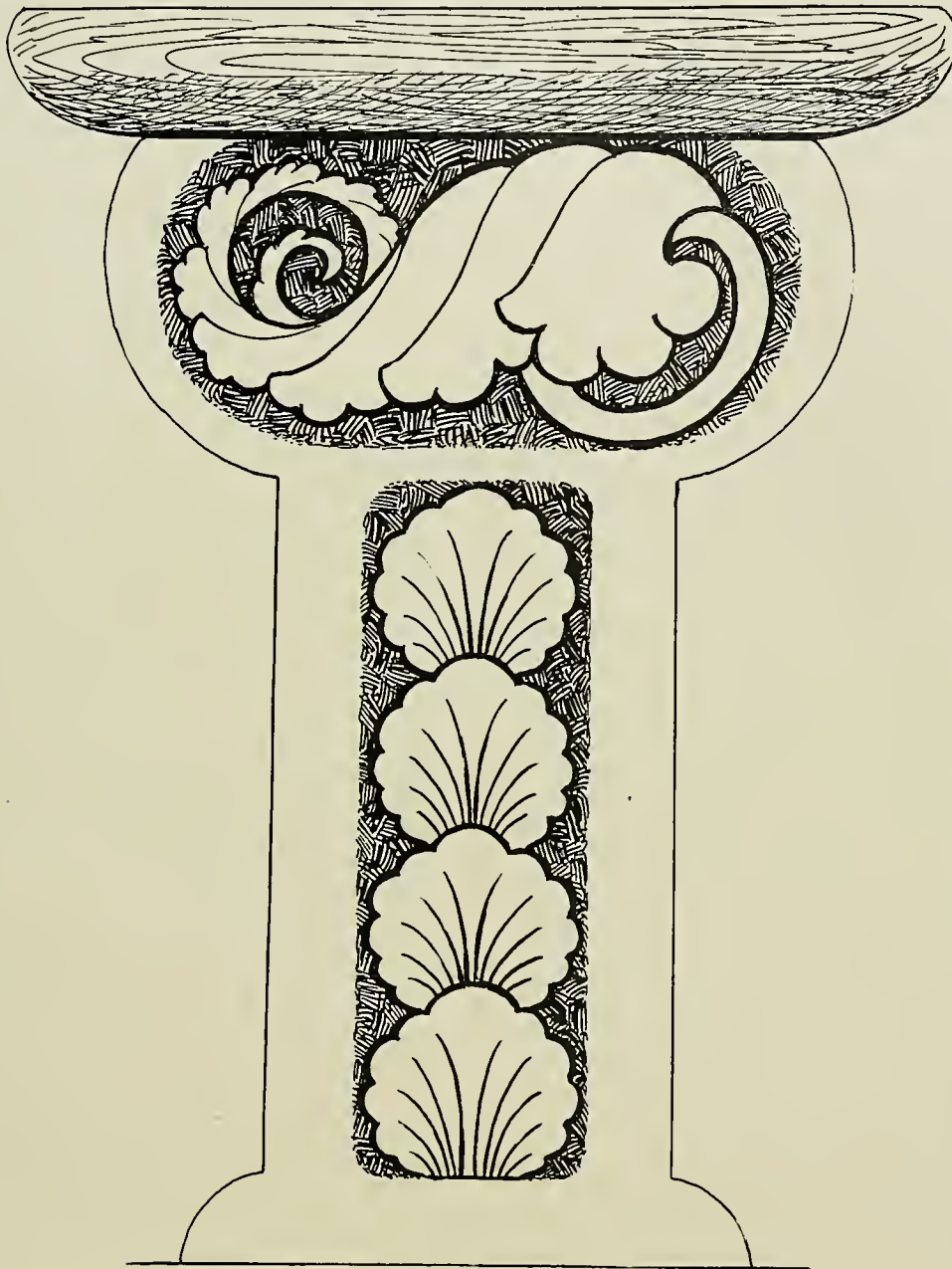
PHOTOGRAPH FRAMES—DESIGNED BY MRS. TROM, EXECUTED BY MRS. LIVERMORE.





Overmantel with Panels and Brackets in Pyrography -  
 by A.G. Marshall. Scale - 1 1/2 inch to 1 foot.

BRACKET IN PYROGRAPHY (RIGHT) FOR OVERMANTEL—A. G. MARSHALL  
FULL SIZE. REVERSE DESIGN FOR LEFT BRACKET



OVERMANTEL  
WITH  
PYROGRAPHY  
PANELS

*A. G. Marshall*

FRAMEWORK, and shelf if included, should be made of 1 or 1½ inch dark wood or pine stained brown. Brackets with pyrography decoration are to be of basswood slightly stained, or they may be of the same wood as frame, and design carved. The panels (previously published) should be let into the frame by a rabbet at the back. The joiner work must be nicely done, and the dark wood given a dull polish with shellac rubbed with pumice and oil, or with oil alone.

INDIAN POTTERY

THE pottery of the Indians was always made by the women of a nation, who seemed to be adepts in fashioning a great many articles requiring patience and skillful manipulation. When pottery was to be made the women procured a certain kind of unctuous clay, which they reduced to dust by pounding it, at the same time removing from it all gravel or gritty particles. Out of this dust, mixed with water, they made a mortar, or dough, of sufficient stiffness to be worked into the desired shape and size. A flat piece of wood was their fashioning board, and upon this they worked their pottery into shape with their fingers and making its sides smooth

with a special kind of stone, or pebble, which they preserved very carefully for this purpose. As the clay dough gradually dried under this manipulation of it they added more moist dough to it, pressing with one hand against the opposite side of the article, which, when completely shaped and made, was dried by being baked in a hot fire. Some of the potteryware, boiling and cooking pots, were of extraordinary size; jars with small openings and small cooking utensils, and also long-necked bottles holding two pints, pots or jars for holding bear's oil. In the pots that have been described the hominy, or "sagamite," was cooked, and it was deposited in the dishes when ready for the meal, and was eaten from the plate.



## ANSWERS TO CORRESPONDENTS

*For yearly subscribers only. No questions answered by mail. Every question fully answered in this column.*

E. K.—We would not advise dusting color over the green lustre background with gold tracery, which you dislike. We would rather advise going over the whole with dark green lustre, which will give the gold tracery a beautiful greenish bronze effect with glints of other color, or if your vase is not so large as to make the expense too great, go over the whole background with gold, and then, after firing, with dark green lustre. You will feel richly repaid.

Mrs. P. T. B.—We are not yet prepared to give directions for putting on raised paste with a pen.

A. M. H.—Pompadour, Blood Red, Carnation, in fact all iron reds, need one-third extra flux when used for tinting, or they will rub off. They also need a hard fire. Mix with fat oil of turpentine equal in amount to color, thin with oil of lavender until sufficiently open, then apply with brush and even either with silk pad or large camel's hair duster. The most delicate tints are made in this way.

Mrs. A. L. B.—You will find all you questions answered in the article on lustre in this number.

G.—There are two kinds of English enamel, Hard and Soft. In using Aufsetzweis, which is German hard enamel, soft English enamel is sometimes added to make it glaze at a lower temperature. The Aufsetzweis with one-eighth flux is used for flat enamels, and the same for high enamels which are to have hard or repeated fires. For a last light fire, the soft enamel is used. Enamels will chip if not properly fired or if used on too hard china. English

china, German and Bavarian are best for enamels. Belleek is also good. French china is always liable to be too hard to hold enamels well.

B. J.—Lacroix colors have been the standard for many years. If used in powder, they have all the advantages to be gained by using other makes of powder colors, which are often the Lacroix or Dresden colors put up under another name. They are fluxed the same as all other colors. With all colors it is considered desirable to add one-quarter flux for painting and one-third for light tinting to get a good glaze.

Duck green is quite a pretty color for some uses. It has a cool tone. Moss green of any make is very unreliable if used too thick. It is liable to turn brownish at any time in firing.

Dark green 7 dusted over brown green makes a rich color for background. Dark green shades well into royal green, which can be used light or dark as desired. There are no colors exactly corresponding to ivory green, yellow green and black green. Adding Sevres or mixing yellow to apple green makes a yellow green, and dark green is nearest to black green.

Deep red brown makes a reddish brown. Celadon can be used for painting, but is best for tinting and grounding. We have often given directions for mixing paste for raised gold in other numbers of the *KERAMIC STUDIO*, and we always recommend fat oil of turpentine and lavender oil. Look up our directions.

H. B. H.—See article on lustres in this number. Green gold is gold of a greenish tone. Green gold bronze is a dark green matt bronze with a slight gold lustre when burnished.

Miss F. M. U.—Gold that has sometimes stood and dried can be mixed with oil of lavender and then used with spirits of turpentine.



*Mary Allison Doull*

DANDELIONS—MARY ALLISON DOULL

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KEEP THE FIRE ALIVE

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MR. EDWIN ATLEE BARBER ✨ ✨ ✨  
MR. FRANK BROWNE ✨ ✨ ✨ ✨ ✨  
MISS SUE ENNIS ✨ ✨ ✨ ✨ ✨  
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A MONTHLY:

MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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**WE** began with the January Number to issue a **Colored Supplement** each month, instead of alternating with monotonous as heretofore.

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# KERAMIC STUDIO

Vol. II, No. 10

NEW YORK AND SYRACUSE

February 1901



HERE never has been such a serious determination on the part of Club members generally, as now, to do genuinely good work, work that will stand the criticism of artists or those who understand the principles of decorative art. Take for instance the Boston League of Mineral Painters, which is studying in the right way and this year the members have given up the idea of an exhibition, on account of their interest in their new work, intending to exhibit in the fall, when we shall expect to see the results of their years' study, which has so attractively embraced the right principles of decorative art, which of course would be the inevitable consequence of study and research.

Both the Atlan Club and the Chicago Ceramic Association are busy in their studies, and the Pittsburgh Club has even a potter's wheel and clay in operation. It is encouraging to find this harmonious club feeling, where the members unambiguously choose to work for the great cause.

The advancement of Keramics in America can only be brought about by concerted action and we strongly advise the Clubs throughout the country to aid the President of the National League of Mineral Painters in her sincere efforts in that direction, and to help her present to the public at the Pan-American Exhibition at Buffalo, an exhibit of which the whole country may be proud. To do this the League will require money, as the space at this exhibition will cost more than the space at Paris. Last year the New York Society of Ceramic Arts gave an entertainment clearing four hundred dollars, which it generously gave to the League for the benefit of the exhibition at Paris.—the Brooklyn Society of Mineral Painters also contributed generously to the same.

The KERAMIC STUDIO suggests the same idea to all the clubs, so that the exhibition at Buffalo may be the best American Ceramic exhibition that has ever been given. There should be no petty jealousy but all clubs should unite vigorously for a glorious success.

Must we again protest to our readers that they have misapprehended us in thinking that we do not approve of the naturalistic painting of flowers on china. We most certainly do approve, but we protest against their being wasted on round or irregular objects. In oils or water colors we see them in their proper place—framed—so it should be when they are painted on china—frame them. We are asked, why then do you give so many flower studies in your magazine? In the first place as studies from which conventionalizations can be made to ornament the various shapes of porcelain and pottery. In the second place that they may be copied as one copies the masters in the Louvre, to gain technique. In this case they should be put upon plaques or panels and framed.

But the chief end and aim is as a suggestion to designers, to those who have ears to hear and eyes to see.

We wish to celebrate the Second Anniversary of KERAMIC STUDIO in a manner which will encourage original designing and benefit our subscribers and ourselves equally. To do this we make the following offer:

For the best modern design adapted to some Ceramic shape, the motif left to the designer's fancy, we will give \$10.00 in cash or three yearly subscriptions to KERAMIC STUDIO. For the second best design \$6.00 cash or two yearly subscriptions to KERAMIC STUDIO. For the third best \$5.00. To the fourth best a year's subscription to KERAMIC STUDIO.

For the best design adapted from Historic ornament, the style of ornament left to the designer's fancy, \$6.00 cash or two yearly subscriptions to KERAMIC STUDIO. For second best \$5.00. For third best one year's subscription to KERAMIC STUDIO.

For best flower or fruit study in black and white \$5.00 cash. For second best \$4.00. For third best one year's subscription to KERAMIC STUDIO.

If there are more meritorious designs sent than we have prizes for we will buy them at regular prices if the designers wish to part with them. All designs accepted will be published in KERAMIC STUDIO.

Designs for competition must be sent in by the 15th of March. None to be larger than KERAMIC STUDIO page. They must be in black and white, either wash or pen and ink, no colors.



## TRANSFERRING CONVENTIONAL DESIGNS

*Anna B. Leonard.*

IF the design is drawn on tracing paper, it may be transferred by reversing the paper upon the china and going over it with a hard pencil or point of some kind, after the china has been rubbed well with turpentine and thoroughly dried. If there are to be repetitions of the design, much time may be saved by making a stencil of heavy tinfoil. The design is pricked with a fine needle, and may be kept as a permanent design for future use. Place the stencil on the china and with a soft brush go over the pricked design with powdered charcoal.

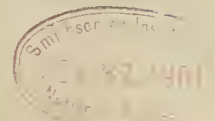
This will leave a perfect impression, the superfluous charcoal may be blown off, which leaves a faint outline that will not interfere with a color.

This method is particularly useful for monograms and I use it constantly for conventional work when the saving of time is an object. An outline may be made of any of the powder colors mixed with sugar and water, which when thoroughly dried will not rub off if a color is put over it that has been mixed with turpentine.

Any color either German or Lacroix may be obtained in powder form.



*Coin Gold.* A ground gold made from pure gold and mixed with oils for decorating ware, which after being fired requires scouring and burnishing.







EVELYN BEACHEY

## CHICAGO EXHIBITION



CHICAGO Ceramic Art Association's recent Exhibition was by far the most interesting the society has given. It was held at the Art Institute, and as a whole was extremely satisfying. Pleasure was expressed at having Mrs. Victoria Jenkins display her work with the Club again, after an absence of several years in the East. Her fine executive ability was shown in the manner in which she superintended the arrangement of the china. A general regret was felt at the absence of an exhibit of glass decoration from the brush of Mrs. N. A. Cross.

Mr. F. B. Aulich's tall vase embellished with graceful American beauties, was one of the best pieces exhibited. His seagull plaque was a new departure and very much admired.

Miss Mary A. Phillips showed much fine figure and conventional work.

One of the most notable pieces by Mrs. Anna Crane was a tall piece with Easter lillies against a background of greens.

Mrs. A. A. Frazee exhibited a case of interesting work.

Her specialties are figures and conventional designing. The technicalities of paste and enamels were handled with great perfection and taste.

Mrs. E. S. Wright displayed only conventional designs, which were extremely fine both in design and technique.

Among the commendable works shown might be mentioned the attractive Poster plaque after "Mucha," executed by Mrs. Evelyn Beachey.

Mrs. Cora A. Randall's ideal head and bust of a female was approved for its excellent modeling and flesh tints. Her conventional designs which showed the training derived from the study course, were interesting.

Miss Iglehart's case of exquisitely decorated glass, in the shape of graceful bowls, decanters and glasses was abundantly praised for its excellence.

Mrs. Anna Green exhibited an original pitcher in browns with ducks.



MAY ARMSTRONG.

Miss May Armstrong exhibited several well executed portraits. Miss Mary Alden's low dish in Persian motif and her cup and saucer (Indian design) were very pleasing.

Mrs. Louise Cahill is a new member of the Club, and her collection of figure work added greatly to the exhibition.



Provision is about to be made at the Pan-American for a proper representation of American arts and crafts. The large building for manufactures and the liberal arts is in the form of a quadrangle with a spacious courtyard. This courtyard will be covered with glass roofs of different heights, and here the objects of industrial art will be exhibited. In order to accommodate workers in this line who do not produce enough to warrant sending a special exhibition of their own, it has been proposed that the National Arts Club should undertake to supervise an exhibition of the sort by various small exhibitors at the Pan-American, either in this courtyard of the manufactures and liberal arts or in some other part of the grounds assigned to it.



MRS. A. A. FRAZEE

LARGE VASE AND PLACQUE—MR. AULICH.

VASE—ANNA B. CRANE.



SMALL VASE—ANNA B. CRANE. M. ELLEN IGLEHART'S GLASS. [CHICAGO EXHIBIT.]

TREATMENT FOR HAZEL NUTS (Supplement)

*Sarah Wood Safford*

IN MINERAL COLORS.

THE little nut is a rich warm brown color that may be obtained with Yellow Brown, Yellow Red and Meissen Brown in the deeper tones. Albert Yellow may be used for the very high lights.

The husks are green when fresh and turn brown as the nuts ripen. For the light tones make a Green of Primrose Yellow and Baby Blue. In deeper parts use Brown Green and Royal Green.

Use the same green in the leaves, and in the darkest shades, use Brown Green, Meissen Brown with touch of Black.

The background is kept clear and simple. Violet No. 2 and Baby Blue, in the blue grey lights, Albert Yellow, blending into Yellow Brown, Yellow Red and Meissen Brown toward edge of plate.

The same colors are used in each working. Wash in the design very softly, and do not put in strongest touches and detail until last working.

This design may be applied to a stein. Keep "sunny" lights under the nuts, and for deep background run from Yellow Red into Meissen and Finishing Brown at base of mug.

IN WATER COLORS.

In the nut use Gamboge in light yellow parts, Orange and Light Red with Sienna in the deeper tones.

Use Cobalt and Indian Yellow in very light leaves, Hooker's Green and warm Sepia in the darker ones.

Use Cobalt for background in a very thin wash. Make a Violet of Cobalt and Carmine to use in delicate violet tones.

Have the paper moist, then flow on Gamboge, Light Red and Sienna, Sienna being the deepest tone near edge of plate. Let the paper dry, and if desired the same colors may be flowed on a second time to obtain a deeper tint.



ONE of the French potters whose work is little seen in America is Lachenal, a man who is well known to the amateurs of Paris. He holds once a year a sale of "seconds," or pieces slightly defective, to which the artists flock. On these occasions Coquelin, the actor, usually acts as actioneer and the function becomes a frolic. A few specimens of Lachenal's work are at Theodore Starr's. In some of them "the new art" seems to have found a place. Others are like old-time pottery, peasant pottery, full of a calculated clumsiness. Another shows a fine green frame over a yellowish body, distinct yet all of a piece with the vase. A fourth looks like a jar turned out of wood and painted, or out of stone and left slightly rough. Some are quicer than they are attractive, while others are decidedly novel and beautiful.



THE dinner given to Messrs. Cauldwell and Curran at the Salmagundi Club, like the reception given by the National Academy of Design, signifies that the younger painters as well as the older are for once united in an agreement that the art side of the American exhibit in Paris was well supported by the official representatives.



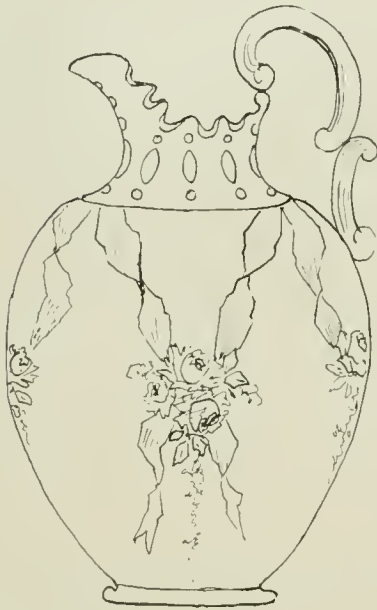
*Craze.* Ware that has over its surface a lot of little cracks, which are in the glaze only, and do not go through the body.

TWO VASES—MARY PHILLIPS.



PLATES—MARY PHILLIPS. BOWL—KATE WELLS. [CHICAGO EXHIBIT.]

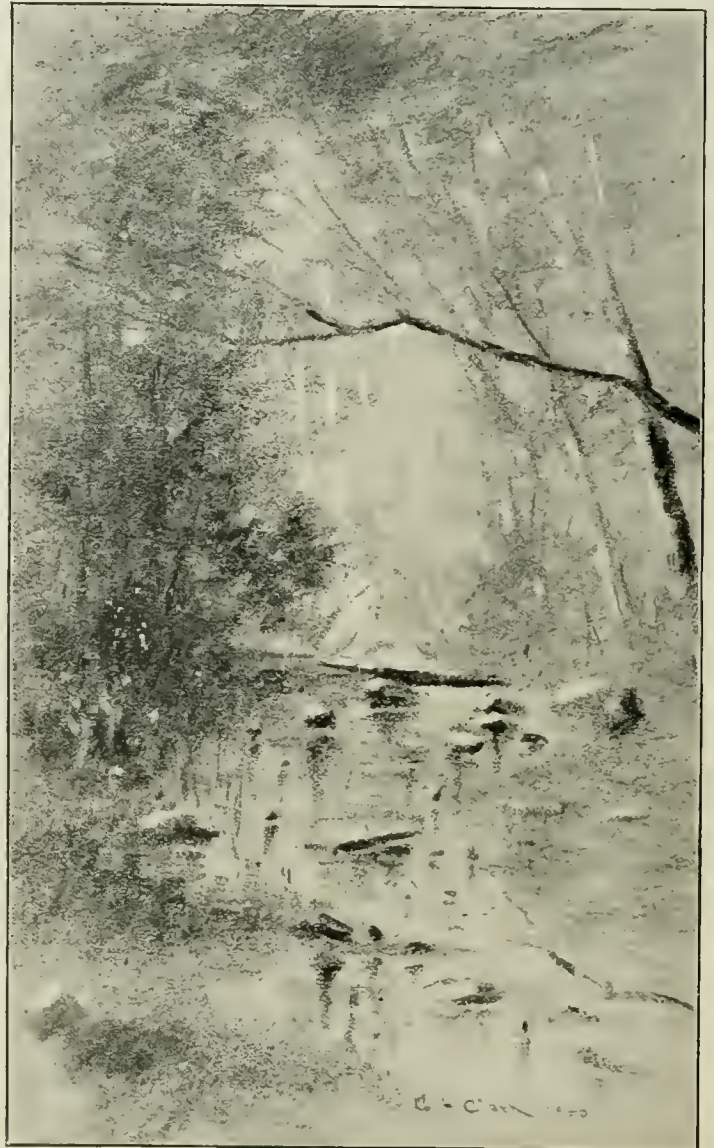




### TREATMENT OF RIBBON DESIGN

*Anna B. Leonard*

THE ribbons may be painted in color or modeled in paste or enamel. In this instance they were intended to be turquoise blue, which is made of two-thirds Night Green and one-third Deep Blue Green, with flux one-sixth of the mixture. The little roses are painted in Carmine No. 3 (Lacroix), using for the darker roses one-half Ruby Purple and one-half Carmine. The leaves should be painted, some with mixture of Apple Green and Mixing Yellow (Lacroix) which is a combination that no decorator can afford to be without. Then there are touches of the darker greens, obtained by using with taste, Brown Green No. 6, Emerald Stone Green, Night Green, with a little emphasis here and there of Deep Red Brown, all Lacroix colors, which may be obtained in powder.



DESIGN FOR LANDSCAPE PAINTING ON CHINA

Treatment same as given in December number.



YELLOW ORCHID PLATE DESIGN · MAUD BRIGGS KNOWLTON

**A**FTER drawing on the design carefully with India ink, paint in the border carefully with Dark Green Lustre. The center of the plate, paint in with Light Green Lustre. The flowers should be done in Yellow Lustre.

After firing give both border and center of plate another application of same lustres as used for first firing. The flowers

may be shaded with Brown Green, and the spots may be put on with Brown 4 or 17 (or Finishing Brown) and Violet of Iron (or Gold Grey).

Outline in black. The stem may be made of Chatoyant Lustre. If, with two applications the dark green lustre is not dark enough, give it a third coat.



## SMALL THINGS FOR HOME DECORATION

*Fanny Rowell*

THE student who cannot decorate a small object has mighty courage to attempt a vase. You have some knowledge of art and you are commencing to decorate with mineral colors. Are you looking about for the largest thing you can paint? Why not take something small and inexpensive, then you will not be afraid to do the work yourself, and there is some chance that you may get a knowledge of the colors, and

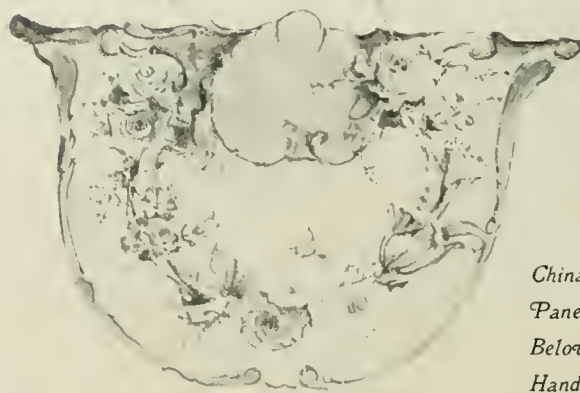
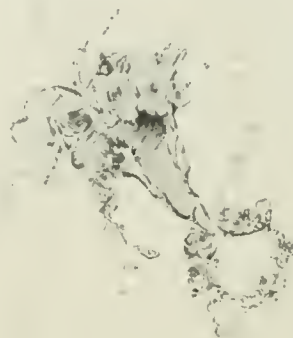
the various things that happen and do not happen to them in the firing. The beginner does well to keep to things that may be regarded almost as tests for a while, small things, not fanciful in shape, on which the work should be done very carefully, and by which experience may be gained at small cost. Girls at home, who paint because they love it, and make it more an amusement than an occupation, are finding that ceramic work is expensive. It is, if one decorates large pieces, and goes deeply into gold, but china may be painted without gold, and without much outlay, and yet will give experience in handling ceramic colors. There are small things in china that are wonderfully decorative in a home, and with clever designs they make choice bits of art work. Ceramic work may be made beautiful from the beginning. These tests may develop into little art gems, and they are more likely to be than if more elaborate work were attempted. Try painting the tiny oval and square panels that come from half an inch to three inches in size, and may be used to insert as panels on pieces of furniture. Decorate with small flowers or landscapes that suit the Louis XVI. style of furniture. Get a graceful shape of cabinet, or desk or chest, and decorate it yourself in Verni Martin style, with oil color, gilt and varnish, supply the brass ornaments, and finish with these delightful panels of china. Scrolls and small flowers and dainty Watteau figures all go to make up this style of furniture. For a dining room cabinet the panels may be decorated with fruit, tiny grapes and pears in miniature. You will have work enough to do this well. Again, the panels may be decorated with Dresden flowers, or with quaint figures, and then they suit a simpler style of furniture. By observing old pieces in museums, finished in this way, you will get ideas of the various methods of inserting china panels in furniture. China and pottery can be kept clean so easily that they have great value in household decoration. In the Architectural League Exhibition, every year we see new ways that china is worked in with the architectural designing of homes.

Conventional designs in color, to tone well with the color of a room, may be put on panels, even just a coloring of lustre. A simple tinting of lustre is restful. Light green lustre, or light pink, and a rose on a panel, would be pretty to insert in furniture in a pink room; or wreaths of tiny white roses on panels, against a pink ground. They will be ever so dainty and give individuality to a room. Violets against a cream ground would give another coloring, and there is chance for a blue room to use the much abused forget-me-not in a pretty wreath.

China handles are suitable for decoration. The old-fashioned round kind make a quaint ornament. They glaze well with mineral colors. Against dark furniture, china han-

dles with a high glaze of dark coloring is in keeping. A Persian design would be beautiful and, at the same time, excellent practice. Porcelain door knobs for the room may also be decorated in the same quaint fashion.

The china button and stud may often be used to hold souvenir papers together, as the leaves of a menu. The decorated cover and the printed page may be held together with a decorated china stud. A toast or good wishes could be



*China  
Panel  
Below a  
Handle  
on  
Chest*



*Wreath  
for  
Knob of  
Door*

inscribed, sometimes rhymes that are in touch with an occasion or a special feast. When the name of the guest is to be at each place, it may be painted on the china stud, which is set in a long narrow ribbon. If a ribbon is painted with an edge of flowers, as one of our designs suggests, cut the water color paper quite to the edge of flowers and hold the paper together with china. The least souvenir that has with it a



Box for  
Ices  
held  
together by  
China

bit of china is highly prized by a guest, for china and pottery seem to appeal to every one.

Porcelain beads that go to make Japanese hangings may be decorated with color. They may be bought in white, and large enough to hold a clever design. Be sure you have china not glass. You can test its firing quality before decorating. Put in a china cup to give a test firing, for you will not want to risk having a little string of glass attach itself to pieces in your kiln when you are firing strong enough for china. Such minute things make a ceramic studio very pretty.

Did you ever think of painting porcelain dolls? Most of the paint on them is merely on the surface, and may be soaked off. They often are in the mouths of the baby owners, and yet the porcelain dolls take the mineral color well and fire well. They could be painted with very pretty

faces, or grotesquely treated, as little darkies or Indians. This is a practical field for a ceramic painter. There is a limit to vases that the world wants, but no limit to dolls. We might suggest, without the wish to be unkind, that there are many doll faces put into miniatures, that had better go towards decorating a useful article.

A box for ices, or comfiture, made of water color paper, and decorated to imitate orange peel, or with merely a coloring (a tint that goes well with the table decoration), is another little article that may be held together with a china stud. Tiny landscapes are appropriate on these, painted in mineral colors.

If with the ability to paint, one has the gift of caricaturing, mineral colors may be used to great advantage on small objects. Favors of all sorts for special occasions are favorites in china, and may be made amusing as well as beautiful.

A grill room, with wall of underglaze tiles, so fascinating to see in a club house, might be copied for a Bohemian room in a home. Let the tiles extend as far as possible in the room and have a tiled top table for a chafing dish. Either plain tinting, or something conventional should be the ornament of color. If ceramic painters will study out new things in mural decoration, and apply their colors to making home beautiful, they will find a broader field of work in combining their ideas and colors with architecture, than if content to limit their ability within the small circle of a tea cup. Architects want the assistance of painters in mineral colors, but they want them to develop new ideas.

CUP AND SAUCER—FLEUR DE LIS

Elizabeth T. Linden

THE ground of this design is in lustre, dark green over purple. After the lustre is fired model the *Fleur de lis* in pale yellow enamel, using a darker shade on centers of petals. For the long leaves, pale green enamel should be used; when dry, shade with moss green. This ought to be finished in three fires, as further fires are liable to chip the enamel, especially over heavy lustre. The enamel used is Aufsetzweis,  $\frac{1}{8}$  flux, tinted with Albert Yellow and Apple Green.





## LEAGUE NOTES

The officials of Pan-American Exposition have not yet issued their rules and information for those who desire to become exhibitors.

As soon as final authorized regulations reach us, we will send to all League members a circular letter of instructions.

Because of this delay, announcements of league competitions have been printed and distributed in advance of the Exposition information.

The following are the competition announcements:

### NATIONAL LEAGUE OF MINERAL PAINTERS. COMPETITION FOR DESIGNS.

In the Course of Study prepared by the League for 1900-1901 may be found Medal Design for N. L. M. P.

You are earnestly invited to offer designs for this and all competitions, the conditions of which are herein explained.

#### MEDAL DESIGN FOR N. L. M. P.

Accepted design to be permanent; medal to be awarded annually in gold, silver and bronze to three classes of Ceramic work (determined in advance by vote). Each medal carries additional prize scholarship now being arranged.

A sufficient number having indicated their intention to present Medal Designs we announce that this competition is now open to all members of the National League.

*Design.*—The drawings submitted must be in gamboge, upon Bristol Board 8x10. Both obverse and reverse must show the exact size of the medal in diameter.

*Marking.*—Each design must be distinctly marked in the lower left hand corner with some private sign or character chosen by the competitor. Each competitor shall forward with his designs his full address, under cover of a sealed envelope, the envelope to bear the sign or character placed upon the drawing. The address to which the designs and sealed envelopes are to be forwarded is given below.

*Date.*—All designs must be sent express prepaid, to Mr. Charles de Kay, care of National Arts Club, 37 West 34th street, New York, before April 1st, 1901.

*Awards.*—The gold medal will be awarded to the maker of the accepted medal design and the first choice of the prize scholarship at the League's disposal.

According to the votes of the League clubs for determining the classes of work to which the silver and bronze medals for 1900-1901, shall be awarded, the silver medal will be given to best conventional decoration, and the bronze to best flower decoration.

All three medals will be awarded at the Pan-American Exposition to be held at Buffalo, May, 1901, to November, 1901.

*Scholarships.*—Mr. F. B. Aulich of Chicago offers ten lessons free in his studio to the maker of best flower design.

Two scholarships in the Summer School of Ceramics which Alfred University will open for six weeks from July 1st, 1901. The school will be under the personal oversight of Prof. Charles F. Binns, Director of the New York School of Clay-working and Ceramics and professor of Ceramic Technology of Alfred, with Marshal Fry to teach overglaze decoration.

Marshal T. Fry, Jr., contributes a prize for the year 1900-1901 as follows: Term of tuition amounting to twenty-five dollars in any school or studio the winner may choose. This would mean three months in "The New York School of Art" or similar school, or twelve lessons in his own studio.

Mrs. M. E. Perley offers ten lessons free in her studio, 219 Post street, San Francisco.

#### VASE DESIGN.

Walter S. Lenox, President of the Ceramic Art Co, Trenton, N. J., offers a prize for accepted design for the shape of a vase.

He further offers to buy the design and to produce the vase, stamped with the name of the designer.

*Designs.*—The drawings for this open competition must be submitted in black and white upon sheets 12x14. Scale of drawing must be indicated in the margin.

*Marking.*—Mark as previously instructed for medal design.

*Date.*—The vase designs will be examined and judged at the same date, place, and by the same jury as named for medal design.

The offer of Thirty-five dollars for Government Table Service Design by Mrs. L. Vance Phillips is still open.

At the January Advisory Board Meeting, Miss M. Helen E. Montfort, 142 West 125th street, New York, was made Chairman of Exhibition for Pan-American Exposition.

The League china exhibited at Paris was shipped on the Potsdam, Holland-American Line. The Potsdam sailed December 21st, 1900.

MRS. WORTH OSGOOD.

## IN THE STUDIOS

Mr. Volkmar's class in underglaze re-opened January 4, at Mrs. Robineau's studio.

It promises to have a most successful season as all the members are prominent in Ceramics and the class already is of quite good size.

The Chicago Ceramic Art Association will begin their yearly study course in designing, January 5, 1901, under Mr. Louis Millet, at the Art Institute. The success of the club in this line of work has been remarkable, and it is to be hoped that starting in the new century with more than one hundred members the workers will make as rapid progress in the future as they have in the past.

Miss Ethel Dismukes sends us the Kalendar of the Pulaski Art League of Tennessee. This League numbers thirty and has among its members F. Marion Crawford. We were pleased to see that notes from KERAMIC STUDIO form part of every program. The study course of 1900-1901 has for its main topic "Italian Schools of Art."

Some of our new color supplements now in preparation will be Fleur de lis by F. B. Aulich, Fish plate by F. Wilson, Asters by Miss Maude Mason, Geraniums by Miss Maude Mason, Conventional Pitcher by Miss Mabel C. Dibble, Orchid plate by Miss Livermore. We also expect to publish another of the beautiful studies of Marshal Fry.

## CLUB NEWS

The annual exhibition of the Mineral Art League of Boston, usually held in February has been postponed and will not be held until November or December. The members of the league have become so interested in their course of study under Miss Amy Sacker that the afternoons with her will be continued once in two weeks until the last of May. A large amount of home work and study is involved and good results should be obtained.

A large number of this league have declared their intention to exhibit with the National League at Buffalo.

Mrs. Carrie Stow Wait addressed the "National Society of New England Women" at Delmonico's January 2nd, on "New England China"—Mrs. Wait presents the subject of old china in such an attractive and intelligent way after her years of study and travel that one hates to have her stop.

This society gave her quite an ovation at the close of her address and asked numerous questions. Many were surprised to learn there were no tea-pots brought over on the Mayflower as they were not made until after that date. Mrs. Wait says she notices a growing interest in porcelains and pottery both modern and antique.

The Brooklyn Society of Mineral Painters held its last meeting at the residence of Mrs. Osgood. The subject of the address being "Old China."

The Ceramic Club of Poughkeepsie is in a flourishing condition, having its own club rooms and engaging teachers.

An announcement was made that a new class has been formed at the Students League of New York, 215 West 57th street. In this class architecture is studied from the painter's rather than the engineer's point of view. The intention is to give instruction in the history of architecture and ornament, and a training which will enable the student to draw correctly any architectural form from any point of view, apply ornament and decorate it harmoniously.

The New York Society of Ceramic Arts gave a "Ceramic Euchre" in the Astor Gallery of the Waldorf Astoria

January 17th to raise money for their exhibit at the Pan-American Exhibition. The members of the Club donated the prizes which were fifty in number. There were four hundred players.

The Jersey City Ceramic Art Club held their annual business meeting at the home of Miss White. Mrs. S. E. Browne was re-elected president; Mrs. J. P. Gluck, first vice-president; Miss Louise Darling, second vice-president; Mrs. Philip Hela, third vice-president; Miss Nora Forster, recording secretary; Miss Ehlers, corresponding secretary; Mrs. L. R. Dressler and Mrs. Edward S. Baker, librarian; Mrs. James S. Erwin and Mrs. Fanny Rowell are on the Educational

Committee and will secure critics and lecturers for each month.

Miss Darling, on behalf of the committee that is trying to secure some specimens of china from the old Jersey City Pottery, one of the first in America, reported having the promise of the owner of the mold for the quaint old pitcher, that another should be made, if possible. This was gratifying to the members, who are working earnestly to have their donation of historic china for the Library Museum an excellent one. As the Pan-American Exhibition will require a lot of money for an appropriate exhibit, the club intends giving a "Ceramic Euchre" for that purpose, the prizes being donated by prominent artists.



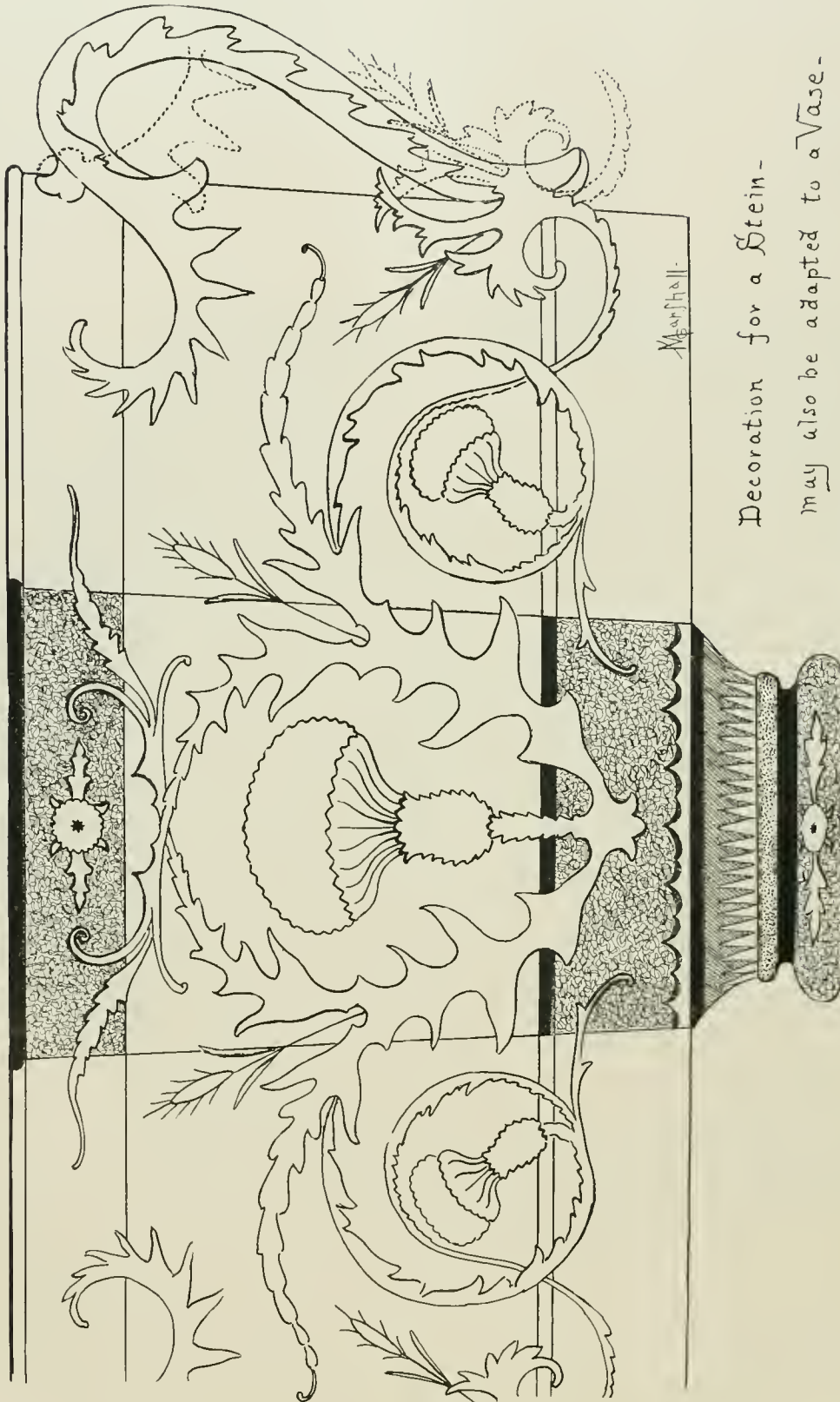
HAZEL NUTS—MARY CHASE PERRY

FOR the nuts use Yellow Ochre, Meissen Brown and Dark Brown, with Moss Green, Olive and Brown Green in the surrounding cups. Shadows of Copenhagen and Gold Grey. Background Yellow Ochre, Copenhagen and Meissen Brown.

Lay in flatly for the first firing, leaving china for lightest parts. Strengthen in second firing, adding Shading Green for

darkest accents. The border is Matt Paris Brown, with conventional acorns and leaves of Gold. The design is outlined in black with tiny black dots over the brown. The border could also be carried out with lustres with good effect. This design is pleasing when carried out entirely in monochrome, using different browns and gold.





Decoration for a Stein -  
 may also be adapted to a Vase -

**DECORATION FOR A STEIN - A. G. MARSHALL**

THE conventional thistle foliage and grassheads are to be buff. Shaded bands at top, bottom and base medium maroon, carried out in deep bronze green lustre. Calyxes of chocolate, blue gray, green gray or brown, matt color. Black flowers and dentations at base lighter green lustres. Flowers bands very deep shade in enamel, of whatever color is used light rosy lilac above, deeper below. Flower in band at top for broad bands. Outline the whole design with black. and on base light lilac. (General background pale salmon or



MODERN DESIGN—ORCHIDS

*Adelaide Alsop-Robineau*

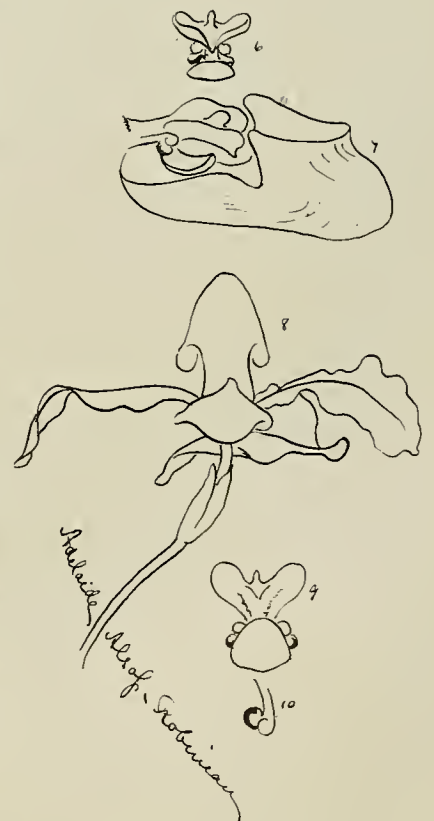
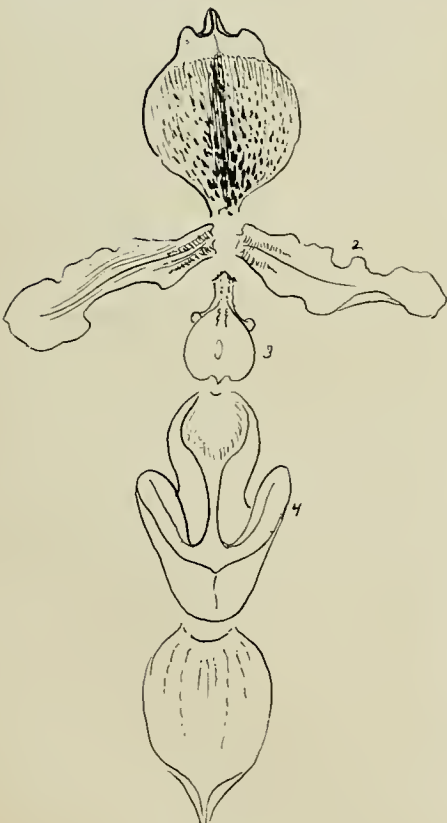


AMONG the various orchids, none are more adaptable to decorative design than this orchid, which resembles in many respects the wild orchid of our swamps, the lady slipper and moccasin plant. The lady slipper grows very tall, the pouch is white with crimson markings, the balance of the flower is white and green. It grows in the spongy moss of the Minnesota swamps, and, if childish recollection is to be trusted, reaches a gigantic height, something near my chin, which must have, at that time, been about three feet from the ground. Probably this is enormous exaggeration, as childish recollections and present realities are wont to have vast contrasts.

The moccasin flower has a yellow brown pouch with purplish markings, the balance of the flower greenish yellow with purplish shadings, the streamers being much longer and ending in what looks like a thin withered point.

The orchid illustrated in the present article is a cultivated one, the pouch yellow brown with purplish shadings, the streamers and lower part of the calyx yellowish green and the upper canopy of almost apple green with a clear white portion at the top, the center yellow. All markings are reddish purple.

The best way to study a flower in order to utilize it for design, is to make sketches of it in every possible position, and then pick it to pieces and make drawings of the separate parts. In this instance, after making the sketches, the electric light







Adelaide M. R. ...



*HAZEL-NUTS—SARA WOOD SAFFORD*  
*KERAMIC STUDIO PUBLISHING CO.*

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was turned on, and the shadows which were thrown very sharply on white paper were drawn in silhouette. The shadow of sketch No. 1 immediately suggested the curves of a Persian border, though taken altogether it would make a grotesque masque to make Silenus laugh. By making the shadows in this way, one gets pure form without any shading, and from these forms it is much easier to make a purely conventional flower or scroll than when distracted by the beauty of color and subtlety of shading.

Taking the left hand curve of shadow No. 1 and the upper part of the same, a border which strongly suggests the Persian is easily composed, yet every curve is to be found somewhere in flower or shadow. One must use one's own taste in modifying the form so that the entire design is graceful. The ornament is the flower itself. After adapting this same border to a circle, the Persian feeling is carried still farther by conventionalizing the flower ornament, using the flower sections 6 and 8, the latter being a view of the under part of the flower, and placing forms within the scrolls according to the Persian method. It will hardly be necessary to point

out that this further conventionalization is even more agreeable than the combination of conventional border and natural ornament. A pleasant color scheme would be to have the ground brownish, design in gold, ornament in natural colors.

It is interesting to note how by simply reversing a flower and putting it in juxtaposition with its reverse, charming ornaments can be made without any great exercise of imagination. Take, for example, the center ornament of the tray design. The two flowers back to back make a most pleasing combination of lines. In this tray the balance of the design is formed of the intertwining stems, the dots in the background suggesting the various depths of color. A color scheme for this would be as follows: Ground, yellow brown shaded from light to dark. Flowers in gold, the tip of the upper petal in silver. Stems also in gold. After firing and burnishing, cover flowers with green lustre, and stems with purple lustre, outline in reddish brown or black.

The tray for which this was designed had a raised irregular edge, which should simply be ignored, the stems wandering back and forth at will.







For the vase design, one view of this flower is used, reversing it and placing it so that the spreading parts fill the bulge of the vase and the stems adapt themselves to the inward and outward curves of the vase. The center flower of the design might, perhaps, be omitted to the advantage of the

design, as making it simpler and more dignified. The border around the top rim is made of section 10 of the flower. No doubt already a thousand different adaptations are suggesting themselves to you, so one more idea only in conventionalization of the flower will be added.



Here is a figure. As nearly as my mind can conceive, it is an orchid. Observe the slender form with the flying wings at the head. Is it not light and airy and strangely, almost weirdly, like the flower itself? Then the gown of gauze, spotted like the hood of the flower and the girdles with flying

ends like the streamers of the flower. Then again: take the head for the hood, the spreading arms for the streamers, the torso down to the knees for the pouch, and the drapery trailing below the feet for the under sepal. Do you not feel the spirit of the flower itself?



After the outline of the figure was drawn lightly poised and slender to suggest the orchid, the possibilities of the flower in the way of drapery were thought out, a point chosen from which the light should come, the form modeled and adorned truly with *nature's garb*. Perhaps from a decorative standpoint it would be better were it flatter, but the temptation to model is as beguiling as in the case of naturalistic painting of flowers. However, salve has been administered to our "decorative conscience" by outlining and treating decoratively in

every other respect, even to making it fit the form of the vase or pitcher which it is to decorate.

Those only who take up this line of work will know the joy and elation which comes to one as the ideas develop, and they only can realize the spirit of inspiration that seems to fall upon one and lift one up as in a cloud after an earnest concentration on a motif like this. They too will all have the same wondering thought, "Where did it come from, anyway?"





DESIGN FOR PLATE—SUE ENNIS

WORK out in natural colors, but rather poster like. Flush the center with Ivory Yellow, Canary Yellow, Yellow Ochre and Deep Red Brown or Pompadour red No. 23.

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f. g.—fair glaze or color.  
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scr.—scratched.

rep.—repaired.  
cr.—cracked.  
ch.—chipped (state number of chips).  
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We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

○ ○ ○

## BRITISH VIEWS IN CHINA DECORATION.

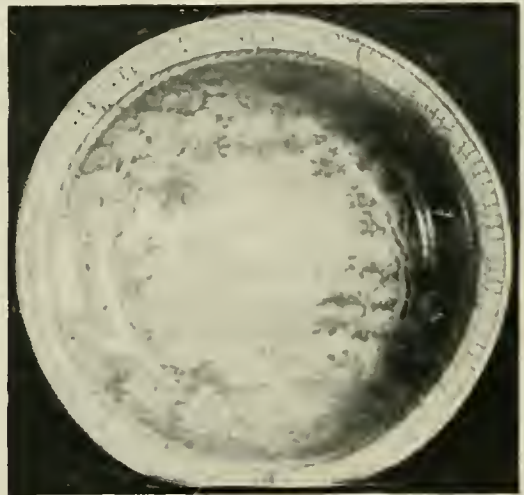
THE great number of views printed upon English porcelain makes it almost impossible to classify unmarked specimens. Fortunately no two potters used the same border designs and many series are distinctly marked.

It is a comfort to turn over a plate and find in plain words "This is a Cat," although there is a kind of pleasure in exercising the yankee faculty of guessing at what cannot be definitely determined. It is often as easy to place the origin of the paving stones in our city as to distinguish between the works of the various Staffordshire potteries. When one remembers that for ten miles "Pot-land" stretches toward the Trent and that each potter strove to imitate or out-do every good result obtained, it is easy to understand why the word *Staffordshire* has come to cover most of the blue-print dishes of England. I once said of a piece of blue ware, "This is Davenport," only to receive the reply, "Why! I thought it Staffordshire," showing how individual work has been lost in the great whole. Of course intelligent collectors soon learn to detect differences which enable them to be specific, but even the most expert would be tempting his reputation for

veracity if he attempted to distinguish between some of the work of the Leeds Old Pottery and some of its offsprings.

In looking for pictorial English plates one finds series marked, Royal Sketches, Anglican, English Cities, Beauties of England, Sporting Scenes, English Cathedrals, English Castles, English Lakes and similar names galore. Historical portraiture adds variety and motto designs of a moral and religious tone add "a dim religious light" to the seeker's knowledge. A connoisseur of cosmopolitan taste can truthfully assert that the dark blue plates bearing views of the English homes, castles and cathedrals have more artistic merit than any other of the blue Staffordshire designs. I know I am treading close to tender fads of some collectors. History and patriotism are one thing but artistic merit may be quite separate. It could scarcely be expected that the hastily erected American buildings of early days can furnish subjects to be compared in drawing with the Norman and Gothic creations of Great Britain. For this reason it seems strange that collectors whose interest is in the history of pottery should overlook the fine qualities of many English views.

Students of American history naturally find a great charm and satisfaction in plates with American views of our early buildings, as in many cases these drawings cannot be found elsewhere. Such designs as those by Wilkie naturally interest all who seek rare pieces. Dr. Syntax is liable to hold the collector's interest for some time. I have among my blue specimens one that seldom fails to attract notice, although neither an English nor American subject. It is a Greek design, a development of the lotus flower. The plate is entirely covered in rich dark blue printing. It doubtless came from one of the early Staffordshire kilns, and resembles Spode in texture. The reason why this plate is unique comes from the combination of color and conventional design, and appeals at once to a truly artistic sense. It has a right to be and satisfies the requirements of good art. Although but a printed design it is far truer in purpose than much now done by the brush in ceramic decoration.



LONDON OPERA HOUSE—TAMS, ANDERSON &amp; TAMS.

A bowl bearing a central print of the London Opera House, (illustrated) has several interesting features. It is from the pottery of Tams, Anderson & Tams; is very dark blue, and has a raised border. The stately pile in the center leads us to the Haymarket and recalls the sweet singing and wonderful success of Jennie Lind.

The first Italian opera house in England was built in 1715 by Sir John Vanburgh on this site. This architect who built many famous buildings may be remembered as the target for many witty epigrams, among them the epitaph,

"Lie heavy on his earth for he  
Laid many a heavy load on thee."

This opera house was burned down in 1789 and re-erected the next year and the colonnade was built in 1820. Later the whole building was rebuilt to hold eighteen hundred persons. This view on the blue bowl resembles many of the more pretentious ones of American origin, such as the capitol at Washington, and in color is like many of the plates by E. Wood & Sons. These Staffordshire potters, whose works were at Burslem, were justly popular and were established in 1784 and continued until 1846. The marks are various and show changes in partnerships, but to Enoch Wood, the founder, we are much indebted for information of the Staffordshire wares as he was an indefatigable and intelligent collector.

A series comes from the Wood pottery called "English Cities" and printed in clear blue of medium depth. One of these gives a fine view of Lincoln Cathedral which so splendidly crowns the hills of this city in the fens. It is the view a bicyclist gets as he approaches the city from the south. The drawing is good and a pleasant subject for contemplation. One can almost hear "Great Tom" as he sounds his notes from his bulky five-ton body in the central tower. The shape of this plate is dainty and about seven inches in diameter. It has a beaded white edge and conventional design on border. This is such a plate as our grandmothers called tea plates. Truly a view like this is "a thing of beauty" even if found on an earthen plate, for what stirs pleasant memories benefits art and the world.



VEGETABLE DISH—CANTERBURY VIEW.

A covered vegetable dish marked "English Cities" though of different border is probably from the same pottery as the Lincoln plate, as I have found the same grape vine border on plates marked by this firm. The central view is Canterbury Cathedral and the beautiful and harmonious architecture of the chief of English minsters is shown to advantage and recalls the limitations of surroundings. The old city gate is plainly shown and the houses that so closely touch the Cathedral precincts. A platter has the same border and is marked Harewood House, Yorkshire. This is a most appropriate subject for a collector, as this country seat of the Earl of Harewood contains one of the finest known private collections of china.

One runs across many Scottish subjects in prints of various colors. A complete blue dinner set from T. & J. Carey-Fenton, was recently dispersed in one of the auction rooms of New York. One drawing decorated all the pieces which viv-

idly portrayed the maiden as she pushes her boat from the strand, while the aged minstrel with his harp sits on the shore. This is the scene Scott makes familiar both to the reader and traveller. These Lady of the Lake pieces must be earlier than 1845, as at that date the firm of T. & J. Carey closed its works.

A curious shell shaped dish with a heavy cream glaze is bordered with a pretty plaid and is marked Caledonia, (B. M. W. & Co.) The Adam's plate in black print (illustrated) is as



CALEDONIAN PLATE—BLACK PRINT.

good an example of black printing as one is liable to find, and the design is bold and effective. Black prints are rarely so interesting or as much sought as other colors. I have heard it said that the first *flowing blue* originated in a mistake; the goods were sold cheaply and as seconds but attracted an American market, and so the mistake became popular and was repeated. I have never attempted to verify this legend which may have its origin in truth.

Irish views are not common with the exception of the so-called Killarney designs, one specimen of which is illustrated.



KILLARNEY PLATTER.

In a barn near Concord, Mass., I once found a small collection of china bought at country auctions by the "hired-man." There were a few really good things there, which could be bought for small figures, but he held a Killarney plate at two dollars and a half and that was ten years ago. It is needless to inquire into the nationality of the man who owned them. Killarney will always be dear to an Irishman even though it graces a blue plate and has curious perspective.

CARRIE STOW-WAIT.





SCRIPTURAL CHINA

Numerous as are Biblical designs on old English crockery, it is not often that we find among these ceramic prints representations of the face of Christ. I have recently come across a little plate, made by a noted Staffordshire potter, which bears a rudely colored device representing "The Child Jesus Preaching to the Jews," who appear as a villainous lot of cut-throats of many nationalities, in which the typical Irishman was a prominent figure.

Another curious plate that has lately turned up is covered with the following inscription, which is printed in black:

"Jesus my all to Heaven is gone  
He whom I fix'd my hope upon  
His tracks I see and I'll pursue  
The narrow way till Him I view."

The maker of this piece had but little idea of the eternal fitness of things when he used as a border a series of raised and brilliantly colored decorations consisting of a boy, a monkey, a cat and a dog. These plates were probably designed to furnish instruction for the youth of the period, combining natural history with religious sentiments. They may have served a purpose in turning the attention of their owners to more serious thoughts.

In rare instances we meet with attempts to portray the features of the Saviour in his maturer years and some of these alleged likenesses are easily recognizable. Among the best that has turned up is a representation of Christ and the woman of Samaria, as printed in black on a sugar bowl. The most interesting example of this class of designs is printed on a small tea plate. Christ is shown rising from the tomb, while three sleepy centurions are seated on guard. Above and below the gaudily colored picture is printed the following stanza:

"Behold him rising from the grave;  
Behold him rais'd on high;  
He pleads his merit there to save  
Transgressors doomed to die."

The makers of this plate were J. & G. Meakin of Hanley (Staffordshire.)

EDWIN ATLEE BARBER.



BURNT AND CARVED BOX.

PHOTO. BOX IN BURNT WOOD

Mary Tromm

AFTER having used a good deal of heavy heraldic designs which are certainly very beautiful and most suitable to burnt wood, I have tried to bring a little variety in the decoration by burning the new style "l'art nouveau" on some article.

First the drawing is traced, perforated or designed on, then the outlines are burnt very firmly and rather heavily. Instead of having a dark background, which has been the style

until now, I have adapted "l'art nouveau" style. No shading is necessary. To get a good hair effect, burn heavy parallel lines. The background is very lightly stained, dark at the bottom. Paint the leaves and stems green (India pigments), blossoms with light orange. Finally wax the wood to protect it.



CARVED AND BURNT BOX.





ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

G. L. B.—Your name not being upon our list we can not give instruction which our regular subscribers only are entitled to. Instruction in tinting and raised paste are given in many of the old numbers of KERAMIC STUDIO. See answer to M. O. Y.

C. D. E.—There is something queer about the iron reds, such as Carnation, Pompadour, Blood Red, Deep Red Brown, etc. Sometimes they fire beautifully in the delicate shades and again they rub off without any apparent reason. The only remedy we can suggest is to tint over delicately with a gold color such as Carmine 2. This will somewhat deepen and change the tint but often a beautiful shade is procured in this way. Always add one-third flux in tinting in the first place and fire hard. Perhaps a tinting of flux alone over the color will preserve it, although it is liable to still further fade the color. The enamel you mention requires a medium fire, only the soft enamels need to be placed in the cooler part of the kiln. Aufsetzweis, especially if uncolored, needs to be fired hard. If dusted color chips off, it is because it is too thick in spots for the glaze to hold. Sometimes it will hold for one or two fires but will chip in the last. We think this is due to the last fire being lighter. Grounding oil can be thinned with turpentine so as to make a thinner coat of paint which will be less likely to chip.

N. E. A.—Aufsetzweis and raised paste can be fired repeatedly but if the succeeding fires be lighter than the first, there is a chance of chipping, it is always well to fire them as few times as possible.

M. O. Y.—Tinting with powder color is never as satisfactory as with tube color, for some reason it always seems more grainy. Mix the powder with fat oil to the consistency of tube color or a little thinner, then thin with oil of lavender until it goes on without feeling tacky, use pad or brush all over without stopping to finish any one spot, going repeatedly over the surface until it is all an even tint.

Cotton wool on the end of a stick is best for cleaning out a design which is overrun by tinting or dusting.

Silver is most satisfactory when mixed with a little gold, this prevents tarnishing. Use more gold than silver, say three parts gold to one of silver,

make tests to find just the shade you wish. The more gold you use the greener the mixture.

S. A. G.—There are many narrow borders in various back numbers of KERAMIC STUDIO suitable for table-ware, we will give a page of such borders soon. A narrow edge pattern is more elegant than an elaborate design, although the latter is quite allowable for desert service. Bread and butter plates which remain throughout a meal, present always a good opportunity for unique decoration.

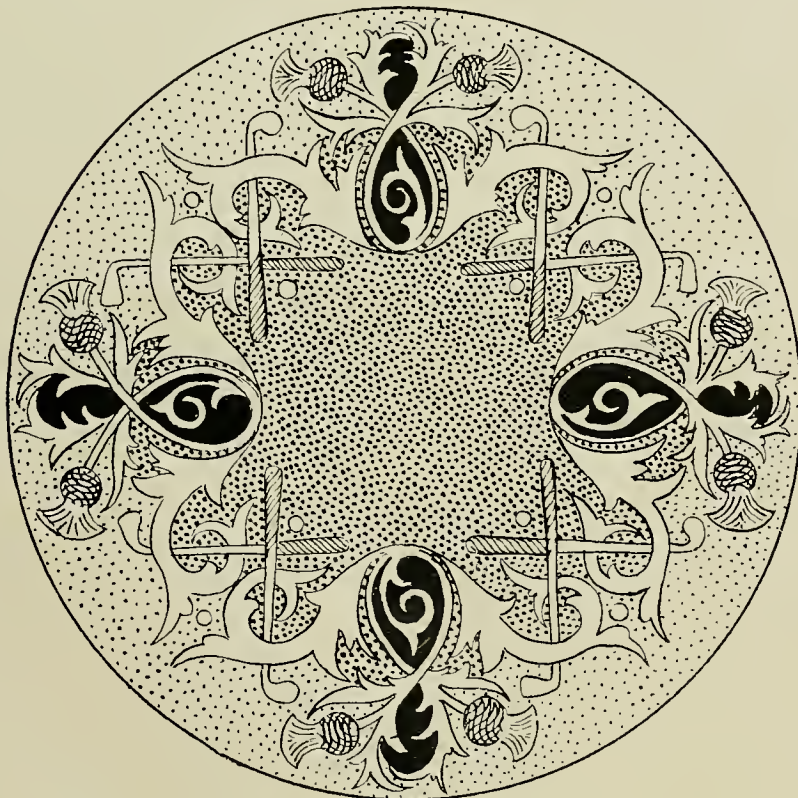
P. N. O.—A plain narrow gold frame without ornament, having a loop with which to hang the miniature is always more elegant than a more elaborate design. The oval crystal must be procured from someone who deals in lenses, such as an optician, they can be ordered through jewelry stores but that costs more.

A. B. S.—You will find a needle fixed into the end of a stick very useful for removing dust and superfluous color before firing, or in ivory miniature. After firing dust can only be removed by a sharp steel point, this will take with it a small particle of glaze but if carefully painted over will not show except in a certain light. Press the steel point straight into the spot of dust until it chips out.

K. MCC.—All powder colors should be sifted through bolting cloth or fine copper gauze before dusting. They are ground enough for painting and sufficiently fluxed except for delicate tinting, in which case add one-third flux if you wish a high glaze.

Mrs. P. I. B.—To use a pen with paste, first mix the dry powder with one-eighth sugar and dilute with water, rubbing it until it is quite smooth. This will make a fine even line which is particularly attractive for fine lines in a monogram or for a fine outline in the conventional designs.

A. K. M.—For the cups in yellow brown luster which came out orange in streaks we would suggest using either iridescent rose or purple first, giving a second coat to make even if necessary and then going over with dark green or yellow; the first mentioned colors, being semi-opaque, will hide the spots and going over with dark green, letting the color run thick and thin will give the whole an iridescence which will give the effect of intentional variation in colors. The lustre can be taken off with aqua regia or hydrofluoric acid on a stick: the former is the better as it does not remove glaze.



DESIGN FOR  
CUP AND SAUCER



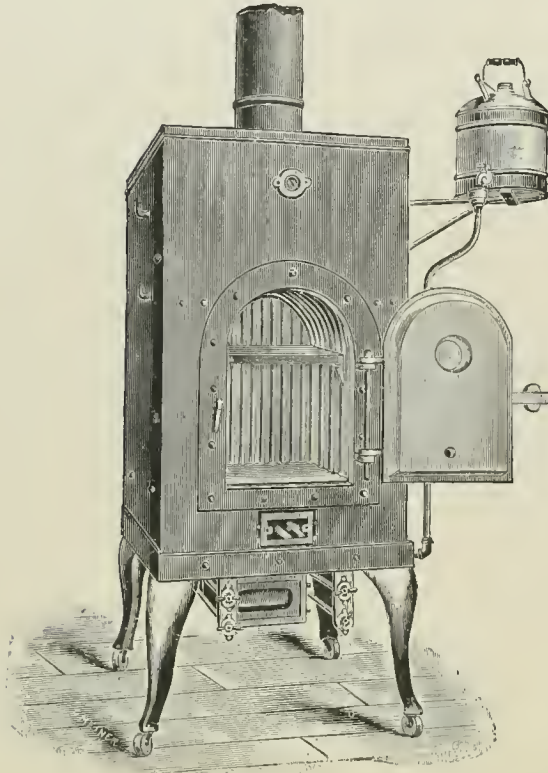
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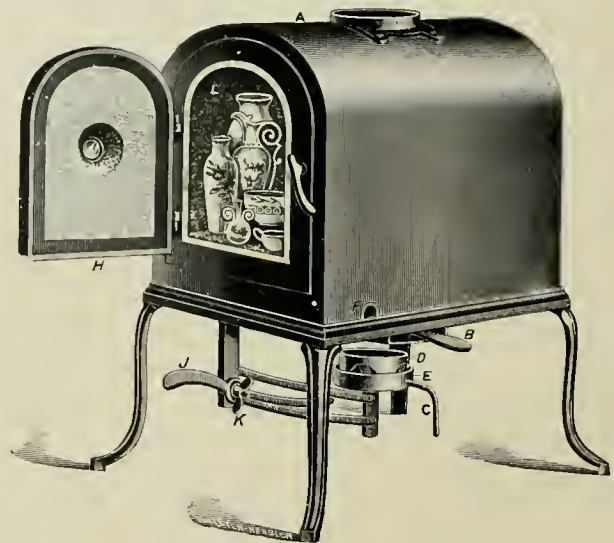
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MR. FRANK BROWNE \* \* \* \* \*  
MISS CARRIE C. DOUGHERTY \* \* \*  
MISS SUE ENNIS \* \* \* \* \*  
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NEW YORK AND SYRACUSE

March 1901



THE KERAMIC STUDIO offers the following prizes for designs to be published in the May anniversary number: For the best modern design adapted to some Keramic shape, the motif left to the designer's fancy, we will give \$10.00 in cash or three yearly subscriptions to KERAMIC STUDIO. For the second best design \$6.00 in cash or two yearly subscriptions to KERAMIC STUDIO. For the third best \$5.00. To the fourth best a year's subscription to KERAMIC STUDIO.

For the best design adapted from Historic ornament, the style of ornament left to the designer's fancy, \$6.00 cash or two yearly subscriptions to KERAMIC STUDIO. For second best \$5.00. For third best one year's subscription to KERAMIC STUDIO.

For best flower or fruit study in black and white \$5.00 cash. For second best \$4.00. For third best one year's subscription to KERAMIC STUDIO.

If there are more meritorious designs sent than we have prizes for we will buy them at regular prices if the designers wish to part with them. All designs accepted will be published in KERAMIC STUDIO.

*Designs for competition must be sent in by the 15th of March. None to be larger than KERAMIC STUDIO page. They must be in black and white, either wash or pen and ink, no colors, pen and ink preferred.*

*Designs to be signed by some mark. Designer's name to be enclosed in envelope with mark outside.*



Owing to frequent letters on the subject of conventional design from those who do not understand how to apply it, nor to give instructions in it, perhaps a few hints or suggestions may be helpful. One letter particularly impressed us with the utter helplessness of the majority of teachers, and showed the greatest need of serious study. This teacher would like to help us in running the magazine and also tries to prove that conventional design cannot be taught in a class of four or five, because "the majority of pupils who paint cannot design," "and not one in ten can draw" (which alas, is applicable to many instructors).

Now, does it not require *good drawing* for naturalistic painting? Until pupils can draw naturalistic decorations in free hand, it is better to teach them to *trace* good conventional design. Then our correspondent implies that there is more money to be made in naturalistic painting, because the classes can be larger, and cites an instance of a teacher having eighteen pupils a day. One having eighteen in a class in naturalistic painting does not conclusively prove that every other teacher could do the same, nor that it cannot be done in teaching conventional decoration; besides, it is a great question if teachers are doing the right thing to receive so many in a class, and if the pupils are repaid for the time and outlay. To be sure after many lessons and much money spent, they

may get something pleasing to take home, but is that the object in studying? What have they *learned*?

First let us say that the KERAMIC STUDIO is not being published for the sake of those who are taking up "china painting" MERELY for the commercial side of it, but to elevate the standard that has too long prevailed in our studios, and to help those who are giving their attention to it seriously and who want to advance in the art; yet at the same time we are not forgetting the practical, and it is our aim and object to do the most good to the greatest number and to guide and help those who by this beautiful art are bread winners. Unfortunately there has to be the commercial side of it, but it need not stifle the artistic; on the other hand, a way must be found (it has been found by many) to place the artistic in such an attractive light that it will not only prove itself the *right* thing, but altogether *the very best thing*, and the paying thing as well.

The great trouble is that pupils are given the most difficult designs at first (which is discouraging all around) when a simple design could at once be grasped and entirely mastered, with only an occasional suggestion from the teacher. It is always the simple things that command respect from artists; but first the teacher *must know* how to give these designs, how to make beautiful things with these simple designs, and above all to keep up the interest of pupils; if her heart is not in the work and she is doing it simply because she has to, then there will be failure in her classes. Our first teacher was Laura Fry and to this day we thank her for the beautifully simple designs that she gave us, and for the enthusiasm with which she inspired us; we constantly remember the helpful things she gave to her pupils.

Conventional design is greatly misunderstood by the majority of teachers. It does not have to be intricate, and it does not have to be geometrical nor of historic ornament. A design similar to that on the stein in this number can be done in one firing and *has been* completed in one class lesson—it can also be elaborated requiring two or three firings, with raised paste and gold. In every number of the magazine we have given simple designs as well as elaborate, and our historical ornament articles are brimful of simple suggestions; but teachers must understand how to adapt them before they can be able to teach the method. In order to make design particularly attractive to pupils, they should be encouraged in collecting good designs from books (we give a list) or from other sources; these can be traced and the tracings colored with water color which at once gives the inspiration and desire to apply the design, and if the teacher takes the time and trouble to collect a lot of good designs in this way, she can give them to her pupils to copy in odd moments when they may be waiting to go on with their work. The mere tracing of these designs is good practice and helps in learning to draw properly. (But we understand that some teachers hide their magazines and designs from their pupils).

The satisfaction of teaching conventional design is that the pupil is much more independent, and that one design may



be used so many times with totally different effects and that most of the work can be done at home, the pupils bringing their pieces for criticisms and for color schemes, a section having been given (or drawn perhaps) by the teacher, or this work can be done in the class while the teacher is helping other pupils, thus large classes can be kept employed. All of the drawing and outlining can be done at home, and it is astonishing how rapidly pupils improve when they are thrown on their own resources. The powder colors with a little syrup and water make a fine composition for outlining either with brush or pen, which when dry cannot be washed off with turpentine, permitting one to tint over them without losing the outline, this often saves one fire and facilitates the work. There is always a method or plan in conventional design, that must first of all be seen by the teacher, the placing and balancing of color, therefore a few lines should be drawn on the china giving the divisions or skeleton upon which to build the design. (Our plate divider is very helpful in this.)

We have talked with teachers who handle large classes and they tell us it is easier and more satisfactory to instruct in conventional design than to paint naturalistic flowers, where the pupil is apt to spoil the whole effect by one false stroke

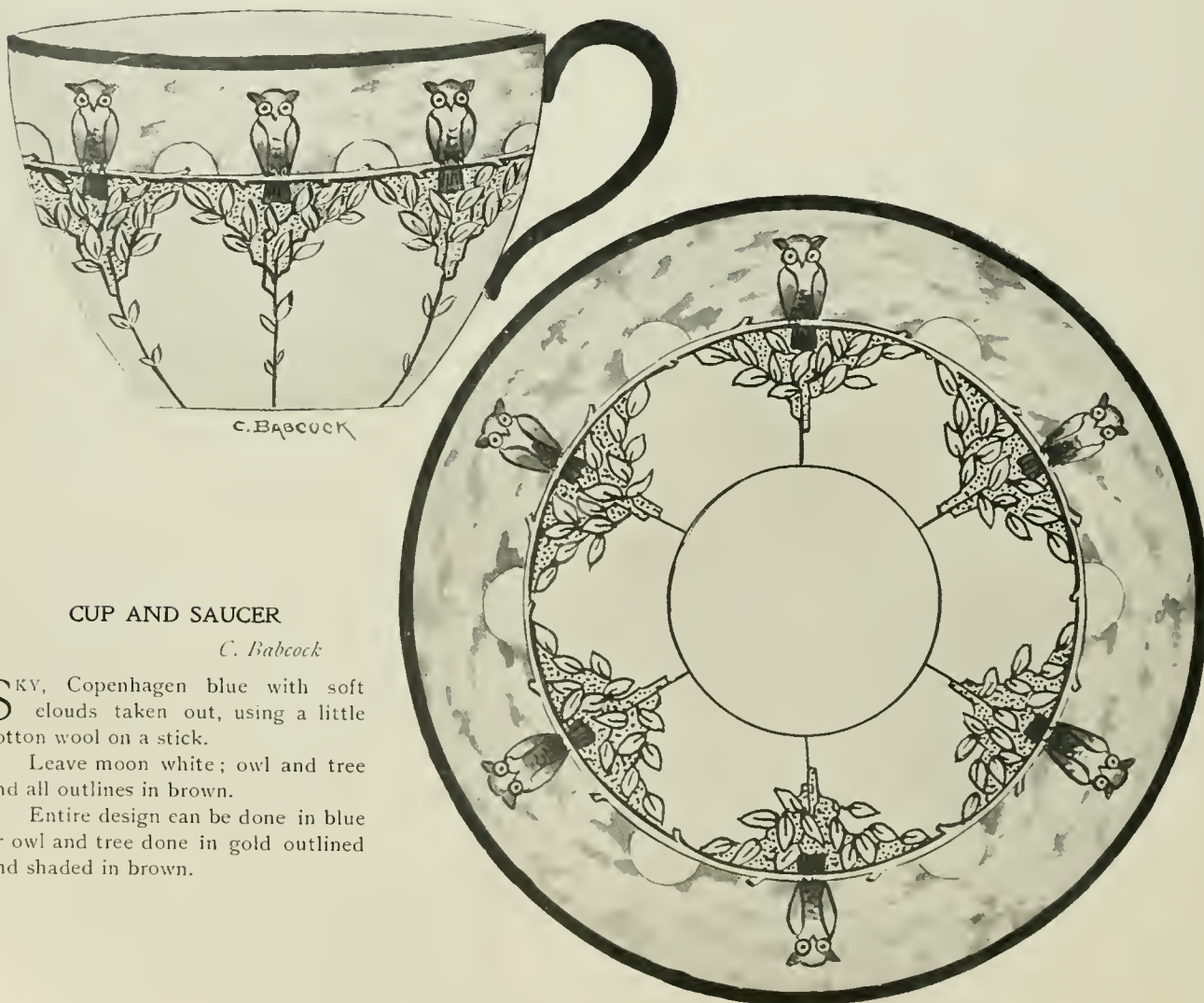
of color, which cannot be erased without spoiling the whole. To be a successful teacher you must make the pupils do the work, and not only do it, but LOVE TO DO IT. We never have seen the pupil who was not more interested in something she had worked out herself, rather than in something which had been worked out for her. Encourage pupils to go ahead, mistakes will be made, but not the second time. Teach them the right things to decorate, cultivate a taste for the artistic and beautiful and incidentally do serious studying yourself, otherwise you cannot teach.

•

Apropos of our editorial on conventional work, we quote from a letter just received:

"I want to tell you something which amuses as well as gratifies me. I had an order for a stein with hops, the lady saying that she did not care for conventional designs. So I painted one naturalistic, and it was a glorious color. Then I did one adapted from the Persian, using hops, and much to my surprise she took the conventional one. So I say, Hurrah! for historic ornament, and let the good work go on.

Cordially yours, C. D."



### CUP AND SAUCER

*C. Babcock*

**S**KY, Copenhagen blue with soft clouds taken out, using a little cotton wool on a stick.

Leave moon white; owl and tree and all outlines in brown.

Entire design can be done in blue or owl and tree done in gold outlined and shaded in brown.



## DECORATION FOR A VASE

*A. G. Marshall.*

DOG TOOTH VIOLET OR ADDER TONGUE.

**B**ACKGROUND warm rose, lilac or green grey lustre. Black portion gold, with raised edges. Raised enamel dots lighter shade like background. Leaves two shades rich green enamel with still lighter green spots. Flowers raised if preferred, golden yellow enamel. Gold stamens to central flower. Leaves may also be in dull red shades with pale rose or green grey lustre background. Outlines black.

## DESIGN FOR STEIN

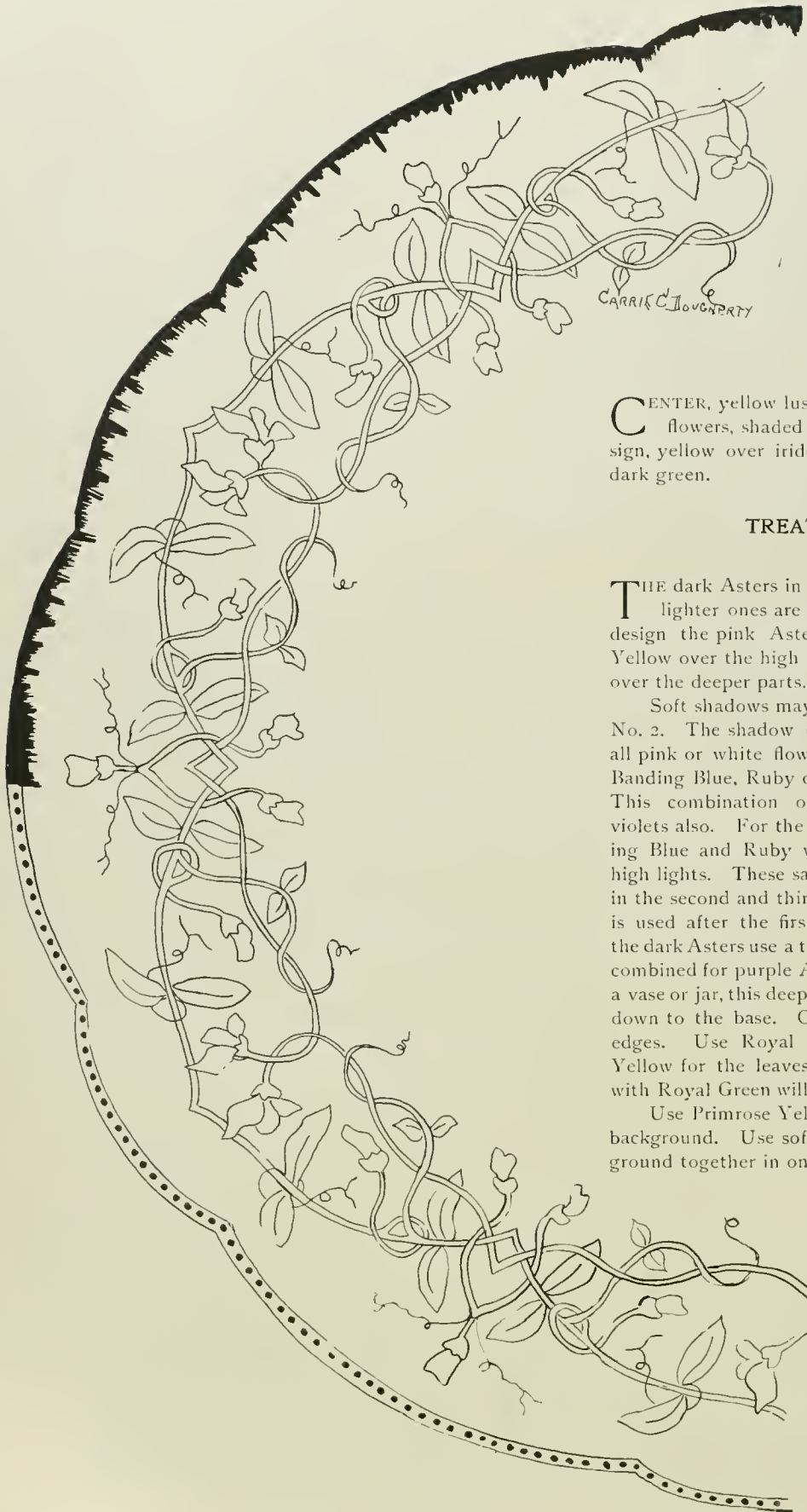
*Anna B. Leonard.*

**T**HE general tone is grey. Grey background with white chrysanthemums, dark green leaves, pale, warm green for the scroll-like forms running towards the bottom. Pale, warm brown for the straight stems of the flower. Pearl grey toned with Copenhagen grey makes a good background. If a warmer tone is desired add a little mixing yellow. For the leaves use Moss Green, Brown Green and Pearl Grey. For the scrolls use Apple Green and Mixing Yellow with Pearl Grey. For the darker greens and background behind the flowers use Green No. 7, or Shading Green with the Moss Green. Outline in black.

This design is very effective in lustres. Use a dark background of Iridescent Rose, covered with dark green. The flowers are then in green gold, leaves and scrolls in the ordinary gold. Background next to flowers use gold bronze No. 21, with one-half gold mixed with it. Outline in black. Any color lustre will look well with the gold and bronzes, but the darker ones are more effective.







### CHOP PLATE

**C**ENTER, yellow luster; design, light and dark green lustre; flowers, shaded slightly with gray; background of design, yellow over iridescent rose. The whole outlined with dark green.



### TREATMENT FOR ASTERS

*Sarah Wood Safford*

**T**HE dark Asters in the center of design are purple and the lighter ones are pink and white. In the first working of design the pink Asters may be painted in with Primrose Yellow over the high light (*a very thin wash*) and Carnation over the deeper parts. Use this Carnation in thin washes also.

Soft shadows may be made of Primrose Yellow and Violet No. 2. The shadow color will be found pleasing in nearly all pink or white flowers. For the deep purple Asters use Banding Blue, Ruby or Roman Purple with a touch of Black. This combination of colors will give a pleasing tone in violets also. For the lighter purple Aster use only the Banding Blue and Ruby with Baby Blue and Violet No. 2, for high lights. These same colors for purple flowers, are used in the second and third paintings, but for the pink ones Rose is used after the first firing. For the deep shadow under the dark Asters use a touch of Royal Green with colors already combined for purple Asters. If the design is to be applied to a vase or jar, this deep shadow color will be well used if carried down to the base. Carefully observe values and avoid bad edges. Use Royal Green, Brown Green, Baby Blue and Yellow for the leaves. In the soft grey ones Violet No. 2 with Royal Green will be pleasing.

Use Primrose Yellow, Violet No. 2 and Baby Blue, in the background. Use softly, and blend the design and its background together in one harmonious whole.



ASTERS—SARAH WOOD SAFFORD





## LEAGUE NOTES

We know that many readers of this column will expect to find herein, detailed and definite information for exhibitors at the Pan-American Exposition and that they will be disappointed at finding nothing. When we made application for space the general plan of the Commissioners was made known to us. As their plans develop we are apprised of changes affecting our interests, and as we wish to avail ourselves of every good that they have to offer we intend to wait until we are assured that no further change of location or price will be made and then make the necessary installation plans.

In the announcements of League Competitions February number of this magazine, the paragraph relating to the manner of making the design should read: Design.—The drawings submitted must be gamboge, upon Bristol board 8 x 10.

Both obverse and reverse must be shown. Diameter of the medal  $1\frac{1}{4}$  inches. Drawings must be  $3\frac{3}{4}$  inches diameter. Date should be March 31st.

Scholarships.—Detroit School of Arts contributes a scholarship in either drawing, water color, designing or china painting. Miss J. C. Failing, of Denver, offers ten private lessons in her studio to a medal winner. Mrs. Hubbert, also of Denver, offers ten private lessons in her studio. Other scholarships in good schools of art are being arranged for and we are led to believe that the League can count upon ten schools and studios for the medal scholarships. The competition for silver and bronze medals looks encouraging. Four League Clubs propose to carry out the original idea of exchanging an exhibition of plates illustrating a subject from League course of study. Other clubs have announced that they will send their exhibits of work from study course direct to Buffalo. The Denver Mineral Art Club and the Brooklyn Society of Mineral Painters will exchange an exhibit in March. The subject selected, the poppy, one of the March flower subjects.

MRS. WORTH OSGOOD.

## CLUB NEWS

The New York Society of Ceramic Arts held its annual meeting at the Waldorf Astoria. The following officers were elected. Mrs. L. Vance Phillips, President; First Vice President, Mr. Charles Volkmar; Second Vice President, Miss M. M. Mason; Third Vice President, Mrs. Fry; Recording Secretary, Mrs. Lois Andresen; Corresponding Secretary, Mrs. Hattie Osbon; Treasurer, Miss Frances Marquard. Madame Le Prince who has presided since the Club was organized, nine years ago, was made Honorary President by acclamation. The Club gave a "Ceramic Euchre" at the Waldorf, where the members do-

nated fifty-nine prizes for the players, who numbered four hundred. The proceeds from this entertainment will go towards the Society's expenses at the Pan-American Exhibition.

The New York Society of Ceramic Arts has engaged Mr. Arthur Dow for a course of lessons.

The Jersey City Ceramic Club also gave a Ceramic Euchre for the benefit of its exhibition at Buffalo.

The Providence Art Club will give an exhibition of the Arts and Crafts, March 19th until April 9th.

Mr. H. C. Mercer lectured at the Arts Club, February 13th, on the Pottery of the Pennsylvania Germans.

On February 28th, Dr. George Stevens lectured at the Arts Club, on Early English Pottery.

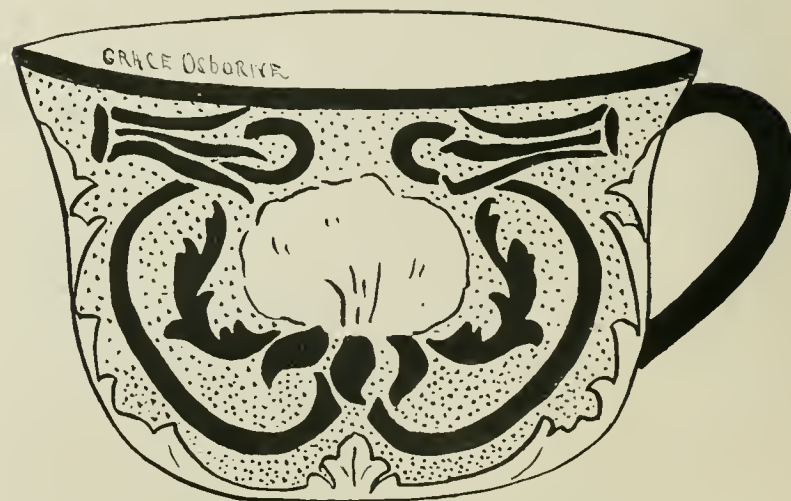
## IN THE STUDIOS

Many subscribers write to us asking where they can get color studies like some of the black and white studies we publish. The simplest way is to write to the contributor who has given us the black and white design. Most of our contributors are teachers who advertise in the Magazine, and in nearly every case they will be willing to rent or sell studies in colors of the designs they have given us for publication.

Miss Mary Alley Neal, of New York, held studio receptions on Saturdays in February, when she exhibited her charming water color sketches made last summer in Holland and Italy.

We are pleased to publish in this number a pyrography design by Mr. Ingerson, who teaches in Miss Jeanne Stewart's studio in Chicago.

A number of china decorators have lately taken up the fascinating work of pyrography. We would like to extend our pyrography department, but we need more designs from outsiders, as our editors are too busy with the china work to give their time to pyrography designing. All designs of this kind should be sent to Miss K. Livermore, 28 East 23d street, New York, who will have charge of our pyrography department and will be pleased to answer inquiries in the magazine. We would also suggest that designers for burnt wood turn their attention to a more modern style of decoration than has been done so far. Middle Ages and Renaissance motives are very suitable for pyrography, but this kind of decoration has rather been overdone.



DESIGN FOR CUP—GRACE OSBORNE



## TREATMENT OF DESIGN FOR CUP AND PLATE—GRACE OSBORNE

THIS design can be carried out in Copenhagen blue and Copenhagen gray on a white ground or in two shades of green on white.

In lustres, the design should be very effective in yellow and yellow brown or orange, with stems and leaves in brown over green or yellow brown over dark green.





Faience.

"L'ART DE LA CÉRAMIQUE."

### EUROPEAN POTTERIES



IT IS our aim to keep our readers posted on everything which is done in the artistic potteries of the world, and to collect illustrations which will not only be of general interest but will give valuable suggestions to decorators. We have in former issues given articles on Copenhagen, Rookwood, Sevres and others, and hope soon to give new illustrations of these beautiful wares. We also hope to have in one of the next numbers an article on the interesting work of the Grueby pottery of Boston. In this issue will be found some of the pieces exhibited in Paris by the Rorstrand and Rosenburg manufactories, by "L'Art de la Céramique" and a few others.

It is needless to say that nearly all these pieces are decorated under the glaze (some Rosenburg wares being an exception). It is becoming a principle among potters that the decoration must be a part of the paste or of the glaze and be fired at the same fire. And our amateur decorators who have until now almost confined themselves to overglaze decoration, will do well to bear this principle in mind, and remember that their work will never have a foremost place among really artistic ceramic productions until they become potters. It is a great satisfaction to notice the interest which amateurs have

taken lately in underglaze decoration. As soon as our kiln manufacturers give us house kilns standing temperatures of 2500 to 3000 degrees, there will be no reason why decorators should not turn their attention more and more to underglaze decoration and pottery work.

The manufactory of Rorstrand (Sweden) is one of the oldest European potteries, as it was founded in 1726. Its wares of a very characterized style are decorated with plants slightly in relief and soberly colored with very tender pinks, violets and greens. Besides they have some remarkable vases with black background, decorated with poppies and other large flowers, the depth and beauty of the black glaze being equal to the best old Chinese. Some pieces with a very deep blue glaze are also remarkable. The rooster vase here illustrated is the work of Alf. Wallander.

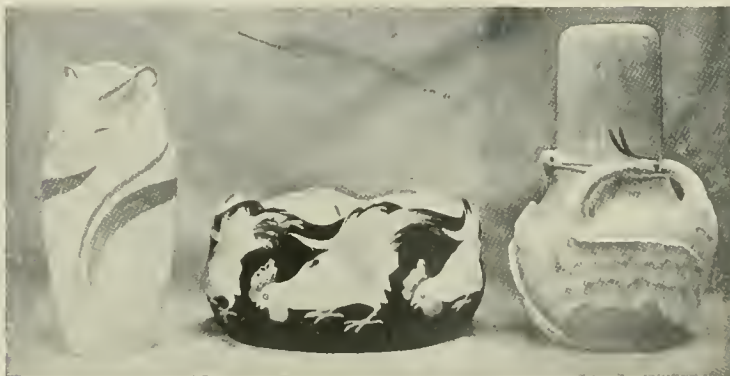
The Manufactory of Rosenburg (Holland), whose interesting wares can be seen in some of the New York stores, is characterized by very light shapes, sometimes somewhat eccentric, but with decorations of flowers and birds which always fit the shape and enrich it. Its tea and coffee services, all different from each other, but all belonging to the same family, make an attractive exhibit, and the only criticism which can be made is that the decoration is fired over the glaze.



Faïences.

MANUFACTURE DE GUSTAFSBERG.

Among foreign productions must be mentioned the works of a young Italian Society called "L'Art de la Céramique", founded in Florence in 1898 by le Comte Giustiniani. The object of this Society is to stop the imitation of old wares, especially reproduction of Majolicas, which seems to have



Porcelaines.

MANUFACTURE DE RORSTRAND.



LACHENAL.



*ASTERS—MAUD MASON*  
*KERAMIC STUDIO PUBLISHING CO.*

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*MARCH SUPPLEMENT*







Porcelaines.

MANUFACTURE DE ROZENBURG.

been the only object of Italian potteries so far, and to bring back to Italy a living, original and sincere ceramic art. The illustrations give but a faint idea of the work of this interesting association of young artists, of their understanding of modern decoration. Much can be expected from them in the future.

was his successful attempt to decorate furniture with faience. On the doors of a sideboard were inlaid poppies and other flowers in slightly modeled faience. These colored spots make on the wood a rich and new effect, and this innovation may be the starting point of an important evolution in the decoration of furniture.

It is worthy of notice that the application of ceramic decoration is broadening every day. Not only is it used more and more for interior decoration, walls, floors, mantels, but the time may not be distant when we will see in our streets monuments entirely constructed in stoneware and perhaps in porcelain. In all times baked clay and faience have been used as materials for construction, and we find in the East whole monuments covered with faience tiles. But baked clay and faience do not stand the excessive variations of temperature of our climates, frost and especially dampness. Stoneware and porcelain will probably take their place, though the latter will be used only for luxurious constructions, on account of its price and of the limited supply of kaolin.

Illustrations in this article are reproduced from *Art et Decoration*.

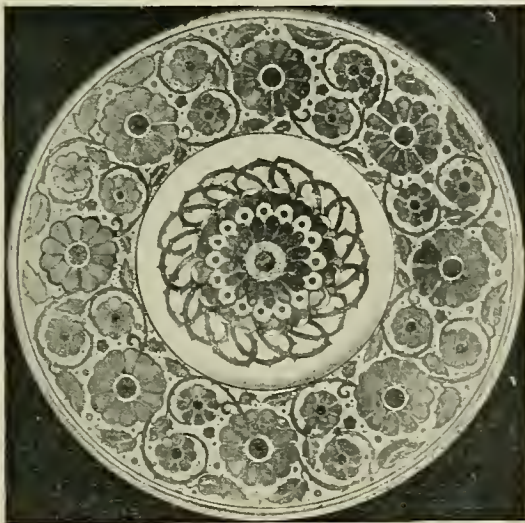


ENAMELS

ONCE in "so often" we find that we have to repeat the instruction given in former numbers, as many new subscribers are ignorant of what we have given. However, we hope to add enough new information each time to make it worth while for our old subscribers to spend a few moments re-reading old subjects.

There are various methods of using enamels and various enamels to use. First, there is the Hard Enamel Aufsetzweis in tubes. To use this for jewels, add one-eighth flux, and tint with any color except the iron reds and browns. Fire hard. If you wish dark jewels, paint over the fired jewel with the desired color. For light jewels mix a shade lighter than desired, as the enamel appears darker after firing. Gold can be put over Aufsetzweis after firing and burnishes well; also the student will find some interesting results in using lustres over the Aufsetzweis after firing. This enamel will stand several fires, but it is always well to give as few fires as possible to any enamel. There is more danger in chipping in under-firing after the first hard fire than in over-firing. If the Aufsetzweis appears oily, absorb the superfluous oil with a bit of cotton wool. Never add oil to Aufsetzweis but thin with oil of lavender, and breathe on it to stiffen it as for raised paste; turpentine dries too rapidly. For flat enamels, such as are used in Chinese or Persian designs, the Aufsetzweis is mixed in the same way with one-eighth flux and tinted with color. For dark tints one-fifth of this mixture is used with four-fifths of the desired color. The enamel is thinned with lavender and laid on almost as thin as paint. Some use turpentine, but we prefer lavender. It is safest not to fire flat enamels more than once or twice.

There is the powder Aufsetzweis, but we have not found it as satisfactory in results. Then there is the Hard English Enamel. This and the powder Aufsetzweis may be mixed with fat oil and lavender, the same as paste for gold. It is



Faience.

"L'ART DE LA CÉRAMIQUE."

One illustration is of a piece by Lachenal, the French potter, so well known for his original shapes and odd bits of china, figurines, ducks, toys of all kinds, also for his vases with glazes of a dull pink. The most interesting part of his exhibit



"L'ART DE LA CÉRAMIQUE."



generally used to mix with soft English enamel to lessen the danger of chipping. The proportions are half and half. There are soft enamels which come in colors impossible to get by mixing color with Aufsetzweis, such colors as scarlet and orange. These will seldom stand a second fire and retain their original color. They are in powder and can be mixed with fat oil and lavender. Do not use much fat oil. A good way to use these enamels is to make an outline of raised paste and fill in with enamel. The outline will prevent the soft enamel from spreading. The soft enamels require a medium fire. Enamels for glass come especially prepared for glass firing. They may be fired repeatedly, as they are in substance similar to glass. They are mixed with fat oil and turpentine.

### BORDER DESIGNS

*Adelaide Alsop-Robineau*

THERE has been such a demand for simple little borders, that I have gathered together for this number fifteen little borders which can be very simply treated and which will make very satisfactory designs for table china.

No. 1 can be done in gold on any tinted border, and outlined with black or painted in green lustre on a pale brown ground, and outlined in black, brown, green or gold, or painted in brown on a pale ochre tint and outlined in gold or black, the dark band at top to be color of outlines.

No. 2. Butterflies can be painted in various colors to suit fancy, outlined in pale color or fine lines of gold, or can be done in gold outlined in color.

No. 3 can be painted, or done in gold, raised or flat, or the flowers raised with enamel.

No. 4 is best for monochrome coloring—blue or green, brown or gold, outlined with color.

Nos. 5, 6 and 7. Flat gold or color.

No. 8 can be painted in natural colors, or in yellows, reds and browns, outlined or not, as preferred, or in gold or monochrome, outlined in color.

No. 9 is for enamel and gold, forget-me-nots in blue enamels made of Aufsetzweis, one-eighth flux, and deep blue green, with a touch of apple green.

No. 10. Design in browns or greens on an ochre ground, flower yellow, outline brown or gold, other tints may be used in ground.

No. 11. Border for punch cups or wine glasses can be done in colors or lustres, flat or raised gold, with or without outlines of gold or black.

No. 12 can be used with No. 11 for punch bowl; ground gold with enamels.

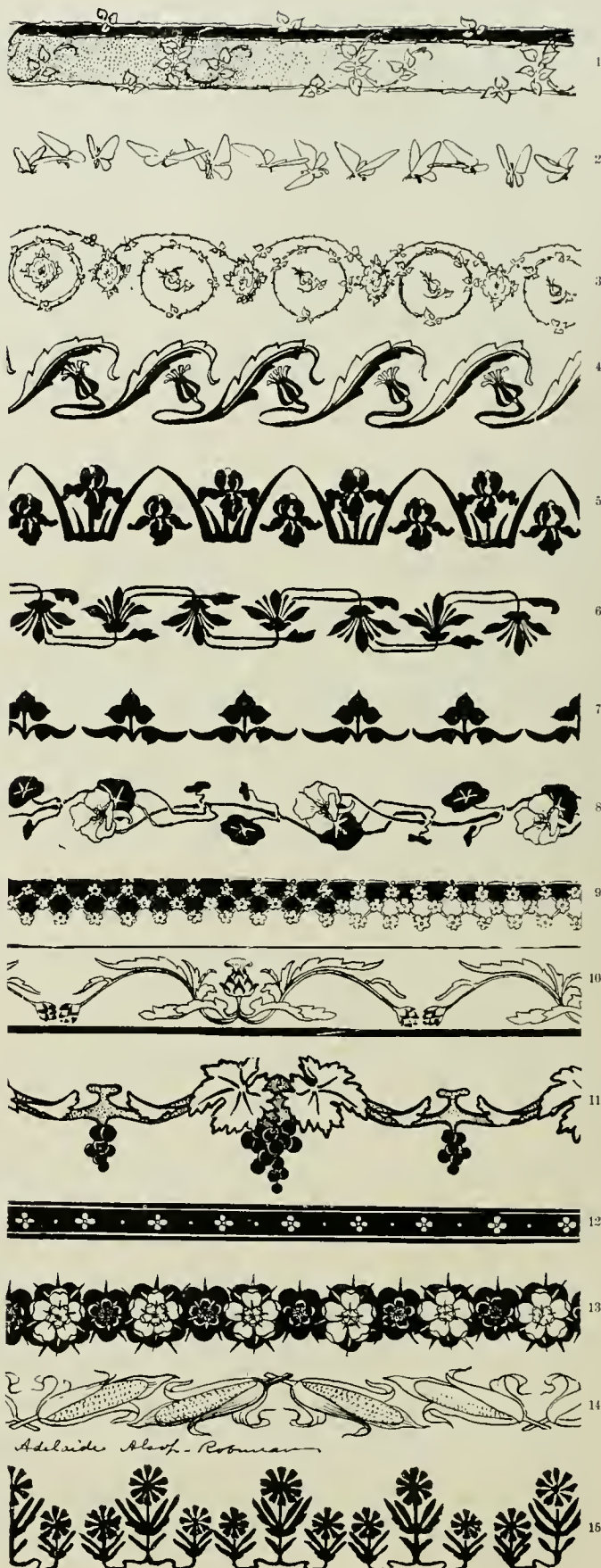
No. 13, conventionalized rose border, can be done in flat colors, or enamels and gold.

No. 14 is very effective modeled in raised gold or done in yellow, orange and brown lustres, outlined in brown or black.

No. 15 is for flat gold.

Nos. 4, 6, 10 and 13 are adapted from designs found in various magazines. The rest are original, though suggestions were found for some from different sources. You can be like the busy bee, flitting from flower to flower, sipping honey here and there. The originality consists in the manner in which you display your honey when you have it.

*Pottery Tissue*—Paper that holds the design in color while dry, and when put on the ware and afterwards dipped in water dissolves and leaves the design only on the ware.



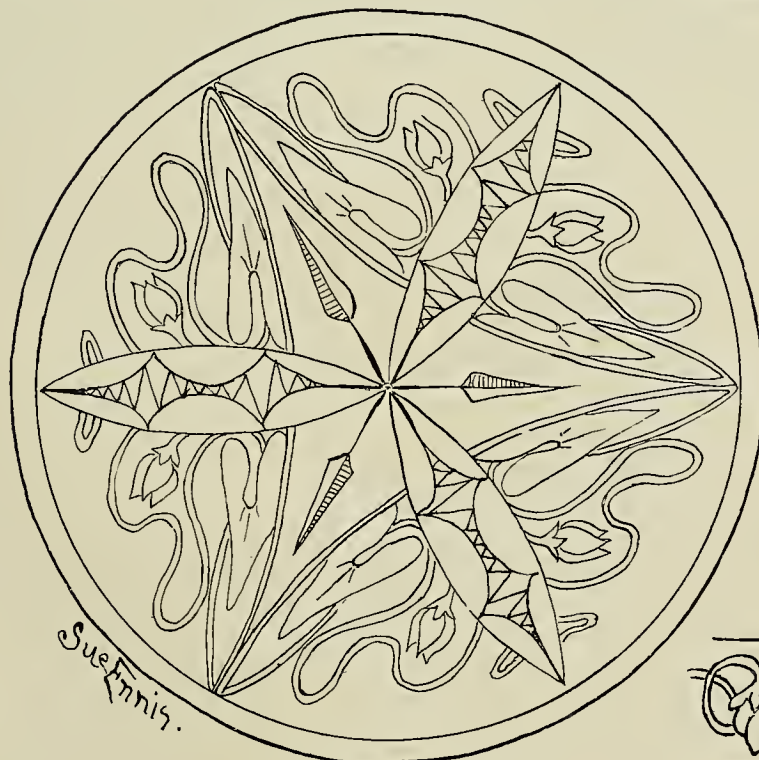
LILY OF THE VALLEY VASE

*Cora Wright.*

COLOR SCHEME LUSTRES.—Top of vase down to design, purple padded slightly; lower part up to design same color put on heavier, not padded. Leaves light green, lustre made to run heavier at base. Flowers silver to which about one-third gold has been added. Stems gold. For black part on design, put green bronze with one-third gold added. Second firing go over the purple background quite heavily with light green lustre letting it run as smooth as possible, without padding. Shade up leaves if required, and outline everything with black.



The primitive way of doing things in some of the potteries in Mexico still prevails. At Soledad, a suburban village adjacent to St. Luis, the wares are of a stony kind, of dark red earth, which are brought from the mountains on burros. The earth is moistened and kneaded into smooth clay balls, which are given to the Mexican women, who make all shapes and sizes of vessels of it. They work in the most primitive manner, with their hands and a small stick about six inches long. After the things are finished they are smoothed over with a small piece of wet leather, dried in the sun about ten days, and then burned in a furnace, which is nothing more than a hole in the ground. The things are shaped exactly on all sides and rounded off in as beautiful and artistic a manner as if they had been formed on a machine or wheel. After being burned, the ware is brought to the city market on burros, to be sold as crockery and kitchen utensils.



TREATMENT OF BON-BON DISH

*Sue Ennis*

THE three large buds are pink on outside; thin wash of Pompadour 3 to make darker inside of the bud. The triangle back, thin wash of Yellow Brown and Ivory Yellow. The background under leaves and stems, Night Green and should grow darker to the edge of bon-bon rim of gold. Leaves and stems in soft brownish green; outline in gold.







## FERNERY IN TOADSTOOL

### TREATMENT OF FERNERY IN TOADSTOOLS

*Jeanne M. Stewart*

**T**HIS design is intended to be carried out in the dark coloring of the underglaze effect. After sketching with India ink, lay in the background with browns, shading from a yellow brown to dark chestnut brown which will be improved in the middle tones by a little pompadour. After the background is padded, wipe out the design and paint in simply, using same colors as in background with more yellow and pink tones.

The underside of toadstools should be painted in a thin wash of pompadour.

In second painting, add detail in design, leaving background for third fire, when it should be applied as in first fire, covering (thinly) that part of the design in shadow.

The ferns should be painted for the second firing with the same tones as were used in the background. When color is almost dry, dust on dry color, covering lightly all except toad-stools in highest light.



—JEANNE M. STEWART

#### TREATMENT OF ASTERS (Supplement)

*M. M. 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.







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**TREATMENT OF ASTERS (Supplement)**

*M. M. Mason*

**T**HE 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.





THE COLLECTOR

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*p. c.*—perfect condition.  
*g. c.*—good condition.  
*f. c.*—fair condition.  
*p. g.*—perfect glaze or color.  
*g. g.*—good glaze or color.  
*f. g.*—fair glaze or color.  
*b. g.*—bad glaze or color.  
*scr.*—scratched.

*rep.*—repaired.  
*cr.*—cracked.  
*ch*—chipped (state number of chips).  
*sm. ch.*—small chips (use only for very small chips which do not spoil the piece).  
*br. x.*—broken, piece missing.  
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STAFFORDSHIRE

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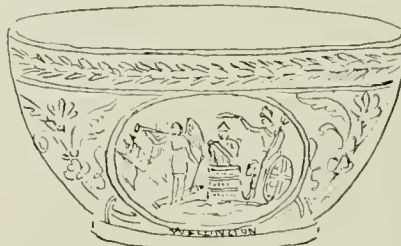
MISCELLANEOUS

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Delft plaque, polychrome, 14-inch, good decorative specimen,	5.00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

○ ○ ○



WELLINGTON BOWL—CASTLEFORD WARE.

In the collection of Mr. Thos. Minton—Black Egyptian ware or Basalt.

CASTLEFORD WARE

WHAT is known as Castleford ware, so frequently found in America, is a cream colored or white china, usually quite thin, with raised decorations, in bands or medallions, such as floral designs, scroll work and other devices. By holding a piece of this ware to the light it is found to be translucent. It is not covered with a heavy glaze but possesses merely a dull gloss, and somewhat resembles Parian ware, whose forerunner, in fact, it was. Parian, however, was not produced until about 1845, while the Castleford ware was first made a hundred years or more ago.

The Castleford works were established in the town of that name in England, toward the end of the eighteenth century, by David Dunderdale, who, with various partners, continued in business until about 1820. During this period several of the finer kinds of earthen ware were manufactured, such as Queen's ware or cream colored ware, openwork dishes of delicate modeling, black or Egyptian ware, and the characteristic Castleford. Pieces belonging to tea sets are the most common. Among the relief ornaments frequently seen are small medallions containing classical designs such as busts, groups of figures from antique gems, profiles of Washington and Franklin, the Arms of the United States, the head of Liberty, etc. Usually these pieces are in plain white paste, without any coloring whatever, save narrow border lines of blue, green or brown.



CASTLEFORD SUGAR BOWL.

Among the pieces made for the American trade were tea-pots and other pieces bearing the head of Liberty, taken from the gold pieces of the last century, and the American eagle with thirteen stars. Both of these devices are found on a sugar bowl, which is here shown. Very frequently the surface of such pieces is rough like the peel of an orange, yet, while somewhat resembling the appearance of salt glaze, this effect was not produced by throwing salt into the kiln, as in stoneware, but by pitting the inside surface of the mould, which produced on the ware itself a surface of little projections or raised dots. The thin glaze has the appearance of having been produced by what is technically called "smearing," that is to say, by coating the sagger or fire clay box in which it was fired, with the ordinary china glaze, which in vaporizing deposits a thin film on the surface of the ware itself.

As was usual among the English potters of that period, the designs of the great Wedgwood were frequently copied by the proprietors of the Castleford works. The tea-pot which is here illustrated bears on both sides groups of figures which unquestionably were taken from Wedgwood's works. These raised designs were made separately, as in the Wedgwood factory, and stuck to the surface of the ware. One of the groups in particular, as shown on the tea-pot near the spout to the right, may be recognized as having been copied from a celebrated medallion issued by Wedgwood in 1789, representing Hope addressing Peace, Art and Labor. The original design was modeled at the Etruria works by Webber, and this was copied by many other potteries of the time, including the Eastwood works, which were operated by William

Baddeley of Hanley, England. This tea-pot, two views of which are shown, is among the best pieces of Castleford ware that have come to light in America.

Mr. Edward Lycett, of Atlanta, Georgia, the father of china painting in America, who learned the potter's and decorator's arts in some of the most prominent potteries in England, informs me that Castleford ware was noted for salt glaze baskets, candlesticks, vases, tea and desert ware, as also other products, such as Queen's ware, enameled, printed and black basalt body. He sends me a sketch of a celebrated Castleford bowl in the black or Egyptian ware, belonging to the collection of Mr. Thomas Minton. This fine piece is known as the Wellington bowl. On the front is a relief medallion containing figures of Fame with trumpet, and Britannia with wreath crowning bust of Wellington. On the pedestal below bust is the inscription, "*Viresque, acquirit, eundo.*" On the reverse side is inscribed, "India, Portugal, Spain, Vittoria, 21st June, 1813," in a laurel wreath.

While it is possible that early pieces of Castleford ware in salt glaze may be found in England, it is doubtful if any have ever been discovered in this country. I have never met with one. The processes of pressing (that is forcing plastic clay into prepared moulds, either of plaster of Paris or metal) and casting (pouring liquid slip into moulds) both seem to have been employed at Castleford, as some of the thick pieces show unmistakable evidences of having been formed by the former method, while others of great thinness were undoubtedly made by the later process.

EDWIN A. BARBER.



CASTLEFORD TEA-POT.

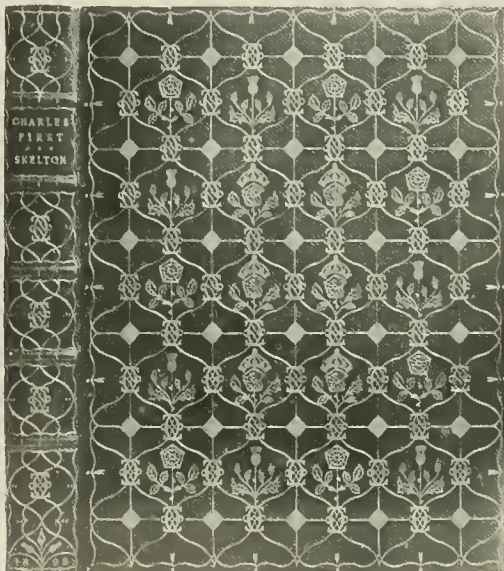




OXFORD UNIVERSITY PRESS BINDING

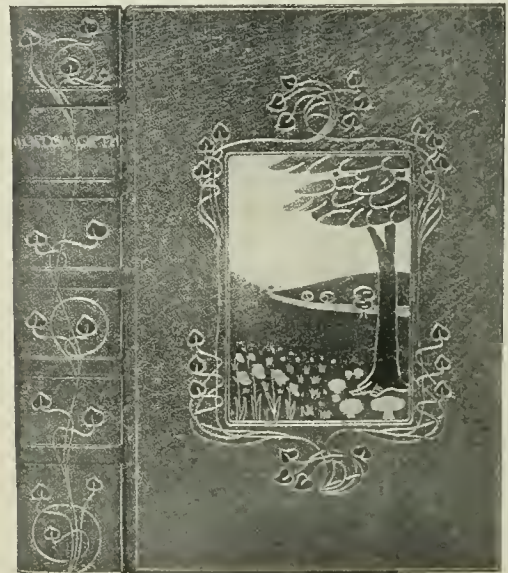
MANY China decorators have taken up lately the fascinating work of pyrography on wood and leather. Some of them may become interested in the more difficult work of artistic bookbinding. The bookbinder's tools are not as easy to handle as the pyrographer's burning point, but in bookbinding the artist is well repaid for his pains by the satisfaction of making a real work of art. Besides it is not uncommon for an artistically bound book to sell for \$100, \$200 or \$300, so that if it takes a long time and a great deal of patience to master this branch of decorative art, it may well pay in the end.

We have given in our December number an interesting illustrated article on bookbinding by Miss Florence Foote, a New York teacher. We will occasionally give reproductions of books by the best known artists of different countries.



Our aim will be to select bindings, the decorative motives of which will be of interest not only to the bookbinder but to the decorator in general, motives which will be valuable suggestions to the china decorator as well as to the pyrographer.

The illustrations given in this number are of books from the celebrated Oxford University Press. This press is not a new institution. The first work printed at Oxford was the treatise of Tyrannius Rufinius on the Apostles' creed, ascribed to St. Jerome and bearing the date December 7 MCCCCLXVIII. It is generally believed that by the printer's mistake an X was omitted, which would make the real date 1478. As far back as 1695 the Oxford Press published the Lord's Prayer in nineteen different languages in a single volume. From a somewhat obscure origin the Oxford Press has grown into a very large and important institution. It makes its own paper, ink, type, plates, and maintains a complete engineering establishment for making and repairing its machinery. The paper mills are situated at Wolfercote, near Oxford, the Press itself at Oxford, and the binding and publishing houses at London. All sorts of books are issued from the University Press, from the "New English Dictionary" to the most elementary school books. At the binding house the skins of upwards of 100,000 animals are used yearly to cover Oxford Bibles alone, in Yapp and other styles. These Yapp bound Bibles are well known everywhere and are a specialty of the Oxford Press. The covers are usually made

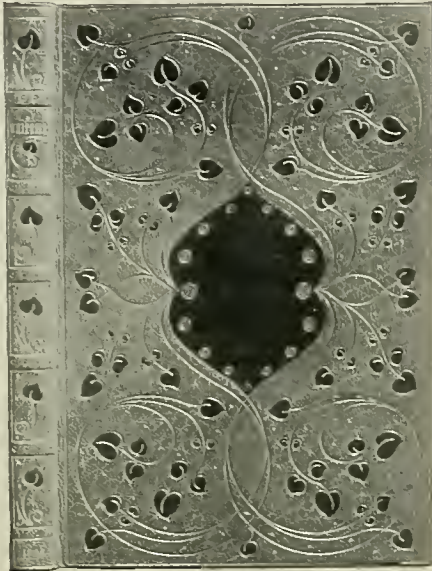


of the best quality leather, Levant morocco, or sealskin. They are lined with thin calfskin or silk and have flaps which protect the edges of the books. Their special features are great strength and flexibility. The books lie open flat and can be folded back to back without injury.

The Oxford binding house exhibited last year in Paris some very unique and artistic bindings which have attracted a great deal of attention, and it is this part of their work which interests us. By permission of Mr. Henry Froude, the publisher to the University of Oxford, we are enabled to reproduce a few of these unique designs. One of the illustrations we give is an edition of Dr. Fortnum's treatise on "Maiolica," bound in marone levant morocco and white vellum. On the covers the dolphins are inlaid with pale



blue, and the cherubs' heads in white stand out between them boldly. The flowers between the vases and festoons are inlaid with yellow. The price of this volume is \$250. The edition of Wordsworth is bound in marone Levant morocco, there being inlaid a landscape in a border of heart-shaped



leaves. In the edition of Whittier's works, rose pink polished Levant morocco is employed, inlaid with a design of green leaves of various sizes, there being also a decorative inlaid tablet in the centre.



INSIDE OF COVER.

We also give an illustration of the inside of the covers, to which almost as much attention is devoted as to the outside. The panel is Morris paper surrounded by a border to match the exterior designs.

PYROGRAPHY

*All designs for Pyrography should be sent to Miss K. Livermore, 28 East 23d street, New York City, who will have charge of this department and will answer inquiries in the Magazine.*

CROCUS DESIGN (Page 245)

*C. F. Ingerson*

OUTLINE the design carefully with the point, making the lines in the blossoms and leaves lighter at the top. In shading, indicate the color and character of the blossom. For instance, the flower nearest the bottom of the frame is white with purple veins; the one on the right of this one is pure white; and on the left, yellow. The shadow leaves and blossoms are not outlined, but are made by a stroke with the side of the point, which gives a soft brown color. The lower part of the background is burned black; the upper part, left white. Be particular about light and shade, letting the blossoms and leaves at the top fade softly into the background. As suggested in the drawing, finish the edge with a beading which is made with the hot point, and is burned deeply. The flowers are effective in color, using yellows, white, and purples. When the color has been applied and is thoroughly dry, go over the frame with a thin coat of white shellac thinned with alcohol. If the shellac is used alone, it makes the surface of the wood shine, which is not desirable.



TREATMENT FOR PHOTO BOX

*M. Tromm*

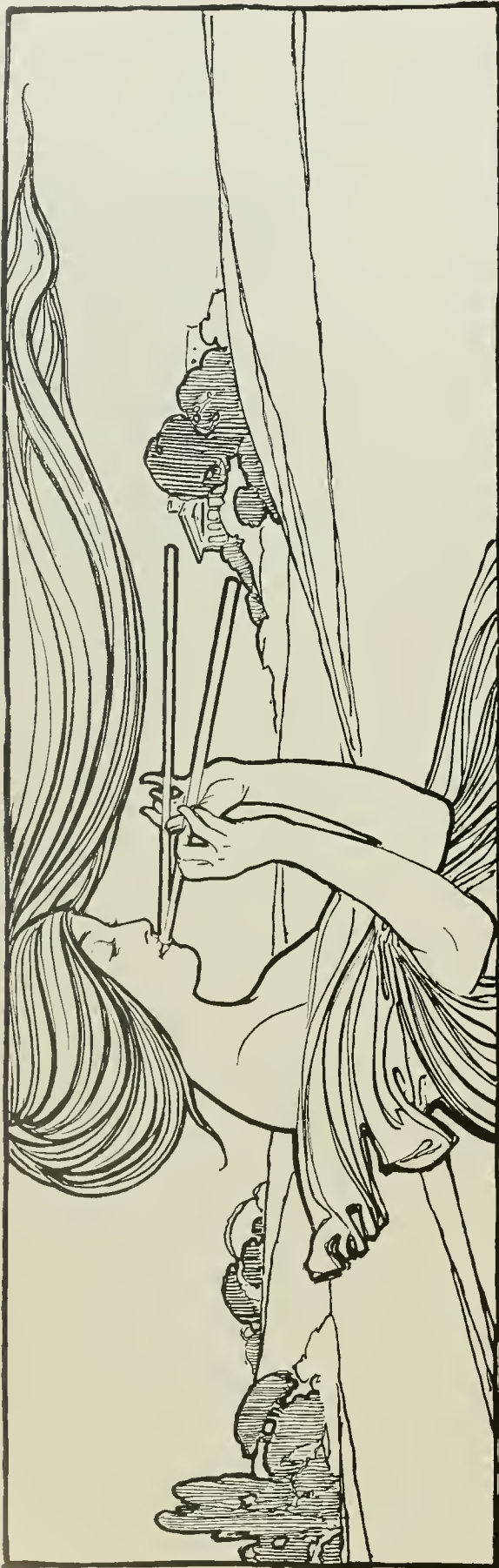
THIS design is very effective if carried out in color, though the brown tones of the burned wood are always charming. In either case, the strong, heavy lines are burned in with the hot point, then if it is to be carried out entirely in pyrography, shade delicately with the flat side of the point. If color is to be used, tint the drapery a dull brownish red; the distant trees a grey green; carry out the ground in green tones, from a cool green in the background to a warm, yellow, Springtime green in the foreground; leave the flesh in the natural wood color. Wax thoroughly and let stand until the surface seems dry when the hand is rubbed over it, then polish with an ordinary scrubbing-brush.

We herewith show the design for ends of box, and on the following page designs for the top and front.



DESIGN FOR END OF BOX.





BURNT WOOD BOX—DESIGN FOR TOP—MRS. TROMM



DESIGN FOR FRONT OF BOX



For Treatment see page 243

PYROGRAPHY—CROCUS DESIGN—C. F. INGERSON





### ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

MRS. J. F. K.—Dusted Coalport green is very liable to come out of the fire spotted brown—it is the exception when it does not. It is a very unreliable color. Usually underfiring will cause the discoloration. Perhaps the vase which came out perfect was in a hotter place in the kiln than the one which was discolored, or perhaps the latter was Belleek, which is the worst possible ware on which to use green. If neither was the case, the fault lies entirely in the color.

H. E. B.—In designing a shape for a potter, the drawing should be made in pen and ink on Bristol board. First make a small sketch of completed vase, then a half section showing actual size and outline, then view from top, and from base, actual measurement. If handled, separate drawing of handle. Separate drawing of any part not showing in any of the above views of article.

There are several deep reds in matt colors which can be obtained of Favor, Ruhle & Co whose advertisement is in the KERAMIC STUDIO. We could not tell just which you wish without seeing the shade of pink with which you wish to use it. We suggest three shades from which you can take your choice. Marone No. 158, Pompadour Red 209, Terra Cotta 200.

China colors can be used upon opal glass if you wish a matt effect, not otherwise.

When color blisters on china, rub the surface with sandpaper to take off what will come and cover with fine dots of Aufsetzweis, tinted with some harmonious color. Paste and gold are not as reliable over thick paint. It is quite unnecessary to cover a porcelain miniature with glass.

F. M. L.—We would advise repainting your pitcher with cherries. It is evidently underfired or the colors insufficiently fluxed. Mix all your colors with one-third flux and repaint very thinly, then when dry dust the powder Ivory Glaze all over. If this will not bring back the glaze, nothing will. Fire your Peach blossom again *very* hard, first tinting lightly with flux. For tinting use as much fat oil of turpentine as you have flux. Thin with oil of lavender, mixing thoroughly until it does not feel sticky on the brush. Pad it evenly over the surface. The best tinting is made without ready mixed tinting oil. The general rule is one-third as much flux as color except Apple

Green, Mixing or Sevres Yellow, Pearl Grey, which need no flux: as much fat oil as color and flux combined, thin with oil lavender.

M. D. M.—In giving lessons of three hours duration, the amount of time given to the pupil depends upon the price paid for lesson and vice versa. Some teachers charge \$1.00 or \$1.50 a lesson and work all the time. Some charge \$5.00 for the three hours and work all the time. Some charge \$1.00 to \$2.00 and simply overlook the pupil's work. At this price the pupil of the average teacher might receive from one-half to 1 hour's time. It is a question which can only be decided by the teacher herself, as she knows best how much information she can impart in a given time.

MRS. C. G. S.—Carmine Blue, Carmine Purple, Rose Purple and Deep Purple of the Dresden colors are used in painting purple and violet flowers or in any place where those shades are desired. They have no exact equivalents in La Croix colors. We prefer Pompadour 23 for general use, as it is the most reliable red.

The Crimson Lake, Gray Violet of Iron and Panzy of La Croix are just about as the names indicate, but we would advise any student of china painting to avoid all the colors above mentioned except Pompadour 23, and keep to a simple palette. The best workers use the fewest colors.

A warm sunny brown can be made of Meissen Brown (Dresden powder color) darkened with Finishing Brown.

For Rookwood effect, repeated firings with different browns will be found most satisfactory. Use Yellow Brown, Meissen Brown, Deep Red Brown and Finishing Brown for various effects. Sometimes Albert Yellow in the lighter tones.

The coffee pot, November, 1899, Persian decoration by Mrs. Alsop-Robineau, is French china. If the wholesale dealers cannot send you the shapes they advertise, ask them to refer you to the nearest retail dealer in their wares.

Several of our teachers advertise special enamels to use over gold. Write to them. For light shades use Aufsetzweis tinted with color and one-eighth flux.

The vase "Water Lilies" by Mrs. Alsop-Robineau in October 1900 number was treated in a somewhat posteresque style. For the water use deep blue green, royal green, dark green 7 and finishing brown. The "sky" is not sky, it is finishing brown, dusted over royal green to suggest the dark shadows of the shore.

We are not familiar with the steel engraving you mention, "Hero Watching for Leander," but should judge that for the dark sky you should use Copenhagen blue and violet toned with finishing brown in last fire. The same colors for sea, leaving the reflections of the moon rather bluish, without the brown or violet. For the stone wall we would suggest the same colors with royal green added and perhaps some yellow brown to warm up shadows.

The mark on your Chinese porcelain is a seal mark. These seal marks were used on porcelain in place of inscriptions in regular characters from the commencement of the 18th century up to the present time. We do not find it among the important seal marks given by Chaffers. It is not complete enough to indicate the dynasty or period and is probably one of the various seal marks which have no special significance and are found on modern porcelains. You know that Chinese porcelains only 100 years old are considered modern.



BORDER DESIGN—FRANK S. BROWNE

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MR. EDWIN ATLEE BARBER ✨ ✨ ✨ ✨ ✨ ✨ ✨  
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A MONTHLY:  
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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**WE** began with the January Number to issue a **Colored Supplement** each month, instead of alternating with monotonous as before.

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# KERAMICS

Vol. II, No. 12

NEW YORK AND SYRACUSE

April 1901



THE wave of enthusiasm concerning ceramics now sweeping the country is undoubtedly owing to the serious study and experiments that have been made by interested individuals as well as by the ceramic clubs. There seemed for a while to be a lull in the work, every one has been studying and finding out more or less that one's previous work has been carried out upon the wrong foundation, then there was something like paralysis that came upon the decorators, they felt helpless and in the dark, but with study and perseverance has come the light and a power and force to do things that are more in harmony with the good old decorative principles. This improvement was specially noticed in the designs at the Paris Exposition, and no doubt the beautiful forms and colors in the French pottery (as well as others) have created the laudable ambition to go further in the matter and not to stop at the mere decoration, but to create the ceramic form that is to be decorated; hence all the schemes and plans for potteries that we hear are being formed first in this and then in another part of the country. We see no reason with all this enthusiasm why the various schemes should not be successful, and we hope with the American clays handled by American brains that something truly great may come from these castles in the air.

Walter Crane, the designer, in speaking of the utility basis and influence, says, "this may be considered in two ways." (1). In its effect upon pattern design and architectural ornament through structural necessities. (2). In its effect upon structural form and ornamental treatment arising out of or suggested by functional use. (1). It is a curious thing that we should find the primitive structures and fabrics of pure utility and necessity, but such would appear to be the case. \* \* \*

I have not mentioned the plate or dish type of vessel which has on the whole, perhaps, received the most attention from the decorator of surfaces, perhaps on account of the more pictorial conditions its functional form presents. There is a circular flat or concave surface in the centre of the dish, plate, or plaque to hold the food; and there is a circular space or rim for the hand, a border which will serve as a frame to the central subject, and also to emphasize the edge. The Greek cylix, though really a shallow drinking cup, presents similar conditions to the designer, though more of the shallow boat or saucer type, and in the filling of these spaces the Greek vase painter, as far as composition of line, dramatic action of figure, simplicity, and the necessary flatness and reserve, sets us the best models in this kind of design.

The Italian Renaissance, Majolica and lustre ware give more sumptuous effect and more pictorial treatment, but are not nearly so safe a guide in taste as the Greek. In pure ornament we cannot do better than study oriental models for the treatment of border and centre, and in blue and white ware of China and Persia we shall find as satisfactory examples of decorative fitness as need be. The Chinese influence is

freely and often very happily rendered in the blue and white ware of Delft, and in some of the works of the old English potteries, as Worcester and Derby for instance. In textile design the functions of border, of field or filling, of wearing apparel, or furniture hangings and materials and their necessary adaptation to vertical or horizontal positions, differentiates the various types and classes of design in woven and printed stuffs. Here use again influences and decides decorative motive.

We recognize at once the essential differences of expression in different pattern plans and systems of line in horizontal extension, which mark them off as suitable for borders demanding linear, or meandering, or running patterns to fulfill their function of defining the edge, as in a garment or hanging, or in pottery, or forming a setting for the centre, as in a carpet. For these reasons, bearing in mind the constructive suggestion of their origin, the typical examples given of border systems have held their own from the earliest times as fundamentally adaptable to horizontal extension, while they also adapt themselves to endless variation and treatment. Nothing has degraded the form of common things so much as a mistaken love of ornament. The production of things of beauty for ordinary use has declined with the gradual separation of artist and craftsman.

Decoration or ornament we have been too much accustomed to consider as accidental and unrelated addition to an object, *not as an essential expression and organic part of it*; not as a beauty which may satisfy us in simple line, form, or proposition, combined with fitness to purpose, even without any surface ornament at all. The more we are able to keep before our minds the place and purpose of any design we have to make, the more we realize the conditions of use and service of which it must be a part, as well as the capacities of the material of which it is to be made; and the more we understand its constructive necessities, the more successful our design is likely to be, and the nearer we shall approach to bridging the unfortunate gulf which too often exists between the designer and the craftsman.

We have received for prize competition a design for plate (Hist. Orn.), but no letter with it. Will the designer send us name and address as soon as possible? The design has been awarded second prize in its class. The "mark" is herewith shown.



In the East utensils are often made of pottery of a size so large that we would hardly think them constructed solely of clay. In the story of "Forty Thieves," in the "Arabian Nights," the robbers conceal themselves in jars. Reading this, as a child, the writer was struck with the evident absurdity of a man concealing himself in such a sized jar as is usually seen in this country. The consistency of the story becomes plainly evident, however, when the jars first in use in the East for storing oil and wines are seen or described. They frequently reached the height of a man, being proportionately broad, and would afford a most handy and comfortable place for concealment.





DESIGN FOR PLATE IN HELIOTROPE—JEANNE M. STEWART

THE success of this design depends upon a strong effect of light and shade. Wash in the color in masses, using violet with a little Turquoise Green and wipe out a few separate flowers in highest light. Keep the leaves simple, using yellow, brown and olive Greens. In the second fire put in the background with Ivory Yellow and wash in the

shadow clusters while the background is wet, using grey for flowers with a suggestion of violet in the more pronounced shadows.

Strengthen the prominent clusters, using a little deep violet with same color as used in first painting in the darkest tones.

DESIGNS ADAPTED FROM  
HISTORIC ORNAMENT*Adelaide Alsop-Robineau*

THESE designs are purposely made more elaborate than necessary in order that the student may learn how to combine designs to make an elaborate pattern. Any one of these designs may be split into two or three more simple borders with very good effect.

*Chinese*—Gold on white or medallions in pale brown (Black 4 and Yellow Brown), or in dull red (Capucine with a touch of Black), outlined in Red Brown or black.

*Indo-Persian*—Black portion gold, outlined in black; vine in gold or black; flowers, scarlet enamel; leaves, Apple Green enamel; background of edge, yellow ochre; dotted space, dull red (Capucine and black); white space back of design, Royal and Apple Green.

*Egyptian*—Lotus petals and buds, blue (Banding Blue); stems and leaf, green (Apple and Royal Green); outline in black or gold; small design below in gold or black, also bands.

*Turkish*—Dotted space, blue (Banding Blue) and black; the white space, dull red (Capucine and black); black portion, gold outlined with black.

*Arabic*—Dotted space, greyish brown (Yellow Ochre and black); design in black and gold.

*Persian*—Alternate flowers, blue and lavender (Pale Blue, Banding Blue and black, or Copenhagen. Lavender, Violet No. 2 and black); leaves and stems, Royal Green thin, outline in dull blue; outer edge, either pale yellow brown or green with alternate blue and lavender ornament, blue above lavender ornament and *vice versa*; band below, dull blue; small figured band, blue on white; and inner bands, green or yellow brown.

*Chinese*—Gold scroll on white, dark bands of any desired color; or black design on dull red or pale brown, gold bands.





## GRUEBY POTTERIES

Mary Chase Perry



FROM the end of a long car line which runs to South Boston, "a short walk with two turns," takes one to the birth place of the various wares from the Grueby potteries. Here one finds welcome, if perchance the day is of bitter cold, and here one finds the natural simplicity in personality and surroundings, which always environs that which is really "worth while."

There is a subtle charm about Grueby which evades positive definition; a satisfying quietness of color which can not be expressed by a word description of the low toned greens; an external finish which is neither velvet nor waxen, yet which embraces the qualities of both; and chief of all, and

them. Yet when the innocent question of how they first "chanced" upon the happy results now demonstrated at Grueby was raised, Mr. George Prentiss Kendrick, who has had charge of this branch of work from the first, immediately exclaimed: "It wasn't chance at all—chance has played a very small part in our growth."

The facts were that Mr. Grueby determined upon utilizing a waste place in the centre of the kiln, where it was too hot to fire the terra cotta products which they had long been making. This waste space meant loss, so they deliberately set about to make decorative pieces which would stand the greater heat. Chemical and technical knowledge and experience were brought to bear, so that the ware was matured, as we have it, with the finish of soft green enamel, so unlike anything which we have seen before. But it was by *intention* and with a reason—commercial, if you choose at first—but

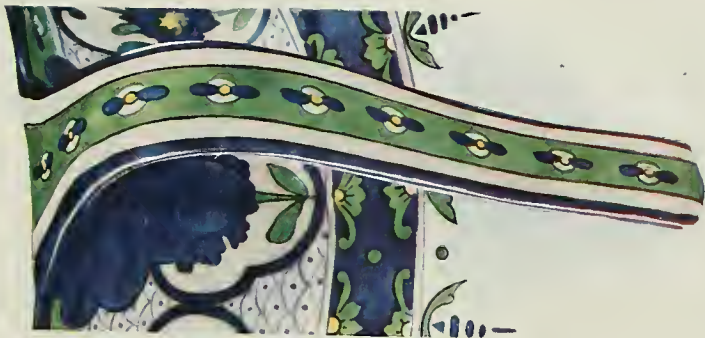


the foundation of all, the forms in themselves, each one of which has strength and vigor and forceful contour which gives a sense of solidity. In studying a particular shape, there is no suggestion of a hap-hazard conception having been its inspiration. One knows at once that a studied principle has been applied throughout its building and that the *first thought* has never been lost. There is no feeling of wavering or an allowing of happy or fickle chance to guide the shaping of the clay.

As a matter of fact, *intention* has been the spirit of the work, since first decorative forms were undertaken at Grueby Pottery. We are apt to have traditional ideas of sentiment in connection with pottery, and old and beautiful stories come to mind—of early workers who experimented and won or who experimented and lost in turn, always following the God of chance, so that we build a halo of mystery and romance about

not at all accidental. Our modern potters are not apt to be in sympathy with that suggestion. "Why accident?" they ask, "when we have science and experience to show us the way. Why go on making mistakes when there is accurate knowledge to be applied." So much for the beginning of Grueby, even if the truth does take away from the cherished sentiment.

Mr. Kendrick has held a personal oversight of every piece of work from the start and every shape sent out has been from a design of his making. It might truly be said that he has fathered them all, and surely no one could show a closer or more personal heart-interest for each and every piece which has gone forth from his guardianship. He is a designer by instinct as well as by understanding, which he has also demonstrated happily in various mediums. Among the most familiar to us are book covers from well known publishing



PITCHER—EMABEL C. DIBBLE

KERAMIC STUDIO PUBLISHING CO.





houses. He has strictly adhered to the application of a certain class of design which has become a recognizable characteristic of Grueby, not yielding to the temptation to allow it to grow into great or meaningless variety. Yet there is no monotony in the simple, flowing lines of the plantain or mullein or lily. The ever recurring forms are raised in the clay so that the green enamel gives a depth as it fills the incised portions or lends a lighter accent where it flows from the parts which are of slight elevation. An unanticipated charm accrues to each piece as it comes from the kiln which could not be calculated upon with any degree of precision beforehand, yet which must in a way be guided by most careful oversight both in modeling the clay and in covering

ought to be understood, out of justice to the American product. During the early days they considered the possibility of obtaining a few pieces of the French ware to be used as a fine inspiration, and in view of this wrote for information concerning it. In return M. Delaherche sent on his ordinary letter head, some tiny pen and ink outlines of a number of small shapes, together with his price list for the same. The latter proved to be more than it was best to expend at the time and for various reasons the contemplated purchase was not made. No more was thought about the matter until the last few months. Every feeling of admiration and appreciation is expressed for the work of Delaherche as one of the greatest artist-potters of the world, yet they are no more in



with the enamel. Mr. Kendrick draws each design freely in outline. Then the potter turns the simple shape according to it, and under Mr. Kendrick's guidance, his assistants, some sixteen young women, all graduates of the Boston School of Design, model the raised portions in detail. Unlike many other potteries, there is virtually no mechanical assistance employed and throughout every touch of individual hand work is retained.

Reference was made to the report which has gained credence that Grueby owed not only its inspiration, but its actual forms to certain French potteries and that the famous potter, Delaherche, furnished the designs for their first pieces. The explanation is very simple as well as interesting and

his debt than are all of us to one who has produced works of beauty which continue to be a stimulus and inspiration. It was an interesting matter in practical proof of this to examine the nicely drawn little shapes, yet to see at the same time that there is no one among them from which the forms characteristic of Grueby could have emanated. I am glad to make this statement, as for all it might be a matter of pride to have been assisted in no matter how small a degree by M. Delaherche, yet it is a matter of worthier pride to know that whatever of good or grace has been achieved, has been the constant unfolding of the first thought which has ever predominated Grueby.

In the long rambling building, with its various depart-



ments, are many treasured stores which are not generally to be found in public—results of trials in various forms. Constant experiment with scientific consultation is kept up, although as was said before, there is no dependence upon the tricks of chance or accident. There have naturally been many gratifying results, some of which are certain low bowls so closely resembling the old Korean ware, that one of our foremost ceramic experts was recently misled by one of them when it was placed in his hands. He declared that it was one of the treasures of the old days! The same brownish tone and semi-dull lustre prevails throughout and with the crackle so close an imitation as to defy distinction.

After a time there will no longer be any "lost arts."

Then there were tiles—tiles upon tiles—small square ones decorated with grotesque and child-beloved animal

forms. Would that all the small folk might live with them to their wonderment and delight! There were also tiles with solid grounds of brilliant and highly glazed greens and yellows—then those best of all, which made one think of

the deep woods and moss, with every suggestion of quiet and softness. They are beautiful—and yet sometimes they are criticized as "not *matching*." Just imagine it! Because they are not of one strong, machine-made, machine-colored tone, but are as loose in quality, as delicate and free as Nature herself could have produced. But then they are, just the same, together with many other interesting things, half under way in clay-working—interesting



beginnings which are in store for us to see when fully developed—interesting records of all that has gone to make the perfection of Grueby what it is to-day.



TULIP PLATE—ANNA B. LEONARD

THE design is for a ten-inch dinner plate, which is divided into twelve sections, the tulip coming on every other division, alternating with the three straight leaves. These may be painted in gold outlined with black, against a bronze background, with a creamy tint below; the inner band repre-

senting the leaves overlapping, may be in gold with the drawing of lines in black. The bands on the edge are in bronze and gold with black outline.

This design may also be carried out in blue and white, or colored flat enamels may be used.



A. KAHLER

THE APPLICATION OF KERAMICS TO INTERIOR DECORATION

SUBSCRIBERS write to us to ask how furniture can be decorated with china. For the present this decoration is in the experimental stage; the field is new but has certainly great possibilities. Mrs. Rowell has given some instructions for this work in her article published in our February number, and we have mentioned in March issue the interesting experiments made by foreign potters on furniture inlaid with faience, especially some panels by the French potter Lachenal.

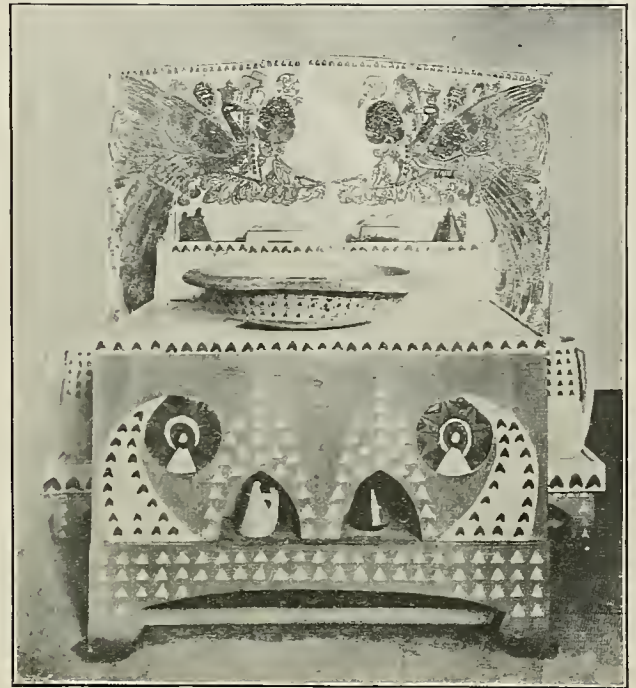
We are pleased to give in this number an illustration of one of Lachenal's panels. If our amateur decorators, who are confined to overglaze decoration, wish to undertake some work of this kind, they will have at first to limit themselves to simpler incrustations of porcelain pieces, medallions and such other pieces as they can find in white wares in the market. Until they become potters and can mold the shapes to suit themselves, there will be little room for really original work.



LACHENAL

In Lachenal's panels the faience flowers are evidently partly inlaid and cemented in the wood, but stand out in relief. They must have been cast in small sections and skillfully adjusted.

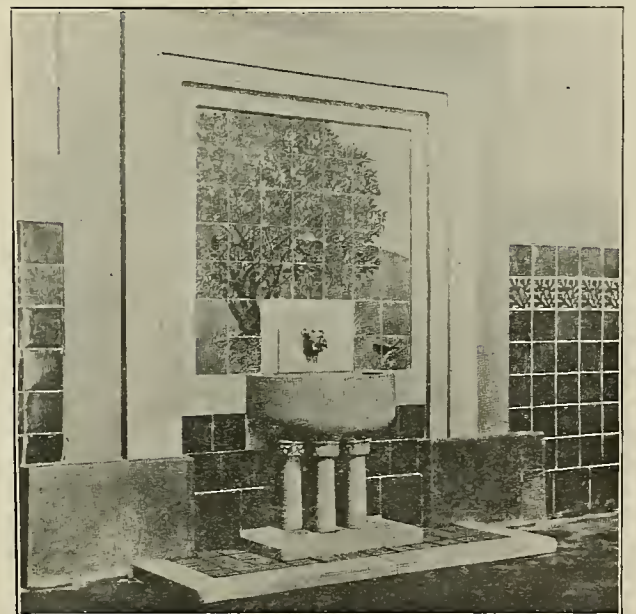
In the washstand of Marmontoff, a Russian potter, the faience decoration is inlaid flat in the wood. The washstand is of ordinary pine wood inlaid with triangles of stanniferous faience. The top is of white tiles; the bowl, pitchers, and other toilet pieces of same faience as the incrustations. The most interesting part is the peacock decoration on back wood panel in faience with enamels of very sober and harmonious colors. Our third illustration is of a fountain for interior decoration of large hall or public building. This fountain is of faience tiles by M. Lauger, of Karlsruhe, who is known for his artistic use of tiles in the making of mantelpieces, faience stoves, decorative panels, etc. The tile landscape above the basin is especially interesting.



MARMONTOFF

The fourth illustration is of a frieze by A. Kahler, of Denmark, with flying eagles and ducks, treated like a mosaic by means of small fragments of faience inlaid in plaster. A simple and practical way to do this kind of work would be to have for a foundation a double layer of wood, the top boards laying at right angle on the first layer, so as to prevent contraction of the wood and cracking of plaster. The faience decoration made in fragments should be placed on these boards, and liquid plaster poured all around. A salt solution should be added to the plaster to prevent it from drying too quickly, thus giving time to do the inlaying carefully.

The illustrations in this article are from *Art et Decoration*.



M. LAUGER



## TREATMENT FOR PITCHER (Supplement)

Mabel C. Dibble

**O**UTLINE the design in black (Ivory Black one-half, Dark Blue one-half) The diaper in upper part of pitcher is blue (Dark Blue with touch of Deep Purple and Brunswick Black, the latter in Dresden color, all the others LaCroix). Also put on a wash of the blue on handle where the color is in large masses; the enamel will float over it better on large surface if color has been put on for first fire. All of above for first fire. Now for the dark blue enamel. Use Dark Blue with Deep Purple and Brunswick Black, add  $\frac{3}{8}$  Aufsetzweis, using turpentine only, and put the enamel on very thin. For the green, Apple Green, Mixing Yellow, little Brown Green No. 6 and  $\frac{1}{4}$  Aufsetzweis. Notice the difference in quantity of enamel in the two colors and be exact. For yellow, use two parts Aufsetzweis to one part Hancock's Hard White Enamel, add Silver Yellow until the desired color, with a wee touch of Brunswick Black in it. The blue enamel will float easily over the larger masses of color, if used thin enough, and do not try to have it all exactly one tone of color. With the high glaze the varying depth of color is much more interesting.



STEIN—F. BROWNE

**M**AKE the dotted band *café au lait*, using Yellow Ochre to produce this tint. The black design of hops carry out in Meissen Brown. The bands at top and base make black or dark brown, with designs in gold and heavy gold lines above and below design. Handle, dark brown.

## MUSHROOM DISH AND COVER

S. Evannah Price

**P**AIN'T the background and weeds, then wipe out the mushrooms and paint while the surface is moist.

For the caps use a thin wash of Lemon Yellow for high lights and shade with Sepia and a touch of Blood Red in the darkest shadows. The gills are lighter than the caps (Ivory Yellow, shaded with Yellow Brown and Sepia). The little markings on the caps are Silver Grey, also on the gills. The stems are Lemon Yellow, Yellow Brown, Sepia, and just under the cap of the largest mushroom Blood Red. The small ones at the opposite edge are in gold outline. Treat the dish the same as the cover and use the same design on both sides. The handles and base may be in gold. For shadow colors use Copenhagen Blue, Yellow Brown and Pompador.



## REDUCTION OF COPPER

We have just seen some interesting samples of red glazes obtained by the process known as "reduction of copper." These samples were sent from Paris by Dr. Clement, who not long ago was a resident of New York, and will be remembered by many members of the N. Y. S. K. A. Dr. Clement had commenced his experiments in that line when in New York and had obtained imperfect pieces of red glaze. The new samples show a great improvement, and we wish him success in his search for the long lost secret of the old Chinese red glazes.

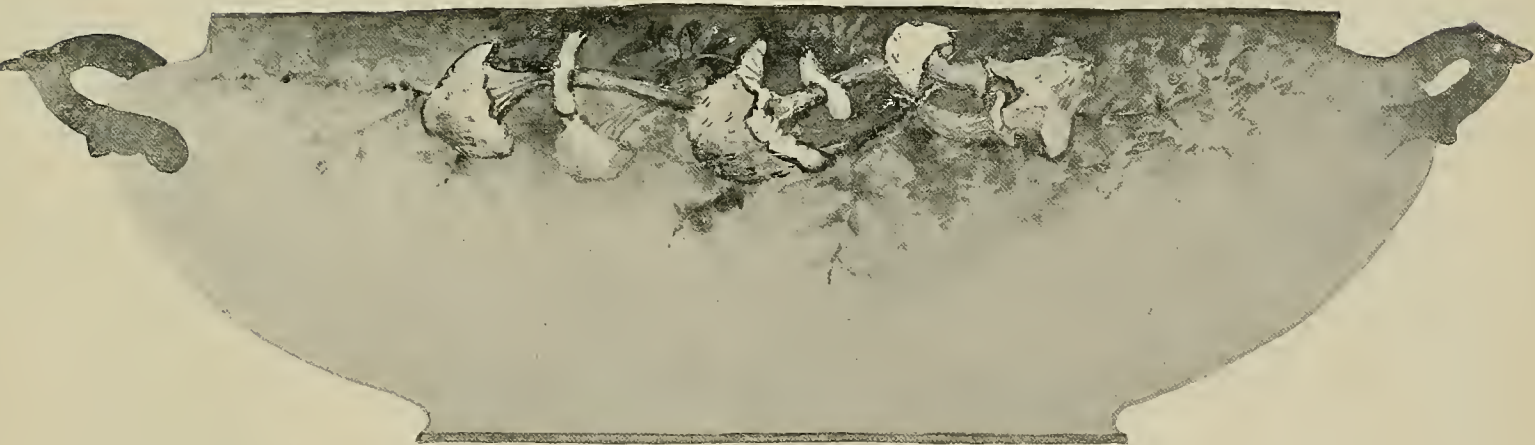
It is known that oxide of copper fired in contact with air fires green, but if protected from any contact with air, will fire deep red. To obtain this result the piece of pottery is hermetically sealed in a fire box. But this is not sufficient as, however well sealed, some air will penetrate in the box and the red glaze will be spotted and imperfect. When the firing is considered to be done, all drafts in the kiln are closed, so as to allow gases to remain in the kiln and prevent the access of air. This is the principle of this interesting process of reduction of copper, the practical difficulties of which may easily be imagined.



Scottish proverbs are in great favor with the decorators of quaint bits of pottery imported to supply the demand for household oddities. Characteristic of those frequently seen are: "He who buys nuts, buys shells, but he who buys guid ale, buys naething else;" "Pleasures are like poppies, you seize the flow'r, the bloom is shed," and "Come and take a cup o' tea wi' me. 'Tis unco' refreshin'."



*Bloodstone.* A stone used in bur-nishing gold decorations after firing.



MUSHROOM DISH AND COVER—S. EVANNAH PRICE



## LEAGUE NOTES

Circulars containing the approved plans for arranging and caring for the League's ninth annual exhibition, to be made at the Pan-American Exposition, opening May 1st, have been mailed to all League members. For the benefit of those who contemplate becoming members of the League at this time the information relating to this exhibition is here printed in full. Chairman of exhibition for the Pan-American Exposition, Miss M. Helen E. Montfort, 142 West 125th street, New York.

### COMPETITION FOR LEAGUE MEDALS 1900-1901.

The gold medal will be awarded to the maker of the League medal design. The silver medal to the best conventional design executed upon porcelain. The bronze medal to the best flower design executed upon porcelain.

The designs entered for competition are to be shown upon medium sized plates of a simple shape, and to appear as finished examples of mineral painting.

The space assigned to the League is located in the Central Court of the Manufacturers and Liberal Arts Building. It is a small section 17 feet x 15 feet, having three sides open upon aisles, the fourth side being bounded by a division partition which may be utilized for wall space. It is in close proximity to interesting exhibits of the Arts and Crafts and is desirable space.

Cases—It is advisable that the exhibit from each club be placed in a separate case and plainly marked with the name of the organization. These cases are furnished by the exhibitors. They may be of their own selection and forwarded with their exhibit, or they may be obtained on application to the chairman of exhibition. In applying state definitely the exact amount of space you require, and if you wish an individual case or space in a case. The League pays \$3.50 per square foot for all floor space taken. To cover the amount of waste space for passage-way exhibitors will be charged the additional sum of \$1 per square foot.

Subject to the approval of the chairman of exhibition arrangements of exhibits will be made with special reference to light, harmony, convenience, and the preservation of the exhibits. The chairman will be responsible for the receiving, unpacking and arrangement of exhibits, and for their removal at the close of the exposition.

Insurance—The League will insure under good conditions all exhibits and collect for damage covered by the insurance. For loss or damage other than that covered by insurance the League will not be responsible.

Cards and printed matter referring to exhibits will be cared for and distributed to visitors.

Through its chairman the League will undertake to advance the interests, both educational and commercial, of all its exhibitors.

Marking—Official labels with complete information for use of same will be furnished on application by the chairman of exhibition. Packages should be marked on two or more different sides.

Freight and Express—The Freight Traffic Associations of the United States will furnish you the uniform tariff on exhibits consigned to the Exposition, together with the terminal charge. The several express companies of the United States will carry exhibits at their regular tariff rates from points of shipment to the space assigned in Exposition buildings. No terminal charge is made on such shipments.

Prepayment of Freight and Express—All transportation charges must be prepaid at the point of origin, as all exhibits must be delivered to the Exposition free from charges of any kind.

Bills of lading should be most carefully and specifically made out, and all conditions adhered to by exhibitors that the exhibits may be entitled to free return by the same route or routes.

Cataloguing—All lists intended for the official catalogue must be forwarded to Miss I. A. Johnson, 193 St. James place, Brooklyn.

Each package shipped must include a list of the articles contained therein.

MRS. WORTH OSGOOD.

At the annual meeting of the B. S. M. P. held on Wednesday, March 6th, the following were elected officers for the ensuing year: Mrs. Worth Osgood, President; Mrs. E. P. Camp, Vice-President; Miss M. L. Clarke, Recording Secretary; Mrs. James Masterman, Corresponding Secretary; Mrs. F. E. Knapp, Treasurer; Miss Alice P. Anderson, Historian.

The annual reports of the officers were called for and responded to. The treasurer reported the Society in quite a flourishing condition financially, due largely to the proceeds derived from the two ceramic euehres.

Mrs. Camp, the withdrawing president, thanked the offi-

cers and members of the Society for their support during the last two years, and welcomed the newly elected president, Mrs. Worth Osgood, to the chair.

MARY LOUISE CLARKE,

Recording Secretary.

## CLUB NEWS

The New York Society of Ceramic Arts is enjoying the fortnightly lectures and criticisms of Mr. Arthur Dow, who is instructing them in composition and design. Their last criticism was on the plate designs handed in by members. These designs were made on the rims of ten inch plates, after the style of the Chelsea plate, in blue and white. The choice of motif being left to the designer, we hope to show some illustrations of the most successful designs from this class very soon.

There will be an exchange of plates between the Denver Ceramic Art Club and the Brooklyn League of Mineral Painters. (The Chairman of Education recommends a circulating exhibition between all clubs).

The Poughkeepsie Ceramic Art Club is deeply interested and hard at work in conventional design under the instruction of Mrs. Anna B. Leonard, who gives them a weekly lesson during the absence of Miss Horlocker, who has been their former instructor. This energetic club has its own club rooms or studios, where there is beautiful light and all accommodations for large classes. Mrs. Leonard's plan is to give them plenty of work to do between her visits, making them independent workers, and every day the members use the studios in carrying out the designs that were started the week previous; they hope to give an exhibition before Easter.

At the last meeting of the Jersey City Ceramic Art Club Mr. Charles Volkmar, the artist potter, gave an interesting talk on decorative pottery. He had many samples of clay in various stages of firing and with these he illustrated his lecture. Mr. Volkmar spoke at length on the subject of Japanese art in ceramics, saying these people understood nature and the decorative manner of using a realistic drawing, but he deplored the decline of this art in their modern work generally seen in the shops, saying the popularity of Japanese porcelain and pottery had created a commercial spirit among the producers, and in consequence the art had suffered. Mr. Volkmar paid the members of the several Ceramic Clubs many compliments, and specially mentioned the Jersey City Club for its serious course of study and its interesting exhibitions. At the close of his talk he criticised the plates which had been brought by fifteen members. He awarded the prize to Mrs. C. E. Browne.

## IN THE STUDIOS

Miss Angell of Providence, sends an artistic schedule of the exhibition of the Arts and Crafts of that city. There is to be a department for pottery and glass, and Miss Angell is one of a committee of four in charge of this department. We trust that ceramics will compare favorably with other branches of decorative art, and shall be glad to hear the outcome of the exhibition.

The many friends of the Misses Mason will sympathize with them when hearing of the fire in the apartment house in which was their studio. Although in no way damaged by the flames, their belongings and studio effects are so soaked with water that the place is uninhabitable, and they have been compelled at an instant's notice to seek other quarters, and will hereafter be found at 48 East Twenty-sixth street.

While this interruption in a busy season is a very serious loss, yet they are to be congratulated that nothing was broken nor destroyed by fire excepting their storage trunks, containing all their summer clothes.

Miss Fannie Scammel had an exhibition of her work at her studio, 118 Waverly place, N. Y., March 20th and 21st. We regret that it was too late for personal mention.

Miss Leta Horlocker, who has been in Europe since Christmas, will return to her studio, 9 East Twenty-second street, New York, the 20th of March, and will be prepared to go on with her classes at once.

The interest in pottery and underglaze work among our decorators is increasing. Besides the Volkmar classes in Mrs. Robineau's studio and the opening of the Alfred Summer School of clay working, we have to announce the opening of another pottery school, 183 East 73d street, New York, by Mrs. Poillion, who has lately made experiments on her clays and glazes in the Trenton Potteries.

Miss Mary Chase Perry read an interesting paper on "American Potteries," before the Detroit Art Club, devoting her remarks largely to a description of the wonderful growth of the potter's art in America during the last seven years, which was ascribed to the object lesson furnished at the world's fair in Chicago. There the Americans found themselves completely outclassed by the foreign exhibitors and were amazed to discover that some of the finest wares of English manufacture were actually made from the clay of North Carolina, the American public for years having unknowingly been paying high duty on goods the raw

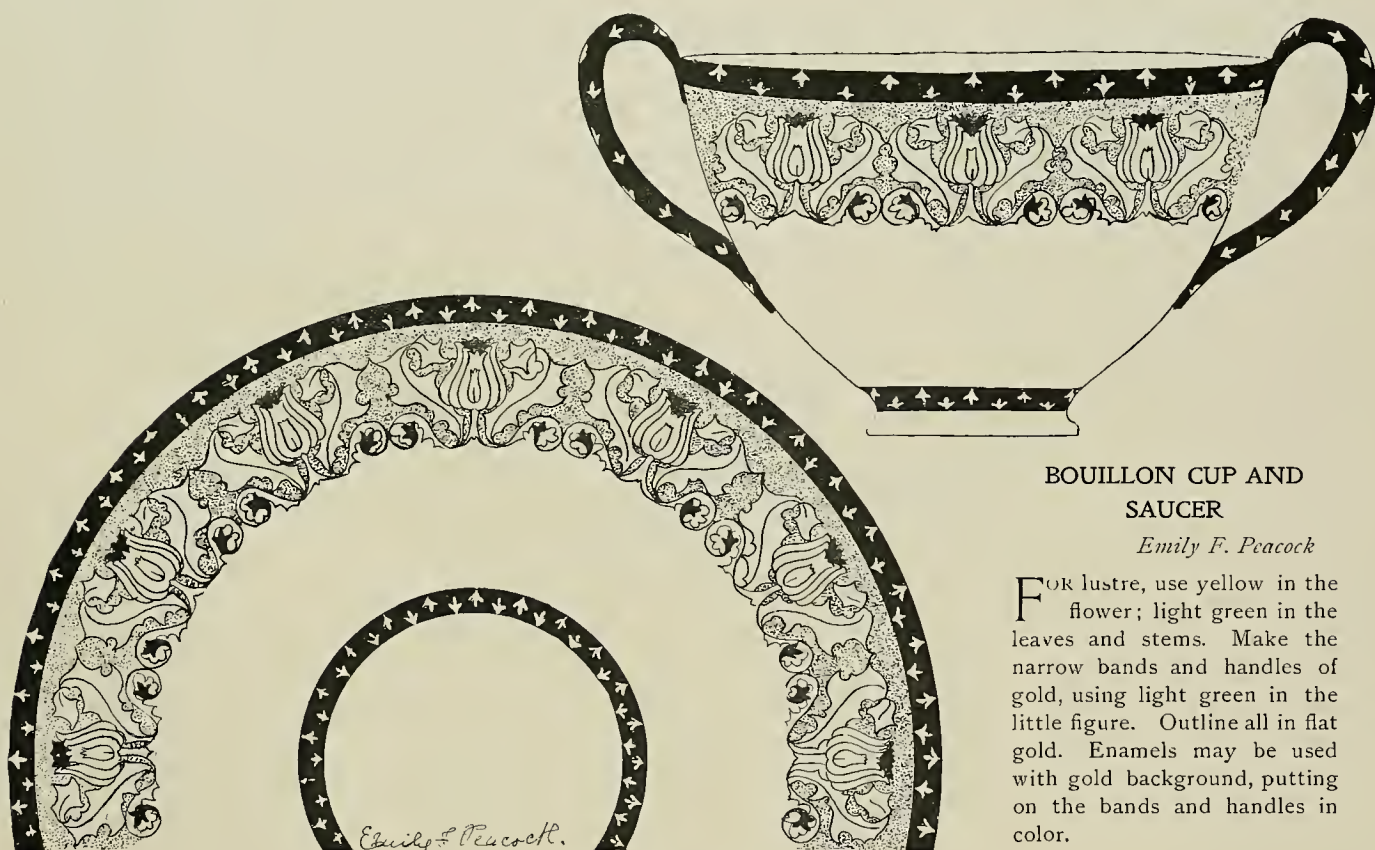
material for which was procured in their own country. That this lesson gave a decided stimulus to the art in this country may be judged from the fact that, while there were not more than a dozen potteries then, there are several hundred now, some of which employ only women. The general awakening of interest in pottery, Miss Perry pointed out, has resulted in the establishment of technical schools where the art is taught, only one of which, however, a department connected with the university at Alfred, N. Y., is maintained by the State.

Miss Perry referred to the black eye some American exhibits had received at the Paris exposition last year, a reverse which, however, had been really a blessing in disguise. The judges at the exposition had excluded from competition most of the American work, because, while the decoration was American workmanship, it was on wares of foreign manufacture. The action of the judges, when fully understood, was not open to censure, Miss Perry stated. Little pottery was then manufactured in this country, but the experience at the Paris exposition had given this branch of the work a much-needed stimulus.

"The art is being rapidly developed in America," said Miss Perry. "We have the necessary raw material and skill, and all that is required is a little greater appreciation in a financial way from the public."

#### IN THE SHOPS

We have received the new catalogue of Favor, Ruhl & Co., nicely bound and finely illustrated, many illustrations being in color. It is useless to say that it contains as complete a list of artist's materials as can be found anywhere.

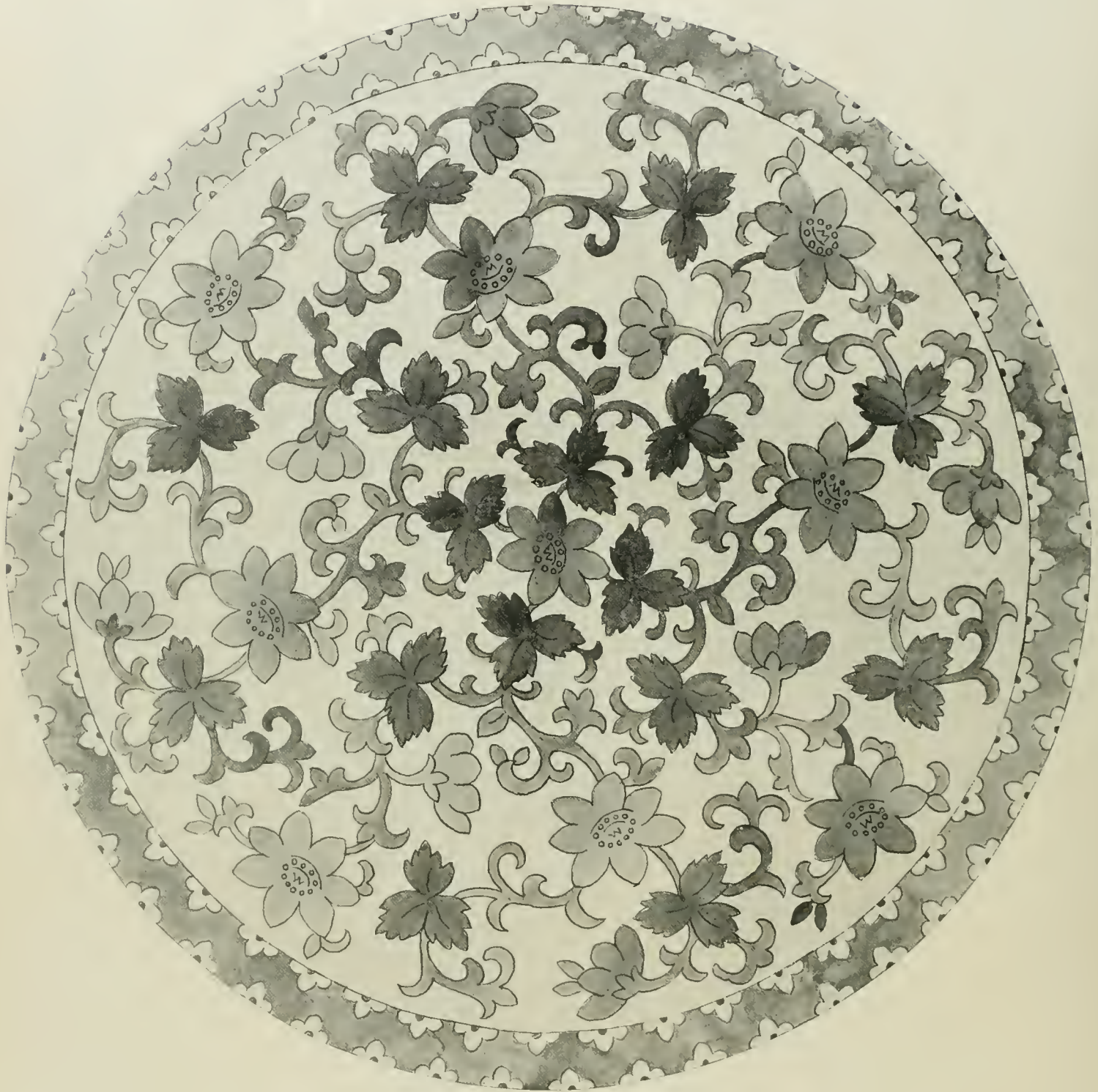


BOUILLON CUP AND SAUCER

*Emily F. Peacock*

FOR lustre, use yellow in the flower; light green in the leaves and stems. Make the narrow bands and handles of gold, using light green in the little figure. Outline all in flat gold. Enamels may be used with gold background, putting on the bands and handles in color.





DESIGN FOR PLATE—A. A. FRAZEE

THIS design must be very carefully drawn, then outline it with black (Ivory Black and a little Dark Blue), and fire it. Paint the scrolls with light green enamels flat (Apple Green, Mixing Yellow, and Brown Green,  $\frac{1}{3}$  Aufsetzweis); the clusters of leaves a darker green (Apple Green, Silver Yellow, Mixing Yellow, Chrome Green 3 B, Brown Green, and

a touch of Black,  $\frac{2}{3}$  Aufsetzweis and  $\frac{1}{3}$  Hard White Enamel). The flowers are dark blue (Dark Blue, Deep Purple, a little Black to tone,  $\frac{1}{3}$  Aufsetzweis). Paint the border in flat with dark blue (colors above). Use a little lavender oil to paint with, leaving the little flowers white. The bands of the border should be gold.



## BEAUTY

[From an address on Conventional Art given before the Bridgeport Ceramic League, by A. G. Marshall.]



THE soul of man is always seeking expression through the faculties of his mind and body. This is a fundamental law of our being. If we should cease to express anything we would cease to exist.

The fullest and richest existence is that which expresses the most and the best. Art, in its manifold forms, comprises the means by which the soul expresses itself.

The earliest forms of expression were those of material necessity—the arts of gesture, of speech, of weaving, of making utensils, tools and weapons, and of building shelters; all being compelled by the needs of physical existence. Yet hardly had the most primitive of man's material wants been satisfied before he became dimly aware of a finer sense also demanding expression to make his existence more satisfying. Thus arose in pre-historic times, out of the arts of necessity, the beginnings of the arts of beauty—in rude oratory, poetry, song and decoration. Later, under the inspiration of religion, hero worship and the complex requirements of advancing civilization, there came, side by side with marvel after marvel in mechanical art, the purely æsthetic glories of literature, architecture, sculpture and painting. These arts, long in their growth, have had their culminating periods when they were quickened to their highest manifestation by a special appreciation of Nature as the true master of Art. Such were the Pericleian age in Greece for architecture and sculpture—the Byzantine and the old Japanese for decoration—the Gothic for a new expression in architecture—the Renaissance for figure painting—the Elizabethan for drama—and recent times for fiction, poetry, music, opera and landscape painting.

At present two great dangers threaten art. The useful and decorative branches are menaced by cheap commercialism, and painting and sculpture by superficial realism. All good art is the expression of either necessity or beauty or of both combined. And in the last analysis it will be found that the arts of necessity are themselves beautiful in proportion to their honesty of purpose. A house, a chair, a bowl, for example, cannot be perfectly adapted to their intended uses without including some of the elements of beauty in their construction.

Our Puritan ancestors, in reaction against a most vicious period in art and manners, thought to dispense with all the arts of beauty. But here they wronged Nature in her purest mood, and sought an end as impossible as it was undesirable to accomplish. The very lines of the "Mayflower" must have embodied some of the grace found in the curving petals of the flower which gave the ship its name. What Art needs to-day is a renewed and better appreciation of Beauty—the end for which Art should exist—the essential quality without which, no matter how much technical skill is displayed, Art degenerates into a mere copying of Nature's facts without understanding her spirit.

Beauty is difficult to define, yet very easy for the cultivated eye to recognize. We all have an innate feeling for it, which can be developed to an unlimited extent. Great appreciation of form, color, proportion, light and dark, and all that go to make up the beauty of a fine picture or decoration, may be a natural gift; but more frequently it is the result of long training of the eye and mind. We are apt to see beauty only partially, by disconnected bits, instead of in its entirety, as it should be embodied in a good work of art. This is why

we have such a surfeit of the merely pretty, and so little of the absolutely beautiful.

Now this is not saying that technical skill is of no consequence. It is as indispensable as vocal training is to the operatic artist. But in neither case is it the end—it is only the means, the implement, for reaching the great object—the expression of Beauty.

The foundation principles of beauty are the same in all arts. There is always a balance attained, a harmony found between opposing elements. The opposite elements are *Likeness* and *Diversity*. If there is nothing but likeness, the continued repetition of one thing, we have a dead level of monotony. And if there is all diversity, everything totally unlike, we have simply chaos. Balance these two elements, through variety in unity, and we have attained some phase of the beautiful.

In the arts of decoration and representation we have several kinds of beauty. Beauty of line belongs to all these arts. Beauty of space and of light and shade belong to pictures and to ornament. Beauty of color belongs to ornament and pictorial art. Beauty of solid form belongs to sculpture. And all these kinds of beauty can be traced in good architecture. Beauty of line is best studied first in the contours of Greek vases, and later in the best antique statues, being finally discovered underneath all the waywardness and accidents of Nature. Beauty of space may be studied in fine architecture, especially the best Greek, Gothic and early Renaissance. It is a marked characteristic of Japanese painting of the older periods, but not of the recent cheap work. Most of the great Italian painters of the Renaissance were highly gifted with its perception, as also have been a few painters of our own time, notably Corot and Puvis de Chavannes. Walter Crane, Boutet de Monvel and the much lauded and much abused Aubrey Beardsley are worthy of profound study in this line, and even the frivolous Watteau can teach some good lessons on the agreeable division of a surface or a given shape. It is lamentable and almost incredible that an art element so essential to composition as fine space relation is very little understood by many skilled painters and decorators who have every twist of technique at their finger's end.

There is a great deal of misapprehension to-day regarding decoration. Many thoughtlessly imagine that any naturalistic rendering of flowers, leaves or what not, may serve as good decoration. Dishes, walls, furniture, everything primarily for use require that their surfaces shall be recognized. But naturalistic representation destroys the impression of surface. Puvis de Chavannes, who was one of the greatest artists of all time, respected this principle as no other recent painter has, and in his mural decorations carefully subordinated modeling, handling, all his splendid technical skill, to the idea of surface—making his wonderful compositions of figures and landscape primarily beautiful patterns of lines and spaces that affect one much the same as the grandest music. The Japanese have always had a strong feeling for surface. Their art is having a strong and healthy influence on some of our most progressive men. No less an artist than La Farge first opened the eyes of the Western world to the special beauties of Japanese art. Arthur Dow, teacher of composition at the Art Student's League and at Pratt Institute, bases many of his most valuable lessons on Japanese ideas. The Japanese decorator takes his motifs from any and every subject, landscape, bird, beast, flower, figure, etc., but always keeps the treatment flat, without the appearance of relief to



give the lie to his surfaces. He charges the occidental painter with trying to deceive the eye by an imitation of Nature instead of seeking to discover and render her spirit.

One does not need to go abroad or even to an "art center" to cultivate the sense of beauty. Reproductions of the best art of all periods can be had for a trifle, and when one has through their aid grasped the few fundamental principles, a walk through the familiar fields will be like a new experience. Each person's world is largely what his mind makes it, and where one will see but the possibilities of potatoes, another will behold a revelation of beautiful forms and superb colors.



*Glaze.* The mixture of lead, etc., which in the form of a liquid is put on the bisque ware and after another fire comes out glost.

### LUSTRE VASE—TERNS

*Alice M. Egan*

**M**AKE a perfect drawing of the birds in India ink. Tint the vase from yellow, light green, dark green, to olive at the base. Great care must be taken to get the lustre on smoothly, but a slight cloudy effect (if the right kind) will not spoil the vase. It is well to have your pounce ready and to be able to work rapidly and have your vase slightly warm to begin with. Clean thoroughly where birds are to go and fire. If not satisfactory go over with same and fire before painting the birds. Paint the birds in soft greys as it is the tern, using enamel freely in the last firing for the high lights on the bird, and plenty of white about it. The head is black, bill and feet bright red, little tips of black for the toes, a black eye with a fine red line around it. Breast may be touched with the slightest shade of pink.



DESIGN FOR TEA-POT—ALICE THOMPSON

**H**EART SHAPED medallion and cover have a background of shaded violet; balance of teapot Meissen Brown, light; daisies, cream white, centers painted with Albert Yellow and

Yellow Brown. Stems and scroll Brown Green with a touch of Royal Green.

Outline in Meissen Brown or Gold.



ALICE M. EGAN



## THE DECORATIVE USE OF COLORS AND THEIR HARMONY

[Extracts from talk by E. Aulich before the Bridgeport Ceramic Society.]

To give an idea of the harmony of colors, I will have to begin from the fundamental principle. First, we have the primary colors—that is, blue, yellow and red. From these three colors all the colors are made. Next we have the secondary colors, as yellow and red gives orange; yellow and blue gives green; red and blue gives violet; from these, other colors can be made, called tertiary, and so on ad infinitum.

If you paint anything yellow, a flower, for instance, the complementary color would be violet or lavender (just the other primary colors mixed); also you would find the right shadow tones by adding a little of that same violet color to the yellow. For red the complementary tones are green (also blue and yellow mixed). To find the complementary colors for blue (which is orange) mix red and yellow, again your primary colors.

To get a full and thorough understanding of the color scheme, have at least one dozen blocks of wood cut one inch in diameter, paint them with water or oil colors; three blocks with primary colors, three blocks with secondary colors; three tertiary colors, and the remaining three any colors you may fancy; then stand three blocks adjacent to each other; you will see wonderful reflection, which will astonish you, and be a perfect revelation. This study is of great value and interest, and is the proper and most practical way to impress upon the senses the harmony of color.

To accomplish harmony of colors in a group, one would have to use the yellow the least, as it is the most attractive color to the eye, the reds to a greater extent, and to the blue give the greatest space; in other words, use the primary colors the least—that is, give the smallest space in a group or picture to yellow, using reds, also secondary colors more, and to blue, or tertiary colors, grey, etc., give the largest space.

The comparison of these primary colors are given only as a color scheme to simplify the method in achieving harmony.

I will now tell you how to decorate a piece of china and to apply the design upon it. Put the largest group always on the part where it has the largest space for decorating, as vases, etc. Do not overcrowd or over decorate anything; simple designs often look better than elaborate ones. To make good arrangements and good designs one must study composition seriously, as it is an art by itself, to accomplish which requires a mind capable of great imagination, concentration and creative ability. Artists are said to be born not made. However this may be, I say, of great effort, success is often won. China painters in general are good copyists. If we are capable of copying well, something is accomplished; of course, originality has the greatest charm. It has been said by one of the great masters, if you draw 10 years it will only take you two years to learn to paint. Painting is only drawing with the brush, as broad as possible. Let me urge upon you to study values, observe closely the beautiful outlines in flowers as well as in faces and figures, find the lights and shades upon them.

In water colors, raw sienna, burnt sienna and yellow ochre should always play an important part in painting, the same as yellow, browns and the warm colors are in ceramics. The ceramic artist who wants to acquire skill in coloring will find a wide field in this diversion, in fact, it is limitless. To copy good studies is a great help. The decorator who uses nature as a guide will always be in touch with the greatest, no matter what may be the fad or fashion.



## THE COLLECTOR

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<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm. ch.</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	
<i>f. g.</i> —fair glaze or color.	
<i>b. g.</i> —bad glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>scr.</i> —scratched.	<i>br. o.</i> —broken, can be repaired.

### STAFFORDSHIRE

Erie Canal, Dewitt Clinton, plate, 8½-inch, very slight traces of wear in center, otherwise perfect,	\$32.00
Another, 8¼-inch, slight crack in edge,	20.00
Anti-Slavery plate, 9½-inch, p. c. and g.,	25.00
Union Line Steamboat, dark blue plate, 9-inch, p. c.,	25.00
City of Albany, dark blue plate, 10-inch, crack on one side,	20.00
Pine Orchard House, dark blue soup plate, 9-inch, p. c. and g.,	20.00
Merchants' Exchange Fire, brown plate, 9-inch, g. c.,	20.00
Landing of Lafayette, dark blue plate, 10-inch, p. c. and g.,	15.00
East View of Lagrange, dark blue plate, 9-inch, p. c. and g.,	14.00
Philadelphia Library, dark blue plate, 8-inch, p. c.,	14.00
Escape of the Mouse (Wilkie), dark blue plate, 10-inch, crack almost unnoticeable, fine color,	12.00
Commodore McDonough's Victory, dark blue plate, 7½-inch, p. c. and g.,	12.00
Fulton's Steamboat, dark blue plate, 10-inch, repaired, fine color,	11.00
Charlotte Corday behind the bars, deep blue soup plate, 10 inch, p. c.,	8.00
Cupid and Venus, dark blue plate, 9-inch, g. c. but scr.,	4.50
Millenium, light blue plate, 7-inch, g. c.,	5.00
Baker's Falls, black plate, 9-inch, g. c.,	5.00
Texian Campaign, pink plate, 9½-inch, p. c. and g.,	3.50
Newburgh on Hudson, black plate, 10 inch, g. c.,	2.50
Another, black platter, 10x12-inch, g. c.,	5.00
Two Old Spode blue plates, 6½ inch, Greek figures and chariots, rare, p. c., each,	2 25

### FOREIGN VIEWS AND SCENES ON STAFFORDSHIRE.

City of Dublin platter (wood, shell border), 11x15, g. c.	20.00
Morpeth Castle, dark blue platter (Adams), 12x15, g. c.,	13.00
The Lake, Regent's Park, dark blue plate, 9-inch, p. c. and g.,	5.00
Llanarth Court, Monmouthshire, dark blue plate, 10-inch, g. c.,	4.50
Wistow Hall, Leicestershire, 8½-inch, p. c. and g.,	4.50
Another, soup, 9-inch, p. c. and g.,	4.50
Villa Regent's Park, deep blue plate, 9-inch, g. c.,	4.00
Another, 9-inch, scr.,	2.00
English view of abbey and river, not identified (Clews), p. c. and g.,	3.50
Same view on tureen and cover, 5½-inch, p. c. and g.,	5.00
Killarney Falls, dark blue plate, 10-inch, g. c.,	2.50
Lillingoth Mill, medium blue plate, 10-inch, soup, g. c.,	3.50
Hunting scene (Wood), dark blue plate, soup, 10-inch, fine, but slight cr.,	1.75
English landscape, cows in foreground, dark blue, 10-inch, p. c., soup,	1.75

### LUSTRES

Silver lustre sugar bowl and creamer, g. c.,	\$10.00
Silver lustre bowl, 6½-inch diameter, g. c., fine lustre,	8.00
Copper lustre pitcher, 8 inches high, 1¾-quart, flower decoration, g. c.,	5.00
Another, 5½-inch, 1-quart, pink lustre bands, rep.,	5.00
Another, 6 inches high, 1½-pint, relief figures, g. c.,	4.00
Another, 5 inches high, 1½-pint, flowers on white band at top, g. c.,	3.50
Copper lustre creamer, 3½-inch, polychrome dec. on white band, g. c.,	2.00
Cup and saucer, flower dec. in lustres,	1.00
Another copper lustre, blue band,	2.50

### MISCELLANEOUS

Swansea porcelain tea set (date 1800 to 1820), tea pot, sugar, creamer, 6 cups and saucers, pink lustre border, black medallions, g. c.,	22.00
Nymphenberg fish platter, 11x27, marked, Dresden decoration, p. c.,	12.00
Gotha plate, landscape, figure in centre,	4.00
Lowestoft cup and saucer, red and gold decoration, g. c.,	3.00
Another, black dec. and 8-inch plate to match, p. c., lot	5.00
Lowestoft 10-inch plate, scalloped edge, gold and red dec., p. c.,	3.50
Another, 9-inch, scalloped edge, red and gold dec., p. c.,	3.00
Two more, 9-inch, to match, cracked, each,	1.00
Lowestoft sugar bowl and cover, twisted handles, slight cr., 6-inch,	6.50
Lowestoft helmet creamer, 4-inch, perfect,	7.00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.



VIEW OF FORT HAMILTON, N. Y. BY MELLOR, VENABLES &amp; CO.

## A NEWLY DISCOVERED SERIES OF AMERICAN VIEWS

THE increased interest in china collecting has resulted in bringing from their hiding places many hitherto unknown designs relating to America, and within the past two or three years entire series of such designs have come to light. One of these is a set of views produced by Mellor, Venables & Co. sixty years or more ago in Burslem, England. It is strange that these attractive prints, which occur in light blue, medium blue, purple, red and possibly other colors, have never before attracted the attention of collectors. The border of the series is composed of medallions which enclose the Arms of the Original States. Sometimes the number of the medallions vary, as in the platters there are usually ten, while in the plates there are generally eight, and there seems to be no regularity in the arrangement of the Arms, which appear to have been inserted in the circular spaces at random. Those which are most frequently found, however, are Pennsylvania, New York, Massachusetts, Virginia and Rhode Island.

How many of these views were issued we do not know. Within a little more than a year the following have been discovered: View of White House, Washington; view of Washington's Mansion at Mount Vernon; view of Washington's Tomb at Mount Vernon; Caldwell, Lake George; Fort Hamilton, N. Y., and on the larger size platters views of the Capitol Buildings and the Capital Cities of the States which are represented in the border. Strange to say, these designs have suddenly appeared in considerable numbers after the lapse of over half a century, during which period not a single one was known to collectors.

The names of these views are not marked, but they are readily recognized by comparing them with similar views which occur on the products of other English makers. The view here shown is Fort Hamilton, N. Y. The original is a ten inch plate with deep red print. While the name of the view does not appear on the back, there is a key which possibly may throw some light on the series later. The pattern is No. 20, as shown in the printed mark, which would indicate that this was the twentieth American view of the set. Future discoveries may enable us to fill in the list. In the meantime

this series of Arms plates must be conceded to be among the most interesting and attractive of the designs which were produced after the dark blue color was abandoned by the old English potters.

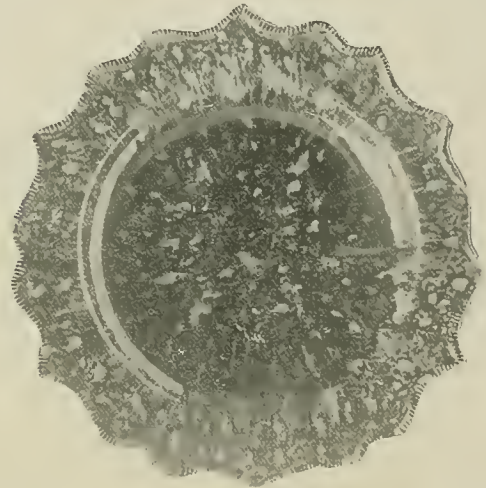
EDWIN ATLEE BARBER.

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## TORTOISE-SHELL WARE

ABOUT the middle of the last century, Thomas Whieldon was making at Fenton Low, England, excellent tortoise-shell or mottled brown ware, and what was known as green glazed ware. His tortoise-shell and "combed" wares acquired for him such a reputation that the name Whieldon ware was given to them and their multitudes of imitations.

Following in Whieldon's footsteps a few years later, and indeed before Whieldon had retired from business, we find some potters establishing a factory in New England for the manufacture of similar varieties of pottery, and it is reasonable to infer that these new works were erected by parties who had been at one time in Whieldon's employ. In Connecticut and Massachusetts many examples of tortoise-shell ware have been discovered by American collectors, which have been commonly attributed to the English potter, but it is altogether probable that some of them, at least, were the imitations made at New Boston and other places in the United States. A more careful study of these pieces will perhaps result in the identification of examples made in America, and such pieces would have much more value among collectors than the pieces brought to this country from England.



Tortoise-shell ware is characterized by thinness and lightness of body and a brilliant mottled glaze, closely resembling in color, and often in marking, the shell of the tortoise. Usually the older examples of this ware are scalloped and have a raised beading around the edge, which gives it the appearance of having been made in a mould from which some of the old silver plate of colonial times was produced. The example here shown is a large plate with mottled yellow and brown glaze, exceedingly light and thin, and very different from the heavy, coarse Rockingham ware that is produced at the present day.

EDWIN ATLEE BARBER.

❖ ❖

*Flow Blue.* Name of an under glaze color so called on account of its running during fire.



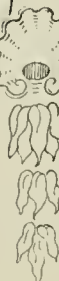


PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 28 East 23d street, New York City, who will have charge of this department and will answer inquiries in the Magazine.

KNOWING the difficulty our out-of-town subscribers have in getting good designs for pyrography, we shall endeavor each month to give a few marginal sketches, gathered from various sources, that may be helpful as suggestions in the work.

In this number the sketches at either side are admirable for chair-backs. Make a working drawing the exact size you want your chair and take it to your carpenter; he should use maple for its construction, and with a few hints from you, we are sure he will be able to make many useful things for you; or, if you are still more ambitious, get the tools and make them yourself. By reconstructing the lower central figure a little, it may be used for decorating the seat of your chair.



ANSWERS TO CORRESPONDENTS

We have had several letters of inquiry in regard to the best method of finishing burned wood work. If this article has a very dark, deeply burned background, the background should be gone over with walnut stain to protect it, otherwise it will turn grey in time; when dry, go over it lightly with LIGHT shellac, being very careful not to touch the design, for it turns the light wood a darker tone. Now, go over the entire article with pyrography wax to be obtained from any of our advertisers, using an old glove or piece of chamois to apply it with; if you wish a high polish be generous with your wax; let this stand about half an hour, then take an ordinary scrub-brush and brush out the wax wherever it has settled in the creases, this must be done before it hardens; it should be allowed to stand now until it becomes so hard that when the hand is rubbed over it you feel no moisture or waxiness, then polish briskly with the scrub-brush; if a very fine polish is desired rub with a soft chamois or piece of plush.

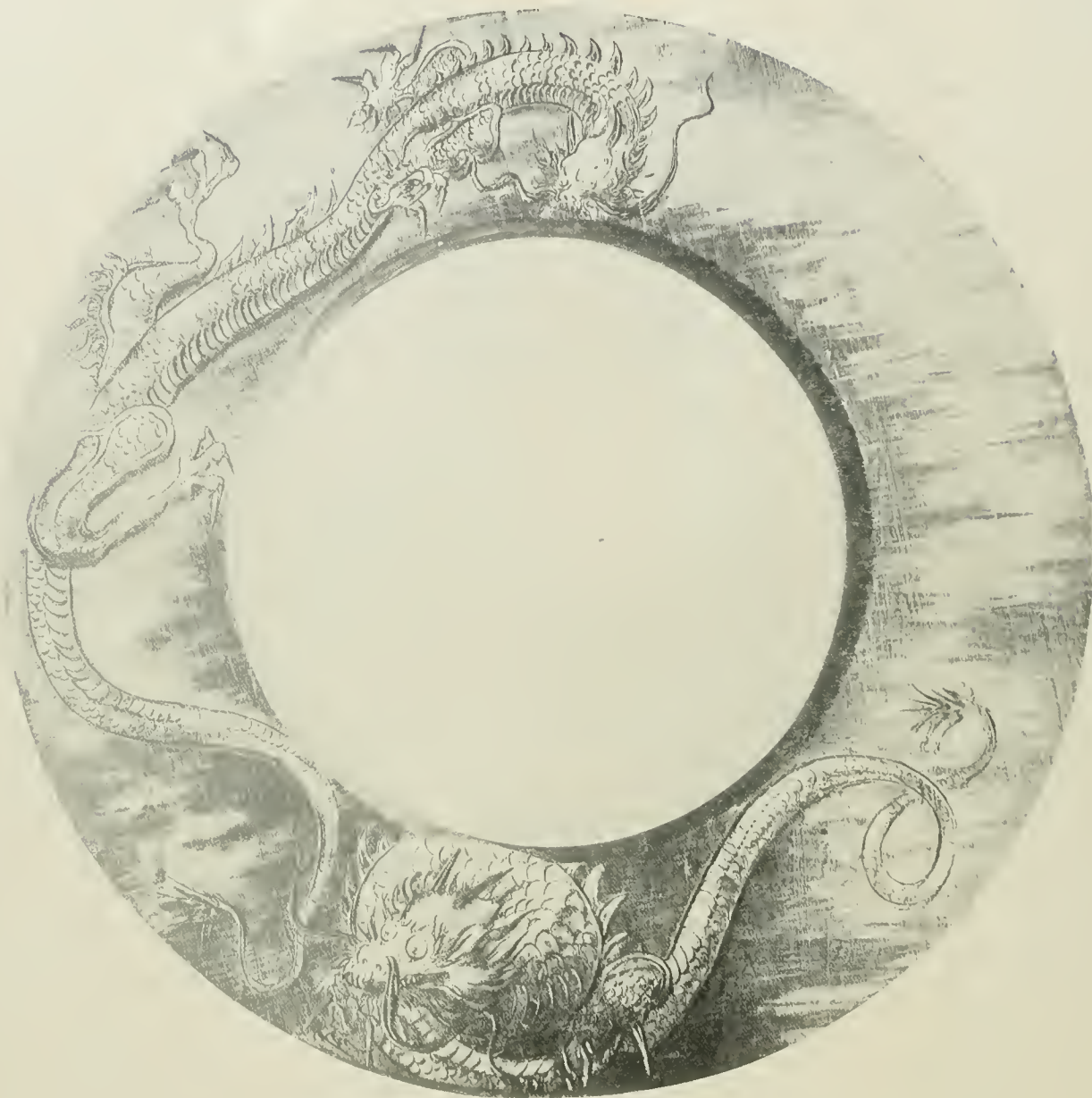


DESIGN FOR BOX—M. TROMM

CARRY out this design in "poster" style, keeping the drawing strong and simple. Outline the design and burn the hair very dark, which should then be washed over lightly with walnut stain, to protect the burning, otherwise it will

turn grey. This applies to all the dark, heavy effects used in fire-etching. Stain the disk a rich green and the poppies red, using a grey green for the bud and stems (either Indigo pigments or tapestry dyes may be used). Wax and polish.





DESIGN FOR FRAME—KATHERIN LIVERMORE

## TREATMENT FOR FRAME

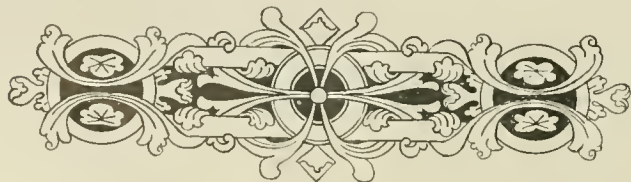
*Katherin Livermore*

THE sacred dragons of Japan are used in this decoration. Treat in the usual manner, first outlining, then bringing out the scales very evenly and delicately, then shading. A peculiarly Japanese effect was obtained, as shown in the reproduction, by streaking the background unevenly with the flat side of the point.

## A FEW RULES FOR THE FLAT ENAMELS

THOSE who are far away from teachers may be benefitted by these few simple rules for enamels used in flat washes, but not for enamels that are high in relief. There is a body enamel which is used for light color effects, composed of two-thirds Aufsetzweis and one-third Hancock's hard enamel; into this mix one-eighth flux. Now this mixture is used for light pink, yellow, blue and green. For deep pink and all dark colors, use only one-eighth Aufsetzweis. For filling in broad spaces, use square shaders No. 3 and 6.

First draw your design on the china, then go over it with the color you wish for outlining, put on the gold bands and fire. This firing is not necessary if the color is in powder form and is mixed with sugar and water, which is excellent for outlining either with a pen or brush. Turpentine does not effect it unless rubbed very hard after the outline is thoroughly



dry. For the Chinese reddish brown outlining, use Brown No. 4, Ivory Black and Deep Red Brown. For black outline use Ivory Black with Dark Blue, which intensifies it. For a Persian purplish brown outline use Brown No. 4, Deep Purple and Ivory Black. For Pink enamel use Hancock's Carmine in powder form; into this put one-eighth flux, and after mixing thoroughly add the enamel body according to the shade desired, using more color when a deeper tone is wanted. For Chinese green, use Apple Green, Mixing Yellow and a touch of Ivory Black to tone it. This is to be used with the body enamel. Celdon green may be obtained by using Apple Green, toning with Ivory Black and body enamel. For a rich light green use Apple Green for body, into this mix Silver Yellow and Mixing Yellow, with a little black to tone. A cooler bluish green is obtained by adding to the above mixture a little Dark Blue and Deep Blue Green, with either one-eighth or one-third Aufsetzweis, according as the tone is desired.

For a general rich green use Apple Green toned with Chrome Green 3b, Silver and Mixing Yellow, Brown Green and Black; anything can be done with this mixture as the shade is desired. Use one-eighth Aufsetzweis. The stems are usually in lighter green than the leaves. For turquoise use Deep Blue Green and Night Green, using the body enamel, making a very light tone, which will fire darker. For the Persian turquoise add to this a little Deep Purple, Dark Blue and Ivory Black, which will tone it to a soft lovely grey blue. For lavender enamel use Light Violet Gold, Deep Purple and Dark Blue. To obtain a dark rich blue enamel use Dark Blue, Deep Purple and a touch of Brunswick Black, mix thoroughly and add about one-eighth Aufsetzweis. This is a good blue without the enamel, to be used in broad spaces.

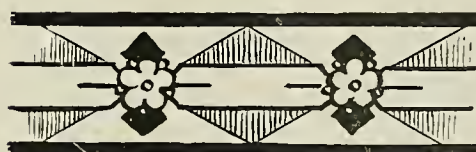
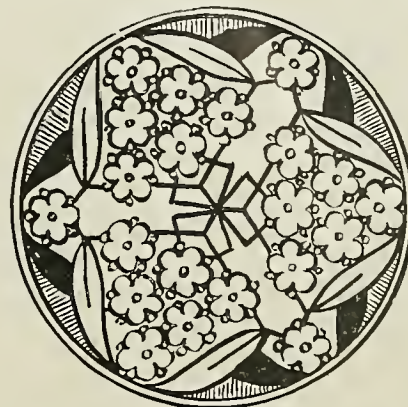
For outlining with the tube colors use only turpentine, or a little lavender if the colors should be dry. Enamel is never used with any red. There is a red enamel resembling sealing wax that comes already colored, but it is very strong and must be used with good judgment. For yellow enamel use Silver Yellow, Mixing Yellow, Yellow Ochre and Black, this is good for shading light yellows, and to darken it further add a touch of Deep Purple. These enamels are mixed only with turpentine and must be used very wet and thin, so that the flow from the brush evens itself as it comes on the china.



### JAPANESE PORCELAIN

THE Imari porcelain, or Arita or Nebeschina—porcelain is manufactured from a natural clay, which does not require any preparation, as the ingredients are contained in the exact proportion required for the manufacture of porcelain. Still more remarkable is the fact that the same material is used for glazing, by the simple addition of a little wood-charcoal, the alkali contained therein, first reducing the fusing point in a sufficient degree. This ideal porcelain clay is found in beds on a range of mountains, called Tdzumiyama, not far from the town of Arita. There are also two other clays of importance, the one being known as Amakusa clay, the other as Gairome. The latter is full of small particles of transparent quartz, from which the name is derived. After grinding and mixing with the proper proportions of felspar and quartz it is ready for use. It might be said that the porcelain industry of Owari is the most important of the whole Japanese Empire and since the largest factories are situated at Seto, the porcelain of the whole province is named Seto porcelain. From the materials—clay, quartz and felspar—found in the clay referred to, the

mixtures for porcelain were made in England according to Japanese directions, and practically tested. The recipes furnished proved trustworthy.—*Chemical Industries.*



C. BABCOCK

### BONBONNIERE TREATMENT

C. Babcock

FOR top of bonbonniere use light brown on edge; blue in Forget-me-nots; pale green on leaves; black parts and outlines, gold. For border make striped spaces light brown, band through center pale green; flowers blue; black spaces and outlines gold. Other portions of design left white or tinted cream white.



### ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

A. B. R.—The syrup pitcher you mention if exquisitely done should bring eight dollars, but a rapid worker might finish it and think it would repay her in receiving six dollars. We have said often that it is impossible to set a value upon the work of another, when environment and conditions are different.

G. S. P.—The simplest and easiest method of decorating glass for windows is to draw some design on the glass in India ink. Reverse the glass and on the other side paint the outlines boldly with black. After painting the outlines, rub the powder black on to them to make the color strong enough. Turn the glass over again, supporting it at the four corners. Wash off the ink drawing and tint the various sections of the design with flat color, dusting on the powder as on china. Make a level bed of lime in your kiln and press the glass down upon it. You will need colors especially prepared for glass, but use the same mediums as for china. In one of our next issues we will give a design of tulips for a stained glass window.

Mrs. L. D. A.—We do not quite understand what you mean by painting roses with the "dusting on" process. There are articles on painting pink, red and yellow roses in various numbers of the KERAMIC STUDIO, with the color scheme for each—June, 1899; June, 1900; October, 1900, especially. Many teachers dust color over different portions of the painting to get more mystery of atmosphere, simply taking a little of the powder color on a brush or piece of cotton wool and rubbing over the half dry painting. The color used depends upon the desired effect, sometimes blues and greys to blend into sky; sometimes browns, greens and reds to blend into dark backgrounds; sometimes ivory glaze over the whole surface.

MISS E. L. V.—We hope to publish a page of monograms in May or June, and we will include yours. We will procure a passion flower design as soon as possible and give treatment for same.

MISS E. W.—We find on inquiring at various importing houses that the



lustres in powder form have been proven impracticable for use in china, as they will not grind smooth enough.

MRS. R. H. S.—To get a bright finish on burnish gold use burnishing sand, a little wet, and a soft piece of flannel. A banding wheel is quite useful in a studio, but not necessary for all styles of work. A good quality of gold, is, of course, necessary to a rich appearance when finished.

S. L.—In place of turpentine for painting on china, when this medium is objectionable, use oil of lavender. This keeps color open a little longer and is more liable to collect dust; a few drops of alcohol will increase its drying quality, the latter alone would dry too quickly. It is not safe to stack pieces upon stilts which rest on Belleek or any soft ware, as the stilts will stick to the china, also to dusted or thick color.

MISS L. S.—We endeavor to give instruction in water color where ever practicable, and if you will suggest upon what special points you would like to be informed, we will gladly meet your wishes. We have already told how to prepare the paper and what colors to use, but will gladly supply any other information possible.

E. E. La T.—We have given directions for powder tinting in several numbers of the KERAMIC STUDIO. Cover the surface with English ground- ing oil, thinned with turpentine, pad with silk pad till tacky. If you wish color light, set piece out of dust for about ten minutes. Pour the powder color on and push it over the surface with large square shader till the whole is covered with a dull velvety effect, no wet spots. Backgrounds are some- times blended with a pad—flowers never are.



REVISED LIST OF DESIGNS

*In back numbers of Keramic Studio for sale at 35 cents. This list does not include any design published in back numbers now out of print and ends with March, 1901.*

NATURALISTIC

Hawthorn Plate.....	Miss Horlocker.....	May 1899
Arbutus Studies.....	Miss Perry.....	"
Geraniums.....	Miss Doull.....	April 1900
Pansy Plate.....	Miss Maley.....	"
Mountain Ash Study.....	Mrs. Knowlton.....	"
Orchid Vase.....	".....	May 1900
Small Roses.....	Mrs. Safford.....	June 1900
Nasturtiums.....	E. Aulich and Miss Doull.....	"
Tulips.....	Mrs. Barclay Paist.....	July 1900
Ferns.....	G. T. Collins.....	"
Clover.....	Mrs. Knowlton.....	Aug. 1900
Yellow Jessamine.....	Miss Harriet Wilkie.....	"
Pink Azaleas.....	Mrs. Barclay Paist.....	Sept. 1900
Chicory Pitcher.....	Mrs. Knowlton.....	"
Poppy Plate.....	Miss Maley.....	"
Roses on Tray.....	Mrs. I. M. Ferris.....	Oct. 1900
Fleur de lis.....	Miss Horlocker.....	Nov. 1900
Woodbine on Vase.....	Eva Macomber.....	"
Gooseberries for Small Plate.....	Miss Stewart.....	April 1900
Strawberries for Small Plate.....	".....	May 1900
Blueberries for Small Plate.....	".....	June 1900
Raspberries for Small Plate.....	Miss Horlocker.....	Sept. 1900
Peas on Chop Plate.....	Mrs. Evannah Price.....	Aug. 1900
Crab Apple Pitcher.....	".....	Sept. 1900
Corn Studies.....	Mrs. Safford and Miss Doull.....	July 1900
Chestnut Plate.....	E. Aulich.....	Oct. 1900
Southern Wild Clematis.....	Mrs T. T. Roche.....	Dec. 1900
Nicotine for Tobacco Jar.....	Grace W. Stephens.....	"
Crocus Vase.....	Eva Macomber.....	"
Violets.....	Maud B. Knowlton.....	Jan. 1901
Lily of the Valley.....	Mary Chase Perry.....	"
Yellow Orchid Plate.....	Maud B. Knowlton.....	Feb. 1901
Orchids.....	A. Alsop-Robineau.....	"
Asters.....	Sarah Wood Safford.....	Mch. 1901
Fernery in Toadstools.....	Jeanne Stewart.....	"
Woman and Child by Chaplin, Treatment by.....	A. Alsop-Robineau.....	June 1899
Cupids, Treatment by.....	Mrs. Vance-Phillips.....	Mch. 1900
Miniature Portrait on Ivory.....	Mrs. Alsop-Robineau.....	June 1900
Lauretta (Head by Lefebvre) Treatment by.....	Mrs. Alsop-Robineau.....	Sept. 1900
Figure on Pond Lily Vase.....	Mrs. Alsop-Robineau.....	Oct. 1900
Landscape and Figure (Bodenhauser) Treatment by.....	Mrs. Alsop-Robineau.....	Nov. 1900
Orchid Figure.....	A. Alsop-Robineau.....	Feb. 1901

CONVENTIONAL

Roses for Plate.....	Mrs. Alsop-Robineau.....	May 1899
Decorative Figures for Tankard.....	Mrs. Alsop-Robineau.....	May, June, 1900
Decorative Figures after Boutet de Monvel.....	Mrs. Alsop-Robineau.....	June 1899
Hepatica Cup and Saucer.....	A. G. Marshall.....	June 1899
Sevres Plate.....	Mrs. A. B. Leonard.....	"
Wild Rose Plate.....	Mrs. A. B. Leonard.....	Feb. 1900
Poppy Vase.....	Mrs. Alsop-Robineau.....	"
Storks, after Habert Dys.....	Mrs. Alsop-Robineau.....	"
Mice for Cheese Dish.....	Mrs. Alsop-Robineau.....	"

Small Roses on Plate.....	Mrs. Leonard and Cherry.....	Mch. 1900
Violet Cup and Saucer.....	Mrs. A. B. Leonard.....	April 1900
Chicory for Salad Plate.....	Mrs. Alsop-Robineau.....	"
Golf Cup and Saucer.....	Frank Browne.....	"
Flower Tea Set.....	Mrs. Frazee.....	May 1900
Butterfly Tea and Toast Set.....	Miss Dibble.....	"
Posteresque Figure Plaques.....	Mrs. Alsop-Robineau.....	"
Dragon Study.....	Mrs. Alsop-Robineau.....	June 1900
Apple Blossom Plate.....	Mrs. Alsop-Robineau.....	July 1900
Dutchman's Pipe for Tobacco Jar.....	Miss Sally Holt.....	"
Oyster Bowl and Plate.....	Mrs. Alsop-Robineau.....	Aug. 1900
Violet Cup and Saucer.....	Genevieve Leonard.....	"
Nasturtium Plate.....	Sue Ennis.....	"
Sevres Plate (roses).....	Mrs. A. B. Leonard.....	"
Oatmeal Bowl.....	Mrs. Alsop-Robineau.....	Sept. 1900
Chrysanthemum Plate.....	Mrs. A. B. Leonard.....	"
Cup and Saucer (floral decoration).....	Mrs. Frazee.....	"
Yellow Pond Lily for Plate.....	Sue Ennis.....	Oct. 1900
Pond Lily Cup and Saucer and Plate Borders.....	Mrs. Alsop-Robineau.....	"
Pond Lily Figures for Vase.....	Mrs. Alsop-Robineau.....	"
Moth Tray.....	Frank S. Browne.....	"
Daisy Cup and Saucer.....	Mrs. A. B. Leonard.....	"
Shell Design for Plate.....	Miss Ida C. Failing.....	"
Indian Pipe for Tobacco Jar.....	Miss Cora Wright.....	"
Fleur de Lis Vase.....	Mrs. Alsop-Robineau.....	Nov. 1900
Conventional Flower Plate.....	Miss E. d'Arcy Gaw.....	"
Heraldic Cup and Saucer.....	L. Bond Mason.....	"
Cup and Saucer from Assyrian Motive.....	Mrs. Alsop-Robineau.....	"
Violet Plate.....	Sue Ennis.....	"
Poppy Plate.....	Mrs. A. B. Leonard.....	"
Mistletoe for Finger Bowl, Punch Cup, Plates and Cups and Saucer.....	A. Alsop-Robineau, A. B. Leonard and Cora Wright.....	Dec. 1900

Design for Bonbonniere.....	A. A. Frazee.....	"
Fruit Strainer.....	Emily Peacock.....	Jan. 1900
Teat Plate.....	K. Livermore.....	"
Decorative Heads for Plate.....	A. Alsop-Robineau.....	"
Snowdrop Cup and Saucer.....	A. G. Marshall.....	"
Fleur de lis Cup and Saucer.....	E. T. Linden.....	Feb. 1901
Thistle for Stein.....	A. G. Marshall.....	"
Orchids.....	A. Alsop-Robineau.....	"
Golf Cup and Saucer.....	F. S. Browne.....	"
Owl Cup and Saucer.....	C. Babcock.....	Mar. 1901
Dog Tooth Violet for Vase.....	A. G. Marshall.....	"
Chrysanthemum Stein.....	A. B. Leonard.....	"
Dandelions for Cup and Plate.....	Grace Osborne.....	"
Border Designs.....	A. Alsop-Robineau.....	"
Lily of the Valley.....	Cora Wright.....	"
Bonbon Dish.....	Sue Ennis.....	"

ORIENTAL

Cup and Saucer and Inkstand.....	Mrs. A. B. Leonard.....	May 1899
Bonbonniere.....	Miss Clara S. Taylor.....	Feb. 1900
Russian Plate.....	Miss Vilas.....	Mar. 1900
Bonbonniere.....	Miss Mulford.....	"
Chinese Plate.....	Miss Marquard.....	July 1900
Indian Cup and Saucer.....	Mrs. A. B. Leonard.....	"
Russian Cup and Saucer.....	Miss Clara Taylor.....	Aug. 1900
Mucilage Pot.....	Mrs. Frazee.....	"
Japanese Plate.....	Miss Livermore.....	"
Russian Plate.....	Miss E. Mason.....	"
Indo-Persian Cup and Saucer.....	".....	Oct. 1900
Mayonnaise Bowl.....	Miss Dibble.....	Nov. 1900
Persian Cup and Saucer.....	A. B. Leonard.....	Jan. 1900
Russian Plate.....	Edith Loucks.....	"

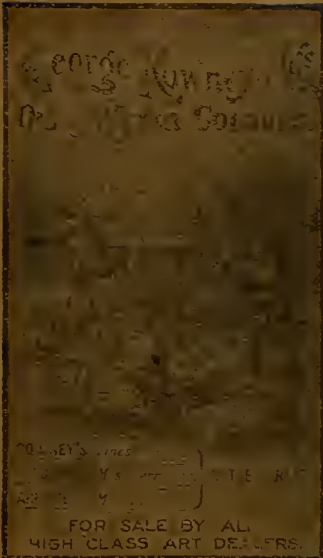
HISTORIC ORNAMENT

Egyptian Design for Stein.....	Mrs. Alsop-Robineau.....	May 1899
Assyrian Design for Stein.....	".....	June 1899
Celtic Tobacco Jar.....	".....	Feb. 1900
Russian Cup and Saucer.....	".....	Mar. 1900
Medieval Cup and Saucer and Plate.....	" and Miss Vilas.....	Apr. 1900
Renaissance Punch Bowl.....	".....	May 1900
Louis XIV and Chinese Candlesticks.....	".....	June 1900
Louis XV. Chocolate Pot.....	".....	July 1900
Louis XVI Syrup Pitcher and Plate.....	".....	Aug. 1900
Empire Cup and Saucer and Plate.....	".....	Sept. 1900

PYROGRAPHY

Decoration for Tabourette.....	Van der Leeden.....	Feb. 1900
Landscape for Panel.....	A. G. Marshall.....	Mch. 1900
Boar Hunt for Panel.....	Mrs. Tromm.....	"
Table.....	Mrs. Tromm.....	April 1900
Chair and Bench.....	Mrs. Tromm.....	May 1900
Swan Panels, after H. Christiansen.....	".....	June 1900
Panels.....	Mme. Equer.....	July 1900
Japanese Photograph Frame.....	C. F. Ingerson.....	Aug. 1900
Clock.....	Van der Leeden.....	Oct. 1900
Figure Panels for Bathing House Door.....	A. G. Marshall.....	Sept., Nov., Dec. 1900 and Jan. 1901
Landscapes.....	G. H. Clark.....	Dec. 1900 and Feb. 1901
Bonbon Box, Japanese Bowl, Photo Frames.....	K. Livermore.....	Jan. 1901
Photo Box (modern decoration).....	Mary Tromm.....	Feb. 1901
Photo Box.....	Mary Tromm.....	Mch. 1901
Crocus Frame.....	C. F. Ingerson.....	"

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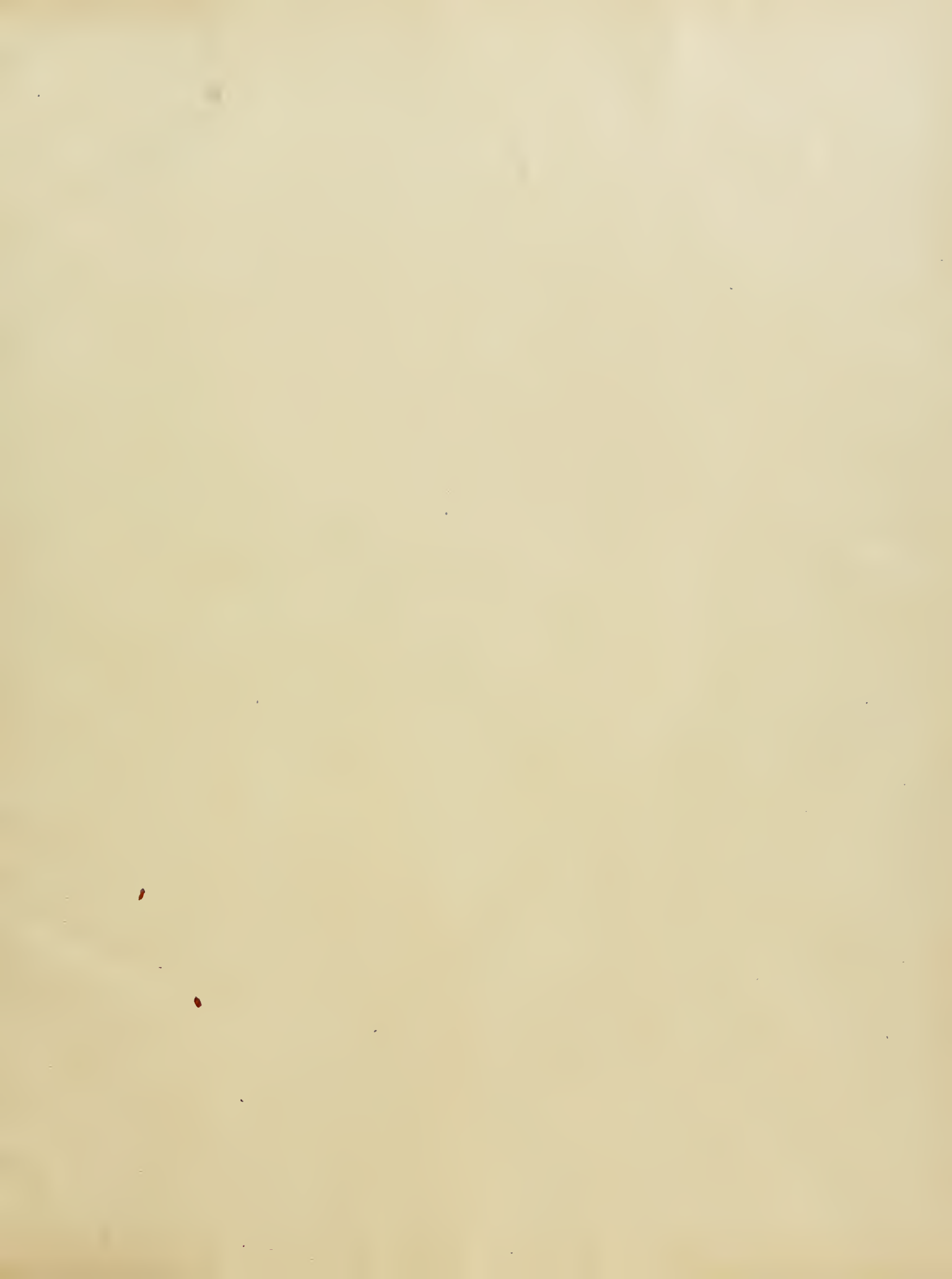






















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