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Keramic Studio

A MONTHLY MAGAZINE FOR THE
CHINA PAINTER AND
POTTER



Volume Thirteen

MAY 1911 to APRIL 1912 INCLUSIVE



KERAMIC STUDIO PUBLISHING CO.
SYRACUSE, N. Y.

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 ALICE W. DONALDSON
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 LOUIS FRANCHET
 MAUD M. MASON
 SARA McINTIRE
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 L. VANCE PHILLIPS
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 DAISY ZUG

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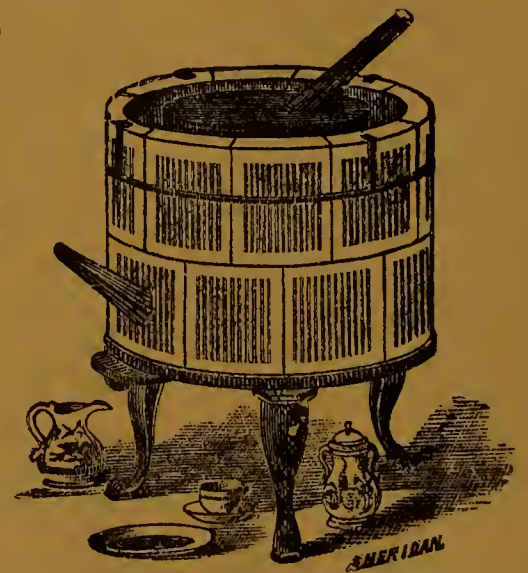
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KERAMIC STUDIO

Vol. XIII. No. 1

SYRACUSE, NEW YORK

May 1911



It is a pleasure to present this month the work of the New York Society of Ceramic Arts. We have given a large space to these illustrations feeling that the photographs of finished work are still more inspiring than the flat designs. It is a pity that a greater number of workers did not exhibit, as on the whole the exhibit, though good, lacks breadth and variety in point of view. It gives the effect more of one teacher's work with pupils than that of a number of individual workers. Ceramic workers have yet to rid themselves of a somewhat provincial way of thinking that there is only one good style of designing, while as a matter of fact there are a number of individual styles developing over the United States, each having its own particular merits and following. The ideal ceramic exhibit should gather representative work from all schools so that by comparison and criticism each would gain points from the other and broaden out from the aforesaid provincial way of thinking that only one's own "cult" is worth cultivating. However, in this exhibit we find two distinct styles, that of the New York Society as shown by the few exhibitors and that of the Atlan Club. Each might profitably gain from the other: the Atlan Club, by a bigger way of treating large pieces and a greater simplicity in the small objects; the New York Society, by a daintier touch on small objects and a directing of attention to a closer study of appropriateness of design in the treatment of table service.

✦

Apropos of table service. Why does not some enterprising club get up an exhibition of table service alone? Sending to all the representative decorators for a contribution—stipulating not less than a dozen pieces in a set. Designs for table service can not be judged by a single example or a few pieces—it must be seen as it would look on a table, set for use, to get the effect of repetition. Many designs, attractive in a single piece, grow tiresome or are cheapened when repeated. Such an exhibition should be shown on tables with white linen, silver and glass to get the full effect. A dinner table, say, for a formal affair with flowers and possibly smilax—a dinner table set for family use. A home luncheon table and a formal luncheon set. A breakfast table. Then small tables for special sets, such as Fish, Game, Fruit, Rarebit, Ice Cream, etc., etc. Odd pieces such as vases for flowers, bonbonieres, etc., could be accepted only as a side issue, but nothing should be included which could not be used on the dining table. This, if properly managed, would make a unique and paying exhibition and could be sent out over the country until sold out. If promises were secured in advance from exhibitors and time enough given for execution and the proposition presented so as to appeal to ceramic workers as paying, it seems to us a great opportunity for both educational and financial benefits.

✦

Our twelfth anniversary finds *Keramic Studio* still on the flood tide of prosperity, and the average of ceramic

decoration so far in advance of what it was when first we launched our venture, that we gather encouragement from every point of the compass. Nowadays there is scarcely a complaint that we are too given to conventional decoration, and those are so well offset by the letters of appreciation that we feel that we have been well rewarded for our efforts. For our Anniversary celebration we are giving our readers a very charming little head of a child, by Charles C. Curran, the well known painter of children out of doors. He has given us directions for painting in water color, while Mrs. Vance Phillips has written for us one of her thorough lessons on painting of the figure in mineral colors. We feel sure that this supplement will be a great treat for our painters of the figure as a matter of study, so difficult is it to obtain suitable subjects in color. Those who do not paint figures will find that the supplement frames up delightfully.

✦

The competition for "Little Things to make" seems to be increasingly popular. We had so many contributions of merit that it was extremely difficult to make selection of prizes. Many designs quite as good as some already published in *Keramic Studio* were returned to the designers, as we could never use them up before the next competition. This is particularly satisfactory, as it enables us to make a more critical choice and raise the average quality of our designs from one competition to another.

The awards were as follows:

Cream and sugar, First Prize, Albert Heckman, Meadville, Penna. Second Prize, Henrietta Barclay Paist, Minneapolis, Minn. Third Prize, Clara L. Connor, Toledo, Ohio.

Round box or tray, First Prize, Henrietta Barclay Paist, Minneapolis, Minn. Second Prize, Charles Babcock, Columbus, Ohio. Third Prize, Edith Alma Ross, Davenport, Iowa.

Rectangular box or tray, First Prize, Margaret Latham, Toledo, Ohio. Second Prize, Adah S. Murphy, Galesburg, Ill., and Edith Alma Ross, Davenport, Iowa. Third Prize, Leah H. Rodman, Brooklyn, N. Y., and Hallie Day, Findlay, Ohio.

Candlestick, First Prize, Henrietta B. Paist, Minneapolis, Minn. Second Prize, Edith Alma Ross, Davenport, Iowa. Third Prize, Hallie Day, Findley, Ohio.

A. D. cup and saucer, First Prize, Georgia B. Spainhower, Bloomfield, Indiana. Second Prize, Edith Alma Ross, Davenport, Iowa. Third Prize, Albert Heckman, Meadville, Penna.

Marmalade jar, First Prize, Henrietta B. Paist, Minneapolis, Minn. Second Prize, Florence Hammer, Kansas City, Mo. Third Prize, Albert Heckman, Meadville, Penna.

Peppers and Salts, First Prize, Albert Heckman, Meadville, Penna. Second Prize, Leah H. Rodman, Brooklyn, N. Y., and Hallie Day, Findley, Ohio. Third Prize, Clara L. Connor, Toledo, Ohio, and Arka B. Fowler, Summit, Minn.

Open bonboniere, First Prize, Winifred S. Gettamy, Jacksonville, Ill. Second Prize, Georgia C. Spainhower, Bloomfield, Ind. Third Prize, Clara L. Connor, Toledo, Ohio, and M. A. Youngjohn, Boston, Mass.

(Continued on page 21)



Plaques, Valencia, Spain—From the Marquard Collection
The property of the Metropolitan Museum, New York

THE DECORATION OF RAW TIN GLAZES—Continued

Louis Franchet

Colors—We will now study the composition of the colors which were formerly used to paint over the raw glazes and which are erroneously claimed by some to be lost secrets.

The most interesting of these colors are those found on the Italian faïences of the XVI Century, especially:

1. The blues of cobalt.
2. The yellows of antimony and iron.
3. The greens of copper.
4. The blacks of copper, manganese and cobalt.
5. The reds of iron.
6. The browns of iron and cobalt.
7. The violets of manganese.
8. The lustres of copper and silver.

The formulas of these colors are so little a lost secret that they have been transmitted to us by an Italian ceramist, Pilcolpasso, in a manuscript dated 1548, which may be found in the library of the South Kensington Museum, England.

1. *Blues of Cobalt.* It is claimed that we cannot obtain any more the blues of the old faïences of Italy, Nevers or Rouen. It is true that these blues have characteristic tones, quite different from the hard modern blues. This is due not to a special process, but to the fact that old potters used an impure cobalt oxide, while the oxide we use is perfectly free from the impurities contained in the ore.

Cobalt ore, such as it is found in nature, contains many other substances, principally oxides of iron, manganese and nickel, and very often arsenic; the ore from the United States also contains copper.

The old potters used the ore which they heated in order to eliminate arsenic which they considered injurious. However, this was a mistake, as I have found by experiments that a blue of cobalt containing arsenic is finer than one free from it. But it is the presence of oxides of iron, manganese and nickel which gives to the old faïence blue the peculiar quality so much praised by collectors. To-day it is very difficult, in Europe at least, to buy cobalt ore and

dealers give us a cobalt oxide which is practically pure. This is the only reason why our blues differ from the old ones. However, the old blues may be reproduced by adding to the pure cobalt oxide of commerce, oxides of iron, manganese and nickel, as follows:

Pure cobalt oxide.....	90
Iron oxide.....	5
Manganese oxide.....	3
Nickel oxide.....	2

This mixture is very finely ground in the mill and is ready to use.



Hispano Moresque Lusted Faiences—Albarellí, XV Century
The property of the Metropolitan Museum, New York



WISTARIA—DAISY ZUG

Treatment by Jessie M. Bard

PAINT in flowers with Banding Blue and Violet very delicate for lighter blossoms. Blending Blue and Royal Purple for darker blossoms; the leaves are Shading Green and Moss Green. Second Fire—Paint in background with Copenhagen Blue and Violet, Apple Green. Touch up blossoms and leaves with same colors used in first fire.



Three Large Lijsen Vases, Delft—Early XVIII Century
The property of the Metropolitan Museum, New York

We often see on old faïences a fine grey blue which can be thus obtained:

Flint.....	42	} Finely ground
Cobalt oxide.....	30	
Nickel oxide.....	28	

2 *Yellows of Antimony and Iron.* The yellow color has played an important part in the decoration of old faïences. It was of two kinds: a dark yellow called to-day "Italian yellow" and a light yellow called by the old French potters "jaunet." The composition of these colors was:

DARK YELLOW

	A	B	C
Iron oxide.....	17	20	28
Lead oxide (litharge).....	50	50	36
Sulphide of antimony.....	33	30	36

LIGHT YELLOW

Lead oxide (litharge).....	57
Sulphide of antimony.....	38
Carbonate of potash.....	2,5
Sea salt.....	2,5

These materials being thoroughly mixed, they are fired at cone 04, laid in thin coats, in a very oxidizing fire. The main difference between the dark and light yellows is in the presence or absence of iron oxide.

Old potters used for iron oxide the rust produced by the oxidation of metallic iron. We use to-day either an oxide obtained by the precipitation of an iron salt with ammonia, or the product of the calcination of sulphate of iron. But in all these cases, from the decorator's standpoint, the results are the same.

As to antimony, which we also use for yellow, the ancients employed the ore such as it is found in nature, a sulphide of antimony called "stibnite," while we use either the oxide or the antimoniate of potash.

The presence of lead is necessary, as its combination with antimony is what produces the yellow color.

We can reproduce the dark yellow called Italian Yellow with the following formula:

Sulphate of iron.....	16
Oxide of antimony.....	48
Lead oxide.....	32
Sodium chloride.....	4

prepared in the same way as the old color.

3 *Greens of Copper.* The green of the old faïences was either obtained with the cuprous oxide of copper or with a mixture of cuprous oxide of copper, litharge and antimony.

The latter method was the most used with the following formulas:

	A	B
Oxide of antimony.....	17	28
Cuprous oxide of copper.....	66	54
Litharge.....	17	18

mixed simply by a perfect grinding.

The antimony and lead introduce a soft tone into the color so as to soften the strong tone given by copper alone. The cuprous oxide of copper (red oxide) was preferred to the cupric oxide (black oxide). The latter is not so rich in copper and consequently has less coloring power. However it is generally used at present and the green is prepared as follows:

Flint.....	28
Feldspar.....	28
Carbonate of soda.....	24
Black oxide of copper....	20

The mixture is fritted, washed and ground.

4 *Black.* Black was little used and was generally prepared as follows:

	A	B	C
Red oxide of copper.....	5,5	..	3,5
Manganese oxide.....	5,5	7	0,3
Flint.....	34,5	6	40,3
Lead oxide.....	55,5	80	48,3
Cobalt oxide.....	..	7	8,5

These blacks were not among the best colors of the old potters, especially as they were generally satisfied with mixing the materials. In some factories the mixture was slightly fritted, which was better.

Our modern blacks are of better quality. We obtain them by fritting at cone 04 the following mixture:

Iron oxide.....	33
Manganese oxide.....	33
Cobalt oxide.....	33

5 *Reds of Iron.* The red color based on iron played a great part in the decoration of old faïence. These old reds have a quality which ours seldom have. They were obtained with ferruginous clays, first calcined. Red Ochre, which



Polychrome Delft—XVII Century
The property of the Metropolitan Museum, New York



ROSES—ALICE W. DONALDSON

(Treatment page 20)



Pottery, Marseilles—Hyacinth Polo, XVIII Century
The property of the Metropolitan Museum, New York

contains as a rule from 30 to 40% sesquioxide of iron, was often used.

In France, in England and in other European countries a very fine red of iron is obtained from a special clay which is a natural gres (stoneware), the only bed known being found in Thiviers, in the department of Dordogne (France).

This clay is ground, fritted at cone 04, one being careful to lay it in layers not over 4 to 5 centimeters thick (about two inches) so that the firing will be the same in the center as on the surface. After firing this material, which has turned from yellow to red, is finely ground and used as color.

The red thus obtained is as fine as that of the splendid Rhodian faiences (XV and XVI Centuries), the finest collection of which is found in the Cluny Museum, Paris. This red has not the brownish tone which the ferruginous clays give. Besides it has a constant composition, which is not the case with ochres.

6. *Browns of Iron and Cobalt.* The old browns were mostly used for outlines of designs. They were made of

Iron oxide.....	75
Cobalt oxide.....	25

which were simply mixed by grinding. They are very dark, almost black.

Other browns, which were not used by the old potters, may be obtained from the following formulas:

REDDISH BROWN

Iron oxide.....	18
Chrome oxide.....	15
Zinc oxide.....	55
Alumina.....	12

thoroughly mixed and fritted at cone 9, then finely ground.

Same preparation for the following:

DARK BROWN

Natural chromate of iron	32
Manganese oxide.....	40
Iron oxide.....	5
Tin oxide.....	23

This last color is close to some of the old browns.

7. *Violet of Manganese.* Violet was obtained from natural manganese oxide, without any other preparation than grinding. The tone can be modified with the following formula:

Manganese oxide.....	65
Cobalt oxide.....	3
Zinc oxide.....	16
Flint.....	16

mixed by grinding.

8. *Lustres or Metallic Reflections.* I will not speak here of the processes employed for the production of lustres, as

this has been the subject of a series of articles which I published in KERAMIC STUDIO in 1908.

In this study of colors used to paint over raw glaze, I have only mentioned those which were the most generally employed during the great Renaissance period. Some modern ceramists have tried to reproduce the old faiences, while using some of our modern colors, such as the reds of chrome (pink), the greens of chrome and cobalt, the brilliant browns in which the natural red tone of iron is modified by zinc and tin oxides. The sober blues of the old potters have been replaced by the brilliant blues of aluminates of cobalt. These reproductions are only the caricature of the beautiful art which was left to us by the masters of the XVI Century, worthy rivals of the splendid artists of the East.

Will modern ceramists realize that ceramic art does not only consist in the production of porcelains and gres decorated with polychrome glazes, that there is another material, faience with tin glaze, which has the great advantage of a comparatively low fire, which gives soft tones such as cannot be obtained on porcelain or gres. The decoration of this faience on the raw glaze gives painters a rare opportunity for displaying their talent. It is true that its execution is difficult and for this reason beginners may become discouraged.

For the benefit of beginners I will mention a little trick which has been successfully used, from 1862 to 1885, by an artist of great talent, Ulysse Besnard, and which does not impair the beauty of the decoration.

Here is the process: The piece to be decorated is covered with its tin glaze and fired at cone 09, the point of maturity of the white glazes which I have given in this article. After firing, a very thin coat of glaze, very finely ground and mixed with gum, is applied over the piece. It is left to dry in a hot place. After complete dessication, the envelope has become hard and it is possible to paint on its surface with ease. One may even scratch it lightly to retouch a mistake of design or coloring.

After drying the coat of glaze may turn blackish. This is due to a beginning of decomposition of the gum and is of no importance.

As I have said before, the decoration over raw glaze is called "grand feu decoration of tin glazes" to distinguish it from the petit feu decoration over the fired glaze. In the latter vitrifying colors are used, similar to those used for the overglaze decoration of porcelain. The process has nothing special and can be used by all painters; it is commonly used in industry.

I think it is unnecessary to speak further of the superiority of decoration over raw glaze, from the standpoint of art, but this decoration has also the great advantage of giving painters a precision of execution and a perfection of technique which they cannot acquire with any other process of ceramic decoration.



Hochst Enamelled Faience—German XVIII Century
The property of the Metropolitan Museum, New York



PEACH BLOSSOMS—EDNA SELENA CAVE

(Treatment page 20)



MISS FIELDS

EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ARTS

Maud M. Mason, Chairman of Arts

THE eighteenth annual exhibition of the New York Society of Keramic Arts, held in the galleries of the National Arts Club, New York, during February has proven the most successful exhibition artistically that the Society has yet given.

The Galleries of the Club afford a most dignified setting for such an exhibition, and were charmingly decorated.

It has attracted much attention, especially among those practically interested in the decoration of porcelain, and we cannot calculate its influence, which must be far-reaching, as many of its visitors came especially to New York to see and study this exhibit, which will undoubtedly influence their future work.

If the exhibition accomplishes nothing more than this, those who have felt the responsibility and done the work of the Society will feel well repaid for all the effort expended.

The charm of simple decorations sanely adapted to reasonable forms has gone abroad, and the time is not far distant when no other class of work will be tolerated.

It is also noted with much satisfaction that the potters are awakening to the importance of presenting their best efforts at a general exhibition, not only for the sake of the advertisement and the sale of articles, but also for benefits derived from comparison and study of other methods of production.

The pottery exhibits prove a strong feature of the show, and add much to its beauty and interest. Among the best known potteries exhibiting were: The Tiffany Furnaces, The Rookwood, The Clifton-Walrath, Volkmar, Newcomb.

Mr. Charles Binns of Alfred University showed a very distinguished group of his stoneware jars, which especially interested collectors and others who appreciate the finer qualities of pottery. The pieces are simple and beautiful in form and with rare exception are practically done in one firing, the biscuit fire being only strong enough to facilitate the handling of the articles. The glaze is sprayed on the article and is always delightful in color and quality.

Misses Penman and Hardenburgh showed a number of their hand built pieces, which are ever interesting and show much appreciation of fine color, textures and form. Miss Edith L. Field's lamps decorated with figures modeled in low relief were most pleasing, and while quite individual in treatment show a study and love of the historic Etruscan wares.

The Rookwood pieces were of their usual high quality, showing many beautiful and restrained decorations and color harmonies. The tiles shown by this firm were especially fine in design and color.

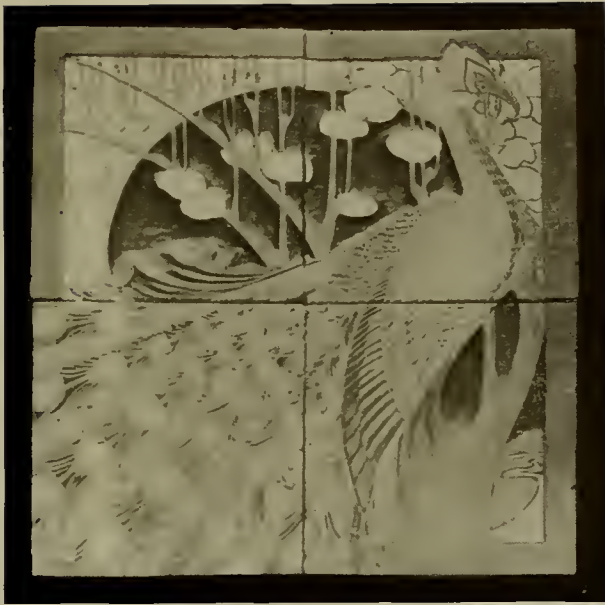
The Tiffany Furnaces showed a beautiful group of their wonderful glass. Their remarkable skill in handling this material, the combination of various colors which form intricate patterns, is truly marvelous. The pieces of pottery shown by them were also interesting.

Mr. Rhead's tiles formed a very ornamental feature of the exhibit and show a consummate knowledge of material and technique. The small articles exhibited by himself and pupils had much individual charm, and many regretted they were not for sale. The work of his pupil, Miss Risque, he may well be proud of, as it shows great promise and beauty. The terra cotta figure of the dancing girl is full of movement and grace and the entire group received much attention.

Mr. Leon Volkmar showed a number of his characteristic pieces, among them a very large green jar that had especial beauty of line and color.

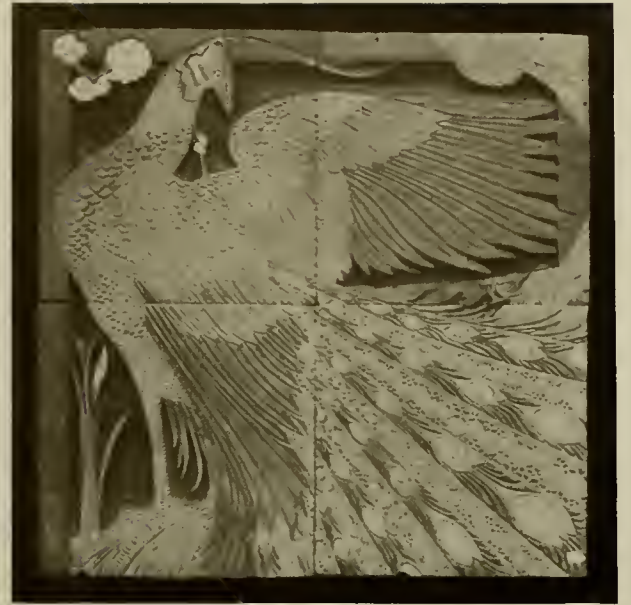


MRS. HICKS



FAIENCE PANELS
FRED'K H. RHEAD

American Woman's League Pottery
University City, Mo.



The Paul Revere pottery had a large and interesting collection, including bowls, plates and other articles of table ware, which interest especially because of their individuality, one of the most successfully designed articles being a low flat bowl for flowers. The quaint naive designs have much charm and the forms and color schemes are simple and good. The tiles were among their most unusual pieces, having for their motif historic places of Boston and its environs.

The pieces shown by the Newcomb Pottery are especially beautiful this year in color and tone, being full of a charming atmospheric quality which we have not observed before. The decorators are: The Misses Simpson, Irvine, Summey, Mason, Holt and Bailey, the two latter workers showing very interesting and satisfactory decorated porcelain. This is a pottery with ideals which ever tend to make their work more beautiful and set a high artistic standard in their community.

Mr. Walrath showed among other good pieces a very fine cider set—fine both in form and in its beautiful tawny orange color scheme.

The Atlan Club of Chicago was one of the guests of the Society, their work occupying three cases in the large gallery, and excited much interest among their friends and decorators of the East. The individual exhibitions are too numerous to mention separately in our limited space, but the effect of the work as a whole was very beautiful in color and tone, and even though one feels that motifs used in a single decoration are sometimes unrelated, and again that it lacks in light and dark of pattern, still it shows such remarkable skill of technique and such love and care in its execution, not to mention its other fine qualities, that these things can in a measure be overlooked, and it could be lived with, with much pleasure, which is the true test of good work. They find in the Satsuma ware a very sympathetic glaze and the forms are well adapted to their designs. Our chief regret is that it embodies so little of the modern spirit and is not distinctly national in character. It was one of the attractive features of the exhibition and the Society congratulates the members of the Atlan Club and hopes to have the pleasure of entertaining them on some future occasion. An exchange of exhibits could



CAROLINE RISQUE



PAUL REVERE POTTERY



CLIFTON WALRATH POTTERY



TIFFANY FURNACES



NEWCOMB COLLEGE, POTTERY AND OVERGLAZE



ROOKWOOD POTTERY



HANDBUILT POTTERY, MISSES PENMAN AND HARDENBERG



VOLKMAR POTTERY



CHAS. F. BINNS, ALFRED UNIVERSITY



ATLAN CLUB, CHICAGO



ATLAN CLUB, CHICAGO



ANNA B. LEONARD

be made with much profit and pleasure to the many ceramic workers, and we trust this policy will be followed by other organizations.

Much regret has been expressed at the absence of the exhibits of several of the overglaze decorators of the Society whose failure to take part in the exhibition has been due to illness or other circumstances. Mrs. Hicks showed a very charming breakfast set—quite old English in feeling, very quaint and interesting in its harmonious coloring of pinks, blues and greens. It was sold to a discriminating person for a wedding present. Mrs. Leonard exhibited a large bowl very effective in its harmonious combination of blues, gold and bronze. The centre of the silver lusted plates were very cleverly toned by the use of a small all-over pattern in grey, serving to relate and soften the lustre decoration.

Miss Dorothea Warren's bowl was most effective in its design and its brilliant and harmonious color. Her mastery of the technique of enamel decoration is all that could be desired, and she is to be congratulated upon this achievement.

Miss Elizabeth Mason in her exhibit demonstrates that lustres and gold can be artistically handled; the decorations being simple and bold in design.

Mrs. Waterfield's group was good in color and design, showing a fine appreciation of the beauty of light and dark in decoration. In the same group the low bowl on the table by Mrs. Symonds is very pleasing in its blue and white freshness.

Miss Van Sicle exhibited another interesting group among which was a vase and large plate with original border design. Her work has much individuality, as has also Miss Horsfals', whose pitcher was particularly good in color and tone.

Mrs. Rosegrant showed a plate and bowl good in design, and Miss Lovett a group of interesting pieces, among which a landscape vase, low in tone, was particularly noticeable.

Miss Philpot exhibited a number of pieces with good designs well adapted to the forms decorated. The pitcher and tea jar were rich and brilliant in color, and the charming tea set in fresh blue and green enamels was most satisfactory, and would give much pleasure in using.

Mrs. Unger, one of the strongest members of the Brooklyn Club showed a fine group of her well designed and original pieces, among the most effective being a chocolate pot in blues and a large tray in warm yellows, blues and greens. Mrs. Unger's work was much admired in Chautauqua last Summer, where she assisted in the porcelain classes.

In Miss Charlotte Krolls' interesting group was a pitcher good in color and design, and a simply designed tea set. Mrs. Griffith's pieces showed boldness and promise.

The Perfection Kiln with its gas as well as oil burner, was an interesting feature of the exhibition and proved particularly fascinating to the visitors who were unfamiliar with the methods of firing, and whose interest in the articles that had gone safely through the fire was accordingly increased.

NOTES ON THE OVERGLAZE WORK OF THE N. Y. S. K. A.

(From a letter to the Editor)

The Society was fortunate in having some good individual pieces shown, although it is to be regretted that the individual exhibits were not larger. Mrs. Anna B. Leonard, to whom workers and connoisseurs always look for an excellence and charm of work, was able to show only four pieces, the most attractive of which was a large bowl done in a design both quaint and pleasing in color. It was a disappointment and a loss to the Society and public to have no work from Miss Mason, but the few pieces sent by Miss Elizabeth Mason were delightful. A little coffee set in blue and white was altogether refreshing in its simplicity, and a tankard and cup and saucer in copper lustre were fine and frank in handling and in color.

Miss Dorothea Warren sent only two pieces of the work she does so unusually well—that is, high flat enamel—but the large bowl and small box shown were splendidly handled and



FOUR PIECES, MRS. WATERFIELD

BOWL, MRS. SYMOND



ELIZABETH MASON



MISS PHILPOT
Pitcher and Tea Jar

MRS. UNGER
Plaque and Chocolate Pot



MRS. VAN SICLEN, MISS HORSFAL, MISS LOVETT,
MRS. ROSEGRANT

very attractive in every way. Mrs. Unger's work showed a fine feeling for form and color, and the technique was excellent as always. A tea set by Mrs. Hicks in an old garden rose design carried out in old pink and lavender was full of quaint charm that suggested Grandmother's tea parties, and altogether was one of the "intimate" notes in the exhibition.

Mrs. Rosegrant's landscape vase and tankard were among the largest pieces of the exhibition and the tankard was well and boldly handled with a design of grapes and leaves. Her simple tea stand in white and gold was a refreshing bit one would like to see on one's table. And this is a point, by the way, that many workers of the country fail to consider, and yet isn't it one of the tests of the real success of a piece?

Miss Charlotte Kroll's tea set in brown and gold was dignified and pleasing in its direct design and unusual color, and a water jug, handled much more boldly, had yet the same honest straightforward feeling always shown in this member's work. Mrs. Waterfield had bowls and a tea jar of much strength in design and nice in color, while a tea set in green with a semi-lustrous glaze was unusual in its interest. From Miss Lovett's exhibition one would select her grey pitcher and small grey landscape vase with tree trunks. There is shown in all Miss Lovett's work a refined feeling for color and design, and in the finish a deep respect for the "tools of her craft." This can not always be said of work that in other ways is perhaps quite strong.

Mrs. Van Siclan's work was bold in design, and showed earnest thought and study of Old World ceramics and textiles. This can be said also of the work of Miss Horsfal and Miss Philpot. A new member, Mrs. Simmonds was represented by a bowl in blue and white, good and livable.



DOROTHEA WARREN
Bowl and Bonbonniere

CHARLOTTE KROLL
Stein

THE ANNUAL DINNER OF THE NEW YORK SOCIETY OF KERAMIC ARTS.

IT was an interesting company that assembled at the National Arts Club on the evening of February 13, for the annual dinner of the N. Y. S. K. A. Everyone was identified directly or indirectly with art, and most with Keramic Art. The members and guests were received by Miss



SATSUMA VASE—MRS. A. A. FRAZEE

Elizabeth Mason, the president of the Society, and presently the exhibition gallery was well filled. The banquet was served in the south end of the gallery and about 140 persons sat down. The president graced the head of the table and at her right was Mr. John Agar, the president of the National Arts Club. Among those present were Dr. Edward Robinson, Director of the Metropolitan Museum; Mr. Leon Volkmar, Vice-president of the Society; Mr. Edward Page, Mr. and Mrs. Alexander Drake, Professor Charles F. Binns, Mr. and Mrs. Henry B. Snell, Miss M. M. Mason, Mrs. A. B.



ORANGE OR PUNCH BOWL—MRS. A. A. FRAZEE

Leonard, Mrs. Rhoda Holmes Nicholls, Mrs. Vanderpool, Mrs. E. M. Scott, Mrs. Coffin, Mr. Frank Alvar Parsons, and many others.

When the coffee and (by grace of the ladies) cigars arrived Mr. Agar, who acted as toastmaster, arose to extend to the Society the welcome of the National Arts Club. The Club stood, he said, not alone for the development of the fine arts but more especially for the advancement of the arts of the home. The Society of Ceramic Arts aimed at the introduction of the element of art appreciation by means of the wares which found a place in every home.

Dr. Edward Robinson, who was warmly received, spoke of the function of the Museum as an educational factor in modern home life. The world had expressed its thought in the useful and decorative arts and it was important that this should be emphasized in modern times. Unfortunately a characteristic art had not been developed in the twentieth century and he hoped that the influence of the eighteenth century might soon cease to dominate the decorative arts of the world.

Professor Binns spoke of the work of the craftsman, especially in the production of pottery. The essential need was that the worker should understand his material and have it under control. The exigencies of manufacture had interfered with expression on the part of the worker and great harm had been wrought by decorated dishes being "given away" in cereal packages because no element of choice on the part of the purchaser entered into consideration.

Mr. Leon Volkmar emphasized the difficulty of producing individual work in competition with the factory, where division of labor robbed the work of any special quality. He believed that the remedy lay in the education of the public.

The dinner was held to be one of the most successful functions which the Society had promoted and the outlook for the future seems very hopeful.



TILE DESIGN (Page 16)

Treatment by Jessie M. Bard

THIS can be used for a straight shaped jardiniere by repeating motif three or four times. Oil over entire surface with Fry's Special Tinting Oil and pad until tacky. Let it stand until partly dry and dust with Grey for Flesh and a little Yellow Brown.

Second fire.—Paint in all dark parts of design with Black. The grey background, flower pots and leaves in the window with a thin wash of Brown Green and a little Blood Red. Flowers in window a thin wash of Blood Red and a very little Violet No. 2.

Third Fire.—Go over large pot with same color as in second fire. Leaves in large pot Moss Green, a little Violet No. 2 and a very little Black. Light flowers, Blood Red and a little Carnation.



TUBEROSE

Treatment by Jessie M. Bard

FIRST Fire—Trace in design carefully, outline with Grey for Flesh and then fire.

Second Fire—With special tinting oil and a little Grey for Flesh paint in background, pad this, then dust this (after cleaning out the white flowers) with Pearl Grey, two parts, Apple Green, 1 part, and a pinch of Grey for Flesh. Fire this.

Third Fire—Oil leaves with special oil. Apply oil very thin. Dust with Apple Grey, two parts, Grey for

Flesh, 1 part. The flowers are painted in. Use Yellow thin toward centers. On shadow side use a little Violet and Grey for Flesh.



TUBEROSE—ALICE WILLITS DONALDSON

"CHILDHOOD" (Supplement)

Charles C. Curran

WATER COLOR

CHOOSE a heavy, fairly smooth paper employing the "wet" method at the first, laying in the general tones of the picture without attempting to complete the subtle modelling in the first painting. The outline of the child and flowers should be carefully made before wetting the paper, a medium hard pencil being used to make light delicate lines—only drawing the larger forms.

The entire picture can easily be painted with Cobalt Blue, Rose Madder, Lemon Cadmium and a little Raw Sienna for use in the darkest parts. The sky tone is made with Cobalt Blue, a little Lemon Cadmium and a slight trace of Rose Madder, not too evenly put on.

The child's face and arm are mostly Rose Madder and Lemon Cadmium. In the cheek very little Blue is necessary to secure the gradations, in the neck and arm more Blue, and some Raw Sienna will be needed to get the depth of tone.

In finishing the delicate modelling of the face a wet brush and a piece of blotting paper can be used to "lift" certain spots which may have occurred in the first painting. These spots can be modelled up to the required tone with a firm brush stippling in little touches of quite pure color like a mosaic. The paper can be left as white as possible in the first painting of the flower in order to avoid the necessity of washing out any more than necessary. Lemon Cadmium and Cobalt with the slightest possible amount of Rose Madder will be necessary for the flowers.

KERAMIC TREATMENT

L. Vance Phillips

List of Mineral Colors for Flesh Palette:

Flesh Blonde	Apple Green
Reflected Light	Grey Green
Cool Shadow Blue	Royal Green
Warm Shadow	Dark Green
Pompadour	Violet of Iron
Blue Violet	Yellow Ochre
Deep Blue Green	Albert Yellow
Turquoise Blue	Carnation
	Rose

Mr. Curran's charming sunlight effects on canvas are a delight in every exhibition where they are hung. His sunlight is singing and joyous. The blue and violet placed next these high lights are themselves made brilliant by their contrast with the high lights, and again by their contrast with the admirable deep shadows of transparent reddish color into which the violet shadows lose themselves. The color treatment of this head admirably sets forth the principle to which the author holds in teaching the handling of flesh color, which principle is carried also into the painting of hair, drapery and accessories. This is a recognition of three distinct planes of color corresponding to three planes of light and shadow. The high lights express local color, the half-tone shadows cool color, and the deep shadows warm color. In the case of a strong lighting the high light is of delicate line. The higher the light the cooler the half-tone shadows. Cool always means blue or a color into which blue has been blended, Violet being an example of this blending. The warm shadows should be especially transparent when the half-tones are very blue. By warm, red or yellow is understood, being the other two of the three colors, red, yellow and blue, from which all color proceeds. In order that yellow could be used as a deep shadow it would need to be reduced by gray and perhaps red to a warm brown, while pure red to be used as a deep

shadow would need gray and yellow to secure depth and still have a warm quality. While the theory and the facts conform to the idea that there are only three colors, practical experiments prove that gradations in ceramics must be obtained principally by selection. Our method, then, is to select from the various minerals those pigments that seem to stand best for the theory of color. Yet how happy to have not only a theory but a principle behind our selection. While a general principle is carried out in the three planes here spoken of, there must be variety expressed in the bringing together of these planes, which really is the modelling. Note that on the hand and arm there is no true light. At the outside of the hand there is a reflected light which deepens into reddish warm shadow, then into the blue half-tone which is the highest light expressed in this plane of shadow, from this into a lower, warmer plane, and again into the blue plane of light on the thumb. In this instance there is a play through the lower part of the scale of flesh color. In painting the neck it will be observed that the color passes from the high light at the back through the blue, into the violet, then into warm shadow, into the violet once more, then a deep glowing tone and lastly into reflected yellowish light under the chin. This will be playing through the whole scale of flesh color. In actual color for this will be needed Flesh Blonde, into a tinge of



TILE DESIGN—ALICE WILLITS DONALDSON

(Treatment page 15)



(Treatment page 20)

PEACH BLOSSOMS—SARA McINTIRE

Pompadour, into Turquoise Blue combined with Cool Shadow Blue, into Blue Violet with a bit of Pompadour added, then Warm Shadow added to former for deepest tone, next a glowing color of combined Reflected Light and Pompadour with a touch of Blue Violet, lastly Reflected Light. This accurate suggestion across one part of the flesh will lead the painter to vary, as required, in other portions, using Pompadour extra where needed and a delicate Violet Blue on the forehead and nose. A bluish tone could well be maintained on the cheek near the nose, which in a subsequent painting could be washed with ochre to give a greenish color, this tinge being a tinted reflection of background and lilies.

It is wise to wash the flesh planes over evenly with an open oil. Into this with a square shader wash a high light where needed, and over the whole shadow plane wash Reflected Light, varying the amount used according to the depth of shadow in different places, in fact expressing a general modelling in this color. Into this wash paint with a pointed shader in hatching touches the various colors previously mentioned, allowing a short time for the colors to settle and become evenly incorporated with the oil, perhaps even to dry out a little if really moist. Use a slant stippler or blender, preferably quite large, to unite the tones and distribute the color laid with a hatching touch, yet using this tool so deftly and thoughtfully as not to lose the character or color of any one plane. A general delicacy and correctness is all that is needed for a first fire, since one must speedily paint the hair while the flesh is still moist. The hair might even have been laid in while waiting for the flesh colors to properly settle together for the stippling. Hair is painted more quickly and effectively and with greater simplicity, both in the doing and the result by choosing a pointed shader, fairly long—the best possible is a No. 5 or 6 known as “miniature painting brushes”, and which in length are between “long pointed” and “short pointed”. Charge this brush with oil and turpentine, wiping to leave only pleasantly moist. Take into this a trace of Ochre, spread the brush, fan-like, on the palette, then wash broadly all the high lights. Condition the brush anew, taking a bluish tone and still spreading the brush into strands, lay all the bluish and violet tones. Continue through different colors, uniting by brushing one into another and into the flesh. By observing only about three colors, high light, cool shadow, and deep warm shadow, in the first painting, the

simplest and freest result is obtained. After finishing the hair in this broad way, study the lights and shadows with reference to the modelling of the head. If necessary a few lights may be taken out here and there with the point of the brush just used, or a few accents may be made with color if the mass is still agreeably moist, and these touches seem needed to give proper shape to the head. The latter correction is not important in the first painting but the former is, since all lights should be carefully sought for before each fire if secured at all. These may be taken out with a slightly moist brush if the color is wet, with cotton wound snugly on a bit of wood if half dry, and by recourse to a dust knife or needle if really dry. The background has Apple Green with a touch of Rose and Ochre as it approaches the face, Grey Green to take away crudeness and sharpness of color with a bit of Dark Green towards the left and Deep Blue Green at the right. The lilies are painted with Albert Yellow and Yellow Ochre, a tint of Rose and Violet and Royal Green toned with Dark Green. The white drapery has Rose—merely a tint—into Turquoise Blue and Violet. Violet with Pompadour with Dark Green and Pompadour in the very darkest shadows here and there. In the child's hair are a few brilliant touches of Ochre and Carnation, which are also repeated in the doll's hair.

These general instructions will aid the student in placing the color with a sense of sureness, and will be equally useful in painting other flesh subjects. To briefly name the steps that will aid the beginner is perhaps the wisest closing of this treatment:

CONSECUTIVE STEPS FOR A BEGINNER

Secure with India ink in a delicate drawing the principal points of the composition. In laying an open oil (1 drop of Oil of Cloves to 6 of Copaiba) let the oil pass beyond the face and into the hair as it aids later on. When the head and hair have been laid in satisfactorily, paint the background softly against it at once that there may be no line, only a soft and distinct coming together. A stippler or silk pad may be an aid in bringing softness or in collecting excessive oil or turpentine in the laying of the background. If a creeping of oil is obtained an instant use of one of these tools will save the oil from encroaching on the flesh if by any chance too much moisture has been carried in the brush. The lilies can



BOWL, LILY DESIGN—HANNAH B. OVERBECK

(Treatment page 21)



GLADIOLA—H. FEWSMITH

(Treatment page 21)

be painted in with the background, holding or taking out lights at pleasure. The dress, doll and arm will come in regular order. The greenish tones on hair and face may be secured in later paintings. Indeed, do not strive for every detail of color in any one painting. It is admirable to sometimes paint only in washes for tone and general breadth of treatment and at other times give attention to detail in certain parts of the composition and breadth in others. To carefully paint in detail every part every time you paint, will insure a labored effect and probably destroy both breadth and atmosphere. Three or four firings will be needed. Always know that there will be more blue and violet apparent after the fire than before; hence the need of keeping the painting a little warmer in tone than you desire to have it in the finished effect. Also in the first paintings lean towards warmth, since cool colors are more easily added than warm ones in the later paintings.



PEACH BLOSSOMS (Page 7)

Treatment by Jessie M. Bard

THIS will repeat nicely around a straight vase.

First Fire—Paint in blossoms with thin wash of Blood Red. Paint dark part of stems and leaves with two parts Moss Green and one part Grey for Flesh.

Second Fire—Outline design with Grey for Flesh. A flat wash of Rose over the dark part of blossoms. Stamen, Grey for Flesh. Leaves and stems a thin wash of one part Shading Green, one part Grey for Flesh.

Third Fire—Oil all over surface with Fry's special oil. Wipe oil from blossoms and dust with two parts Pearl Grey, one part Grey for Flesh and a little Yellow.



RUTH M. RUCK

ROSES (Page 5)

Alice W. Donaldson

PAINT in roses with a thin wash of Blood Red and a little Ruby. Centers Albert Yellow and shaded with Yellow Brown. Leaves, Apple Green for lights and Shading Green with a little Brown Green for shadow. Background shade with Yellow, Violet, Copenhagen Blue and Moss Green.

Second Fire—Thin wash of Rose in the lights in roses and touch up shadows with Blood Red and a little Ruby. Touch up leaves where it is needed with same color as first fire and also background.

WATER COLORS

Leaves, Hooker's Green, with touches of Antwerp Blue in shadows and Yellow Green in lights. Emerald Green and Bright Yellow Green for tender stems and Carmine for thorns. Buds, Dark Red. Blossoms, outside petals darker than center row, Carmine with touches of Vermillion and Orange. Stamens Lemon Yellow.



PEACH BLOSSOMS (Page 17)

PAINT in leaves with Brown Green and Moss Green. The blossoms are Blood Red. The stems are Auburn Brown and Blood Red.

Second Fire—Paint in background with Violet and Apple Green. Leaves are touched up with same colors used in first fire. Touch up blossoms with Rose.



CRACKER JAR, DAFFODILS—C. BABCOCK

(Treatment page 21)



MAY 1911
SUPPLEMENT TO
KERAMIC STUDIO

"CHILDHOOD"—CHARLES C. CURRAN

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SYRACUSE, N. Y.

(Continued from page 1)

The competition was closed too late for the May issue, but in June we will show some of the prize designs. June will be an "Iris" month. We have not only a supplement of Yellow Iris but also several studies of different varieties of this decorative flower. Other subjects on hand for color studies are "Landscape" Maud Mason, "Cactus Dahlias" Edna Cave, "Crimson Mallow" Alice W. Donaldson, "Yellow Roses" K. E. Cherry. In June we will also give a little sketch with illustrations of the class work in ceramics of Miss Pearl Saunders of Nashville, Tennessee. We have in preparation, for a later issue, the work of the ceramic class of the St. Louis School of Fine Arts under Miss Henrietta Ord Jones.



KATHERINE SODERBURG

❁ ❁
BOWL, LILY DESIGN (Page 18)

Hannah B. Overbeck

DUST background parts with two parts Shading Green, one part Pearl Grey and a little Black. Small light central part of lily Empire Green, dark central part Yellow Red. Rest of lily and stems Campana's Peacock Green. Bands at top and that connecting design, Peacock Green with a little Grey for Flesh. For last firing dust entire bowl with mixture of Shading Green, Peacock Green and a little Black and about one-half of the mixture Pearl Grey.

❁ ❁
CRACKER JAR, DAFFODILS (Page 20)

C. Babcock

OUTLINE design with one part Aztec Blue, one Ivory Glaze. Paint dark bands in with same. Second fire. Paint oil in flowers with special oil and dust with three parts Yellow Red and one part Pearl Grey, then oil all dark grey spaces and dust with two parts Copenhagen Grey, one part Sea Green, one Yellow Green. Clean all edges and background spaces and paint background with Yellow Brown two parts and one part Yellow Green.

❁ ❁
GLADIOLA (Page 19)

Treatment by Jessie M. Bard

PAIN'T in leaves with Moss Green, Brown Green and Violet; the darkest touches are Blood Red and Brown Green. The flowers are Blood Red and Violet. Veins and centers are Violet, Blood Red and a touch of Ruby.

Second Fire—Paint background with Yellow, Yellow Brown, Moss Green and a little Brown Green. The stems are Brown Green and Blood Red. Touch up design with colors used in first fire.

❁ ❁
STUDIO NOTES

Miss Laura Overley has again taken up the teaching of china decoration. For some time past she has been obliged to give up teaching to fill her orders for decorated ware.

The Osgood Art School will change its location May 1st to 168 W. 73d St. The school will be closed from May 1st to September 15th, though art materials will be supplied by mail as usual.

Mrs. J. M. Hibler has made arrangements to have Miss Mabel C. Dibble, the well known Chicago teacher, give a course of lessons in her studio, 134 West 91st Street, New York, in that most attractive line of porcelain decoration, *Enamels*. The course will last from April 17th to May 15th and a large attendance is already assured.

ANSWERS TO CORRESPONDENTS

A. E. W.—For body enamel use 2 parts Hancock's hard white enamel mixed with enough fat oil of turpentine to barely change the color of it, not enough to hold it together, and 1 part Aufsetzweiss. Thin with turpentine and grind the mixture thoroughly.

❁ ❁
A List of Dealers in Little Things to Make

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- Boston, Mass.....Mrs. H. E. Hersam, 165 Tremont St.
- Buffalo, N. Y.....Mrs. C. C. Filkins, 609 Main St.
- Canton, O. Dresden Color Co.
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KATHERINE SODERBURG

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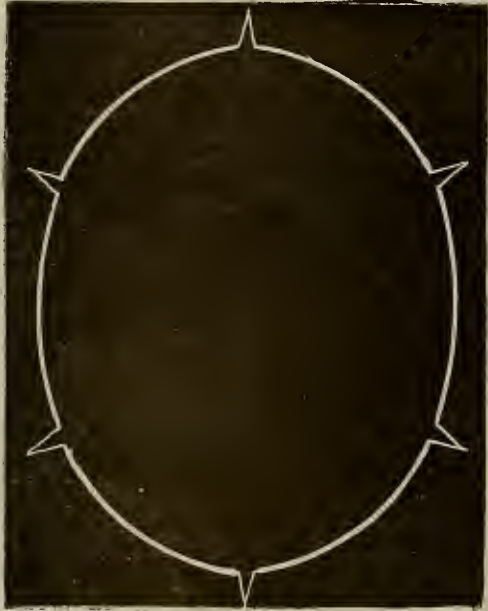
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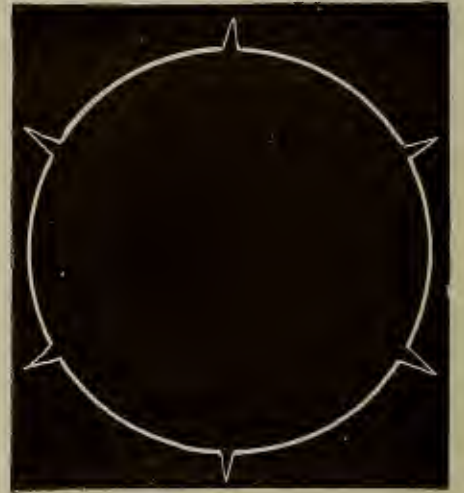
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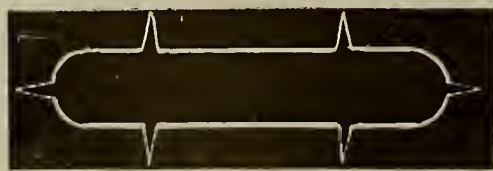
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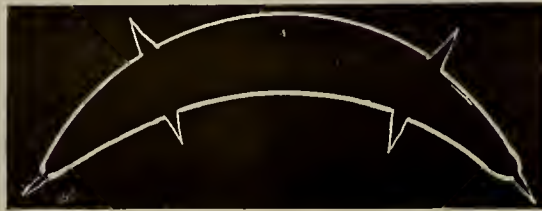
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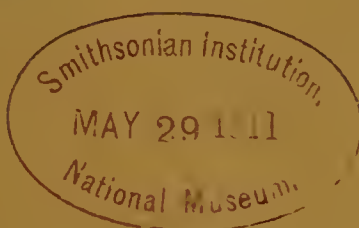
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MARIA J. FERRISS
ARKA B. FOWLER
WINIFRED S. GETTEMY
A. W. HECKMAN
MABEL E. HEAD
MARGARET LATHAM
SARA McINTIRE
HENRIETTA B. PAIST
JEANNE M. STEWART
L. PEARL SAUNDERS
GEORGIA SPAINHOWER
MARY ALLEN THOMPSON
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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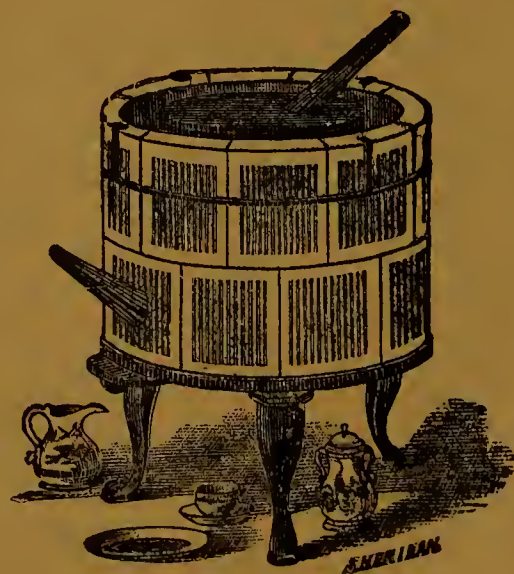
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KERAMIC STUDIO

Vol. XIII. No. 2

SYRACUSE, NEW YORK

June 1911



THE summer is well upon us and our idle time at hand. The problem now is how to idle profitably. Those of us who can afford a trip to pastures new can search out new motifs, new to them at least, and dream away the hours on the grass or in a hammock arranging and rearranging their designs until they take definite shape, and then jot them down on paper to be worked out later when they return to their studio. Those that, perforce, must stay in the city have recourse to the museums and libraries where they can while away an hour or two at a time making tracings or free-hand copies of old textiles, carvings and craftsmanship of various kinds in which they find food for their imagination and stimulation for their ideas. This, by fall, should accumulate enough material for a winter's work. First making designs, using the same motifs rearranged in the spirit of the old work, then, if within the limits of your capabilities, using your own original motifs worked out in the same spirit. One thought more—try more the effect of simple narrow borders inside or out, with medallion arrangements in the center of bowls or plates, or outside on any shape which will allow it. This rarely makes other than a satisfactory effect.

+

Both Mrs. Cherry and Mr. Rhead have been so busy that they have been unable to complete their papers for *Keramic Studio*, but we hope before long to be able to present them, Mr. Rhead's on tin enamel glazes as worked out in American materials, and Mrs. Cherry beginning her series of papers on Ceramic designs. We are looking forward to these papers with great anticipation of pleasure and instruction.

+

The plan of the store in Pittsburgh, mentioned elsewhere in this issue, appeals to us as a very good business proposition, if in conjunction with this exhibition some arrangement could be made for sales other than the firm's white goods, and perhaps, some awards by an unprejudiced jury. The arrangement would be almost ideal for those small towns or clubs where means for a club exhibit are inadequate.

+

Why do our designers not make more use of fish, bird and animal motifs. Rarely do we receive a design with other than flower or purely abstract motif. In the fall we shall announce a competition on these lines, so we warn our designers to do some work on these motifs this summer. We shall ask for game set, fish set, using these motifs and try to get something quite different. We shall also have another competition for "Little Things to make", as this seems very popular.

+

The showing of the work of Miss Saunders' class in design is of great interest as showing that the South is not behind in the movement for a better, more appropriate, more tasteful decoration. The little account of the sort of train-

ing given to her pupils is most interesting and instructive. Many of her pupils seem to have quite a little talent and application. It is not only a treat but most educational to be able to give in *Keramic Studio* from time to time the work of schools, clubs and classes. The opportunity for comparison with one's own work is very beneficial. We are promised in the near future the work of the Newark club's exhibit, just held. Following will be the work of a class of boys under Mrs. S. Evannah Price, and the work of the school of the St. Louis Museum of Art under Miss Henrietta Ord Jones.

+

We are giving this month, with the color supplement of Yellow Iris, a number of studies of the same flower in differing colors. This ought to be very useful to the decorators and we hope they will be pleased as we have taken some time and trouble to gather them.

+

The Editor expects to sail for Europe about the middle of June, and as she expects to visit all the potteries possible, both large and small, in England, France and Italy, besides visiting the exposition at Turin where she has herself a small exhibit of between fifty and sixty pieces in the American Pavillion, she hopes to be able to send back to *Keramic Studio* some valuable material and for a beginning she begs you will pardon her egotism in giving an illustrated article on her own work, which will appear in the July or August issue. Our readers will perhaps be interested in knowing that the Editor is not idling, but doing her part in ceramics.

+

The competition of "Little Things to make" has been most satisfactory this spring. We are showing all the first prizes in this issue, but the second prizes do not fall far behind the first. In fact, as a matter of taste some may prefer them or even the third prizes. We were particularly pleased with the variety in the types of decoration. There seems to be more individuality than ever before. The cup and saucer by Miss Spainhower is particularly dainty. The box by Miss Latham is most original. We should rather prefer, however, a treatment in pale green and medium blue with darker blue outlines. The bon bon dish by Miss Gettemy is simple and dainty and the center ornament well proportioned; it is not perhaps so original as some of the other designs but is very satisfactory. The candlestick by Mrs. Paist is very appropriate in design; the adaptation to the low candlestick was even more satisfactory in arrangement. The round toilet box is very fine, well balanced and the medallion unusually well arranged in the circle. In Albert Heckman we find a new worker in the field and one whose work it is a delight to examine, it is so delightfully executed, so neat and lovingly painstaking. He shows unusual taste and refinement in his designs and we look for great things from him later on. Personally we would prefer the treatments in soft simple color schemes rather than gold, but it is a matter of personal taste. Altogether we feel very proud of the showing in this competition.



SET OF PLATES—L. PEARL SAUNDERS
Blue and Green, representing Six Signs of the Zodiac

MISS L. PEARL SAUNDERS' CLASS IN DESIGN

THE majority of the designs shown were done by pupils who are in school during the week and come for a lesson once a week, on Saturday. For class work they draw from object, still life and life, and at intervals from cast, the smaller children modelling in clay, but the design work is all done at home, a problem to be worked out being given one Saturday and the solution the next. I have found it a good plan to tack all the designs brought in on the wall and let the children themselves criticise each other's work—suggesting changes where necessary, or explaining why a certain arrangement of lines, or of dark and light is pleasing, in that way developing, as far as possible, an understanding of the cause. To increase the interest, and give the children a motive for working, their designs are applied in various ways, perhaps in stenciling, wood-block printing, or in decorating a miniature cottage made of pasteboard, several children working together on one cottage, each taking one room, designing the wall paper, rugs, hard wood floor, chairs, mantel and other furniture, but keeping the color scheme for the whole harmonious.

Place cards, book covers, etc., offer an interesting problem for the conventionalization of flowers; little things to make for Christmas, gifts of tooled leather, or booklets for

special occasions furnish fresh inspiration, and there is always the fascination of decorating porcelain for the older and more experienced workers.

In the spring and early autumn much time is spent out of doors sketching from nature, from wild flowers and landscape. Preparations for landscape are made in the studio by the study of composition from reproductions of great paintings, making the selection of a subject easier when out of doors.



CHOCOLATE CUP AND SAUCER (Page 34)

Treatment by M. A. Thompson

OUTLINE in Fry's Special Tinting Oil. Dust Finishing Brown. Fire. Second Fire.—Oil background, pad evenly until tacky. Let stand eight or ten hours. Dust one part Yellow Brown, one part Ivory Glaze. Oil darker parts of design, dust one part Meissen Brown, one part Yellow Brown, one-fourth Finishing Brown. Oil medium tone of Grey in design, dust one part Carnation, one-sixth Blood Red, one-eighth Albert Yellow. Lightest parts of design, handle and knob of lid in Mat Gold.

Third Fire.—Retouch design where necessary. Apply Gold again.



GROUP OF DISHES—L. PEARL SAUNDERS



THE COMMON IRIS—SARA McINTIRE

(Treatment page 35)

Use same treatment as for the Iris study of Miss Zug.



PLATE—CURRIER THORNTON

TILE SUGAR BOWL AND CREAM PITCHER—CATHERINE STOVALL
(Miss Saunders' class)

SUGAR BOWL AND CREAM PITCHER

Miss Catherine Stovall

OUTLINE designs and paint bands at top and bottom and on handles with special Tinting Oil. Dust design with Grey for Flesh. Bands one part Shading Green, one Pearl Grey, one-half Yellow Green. Oil dark outside section of design, dust one part Banding Blue, one part Copenhagen Blue, two parts Pearl Grey. Paint inside with Yellow Red. Small flower form in centre paint Albert Yellow. White around it.



NAME WANTED

OUR color supplement for July is a study of Mallow. The design is not signed, and the name of the designer was lost, as is likely to happen when they are sent to us without name or signature. There is a mark or monogram, however, which we here reproduce. Will the designer of the Mallow study notify us at once?



PLATE BORDER

L. P. Saunders

PAINT design with Fry's Special Tinting Oil, alternating sections. Dust equal parts Aztec Blue and Copenhagen Grey. Second Fire.—Oil entire plate. Pad evenly, let stand ten or twelve hours, dust equal parts Copenhagen and Pearl Grey.



BOWL—L. PEARL SAUNDERS

TEA TILE (From group on page 31)

Cora Holden

TRACE design. Outline with Special Tinting Oil (Fry's), dust with Grey for Flesh. Second Fire.—Oil dark sections, dust one part Aztec Blue, three parts Ivory Glaze. Oil medium tone of Grey, dust one part Sea Green, two parts Copenhagen Grey.

Third Fire.—Oil entire surface, pad evenly, let stand five hours, dust one part Pearl Grey, one part Copenhagen Grey.

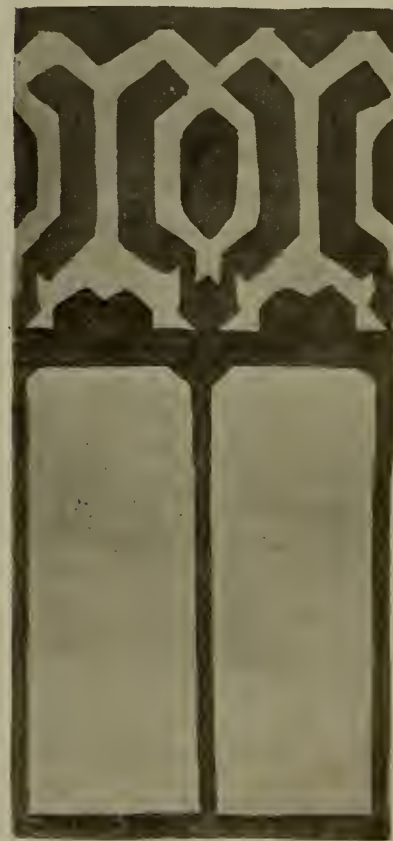
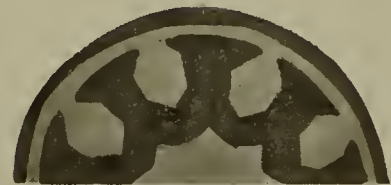


No. 1 PLATE BORDER (Page 34)

Cora Holden

TRACE design on plate. Paint with Fry's Special Tinting Oil. Paint very evenly so as to avoid padding and alternate sections instead of going all around plate in one direction, as the oil dries to some extent and the last ones painted will take more color when dusted than the first. Let plate stand about one hour, then dust one Deep Blue Green, one-third Banding Blue, four Ivory Glaze.

Second Fire.—Oil entire plate, pad evenly, let stand ten or twelve hours, dust one Pearl Grey, one Copenhagen Grey.



HAIRPIN BOX

L. P. Saunders

CAN be done in White and Gold for first fire.—Put in design in Gold.

Second Fire.—Paint Yellow Brown Lustre in border and on top, Mother of Pearl on panels. Apply Gold again.

Third Fire.—Repaint Lustre if necessary and outline all of design in Black.



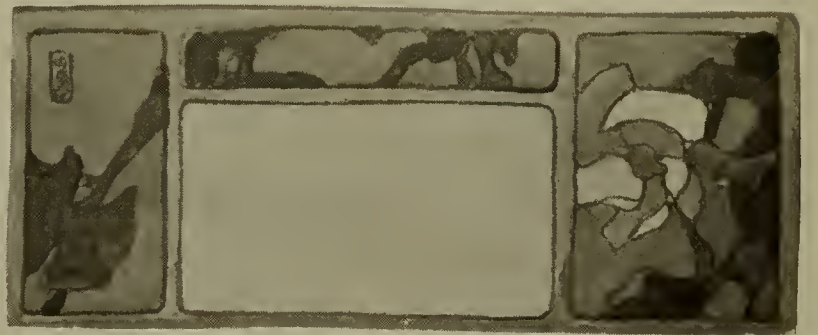
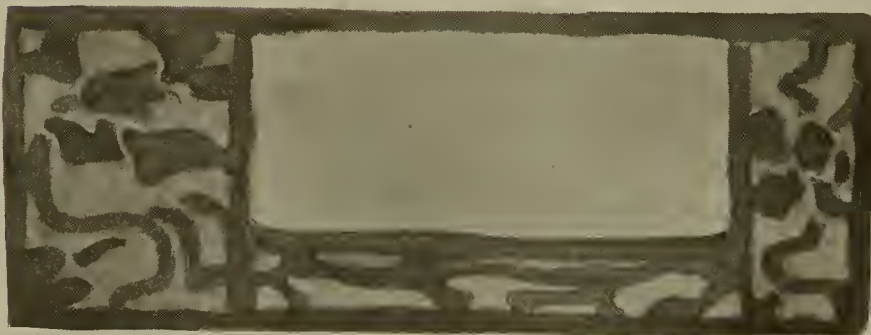
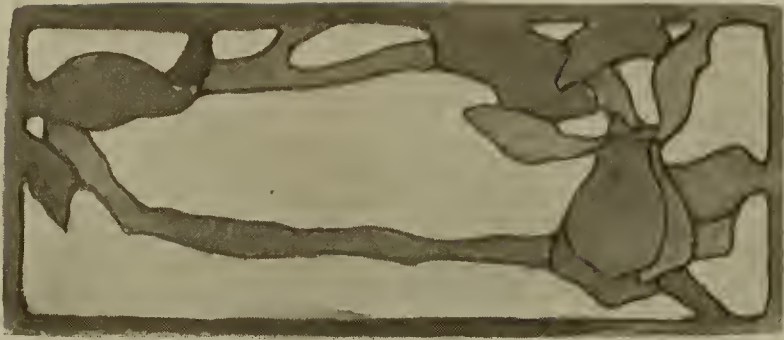
CHANTICLEER PLATE—L. P. SAUNDERS

FIRST Fire.—Outline all centre with Special Tinting Oil, dust with Grey for Flesh. Paint border with Special Oil, dust Aztec Blue.

Second Fire.—Tail feathers painted in Special Oil, dust equal parts Aztec Blue, Copenhagen Grey. Wing feathers, one Yellow Green, one Sea Green, one Ivory Glaze. Brown on head and feet, two parts Grey for Flesh, one part Blood Red. Irregular shapes around bird, one part Sea Green,

two parts Copenhagen Grey. Yellow on neck and spots inside irregular shapes, one Albert Yellow, two Ivory Glaze, one-half Grey Yellow. Red spots on wing and quill part of tail feathers painted with Yellow Red mixed with medium.

Third Fire.—Paint envelope of oil, pad evenly and let stand ten or twelve hours. Dust equal parts Copenhagen and Pearl Grey.



PLACE CARDS—FRANCES ELLISON

HAT PIN HOLDER

L. Pearl Saunders

FIRST and second fires, all of design in Gold. Third Fire.—Paint over whole surface in Light Green Lustre. Outline in black. This can be done before firing if one is careful. Mix gold with lavender oil, as turpentine will ruin the lustre.



HAT PIN HOLDER—L. PEARL SAUNDERS

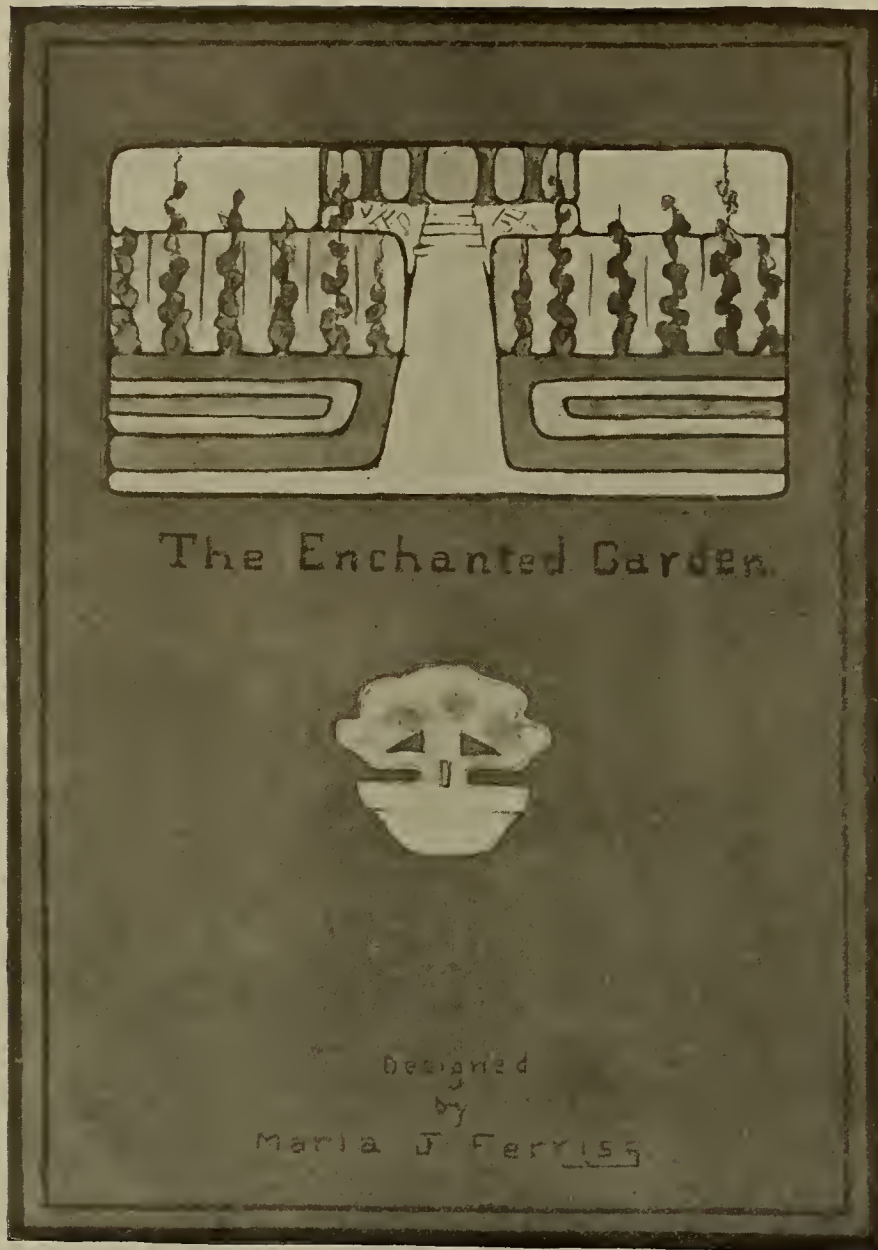


DESIGN FOR TILE—LOIS GODBEY



PUSSY WILLOW—JEANNE M. STEWART

(Treatment page 42)



TILE DESIGN—MARIA J. FERRISS
OF MISS SAUNDERS' CLASS

TILE DESIGN (Page 36)

L. P. Saunders

OUTLINE design in Special Tinting Oil (Fry's). Dust with Fry's Grey for Flesh. Second Fire.—Oil entire surface, pad evenly and stand all night, or ten or twelve hours, dust one Meissen Brown, three Copenhagen Grey.

Third Fire.—Oil Green in foreground, vines and windows, dust one Sea Green, one Yellow Green, two Pearl Grey. Oil house, omitting columns, light spot in doorway and section of frieze above columns, dust one Violet No. 2, one Rose, two Ivory Glaze. Oil distant trees and shrubs in foreground, dust one Aztec Blue, one Banding Blue, one Ivory Glaze.

Fourth Fire.—Paint light wash over wall and bench of Albert Yellow. Sky, wash of Yellow Red near horizon, re-touch color wherever it fired too light with same as third fire.



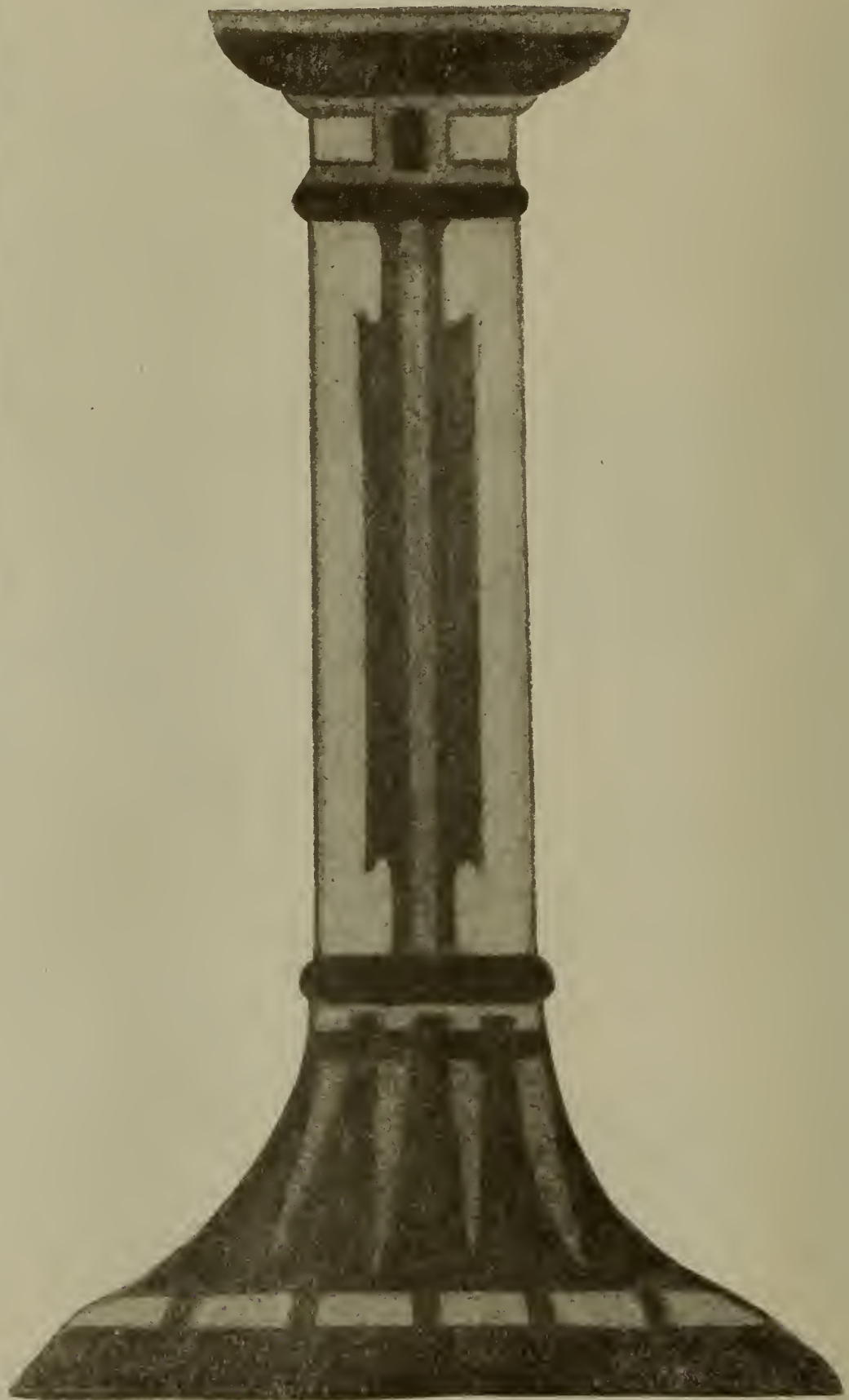
FISH BORDER (Page 32)

M. A. Thompson

FIRST Fire.—Outline design in Fry's Special Tinting Oil and dust with Fry's Aztec Blue. Second Fire.—Oil entire piece, pad evenly and let stand ten or twelve hours, dust one Copenhagen Grey, one-half Pearl Grey, one-sixth Deep Blue Green.

Third Fire.—Oil outside bands and dark side of fish. Let stand about forty-five minutes, dust one Aztec Blue,

one-half Ivory Glaze, three Copenhagen Grey. Oil grey sections in design, let stand thirty minutes, dust two Copenhagen Grey, one-third Yellow Green, one-fourth Deep Blue Green. Oil fins, dust one Copenhagen Grey, one-half Ruby and tiny pinch Aztec Blue. Paint light side of fish and air bubbles with a mixture of Yellow Brown, Albert Yellow, Carnation and a little Copenhagen Grey, mixed with Fry's medium.



CANDLESTICK

L. P. Saunders

CANDLESTICK in Grey Green paint, dusted on tree forms, dark upright lines and horizontal bands, second value grey in Green Gold, wide band at base and inside rim at top in Yellow Gold, china left white.



TEA TILE AND PLATE, CORA HOLDEN

CHOCOLATE SET, SOPHIA DOUBLEDAY

PLATES AND AFTER DINNER CUPS, MISS SAUNDERS

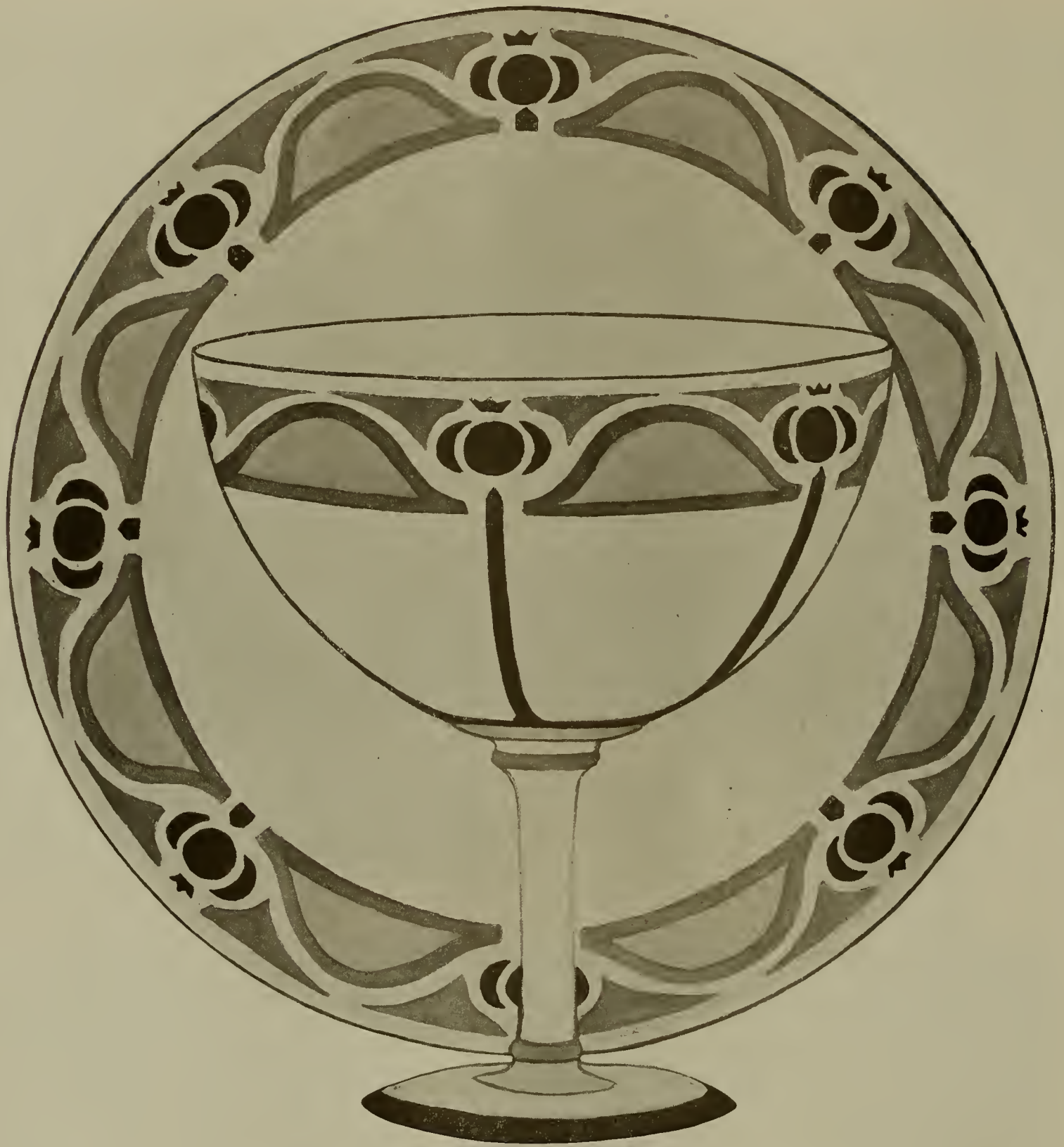


VASE AND TANKARD, MRS. G. B. TUCKER

LEMONADE PITCHER, MISS SAUNDERS

CHOCOLATE POT, TEA SET AND JARDINIERE, BERTHA HERBERT

MISS SAUNDERS' CLASS IN DESIGN



SHERBET CUP AND SAUCER—L. PEARL SAUNDERS

White with Yellow and Green Gold and Grey Green.



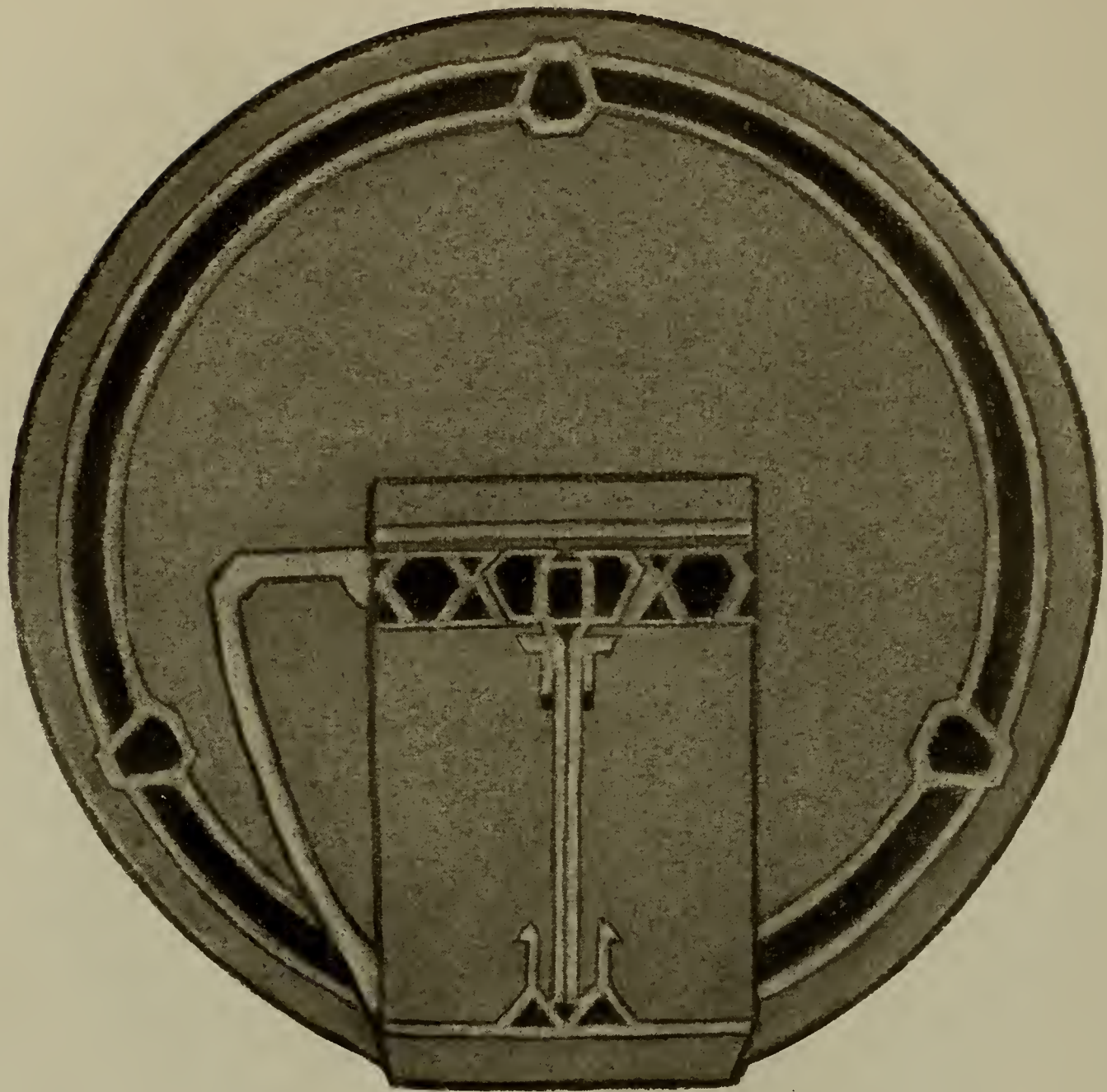
FISH BORDER—MISS THOMPSON
OF MISS SAUNDERS' CLASS

(Treatment page 30)



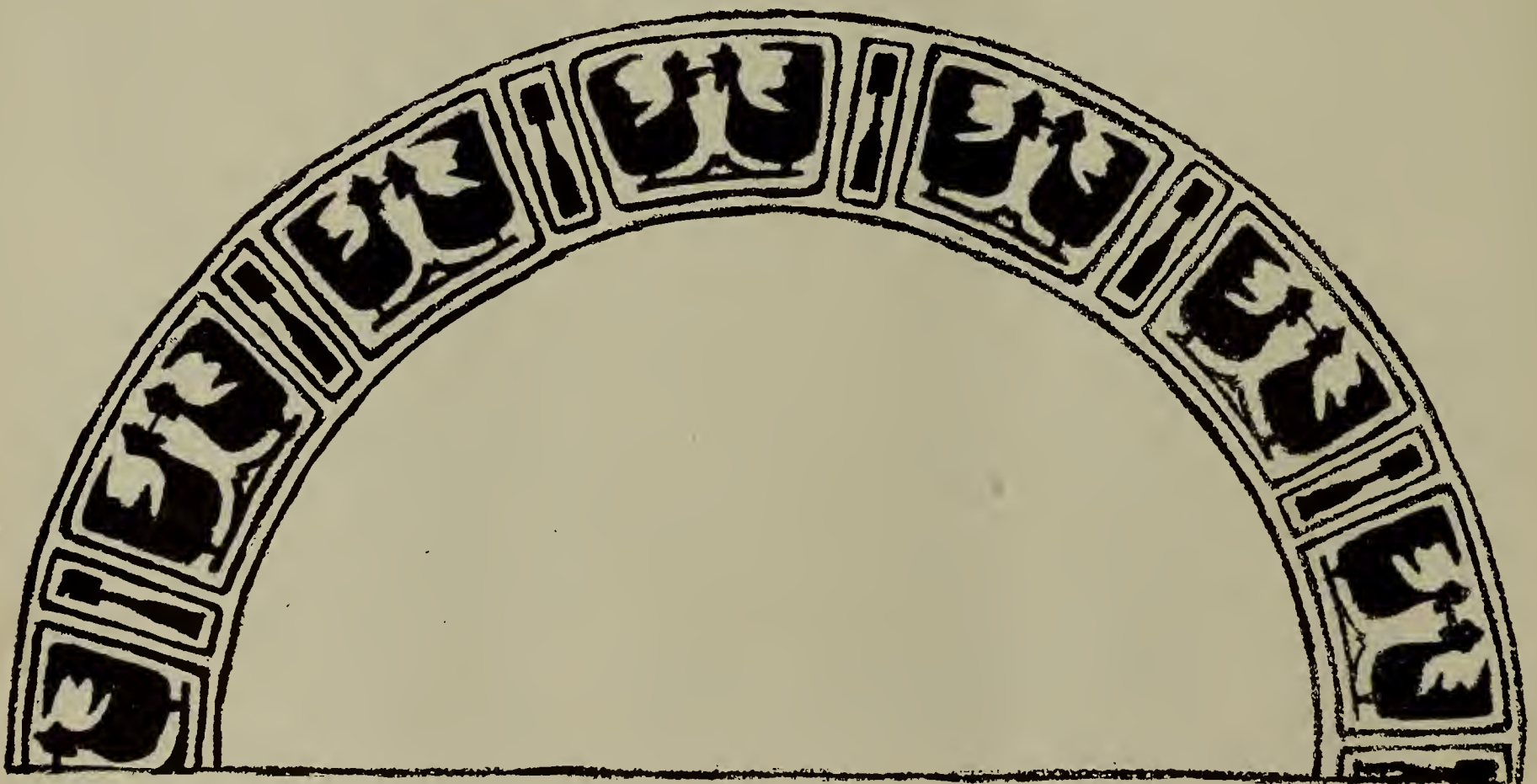
YELLOW IRIS—MABEL E. HEAD

(Treatment page 40)



CHOCOLATE CUP AND SAUCER—BERTHA HERBERT
OF MISS SAUNDERS' CLASS

(Treatment page 24)



NO. 1 PLATE BORDER—CORA HOLDEN
OF MISS SAUNDERS' CLASS

(Treatment page 26)



IRIS—DAISY ZUG

Treatment by Jessie M. Bard

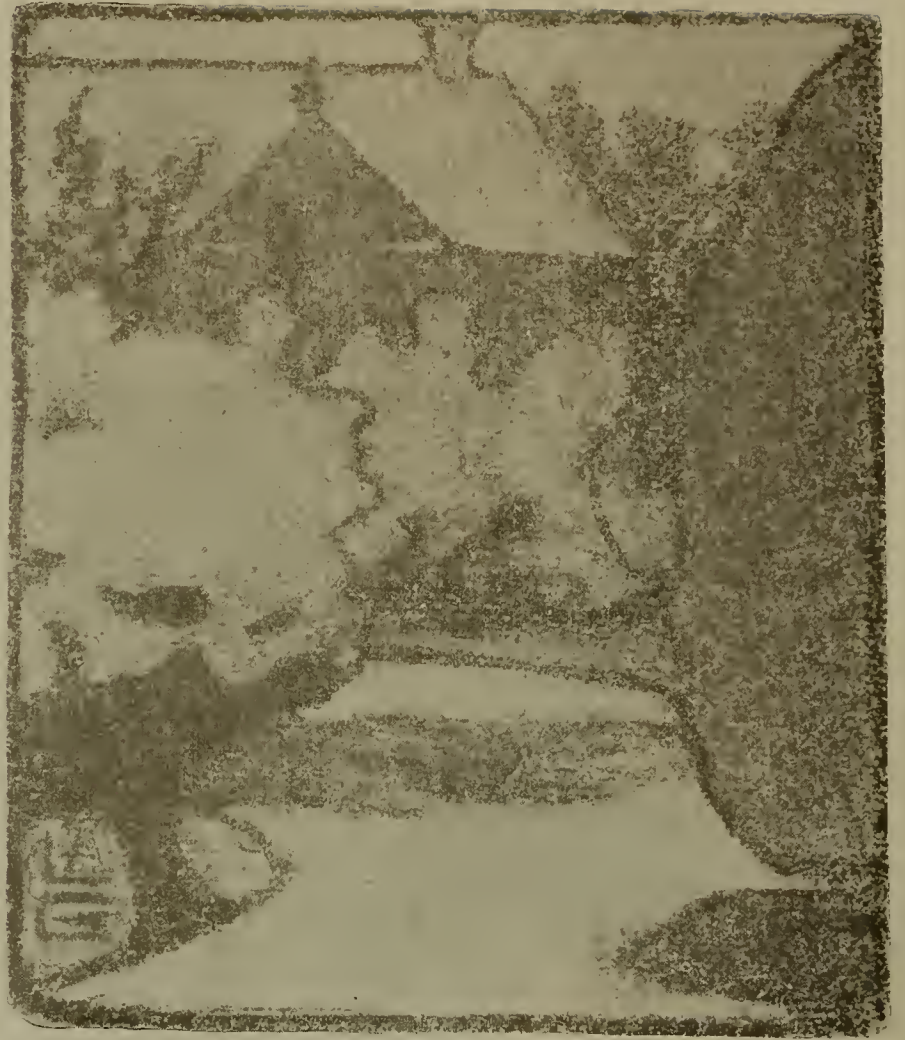
SECOND Fire—Outline design with Black and fire. The flowers are a deep rich Purple. Use Violet, Royal Purple and Banding Blue. The light fuzzy places are Yellow and Yellow Brown. The leaves are Shading

Green and Moss Green.

Third Fire—Use Violet and Copenhagen Blue in background. The flowers and leaves are touched up with same colors used in second fire.



TILE DESIGN—BERTHA HERBERT



TILE DESIGN—LOIS GODBEY



TILE DESIGN—L. PEARL SAUNDERS (Treatment Page 30)



TILE DESIGN—FRANCES ELLISON



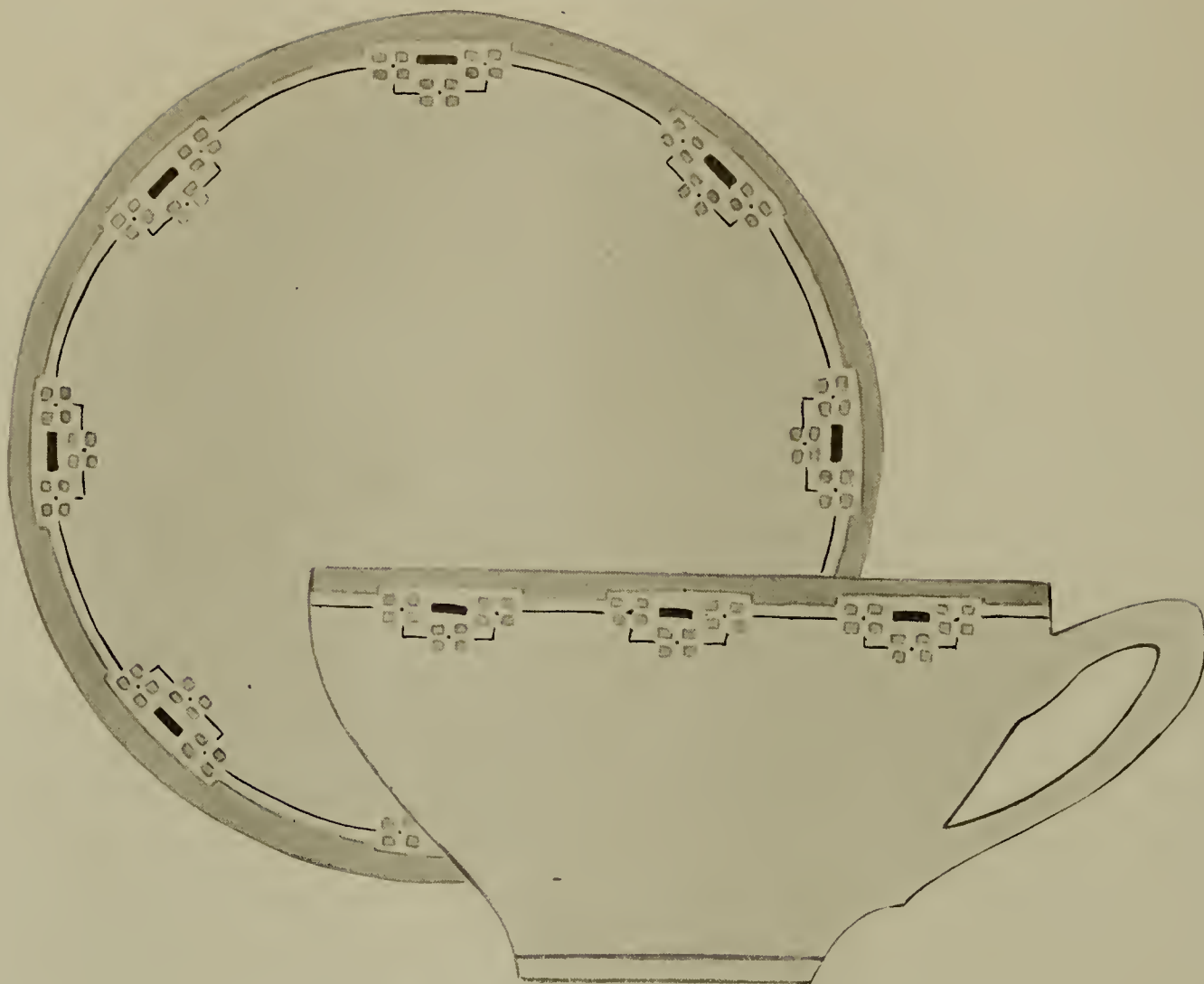
PLAQUE—MARY ALLEN THOMPSON
OF MISS SAUNDERS' CLASS

OUTLINE with Special Tinting Oil, dust Grey for Flesh. Second fire.—Background, except light spot back of foliage, Steel Blue padded very light. Light spot Ivory Lustre. Foliage Dark Green Lustre. Tree trunks Steel Blue. Dark spots in tail feathers, top knots on heads, Steel Blue. Necks and grey tone on tail Steel Blue padded very faint toward edges. Grey tones on backs and wings of birds Dark Green Lustre very light. Background of border Steel Blue padded very faint. Heads of birds Yellow Lustre. Feet

Yellow Lustre. Dark section of design and outside band Roman Gold. Lighter section of design Silver mixed with about one-fourth Roman Gold.

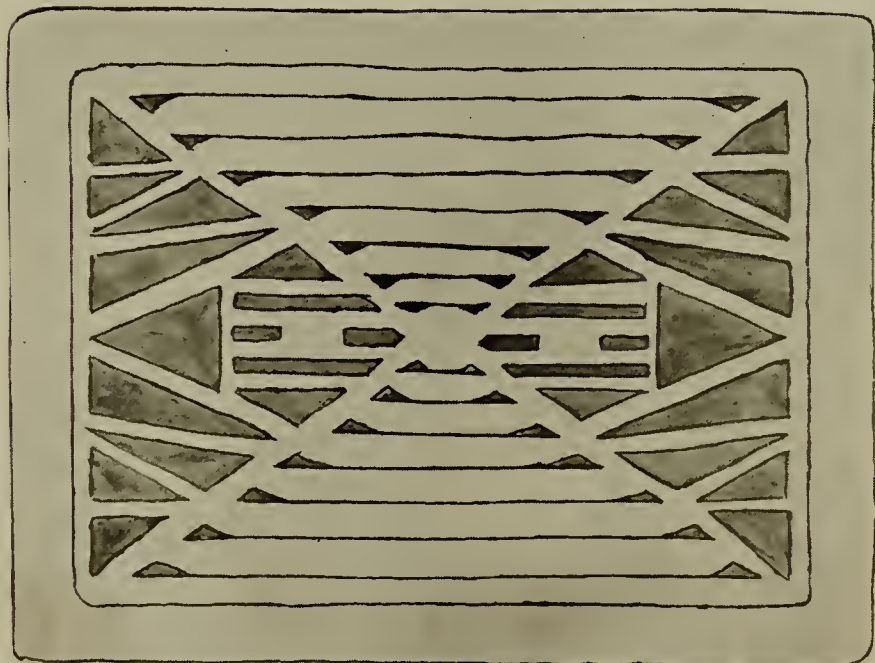
For third fire repeat second fire.

Fourth Fire.—Opal Lustre over entire background. Light Green Lustre over entire birds and over designs in border. Markings on wings and tail feathers in Gold. If very careful one could retouch outline where necessary before firing, though it is safer to fire again and retouch.



CUP AND SAUCER, FIRST PRIZE—GEORGIA SPAINHOWER

Border gold. Flowers pale blue, using Deep Blue Green and a little Sea Green, connected with a gold band. Dark space Banding Blue and a little Sea Green.



CARD BOX, FIRST PRIZE—MARGARET LATHAM

CARD box. First fire gold over solid parts of design. Outlines Shading Green. Second fire. Green Lustre over the whole box. Renew outlines if necessary on third fire.



BON-BON DISH, FIRST PRIZE—WINIFRED S. GETTEMY

TINT, Yellow Green very thin. Bands, Yellow Green and Shad Green. Leaves, darker tint of same. Outline, Black. Lining, Opal Lustre.



SPANISH IRIS—SARA McINTIRE

(Treatment page 40)



WHITE IRIS—E. S. CAVE

Treatment by Jessie M. Bard

OUTLINE design carefully with Violet and a little Grey for Flesh, then fire.

Second Fire—Paint leaves in with Shading Green and

Copenhagen Blue. The iris are painted in with Violet and a little Apple Green used only in shading, leaving the white china for high lights.

Third Fire—Paint in background with Yellow and Copenhagen Blue. Touch up leaves and flowers where necessary with same colors used in second fire.



YELLOW IRIS (Supplement and Page 33)

Treatment by Jessie M. Bard

OUTLINE design carefully with Yellow Brown then fire. Second Fire—Paint leaves with Brown Green and Yellow Brown, to this add a little Black in darkest leaves. The flowers are Yellow, Yellow Brown. Violet in the markings on flowers. Stems are Yellow Brown and a little Blood Red.

Third Fire—Put in background with Grey for Flesh, Yellow Brown and a little Blood Red. Touch flowers and leaves with same colors used in second fire.



SPANISH IRIS (Page 39)

Treatment by Jessie M. Bard

FIRST Fire—Outline design carefully with Grey for Flesh. Fire.

Second Fire—Paint in leaves with Shading Green and Yellow Brown. The flowers with Yellow, Brown Green and Blood Red.

Third Fire—Paint in background with Yellow and Brown Green and a touch of Blood Red. For the flowers and leaves use the same colors used in second fire.

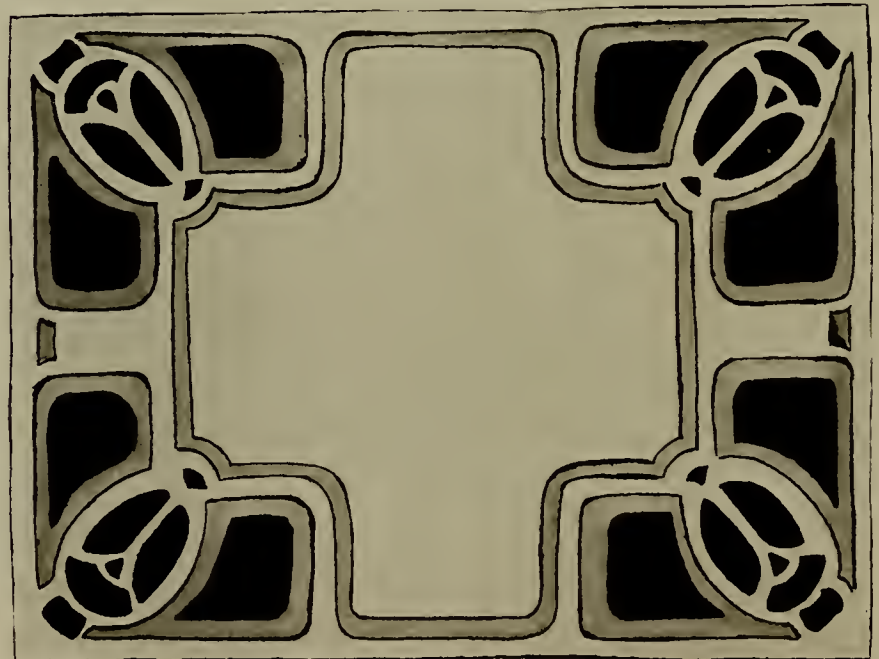


BOX

Arka B. Fowler

DARK spaces, two parts Aztec Blue, one part Banding Blue and one part Copenhagen Blue. Grey tones, two parts Sea Green and one-half part Shading Green and one part Yellow Green. Outline Copenhagen Blue and a little Apple Green.

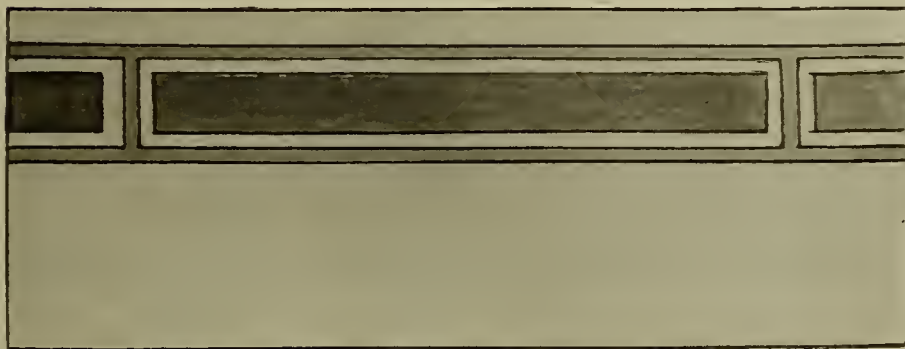
Second Fire—Oil over entire surface with Fry's special oil and pad until tacky. When partly dry dust with Pearl Grey, a little Grey for Flesh and a little Albert Yellow.



BOX—ARKA B. FOWLER



YELLOW IRIS—MARGARET D. LINDALE



TOILET BOX—FIRST PRIZE

Henrietta Barclay Paist

BACKGROUND Ivory. Flowers, Blue Violet (Aulich's preferred); leaves, Green made with Olive Green, to which add one-fourth Neutral Yellow or Yellow Ochre. Outline with Gold.

The little design on the bottom of box may be laid in Gold, or if preferred, in the Blue Violet and outlined with Gold.



STUDIO NOTES

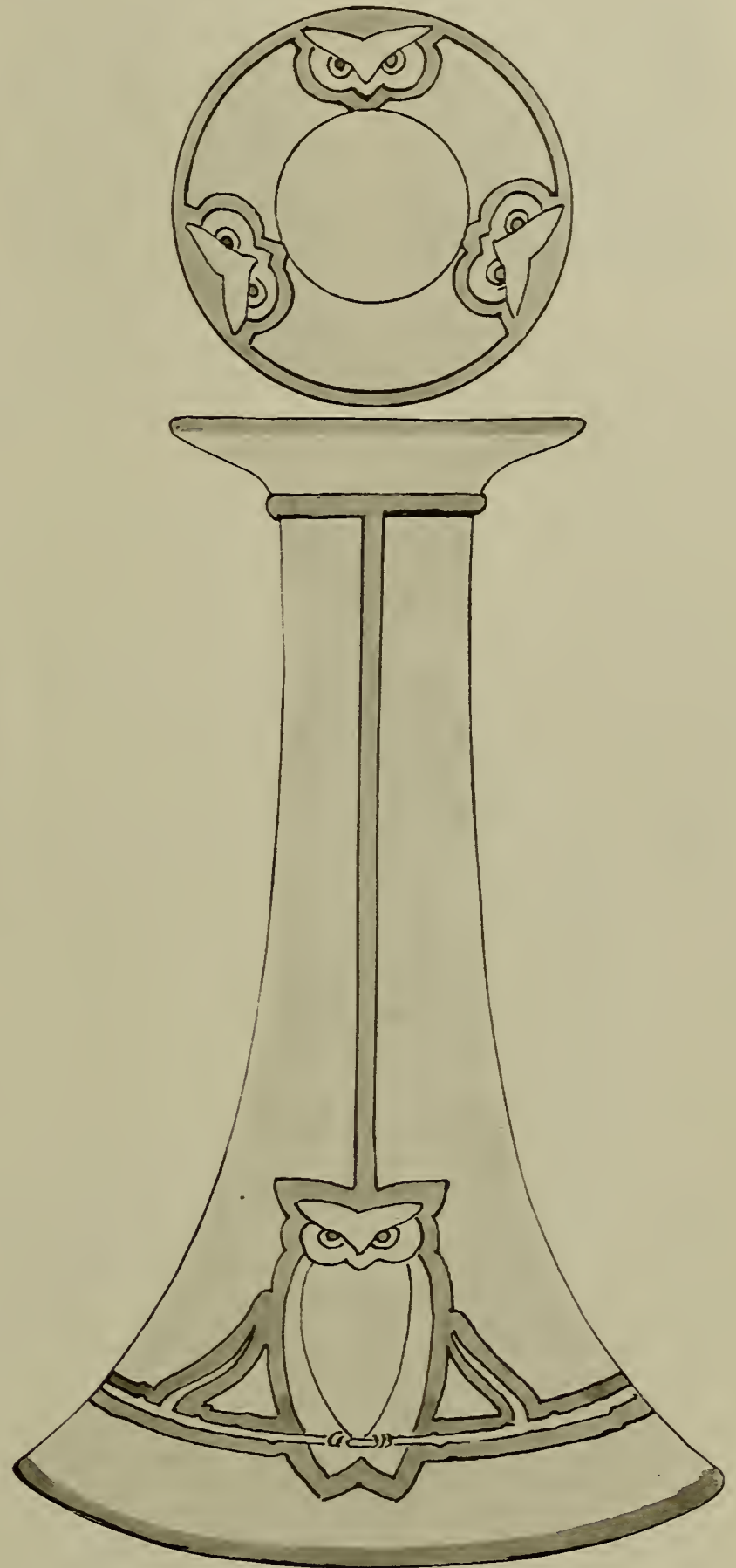
Dorn's Ceramic Supply Store at San Francisco, Cal., is now known as Dorn's, although there is no change in the firm or business.

An interesting exhibition of overglaze decoration was held some time ago in one of the big stores of Pittsburgh, Pa. One room was devoted to the work of professionals from Pittsburgh and surrounding towns, another to the work of amateurs. This exhibition was so successful that the owner of the store announced that it would hereafter be a regular annual feature. Lectures were given every day during the exhibition by Miss Arrie E. Rogers, Miss Elizabeth Mason and others. The quality of the work exhibited was a revelation to the crowds which visited the store in response to liberal advertisements in the daily papers.

It seems to us that such exhibitions should be held annually in every important city in the country, to the great benefit of the decorators, of the public, and of the storekeeper who is

broadminded enough to thus open his doors to the artists of his town.

The Handicraft Guild of Minneapolis announces Maurice Irwin Flagg of Boston as the permanent Director of the Department of Design and Handicraft. Mr. Flagg was formerly Director of the Swain School of Design in New Bedford, Mass.



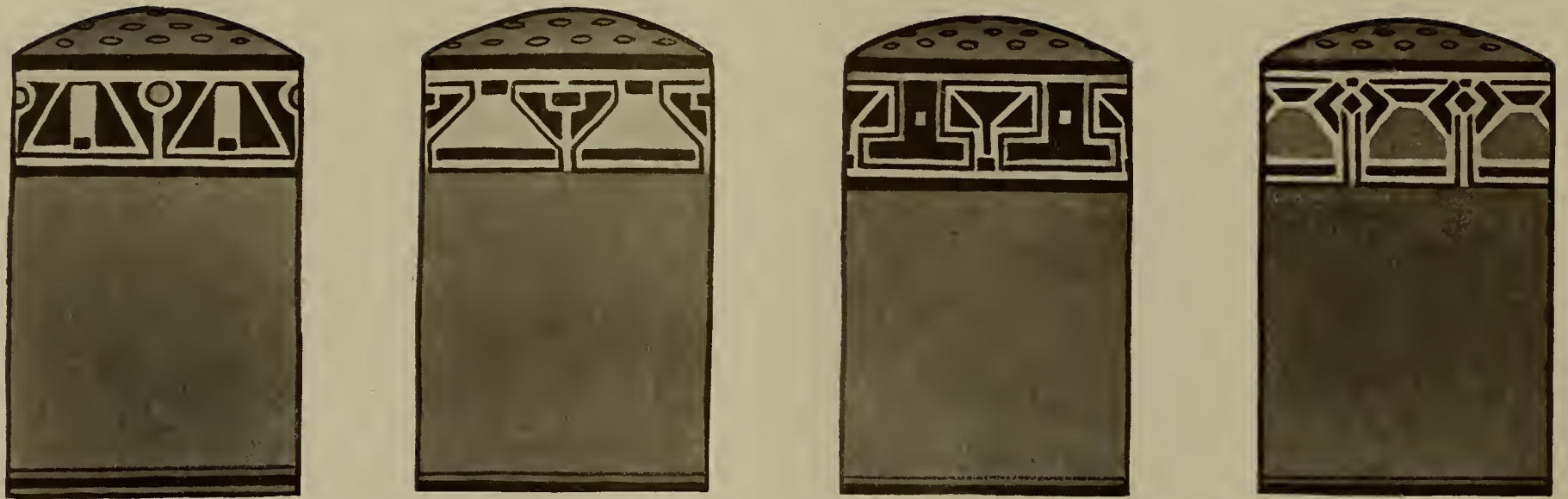
CANDLESTICK—FIRST PRIZE

Henrietta Barclay Paist

NO. 1—Lay the background with Miss Mason's Mat Wedgwood Blue by the dusting process. Lay path in Gold, leave owl white, outlining all in Black.

No. 2—Leave the body of the candlestick white. Lay the owl in Grey; the path in Silver and outline all with Black.

The border around the top can be used on the edge of a low candlestick by widening the band.



SALT AND PEPPERS, FIRST PRIZE—A. W. HECKMAN

TO be executed in gold with a touch of color in the border as the design may suggest. Use a light wash of the same color for the bottom part.



JELLY JAR AND PLATE (Plate 43)

Henrietta Barclay Paist

THE entire piece may be tinted with Neutral Yellow and fired before beginning the design. This has a tendency to soften the colors laid over, or the design may be traced on in India Ink, the tint laid and the design then cleaned out ready for the colors. If the tint has first been fired (entire ground), use Capucine Red, *thin*, for the apples and Olive Green for leaves. If the design has been cleaned out, mix one-fourth Neutral Yellow with Green to soften. Outline with Gold. Stems Yellow Brown, with touch of Black.

PUSSY WILLOWS (Page 29)

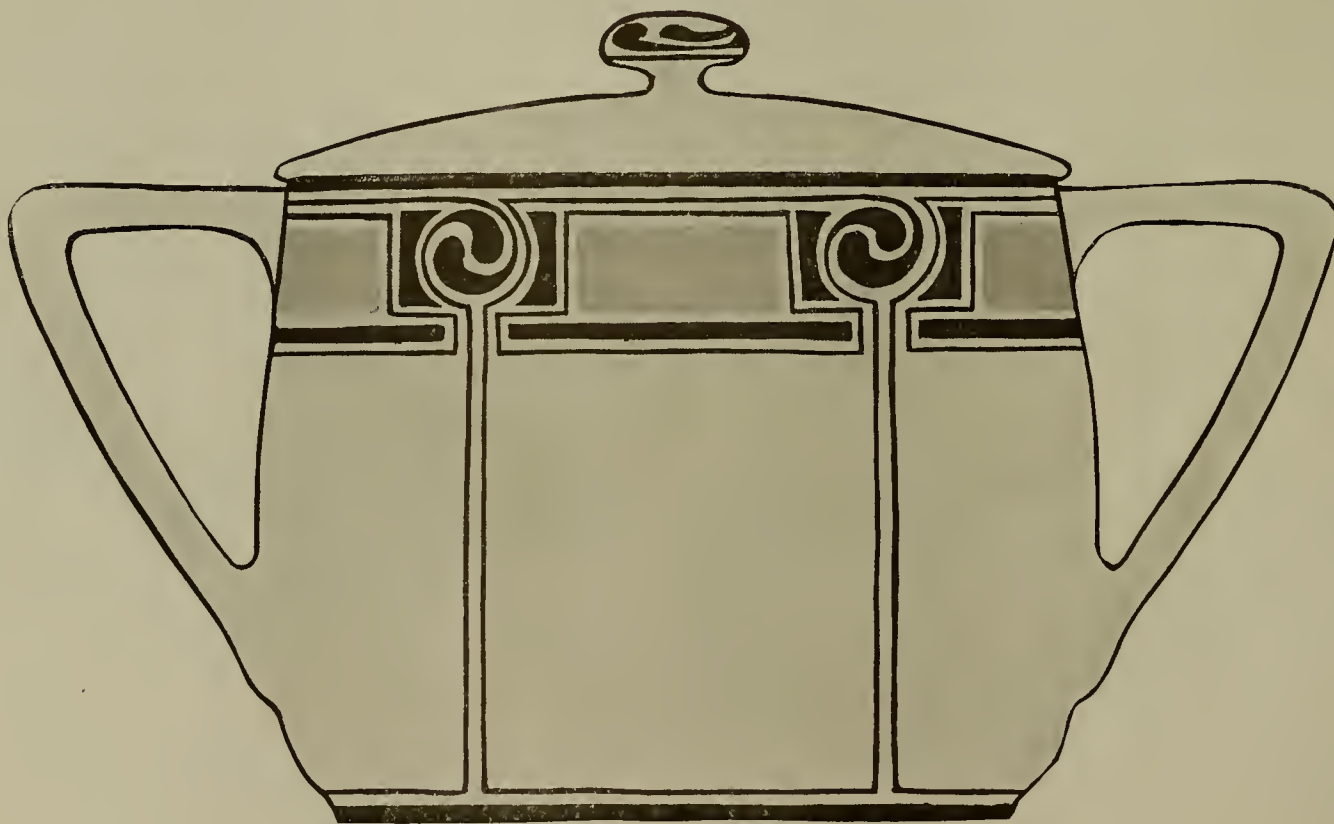
Jeanne M. Stewart

PALETTE—Ivory Yellow, Lemon Yellow, Yellow Brown, Turquoise Green, Shading Green and Stewart's Grey, Pompeian and Wood Brown.

After sketching design in India ink apply a dainty background of Ivory Yellow shading into Grey with a bit of Shading Green in the darker tones. Wipe out the design suggesting the furry outlines of the pussy willow.

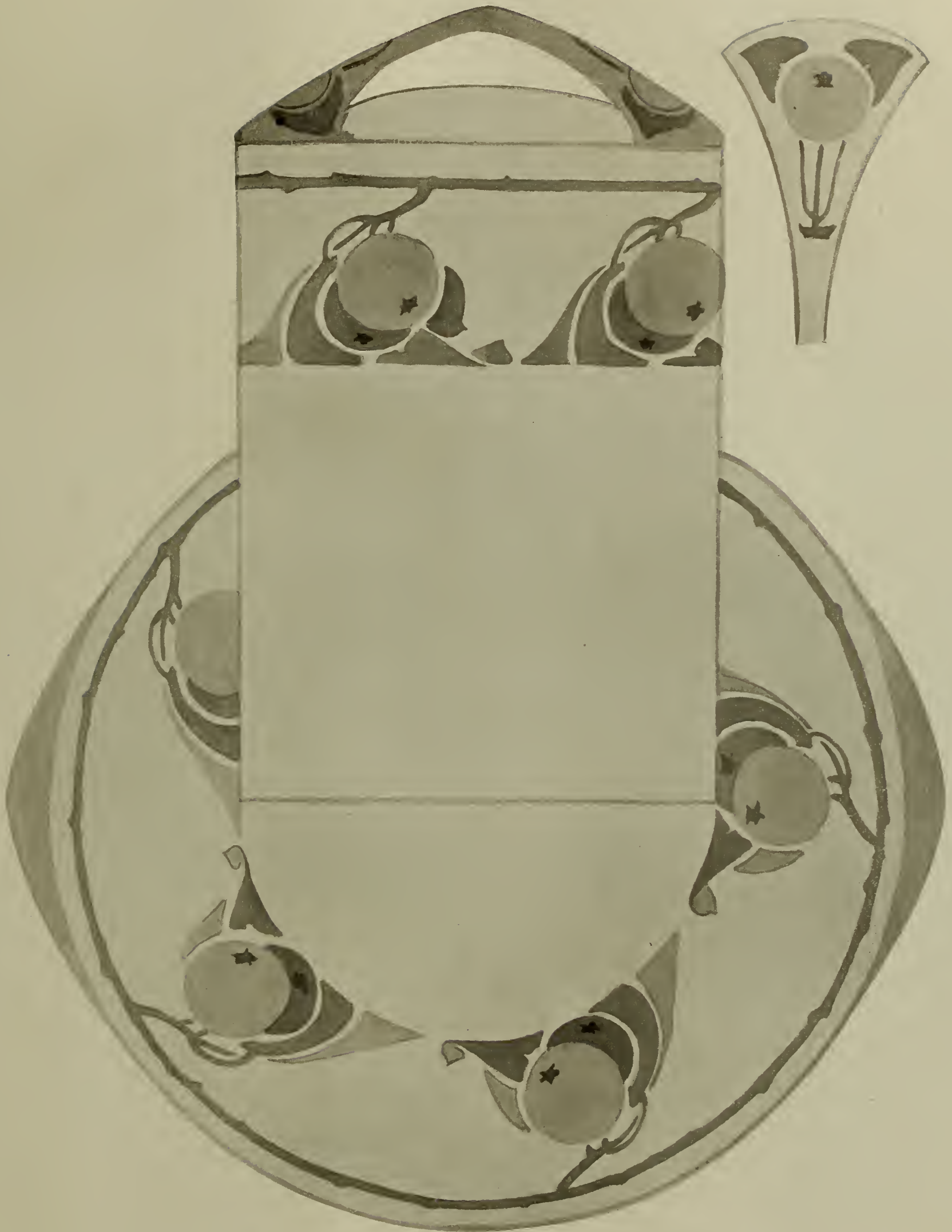
A shadow of Pompeian and Grey is applied to pussy willows in first fire with occasional touches of Lemon Yellow, Turquoise Green and Yellow Brown, as there is considerable color in these queer blossoms.

Stems are grey shaded with Wood Brown. In next firing add detail and strengthen background and shadows.



SUGAR BOWL, FIRST PRIZE—A. W. HECKMAN

To be executed on the white china in Gold. The medium tones in the border may be executed in Silver or a panel of Light Green Lustre. The background to be left white. Stripe the handles with Gold.



JELLY JAR AND PLATE, CRAB APPLE MOTIF, FIRST PRIZE—MRS. H. B. PAIST (Treatment page 42)



PLANT ANALYSIS, JACK-IN-THE-PULPIT—DAISY ZUG

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ANSWERS TO CORRESPONDENTS

Mrs. H. F. R.—Thin the tube color with Garden Lavender Oil for outlining. Mix the powder color with your medium as for painting and then thin with the Lavender Oil. $\frac{2}{3}$ Hancock's Hard White Enamel and $\frac{1}{3}$ Relief White is a good formula.

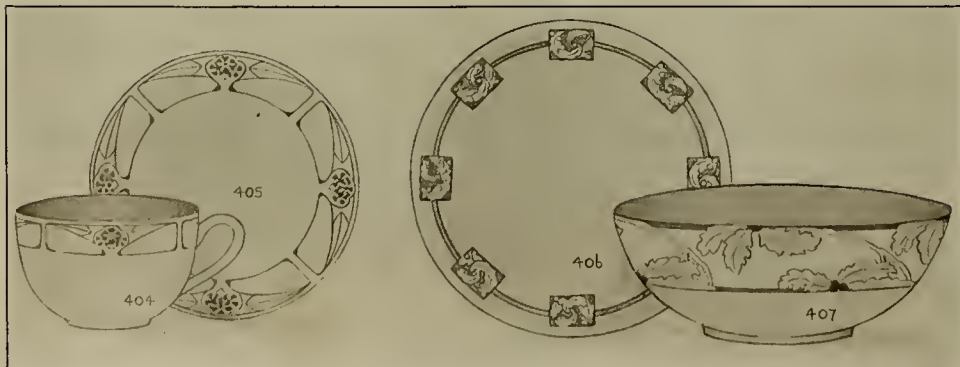
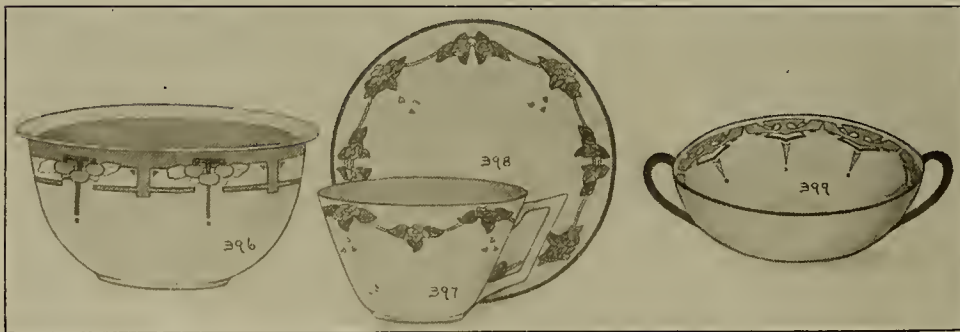
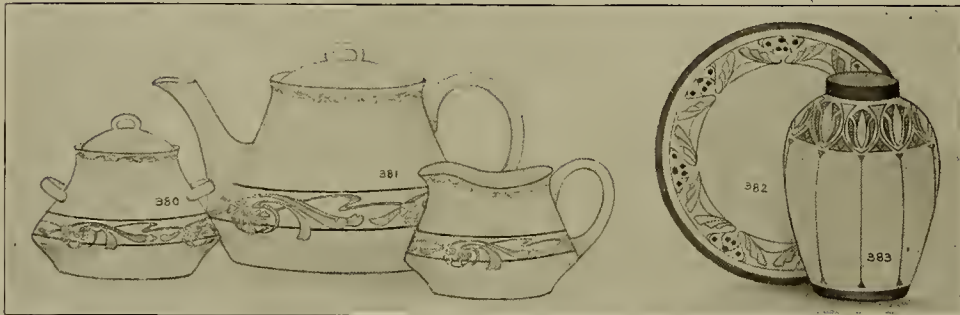
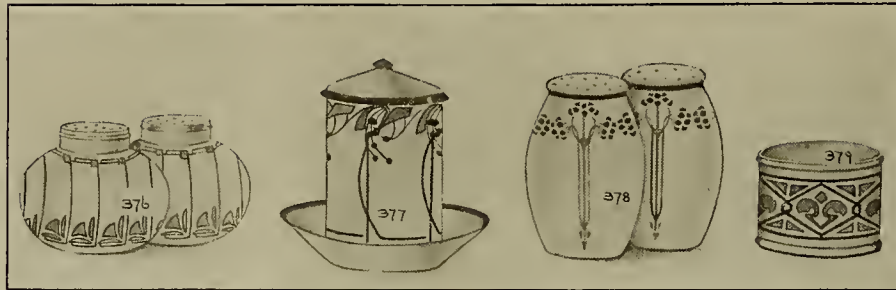
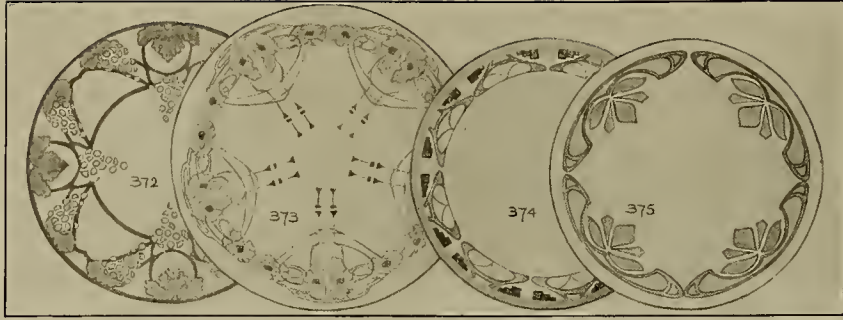


CASTOR BEAN—K. E. CHERRY

Treatment by Jessie M. Bard

PAIN'T in the leaves with Blood Red, Yellow Green, Yellow Brown. Use Brown Green mixed with Roman Purple for the deepest colors. The flowers are about the same colors including Yellow, Red and Yellow.

Second fire—Vein the leaves with Blood Red and use the same colors as first fire. The background is Yellow Brown, Brown Green, Grey for Flesh, Blood Red. Put in the dark accents this time with Blood Red and Ruby Purple.



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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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KERAMIC STUDIO

Vol. XIII. No. 3

SYRACUSE, NEW YORK

July 1911



HAVE you ever wondered how, in all these twelve years and over, the editorial page has continued to exist? Well! *we* have wondered. Twelve times every year for twelve years we have racked our brains to solve the question how in the world we should fill that page without repeating word for word what we have said before. If, sometimes, as to-day, you find our paragraphs rather disconnected, or our ideas simply old acquaintances in a new dress, do not point the scoffing finger, but put yourself in our place and wonder only how we have had the courage not to use the editorial page for advertisements instead of grinding and regrinding our brains to make editorial hash. And when your hearts soften toward us in our agony hold out a helping hand and write us one of those nice long letters full of ideas and questions which arrive at only too rare intervals at the editorial table from some of our bright readers, letters to which we can hitch our wagon as to a star and set a new pace on the editorial page.

+

There has been for some time an unsatisfied demand from our readers for studies of nuts and designs arranged from nut motifs. Now that vacation has arrived and we have leisure to open our sketch books, why not make a special effort along this line? And in the fall send us something new in the line of nuts—chestnuts, hickory nuts, hazelnuts, butternuts, walnuts, etc. The nuts, of course, can not be new, but the way of seeing can be.

+

Just now, sitting late at my desk, listening to the songs of the frogs out in the lily pond, it occurs to me that a set of plates and platter for serving frogs' legs would not be amiss—though 'tis hardly a friendly thought to send out in return for their cheering trills.

+

Apropos of Mr. Rhead's article on gold etching we have swung from one end of the pendulum to the other extreme—from overloaded gold decoration to the broad work ignoring entirely the province of gold in decoration. There is a happy medium, and some of the daintiest and most attractive effects are to be gained by a judicious combination of the elements of gold and color. It is time to swing back to the middle ground and balance up accounts with the principles of decoration.

+

The Atlan Club has always guarded this refined element of a sparing introduction of gold into their designs. The work of Mrs. Kathryn Cherry also often illustrates this idea in a most charming manner. There are a few other decorators who have not forgotten this old friend, notably Mrs. Anna B. Leonard. Why not return a bit to the friends of our childhood and see if we have not missed something in leaving them behind in our explorations into the new world of decoration. We may yet reunite the old and new into something yet more near to the heart of things.

"There is nothing that has not its use,
There remains only to avoid abuse."

It is with the greatest pleasure that we present in this issue to our readers the latest work of the Newark Ceramic Society. At the present reading this Society appears to be by far the most progressive, most united in effort of any ceramic society in this country. It is especially to this united effort that we would call attention. Many ceramic societies have been one-sided or even disrupted because of the desire of one member to dominate the rest. Such short-sightedness always leads, sooner or later, to the discrediting of that member not less than of the society. The Newark Society seems to be free from these petty jealousies or vaulting ambitions and works as one woman toward the all-around advancement of club and members generally and specifically. To Mrs. McCampbell, formerly Mrs. Sara Wood Safford, is due much of the credit of their inspiration, direction and encouragement as well as instruction and criticism. To Mrs. McCampbell we are personally indebted for several valuable suggestions for the help of ceramic workers in general. The first is that we carry a discovery column for the mutual exchange of helpful hints. Many isolated workers find out for themselves certain little ways of doing things that would be an advantage to others. To quote Mrs. McCampbell: "It was a country teacher who showed me the trick of taking a hair out of a wet background with the point of a lithographic pencil, and I believe there are lots of little tricks lurking about, not important enough for an article, but valuable just the same."

+

So we are going to start with the coming fall a monthly column of "Helpful Hints." We can not start it sooner because we will not be here to attend to it, but do not wait till then to send in your little discoveries. We will pay for each one accepted from one dollar up, according to its value to others.

+

The next suggestion is that we have a competition for Tea or Breakfast Sets to be executed in one fire. To quote our friend again: "The drudgery of several fires is killing and the simple one-fire things so restful and refreshing after so much elaborated and intricate design." So we will say to our designers to keep this in mind in their summer work, for we surely will have a competition on these lines next fall or winter.

+

We have had suggestions from other friends of *Keramic Studio* which will bear fruit later, and we are always glad to hear from our friends of anything that will help them and other ceramic workers. It pays to be generous with your knowledge—the bread cast upon the waters frequently returns served up in a brand new decorated china dish. While those who are afraid to tell what they know for fear that they can no longer make money out of it, find the source of their inspiration dry up and soon there is no water for others to cast their bread upon. It is not only more blessed to give than to receive but more profitable as well.

+

Next month we begin the long promised articles by Mrs. Kathryn E. Cherry. These are the articles on "Design" for ceramics, published by courtesy of the American Woman's League. We can think of nothing printed on the subject which will be found of such value to ceramic workers.

ETCHED GOLD ON PORCELAIN

Frederick Alfred Rhead

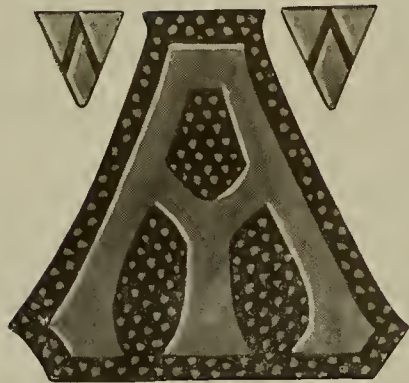


Fig. 4—Etched Gold on Porcelain

CID WORK curiously is little practised in this country by ceramic artists. The process has richness without ostentation, and if well and neatly done, has both daintiness and distinction. The only objection which could be urged against this type of decoration is the objection which would bar the use of gold altogether, and which, if consistently sustained, would forbid its use in bookbinding, illumination

and many other crafts. Its use calls for more discretion than ordinary pigments, and while its frequent abuse justifies the strictures of the hypercritical, some of the productions of Worcester, of Dresden, and of Sèvres, can hardly be condemned as objects of art, because gold happens to form part of the decorative scheme. Moreover, if its use is admissible in any craft, pottery and porcelain have a prior claim, because the metal is burnt in the glaze, and is perfectly durable. It is when gold is used to disguise any material, or when a surface is covered to ape the appearance of solidity, that its employment is to be deplored.

There are two chief reasons why original acid work is little done. One is that parts of the process have been kept more or less secret, and the second reason is that decalcomania transfers have vulgarized it in the eyes of persons of artistic tastes. This is a pity, because there is even a greater difference between individual acid work and that done with the acid of transfers, than there is between good painting and lithographic transfers, to say nothing of the restricted effects when one has only a few set stock patterns to choose from.

Included among the "properties" of china decoration, acid work can be used in a great variety of ways. Besides bands and borders, frames for panels, monograms, diapers and backgrounds, it presents a new field for decorative accessories, of which more anon. The process is very simple, and is within the resources of anyone who is capable of executing a neat conventional border. The first thing to do is to run the horizontal or circular confining lines of the border on a lining wheel (a wheel is necessary for circular lines), and to fill in the pattern with an ordinary tracer. The medium is Brunswick Black, such as is used for blacking stoves and other ironwork. This is the ideal medium, but if it is not accessible, the following may be used. Dissolve 4 ounces of Burgundy pitch in 10 ounces of turpentine. Grind 2 ounces of lamp black in turpentine, and mix it well with 2 ounces of Canada balsam, or balsam of Copaiba. Mix the whole together and keep in closed vessels. Dilute as needed with turpentine. But the Brunswick black is better and more convenient, and should easily be obtained from any good hardware store.

A word may be said about lining on the wheel. Anyone who has practised gilding on porcelain will be conversant with the requirements, but for the information of those to whom the mode of procedure is new, a few hints on "centering" the piece on the wheel may be useful. The piece intended for lining should be absolutely in the centre of the wheel. This (unless one has the trick) is not so easy a matter as some might think. You cannot put a cup or plate exactly in the centre of the wheel once in a hundred times. To ensure

exact "centering" the article should be put as near the middle as possible. Then the wheel is slowly revolved, and a pencil or brush stick held firm and motionless in a horizontal position near the edge of the article, and it will be seen that the edge of the article will (unless it is exactly in the centre) approach to and recede from the point of the pencil or stick as the wheel turns. Then the edge of the plate or side of the cup or vase should be struck gently but firmly with the knuckles or ends of the fingers, on the part that swings nearest its revolution, and the piece will finally be jerked in true position. A little practice will demonstrate the exact strength of the jerk required. If a cup or any hollow vessel needs "centering" it is done with a stick applied in the manner already described to the inside of the vessel. A little practice will show the exact time and strength for the impact of the point of the stick with the ware. In lining the piece of ware a "rest" should be used. An ordinary mahl stick will do, or anything which provides a firm rest for the hand holding the tracer. When the pattern is finished as in fig. 1, the whole surface of the ware, excepting only the parts required to be etched with acid, should be covered with a coat of Brunswick Black, which should be allowed to dry thoroughly. This will take two or three hours. Then the acid may be applied.

For etching porcelain or glass, Hydro-Fluoric acid is used. This mysterious acid has the property of attacking and disintegrating anything vitreous, while, unlike other powerful acids, it will not corrode metals. It would eat its way through a glass or porcelain bottle in a very short time and should be kept in a gutta-percha rubber, or vulcanite bottle well stoppered, as it rapidly evaporates if kept uncovered. The best way to apply it is either with a feather, or a bit of cotton tied, drumstick fashion, on top of a stick, with waxed silk or thread. This should be dipped in the acid, and a thin film applied to the ware. It is not advisable to use a brush, as the hairs or bristles would be destroyed almost before the biting was completed. About 15 minutes is required to complete the biting, which may be tested by scraping with the point of a penknife or a needle. If not deep enough (it should be about as deep as the thickness of a thick post-card) more acid should be daubed on. Then (when sufficiently thick) the plate should be submerged for a minute or two in a bucket of clear water, taken out and dried on a cloth. The "resist" or Brunswick Black, is cleaned off with a rag dipped in naphtha, petroleum, or turpentine. The design will want cleaning. The acid dissolves only the vitreous portions of the glaze, but the unvitified portions of the glaze, such as alumina, will be found in little pulverised or pasty masses in the recesses and hollows of the pattern. This may be cleaned out with the aid of a stiff tooth brush, supplemented by a steel point for obstinate corners where



Fig. 1—Pattern in black



Fig. 2—Pattern, bitten and gilt



PAINTED PLATE—F. A. RHEAD
With etched gold border, armor and harness



Fig. 3—Outline Brown, background Etched Gold

the tooth brush does not reach. Then when the plate is perfectly dry it may be gilt over the whole of the design with fine gold. The gold must be applied evenly and firmly or the design will be thin and poor, and it is essential that the gold should polish well and brilliantly under the burnisher. If it is hard or overfired, it should be regilt and refired. After firing, the gold should appear even and solid, and should be a dull straw color, and it will show very little evidence of its metallic character until it is well scoured with a damp rag dipped in fine silver sand. After the scouring, the whole surface should be well burnished with an agate burnisher, alternated by polishing with a rag and damp Kaolin. The result will then show a mat or frosted gold background, with a raised pattern in brilliantly polished gold, because the burnisher can only touch the surface and cannot reach the interstices or hollows.

The necessity for extreme care in the handling of the acid cannot be too strongly insisted upon. If a single spot of acid touches the skin, it will burn badly and leave virulent ulcers, which are difficult to get rid of. Care, too, should be taken to avoid the inhalation of the fumes arising from the acid, as these predispose the operator to influenza and catarrhs. But with ordinary watchfulness, there is no danger of any annoyance or inconvenience whatever.

In Fig. 3 is an example of acid work as applied to monograms. Three different styles are shown to illustrate the varying possibilities. The monogram E. B. is in bright letters on a frosted gold ground. After it is etched, and the whole surface covered with gold, the outer line should be traced. Fig. 3 shows the effect when the whole is finished. The monogram I. G. B. is traced in Brunswick Black (Fig. 5) with a double line.

If it is remembered that the stopping out (or tracing in black) is always bright, and the exposed parts always dull or frosted, it will be seen that the centres of the letters will be dull. The gilding should be carried (after it is bitten and the black cleaned off) just a line's breadth on each side of the etched parts and the effect will present a brilliant monogram with a dulled centre. The monogram A. Y. is treated in the same way as the square monogram E. B. and the little triangular accessories at the top of either side may be either gilt in flat gold, or etched like the monogram.

A few remarks may be made with reference to the designing of monograms. It is advisable that a monogram should be so designed that each letter should form a portion of the other letters. Some authorities go so far as to claim that unless this rule is observed, the result is not a monogram at all, but a cypher. This is, however, merely playing with words. The term monogram means a single sign, and so long as the letters are cojoined, intertwined, or interwoven, so as to form a single and coherent device, it is a true monogram and its merits depend upon its decorative qualities and the sense of

design, more than upon any whimsical rule governing its construction. As has been previously observed, it is better for decorative reasons to make each letter, or part of each letter, form a part of the other letters, if it can be done, but if coherence, balance, or quality of design is attained by the interposition of an independent letter the device will be none the less a monogram. Two important things should be observed—one is to avoid as far as possible the temptation to introduce letters at awkward angles, and the other is, to avoid the habit so commonly employed by the French designers of the 17th and 18th centuries, of reversing the letters for the sake of symmetry. It is true that this habit was palliated by the florid style of the accessory ornament then in vogue, but there is no real excuse for the practise.

One example (page 52) shows acid work in connection with painting. The masks are traced in black in the usual way, and the garlands, or festoons of flowers, painted between. There is sufficient here to suggest the range and variety of design which may be formed on this combination. In the Paris exhibition the Wedgwood firm showed a series of plaques painted by Allen with heads of Shakesperian character with etched gold backgrounds. These were well and even exquisitely finished and were most interesting examples of the possibilities of etched and gilt porcelain work. But the general effect was too florid and these examples served chiefly to demonstrate the unsuitability of etched work to large designs. Fine, neat designs in acid and gold work are legitimate decoration. No decoration is inherently out of place if it accentuates the beauty of the material, and no decoration is legitimate that obscures or pushes the material in the background.

Another example (page 49) shows an application of etched work as an accessory to painting. The Knight is painted in semi-decorative fashion, in natural colors, with a touch of conventionality. The armor and other suitable accessories, being done in gold and etched work, supplies just the decorative note which is required. Quite a number of ideas will suggest themselves to the decorator. Haloes for angels, the rough trunks of trees, the scales of fishes, the plumage of birds, the stems and foliage to flowers which could be painted naturally. It could be used also in combination with raised gold work, as the incisions could be used as an effective foil to the relief of the gold paste. Different tints of gold may be employed.

Grain silver pulverized and mixed with two and one-half per cent. of flux can be scoured and burnished in the same manner as the gold, after firing. A still better way of preparing silver is to mix 25% of liquid gold with the silver. No flux is then needed and the gold does not affect the whiteness, while it has the property of neutralizing the tendency of the



Fig. 5—Letter etched



MAY APPLE—EDNA S. CAVE

FIRST Firing—Outline design with Grey for Flesh. Paint leaves with Apple Green, Shading Green and a little Violet. Second Firing—Shade blossoms with Yellow and a

little Grey for Flesh. Centre with Yellow. Strengthen leaves where necessary.

Third Firing—Background with Violet and Apple Green.

silver to oxidize and tarnish. From 5 to 7½ per cent. of silver added to the gold gives it a yellow tone. If a red gold is required 5% of red oxide of iron, and 3½% of purple of Cassius can be mixed with it. A green gold or gold bronze can be made by mixing 5% of oxide of chrome, and 10% of silver. If the silver cannot be obtained in powder form, or is not sufficiently fine, it may be prepared by dissolving a silver coin, or any piece of pure silver in nitric acid, mixed with two-thirds its weight in water.

It will be found a curious fact (by those who are not chemists) that pure nitric acid will not dissolve silver, but that acid considerably diluted with water will. After the silver is dissolved, it can be precipitated by adding carbonate of soda until the acid is neutralized, together with a few drops of ammonia. The mixture should be well washed, which is done by pouring in hot water and stirring. It is allowed to settle, and the liquid is poured off or removed with a syphon. Water is repeatedly added, and the stirring also repeated until it is quite clear and tasteless. Then the water is taken off as much as possible without disturbing the sediment, which is poured on blotting paper or a plaster slab to dry. If blot-

ting paper is used, several thicknesses will be required. It is then fluxed, in the manner already described.



All over pattern for etched gold and enamel, three treatments in dark and light

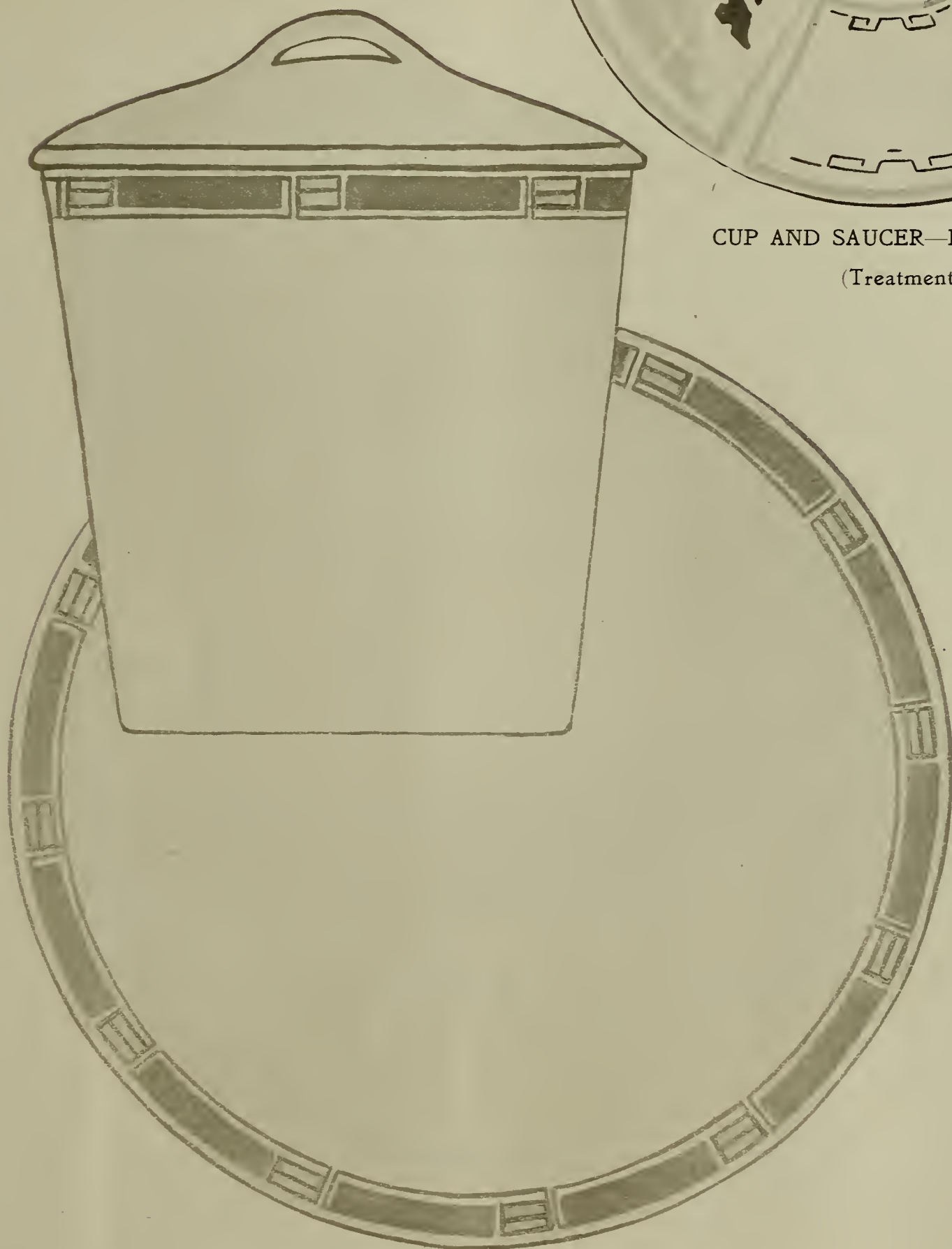


PLATE—F. A. RHEAD

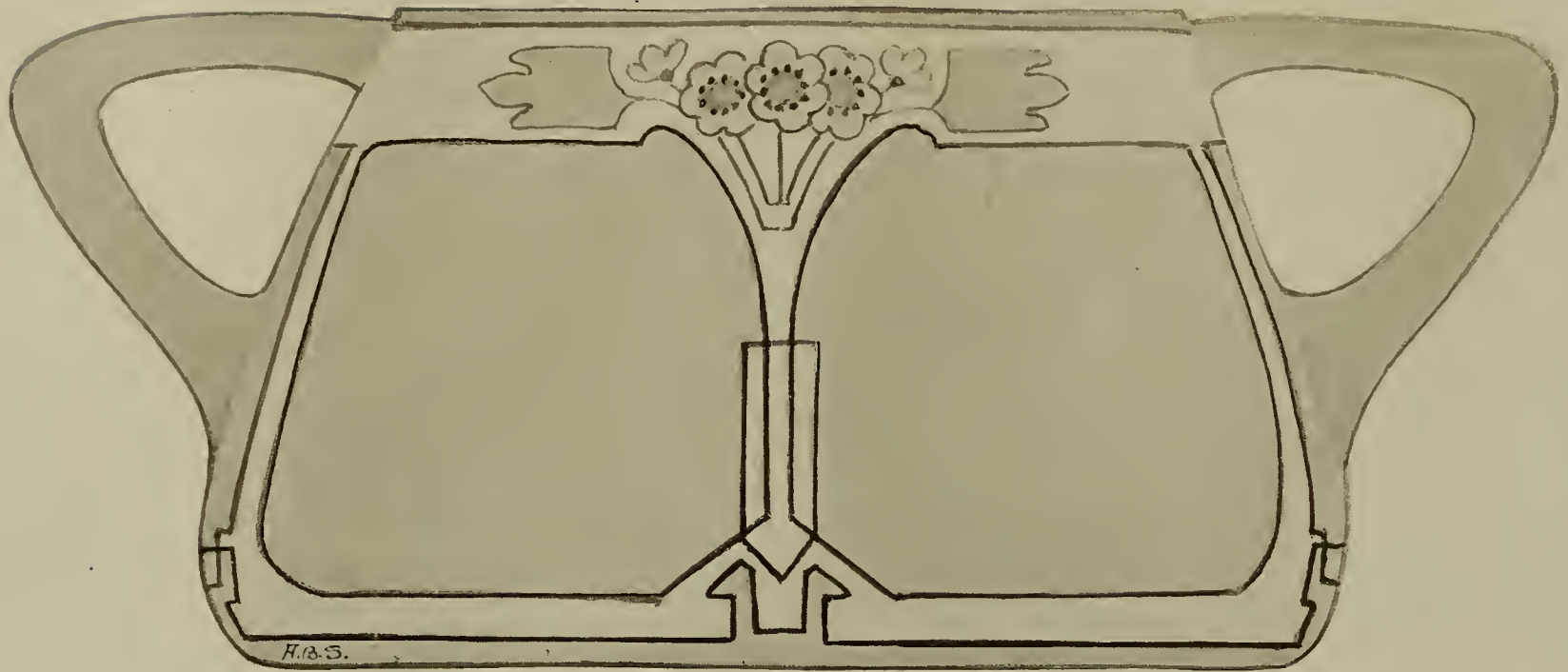
Decorated with painting and etched gold masks



CUP AND SAUCER—EDITH ALMA ROSS
(Treatment page 68)



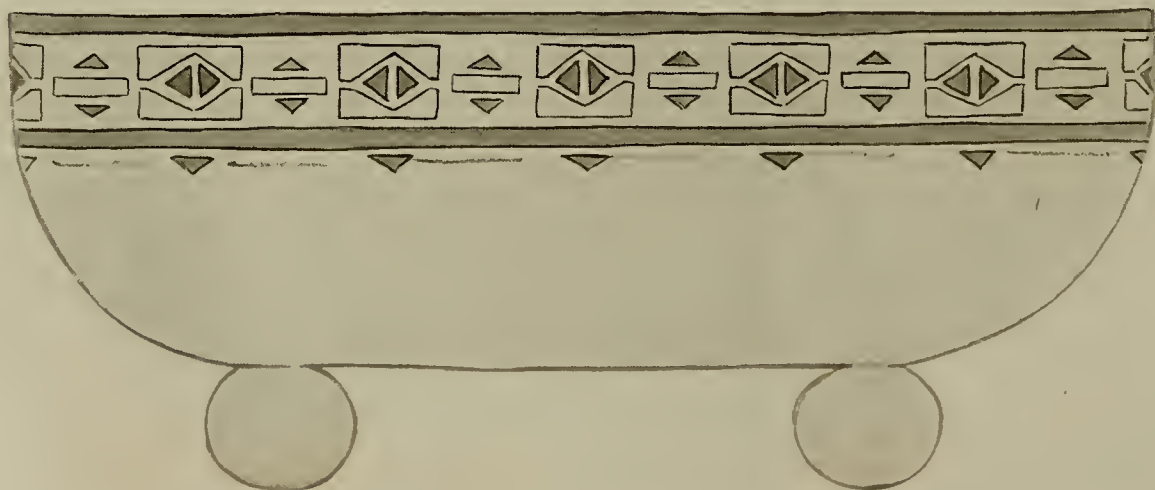
JELLY JAR
Light Green and Silver
FLORENCE HAMMER



SUGAR AND CREAMER—ALICE B. SHARRARD

LIGHT parts of ground are a delicate yellowish green, Apple Green with touch of Lemon Yellow, using same for the blossoms, centers light tone of Dark Green, dots Gold, outline gold. Dark portions of design in two parts

Grass Green and one part Pearl Grey. Leaves Moss Green two parts, Dark Green one part, Brown Green for outline and stems. All other dark lines Gold, also handles and band at top.



DESIGN FOR NUT BOWL---GEORGIA B. SPAINHOWER

Dark spaces Auburn Brown and a little Brown Green. Middle tone Yellow Brown and a little Brown Green. Background tint a light ivory, use Yellow Brown and a little Albert Yellow. The inside may be lined with Yellow Lustre if desired.



SWAMP MAPLE SEEDS AND LEAVES—ALICE WILLITS DONALDSON

OUTLINE design with Blood Red and a little Violet. Fire.

Second Fire—Paint in background with Blood Red Violet and Brown Green. The leaves are red made of Blood

Red and Yellow Brown. The seeds are Yellow and a touch of Moss Green.

Third Fire—Touch up with colors used in second firing. The stems are Blood Red and Auburn Brown.

PEACH BLOSSOMS (Page 57)

C. E. Williams

FIRST Firing—Paint blossoms with Blood Red very thin. Centers with a thin wash of Apple Green. Small leaves with Apple Green and Lemon Yellow. The stems are Brown Green and Apple Green. Bird is painted in with Lemon Yellow on body. Albert Yellow and Brown Green on wings and tail. Head with Copenhagen Blue and Deep Blue Green. Beak with Black, and eye Black, legs Black.

Second Firing—Paint background with Apple Green, Violet, Copenhagen Blue. Retouch blossoms with Rose. The stamens with Blood Red quite strong. The leaves with Shading Green. Shade the body of bird with Brown Green and Yellow Brown, very thin. Accent wings with Brown Green and Black.



are left white for this firing with touches of yellow in center. The stems are Violet and Blood Red.

Second Firing—Strengthen background around design with Brown Green and Violet. Accent stems with Brown Green. Touches of Grey for Flesh in flowers.



PRUNE BLOSSOM

Mrs. Geo. Pardee

SKETCH in design, wash in background with Grey for Flesh and Violet No. 2. Paint the dark flowers in with Apple Green and Violet. The lighter blossoms with Apple Green and Lemon Yellow very pale. The white blossoms



TRANSLUCENT ENAMEL PLATE---NAUDOT



PEACH BLOSSOMS—C. E. WILLIAMS

NEWARK SOCIETY OF KERAMIC ARTS

Sara W. McCampbell

AT the exhibition of the Newark Society of Ceramic Arts held in April at Keer's Art Galleries, this club demonstrated its right to the reputation already gained, that of being one of the strongest working Ceramic Clubs in the country.

The work shown has always been of a high order, but this season's exhibition seemed to be of even a higher average, and one felt that there was throughout a seriousness of purpose, yet an independence of thought most unusual, and most refreshing as one passed among the tables.

In Miss Ehler's exhibits one always finds a new note, and this time it was in the form of a mirror with a porcelain panel set in the top. The design was a house and garden motif carried out in flat tones and suggesting a fine old print in its treatment. The whole was a thing full of charm and quaintness, and certainly suggested a new use for the decorated tile or panel. The rest of Miss Ehler's exhibit was devoted to table service. Of the different sets, the breakfast set in pink and green enamel with its tray, having the design repeated on the linen, was perhaps the most admired. Her fruit set was refreshingly simple and satisfying in color and design.

One of the finest pieces in Miss Nora Foster's exhibit was a fern dish with a garden motif splendidly designed and carried out in very beautiful color. Her vase with a conventionalized flower motif was strong in design and color.

The work of Miss Matilda Voorhees was full of fine feeling and originality. Of special interest was a small bowl in soft grey violet and a plate of unusual design and distinction.

Mrs. Rosegrant's exhibit though small was strong and full of fine expression. A vase with a landscape decoration was splendidly handled, and a flat open bowl was another piece of good design and charming color.

Mrs. Waterfield showed several nice bowls and her fern dish was especially well treated in design and color. A tea jar in an all-over pattern was another interesting and strong little note in this altogether good exhibit.

A delightful little tea set in the green Sedji ware with a design of silver, black and blue, made a distinctive part of Miss Elizabeth McKenzie's exhibit. The little bowls of common yellow kitchen ware decorated in bold design and color were decidedly unique and successful. They gave one a feeling of bright friendliness—a sensation by the way, too seldom experienced at Ceramic Exhibitions.

Miss Harrison's work is always exquisite in color and design and so beautifully and lovingly executed that it makes a very powerful note in its quiet simple way. A very good lesson indeed could be read from this exhibit to those who too often have the "Oh, it's good enough" attitude toward their work. The chocolate set in ivory green and gold was as choice and lovely a thing as was shown in the entire exhibition.

Miss Annie Lingley is one of the Club's strong workers and her pieces were of marked originality in design and showed a fine feeling for color. Particularly charming were a small pitcher and bowl.



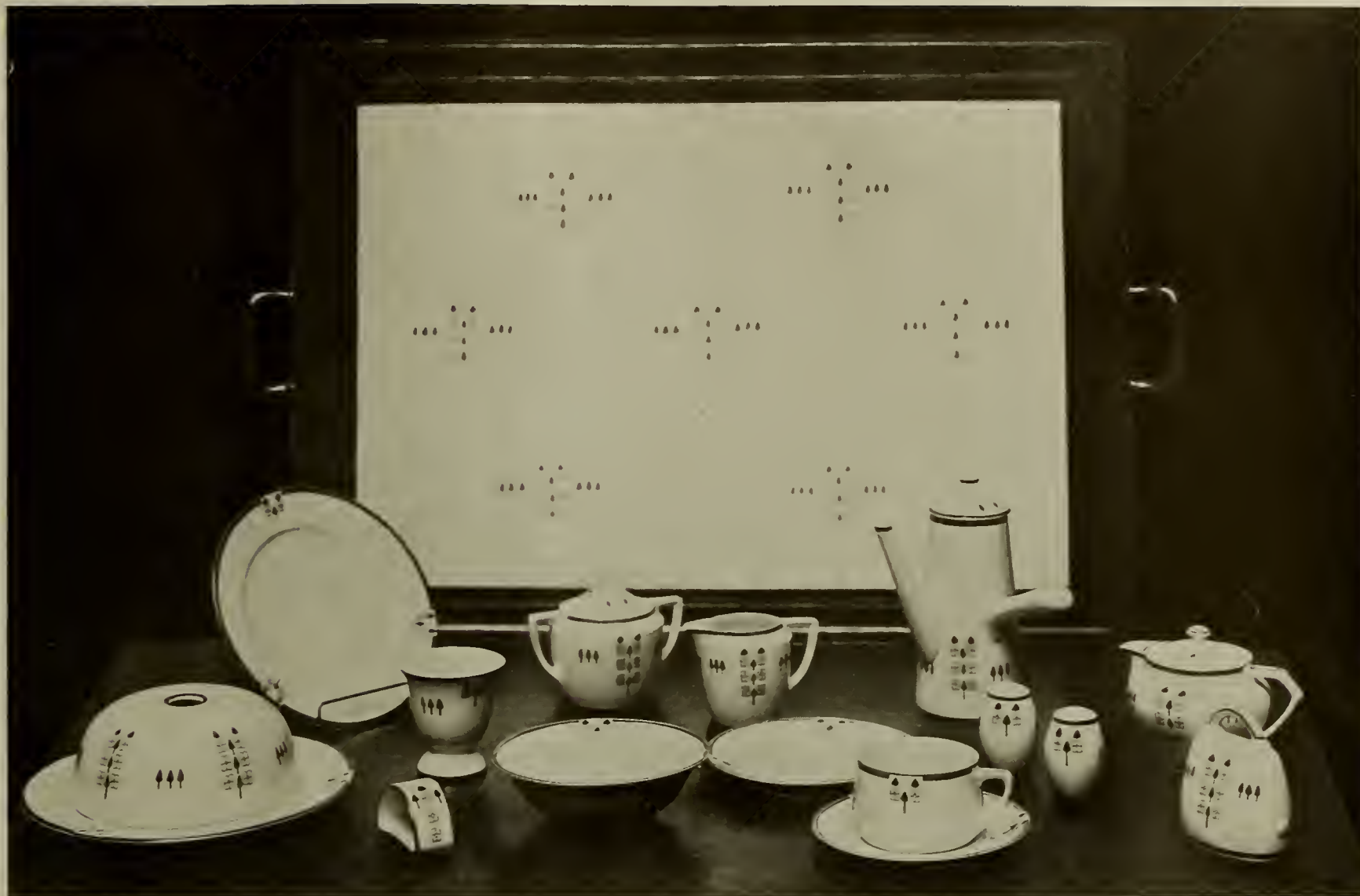
Miss Ehlers



Mrs. King

Miss Suhr

Mrs. Waterfield



BREAKFAST SET AND TRAY—MISS EHLERS



Mrs. Rosegrant

Miss Ehlers

Mrs. Simonds
Miss Harrison

Mrs. Halley

Miss Foster

Miss Suhr



Miss Crane

Miss Leach

Miss Wittier

Mrs. Kennedy

Miss Condit

Miss Perriam

Among the pieces shown by Miss Louise MacDougall was a tea set with a frank but decorative treatment of her monogram used as a medallion, in connection with a quaint flower border design. It was an unusual and successful combination.

Mrs. King's entire exhibit was one showing a refined and reserved feeling for color and design, and thoughtful and respectful execution. If careless workers could only feel the force of these finely handled things, and realize the feeling of revolt which slovenly work leaves in the mind of a thoughtful observer, they would pause, take new note, and resume their work with more dignity in their minds and more respect for their craft. Mrs. King's Belleek bowl with its

simple decoration of rich blue was a delightful and satisfying thing.

Mrs. Simond's individual afternoon tea set in blue and green shown upon a cloth with a border in cross-stitch which repeated the design of the set, made all together a complete, well thought out and charming exhibit.

The candlesticks in ivory and gold with red-brown outline made a fine telling part of the exhibit by Mrs. Everett Van Voris. Strong in design and beautifully carried out, they were pieces of dignity and joy. Her little tea set in enamels was the good-to-live-with kind of work one delights to see.

Miss Sarah Leach had a small but a good exhibit in every way. Her bowl was done in a strong and boldly constructed



Mrs. Carpenter

Miss Lingley

Miss McDougall

Miss Ehlers



Tea Set—Miss McKenzie

Bowl—Miss Meda Casperson
Candlesticks—Mrs. Everett Van Voris

Vase, Fern Dish, Honey Jar—Miss Foster



BREAKFAST SET—MRS. SIMONDS



Mrs. Woodruff
Miss McDougall

Mrs. Waterfield
Mrs. King

Mrs. Simonds
Miss Voorhees

Miss Foster

Miss Bonney
Miss Leach

design. The exquisite candlesticks in white and gold were well designed and splendidly executed.

Among Miss Grace Condit's pieces was a very interesting tea tile with a garden motif and of very pleasing color.

Miss Elizabeth Suhr's work showed nice feeling for color and design and a simple quiet taste in the carrying out of her

ideas. A very attractive bowl had as a decoration a flower-in-a-pot motif. A quaint pleasing thing.

One of the very good pieces in Miss Woodruff's exhibit was an ice tub with a very formal design in nice color.

Miss Meda Casperson's fine bowl in yellow and orange lustre, gold and black, was very pleasing, and a stein by Miss



Mrs. Kermentz

Miss Voorhees

Miss Harrison

Miss Bonney
Mrs. Woodruff

Miss Voorhees

Kiementz in good color and design, were among the good things done by these newer members.

Miss Wittier's plate in white and gold was nice in design and very finely executed.

Miss Eva Bonney's stein in green and gold and silver was interesting and executed with thought and care.

Mrs. Kennedy's tea set was delightful in its refined treatment of white and gold. It was well designed and added one more to the list of beautifully executed pieces.

A chocolate pot by Miss Perrian was in simple design and carried out in a very unusual dull orange color.

Mrs. Lulu Halley's cylindrical vase, in very unobtrusive

design and soft quiet tones of green, was a vase which one could really use for flowers.

The dainty set for a dressing table done by Miss Jane Crane had a nicely balanced little motif carried out in soft pink and ivory. "Fitness to purpose and positions" were well felt in the doing of this set.

Mrs. Carpenter had only a tea set in enamels and gold. Mrs. English sent but two pieces, a fern dish in gold and green and a pitcher in blue and yellow.

The "Bowl Table", to which each member contributed one of her best bowls, made a strong and very attractive feature of the exhibition.



DOGWOOD—ANNE H. BRINTON

Outline design with Grey for Flesh. Paint a thin wash of Lemon Yellow toward center of flowers. The seeds in center are Moss Green and Lemon Yellow. The stems are Brown Green and Violet No. 2.



CHERRY BLOSSOMS—IDA M. FERRIS-HOLDRIDGE



APPLE BLOSSOMS—JEANNE M. STEWART

CHERRY BLOSSOMS

I. M. Ferris-Holdridge

PAIN'T around the light blossoms. First use Peach Blossom and a little Apple Green. For the darkest touches in flowers use Blood Red and Violet. Wash a thin wash of Apple Green and Lemon Yellow for the shadow in the blossom in high lights. The centres are a very pale wash of Lemon Yellow. The background is Violet and Apple Green. Stems are Violet and Blood Red.

Second Firing.—Use same colors as in first firing. Strengthen the shadow blossoms first, then the background with Violet and Shading Green. The dark touches in stems are Ruby and a little Brown Green.

APPLE BLOSSOMS

Jeanne M. Stewart

AFTER sketching design in India ink apply a background using the following colors: Ivory Yellow, Turquoise Green, Yellow Green, Stewart's Grey and Pompeian.

After wiping out the blossoms shade with a delicate grey tone, bring out centers with Egg Yellow and Yellow Brown. Rose is used for shading the under side of the petals, Ruby Purple is added for darker tones and the deeper pink buds are painted with Ruby alone. The leaves, a blue green, are laid in with Yellow Green and Turquoise Green shaded with Shading Green, the woody stems in Grey and Wood Brown. For next fire, add shadows, strengthen background and add detail.

PLATE, HAWTHORN DESIGN

Nora Fern Wood

DIVIDE plate into sixteen parts and sketch in working design. Outline flowers with Hair Brown. Put a little Peach Blossom or Rose in center of each flower and pounce a little. Tint surface between design and rim with Deep Blue Green. Pounce evenly. Paint twigs and rim in gold. Fire. For second fire tint body of plate lightly with Yellow Ochre and finish centers of flowers with Hair Brown. Strengthen outline and apply gold as before. This design is very effective done in gold outline.



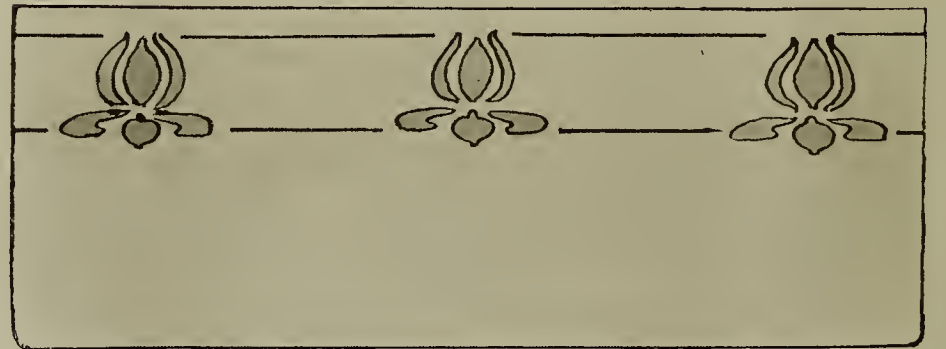
SALT AND PEPPER

Arka B. Fowler

FIRST firing.—Paint in flower in Capucine Red nearly full strength, rest of design in Grey Green about same value, top in gold.

Second firing.—Tint all over with Mason's Neutral Yellow and retouch gold.

Third firing.—Outline design with Dresden Outlining Black.

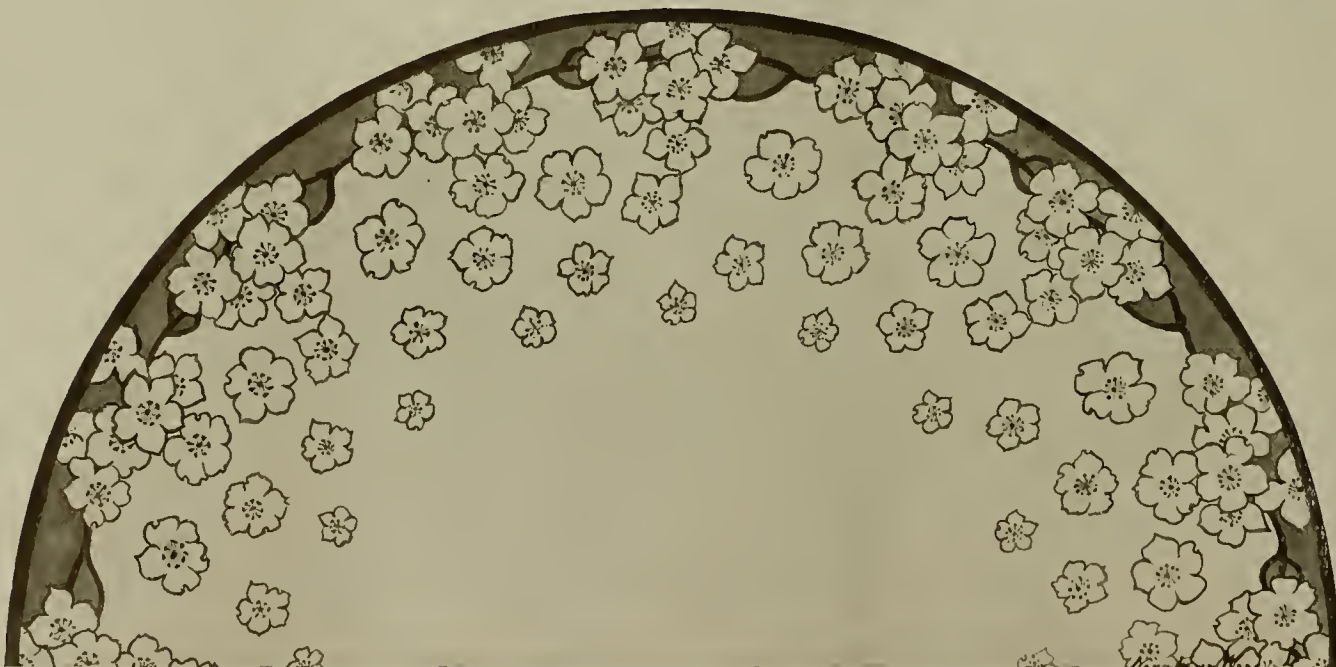


TOILET BOX—FLEUR DE LIS

Henrietta Barclay Paist

BACKGROUND Ivory. Flowers, Blue Violet (Aulich's preferred); leaves, green made with Olive Green, to which add one-fourth Neutral Yellow or Yellow Ochre. Outline with Gold.

The little design on the bottom of box may be laid in Gold, or if preferred, in the Blue Violet and outlined with Gold.



PLATE, HAWTHORN DESIGN—NORA FERN WOOD



MALLOW—RUTH REEDER



DESIGN FOR BOWL—M. A. YOUNG JOHN

OUTLINE design with Carnation and Yellow Brown equal parts. All dark places in design are Gold. Stems Yellow Lustre.



CUP AND SAUCER—(Page 53)

Edith Alma Ross

THE little flower is painted with Deep Blue Green. Paint the leaves with Grass Green mixed with a little Brunswick Black and Deep Blue Green. All the pale lines which separate the design into panels are put in with Gold. The tiny ornaments which are quite black and the black line are put in with Brunswick Black. One fire will finish this design.



ANSWERS TO CORRESPONDENTS

L. B.—The trouble with your gold is very probably caused by not being fired hot enough.

Mrs. R. S.—You evidently did not use the proper materials. Spirits and oil of turpentine are not the same and that is probably where you made the mistake.

L. S.—Hasburg's white gold does not tarnish as easily as the silver. You will find it very satisfactory to use. Apply with two thin coats of it. I cannot see any reason for your silver acting as it did.



OKRA—MAUD HULBERT

FLOWER is Albert Yellow and a little Grey for Flesh painted in very thin. The center is Yellow Brown and Yellow Green. The buds are Yellow Green and Yellow Brown. The stems are Brown Green and Moss Green. The leaves are Brown Green and Moss Green.



MALLOW (Supplement)

Treatment by Jessie M. Bard

OUTLINE design with Violet No. 2 and Blood Red, then fire.

Second Firing.—Oil all the leaves with Special Oil and just a little Shading Green. Put the oil on very thin, pad well, then dust with Pearl Grey, two parts, Apple Green, one part, Grey for Flesh, one part. Clean out all edges, then oil the pink forms. Dust with Pearl Grey two parts, Peach Blossom, one part, then fire.

Third Firing.—Paint background with Apple Green and a little Violet No. 2. Touch up the darker spots and veins in flower with Blood Red and a little Violet No. 2. The yellow in flower is Albert Yellow.

WATER COLORS

Treatment by Ruth Reeder

For the green, both background and leaves, Hooker's Green and Burnt Sienna were used. Alizarin Crimson slightly warmed with Alizarin Orange made the color of the petals. Pure Alizarin Crimson was used for the spots of color in the center of the flowers. Spots of Naples Yellow and spots of Thompson's White also used in the center. Outline, Higgins' Brown Ink.



SOUTHERN VINE—ALICE WITTE SLOAN

PAINT leaves with Shading Green and Moss Green very thin. The darker leaves are Shading Green and Copenhagen Blue. The blossoms are white, using a thin wash of Lemon Yellow toward center. The dark markings are Auburn Brown.

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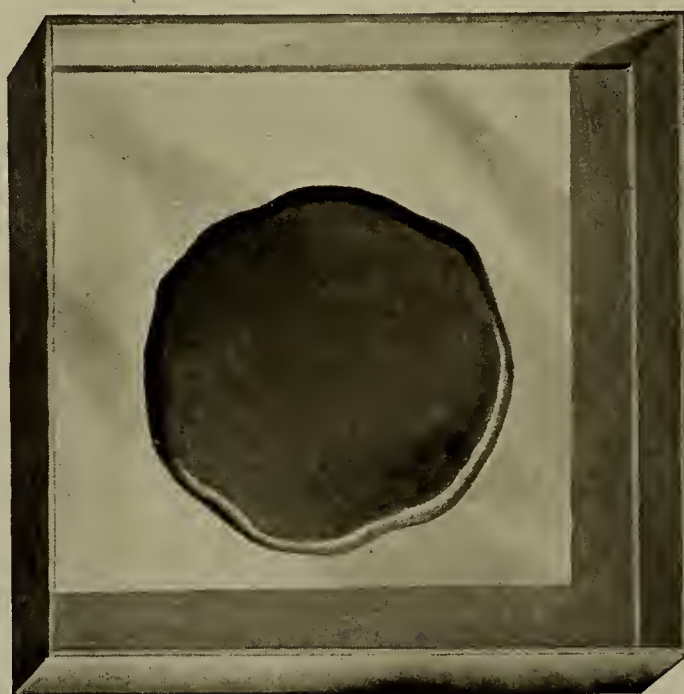
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ANNE H. BRINTON
KATHRYN E. CHERRY
ALICE W. DONALDSON
ALBERT W. HECKMAN
S. R. McLAUGHLIN
MAUD M. MASON
HANNAH B. OVERBECK
MARY OVERBECK
ELIZABETH T. PRIEST
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KERAMIC STUDIO

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SYRACUSE, NEW YORK

August 1911



WHY do we not decorate our table services more appropriately, or rather individually? Mary Jones, who lives by the sea, might find endless inspiration in the various shell fish and sea weed, ships, sea birds, mermaids and dolphins, working them into appropriate design, introducing something of the atmosphere of the surroundings. Jane Smith, summering by a

lake, could weave a fancy from sailboats and clouds, shore line and passersby, or if the cottage has a name, a design symbolic would awaken interest and give a touch of homeyness. It would seem as if each one who can afford the time or money would find her greatest pleasure in arranging a dainty table service which no one could or would duplicate. If Annie Brown is tied to the town house she can devise a border from her monogram, combined with straight lines and highly conventionalized harps or bagpipes recalling that her ancestors were wandering minstrels. There are no limits to the variations one can play upon these and other themes and so secure a table service that is an endless diversion and delight.

Another thing upon which not enough thought is directed is the harmonizing of the table service with color of the dining room decoration, or, of the table linen with the china. All these things add distinction to the table and the hostess.

If one has still money and time on one's hands after decorating the main service, there are many smaller services for various places and purposes that can be made unique and diverting. Little services for "al fresco" teas, with borders of interlacing shadow leaves and flowers in pale greys and greens suggesting sunlight through the foliage, with perhaps a lattice pattern combined, if you have a latticed arbor; luncheon sets for the enclosed porch in celadon and white or blue, with a narrow border of lines and a monogram which may suggest to your mind the enclosing fence and gate; or in place of the monogram you might station at intervals along the border the welcome guest leaning over the gate. Joking aside, it should be the aim of the decorator to give the charm of individual thought to all "homey" things.

✠

Our contributors continue to send us studies in color for reproduction in black and white. They also use a variety of drawing paper and cards which are unsuitable for any kind of an illustration which is to be reproduced by the half-tone process.

Therefore, our readers will excuse us if we repeat in the editorial columns the letter of advice which we have been mailing for sometime past. Very many of our contributors have taken this advice to heart and have shown by their following contributions that it has taken deep root. A successful reproduction is not only a thing to be greatly desired by the magazine itself, but it means a great deal to the artist. Designs and studies should not be rolled, but sent flat so that no wrinkle will show in the drawing. Many designs that were really acceptable were returned on this account. And please do not use pencil unless requested to do so by the editor.

A finely shaded pencil drawing can be reproduced into a half-tone, but in making line drawings of any kind, the only medium is drawing ink (Higgins' ink preferred). Here follows the letter to contributors as above mentioned:

"We are always glad to have designs and studies submitted to us for publication in *Keramic Studio*. These designs are promptly examined by the editor and if found suitable, an offer is made for their purchase.

All designs and studies not accepted are at once returned to owner, but stamps should be sent for their return.

We cannot as a rule use studies in color. We give only one color supplement a month, or twelve color studies in a year; the amount of color work which we can use is consequently very limited.

The bulk of the designs and studies published in *Keramic Studio* are black and white reproductions either of pen and ink or of wash work. Original studies in colors give generally very poor reproductions in black and white, as values are changed by the photographic process; for instance, blues will photograph much lighter and yellows much darker than in the original. For this reason studies and designs submitted to us should be in black and white.

Sepia water color with Burnt Umber for the deeper shadows gives the best results, but washes for half tone reproductions can be made with India ink or any water color giving good gradation of grey tones. Pen and ink designs should be made with strictly black ink.

Designs should be on smooth board or paper. Coarse grain papers are not advisable, as this coarse grain is accentuated in the reproduction with an unpleasant and muddy effect."

✠

"Tried as by fire" is the motto of the ceramist and to none does it apply so faithfully as to the potter. While the overglaze decorator has his trials and heart burnings, and the pottery maker his struggles and disappointments, it is the individual worker in porcelain making and decorating who can testify most minutely and feelingly to the value of work which has finally passed unscathed through the flames. While the editor of *Keramic Studio* would fain be considered modest and unassuming as the violet born to blush unseen and waste its fragrance on the desert air, yet there are times when the too human desire to be appreciated for work done is consistent. "I, too, have not been idle" while all you workers in ceramics have been making such strides in advance. I, too, have won from the flames some treasures new and old. This is just a bit of an apology for taking up so much space in *Keramic Studio* this month to keep in more personal touch with our readers.

✠

Miss Mason's landscape panel which is given with this issue will be found very instructive by students of water color as well as by students of design as applied to ceramics. This panel is treated so simply and flatly that it could easily be translated into a porcelain panel for framing. The treatment of the trees will be found very suggestive for decoration and the color scheme very attractive for decorative treatment of landscapes on various articles.

THE STUDY OF DESIGN AS APPLIED TO CERAMICS

[Courtesy of the American Woman's League]

Kathryn E. Cherry

LESSON I.

ALL nations have expressed their ideas of composition in their paintings, sculpture, decorations, and architecture, and almost all have produced certain ornaments which have been used so repeatedly in their artistic productions that they have become characteristic of those nations. Since the account of what nations have done is called history, the ornament produced by these nations is called *Historic Ornament*.

Different nations, influenced by different environment, have naturally developed different kinds of ornaments, so that each people has produced a characteristic style of its own. Hence the term "styles of ornament." The great historic styles are: the Ancient, with the Egyptian, Greek, and Roman as examples—among the ancient styles the Assyrian and Persian are ranked as secondary, but they are coming into prominence more and more as new discoveries are made; the Middle Age, represented by the Byzantine, Romanesque, Saracenic, and Gothic; and the Modern, illustrated by the Renaissance. The Persian, Indian, Chinese, and Japanese are called the Oriental styles. The present age, being one of breaking away from traditions, will not be distinguished as having a style of its own until judged by succeeding generations.

An understanding of historic ornament is of great value to the student who would gain a knowledge of composition. The various styles furnish splendid illustrations of space relation. The subject should be studied with special reference to spacing and proportion, upon which beauty of design depends.

The Aim of the Work.—Art, like any other kind of work which employs the use of the mind, eye, and hand, requires application and is not learned by casual observation or desultory reading.

With a love for the beautiful, a use of our imagination and observation, and a desire for good results, we now enter upon the aim of our lessons; namely, to learn what design is and to put it to use.

Design is a space art and must be based on structure. The form decorated must admit of decoration and not appear as a something which exists merely for the sake of being decorated; and the design made must become a part of this form. If we can not have the object to be designed before us, we must have the form of it in our minds. Ruskin says: "The most satisfactory conditions are present when the work in construction and design can proceed hand in hand."

Decoration is for interest's sake, and it should serve to increase the interest without itself making a plea for attention; for all decoration must be subordinate to utility.

The purpose for which china is to be used controls largely its style of decoration. Pieces for table service to be used upon white linen should be decorated in simple style; while those for ornamentation or cabinet may be elaborate. A plate of fine porcelain has in itself elements of rare beauty, its circular form and beautiful, pure white glaze; and its beauty should never be destroyed by over-decoration. There is a beauty in quiet spaces; and there need be little fear of making a design "too simple," for over-decoration is to be feared more than under-decoration. The less complicated the design, the more the beauty of relation of lines and spaces appeals to us.

Materials.—The equipment for this kind of work calls for very few materials; but it requires thought, good common sense, and an untiring amount of perseverance to bring the results which we seek; namely, the ability to appreciate and to express beauty.

Ruskin says: "The human hand is the most perfect agent of material power existing in the universe, and the highest art calls for the action of the hand at its finest with that of the heart at its fullest."

The materials required are: Brushes—1 Japanese brush about one-fourth inch in diameter, 1 water color brush No. 2, 1 water color brush No. 7. Paper—Japanese paper, White Hudson Bond, size 10 x 14 inches. India ink, compass, thumb tacks. Pencils—1 hard pencil-H, 1 soft pencil-B. Art gum, drawing board, water colors.



The Japanese brush is suitable for putting on a surface wash in color, or for making simple lines.

The water color brush No. 2 is for lines.

The water color brush No. 7 is for washes.

Japanese paper is preferred for the work to be sent in, as it is specially prepared with glue-size, and so takes the ink better than other paper. It is beautiful in color and texture and thin enough for tracing. The sheets are large and cost five cents a piece. For practise work White Hudson Bond, size 10 x 14, will do nicely.



The best ink is the Japanese. This must be ground on an ink stone or a piece of china. To grind it, place a few drops of water on the ink stone and rub the ink on the stone until intense blackness results. Always dry the stick of ink at once. Allowing it to soak will cause it to crumble to pieces. Another kind of ink which may be used is Higgins' American India ink. This is a black, waterproof drawing ink. It comes in liquid form and sells for twenty-five cents a bottle.



The compass is needed for drawing circles and arcs of circles. To use it, hold the hinge between the first three fingers, fix the point in the paper, and open the compass to one-half the desired diameter. Trace a circle upon the paper by turning the pencil with a circular twist of the fingers, holding the compass loosely between the thumb and forefinger. Put just enough pressure on the needle point (foot) to keep it in place while you turn the pencil point to make the desired circle. If you draw a straight line from any point in the circumference through the impression made by the foot of the compass, you will find that the circle is divided into two equal parts.



A dozen thumb tacks will cost you ten to fifteen cents, according to size. They are used to hold drawings in place when inking designs. Pin your Japanese paper very smoothly



FUCHSIA—ALICE W. DONALDSON

WINGS of flowers are Blood Red and Carnation. Drooping petals are Blood Red and Violet shaded with the Violet, using it stronger. The stems are Shading Green and Apple Green. Stems are Violet and Shading Green.

Second Firing—Outline design with Black.

Third Firing—Paint background with Yellow, Blood Red very thin wash and a little Apple used with this. Retouch design with colors used in first firing.

upon the drawing board, so that the flow of the ink will be even. If the paper is loose, the ink will settle in pools, and, when it dries, the effect will be very uneven in tone.

Pencils are graded according to their hardness, and designated by the letters H and B.

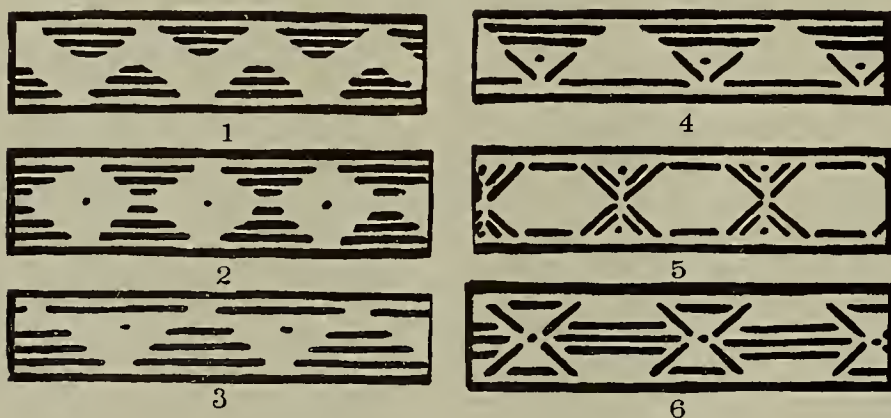
Art gum is most necessary in our work. It will not destroy the surface of the paper as many hard rubbers are apt to do.

A drawing board or small sized bread board is necessary. Pin the paper on the board and rest one end of the board on your lap and the other end on the edge of a table. Never work with the paper flat on the table. You can not get the right perspective on your work at that angle. The drawing should always be placed so that you get a direct view of it.

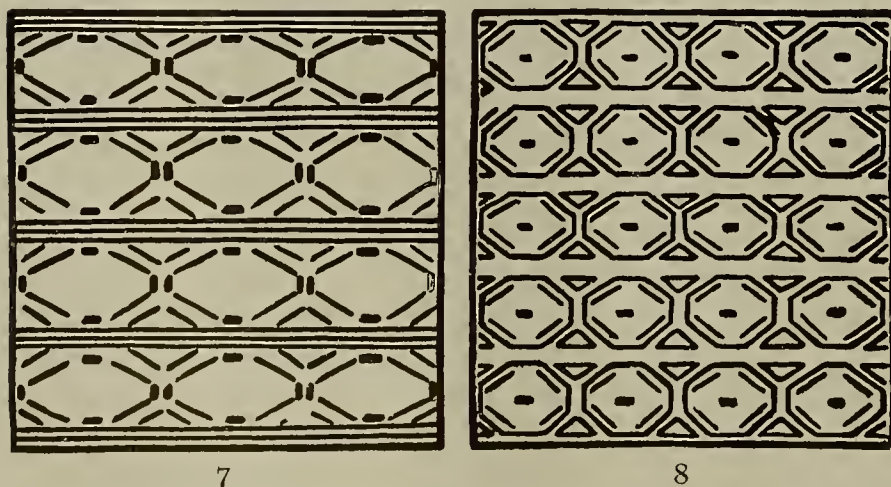
Your water color box must contain the three basic colors: Cobalt Blue, Gamboge Yellow, and Carmine Red. By mixing these colors you can secure any of the tones and colors in the problems.

The First Principle of Design.

The first principle of design is the expression of rhythm. As the effect of rhythm in music is produced by the regular recurrence of measures of time, so in decoration or design it is produced by the regular repetition of the parts of a design. There are three ways of repeating units of design, (1) on a straight line, (2) in covering a surface, (3) around a center.

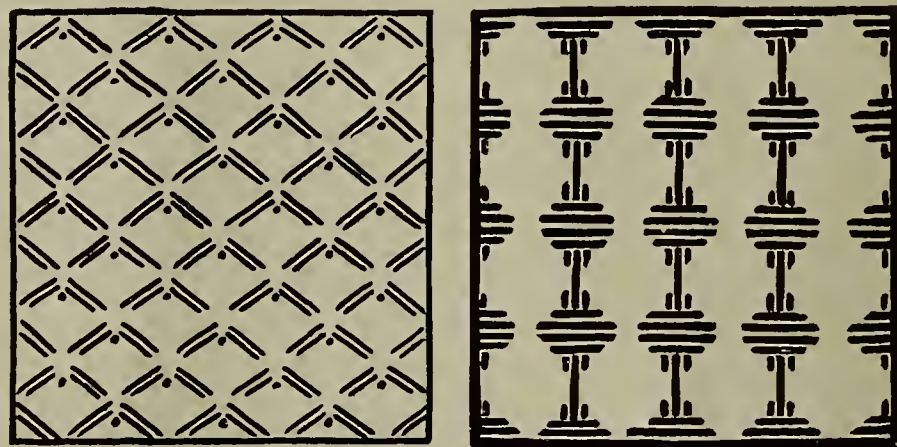


Let us consider carefully the straight line examples in rhythm given in Cut 1. No. 1 is an arrangement of various lengths of the line theme, harmoniously grouped. This arrangement leaves a white space which is interesting in itself so that it requires no dot to complete the harmony of space filling. Then, too, the white space gives one the feeling of continuity. While No. 2 is much the same arrangement of varying lengths of lines, the location of the lines opposite each other causes a large white space. A dot placed in the center of the space adds to the interest and gives sparkle and snap to the border. Remember that the white space or background is just as important as the lines and dots placed in a design to make a pattern. Nos. 3 and 4 are still the same theme but different arrangements of spaces and placing of dots. In Nos.



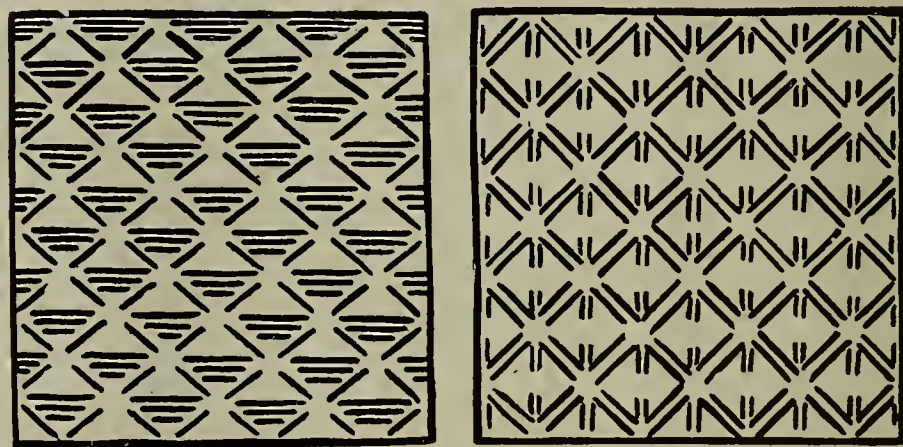
5 and 6 we have entirely different arrangements of the same theme; but they are equally interesting in rhythm. In working with the line and dot as the theme we find so many ways to arrange and group lines that it becomes very fascinating.

In the surface pattern we use the same theme. The space must be well filled, the pattern must hold together. Do not have a sense of units dropping away. One line must be in harmony with another. If the dot were omitted in No. 7 we should feel our interest directed to the little triangular shaped figure, and the large space would seem empty. In No. 8 the small dots are so harmoniously placed that we do not feel the emptiness.



No. 9 is quite another arrangement, very dainty and harmoniously simple.

In No. 10 we have a space well balanced by the grouping of strong lines. We feel the strength of line. Think of this space with thin lines. It would never be satisfactory. We should feel that the white space required something and then the charm of this motif would be lost.

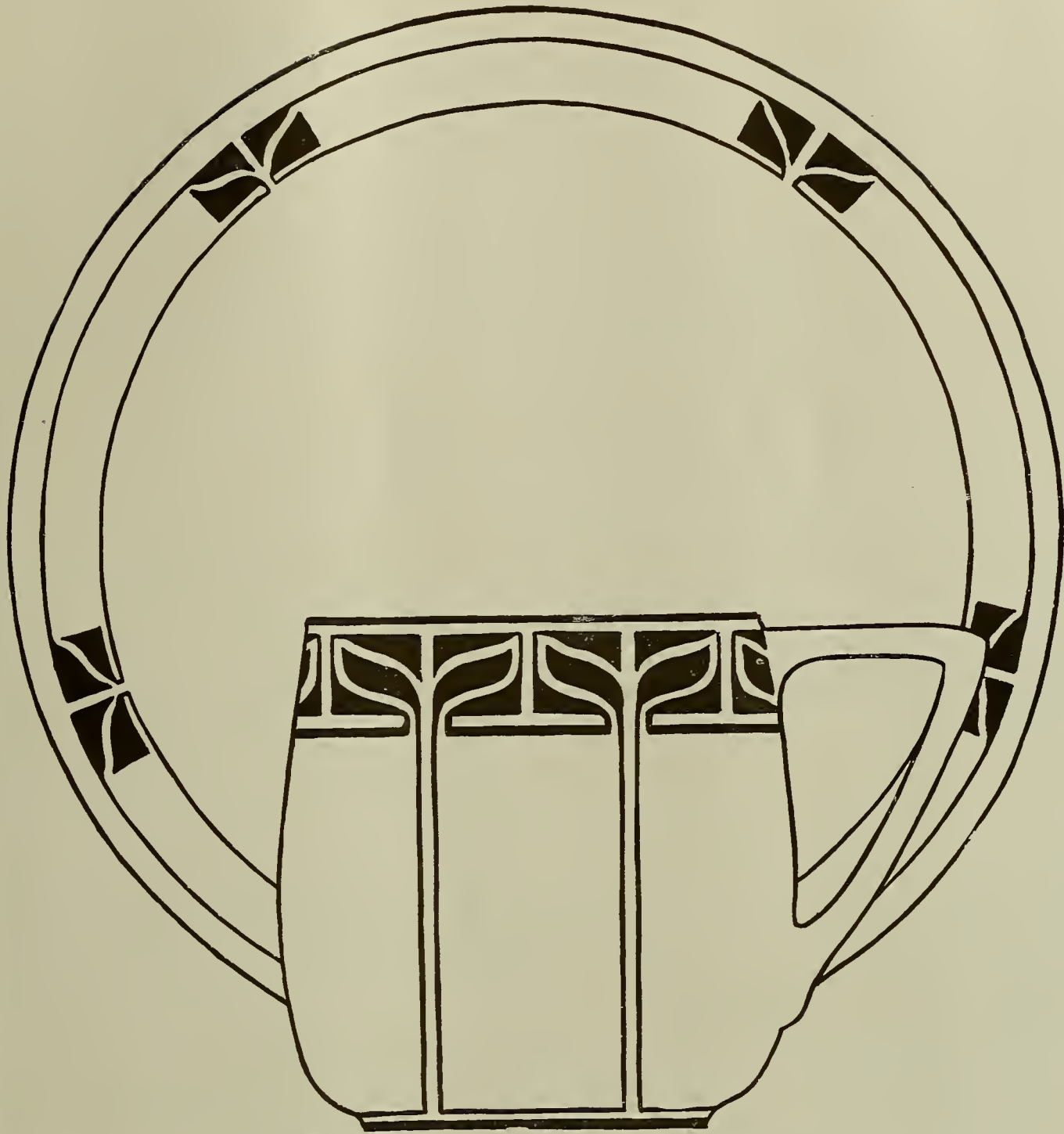


No. 11 is not so interesting as the others. Why? Here the white and dark spaces are almost equal. Glance over the other five examples, then back to No. 11. Do you feel that the design is monotonous?

In No. 12 we have a pleasing design, but still this has not the snap of the first four.

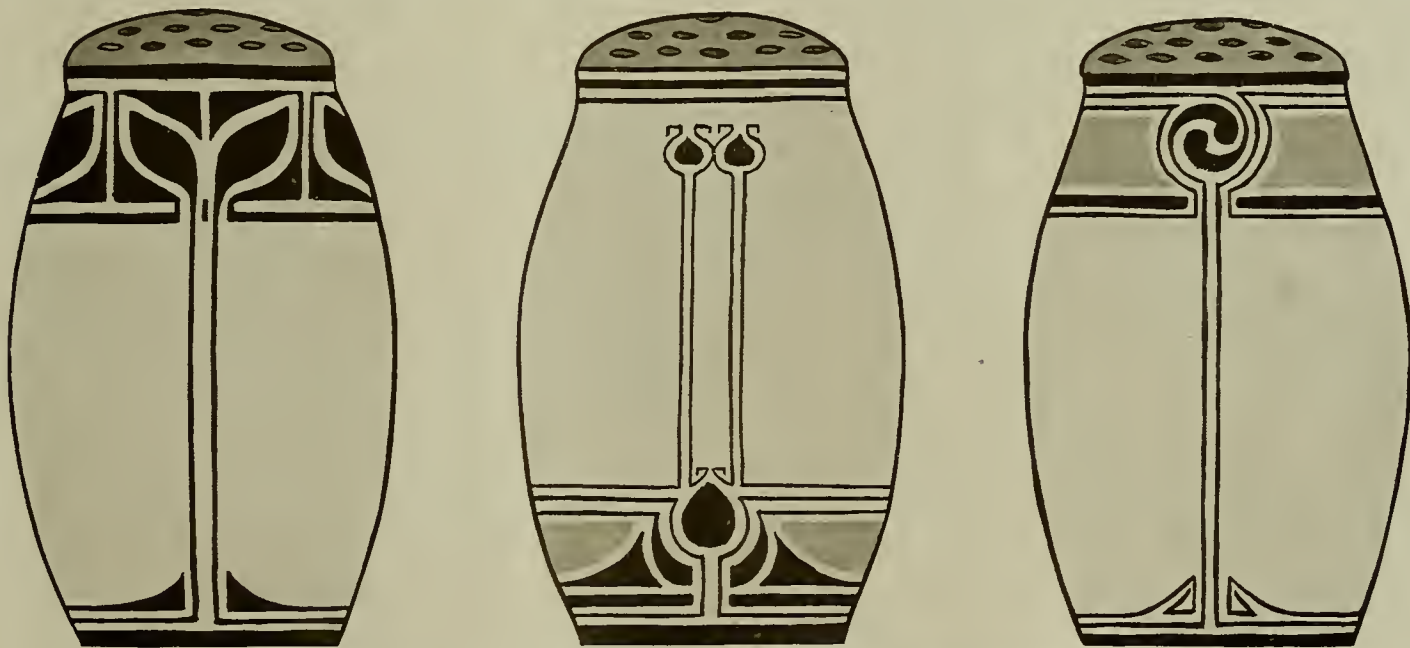
These surface patterns suggest decorations for book covers, linoleums, design in cloths, such as linen, dimities, or silks; or on paper. Do they suggest such application to you? We should keep in mind as we work that all designs must have a "fitness to purpose."

Practise.—With a sheet of paper, a brush, a bottle of India ink, a compass, a soft lead pencil, let us play an exercise using lines of various sizes as a motif and dots to balance or add sparkle to the design. In these problems we develop first, our inventive faculties; second, our appreciation of beauty; third, our power of expression.



CUP AND SAUCER—ALBERT W. HECKMAN

Paint in the design using two parts Copenhagen Blue, one part Banding Blue and one part Pearl Grey. Second firing, oil over the whole and dust with two parts Pearl Grey, one part Copenhagen Blue with a touch of Banding Blue. Fire heavily.



SALTS AND PEPPERS—ALBERT W. HECKMAN

To be executed in gold with a touch of color in the border as the design may suggest. Use a light wash of the same color for the bottom part.

Examples of musical themes in design: 1. Drum-beat. Tiresome. 2. More pleasing because of slight variation of time or space. (Always place lines close enough to get good proportion.) 3. Variety adds interest. 4. Savage (straight line) ornament repeats at intervals.



Your exercise must express emotion. Vary your border with slant lines; dots may be used to add to the interest. If the design seems scattered, perhaps adding another dot will make it more satisfactory.

There is no limit to what may be accomplished with the line and dot proportions. Indians use lines alone for motifs; for example, the tent and post and the tree motif.



FIGURE 1



FIGURE 2



FIGURE 3

The accompanying illustrations show three examples of good proportion and three of bad proportion. Each example is just one-eighth section of a plate border. No. 1 is most pleasing because the heavier band is placed just where we want the interest of the rim to be, and is pleasantly balanced by a less important line. The attention is called to the very edge of No. 2, and the plate is not so agreeable as No. 1 for that reason. In No. 3 the interest is held in about the same way as in No. 1.

Now let us proceed to learn why the three examples below are not so interesting. In No. 4 the weight of decorating is

placed just where the flange or hip is joined to the bowl of the plate; whereas the decoration should follow the structural line, which is the edge. No. 5 makes us feel the monotony of a regular drum beat, the same relative space and line in another style as we find in Example 1 earlier in our lesson. Could we enjoy a dozen plates with just this style of decoration? No, we should want a plate with some variation of line or band. In No. 6 the bands cut the beautiful rim in two parts with no feeling for grouping lines to secure interest. We should never cut any given space into two equal or nearly equal parts.



FIGURE 4



FIGURE 5



FIGURE 6

Exercise.

Problems for First Lesson.

Each problem should be executed on a separate sheet; always consider the arrangement on the sheet, and the neatness and accuracy of execution. Practise order and neatness from the very start of these lessons.

Problem I, Border with the Line and Dot as a Motif.—Send in at least six borders using the line and dot as a motif. Borders must not be copies of the illustrations of borders given in this lesson, but are to be done after the style illustrated by them. Work to be sent in must be in India ink on the drawing paper.

Problem II, Surface Pattern with the Line and Dot as a Motif.—Fill in six two-inch squares. The squares to be sent in should be done in India ink.

It is well to take a soft lead pencil, say a B, and practise on scrap paper, using this motif in as many ways as you can work out, then select the most pleasing proportions and fill in the squares to be sent in for criticism.

Problem III, Plate Border with the Line as a Motif.—With your compass make a circle to represent a plate eight and



Common Alder - *Alnus incana* in Mey.

March 1910

A.B.

COMMON ALDER - ANNE H. BRINTON

(Treatment page 90)

one-half inches in diameter, move in the pencil of your compass one and three-fourths inches from the circle and make another circle so as to leave a rim one and three-fourths inches in width. Now we have a well-proportioned plate before us. Place heavy or fine lines or groups of lines in this rim-space in well-planned spaces, so as to suggest bands of color or gold.

Make several solutions of this problem, pin them up on the wall where you will see them, choose six from this number and send them in for criticism. The solutions to be sent in are to be done upon Japanese paper with India ink. It is well to practise the use of the brush and India ink in what may be called a drill exercise before you proceed really to draw from objects or forms. The Japanese skill with the brush is obtained in this manner. Hold the brush vertically, charge it well with India ink, and place the brush on the paper in a decided way, feeling certain as to the length and weight of line desired.

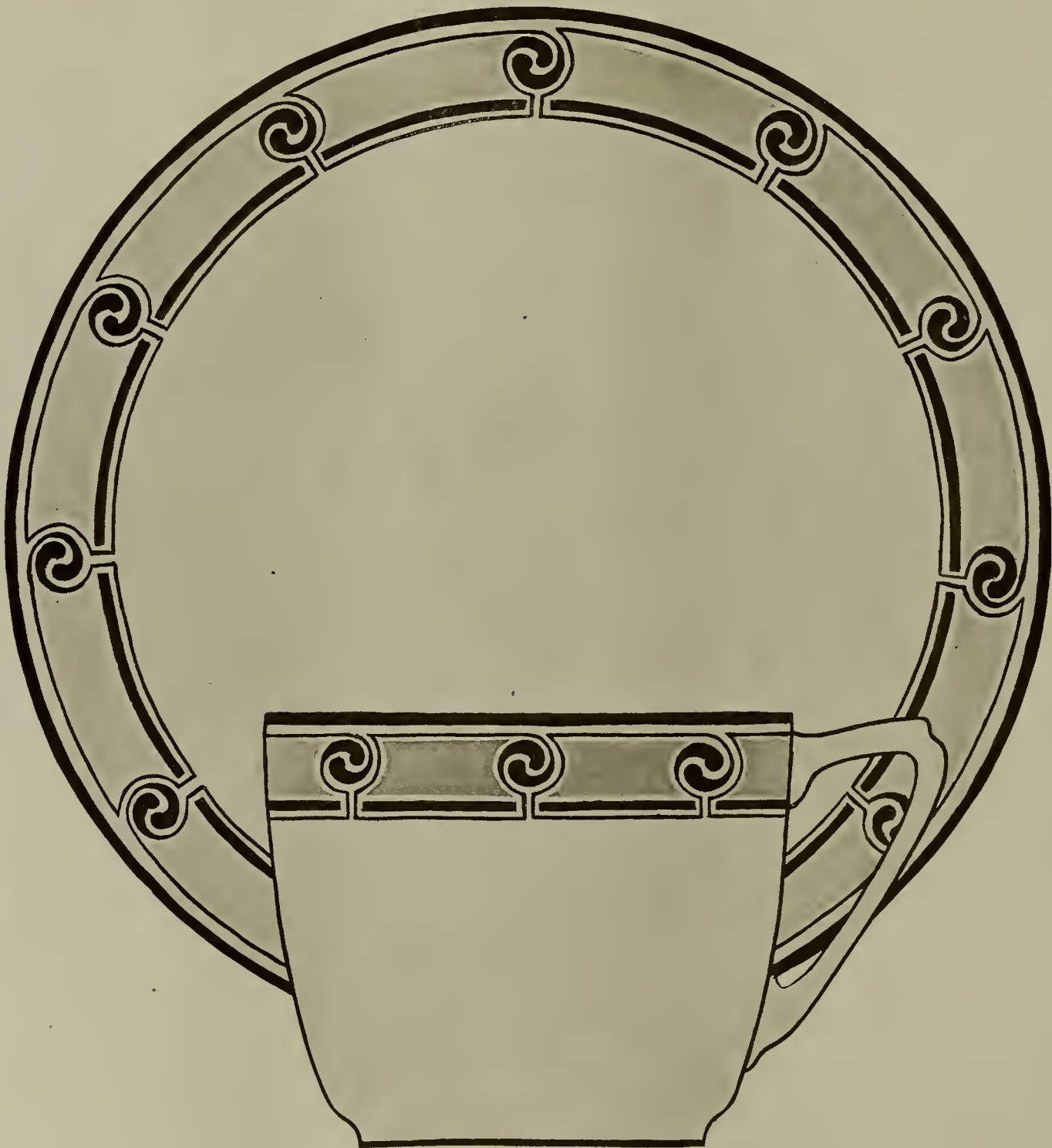
Do not use ruled lines for any of your work or any of the problems that follow. *Any one* can rule lines; they have no artistic value. Your work sent in should come in the same arrangement as the examples of this lesson except the plate border spacing. This is to be carried out on your return

sheet in a complete circle eight and one-half inches in diameter.

Make a list of numbered questions on the points which you have failed to grasp.

Suggestive Questions.

1. In Problem I, have you placed your circle well on the paper, leaving an inch margin all around?
2. Have you pinned your Japanese paper to your drawing board so that the paper lies smooth when removed from the board?
3. Are your India ink lines of uniform thickness?
4. Have you ground your India ink sufficiently, so that your lines are even in tone? We do not want some grey and some black lines in this lesson.
5. Do your units in surface patterns hold together or do you feel that you can pick them out of the square? The square must always be complete.
6. Do you have a feeling that your surface pattern is flat and you will not tire of yards of the design?
7. Do your borders give the impression of flowing design, or does the theme seem to stop at each repetition of units?



CUP AND SAUCER—ALBERT W. HECKMAN

To be executed on the white china in Gold. The medium tones in the border may be executed in Silver or a panel of Light Green Lustre. The background to be left white. Stripe the handles with Gold.



Mrs. Eva Twyman Mrs. J. N. Moore Mrs. Pauline James Mrs. G. W. Smith
 Mrs. J. E. Barker Mrs. Ada Griffith Mrs. Carrie Mae Kingsbury Mrs. Sara Barnum
 Mrs. W. T. Timlin

EXHIBITION OF KANSAS CITY KERAMIC CLUB.

THE Kansas City Keramic Club held their fifteenth annual exhibition in May. A collection of small vases, the same shape, decorated by different exhibitors was interesting. Two prizes were offered for the best conventional and semi-conventional design for the egg shape pepper and salt shakers. These were won by Mrs. Hannah Cuthbertson and Mrs. J. E. Barker.

Mrs. Cuthbertson had a large exhibit, a number of pieces etched in gold beautifully done and very original in design. A large vase with handles was much admired. Mrs. Barker exhibited several Satsuma bowls and boxes in flat enamels in pleasing color combinations.

Mrs. Sara Barnum a bowl in grey with flower forms in dull blue, leaves bronze green. Finger bowl in green and gold. Mrs. Evan Browne a tea set with blue and lavender flower forms. Mrs. John A. Edwards had a large exhibit, a number of pieces in etched gold, a set of punch cups in very unique design and good coloring. Mrs. Ada Griffith exhibited a jardiniere in oriental coloring on a gold background. Mrs. Pauline James, tile in pink roses. Mrs. Carrie Mae Kingsbury had a number of good pieces, a chocolate pot in etched gold was very pleasing. Miss Cecil Lealand had a varied and interesting exhibit. A chop tray in flat enamels was good, a tobacco jar with grey ground and bird forms in dull blue and black was very interesting.

Mrs. G. W. Smith had a large exhibit in delightful color combinations. A chop tray in etched silver and greys, a bon-bon box all in greys, a dresser set in etched silver with a mat grey background. Miss Jennie Somers an interesting bowl in pomegranates with a charming color scheme of dull blue, dull green and tan. Mrs. W. T. Timlin a tea set in blue on white ground, very attractive. Mrs. Gertrude T. Todd had a number of excellent pieces. A landscape vase in delft blue was

interesting, a jardiniere with dull blue enamels shading into lavender, a harmonious combination, a covered bon-bon in flat enamels was charming. Mrs. J. N. Moore, lemonade pitcher in silver with touches of color in flower forms, a tall vase in green and silver, white flowers, very pleasing. Mrs. Eva Twyman several well executed pieces. A stein in bird motif was especially good.

Mrs. Harriet Ware a number of good original plates, also chop plate in green, pink and gold. Mrs. Eula Fay Gibbons a set of boullion cups, celery tray and cheese plate. Mrs. Laura Lane several pieces of etched gold, a marmalade jar in green and gold. Miss Alys Binney, large vase in birds, dresser set and several pieces in etched gold. Mrs. Maude Nutter an interesting jardiniere in dark blue enamel background with yellow luster and colored enamel flowers, dresser set pale blue and silver. Mrs. Eva Sauer Perkins, tea set in gold and white.



MILK WEED PODS (Pages 78-79)

S. R. McLaughlin

FIRST Firing.—Sketch in design carefully, then paint pods with Brown Green, and a little Apple Green in lights, shade with Brown Green and Shading Green, the stems are painted in with Brown Green and Blood Red, the silky blossoms are Violet No. 2 and Yellow Brown shaded with Violet and Brown Green. Wipe out the high lights with a piece of silk wrapped tightly over the first finger. The dark tips on these silky blossoms are Auburn Brown and Yellow Brown.

Second Firing.—Paint the background in first with Yellow Brown, Violet; around pods use Violet and Shading Green. Touch up the pods with same colors used in first firing. Wash a little Violet over the edges to soften them, a little Lemon Yellow on the silk blossoms.



Milk Weed Pods.



MILKWEED PODS—S. R. McLAUGHLIN

(Treatment page 77)

THE ROBINEAU PORCELAINS

[From "Pottery and Glass," February, 1911]

S. Robineau

PORCELAIN-MAKING has been, until lately, a pastime of kings and governments, and is still supported by the French, the German and the Russian governments. I speak of really artistic porcelains, and I will confine my remarks in this article to the difficult work of colored glazes on porcelain and the equally arduous decoration in the paste, either by carving or by the raised process called *pâte sur pâte*.

Of course I have not in mind the industrial table ware or any other porcelain ware painted over or under the glaze. The manufacture of painted porcelain has been simplified by industry to such an extent that either the phosphatic English porcelain or the feldspathic French porcelain can be produced at a comparatively low cost. I do not mean either to convey the impression that no artistic work can be done in porcelain covered with a thin, fixed, translucent glaze and painted over or under the glaze. The excellent work done to-day by overglaze decorators in the United States, and the exquisite underglaze decoration of the Copenhagen artists on a perfect porcelain body fired at the high temperature of cone 17 (2678 degrees F.) would disprove any claim of this kind. But the fact remains that in all painted porcelains the real difficulties of porcelain-making are avoided, and with the proper equipment for high-temperature firing and proper handling of the kiln, the percentage of loss is reduced to a minimum. In industry the making of shapes is also generally simplified by the casting or moulding process, which is far simpler than throwing, especially with porcelain clay which lacks the plasticity of common clays. Most of the painted porcelains from art potteries, as well as from commercial factories, are moulded.

When speaking of art porcelains, our mind naturally pictures the wonderful production of the Chinese in the past centuries. It is this production which modern European ceramists have in the last thirty or forty years tried to revive, but, although remarkable technical results have been obtained, the work has not spread extensively, and is mostly confined to the Government manufactories, because of the difficulties and enormous cost of production. In the United States Mrs. A. A. Robineau is the first ceramist who has successfully tried porcelain decorated in the paste and covered with colored glazes. After perfecting her art in her small studio pottery in Syracuse, N. Y., she has, since last year, been attached to the University of the American Woman's League in St. Louis, Mo., in collaboration with M. Taxile Doat, formerly of Sevres (France). M. Doat is the foremost exponent of the *pâte sur pâte* process, or decoration in relief in the paste. Mrs. Robineau has acquired great skill in the very different but equally difficult work of carving.

A few words should be said here to explain why the decoration in the paste of a porcelain vase is far more difficult and slow than the modeling of pottery. It is primarily because porcelain cannot be handled unless perfectly dry, while pottery, by being kept artificially damp for the necessary length of time, can easily be modeled or cut in that state without injury to the piece.

When the porcelain vase is dry, a slip decoration can be added to it, or it can be incised and carved. In the former case a design will be gradually raised on the vase by the successive application with the brush of very thin coats of slip. A coat of slip cannot be put on unless the preceding coat is absolutely dry. When the design has thus been raised to the required thickness, it is finished and retouched with fine tools.

It will easily be understood that this *pâte sur pâte* process is very slow and tedious, at least for important and delicate work. A simple slip decoration is comparatively easy.

In carved work the cutting of the dry paste must necessarily be done very carefully and delicately. The parts to be removed are gradually scraped off with fine needles and scrapers, only a little dust being removed at a time, as any too strong pressure would cause breaks or chips of the very friable and tender clay. It requires a precision and a patience of which few people are capable. An idea of the difficulty of the work will be given by stating that it took Mrs. Robineau nearly four months of steady work to carve the scarab vase here illustrated. The same design could have been cut on a pottery vase in a few days. An illustration is given of the vase as it appeared after being carved, before glazing and firing.

It should be remarked, however, that decorative imitations of both *pâte sur pâte* and carving can be made by mould work. Ornaments made of porcelain body and cast in moulds can be applied with slip on the vase (Wedgwood process), thus imitating the relief decoration of *pâte sur pâte* and simplifying the work enormously. Also vases with ordinary incised decoration may be reproduced in moulds, although it would be impossible to reproduce by this process such a piece as Mrs. Robineau's scarab vase



"The Apotheosis of the Toiler"—Vase in Texas kaolin, scarab design. Made for the American Woman's League.

with its very deep carving in spots. Cast vases with relief or carved decoration have not the quality of hand work, and the difference should, as a rule, be easily detected by connoisseurs. Besides the repeating by casting of a certain decoration destroys a good part of its value. True artists will not have recourse to the casting of important decorated pieces.

As the production of porcelain decorated in the paste is bound to be small on account of the time it requires (Sevres, notwithstanding a large staff of artists and artisans, does not turn out much more than fifty decorated vases in a year), every porcelain maker who has not recourse to painted decoration will produce a certain number of pieces simply covered with colored glazes. Here brilliant, opaque and mat glazes,



Covered Porcelain Jar in mat glazes.
Made for the American Woman's League.

Everybody knows that the palette of ceramic colors, which is practically unlimited at low temperatures, is gradually thinned out by the higher firings, until at the high points of strictly hard porcelain (cones 14 to 17—2550 degrees to 2700 F.) only a few colors subsist. If the Copenhagen decoration is confined to a few shades of blues, greens and greys, it is not as a result of choice, but simply because no other colors resist the intense heat.

Another curious fact, and one which may not be generally noticed, is that, notwithstanding the wide range of colors at low temperatures, the most artistic potteries in the history of the world have confined themselves to a few colors only, and these of subdued and soft tones. In the Boston Museum one may admire a magnificent collection of old Japanese potteries, unfortunately very badly displayed. The general impression is of brown colored pottery which has almost kept

crystalline and flammé effects, with an almost unlimited range of colors, offer a broad field for artistic work. But the difficulties of this work are not to be overlooked. Most of the glazes are extremely sensitive to the atmospheric conditions of the kiln. Too much or too little oxidation or reduction, a slight overfiring or underfiring may spoil them entirely. On account of their tendency to flow, the placing of the ware is complicated. Placing, firing and the preparation of many of the frits and glazes require special, minute care and a good deal of time. I will mention specially crystalline and flammé glazes which in every kiln will give only a small percentage of really good pieces.

It is then evident that the porcelain maker who renounces the comparatively easy field of painted decoration for the more fascinating work of colored glazes and decoration in paste, has before him an arduous path, strewn with almost disheartening difficulties and disappointments. However, there is one point on which he is more favored than any other ceramist, and this is the quality of his colors, due to the temperature of the firing. Around cones 8 to 10 (2330 degrees to 2430 degrees F.), the temperature at which most of the Chinese porcelains were fired, the quality of the colors is unsurpassed and the palette varied and rich.

the natural color of the clay. Greys and browns with a few notes of other colors here and there, that is all, and the result is supremely artistic. In old Chinese and Mesopotamian potteries, such as can be seen in the fine collection of Mr. Freer in Detroit, there is more color, but only very soft, subdued tones. Among the old faïences of Europe we feel perhaps the most satisfaction in looking at the simple blue and white of Delft. If, in the polychrome faïences of France and the lustres of Spain and Italy we find much to admire, we also find much which is in bad taste. However, these old faïence makers had the great advantage over modern ceramists of using for colors the impure mineral ore, as it is found in nature, while we use practically pure chemical products. This impurity of materials gave to colors a certain softness which we find difficult to reproduce.

With the development of commercial pottery during the Nineteenth Century, art pottery has passed through a period of decadence from which it is only now beginning to emerge, and the most striking features of the decadence have been bad color and bad design. It is gratifying, then, to see that in the United States some of the leading art potteries, Grueby and Marblehead, for instance, have the good taste of using only a limited number of soft colors, mostly greens, greys and browns. It is preposterous to suppose that they could not use a richer palette, if they wished. With them it is a matter of taste, and they have undoubtedly chosen wisely.

In low fire pottery, the artist must dominate the technician who will be too easily carried away by the satisfaction of developing new colors and new glazes, which may be of good technical quality but should be discarded, if it is found that they give unartistic, unpleasant effects. Low fire colors do not seem to blend and harmonize together easily.

But in cone 9 porcelain, the fire blends the colors magnificently, and even the most unexpected results are generally harmonious in color. Here technician and artist may go hand in hand, for there seems to be no limit to the combinations of colors which may be attempted, and this, undoubtedly more than any other reason, makes the work strangely fascinating. Frequently we have exhibited in the same showcase porcelains of the most varied and brilliant colors, intense blues of cobalt and reds of copper, together with whites, yellows, greens and browns, and the result was harmonious, a result impossible with faïence.



"Satyrs and Daisies." Vase in Texas kaolin.
Made for the American Woman's League.



Mrs. Robineau beginning the glazing of the Scarab Vase.



Group of flammé pink and red vases, copper glazes. Made for the American Woman's League.

Mrs. Robineau's scarab vase is a new departure in glazes. Up until this time she had used mainly mat, crystalline or flammé glazes in her work, but on this vase she has tried very successfully a glaze of the semi-opaque texture which was

in relief, has been left in unglazed vitrified biscuit. When the vase is held to the light this background shows a remarkable whiteness and translucency, a quality due to the Texas kaolin which constitutes the main element of the body. The



Group of vases with crystalline glaze. Made for the American Woman's League.

so much in favor with the Chinese, a glaze of glove skin finish which retains its translucency without being too brilliant. The background, which was carved out to bring the design

Texas kaolin, which Mrs. Robineau has now used for three or four years, is one of the most remarkable porcelain clays in existence, and her mixture of Texas and Florida clays with



Group of vases with crystalline glaze. Made for the American Woman's League.



Group of vases with crystalline glazes. Made for the American Woman's League.

feldspar and flint has been adopted by M. Taxile Doat for the fine work of the University City pottery as being equal, if not superior, to the best porcelain mixtures used in Europe.

The all-over ground pattern of scarabs or beetles is glazed in semi-opaque white enamel with touches of pale opalescent turquoise green. The cover, stand, neck and medallions are in darker shades of green.

The enthusiastic admiration which I naturally feel for Mrs. Robineau's work, and the modest part which I have taken in the making of this vase, the composition and preparation of the glazes and the firing, may somewhat prejudice me in its favor, but, although I am familiar with some of the best work done in Europe or in China, I cannot think of any porcelain which can compare with it in its remarkable combination of fine points, unsurpassed quality of paste, beauty of shape and design, excellent technique in the execution of a

difficult work, soft texture of glaze and perfect harmony of color.

The background, although elaborate and rich, has been treated in a simple, dignified way. The bolder carving and stronger coloring of the main parts of the design make them stand out in a way which is not as apparent on the photograph as on the vase itself, while the all-over pattern of scarabs, in its soft-whiteness hardly tinged with color, remains what it should be, a background.

The height of the vase, with stand and cover, is seventeen inches. It was fired twice at cone 9 or about 2400 degrees F. The inscription on the bottom contains Mrs. Robineau's center monogram AR, which she uses on her thrown pieces, and date 1910. In a circle around the monogram is the title "The Apotheosis of the Toiler," and in an outside circle, the inscription "Made for the American Woman's League, U. C."



Porcelains by Adelaide Alsop-Robineau exhibited by the American Woman's League at the 1911 International Exposition of Turin, Italy.

The motif is taken from the beetle or scarab pushing a ball of food, symbolizing the toiler and his work. The interpretation of the design is as follows: the toiler, taking pride and pleasure in his work, holds it up, striving always toward the ideal, typified by the carved sphere within sphere which surmount the cover.



TIGER LILY

Hannah B. Overbeck

FIRST Firing.—Outline flowers with Blood Red. Leaves and stems with Dark Green No. 7 with Olive Green and Black Green.

Second Firing.—Red splashes on lilies Blood Red, other parts of flowers Imperial Ivory with a little Black, leaves and stems same as outlines with the addition of more Olive Green, anthers of stamens and sheathes on stems Finishing Brown with a little Imperial Ivory. Background Yellow Brown with Finishing Brown.

Third Firing.—Strengthen all parts with same colors except the outside of flowers where Blood Red is used.

Fourth Firing.—Dust entire study with a mixture of Grey for Flesh, Imperial Ivory and Finishing Brown to make a dull greyish brown.



DAHLIA—ELIZABETH T. PRIEST
(Treatment page 88)



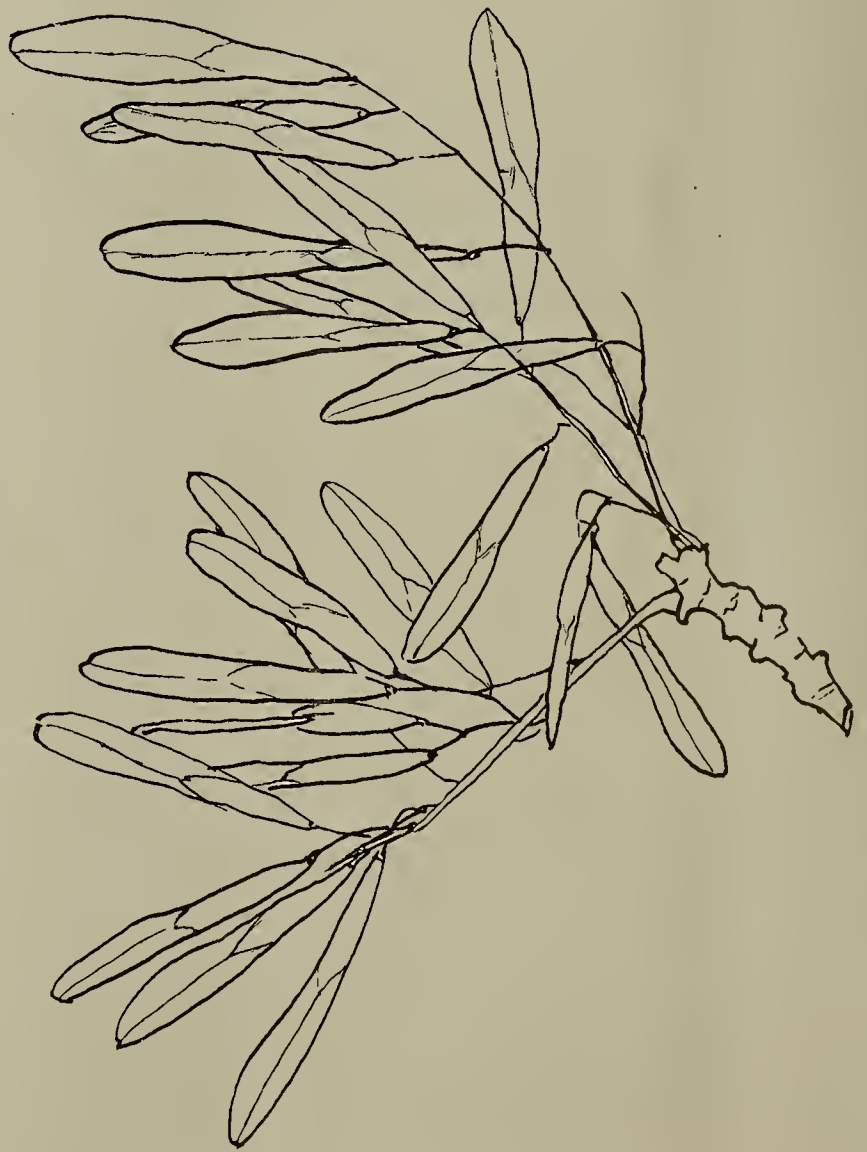
Rudbeckia
RUDBECKIA
(Treatment page 88)



LINDEN BRANCH—E. T. PRIEST



THORN APPLE—ELIZABETH T. PRIEST



ASH KEYS—ELIZABETH T. PRIEST



MULLEIN

FLOWERS are delicate Yellow. Use Albert Yellow. Shade toward stock with Apple Green. The deepest tones use Grey for Flesh. The leaves are Apple Green, Violet and Shading Green very thin.



IRON WEED

Mary Overbeck

DESIGN for tile. Paint a wide, soft outline around design with Grey for Flesh. When about dry dust Violet No. 2 into this outline. Clean design and fire. Paint lights in flowers with Violet No. 2 and Banding Blue, shadow side with Violet No. 2 and Blood Red. Leaves with Brown Green and Violet No. 2. The background is washed in with Apple Green and Violet No. 2.

Next firing—Oil tile with Fry's Special Oil and dust with Pearl Grey three parts and one part of Apple Green.



LINDEN BRANCH

Elizabeth T. Priest

LEAVES are Apple Green, Violet, Shading Green and Moss Green. The stems are Yellow Green and Yellow. The berries are Yellow Green and touches of Sea Green.



THORN APPLE

Elizabeth T. Priest

FOR apples use Yellow Red, Blood Red, for the deepest tones use Blood Red and Ruby. The caps are Moss Green and Brown Green. The leaves are Moss Green and Brown Green and Shading Green. Stems are Brown Green and Blood Red.

DECORATIVE LANDSCAPE (Supplement)

Maud M. Mason

THE decorative landscape composition could be adapted to many purposes and could be used effectively as a motif for a design for a vase or other large object. Supposing the study to be used as a panel for framing, select an evenly glazed piece of porcelain and after sketching or transferring the design, with a mixture of two-thirds Black and one-third French Grey, ground smooth with Painting Medium and a drop of Grounding Oil, paint in even flat tones all of the dark masses and outlines. When dry, dust this first painting with Black. The use of the Grounding Oil causes more of the powder color to adhere to the painting when dusted than would otherwise. Do not be too exacting in this painting but keep the drawing as loose as is consistent with the treatment and be careful not to lose the character of the shapes of the various things in cleaning the painting, which is fired at this stage.

Second Firing—Give sky a wash of Persian Blue, Yellow Green on trees, Pompadour on roofs, French Grey and Black on house and wall. Reflections are painted in same colors as above. Paint the colors on in even flat tones, using a pad to soften and bring the edges together, and when dry dust the entire panel with Dark Yellow Brown.

In the next firing strengthen the painting where necessary using the same colors recommended for first firing, possibly substituting Brown Green for the Yellow Green, or whatever else will bring you nearer the colors and values of the study. A final toning of French Grey tinted over the entire surface, leaving very little if any over the reds, will lower the tone and soften the panel.

WATER COLOR

The subject of this sketch is one of the most charming spots in Bruges, Holland, and lends itself to a great variety of treatments and arrangements. The idea in this case was to make a very formal decorative panel of the subject. The sketch was first rendered in charcoal, reducing it to a few values in flat tones, and after this preliminary study it was then translated into color tones. Heavy charcoal paper is used on which the design is sketched or transferred. The paper is then wet and pinned firmly over a double sheet of wet blotting paper, and when the surface is in the right condition, that is, sufficiently dry to admit of painting on without losing clear edges, paint in all the darks, including all small touches, etc., with Higgins' India Ink. Remove the drawing from the board and when quite dry, wet thoroughly again as before and replace over the wet blotting paper. While the surface is still quite wet, with a large bristle brush scrub gently back and forth until some of the ink has been removed, leaving the darks greyer, and a soft tone of light grey over the entire sketch. If any of the lights grow too dark in the process they can be readily washed up at this stage with a clean brush. Scrubbing in this manner not only gives a pleasing tone but a delightful quality to the paper. When the surface is sufficiently dry give the entire sketch a rich tone of Raw Sienna. Then proceed to wash on the colors, using pure, brilliant tones, Prussian Blue, Hooker's Green No. 2, Black, Vermillion, Light Cadmium, a little Crimson and Lemon Yellow. The first painting of colors is put in quite strong, and when quite dry, wet the paper again and brush the sketch once more with the large bristle brush, working for a transparent quality of color and not mixing them up too much. When dry, clear washes of transparent colors can be used to correct a color or value wherever needed.

It is with great regret that we announce the death of Mrs. Evelyn Brackett Beachey, one of our valued contributors. Mrs. Beachey was one of the leading ceramic artists of the day, and for several years had been an instructor at the Art Institute of Chicago and a prominent member of several art clubs. Her death will be a distinct loss to the ceramic art fraternity.

Horse-
Chestnut

HORSE CHESTNUT

Elizabeth T. Priest

THE leaves are Yellow Green, Brown Green and Shading Green. The veins Auburn Brown. The stems are Shading Green, Violet and touches of Black.



RUDBECKIA (Page 85)

PAINT flowers with Yellow, Yellow Brown. Centers with Auburn Brown, Blood Red and touches of Black. Leaves are Moss Green and Brown Green. Stems with Brown Green and Yellow Brown.



DAHLIA (Page 85)

Elizabeth T. Priest

PAINT flower with Lemon Yellow, Albert Yellow and Apple Green. The center with Apple Green and Yellow Green. The bud is Yellow and Yellow Green. The stems are Yellow Green and Shading Green. The leaves are Moss Green, Shading Green and touches of Black.



DECORATIVE LANDSCAPE—M. M. MASON

COMMON ALDER (Page 75)

Anne H. Brinton

THE leaves are Moss Green and Apple Green. The long shaped blooms are Yellow and a little Yellow Green. The stems are Violet No. 2 and Blood Red. The buds are Blood Red and Violet. Second Firing—Same colors as used in first firing. The background should be treated flat using Albert Yellow and Grey for Flesh.



STUDIO NOTE

Miss M. C. McCormick, Springfield, Missouri, has removed her studio from 9 Masonic Temple to 517 Woodruff Building, where she has opened "The Handicraft Shop".

On Sept. 1st, Miss Jessie L. Ivory will occupy the studio at 36 W. 25th St., New York, left vacant by Miss Dorothea Warren, where she will be ready for pupils and for her regular studio work. Until the above date Miss Ivory's address will be 1449 51st St., Brooklyn, N. Y.



ANSWERS TO CORRESPONDENTS

M. Q.—You did not put your question clearly. If you will let us know what information you wish we will be pleased to answer

Mrs. A. G. A.—You will find a formula for the medium in one of the other answers in this column. It is best to send the designs for publication in black and white, either with pen and ink (Higgins' Drawing Ink) or water color wash.

S. F.—Any pure gold will answer the purpose. Write to George Leykauf, Detroit, Michigan. He probably can supply you with it.

Mrs. E. E. R.—Use to 5 drops of Oil of Copaiba one of Oil of Cloves for a painting medium. A drop of Oil of Tar may also be added.

A. L. F.—Use Bohemian glass for decorating.

L. L. McM.—The conventional work on china is considered one of the Fine Arts and is accepted at any of the exhibitions. It was accepted in the Fine Fine Arts Building at the World's Fair at St. Louis in 1904. The realistic work is not accepted and is considered commercial.



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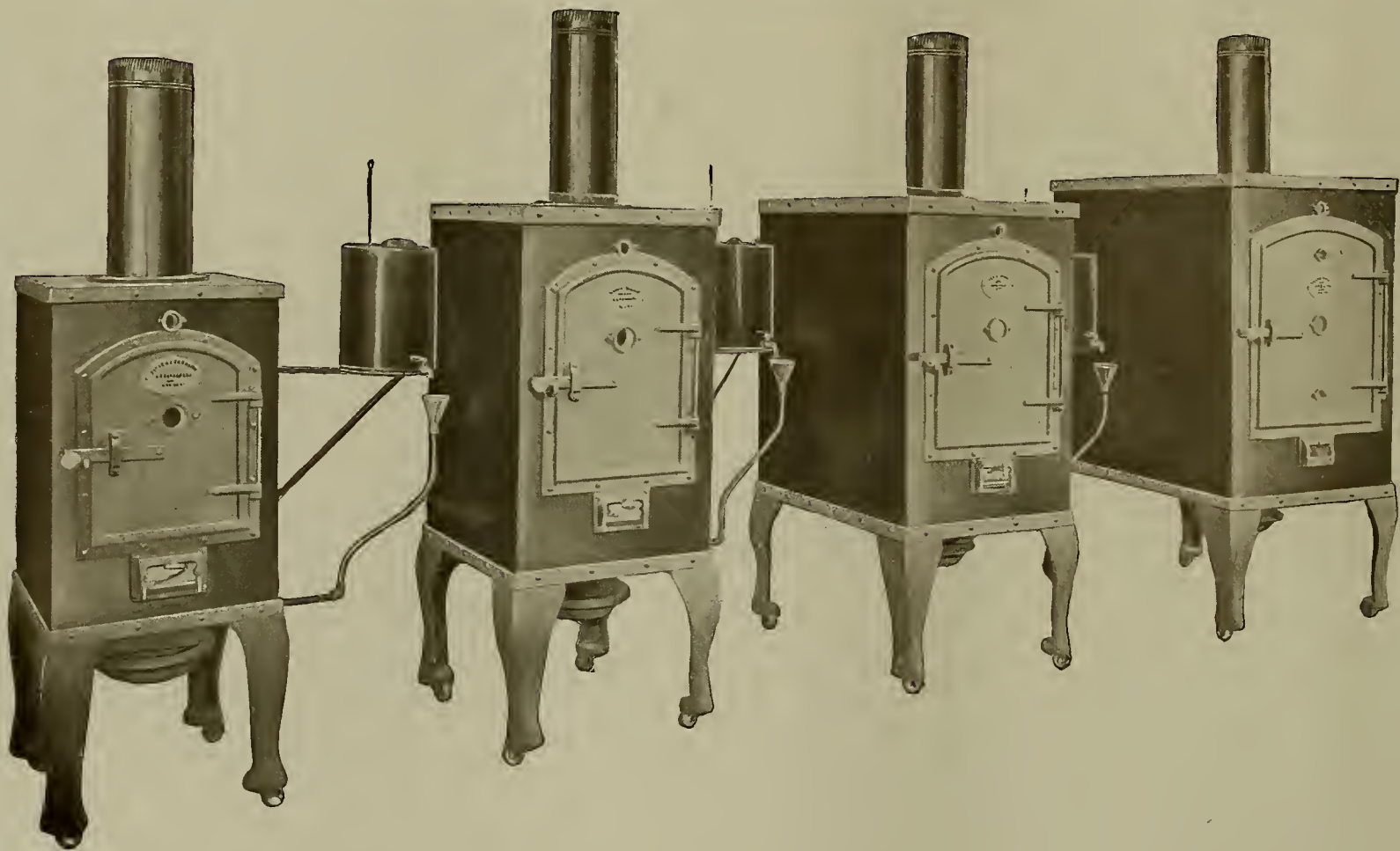
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CONTRIBUTORS

CHAS. S. BABCOCK
 HELENE WARDER BEGGS
 EDNA S. CAVE
 KATHRYN E. CHERRY
 ALICE W. DONALDSON
 IDA C. FAILING
 ARKA B. FOWLER
 ETHEL E. GATES
 M. E. HULBERT
 EDITH E. LONG
 MARIE A. LOOMIS
 ELLA MacKINNON
 MARY OVERBECK
 HANNAH B. OVERBECK
 HENRIETTA B. PAIST
 ELIZABETH T. PRIEST
 EDITH ALMA ROSS
 LEAH H. RODMAN
 M. TIMBERLAN

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KERAMIC STUDIO

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As far as the decoration of tableware is concerned the amateur decorator of the United States is working along very safe lines and a careful review of the work of English, French and Italian decorators at the Turin Exposition leaves very little in the way of inspiration for American workers. The English ware as a rule, is impossible; the decorations too big and glaring in color; it is only in the reproductions of old English wares such as Derby, Worcester, etc., that much refinement of taste is shown. This is the general rule, though of course there are exceptions. The conventional designs are usually too intricate and scattering in effect, when not too big and coarse. The French decorations are better, especially as they are modelled either after the German school or are faithful reproductions of the Rouen, Monstiers and other old Faiences of France, the colors being soft and harmonious and at the same time quaint; the old, yellow, blue and green with touches of reddish brown being especially gratifying.

The old blue decorations in the ancient style are also most appetizing, the exact shade is difficult to describe, being a greyish greenish blue with at times a violet tinge. The Italian ware is decorated very generally with reproductions of old Italian Faiences, which are rather after the fashion of Polychrome Delft in fact there seems to be quite a general revival of old decorations of the Faience type. The Italian designs differing from the French in that the old French Faience is decorated mostly with flowers and figures very simply sketched and rather flat in color, every color being shaded with itself only with one stroke of the brush. The Italian Faience is generally of the Renaissance type the old blue geometric or scroll designs being combined with figures, animals, flowers, etc., in polychrome of old yellow, green, red and brown. The German decorations are, perhaps, most along the lines of American work, the designs, as a rule, are strictly and geometrically conventional, the colors soft and harmonious only two or three tones or colors being used at a time and not too strongly contrasting either with each other or with the ware on which they are placed. They perhaps go to the extreme of conventionalization, but that is a good fault. The Austrian, Hungarian and Russian designs are of the same order with the addition of race characteristics. The Austrian is perhaps a little stronger in color contrasts. The Hungarian rather bizarre and the Russian rather hard in color and outline but not inharmonious, much black, dark blue and strong red, green and yellow being used. We have tried to get photographs of the various styles but the European is not in the same haste to "get there" as the American and it may be some time before we are able to show *Keramic Studio* readers what these wares really look like. Very little gold is seen on decorations. Occasional touches are seen in the Russian designs and in the reproduction of Old English and Sevres porcelains and of course there is always the strictly gold and white decoration.

There is absolutely nothing being done artistically abroad in the high fire porcelain except by Sevre, Berlin and Copen-

hagen and even that is being more or less commercialized. There was nothing new of superimposed glazes the effect being in some cases that of a highly polished stone of the dark green malachite order or a soft dark green mat or bronze effect with a fine "meander" of a darker color. These pieces, moreover, do not give anywhere the effect of porcelain, they look absolutely like polished stone or bronze and the latter are decorated in the Japanese fashion with birds, clouds, etc., in a lacquer effect. We were not able to find an exhibit from Copenhagen at Turin, but we understand that Copenhagen is making Faience now. There seems at present to be rather an abandoning of the more difficult fields for that of the more profitable field of low fire faience or the higher fire stoneware. In the fields of faience and stoneware there is much that is new, artistic, inspiring, we are preparing an article on this work but will reserve it until the hoped for illustrations arrive. We will confine ourselves simply to the statement that the French work seems to be the most refined, varied and artistic. The English, florid and crude in most instances, but in others very interesting. These countries lead in number of ceramic workers, though Germany has many potteries in varying styles and artistic in quality. There is also a revival of the Persian and Hispano. Moresque pottery in their proper countries and it will not be long before both hemispheres will be flooded with the cheaper potteries. Then we may look for a revival of the high fire and more indestructible field of artistic porcelain.

The Lake of Geneva, Switzerland has suggested to us a color scheme which is not often found in porcelain but which in nature is most delightful. The lake itself is a soft emerald or apple green, shading through turquoise green to turquoise blue. The shadows are a darker violet green, the distant mountains vary from lavender to purple blue and the sky a pure blue. The shore line varying shades of dull or vivid green. Try this combination in whole or in part, you will find some thing delightfully refreshing.

A European trip emphasizes the old proverb "make haste slowly" while to the average American the dilatory habits of many countries of Europe are most aggravating, the fact remains that they enjoy life more, have time for culture, and they do accomplish things, especially in the lines of arts and sciences. We Americans work too steadily and too many hours, we wear out our inspiration and the result is a dull and ignorant commercialism. We make more money, possibly, but not for long, for our powers give out early from over work.

Ceramic workers, take a little rest and enjoy life! We pass by half the beauties and pleasures of life in our haste to get rich.



THE KAISER AS A TILE MAKER

The Emperor's success as a manufacturer of glazed tile on his estate at Kadinen has been so marked that he has found it necessary to have the plant enlarged. The work on the additional equipment is now nearly completed, and will go into operation early in April. The stations of a new line of the Berlin Underground Railway, completed several years ago, are ornamented with the tile from the Emperor's yard.

THE STUDY OF DESIGN AS APPLIED TO CERAMICS

[Courtesy of the American Woman's League]

Kathryn E. Cherry

LESSON II—DISCUSSION

THE most natural course of training is that which begins with the simple elements of an art and leads gradually to its more complex problems. As the simple problems present themselves, be ready and willing to give thought—a great amount of thought and time to these first exercises; for we learn best by doing. In the execution of the first lesson, rhythm is expressed. The harmony of design is worked out by the repetition of simple line and variation of lines and dots without the use of forms. By this simple means a feeling is created for construction and a desire for pattern, which is the natural outgrowth of repetition. Take any form, repeat it at intervals, and as surely as recurrent sounds give rhythm, you have pattern. By mere repetition, however, we do not create design. This is simply a mechanical process which any one can perform. But the creation of pattern calls for a knowledge of the construction of design.

The elements of design or painting are three in number: first—line, which is the boundary of shapes; second—light and dark masses; and third—color.

Light and dark masses depend entirely upon line—the grouping of lines in harmonious sizes and areas. In this particular exercise the student must learn to distinguish good and bad design, to determine for himself the reason for the merit or lack of merit of any design. Beautiful examples of constructional lines and the breaking up of spaces, showing rhythm, balance, and unity, are the Giotto Tower in Florence, the Casa d'Ora at Venice, and the Tower at Seville. These are splendid illustrations of line proportion and balance. These do not make us think of a checkerboard or the tiresome drum-beat. The Japanese devote no end of effort to the study of the breaking up of structural lines into pleasing spaces. Note their cabinets and chests. Many books are to be had from Japanese publications with hundreds of designs, no two alike. Balance means the arrangement of various masses and spaces in such a manner as to create a feeling of repose through the sense of symmetry and unity.

This lesson is given to the breaking up of areas by means of lines and the grouping of lines as masses, in an orderly way. From this a student will gain sufficient understanding of the principles of the art of design to develop the creative faculty of expressing ideas in pattern, and to seek inspiration from nature.

Nature is necessary to the designer, but not to the design. Nature will not furnish you with ideas, or teach you how to design, or give you the beauty which she places at your hands. Emerson says, "Though we travel the world over to find the beautiful, we must have it with us or we find it not." When we learn to think in terms of line, form, and tone, then we may call to nature for ideas and suggestions.

The purpose of ornament is to add interest to construction; and, perhaps after all, the principle of design is, that it must be interesting primarily because it is satisfactory in every way for its purpose. For this reason it must never be overloaded or crowded; it must appear to add interest and repose and not destroy the construction and function of the object.

A line or form must have a definite function and movement. No hesitating, careless element of a line that does not express a definite purpose is to be tolerated.

Lines, or boundaries of shapes, must always be considered first. In this lesson we have the square as a structural form; when breaking up this square, we adjust lines in mass and space

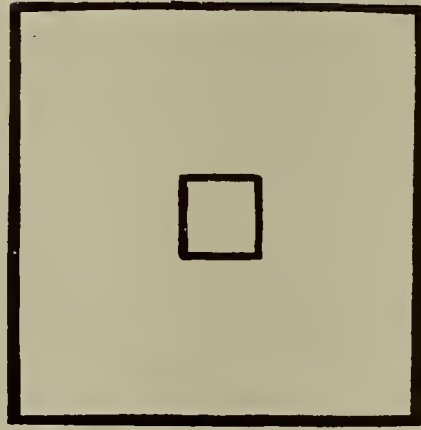


Figure I

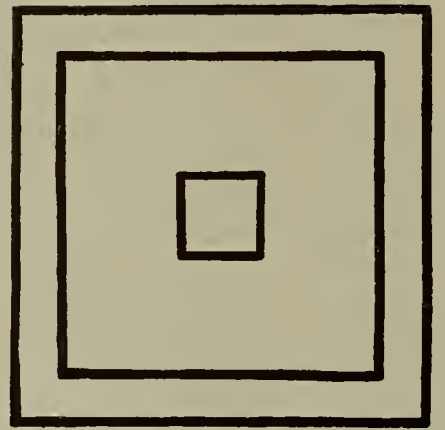


Figure II

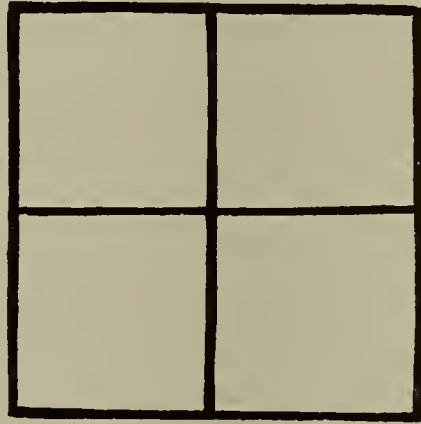


Figure III

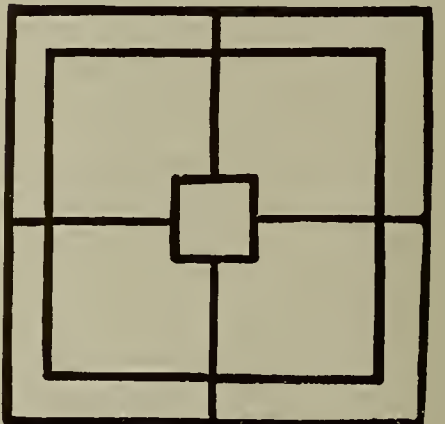


Figure IV

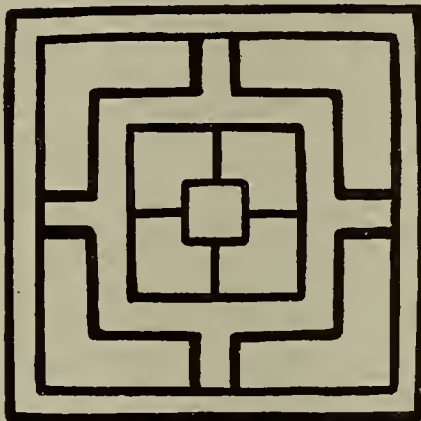


Figure V

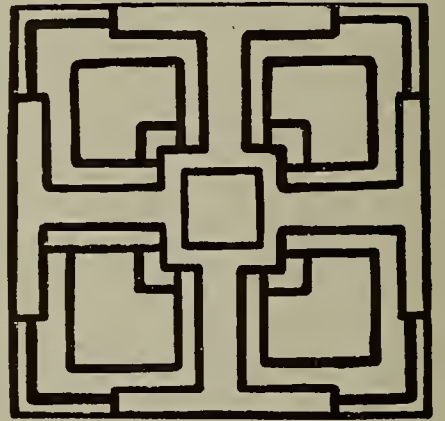


Figure VIII

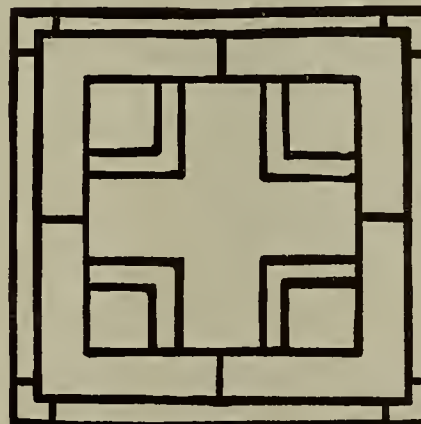


Figure VI

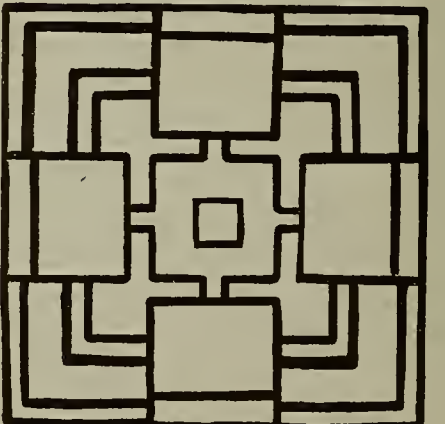


Figure IX

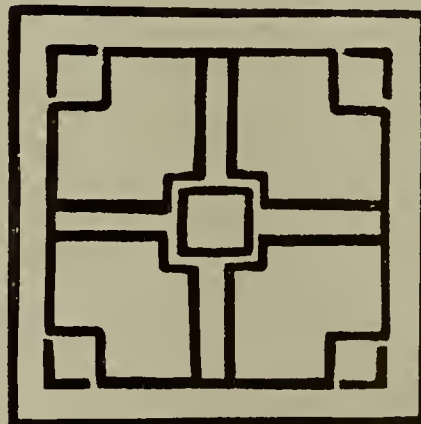


Figure VII

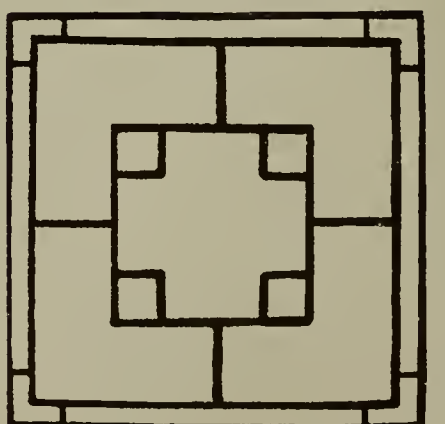


Figure X



CYCLAMEN OR SHOOTING STAR—EDITH ALMA ROSS

Outline design with Black and fire. Paint in background with Shading Green and Violet used very thin, then paint tips of flowers with Violet and Blood Red, the stems with Moss Green and Violet.

relation so that spotting as a whole will be of interest in its completeness, and will leave no feeling of emptiness. To accomplish this, there must be a definite space and a definite mass with subordinate spaces and masses. By space we mean the large part of the design which is left untouched, and by mass we mean the part of the design which is given up to lines or ornament.

In Plate I we are given the square to fill with interesting lines in relatively light and dark masses. Figure I does not interest us. It lacks harmony, and consequently interest, because the small square is not in good proportion to the structural lines. Naturally the small square drops out and insists upon more lines being placed within the large space. So let us add the line in Figure II. Now we are better satisfied, and yet we have not balance, for the lines are all mere repetitions of the outer lines without being held in the design. So let us bring lines in from the edge as in Figure III. Figure III is the same tiresome drumbeat or checkerboard; there is no variation of space or mass. But with the suggestion from I, II, and III, Figure IV is complete in introducing lines into squares. Still we are not happy. We have not variation. As we work we find that by grouping two or more lines we gain the dark of a pattern, illustrated in Figures V and VI. This produces variety and, naturally, adds more interest without destroying the big space of the design. Figure VII is simple and harmonious, while VIII and IX are crowded and heavy. Figure X is the most satisfactory of all. We must always keep in mind the areas of white to secure the pleasing contrast of space and mass.

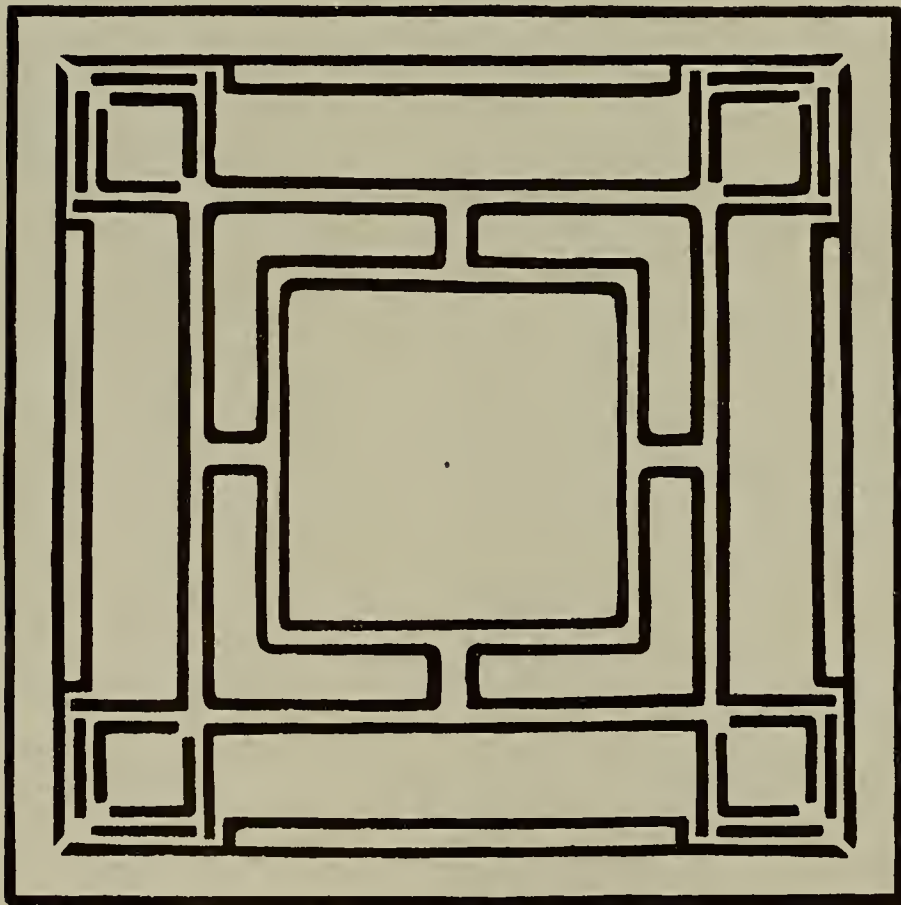
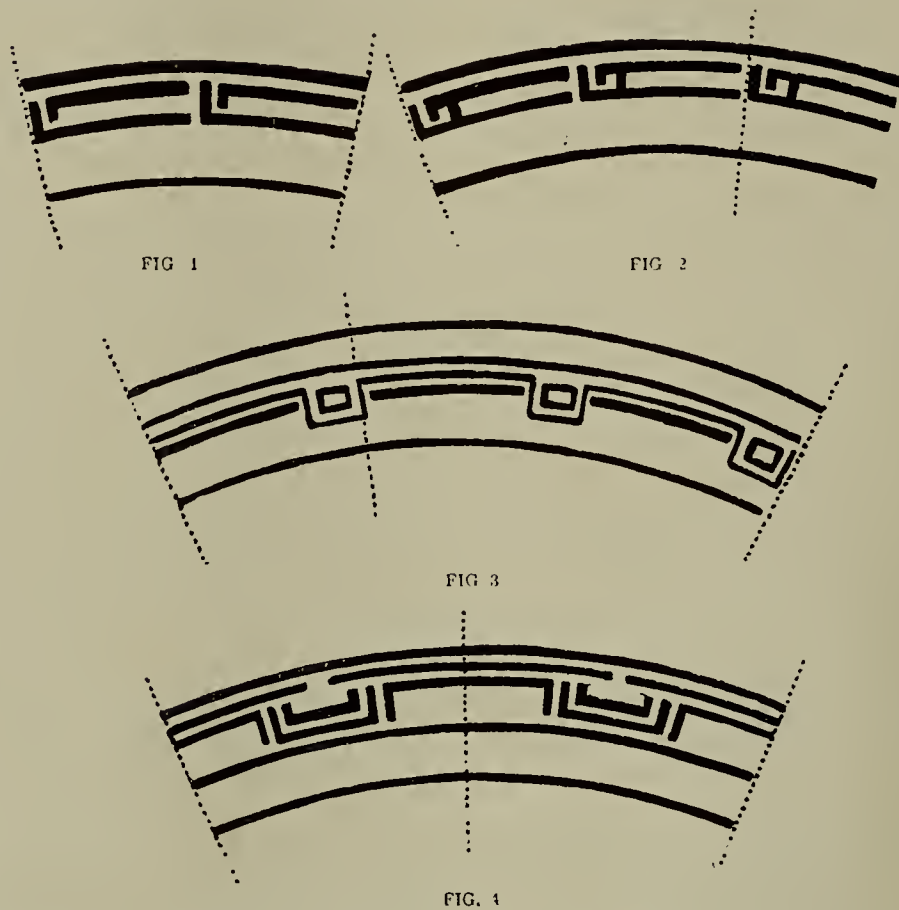


PLATE II

Plate II. We have in this square an example of the arrangement of light and dark in design. This is a square within a square. By placing other lines in various spaces, the square is well filled and complete. By the grouping of the three parallel lines in the corners, we have the dark or mass balanced by the light (the large space enclosed by the double line). Note the various small spaces which balance the large space.

Here we have four examples of plate borders, formed by the grouping of straight lines which flow with the structural lines. Keep in mind the light and dark here as well as in the

squares. Think of the proportion of the border to the size of the plate. Figure 1 lacks interest, for we have no small space to balance the large space; yet the grouping of lines is interesting. So let us bring in a line from the edge as illus-



trated in Figure 2. See how the design sparkles. Figures 3 and 4 are the same motif arranged in different proportions by varying the relative length of spaces and masses. Figure 4 is most satisfactory because the lines are closer to the edge of plate, that part of the rim which will admit of the heaviest decoration.

Exercise II

Problem I.—Send in six examples of squares broken up by lines into space and mass arrangements; size of squares two and one-half inches. It is well to take your practise paper and a soft lead pencil and make a number of squares. Pin them up where you can see them; study them; consider the masses and spaces from a distance. Select six of the best; execute them carefully in India ink and send them in for criticism.

Problem II.—Send in in India ink three examples of line grouping in a rectangle two by three inches. These are to be carried out in the same way as the squares. The lines must be in harmony with the structural lines.

Problem III.—Send in two squares, each five inches. Place a two-inch square in the center of each. The space between the squares is to be broken up into spaces and masses. Consider the big space first. Arrange the lines so that the square seems complete and does not cry out for more decoration. This problem should show simplicity and strength of lines. Avoid the confusion which results from crowding a number of lines into a small space. The background should receive as much attention as the decorative elements placed upon it, for the background always forms a part of the design.

Problem IV.—Send in at least four plate borders, using any sized plate you may desire to decorate. Later we shall execute this problem in color.

Questions

1. Are your India ink lines weak? They must be firm and heavy, but never coarse or careless. Make all lines uniform.
2. Are your lines grey? They should be black.



TIGER LILY—M. E. HULBERT

(Treatment page 97)

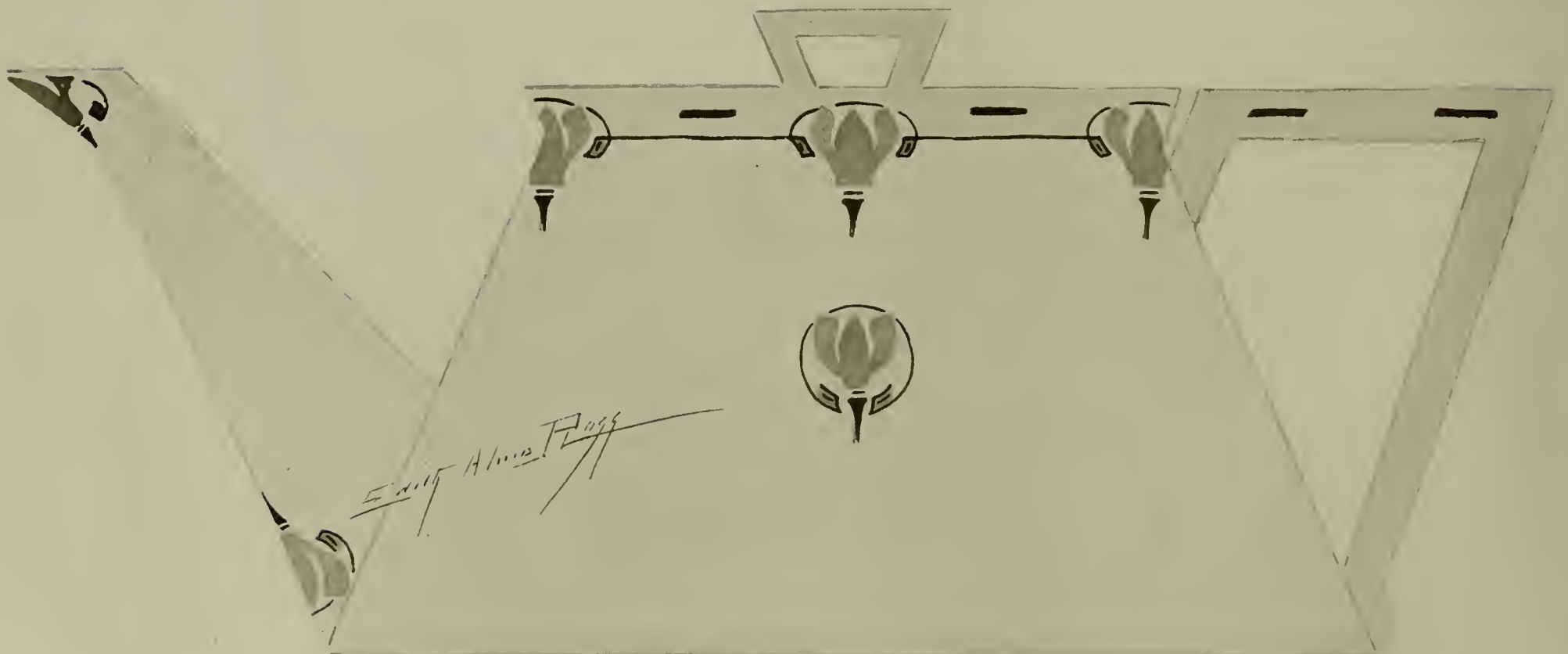
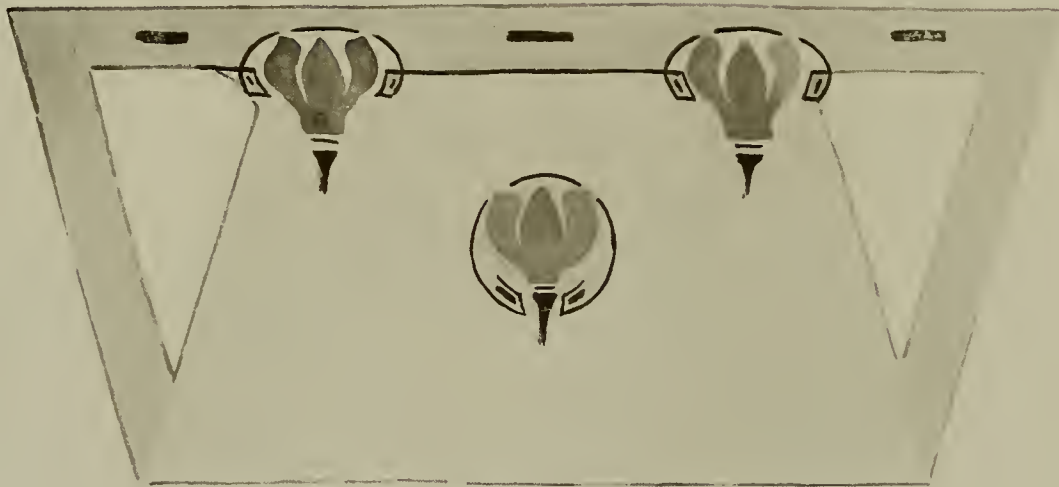
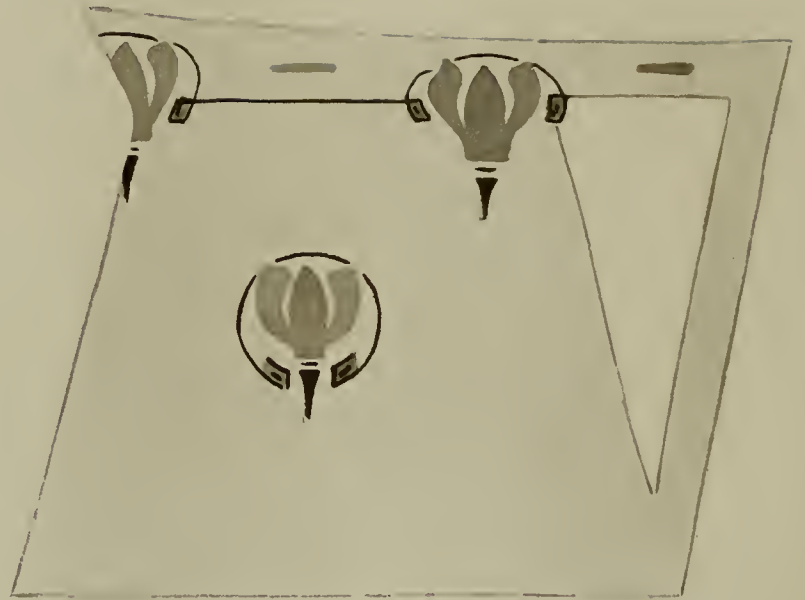
3. Do you feel that the large space in your large square is balanced by smaller spaces?
4. Are the lines in your rectangle in harmony with the structural lines? Do not let any space look empty.
5. Will your borders seem heavy if you carry the design out in gold on china?



TEA SET

Edith Alma Ross

ALL black in design is Gold. Paint flower with equal parts Sea Green, Deep Blue Green and Pearl Grey—rather heavy. The light grey space a thin wash of Sea Green.



TEA SET—EDITH ALMA ROSS



TIGER LILY (Page 95)

M. E. Hulbert

FIRST Firing—Draw design in carefully. Paint flowers with Blood Red and Violet. Use a little Deep Blue Green with Violet in the very lights. The stems are quite a reddish brown. Use Blood Red, a little Ruby and Black. The leaves are Shading Green and a little Black. The light leaves are a greyish green, use Apple Green and Violet No. 2.

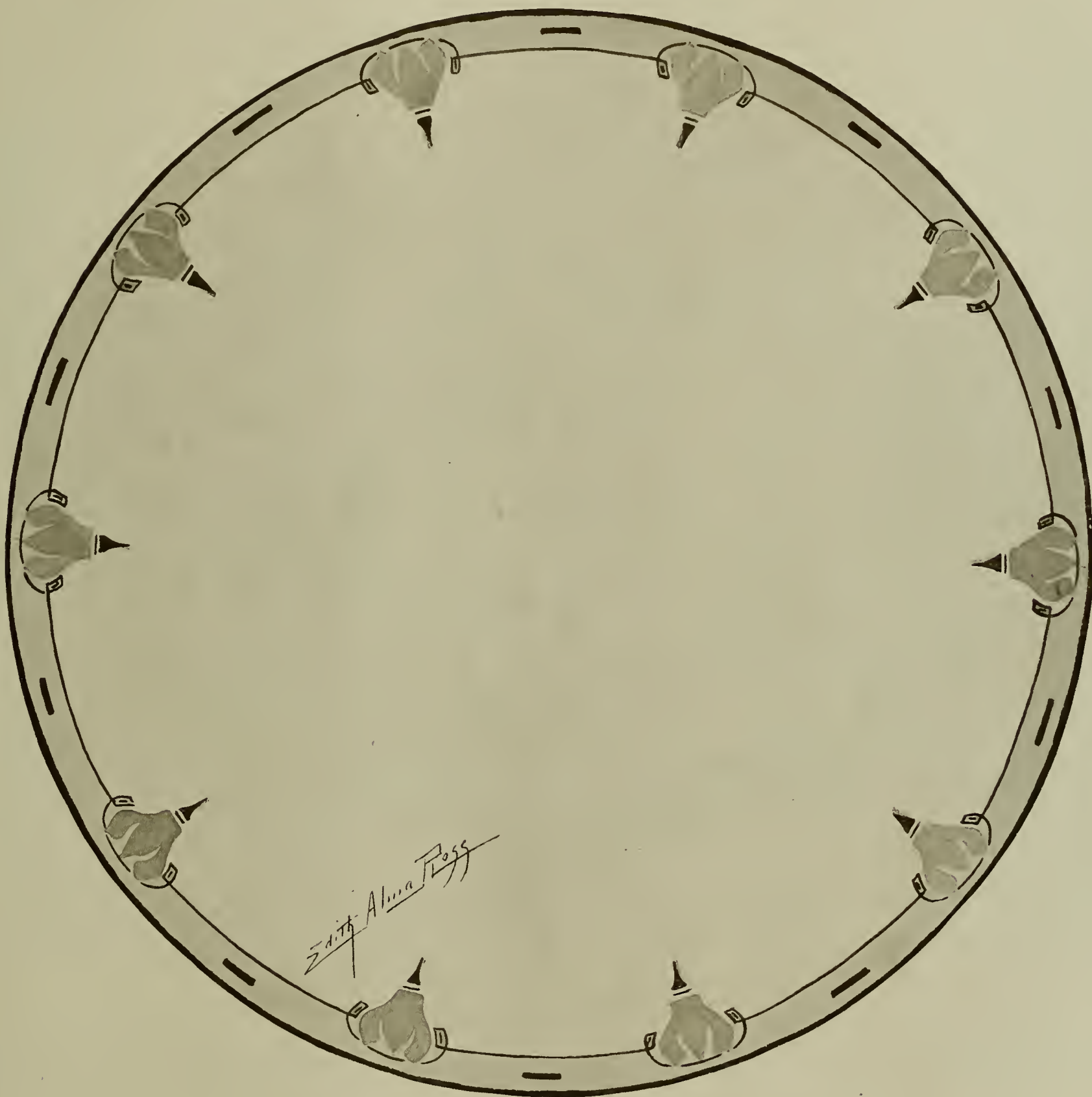
Second Firing—Wash a background of Violet No. 2, Grey for Flesh and Blood Red. Retouch design with same colors as used in first firing.

RAGGED DALHIA (Supplement)

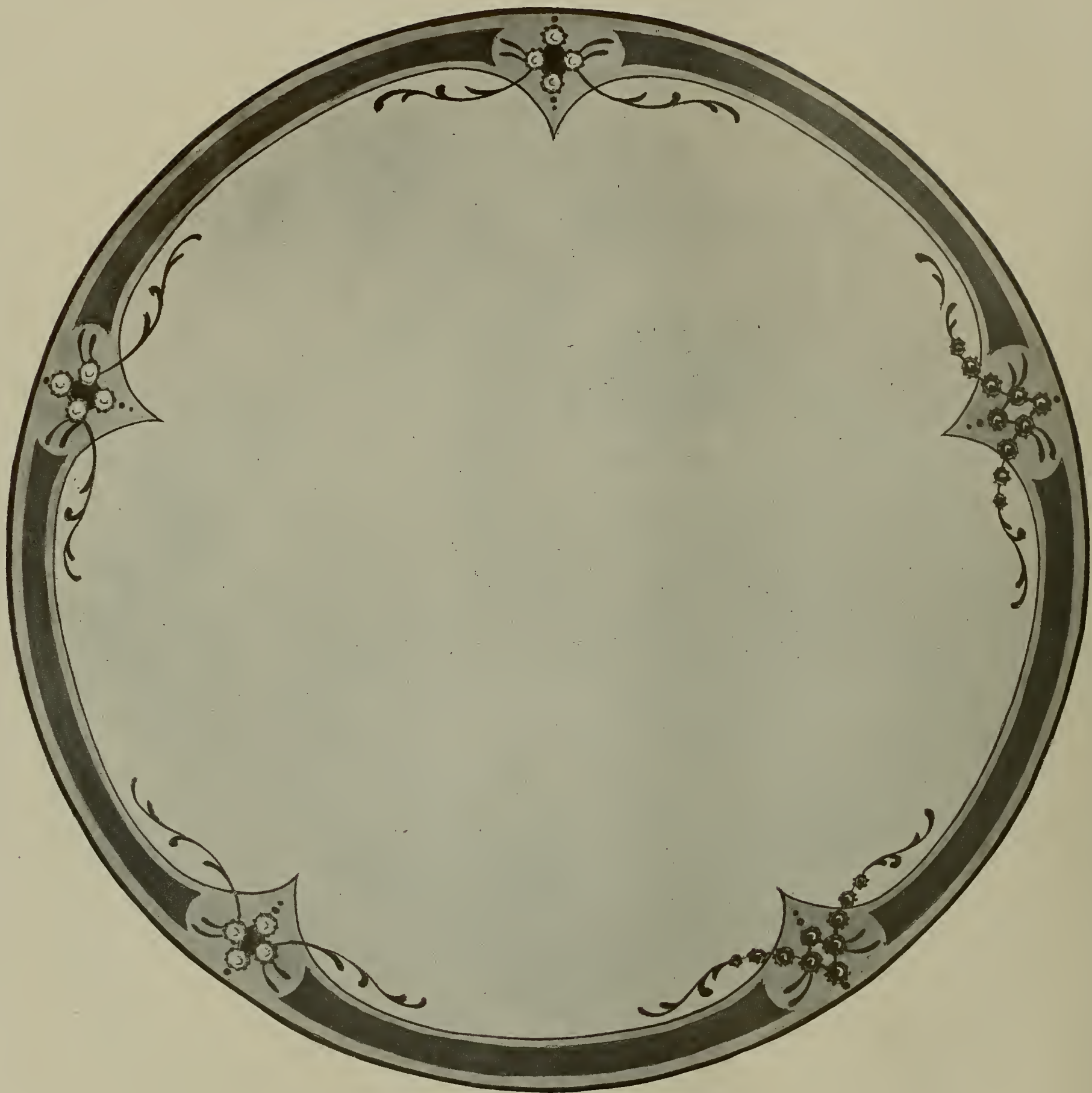
Elizabeth T. Priest

FIRST Firing—Outline design with Grey for Flesh, then fire.

Second Firing—Wash background in with Apple Green and a little Violet; flowers are painted in with Yellow and a little Brown Green in centers; the pink is Rose painted on very thin. Paint leaves with Moss Green and Brown Green; stems are Violet and a little Brown Green. Third Firing—Strengthen the centers of flowers with Brown Green and Rose, the leaves with same colors used in second firing.



TEA SET—EDITH ALMA ROSS



PLATE—IDA C. FAILING

CENTER of plate, Yellow Ochre, light. Half tone, Dull Green on the Olive Shade (Empire Green and Ochre). Dark portion, Ruby dusted twice (thin each time). Jewels, Ruby or a rich Green, harmonizing with half tone. Raised gold scrolls and settings for jewels. Center of group of jew-

els, light like center of plate. Dark bands without outlines. Line of flat gold edging half tone.

Second Fire.—Dark bands, Turquoise Blue. Half tone, lighter Blue. Cream jewels. Center of plate Cream.

Third Fire—Two shades of Green. Very delicate pink in center of plate. Deeper pink jewels.



HONEYSUCKLE—ALICE WILLITS DONALDSON Treatment by Jessie M. Bard

SKETCH in design. Paint in background with Apple Green, Yellow, Violet. Paint leaves with Shading Green and Copenhagen Blue. The flowers are Yellow very delicate and a little Yellow Brown and Blood Red. Second Fire—Use same colors as first fire for touching up.



NASTURTIUMS—M. TIMBERLAN

FOR flowers use Yellow Red and Albert Yellow, Blood Red and Ruby. The markings are Blood Red and Auburn Brown. The centers are Yellow Brown and Brown Green. The leaves are Shading Green, Moss Green and Apple Green. Wash background with Yellow Brown and Violet No. 2, touches of Brown Green.

Second Firing—Retouch with colors in first firing.

WATER COLORS

Draw design in carefully, then paint a thin wash of Yellow over entire paper. While moist paint in lightest flower with Lemon Yellow, touches of Hooker's Green No. 1. The markings are Vermillion. The heart is Yellow Ochre and Hooker's Green. The deepest flowers are Carmine and Burnt Sienna. The deepest tones are Carmine and Hooker's Green No. 2. The centers are Hooker's Green No. 2 and Yellow Ochre. The medium toned blossoms are Indian Yellow and Yellow Ochre with touches of Vermillion. The leaves are Hooker's Green No. 2, Yellow Ochre No. 2. The stems are Hooker's Green No. 2 and touches of Yellow. The background is Hooker's Green No. 2, Cobalt Blue, touches of Carmine and Payne's Grey. The table is Ochre No. 2, Burnt Sienna, touches of Hooker's Green. The glass has same coloring as in flowers and leaves with Cobalt washed through these colors.

NASTURTIUMS

Helene Warder Beggs

FOR flowers use Yellow Red and Albert Yellow, Blood Red and Ruby. The markings are Blood Red and Auburn Brown. The centers are Yellow Brown and Brown Green. The leaves are Shading Green, Moss Green and Apple Green; wash background with Yellow Brown and Violet No. 2, touches of Brown Green.

Second Firing—Retouch with colors used in first firing.



VASE, NASTURTIUMS

Hannah B. Overbeck

OIL over entire surface, dust with Pearl Grey and a little Albert Yellow. Second Fire—Paint flowers with a flat wash of Blood Red. All other dark parts of the design with two parts Shading Green, one part Apple Green and a little Blood Red.

Third Fire—Oil the remaining spaces. Dust background through center of the vase with Pearl Grey and a little Albert Yellow and dust the darker background with Pearl Grey, a little Apple Green and a touch of Violet No. 2.



NASTURTIUM BORDER FOR SALAD SET—ARKA B. FOWLER

FIRST Firing.—Paint flower in light wash of Capucine Red (it must be strong enough not to fire out), and calyx, stems and leaf in Grey Green.

Second Firing.—Tint entire design in Mason's Neutral Yellow.

Third Firing.—Outline in Gold.



NASTURTIUMS—HELENE WARDER BEGGS



VASE, NASTURTIUMS—HANNAH B. OVERBECK

CONVENTIONALIZED NASTURTIUMS

Helene Warder Beggs

NUMBERS 1, 2 and 6. Paint in flowers with Albert Yellow one part, Yellow Brown one-half part, and a little Grey for Flesh. Stems, Apple Green and a little Violet. Leaves Shading Green one part, Moss Green one-half part, Grey for Flesh, one-half part. Background above design Yellow Brown two parts, Blood Red one part, Grey for Flesh one-half part. Background below design Albert Yellow and Pearl Grey. Outline with Grey for Flesh.

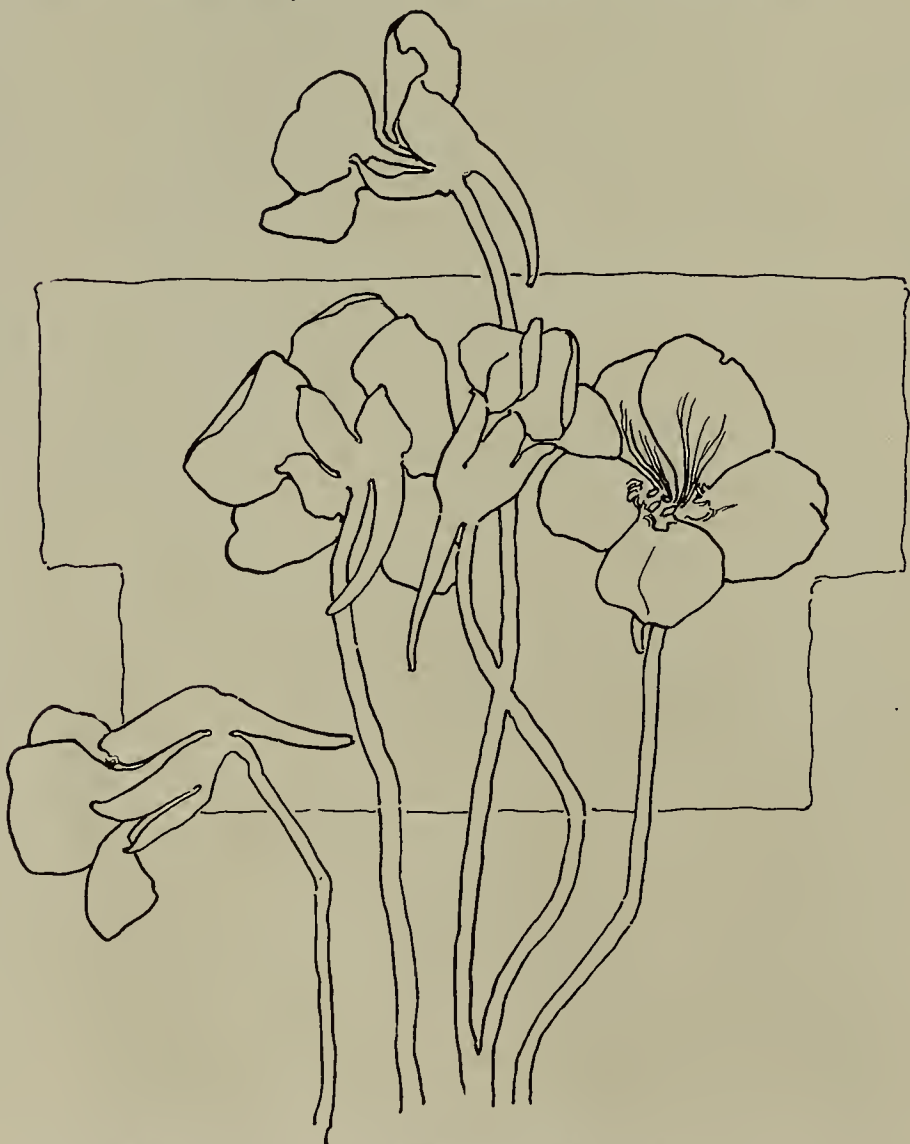
Numbers 3, 5. Outline design in Black. Stems and buds Apple Green, a little Shading Green and a little Grey for Flesh. The partly exposed petal Yellow Brown and a little Yellow Red. Background above design Light Green Lustre, below design Yellow Brown two parts, Grey for Flesh one-half part.

Number 4. Outline in Gold. Leaves Apple Green and a little Yellow. Stems Shading Green, a little Banding Blue and Black. Wide panel between units Light Green Lustre. Background a thin wash of Blood Red two parts, Yellow Brown one part.

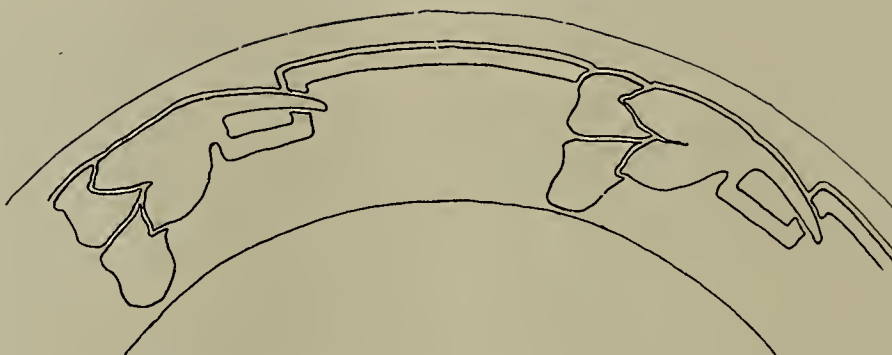
Number 7. Can be used as medallions on cup and saucer or any small pieces. Stems and outline of flower Gold. Small spots in center Yellow Red rather heavy. Petals of flower Yellow Lustre. Connect the medallion with Gold bands.

Number 8. Outline design in Black, buds and stems Yellow Brown and a little Grey for Flesh. Tip of bud Yellow Red. Leaf Brown Green and a little Auburn Brown. Wide band between units Blood Red and a little Grey for Flesh. Background Pearl Grey and a little Apple Green.

Number 9. Outline design in Black. Flower Yellow Brown Lustre. Stems Gold. Background of flower Yellow Lustre, all other background Pearl Grey and a little Yellow.



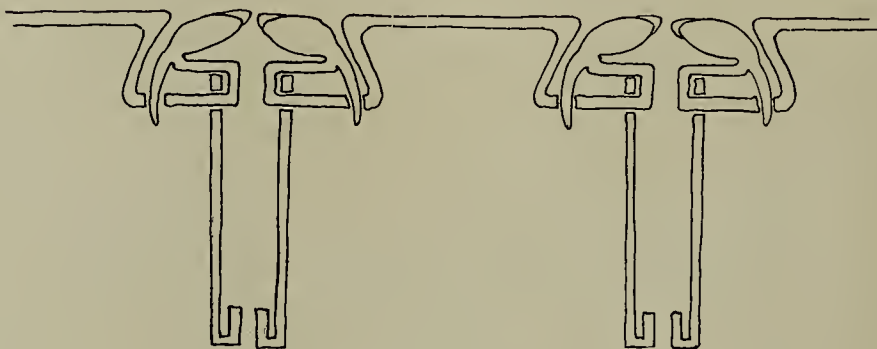
NASTURTIUMS—HELENE WARDER BEGGS



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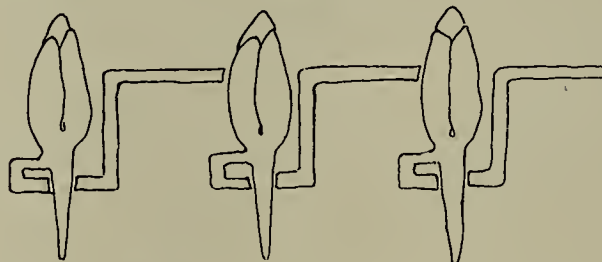
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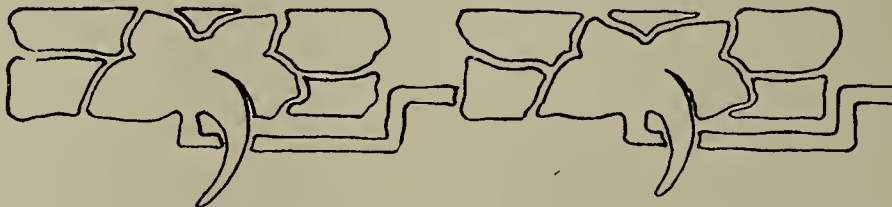
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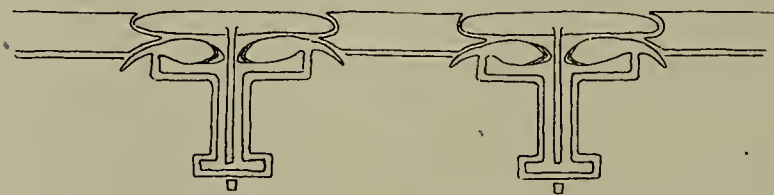
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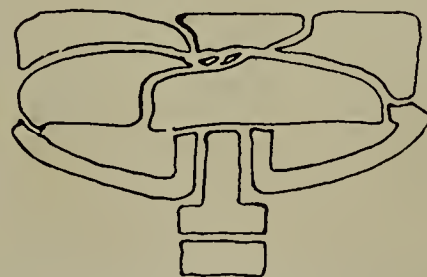
No. 6



No. 8



No. 9



No. 7

CONVENTIONALIZED NASTURTIUMS—H. W. BEGGS

TOILET BOX—NASTURTIUMS

Henrietta Barclay Paist

OUTLINE the design with black using the water mixture and then tint the entire piece with Mason's Neutral Yellow.

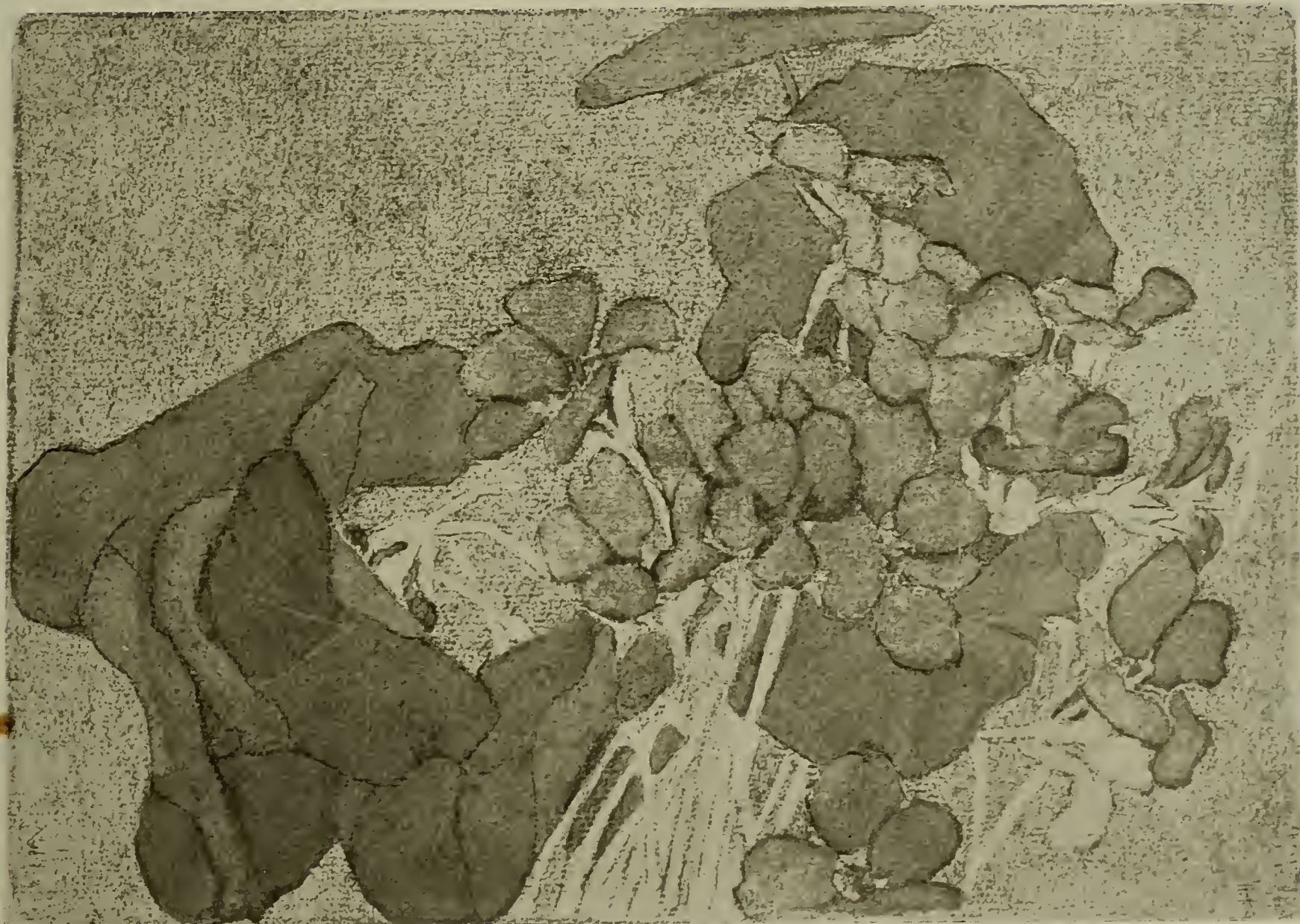
Second Fire.—Lay the flowers with Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red, distributing according to values, so that they will balance. The calyx of flowers is always Lemon Yellow. For the leaves and stems use Olive Green to which add a little Neutral Yellow to soften. The inside panel on the lower part of Box is to be Orange Yellow. Use Fry's Imperial Ivory or any mixture that will produce a good orange color; the stems around the panels are of course green. It will need two paintings to produce the desired strength of coloring, and if necessary in the last fire go over the outlines.



ZINNIA VASE (Page 105)

Alice W. Donaldson

OUTLINE design in Black.
Second Fire—Paint a wash of Albert Yellow for the lights in flowers and equal parts Yellow and Yellow Brown for shadows. Light leaves and stems Apple Green and a little Moss Green. Dark leaves and shadow side of stems is Brown Green, a little Moss Green and a little Violet. Paint background in flat with Grey for Flesh and a little Yellow Brown.



NASTURTIUMS—MARY OVERBECK



SHAWSHEEN POTTERY



SHAWSHEEN WARE

SHAWSHEEN Pottery is made by a guild of three members. It was first made in Billerica, Massachusetts, in the spring of 1906, and a year later removed to Mason City, Iowa, where it is now made.

In the beginning this was hand-coiled ware and as such attracted considerable favorable attention. It was shown principally at Bradstreet's in Minneapolis, the A. & C. and Doll & Richards in Boston.

When the Dahlquists decided to establish their own pottery they took the name of Shawsheen from a beautiful brook meandering through the meadows near their home, which Winthrop Pierce had made well-known through his canvases. The name Shawsheen is an Indian word meaning "meandering" and was taken as a symbolic name because formalism is so nearly impossible in the handbuilding of pottery, and because this primitive method is made most familiar to us by the Indians.

The name had another significance, for many unique and striking flowers in the Shawsheen meadows were taken by the Dahlquists for decorative suggestions.

Mr. Dahlquist is not only a potter but a painter as well, and after an early and thorough training in Minneapolis in that department of art, studied for a time in the Chicago Art Institute. Later he attended the Art Student's League in New York. His pastels exhibited in the Doll & Richards gallery in Boston in 1906 attracted very favorable notice.

Mrs. Dahlquist was also a student from the Minneapolis School but had other training, both in the Art Institute in Chicago, under Rosa Childe Nichola and others in water colors. Close association with Miss Lucy Perkins, now a well-established sculptor and potter in New York, was responsible for her attention being turned to modelling and hand-coiling. From her enthusiasm sprang the guild.

After removing the work to Mason City, the two members of the guild there, Mr. and Mrs. Edward Dahlquist, began throwing a considerable portion of the shapes on the wheel. Every department of the manufacture of Shaw-

sheen is carried out by the artists themselves. The designing, throwing or building, decorating, glazing and firing is all their own.



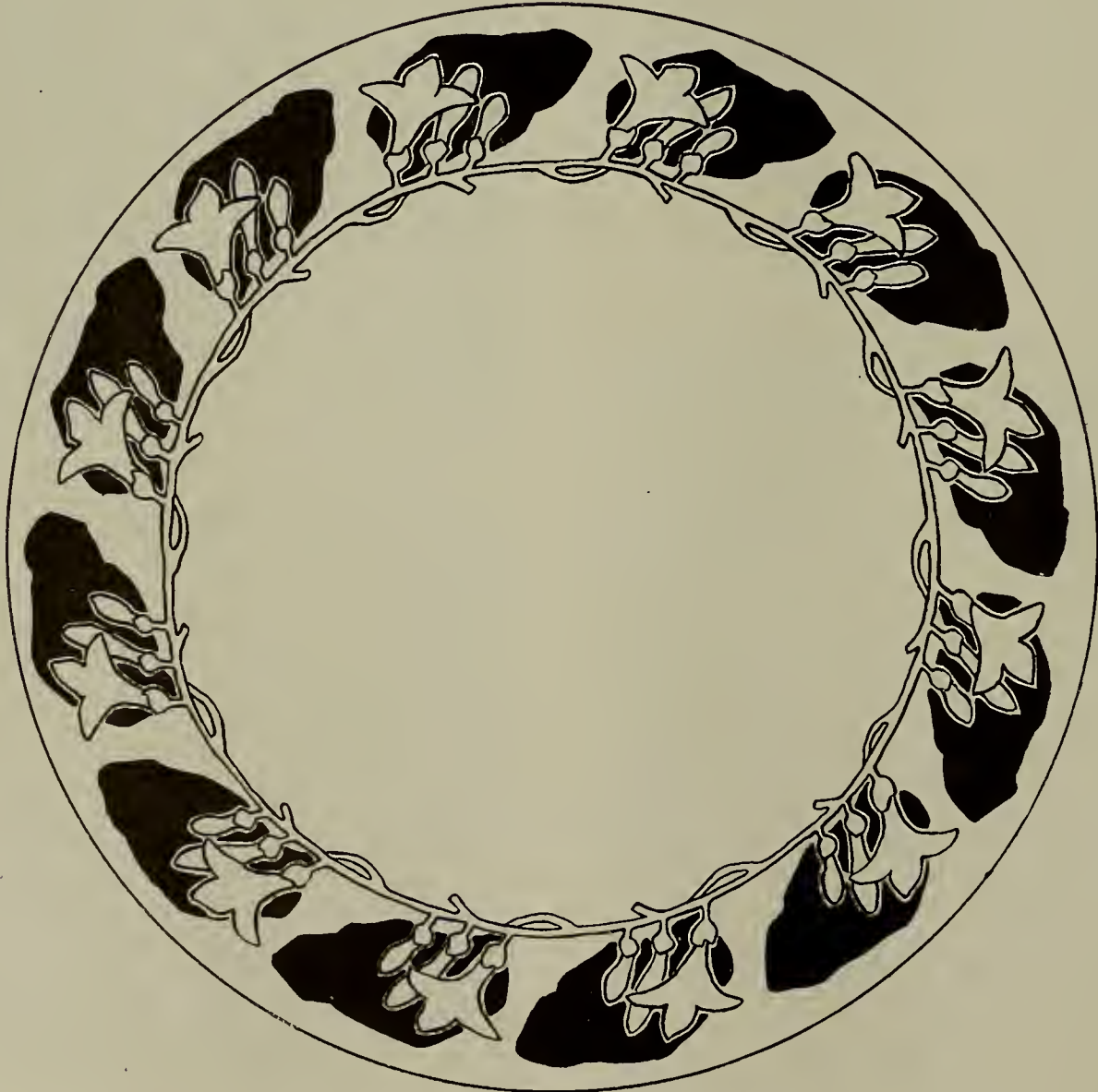
ZINNIA VASE—ALICE W. DONALDSON (Treatment page 103)



ARBUTUS—EDITH E. LONG



TEA JAR, ARBUTUS—EDITH E. LONG



BREAD AND BUTTER PLATE, ARBUTUS—EDITH E. LONG

PLATE—ARBUTUS

Edith E. Long

OUTLINE design in Gold. Leaves two thin washes of Hasburg's Green Gold. Background of border a very thin wash of Yellow Lustre. Paint flowers, buds and stems with a thin wash of Blood Red.



TEA JAR—ARBUTUS

Edith E. Long

OUTLINE design in Black. All background with Light Green Lustre.
Second Fire.—Go over dark background with Dark Green

Lustre. Leaves, stems and caps of flowers Light Green Lustre. Flowers and buds Yellow Lustre.



ARBUTUS

Edith E. Long

THE leaves are painted in with Yellow and Moss Green for the warm colors and Apple Green for the cooler greens. The darkest greens are Shading Green and Brown Green. The flowers are Rose. The stems are Yellow Brown, Blood Red for the light side and Auburn for the darker side of stem.

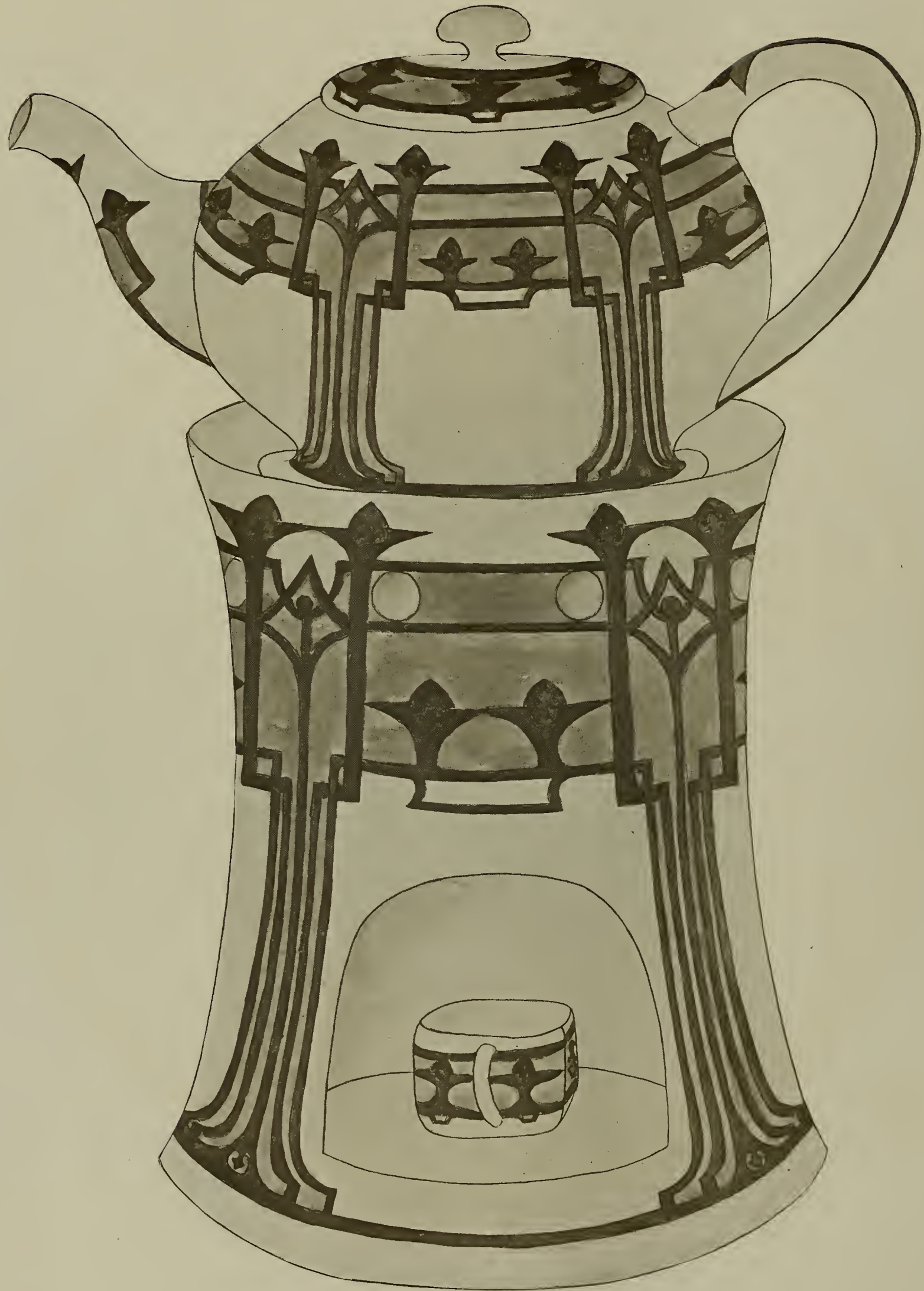
Second Firing—Use same colors used in first firing.



SWEET PEAS—ETHEL E. GATES

RED peas are painted in with Blood Red and a little Ruby. Pink peas are Blood Red very thin for first firing. Shade toward stem with a thin wash of Yellow Rose for the second firing of the pink peas.

Violet sweet peas are Deep Blue Green and Violet No. 2. The caps are pale green. For this use Apple Green and a little Yellow. The leaves are Moss Green and Shading Green. The tendrils are Yellow Green.



NIGHT LAMP—LEAH H. RODMAN

NIGHT LAMP—LEAH H. RODMAN

STUDIO NOTE

Treatment by Jessie M. Bard

IN making your tracing for this design round off all the points a little so you will not feel them. Carry out design in Gold. The grey background between panels carry out in rather thin wash of Yellow Brown Lustre. The light background is white or can be tinted with Pearl Grey and a little Yellow.

We wish to correct a slight error in a "studio note" appearing in the August issue, which implied that Mrs. Dorothea Warren O' Hara had given up her work entirely. We are informed, on the contrary, that she will soon occupy an artistic studio in the Maxfield Parrish House, in the Gramercy District, New York City.



SWEET PEA PLATE—MARIE A. LOOMIS

PAINT in flower forms with one part Copenhagen Blue, two parts Banding Blue, one part Violet, outlining with same colors, also the outline of panel back of design. Leaves, stems and bands, two parts Apple Green, one part Brown Green, one part Banding Blue, outlining with Dark Green. Center of flower form Gold.

Second Fire—Paint over entire design including panel back of it and green bands with Copenhagen Blue and dust with Pearl Grey when nearly dry. The space between and around panel, rim of plate and centre is left white or delicately tinted with the Copenhagen Blue and dusted with Pearl Grey.



BORDER FOR STRAIGHT BOWL
FREESIA



FREESIA DESIGN
FOR PLATE



BORDER FOR BOWL AND PLATE OF FREESIA
DESIGN

Ella Mac Kinnon

FREESIA

Ella Mac Kinnon

OUTLINE in Blood Red and little Violet. Paint flowers a delicate pink using a thin wash of Blood Red. Center of flower a thin wash of Yellow Brown and Albert Yellow. The opening in bud pink same as flower. The cap is Apple Green and a little Yellow. Stems and bands Shading Green two parts, Moss Green one part and a little Violet. Background Pearl Grey and a little Apple Green.

FLOWERS are a deep cream painted in with Lemon Yellow, just a little Yellow Brown and shaded with Lemon Yellow and Grey for Flesh. The stamens are Yellow Brown. The buds are Yellow Brown and Apple Green. Leaves with Moss Green and Apple Green.



PRAIRIE ROSE



Snowball - details

PRAIRIE ROSE

THE roses in first firing are painted in with Blood Red used very thin. The centers are Yellow and Yellow Brown. The leaves are Moss Green and Brown Green. Stems are Blood Red and Yellow Brown with touches of Yellow Green.



SNOWBALL

Ella E. Mac Kinnon

OUTLINE design with Grey for Flesh and fire. Second Firing—The flowers are shaded with Violet No. 2 and a little Apple Green. The center of flower is a soft yellow; use Lemon Yellow. The leaves are Moss Green, Apple Green and Shading Green.



OLEANDER

Edith Alma Ross

THE blossoms are Rose and touches of Blood Red. The centers are Blood Red and touches of Ruby. The leaves are Moss Green and Shading Green. The stems are Blood Red and Violet.



ANSWERS TO CORRESPONDENTS

Anxious—Your trouble is probably that the gold is under-fired or you may have used unfluxed gold.

Mrs. C. L. M.—Your trouble with the Lily design for the bowl is that you probably dusted the color into the oil when too wet or applied the oil too heavy, making the first color too dark. Pearl Grey over the dark color will not help it. Use 3 parts Pearl Grey in the 1st dusting and you will not have so much trouble.



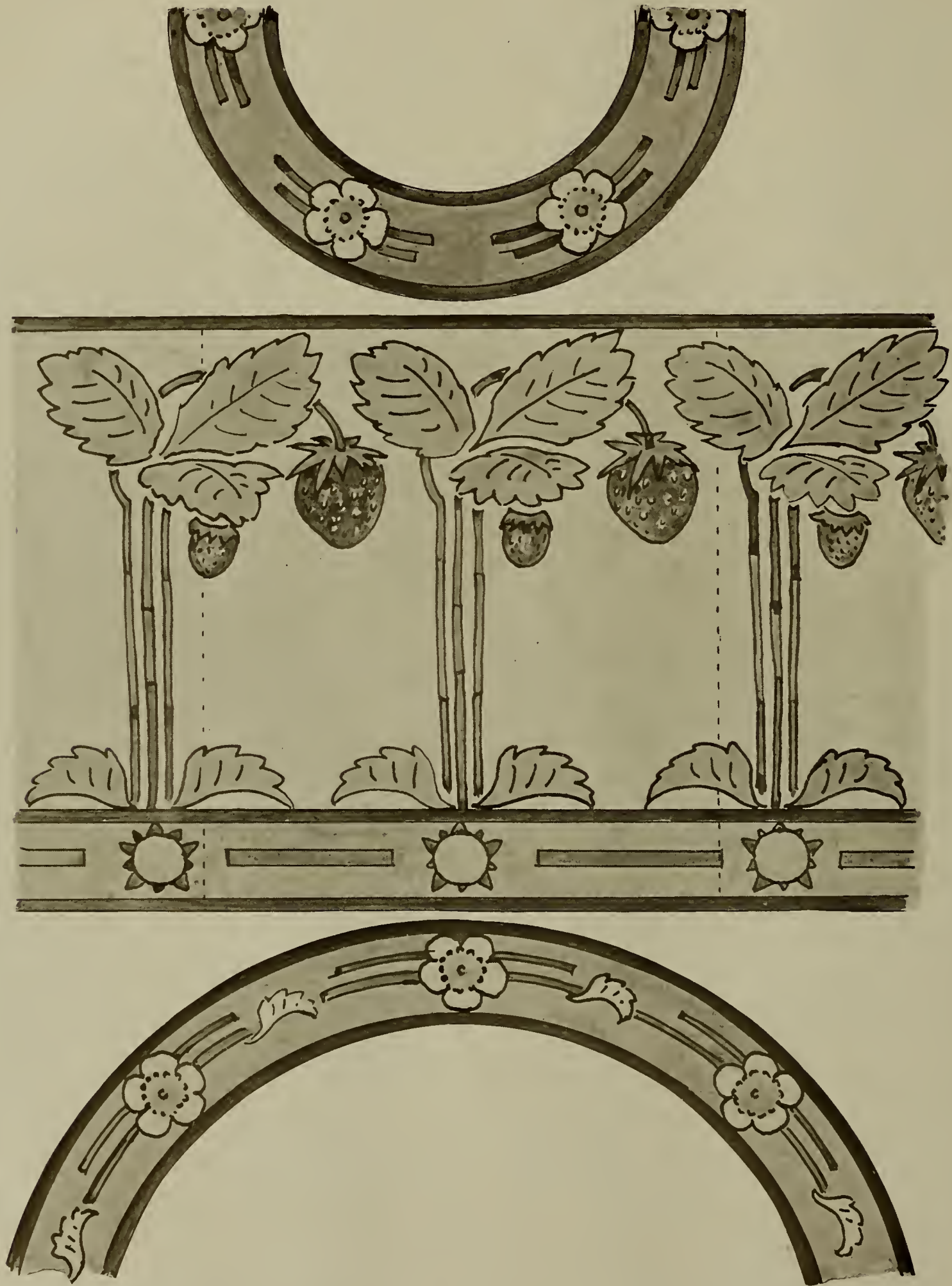
OLEANDER—E. A. ROSS

SHOP NOTE

Through an error during the vacation period we omitted an important item from the advertisement of A. Sartorius Co., viz.: "Their new catalogue, 12th edition, is now ready for distribution."

SHOP NOTE

Mr. A. J. Bader, formerly connected with the Art Academy of the American Woman's League at University City, is now engaged with B. K. Elliott Co., Importers of art materials, Pittsburg, Pa.



MARMALADE JAR—CHAS. S. BABCOCK

BERRIES Ruby Lustre, seeds White Enamel, cover second fire, Orange Lustre, leaves Light Green Lustre, stems, Dark Green Lustre, round forms at bottom Light Green Lustre put on thin, points Dark Green. Flowers on

cover and saucer White Enamel with wash of Light Green Lustre over centres, stems Dark Green Lustre, background Light Green Lustre, black band, Green Gold, background Ivory Glaze, outlines Black.

no. 1316

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CONTRIBUTORS

- JESSIE M. BARD
- KATHRYN E. CHERRY
- EDNA S. CAVE
- CLARA L. CONNOR
- ALICE W. DONALDSON
- EMMA A. ERVIN
- ARKA B. FOWLER
- H. FEWSMITH
- FLORENCE HAMMER
- E. N. HARLOW
- ETHEL CHAMPE LAUGHEAD
- ADAH S. MURPHY
- ELIZABETH J. STONER
- ALICE WITTE SLOAN
- JEANNE M. STEWART
- BLANCHE LEA WIGHT
- HELEN WALLACE



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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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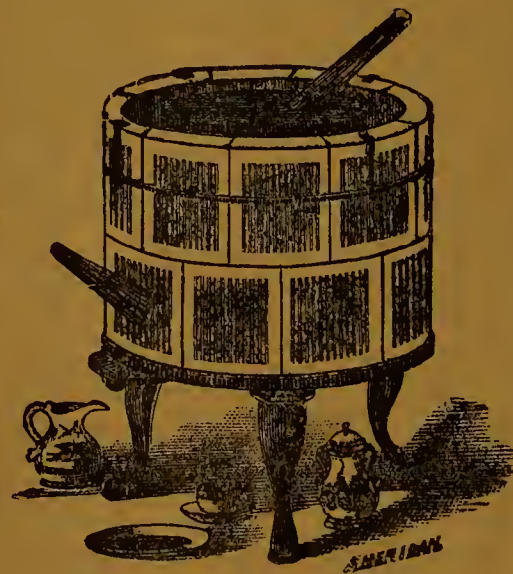
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KERAMIC STUDIO

Vol. XIII. No. 6

SYRACUSE, NEW YORK

October 1911



W^{AN} proposes—God disposes. There is nothing new in this saying but there is no other proverb that so well fits all occasions. We had planned visiting so many potteries and museums and gathering so much material in Europe for *Keramic Studio* this summer and at the present moment we are lying on our back in a private hospital in Paris—not only the edi-

torial we, but the little daughter as well. However, the little daughter is almost recovered and the editor is safely on the road, so there is no cause for any regret except that we will not have quite so much to write about as we had hoped. One thing has been brought closely to our attention by this unexpected diversion—it is the lack of convenient as well as attractive porcelains for the sick table. In those first days when you do not care “whether school keeps or not,” and in fact you would rather it did *not* keep, it is far from enlivening to pour a glass of water down your neck or dribble cocoa in scallops on your “robe de nuit”, or make a spatter work of soft boiled egg on the bedspread. And when you are waiting—those seemingly endless waits for the return of the nurse from her other patient or patients—it would be at least diverting to have some quaint or dainty little design to occupy the limited line of vision.

✦

It seems to us that a good subject for a competition in the near future would be a set of dishes for the invalid. We have seen often a little long nosed pitcher in blue and white, which is extremely convenient for the sick. They can drink everything drinkable from it, without the slightest danger of spilling. Possibly it can be found in undecorated ware. Then two salt shakers—one for sugar—saves space on the tray and spilling too. Small plates with a turned up rim are better than the flaring rims that let the broth slide so cheerily over the table when one moves in bed; in fact bowls are rather better than plates for most things. Egg cups with handles! One of the remarkable feats of our existence has been learning, while lying on our backs, to slice the top off a soft boiled egg without cascading a fountain of gold over slender egg cup, fingers, plate, table and all. It really would be interesting to plan out a completely and conveniently equipped sick tray with the utmost economy of space.

✦

We had just finished a charming auto tour of the Chateaux of the Loire before giving up ourselves to the tender mercies of the “Maison de Santé” and one of the convictions borne in upon us was the historical as well as artistic value of high fire ceramics in architecture. After climbing bewildering reaches of stone steps in which the feet of centuries of passers-by have worn their impress, after treading countless tiled passages and halls, and eagerly devouring the beauties of carved wood and stone more or less showing the softening and obliterating touch of time, the lack of color began to grown upon us. The faint

traces of old frescos were eagerly greeted, the scanty fragments of wonderful stained glass were worshipped in awe and silence. The old tapestries, whatever the subject, were humbly and gratefully admired. What ceramics remained were in low fire Faience beautiful in color as when first made but worn and more or less obliterated. If those wonderful gargoyles and chimeras, those chiseled coats of arms and quaint frescos had occasionally been made in high fire ceramics we would still have the exact record of the artists’ idea which is after all, a reflection of the soul of the times. What a variety in color would still remain in exterior as well as interior decoration! what actual historic records would be left to us! Even if crushed to fragments each fragment would tell a tale of beauty and history. It seems to us that we must make haste to add to the records of to-day some of these indestructible historians for the coming ages. It is time the world returned to some of the primal virtues of its youth when every one built for the centuries to come and only the means of everlasting work was missing—high fire ceramics! It is an art to conjure with! More lasting than the eternal hills. Tried as by fire and never found wanting.

✦

There has been some misunderstanding in regard to the lessons in Ceramic Design by Mrs. Kathryn E. Cherry, now being published in *Keramic Studio*. The lessons are being printed for what benefit our readers can draw out of them but it was not expected that they should work out the lessons and send to us for criticism. That is a little more than we can undertake. However, if any of our readers would like to follow out the course with the benefit of Mrs. Cherry’s personal criticism they can, no doubt, make arrangements by personally corresponding with her. The address will be found in the advertising columns. It has, perhaps, been our fault that our readers were misled by our not stating distinctly the situation. We apologize.

✦

One of our good friends writes that she would like to hear from us on the subject “China painting as a Business” including bookkeeping, buying and selling account, help, etc. Incidentally she remarks that few of us are prepared for a business life and that we do not know how to carry on the work so that it pays. As we have been out of this part of ceramic work for many years we will ask our readers to send us articles on the subject and we will purchase those we can use. We should suggest to include the proper margin of profit on materials, firing, etc., regular gold and other work, such as monograms, bands, etc., as few know what to charge for their work, what to pay helpers, how to get the trade discounts and all the necessary small economies.

✦ ✦

STUDIO NOTE

Mr. Edward C. Lycett and Mrs. Wm. Lycett announce the dissolution of the firm of Wm. Lycett, Son & Co. Each member of the firm will continue individually the importation and decoration of fine china.

THE STUDY OF DESIGN AS APPLIED TO CERAMICS

[Courtesy of the American Woman's League]

Kathryn E. Cherry

LESSON III

WHATEVER the space to be decorated or designed may be, the same principles must be used, that of space and mass, of rhythm, balance, and harmony; rhythm, expressed by related line movement, balance of forms and of lines, harmony in the adjustment and arrangement of lines and forms for interest's sake.

We first build up a pattern as in Lesson I by the grouping of line masses into given spaces which express dark and light pattern; as we advance we have larger masses to deal with and must consider not only the dark and light but also the breaking up of areas from the first division of space to the very last detail, as in Lesson II. Yet the same principle, that of unity, must be regarded throughout.

Design must be complete in itself. It should never call for something to be added. Nor should it be over elaborate, leaving a feeling of being overcrowded. It should be clearly expressed, like the straight-forward telling of facts in speaking. It should not be a weak, characterless group of lines nor a meaningless mess of tangles, but should have a point of interest. Just as in a picture, so in a design. Whatever its nature and purpose our attention must be attracted to some particular place and all lines must be relatively subordinate to this space or form.

In varying the relative size of space and units we begin to plan for proportion. First we break up the large mass, then we adjust the smaller areas for balance and symmetry. We need the exercise which is prepared for this lesson in order to get the refinement in proportion which is so important in the very early stages of design. Unless we understand proportion we are in danger of selecting for decoration some of the badly constructed forms which are on the market. In such a case we should soon become discouraged with our attempt at decoration without realizing that the fault lay in the shape to be decorated rather than in the design.

By experimenting with one problem, varying the proportions, we find that arrangement which is best suited to our shape. Then we begin to realize what is meant by proportion in harmonic relation between parts and to appreciate the benefits of this experience before attempting the more complicated forms in pattern. Ruskin says:

"The man who has eyes and intellect will invent beautiful proportion, and cannot help it; but he cannot tell us how to do it. There are one or two general laws that can be told, they are of no use, indeed, except as preventions of gross mistakes."

Whatever our branch of art, whether building and construction, or decoration and design, our first thought is given to proportion in our particular work. We cannot create the vase or decorate it without this feeling for proportion. No rule or law of harmonic relation will aid us. Study and experience alone will help us, because each and every problem that confronts us calls for individual construction.

Problem I is a variation of proportion of the same unit—a Japanese crest.

The Japanese have no coat of arms. They merely have badges or crests. The popular tradition is that they took their origin from patterns embroidered upon, or woven into, the state garments of the old court nobles. These crests are generally circular. They appear in lacquered hats, swords, traveling boxes, lanterns, and all the garments of a gentleman's apparel. Many useful units for design, especially for ceramic design, can be obtained from Japanese crest books, which can

be purchased in the East from Japanese art dealers. It is advisable to secure one of these books.

What to Avoid in Design.

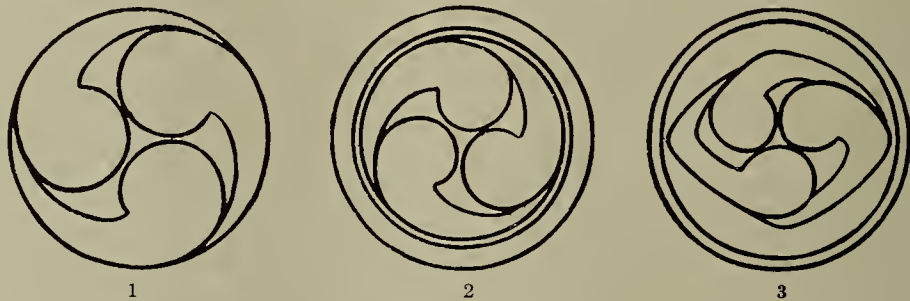
The design should not crowd the edge of the space decorated. Allow the interest to assert itself on some comfortable spot or decorated space.

Always balance the heavy mass with a less important mass.

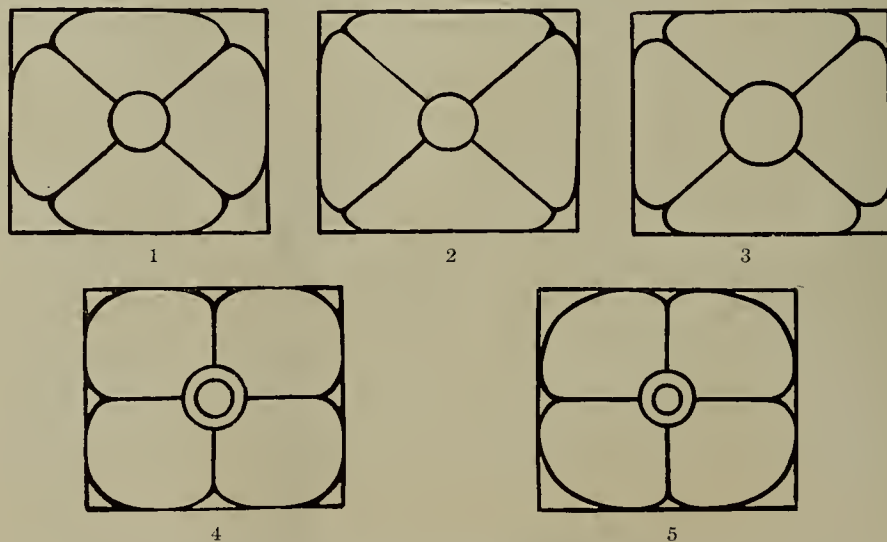
Avoid contrary motion in pattern; this is caused by too many radical lines. Design having this fault will appear to have too much movement and is what is often termed noisy. We may have in design as in music either harmony or noise. Design must be quiet, refined, and easy.

Refinement is most essential. This is acquired by a vast amount of experience in earnest searching for the best. By mere variation of a space in relation to the outline, we are called upon to select the best or make a choice of what seems to be the most refined. Just as soon as we are called upon to put a spot in the best possible place, we are compelled to make a choice. This is where our experience manifests itself.

Never allow your design to call attention to points leading out of the design. Lines must not lead interest away from the important space in the design. Lines must lead into the point of interest and not away from it.



Problem 1. Japanese Crest.—Figure I shows the simple unit, Figure 2 a variation of the proportion introducing more lines. Figure 3 is still another variation given in the crest book. The problem here given is divided into three sections. Four or more sections can be used with interest. This problem will be carried out in tones of grey later, so we must have interest in the light and dark for our coming work. Make six variations of this exercise. Send in the work carried out on Hudson Bond paper in India ink. Do not lose sight of the relative proportions. Make the circles four inches in diameter. Use the compass for the outline. It is advisable to use a soft lead pencil before inking the line to be sent in. Do not send in copies. There are hundreds of ways in which this design can be varied.

*Gothic Ornament.*

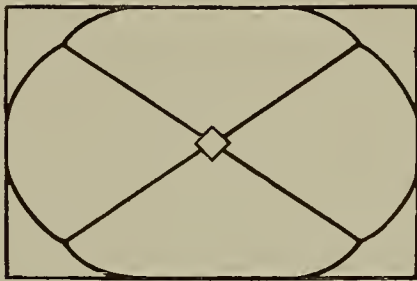
The five arrangements of this unit here given illustrate how necessary it is to study carefully the very turn or flowing of a line and the necessity of devoting earnest thought to proportion. Note Figures 1, 2, and 3, showing the same ar-



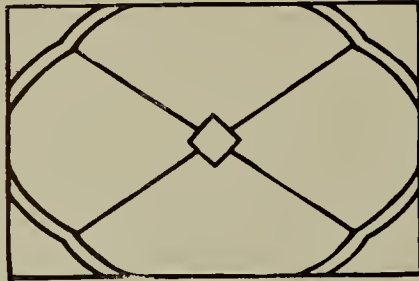
JAPANESE LILY—JEANNE M. STEWART

(Treatment page 116)

arrangement, and make a choice for yourself. Figure 2 is an improvement over Figure I because of the reducing of the size of the center. In Figure I it is difficult to get past the circle. In Figure 3 we feel more light brought into the unit by allowing more space in the corners. We have the interest brought into Figure 5 that is lacking in Figure 4. Let us proceed to criticise the exercise in Gothic Ornament introduced in

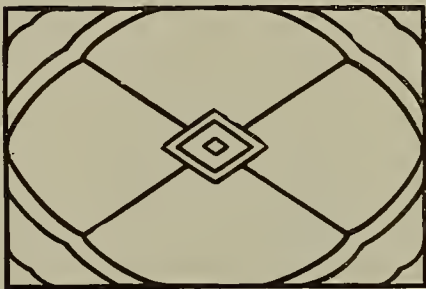


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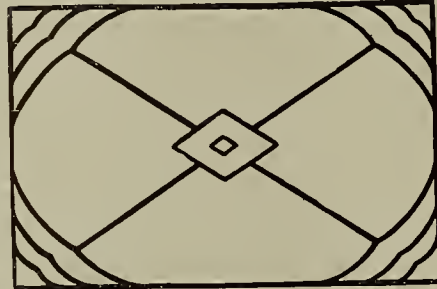


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larger rectangles. In Figure 6 our attention is attracted to the small center which is out of proportion to the size of the unit. In Figure 7 we feel the improvement. Another line is added in the corners to give force to the ornament. In Figure 8 the edges are crowded and the spaces are monotonous, being of the same proportion. More interest has been carried



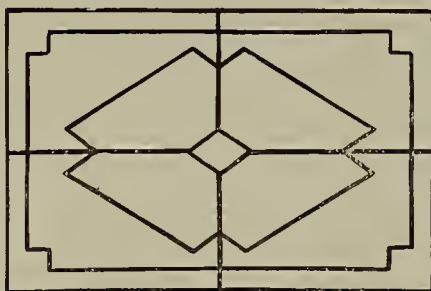
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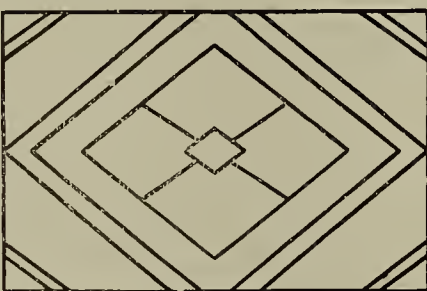
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into the center, which is an improvement. In Figure 9 the design is improved by the readjustment of the lines in corners so as to give variation in space. Another line added in the center makes the design more complete. This exercise can be carried out indefinitely.

Make a number of arrangements of this ornament, choose the best three and send them in. Make your rectangle 2 by 3 inches and vary the proportions of the ornament.



1



2

Problem III.—Send in six two-inch squares introducing oblique lines uniform in weight.

Send in three rectangles size 2 x 3 carried out in oblique lines. Do not use the horizontal and vertical lines as in Figure I, Problem III. Study carefully Figure 2 in this problem, noting the thought given to proportion, the breaking up of space, and the grouping of lines which make the dark in pattern. It is advisable to make variations of this problem with a very soft lead pencil, then make a choice of your work, and carry the best out on Hudson Bond paper with the India ink.

Problem IV.—Send in six borders, one to one and a half inches in width, using straight and oblique lines of uniform weight. Make the lines heavy and firm.



AFTER DINNER COFFEE CUP AND SAUCER

Adah S. Murphy

OUTLINE flowers and leaves with Deep Red Brown. Make keys and small panels gold. Color center flower blue with yellow center, shading lighter at top. Make flower on the left red with blue center and the one on the right yellow with red center. Leaves green.



JAPANESE LILY (Page 115 and Supplement)

Jeanne M. Stewart

THE flowers are laid in with Rose applied very thinly in lighter tones shaded with a tone of two-thirds Rose and one-third Ruby Purple, with darkest touches of Ruby Purple.

Lemon Yellow may be used in centers, and stamens in Yellow Brown, Yellow Red and Wood Brown. The leaves are painted with Yellow Green, Turquoise Green, Brown Green and Shading Green and stems with same colors.

Background which is applied for second firing is Yellow Brown, Ivory Yellow, Grey and Brown Green.

In third fire add shadows and detail and strengthen weak tones.



SNAP DRAGON (Page 117)

Treatment by Jessie M. Bard

REPEAT this design three times around a vase. Oil over entire surface of vase with Fry's special oil, pad until tacky. Set it aside for a couple of hours until partly dry and dust with one part Rose and two parts Pearl Grey.

Second Fire—Trace design and oil over leaves and stems and dust with Pearl Grey and a little Apple Green. Paint a flat wash of Blood Red, very thin, over the flowers.

Third Fire—Outline with Apple Green and a little Shading Green, giving it as much character as possible, do not make a fine hairy outline. Paint the dark part of leaves with two parts Moss Green, one Shading Green and one Grey for Flesh. Dark part of flower with Blood Red and a little Yellow Brown.





SNAP DRAGON—EDNA S. CAVE

(Treatment page 116)

VASE, CALIFORNIA PEPPERS (Page 121)

Blanche Lee Wight

TINT entire vase with Neutral Yellow and fire. Draw design in India ink. Tint vase a warm light brown, olive tone. Use Moss Green and Yellow Brown; wipe out design and paint light berries with flat washes of Yellow Red and Blood Red for the dark berries.

Paint upper portion of vase with same colors used in tinting before. It may be necessary to fire four times to get the desired effect.



CALIFORNIA PEPPERS (Page 120)

Blanche Lea Wright

CCAREFULLY draw in design then paint in the darkest leaves with Shading Green, Brown Green and a touch of Black with shading in the very deepest tones. The lighter leaves are Moss Green, Yellow Green. The very lightest leaves are Lemon Yellow and Apple Green. The darkest berries are Blood Red and a little Ruby. The lighter berries are Carnation and Blood Red. The stems are Moss Green shaded with Violet and Apple Green.

Second Firing—Wash background around berries with Auburn Brown and Blood Red and touches of Roman Purple around white blossoms. Toward bottom of design use Yellow Brown and Yellow and on the light side of background use Yellow and Violet around design. Retouch design with same colors used in first firing. On the very lights of berries use a thin wash of Rose.



PIN BOX

Clara L. Connor

FIRST Fire.—Outlines Copenhagen Blue with sugar water. Tint all over with Azure Glaze. Second Fire.—Band around edge and all design with thin coat of equal parts of Copenhagen Blue and Deep Blue Green.

Third Fire.—Dark parts of design and band Copenhagen and Royal Blue.



FULL SIZE BORDER AND CENTER, CHOP DISH—FLORENCE HAMMER



CHOP DISH—FLORENCE HAMMER

PAINT design with a thin wash of Fry's Special Oil to which has been added a little Banding Blue. Paint it thin enough so it will not be necessary to pad it. When dry enough dust with two parts Aztec Blue, one part Band-

ing Blue, one part Copenhagen Blue and one part Ivory Glaze. Clean all edges nicely and fire. Second Fire—Oil over entire surface and pad until tacky, let it stand until partly dry and dust with Pearl Grey and a pinch of Deep Blue Green.



CALIFORNIA PEPPERS—BLANCHE LEA WIGHT

(Treatment page 118)



VASE, DECORATIVE ARRANGEMENT, CALIFORNIA PEPPERS—BLANCHE LEA WIGHT (Treatment page 118)



VARIEGATED GRAPE VINE—EDNA S. CAVE

STUDY OF VARIEGATED GRAPES

Edna Selma Cave

FIRST Fire—Outline design with Grey for Flesh, then fire. Second Fire—Paint leaves with Apple Green, Shading Green and a little Moss Green. Stems are Violet and Apple Green. Berries are Sea Green, Deep Blue, use a little Shading Green in deepest touches. Wash in background with Yellow, Grey for Flesh and touches of Apple Green. Shadow leaves are painted in with background suggesting these as background is being painted in.

Third Firing—Strengthen the leaves with same colors used in second firing. The berries have a thin wash of Deep Blue Green washed over them.



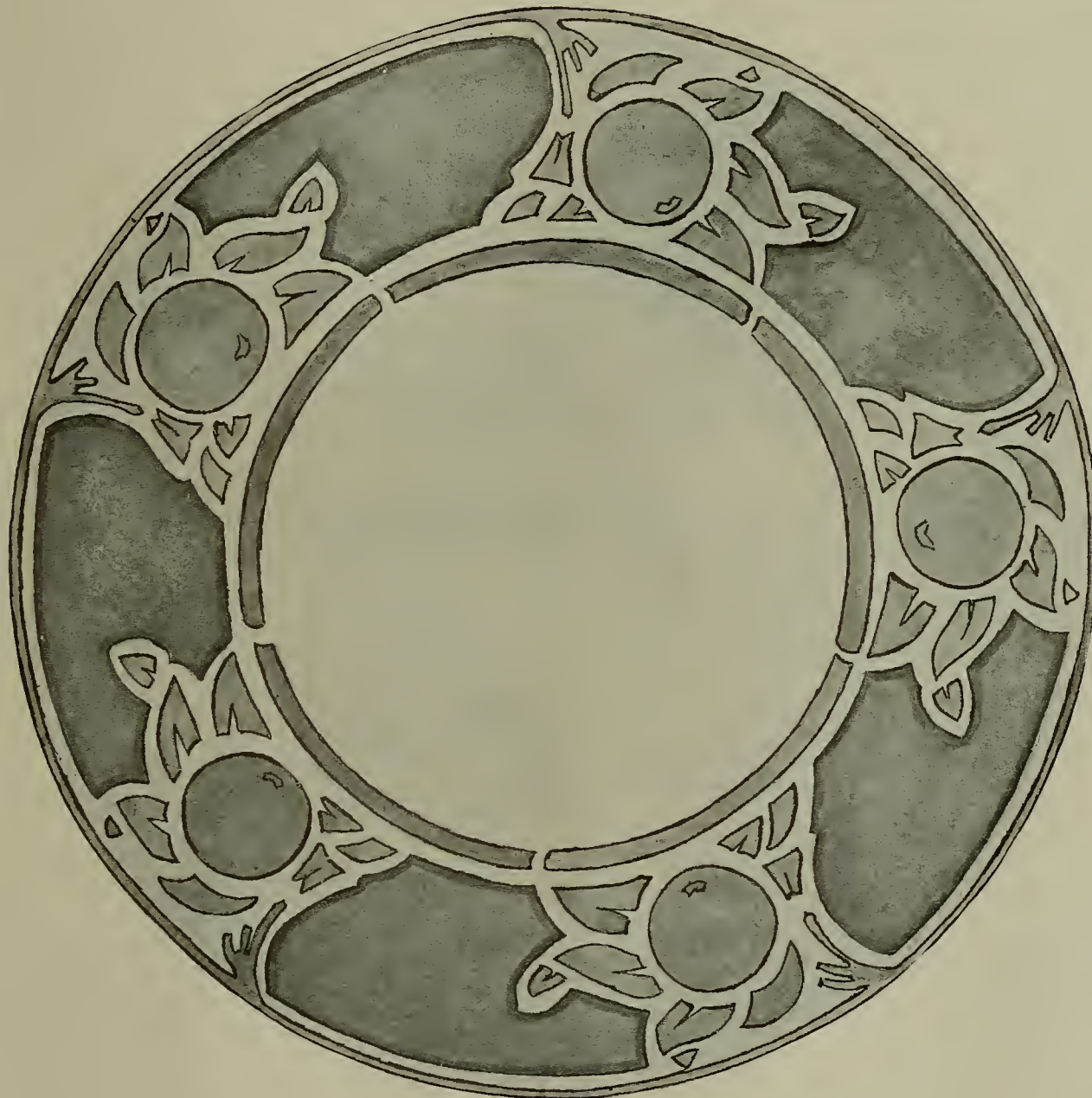
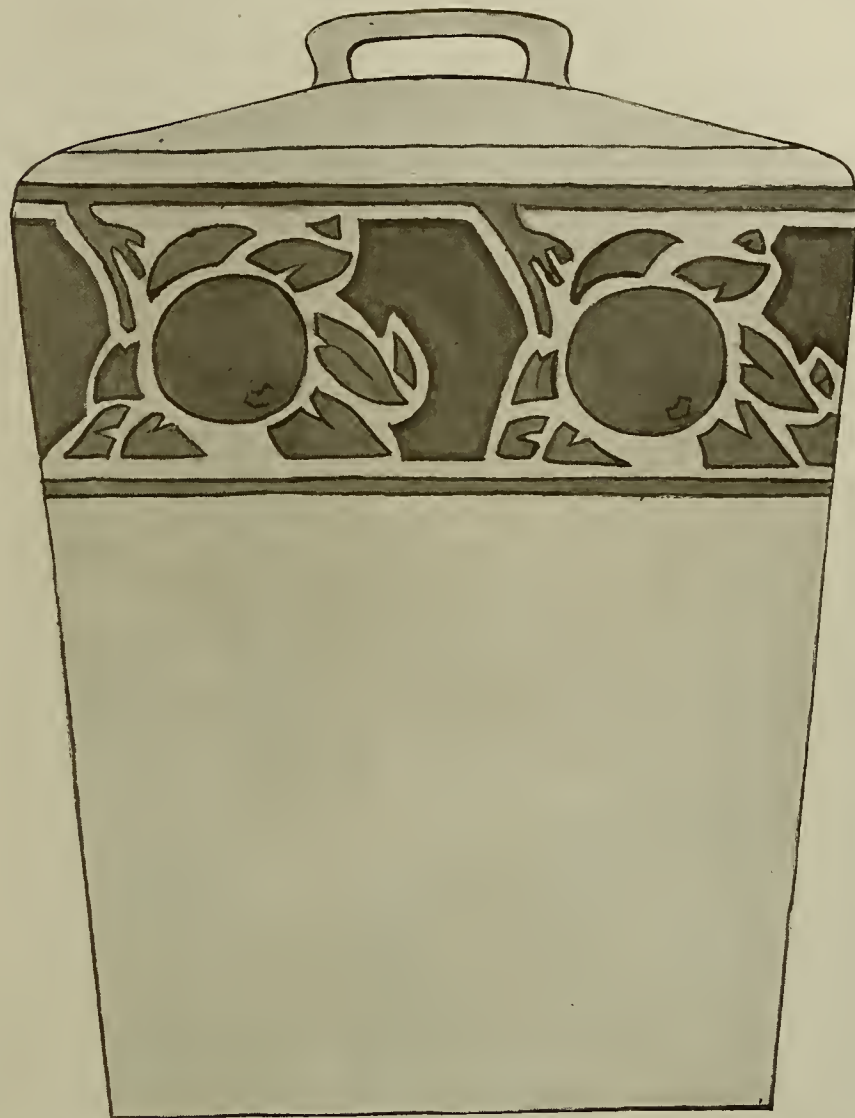
JELLY JAR

Arka B. Fowler

FIRST Firing.—Paint crab apples with Capucine Red and leaves and dark spaces in Olive Green with a touch of Neutral Yellow added.

Second Firing.—Tint background with Yellow Ochre to which a very little Black and Capucine Red have been added. Clean out design. Put handle on top in Gold.

Third Firing.—Outline design in Unfluxed Gold and re-touch handles.



JELLY JAR—ARKA B. FOWLER



PEACHES—ALICE W. DONALDSON

PEACHES

Alice W. Donaldson

FIRST Firing—Paint peaches with Blood Red and Carnation; for the deepest tones use Blood Red and a little Ruby. Leaves, use Apple Green, Brown Green and Shading Green.

Second Firing—Background, Grey for Flesh and a little Apple Green. Touch up design with same colors used in first firing.

Water Color Treatment.

Fruit, Vermillion, Carmine, Lemon Yellow, Yellow Ochre with White and Blue for sky reflection and French Blue in shadows. Leaves, Bluish Green with Emerald in the lights.



ROSE PLATE

E. Stoner

ROSES washed in Yellow; shade in Brown Green and Yellow Brown; hearts of Yellow Brown and Yellow Red. Pick out sharp high-lights.

Second Firing—Tint border in Yellow Brown and Lemon Yellow. Re-work roses as in the first working; accent leaves and stems.



BASKET MOTIF FOR CONVENTIONAL DESIGN IN GOLD OR COLOR



ROSE PLATE—E. STONER



BUTTER AND EGGS—E. N. HARLOW

Treatment by Jessie M. Bard

PAINT the leaves with Moss Green and Brown Green, the flowers with Yellow Brown, Blood Red and Auburn Brown, fire. Second Firing—Paint the background with Lemon Yellow and a little Brown Green, then clean out the flowers and strengthen the colors where it is needed, and touch up the darkest leaves.



SNAP DRAGON—A. W. DONALDSON

Treatment by Jessie M. Bard

WASH of Albert Yellow over flowers with Yellow Brown centers. Leaves and stems equal parts Moss Green and Apple Green. Paint in background with Fry's Pearl Grey and

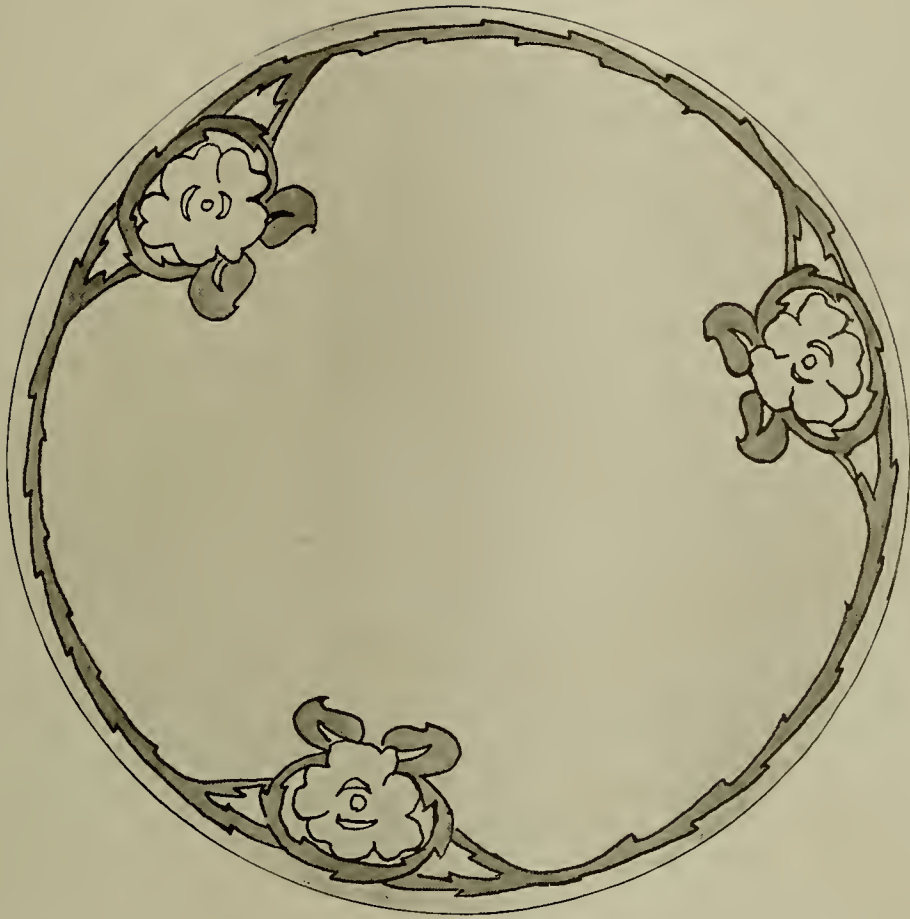
a little Yellow. Second Fire—Thin wash of Albert Yellow and a very little Brown Green over shadow side of flowers. Dark touches in leaves and stems with Shading Green.



JAPANESE LILY—H. FEWSMITH

FIRST Firing—The design should be carefully outlined with Grey for Flesh and fired. Then paint lilies with Rose for lights; for deeper coloring in lilies use Rose and Blood Red. Stamens are Moss Green. The seed ends are Auburn

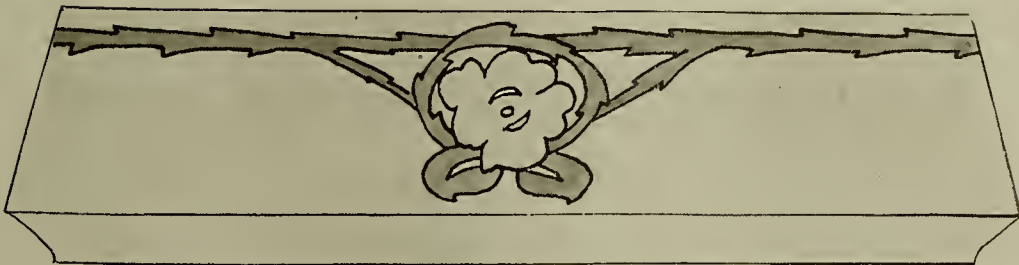
Brown. Paint the leaves with Moss Green, Albert Yellow, Shading Green, then fire. Third Fire—Paint background with Albert Yellow, Violet and a little Grey for Flesh. Touch up flowers and leaves with same color used in first painting.



ROUND BOX.

Ethel Champe Laughead

OUTLINED in Black. Stems and leaves Olive Green, flowers of delicate Orange. Background wash of Ivory Yellow.



CREAMER AND SUGAR

Clara L. Connor

FIRST Fire.—Outlines shading Green with sugar water. Tint handles and all over with two-thirds Apple Green, one-third French Grey.

Second Fire—Paint in whole design and handles Russian Green.

Third Fire.—Paint in darkest value with Empire Green. Retouch outlines with Shading green.

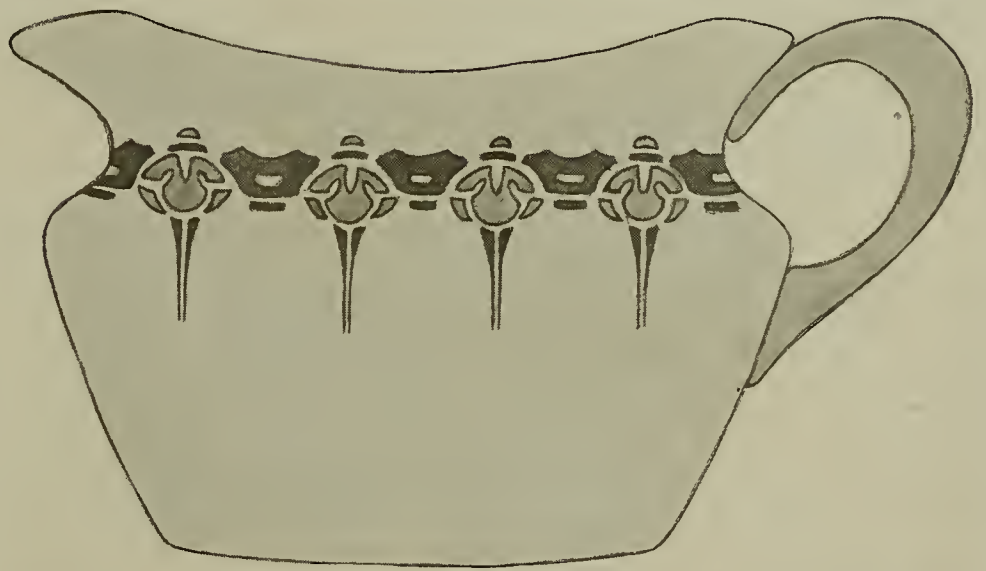




PLATE AND EXTRA BORDER "FAIRY TORCH"—EMMA A. ERVIN

Oil entire surface of plate with Fry's Special Oil and dust with Pearl Grey and a little Albert Yellow. Second Fire—The darker grey in background paint with a thin wash of Apple Green and a little Violet No. 2.

All darker tones add a little Dark Green to the green mixture.



“FAIRY TORCH”—EMMA A. ERVIN



BERRY PLATE—A. W. SLOAN

BERRY PLATE

A. W. Sloan

OUTLINE design in Roman Gold. Berries a thin wash of White Gold. Paint stems and bands with Apple Green, a little Yellow Green and a touch of Violet No. 2. Background may be left white or tinted with a thin wash of Apple Green and Lemon Yellow.



TREATMENT FOR TEAPOT

Helen Wallace

OUTLINE design in Black. Put a wash of gold over all darkest tones.

Second Firing—Oil the fire form with Fry's special oil and dust with one part Aztec Blue, one Sea Green, one-half Yellow Green, one-half Ivory glaze.

Then oil the dark grey tones and dust with two parts Aztec Blue and one part Deep Blue Green. Then oil all remaining spaces and dust with two parts Copenhagen Grey and one part Sea Green.

Clean all color from the gold and retouch it if necessary.



TEAPOT—HELEN WALLACE



PLATE IN BLUE AND GREY

STUDIO NOTES

We understand that Miss Abbie P. Walker will take the place of Miss Evelyn Beachey in the Art Institute of Chicago.

The Osgood Art School which has so long been located at 46 West 21st St., New York City, will, on October 1st, remove to 27 Hollywood Ave., East Orange, N. J.



SHOP NOTES

Announcement is made of the second annual exhibition of decorated china at Burley & Co.'s, Chicago, from September 11th to September 20th.



ANOTHER WORD OF WARNING!

We have been receiving a number of complaints from the South and West that fraudulent agents are offering special rates and taking subscriptions for *Keramic Studio* and other publications and putting the money in their own pockets.

Do not place your order with a stranger unless your payment is made direct to the firm which he is supposed to represent. If you give your money to an agent, it will be entirely at your own risk. We are not endeavoring to hurt legitimate canvassers but rather trying to help them by putting a stop to these swindling operations.

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ANSWERS TO CORRESPONDENTS

F. E. D.—The white Hudson bond paper for the design lesson is sold under several different names. It is just an ordinary drawing paper and can be brought of any art dealers. All of the materials in these lessons can be had from the Woman's League, University City, Mo.

T. G. R.—Part of your questions are answered in the answer to F. E. D. in this column. There are no solutions of the design problems to be sent in. The lessons are printed through the courtesy of the American Woman's League, University City, Mo. Correspond with them in regard to the matter.

Mrs. P. S. N.—Possibly by putting the platter cross-wise in the kiln it will go in. We do not know of any one having fired one but think it will be safe if it will go in. Firing very slow.

B. R. J.—In the July number of this magazine you will find an article by F. A. Rhead on "Etched gold on porcelain" which will give you the information which you wish. I cannot answer the question in regard to the Minton green, possibly you can find out from the writer of the article. I haven't the magazine so do not know who the writer is.

Mrs. P. J. M.—Turpentine asphaltum can be used instead of the Brunswick Black. You will find it at any paint store. Thin it with turpentine when it becomes gummy.

H. K. C.—If you will send us your address we will be pleased to furnish you with a list of back numbers of *Palette and Bench* and the *Keramic Studio* which contain the information in regard to the ring, etc. Birge & Co., Buffalo, N. Y., carry the wall paper designs.

M. M. A.—The February, 1911, number of the *Keramic Studio* on page 212 contains a design for the Donatello tea set and you will find designs in some of the other back numbers. (The above magazine is out of print. Go to the nearest library.—*Publisher.*)

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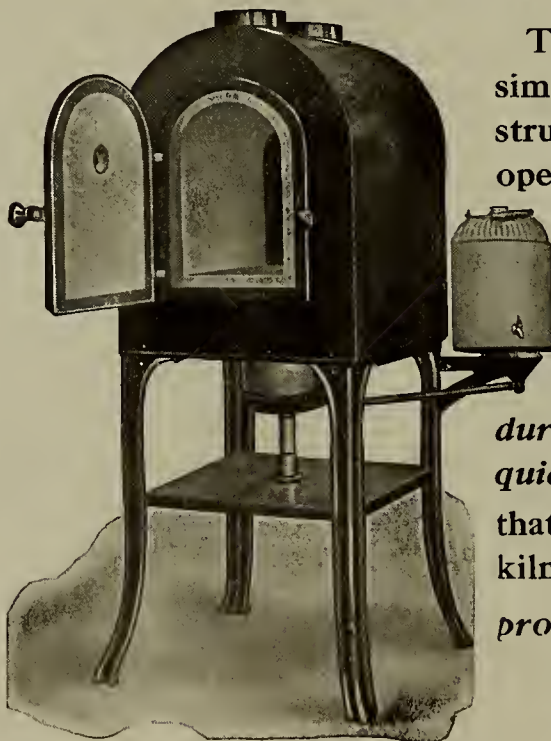
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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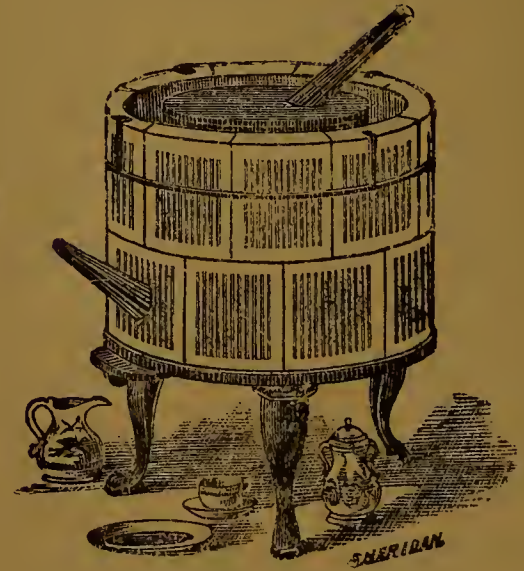
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KERAMIC STUDIO

Vol. XIII. No. 7

SYRACUSE, NEW YORK

November 1911



IN accordance with our earlier announcement we present this month the work of the ceramic class of the St. Louis Art Museum, under the instruction of Miss Henrietta Ord Jones. We feel sure that it will be received with the greatest interest and that many valuable ideas can be gathered from the study of these pages. Miss Jones has directed the ceramic work at the St. Louis Museum for many years and of late has introduced pottery work which has steadily advanced and will, no doubt, in the near future call for more widespread attention. The work is arranged in problems, which the students work out; for instance, the adaptation of a square or round motif to a plate border, etc, etc. A point of interest is that no naturalistic decoration is allowed and the students are easily led into the narrow path of decorative conventional work. Thus by degrees our future public is being educated and in another ten years we may hope that our struggling ceramic teachers will no longer be forced into doing what their artistic conscience does not approve, for the sake of necessary bread and butter.

✦

Next month, as a Christmas offering, we will open our department of "Helpful Hints." Owing to the editor's return from Europe being delayed by illness, the expected competitions have not been arranged but will now be quickly put in shape. Do not forget, if you have any little way of doing your work which you find particularly helpful, we will be very glad to have you write it for this column, and we will as gladly pay for it.

✦

Among the many letters which came to the editorial table, we find two this month which announce the stopping of subscriptions because we no longer satisfy the writers in the amount and kind of naturalistic matter published. We, naturally, regret to lose any of our readers, but recognize the inevitable in the evolution of any good thing. There will always be a few who can not keep up with the march of events.

✦

Many times this summer while gazing at the beautiful steeples of the old churches and the quaint towers of the old chateaux I have had the curious illusion that the wind clouds which passed above them were in reality standing still and the towers and steeples were marching stately by. It is like this, I think, with some of our art workers. They have fixed their attention so long on the naturalistic work of the childhood of ceramics that they have gotten the impression that all other work is but a flimsy background. They have unconsciously transferred the motion from the real and living advance and development of ceramic art to the tumbling fabric of other days. Some day they will wake to the reality with a start, and if they have within them the ability to recognize the truth, they will hasten to recover their lost ground and with a thankful heart

take again the outstretched hand of *Keramic Studio* which keeps steadily on, yet still reaching back to help along those waking from their dreams.

✦

As usual, as a poultice to our wounded feelings, along side these letters were several which thanked us in no uncertain tones for the help we have given, and even complimented us on our editorial notes. This touches the editor in a tender spot and gilds brightly the pills of criticism which are sometimes offered under cover of the compliment. The editorial page is always a difficult one to fill with something new and interesting, and were it not for these letters, favorable and unfavorable, which arrive from time to time we would often be at a loss for a subject. So we sincerely thank *all* our correspondents. One of the criticisms is to the effect that we occasionally get names and titles mixed under our illustrations. All the editor can reply is "Mea Culpa"—even when right on the field, errors will creep in. Sometimes we can lay the blame on the printer and sometimes not. We always do the best we can, but when the editor and the editor's assistant have the ocean between them and the "dummy" you must be even more lenient. We are home again now and will try to be Argus eyed and eliminate all future errors.

✦

Some one asks us the prices paid for designs for publication. That depends on several things, but as a rule we pay from one to three dollars. Special work has special prices. It is impossible to give a price without seeing the work. We are always glad to have work submitted, especially really good studies of flowers, fruit, etc., carefully drawn as to nature, and if possible accompanied by conventionalizations, not necessarily designs ready for adaptation but motifs made from the flower or other subject. We should like to remind our designers again that black and white makes the best reproduction and that if they want to have their designs do them justice they must stick to this medium of expression. Many of the designs in the present issue were reproduced from colored drawings which give wrong values and muddy effects.

✦

We will try to gather for you a lot of "little things to make" for our Christmas number, as the time then will be limited and Christmas gifts in order. But do not think there is nothing for you because the design does not happen to be on the shape you wish to decorate. Use your imagination first in seeing how a design adapted to one shape can be adapted to another, and that will be one step toward doing a little designing on your own account: or if you want to use a certain color effect or a certain flower motif, try substituting the color or the motif in the design given; that will constitute another step on the road toward originality.

✦

The color supplement for December will be a study of the Passion flower by Mrs. Kathryn Cherry, who has made several fine studies for us this coming year. This flower is full of possibilities in a decorative way.

SMALL SATSUMA VASE

(Supplement)

Mrs. Bullivant

OIL the darkest part of design with Fry's Special oil and dust with one part Shading Green, one part Ivory Glaze and two parts Pearl Grey. Clean very carefully and oil next. Tone in same way, dusting it with three parts Pearl Grey and one part Apple Green. Oil the flowers, little oval spot in center, little three petal figure stem, and the long slender figure in lower part of band and dust these with blue using one part Copenhagen Blue, one part Deep Blue Green, one part Pearl Grey and one part Ivory Glaze. Clean whole design carefully. The band at top, oval spots in points of dark green and the four little figures in center are in gold. Fire.

Second Fire—Background of band in Yellow Brown a shade darker than vase. Go over gold again.



SATSUMA VASE (Supplement)

Anna Kasper

IN two shades of green and gold. Oil the darker green and dust with one part Grey Green, one-half part New Green and two parts Ivory Glaze. Outline with gold to keep design and fire.

Second Fire—Oil the design and dust with one-half part Grey Green, a little Apple Green and two parts Ivory Glaze; let this green go right over darker green, clean out and put in all dividing parts in gold, then fire.

Third Fire—Go over all gold again.



SATSUMA BOWL (Supplement)

Mrs. Bullivant

TRACE design in India Ink. The darkest parts in the leaves are painted in, using Shading Green and a little Brown Green, mixed with medium. The lighter part of leaves were painted with a little New Green and Grey Green, put on very thin. The flowers are painted in with Yellow Brown. Clean entire design very carefully and fire.

Second Fire—Oil the background of border with Grounding oil, also inside border and dust both with one part Neutral Yellow, one part Pearl Grey and three parts Ivory Glaze. This color may remain on leaves but must be cleaned off flowers. All the bands and those disconnected are in gold. Fire. Give a third fire in order to go over all gold. No outline.

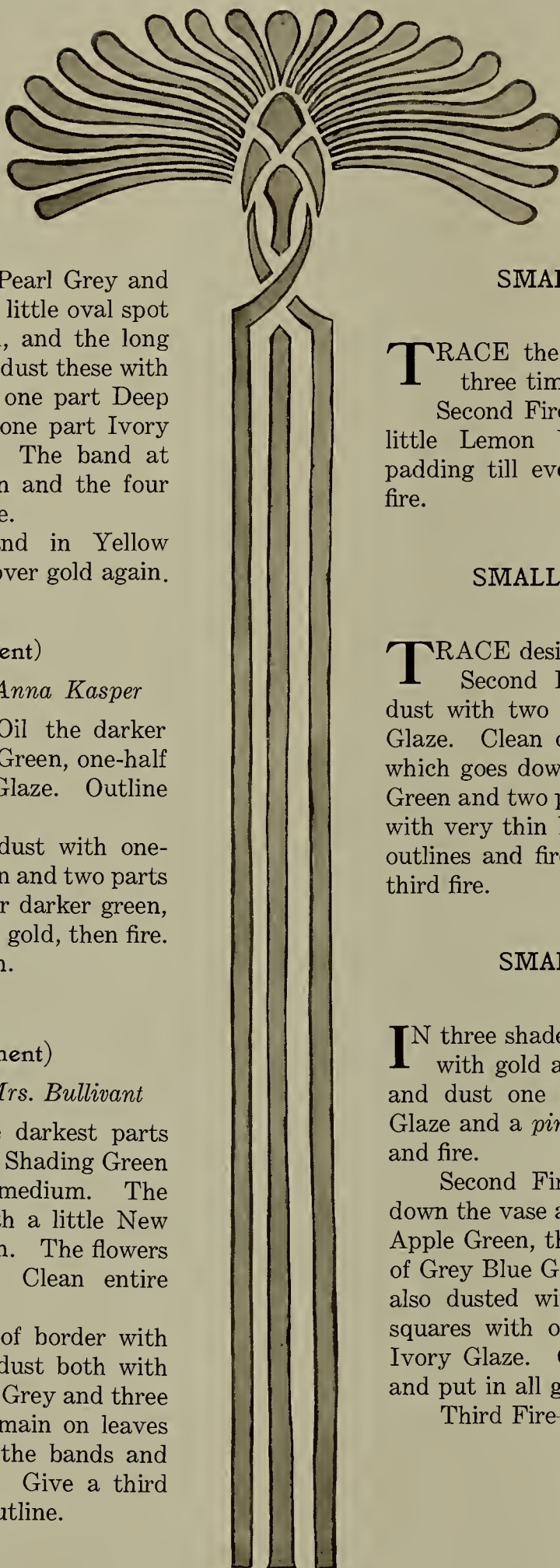


SMALL SATSUMA VASE (Page 137)

Ruth Le Cron

DESIGN repeats three times, the long lines coming down to the three feet on vase. Leaf forms in design are a soft olive. Oil with Fry's Special Oil and dust them with two parts Grey Green, one-third of a part Brown Green and two parts Ivory Glaze.

Second Fire—For next tone, which is figure in the centre and one above long lines, oil and dust with one part Yellow Brown and three parts Pearl Grey. The little flowers are put in with Yellow Red. Clean design, put on all bands in gold. Fire.

POTTERY VASE
ESTHER HULL

Third Fire—Tint in background of band under design at top with Yellow Brown padded smoothly, leaving it just a shade darker cream than body of vase itself, which is of course left without any tint. Go over all gold again and fire.



SMALL SATSUMA VASE (Page 137)

Hazel Beale

TRACE the design in gold and fire, repeating it three times according to the three feet on vase.

Second Fire—Tint design in Yellow Brown and a little Lemon Yellow. Clean very carefully, after padding till even. Go over all gold lines again and fire.



SMALL SATSUMA VASE (Page 137)

Ruth Felker

TRACE design in gold and fire.

Second Fire—Tone at top of vase. Oil and dust with two parts Pearl Grey and one part Ivory Glaze. Clean carefully then oil and dust next color, which goes down to foot of vase, using one part Grey Green and two parts Ivory Glaze. Wash in the flowers with very thin Blood Red. Put in all gold bands and outlines and fire. Go over all gold again and give a third fire.



SMALL SATSUMA VASE (Page 137)

Anna Kasper

IN three shades of Green and Gold. Trace in design with gold and fire. Oil the background of design and dust one part Apple Green, three parts Ivory Glaze and a pinch of Lemon Yellow. Clean all design and fire.

Second Fire—Oil in bands each side of border, down the vase and around the base, then dust one part Apple Green, three parts Ivory Glaze and just a pinch of Grey Blue Glaze. The irregular forms in border are also dusted with this same mixture; dust the little squares with one part Apple Green and three parts Ivory Glaze. Clean carefully, then outline with gold and put in all gold bands and fire.

Third Fire—Go over all gold again.



POTTERY VASE

Esther Hull

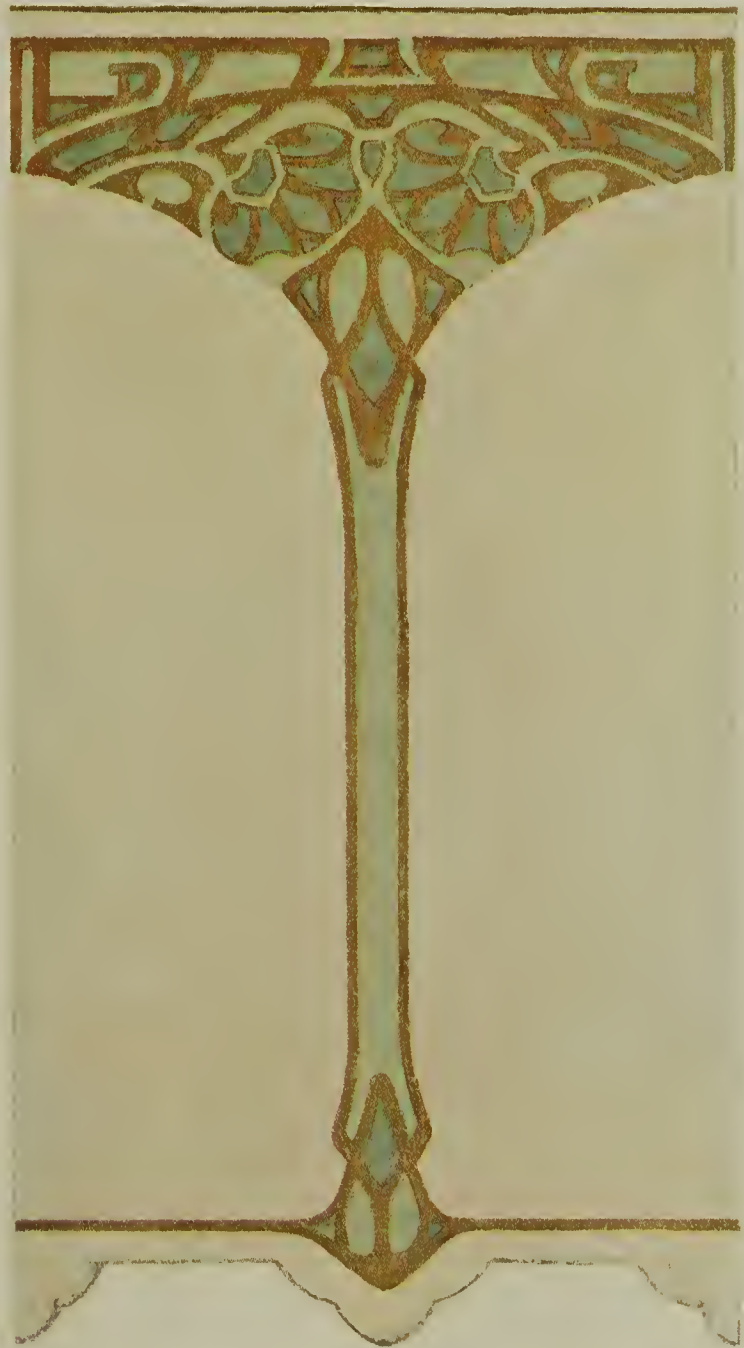
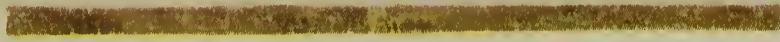
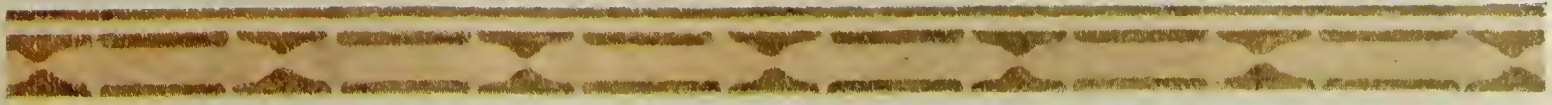
THIS design can be done in low relief, or incised. Or it can be done with slip on the wet clay. Still a fourth method is to paint design on biscuit, say with cobalt, and go over entire vase with a dark Mat Green—blue design and green ground.



PLATE (Page 145)

Miss Brown

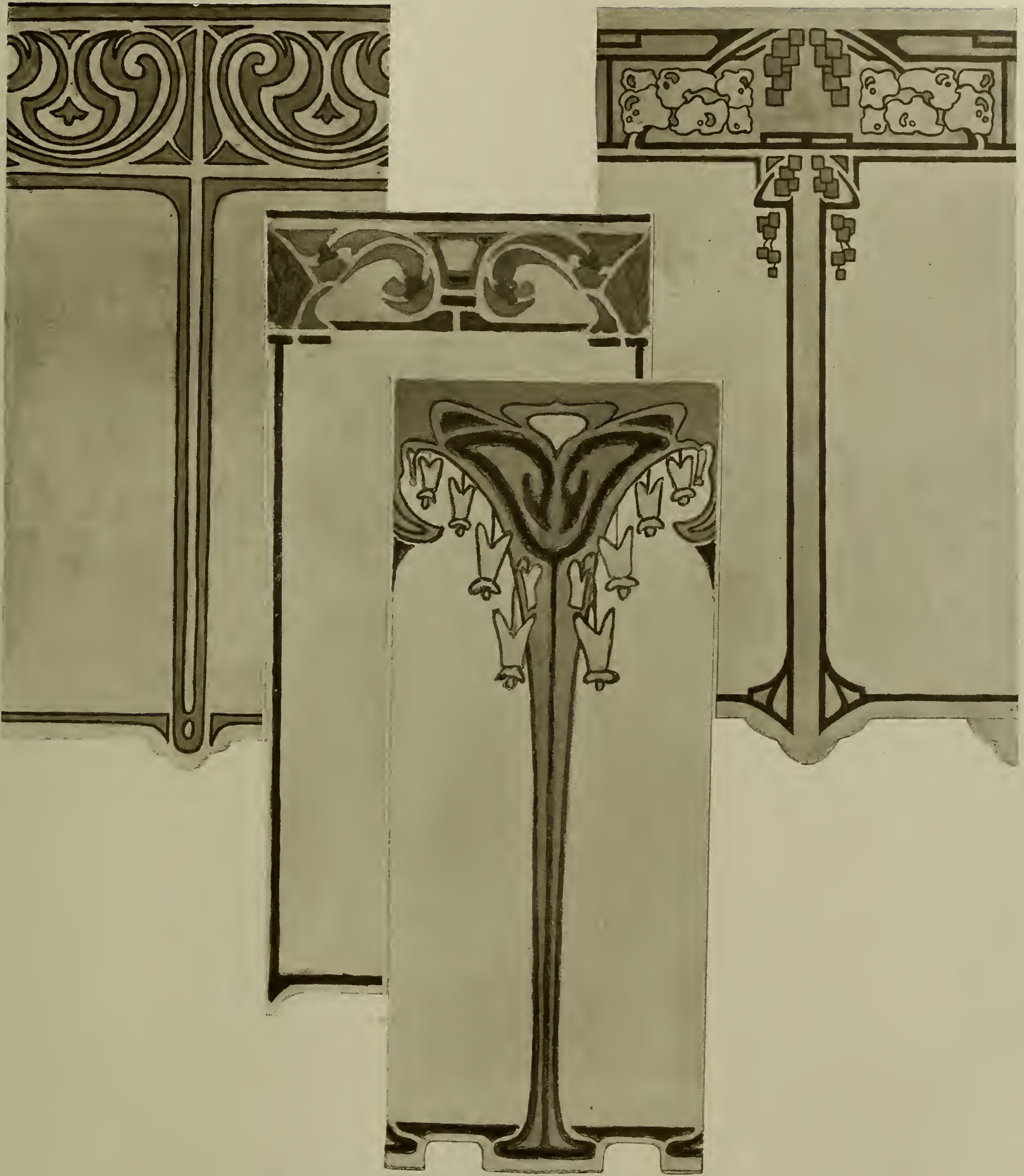
DESIGN carefully traced. Oiled and dusted with one part Copenhagen Blue, one part Royal Blue and two parts Copenhagen Grey. Clean carefully and fire. Done in one fire.



SATSUMA BOWL—MRS. BULLIVANT

SATSUMA VASE—MRS. BULLIVANT

SATSUMA VASE—ANNA KASPER



HAZEL BEALE

RUTH LE CRON

RUTH FELKER

ANNA KASPER

SMALL SATSUMA VASES—ST. LOUIS SCHOOL OF FINE ARTS

(Treatments page 136)



PLATE BORDERS (Prob. 3)—MRS. BULLIVANT

(Treatment page 142)

ST. LOUIS SCHOOL OF FINE ARTS



Chocolate Set by Ruth Le Cron. In two shades of Grey Blue and Green Gold.



Tea Set in fifteen pieces by Hazel Beale.



Satsuma Tea Set by Ruth Felker in Pale Grey Green and Gold.



Tea and Black Coffee Set by Anna Kasper.



Sugar and Creamer by Ruth Le Cron. Cracker Jar by Hazel Beale.



Tea Set by Anna Deerfield. Tray by Madeline Flint.



Chocolate Set by Bertha Thuner.



Satsuma Bowl by Mrs. Bullivant. Satsuma Rose Jar by Madeline Flint. Satsuma Vase by Hazel Beale.



Orange or Fruit Set by Mrs. Bullivant.

BOWL (Page 141)

Madeline Flint

TINT entire bowl a soft cream color using Ivory Glaze and a little Lemon Yellow. Make background of design band a shade darker using Yellow Brown. Then fire.

Second Fire—Trace in design. For the four pointed forms oil with Fry's Special Oil and dust with one part Grey Green, one part Ivory Glaze and a pinch of Brown Green. Oil central figure in same way and dust with one part Copenhagen Blue, one part Banding Blue and one part Azure Glaze. Bands and spots in gold, outlines in Black. Third Fire—Go over all gold and retouch outlines.

SALAD BOWL (Page 141)

Miss Kasper

TINT entire bowl a soft cream color using a little Yellow Brown and Lemon Yellow. Have tone in border, back of design, a shade deeper, using more Yellow Brown. Fire. Second Fire—Oil design and dust with one part Grey Green, and one part Ivory Glaze. Put in the bands with gold, after cleaning the design, and fire. Then fire a third time going over all the gold again. No outline is used.



CUP AND SAUCER

Miss Flint

GO over the design and bands with grounding oil and when partly dry, dust with one part Copenhagen Blue, one part Royal Blue and two parts Copenhagen Grey. Put a narrow blue band down back of handle. Clean out design and fire. There is no outline and should be done in one fire.

CUP AND SAUCER

Madeline Flint

TWO narrow bands on cup and saucer, one down the handle and at foot of cup are in gold. The little line design is in black. Fire again for gold.

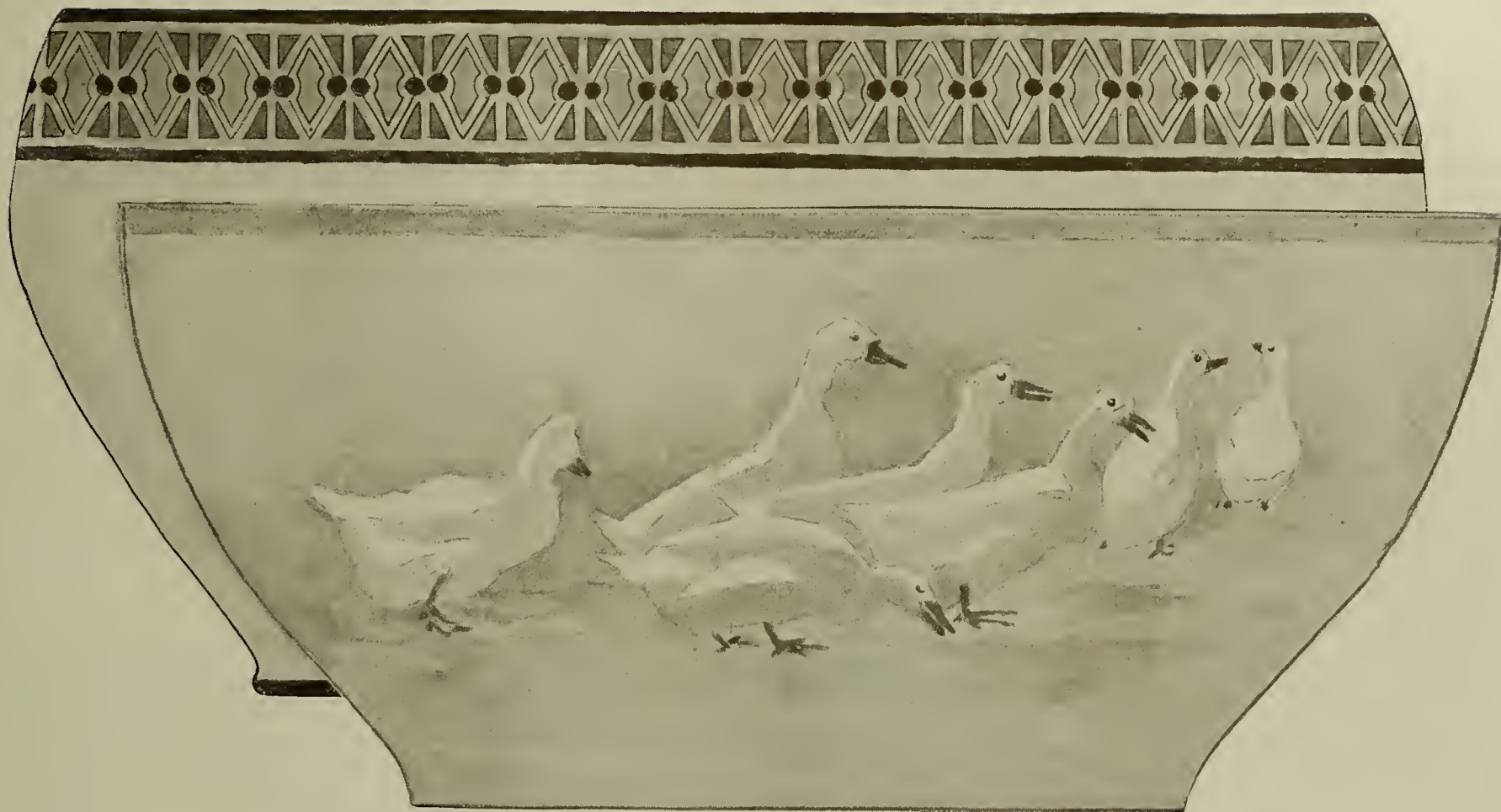
CEREAL BOWL (Page 141)

Hazel Beale

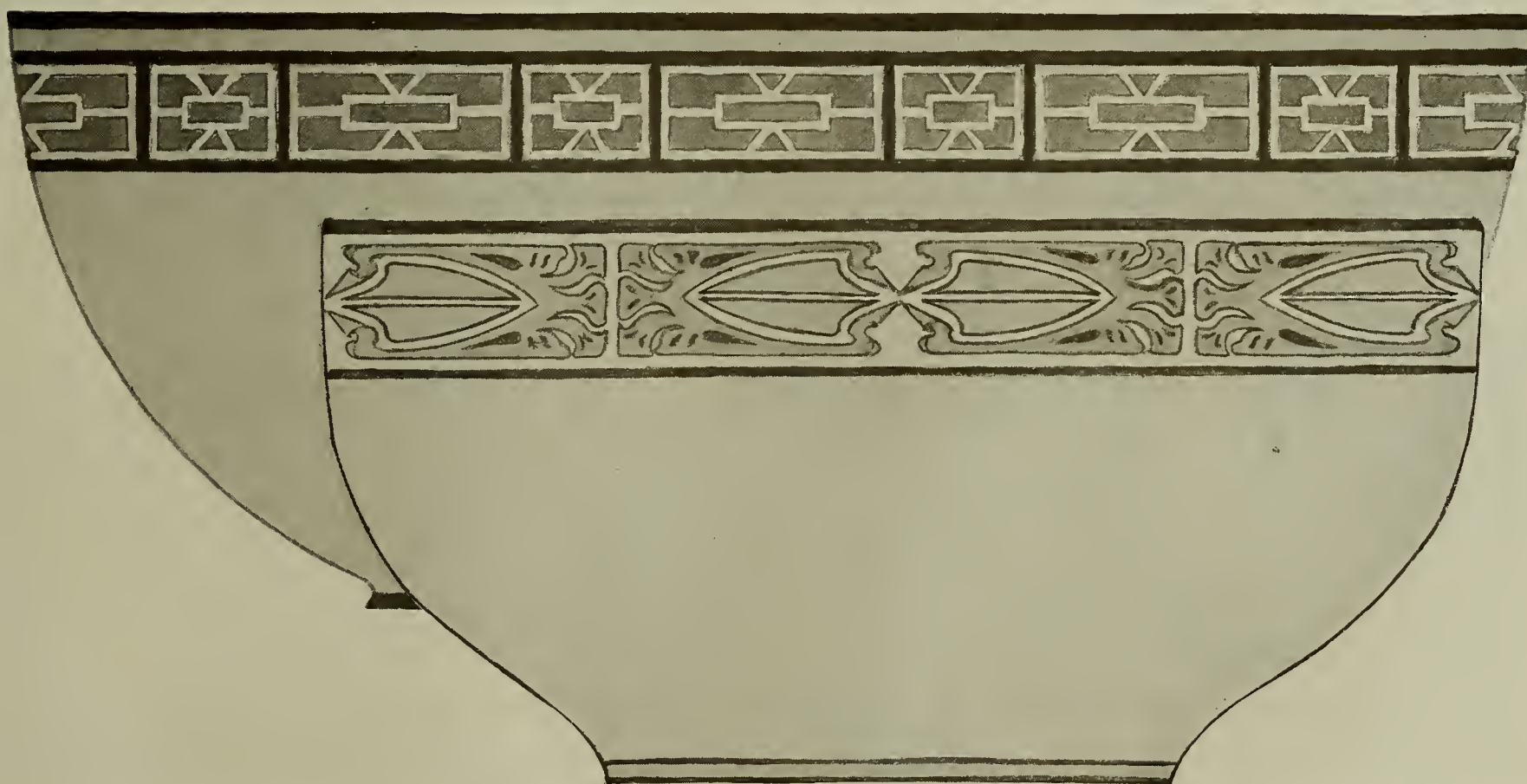
PAINT in deeper blue with Deep Blue Green and a little Ivory Glaze. Pad it if you can't get it even otherwise. Clean and fire. Second Fire—Oil entire border with English Grounding Oil and dust with two parts Mason's Grey Blue Glaze and one part Ivory Glaze. Same blue in band at the bottom of bowl. Put on gold bands and fire. Give a third fire going over gold bands again with Roman gold and outlines, etc., in design with Hard Gold.



CUP AND SAUCER—MADELINE FLINT



BOWLS—MADELINE FLINT (Page 140) AND HAZEL BROWN (Page 142)



BOWLS—MISS KASPER AND HAZEL BEALE

(Treatments page 140)

CANDLESTICK

Mrs. Bullivant

TINT entire candlestick in Yellow Brown, padding till a soft and even cream color. Clean out all the gold bands and fire. Second Fire—Oil all the design and the *narrow* bands and dust with one part Neutral Yellow, three parts Ivory Glaze and a pinch of Ruby. Clean carefully, put on wider bands in gold and fire. Third Fire—Go over all the gold again and fire.



CANDLESTICK

Miss Felker

TINT candlestick with Yellow Brown. Pad till a soft even cream color, then clean out design which is in gold, save pointed figure at base and narrow band at top, these being a deep orange, made by painting with Yellow Red and Yellow Brown. Put in gold and fire.

Second Fire—Go over gold again and outline design a rich brown, using Dark Brown and Blood Red.



PLATE BORDERS (Page 138)

Mrs. Bullivant

UPPER Plate—Trace design with India Ink. Oil darker part and dust with one part Grey Green, two parts Pearl Grey and a pinch of Shading Green. Clean very carefully and fire. Second Fire—Oil entire border with grounding oil and dust with one part Grey Green, one part Pearl Grey and two parts Ivory Glaze.

Center Plate—Oil design and dust with one part Neutral Yellow, two parts Ivory Glaze and a little Ruby. Clean and fire. Second Fire—Go over entire border with a tint of Yellow Brown and Ivory Glaze, padding till perfectly even.

Lower Plate—Trace design in India Ink. Oil and pad till "tacky," then dust with one part Banding Blue, one part Copenhagen Blue and two parts Copenhagen Grey. Clean and fire. Second Fire—Oil entire border with grounding oil and dust with two parts Copenhagen Grey, one part Pearl Grey and a half part Deep Blue Green. No outline on any of these plates and clearness of design depends on careful cleaning of all edges.

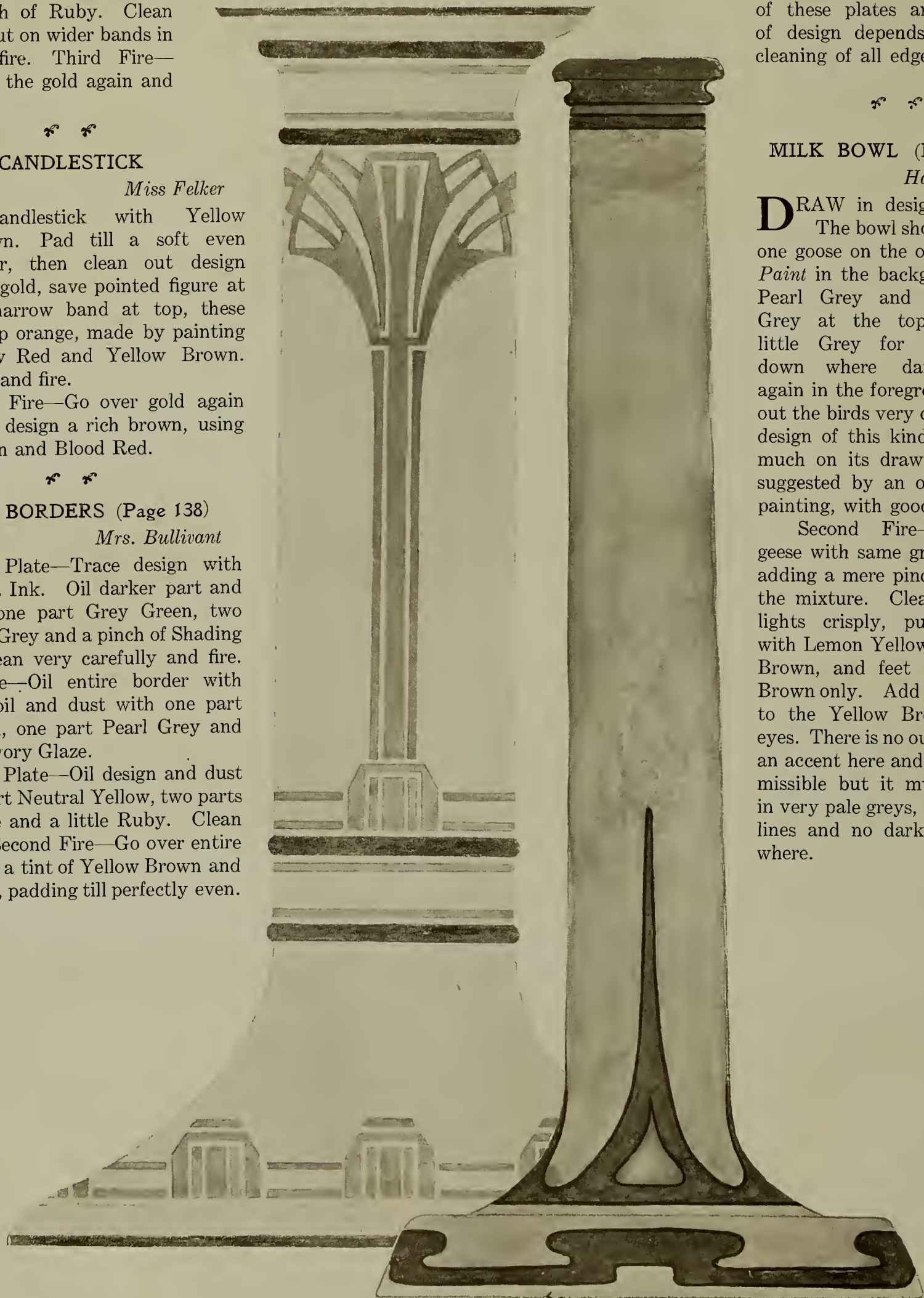


MILK BOWL (Page 141)

Hazel Brown

DRAW in design carefully. The bowl shown had just one goose on the opposite side. *Paint* in the background using Pearl Grey and Copenhagen Grey at the top, adding a little Grey for Flesh lower down where darker—lighter again in the foreground. Clean out the birds very carefully as a design of this kind depends so much on its drawing. It was suggested by an old Vorbilder painting, with good drawing.

Second Fire—Paint the geese with same grey as before adding a mere pinch of blue to the mixture. Clean out white lights crisply, put in beaks with Lemon Yellow and Yellow Brown, and feet with Yellow Brown only. Add a little Black to the Yellow Brown for the eyes. There is no outline though an accent here and there is permissible but it must be kept in very pale greys, with no hard lines and no dark spots, anywhere.



MRS. BULLIVANT

MISS FELKER



Satsuma Tea Cady, Mrs. Bullivant. Satsuma Vase, Anna Kasper.
Rose Bowl, Jean Elliott. Candlestick, Mrs. Pritchard.



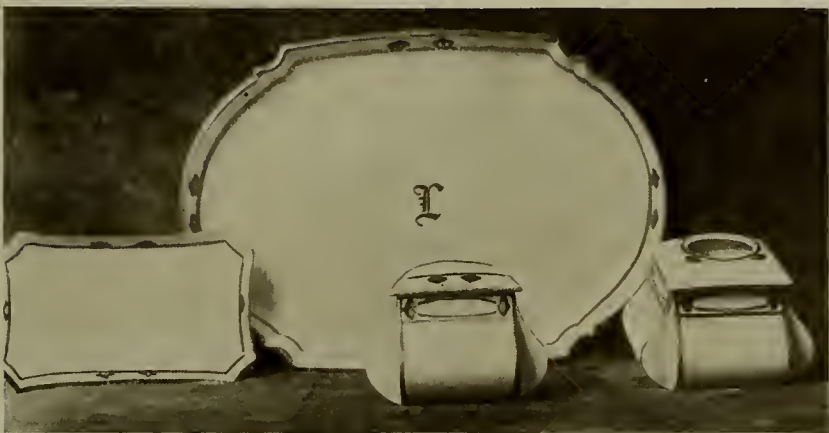
Stein at left in black, Hazel Beale. Stein at right in red, Hazel Beale.
Pottery Vase, Miss Decie. Pottery Mug, Miss Flint.



Satsuma Bowl, Hazel Beale. Satsuma Cracker Jar, Mrs. Bullivant.
Bonbon Box, Hazel Beale.



Large Cake Plate, Grace Miller. Olive Dish, Bertha Thuner.
Mustard Jar, Salt and Pepper, Mrs. Bullivant.



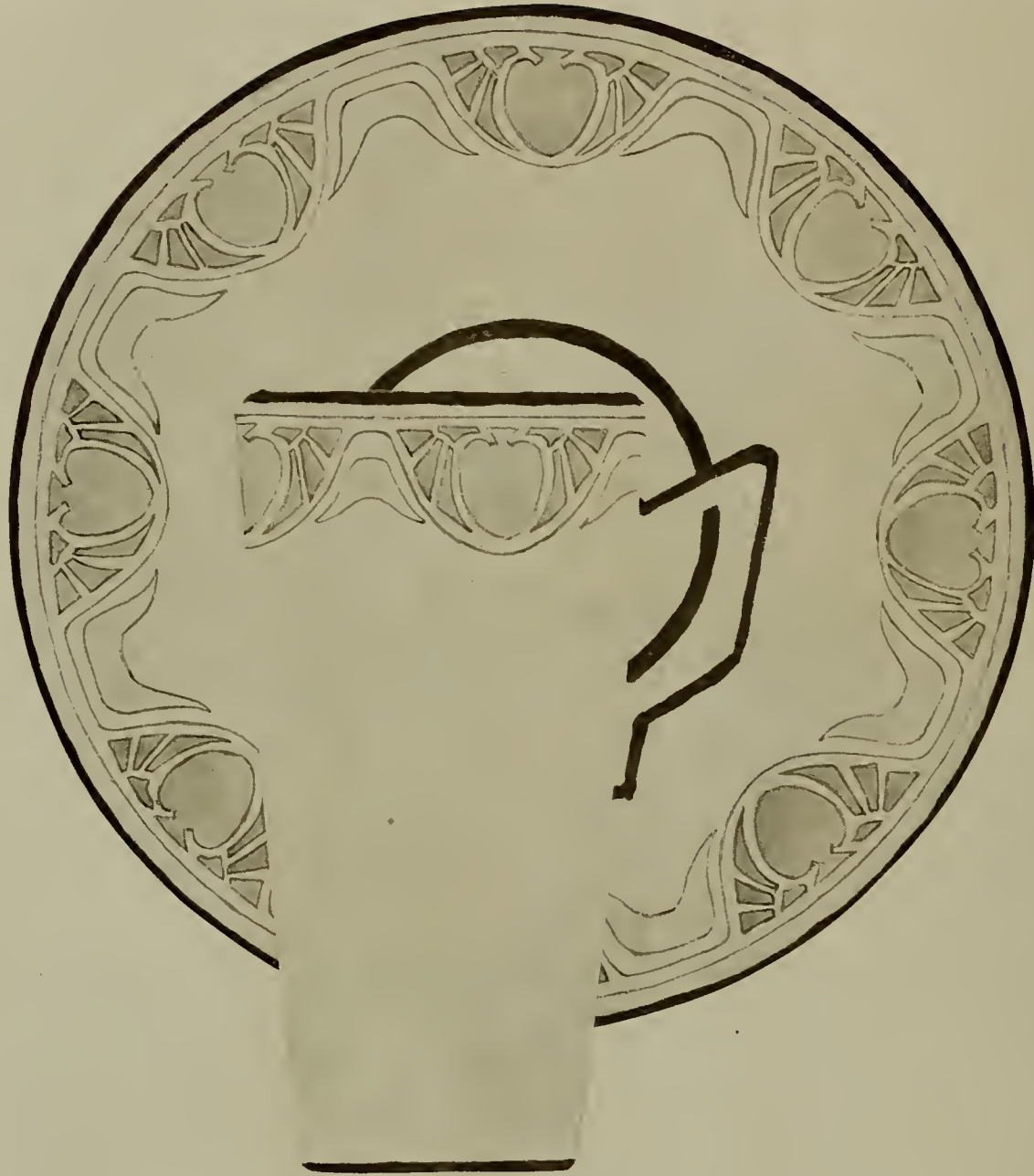
Dresser Set, Irma Beckert.



Lemonade Pitcher and Satsuma Bowl, Miss Lucile Pilcher.
Stein, Mrs. Pritchard.



Dresser Set, Edith Taylor.



CUP AND SAUCER—RUTH FELKER

OIL the leaf forms with Fry's Special Oil and dust with Pearl Grey and a little Apple Green. In same way oil cone between and dust it with one part Yellow Brown and one part Ivory Glaze. Put in bands top and bottom of cup, down

back of handle and outside and inside of saucer in gold. Clean and fire.

Second Fire—Tint the space outside the irregular line, and the design form inside it, in cream color using Yellow Brown and Lemon Yellow, put on thin and padded evenly. Clean design, go over the gold and fire. If you wish to have an outline use a tone a trifle darker than color in leaves.



CUP AND SAUCER

Leola Bullivant

OIL darkest part of the design and dust with one part Copenhagen Blue, one part Aztec Blue, and one part Copenhagen Grey. Clean carefully. Paint in the two pale spaces, using Deep Blue Green quite thin with medium. Clean this part also and fire.

Second Fire—Put space back of dark blue design, edge of cup and saucer, and the three narrow inside bands and handle and foot of cup in green gold and fire again. Go over all the green gold again and give a third fire.



PLATE (Page 145)

Miss Felker

OIL design when traced with English Grounding oil and dust the medium tone with one part Banding Blue, one part Copenhagen Blue and one part Copenhagen Grey. Clean and fire.

Second Fire—Oil the entire design and dust with Ivory Glaze one part, and Azure Glaze one part.

Third Fire—Dust squares in center of design and inner and outer bands with one part Royal Blue, one part Copenhagen Blue and one part Azure Glaze. Outline with the same.



CUP AND SAUCER—LEOLA BULLIVANT

ST. LOUIS SCHOOL OF FINE ARTS

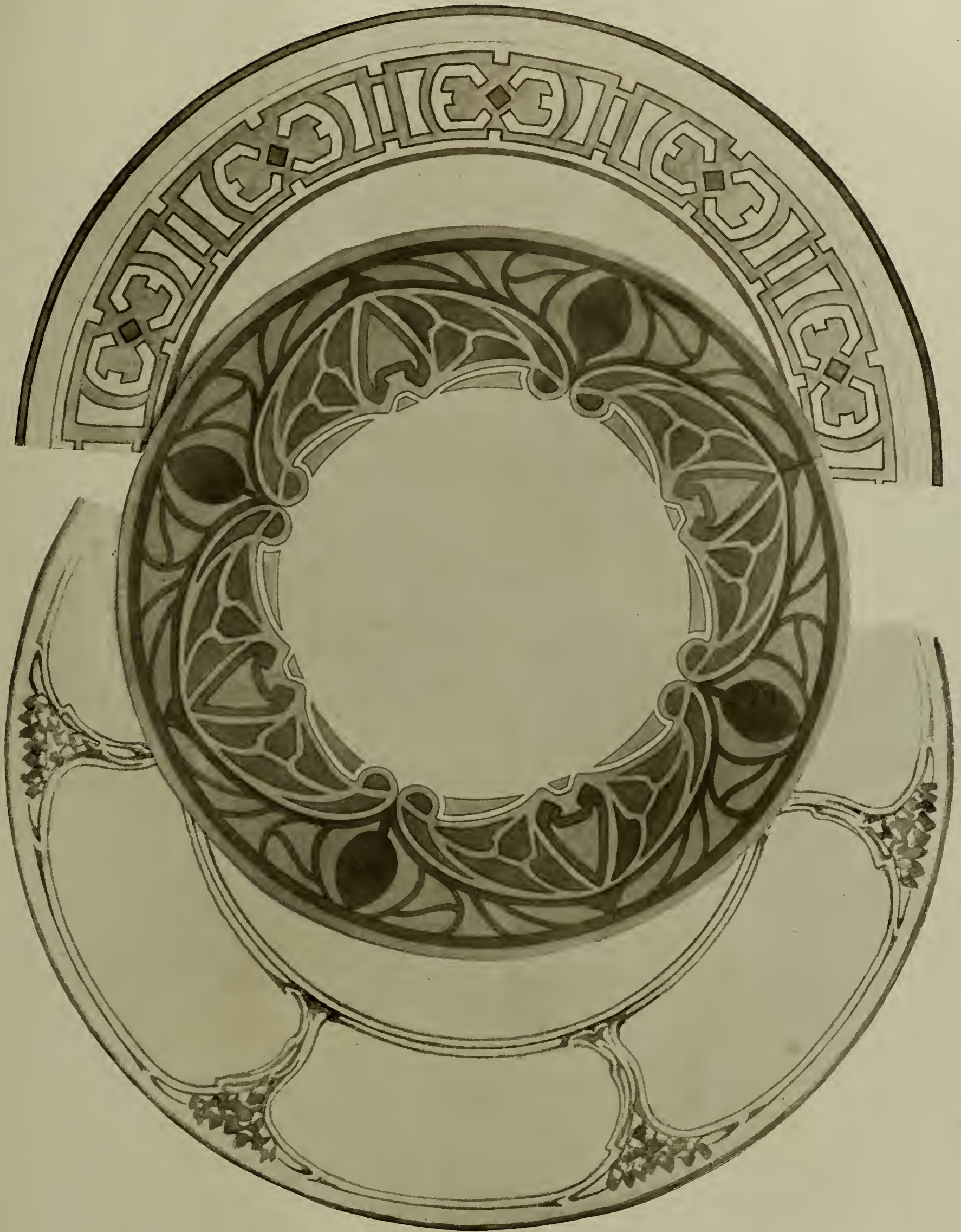


PLATE (top)—MISS FELKER (Page 144)

TEA TILE (center)—MISS KASPER (Page 157)

PLATE (bottom)—MISS BROWN (Page 136)

CANDLESTICK

Hazel Beale

OUTLINE design in gold and fire. Second Fire—Tint entire candlestick a pale cream, using Ivory Glaze and Lemon Yellow. Clean all gold spaces and fire again. Third Fire—Oil the grey tone and dust with one part Grey Green, two parts Ivory Glaze and a pinch of Lemon Yellow. Clean all color and put on the gold and fire. Give a fourth fire so as to go over all the gold bands and outlines.



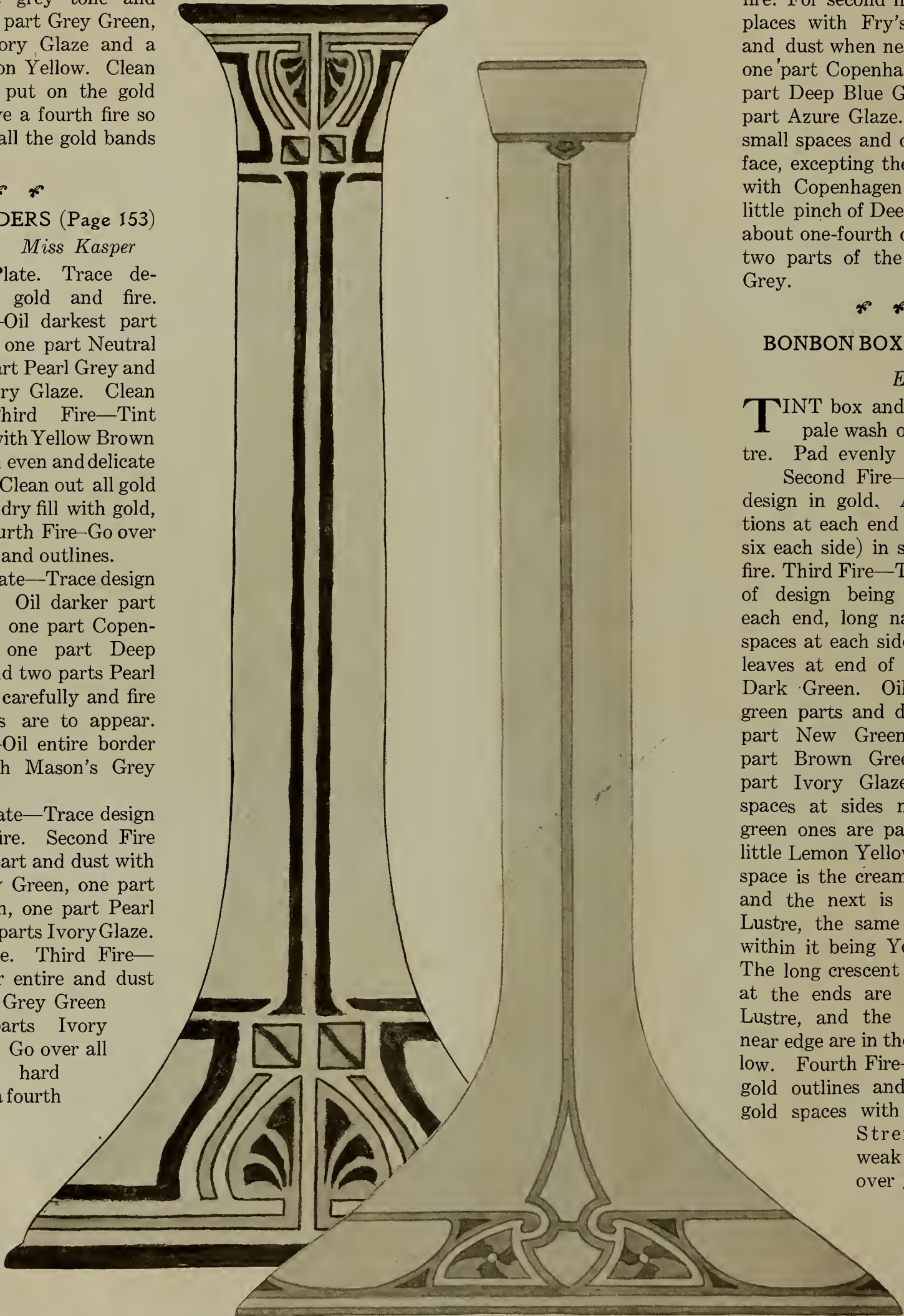
PLATE BORDERS (Page 153)

Miss Kasper

UPPER Plate. Trace design in gold and fire. Second Fire—Oil darkest part and dust with one part Neutral Yellow, one part Pearl Grey and two parts Ivory Glaze. Clean and fire. Third Fire—Tint entire border with Yellow Brown padding till an even and delicate cream tone. Clean out all gold spaces; when dry fill with gold, then fire. Fourth Fire—Go over all gold spaces and outlines.

Centre Plate—Trace design in India Ink. Oil darker part and dust with one part Copenhagen Blue, one part Deep Blue Green and two parts Pearl Grey. Clean carefully and fire as no outlines are to appear. Second Fire—Oil entire border and dust with Mason's Grey Blue Glaze.

Lower Plate—Trace design in gold and fire. Second Fire—Oil darker part and dust with one part Grey Green, one part Shading Green, one part Pearl Grey and two parts Ivory Glaze. Clean and fire. Third Fire—Oil the border entire and dust with one part Grey Green and three parts Ivory Glaze. Fire. Go over all outlines with hard gold and give a fourth fire.



HAZEL BEALE

ANNA KASPER

CANDLESTICK.

Anna Kasper

IN three shades of blue. Outline carefully with India Ink. Oil the medium tone and dust with one part Deep Blue Green and three parts Copenhagen Grey. Clean carefully and fire. For second fire oil the dark places with Fry's Special Oil and dust when nearly dry with one part Copenhagen Blue, one part Deep Blue Green and one part Azure Glaze. Clean these small spaces and oil entire surface, excepting these, then dust with Copenhagen Grey and a little pinch of Deep Blue Green, about one-fourth of a part and two parts of the Copenhagen Grey.



BONBON BOX (Page 156)

Elsie Strache

TINT box and cover with a pale wash of Yellow Lustre. Pad evenly and fire.

Second Fire—Trace entire design in gold. Also put sections at each end (divided into six each side) in solid gold and fire. Third Fire—The dark parts of design being divisions at each end, long narrow curved spaces at each side, and all the leaves at end of stems are in Dark Green. Oil these dark green parts and dust with one part New Green, one-fourth part Brown Green, and one part Ivory Glaze. The long spaces at sides next to dark green ones are painted with a little Lemon Yellow. The next space is the cream background and the next is Light Green Lustre, the same shape space within it being Yellow Brown. The long crescent shaped forms at the ends are Light Green Lustre, and the shorter ones near edge are in the Lemon Yellow. Fourth Fire—Go over all gold outlines and outline the gold spaces with Blood Red.

Strengthen all weak places and go over gold edge on both box and cover.



Vases at left, Carrie Decie. Vases at center and large Bowl, Madeline Flint.



Vases at left, Mrs. Durr. Small and large Bowls, Madeline Flint. Vase at right, Mrs. Fleeman.



Vase at left, Miss Langenberg. Vase at right, Miss White. Other pieces, Madeline Flint.



Vase at left, Miss Langenberg. Vase at right, Mrs. Douglass. Pieces in center, Miss Flint.



Satsuma Rose Jar, Anna Kasper. Tall Cylinder Vase, Irma Beckert
Satsuma Vase, Mrs. Bullivant.



Cake Plate, Grace Letzen. Cup and Saucer, Madeline Flint.
Bonbon Box, Bessie Heath.



CUP AND SAUCER

Leola Bullivant

OIL darkest part of design and dust with one part New Green, a half part Brown Green and two parts Ivory Glaze. Clean and fire.

Second Fire—Tint the background of design, using Yellow Brown and Pearl Grey, padded till quite even. Clean the design and paint spaces in the ovals with Blood Red put on thin. Band on edge of saucer, top and bottom of cup and down back of handle to be in gold.



VASE

Mrs. Smith

OIL leaves, stems and buds and dust with one part Shading Green and two parts Pearl Grey. Clean carefully and fire.

Second Fire—Oil entire vase and dust with Pearl Grey five parts and Apple Green one part. Clean only the flower and bud petals and fire. Paint in these petals with Lemon Yellow and Pearl Grey before firing however.

Third Fire—Oil the vase at top and bottom and between the stems where dark and pad it gradually into the lighter part, then dust, using same mixture of Pearl Grey and Apple Green with some Grey for Flesh added for darker part. Have the two powders mixed and begin at top with darker, going on down through center to base, but on each side dust gradually with the lighter mixture so it melts from one tone into the other. No outline.



PLATE BORDERS (Page 149)

Miss Kasper

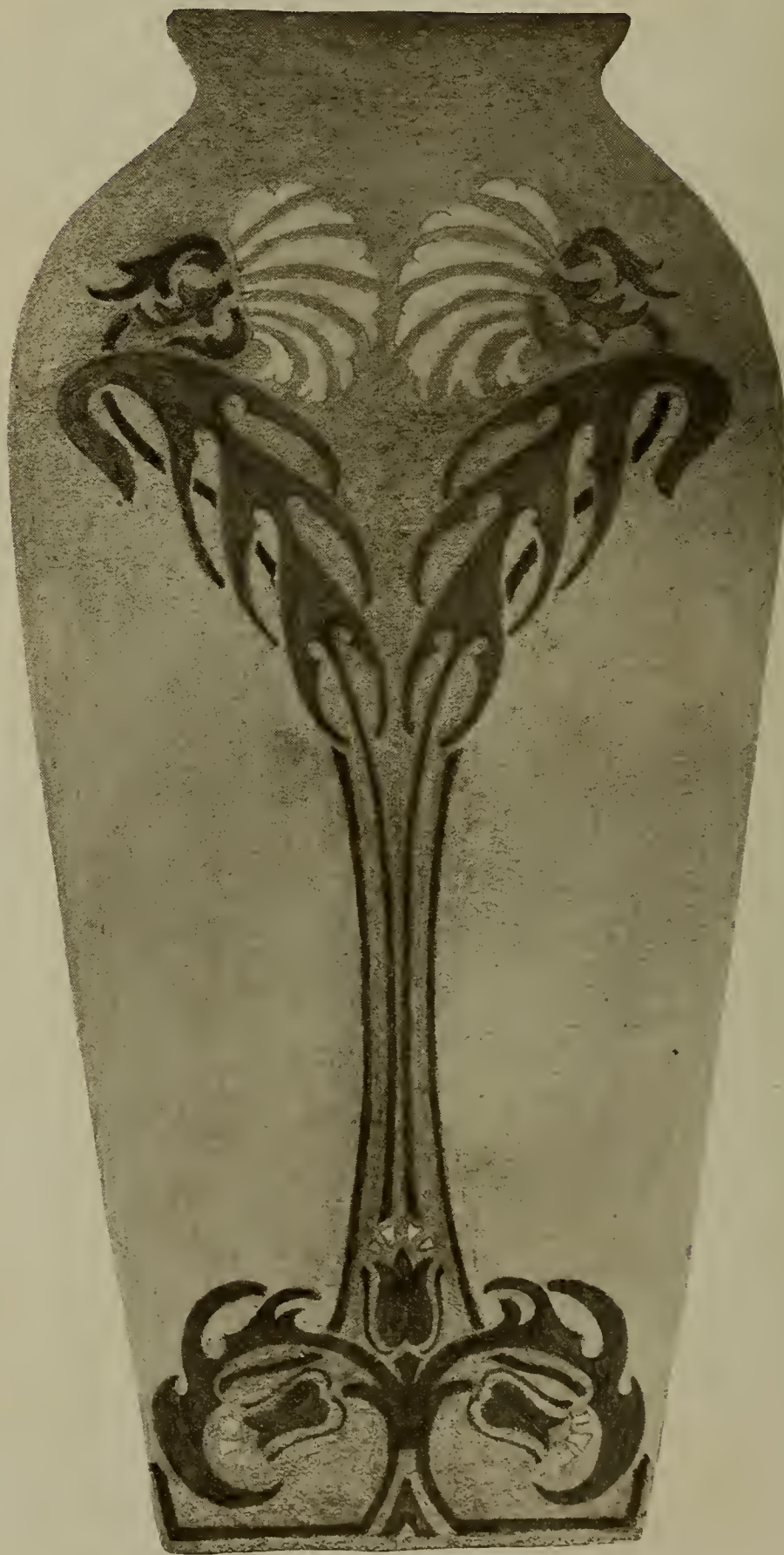
PLATE at top darker part oiled and dusted with one part Royal Blue, one part Copenhagen Blue and one part Mason's Grey Blue Glaze.

Second Fire—Entire border oiled and dusted with one part Grey Blue Glaze and one part Ivory Glaze.

Centre plate—Go over border with a very pale tint of Yellow Lustre and fire. Second Fire—Draw design in India Ink. Oil and dust the darkest part, using one-half part Yellow Brown, one-half part Neutral Yellow and two parts Ivory Glaze. Clean carefully and fire. Third Fire—Oil the next tone in the circle of design and dust with Grey Green one part

and Ivory Glaze one part. Clean carefully and outline entire design with gold, being sure the outline is on the lustre background and not on the color when possible.

Lower Plate—Trace in the design in India Ink. Oil and dust darkest part in circle, using one part Aztec Blue, one part Copenhagen Blue and one part Mason's Grey Blue Glaze. Clean design, then oil and dust the narrow band around circles and edges, using one part Grey Green, one part Ivory Glaze and a little Pearl Grey. Clean and fire. Third Fire—Four darker sections between petals, oil and dust with same, adding a little Shading Green. Tint with delicate tone of Lemon Yellow.



VASE—MRS. SMITH

ST. LOUIS SCHOOL OF FINE ARTS



Plate Borders - Prob. 3

PLATE BORDERS (Prob. 3)—MISS KASPER
ST. LOUIS SCHOOL OF FINE ARTS

(Treatments page 148)

CUP AND SAUCER

Anna Kasper

OUTLINE design in India Ink. Oil the darkest part and dust with one part Deep Blue Green, one part Aztec Blue and three parts Copenhagen Grey. Clean and fire.

Second Fire—Oil and go over entire design dusting with one part Grey Blue Glaze and one part Ivory Glaze. Bands on handle and at foot of cup are the darker blue. There are no outlines and no gold is used.



✿ ✿
TEA TILE

Mrs. Pritchard

THIS tile was in three tones of Grey. Outline entire design carefully with India Ink. Oil the darkest part with Fry's Special Tinting oil and dust with two parts Pearl Grey, one part Copenhagen Grey and one-fifth part Grey for Flesh. The wide outer band is in darker tone and the narrow band in center the medium tone. Clean the whole design very carefully and fire.

Second Fire—Oil entire tile with English Grounding oil and dust with two parts Copenhagen Grey and one part Pearl Grey.

✿ ✿
TEA TILE

Miss Bowles

OUTLINE design with India Ink. Oil darkest part and dust with one part Deep Blue Green, one part Sea Green and two parts Pearl Grey. Clean and fire. Second Fire—Oil

CUP AND SAUCER—ANNA KASPER

entire tile and dust with three parts Pearl Grey and one part Deep Blue Green. Use no outlines.



TEA TILE—MISS BOWLES

TEA TILE—MRS. PRITCHARD



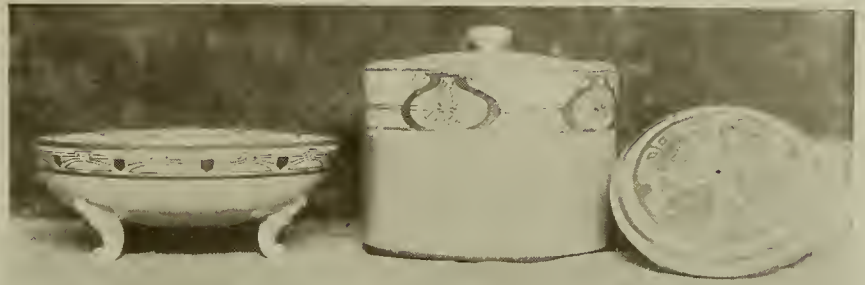
Bowl and Lemonade Pitcher by Ruth LeCron. Mayonnaise Bowl by Ruth Felker.



Part of a set of Bouillon Cups and Saucers by Hazel Beale in "Ashes of Roses" Grey and Gold.



Vase by Anna Kasper. Rose Bowl by Miss Pilcher. Plate by Madeline Flint.



Bowl by Hazel Beale. Tobacco Jar by Grace Letzen. Bonbon Box by Ruth Felker.



Cracker Jar by Irma Beckert.



Satsuma Bowl by Mrs. Pritchard.



Vase in Grey and White.



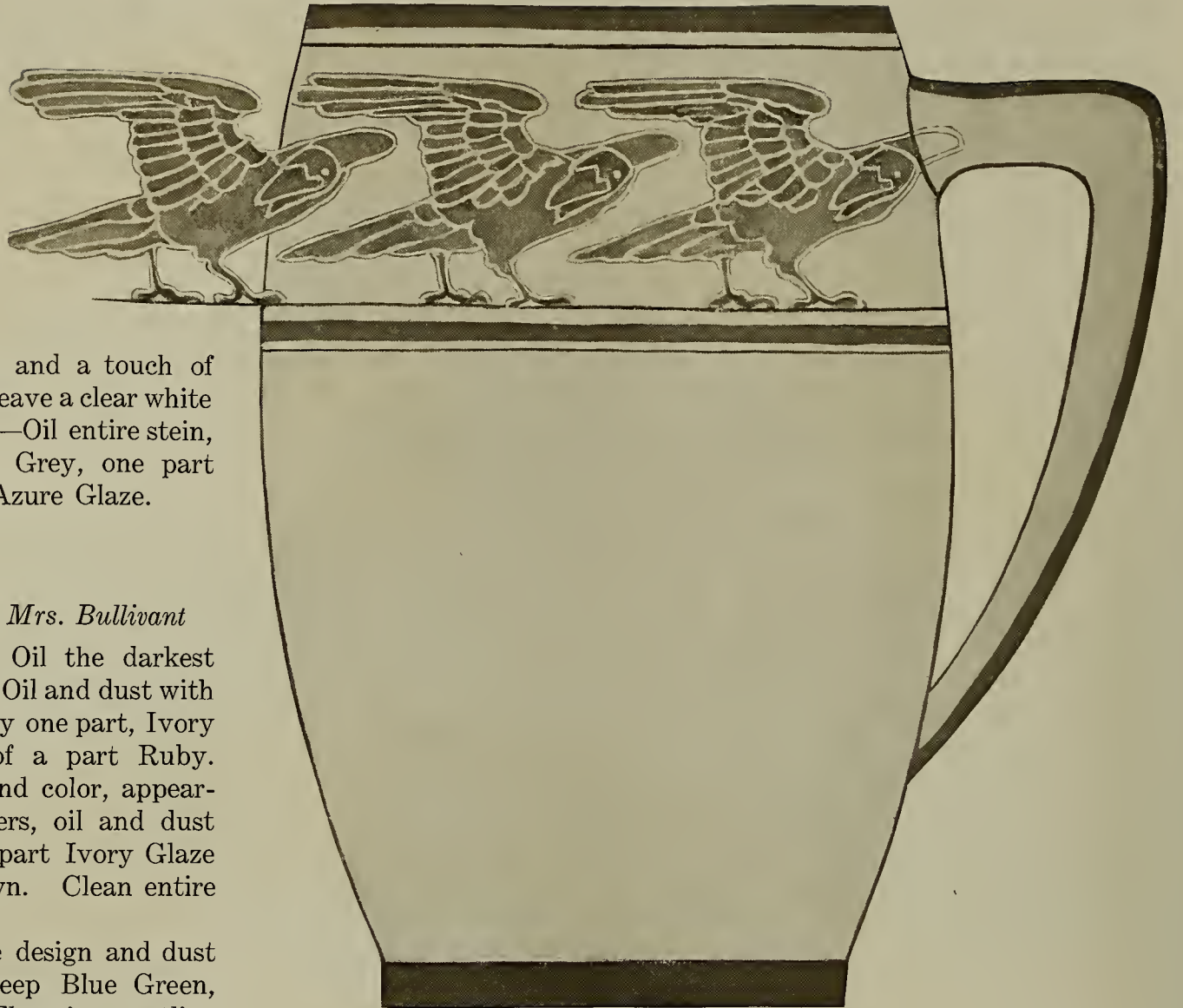
Tea Set of twenty pieces by Mrs. Bullivant.

STEIN

Miss Hunicke

TRACE the design carefully in ink, going over it with a very thin grey outline, using Grey for Flesh. Then fire.

Second Fire—Oil the bands on stein and on handle, also dark part on birds, that is, the wing and head. Dust with three parts Pearl Grey, one part Copenhagen Blue and a touch of Grey for Flesh. Clean and fire. Leave a clear white line as shown in bird. Second Fire—Oil entire stein, pad and dust with one part Pearl Grey, one part Copenhagen Grey and a touch of Azure Glaze.



STEIN—MISS HUNICKE

TEA TILE

Mrs. Bullivant

TRACE design in India Ink. Oil the darkest part with English Grounding Oil and dust with Neutral Yellow one part, Pearl Grey one part, Ivory Glaze one part, and one-fourth of a part Ruby. Clean design. Then for the second color, appearing in the four corners and centers, oil and dust with two parts Grey Green, one part Ivory Glaze and a mere touch of Yellow Brown. Clean entire design and fire.

Second Fire—Oil the rest of the design and dust with Ivory Glaze and a little Deep Blue Green, making a very delicate pale blue. There is no outline and the tile is left white in the center.

TEA TILE

Miss Flint

TRACE design in India Ink. Oil the darkest part with Fry's Special Tinting Oil and when partly dry dust with two parts Grey Green and one part Pearl Grey. Clean design carefully. The small triangular spaces near outer edge and

those in long points within the heart shape places, oil and dust with one part Pearl Grey and one-fifth part Brown Green. The small double spaces in outer points are in Yellow Red. Clean entire design and fire.

Second Fire—Tint entire border a soft cream tone using Yellow Brown and a little Lemon Yellow. When dry, outline whole design with Pearl Grey and Shading Green.



TEA TILE—MISS FLINT



TEA TILE—MRS. BULLIVANT



PLATE BORDERS (Prob. 4)—MISS KASPER

(Treatments page 146)

ST. LOUIS SCHOOL OF FINE ARTS

ROUND TEA TILE

Mrs. Bullivant

TRACE design in with India Ink. Oil darkest part with Fry's Special Oil and dust (when nearly dry) with three parts Grey Green, one-half part Brown Green and two parts Pearl Grey. Clean this carefully, then oil next tone and dust with two parts Grey Green, three parts Ivory Glaze and a little Pearl Grey. Clean all the design and fire.

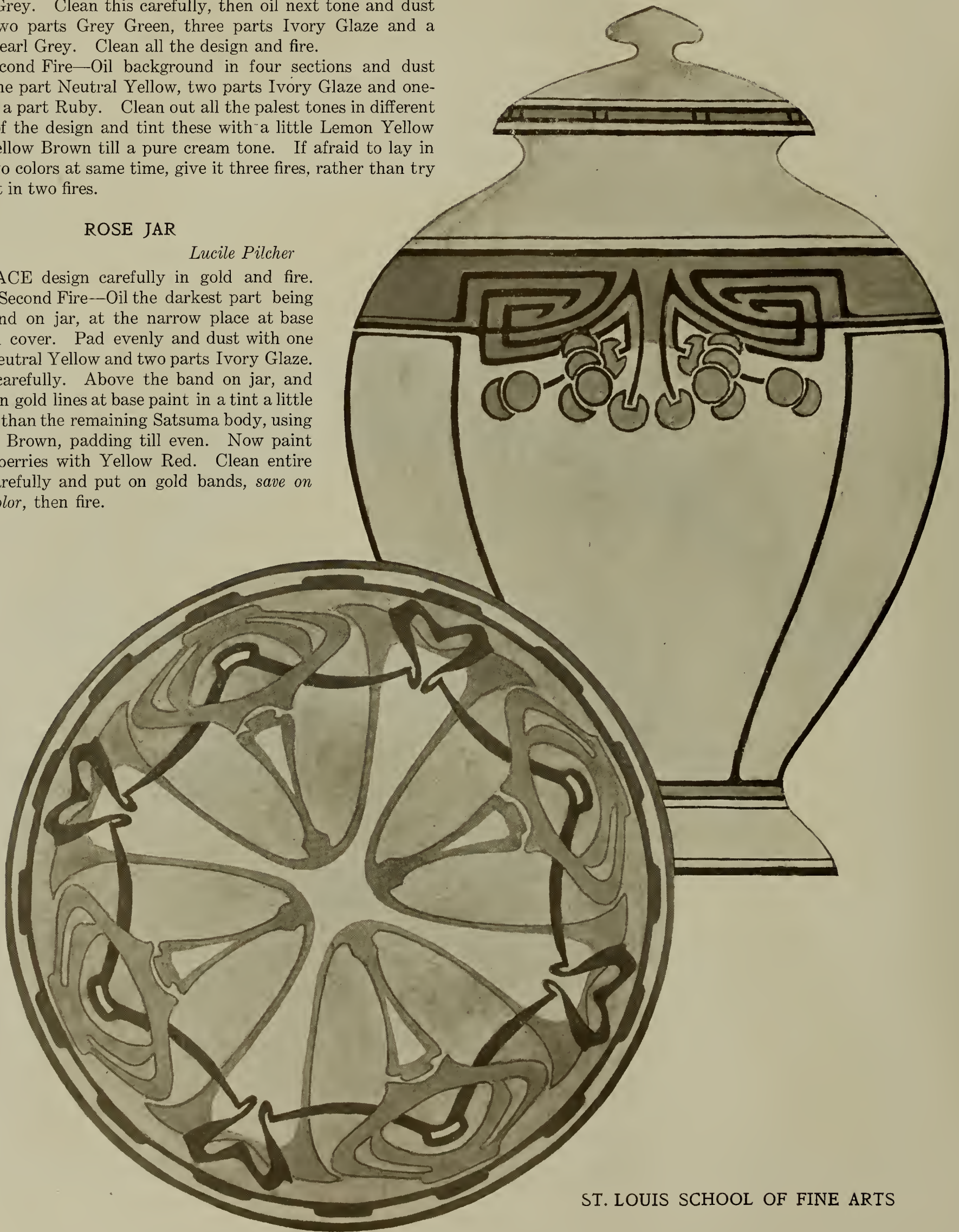
Second Fire—Oil background in four sections and dust with one part Neutral Yellow, two parts Ivory Glaze and one-fifth of a part Ruby. Clean out all the palest tones in different parts of the design and tint these with a little Lemon Yellow and Yellow Brown till a pure cream tone. If afraid to lay in first two colors at same time, give it three fires, rather than try to do it in two fires.

ROSE JAR

Lucile Pilcher

TRACE design carefully in gold and fire. Second Fire—Oil the darkest part being the band on jar, at the narrow place at base and on cover. Pad evenly and dust with one part Neutral Yellow and two parts Ivory Glaze. Clean carefully. Above the band on jar, and between gold lines at base paint in a tint a little deeper than the remaining Satsuma body, using Yellow Brown, padding till even. Now paint in the berries with Yellow Red. Clean entire vase carefully and put on gold bands, *save on fresh color*, then fire.

Third Fire—Outline berries in gold and put in all gold lines and bands. If it seems to need it go over gold again and give a fourth fire.



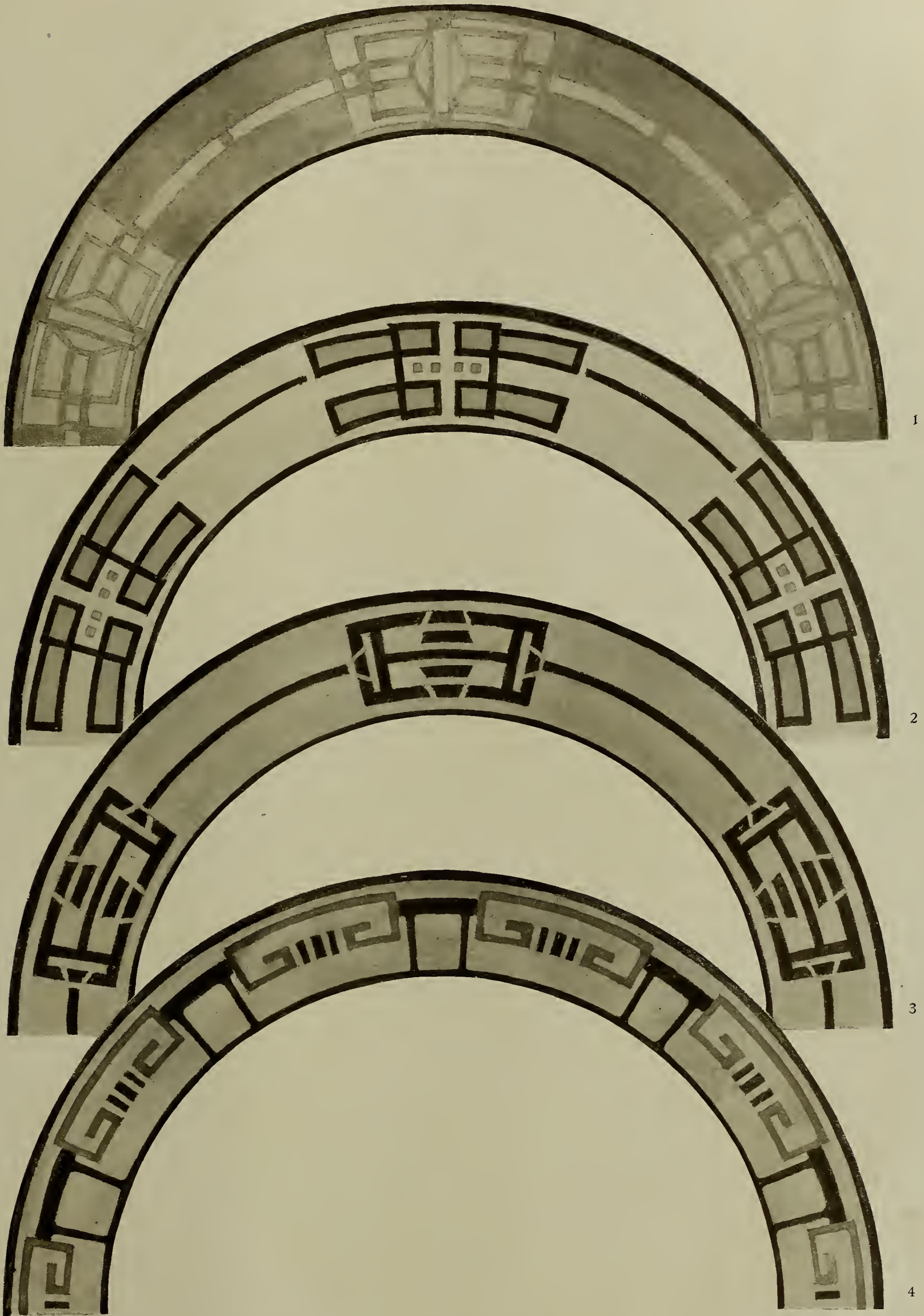
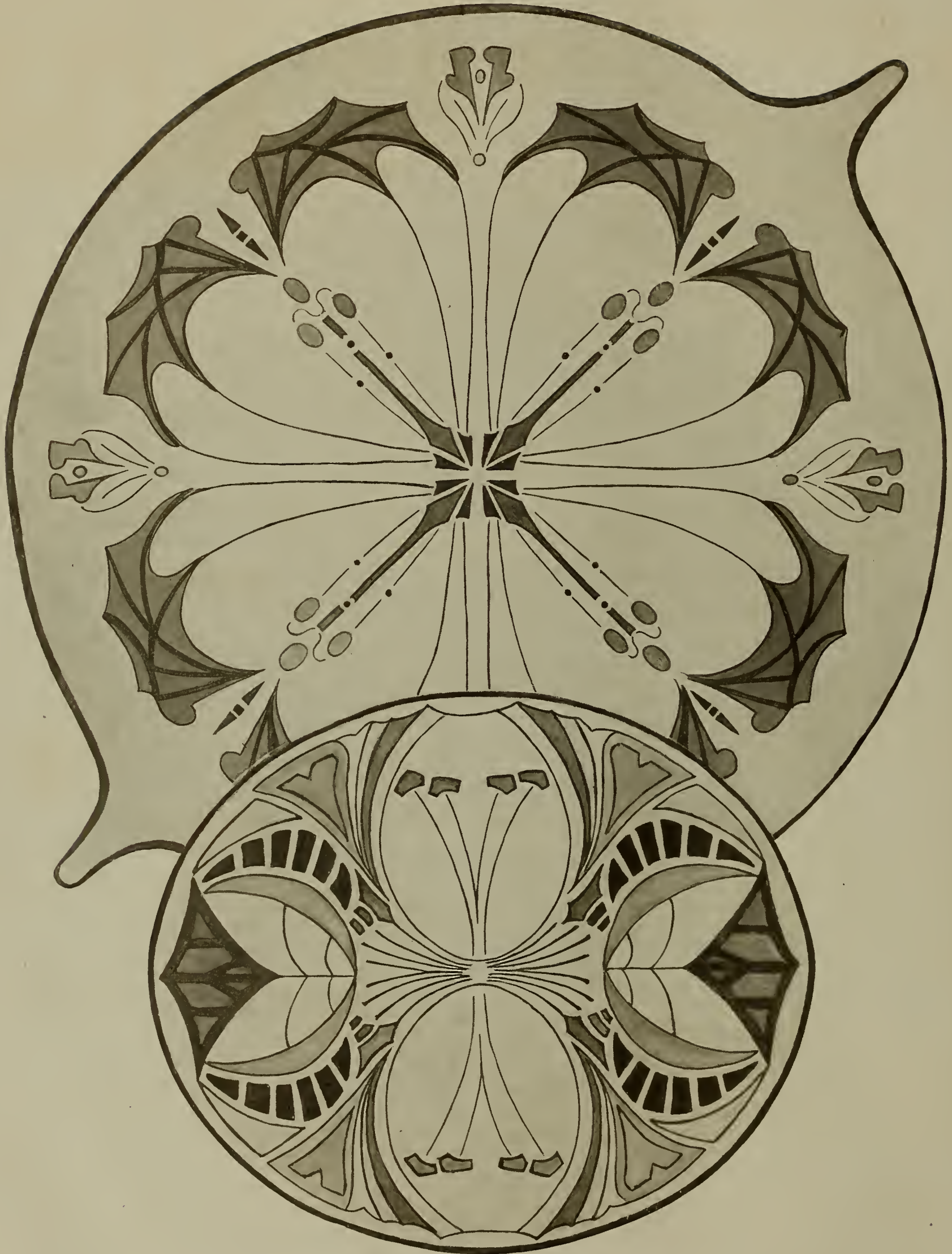


PLATE BORDERS (Prob. 4)—MRS. BULLIVANT

(Treatments page 157)

ST. LOUIS SCHOOL OF FINE ARTS



CARD TRAY AND OVAL BONBON BOX—MISS ELSIE STRACHE

(Treatments pages 146 and 157)

ST. LOUIS SCHOOL OF FINE ARTS



PLATE BORDER (Prob. 4)

Miss Taylor

OIL the lighter tone of Blue and dust one part Copenhagen Blue, one part Royal Blue and three parts Ivory Glaze. Clean and fire.

Second Fire—Tint in outside design with a pale cream, using Yellow Brown very thin, and pad till even. Oil little dark triangles and dust with Royal Blue. Clean design carefully and put line on inside and narrow band on edge in Green Gold.

Third Fire—Go over again with the Green Gold.



TEA TILE. (Page 145)

Miss Kasper

DRAW design in India Ink. Oil darker part and dust with one part Royal Blue, one part Deep Blue Green, one part Pearl Grey and one part Ivory Glaze. Clean and fire.

Second Fire—Oil whole design and dust with one part Deep Blue Green and five parts Ivory Glaze. No outlines to show.



PLATE BORDERS (Page 155)

Mrs. Bullivant

No. 1

OIL darker tone and dust with two parts Grey Green, one part Ivory Glaze and a touch of Brown Green. Clean out design, also bands and fire.

Second Fire—Center of design in pale tint of Yellow Brown. Put in bands in gold and fire.

Third Fire—Go over all gold bands again.

No. 2

Go over entire border with English Grounding Oil, then dust with Azure Glaze. Clean out all bands, also darker parts in the design and fire.

Second Fire—Oil the darker portions of design with Fry's Special Oil and when nearly dry dust with one part Aztec Blue, one part Copenhagen Blue and one part Copenhagen Grey. Put in bands in Green Gold and fire.

Third Fire—Go over gold bands again.

No. 3

Oil and dust darker part of design, using two parts Grey Green, one part Brown Green and two Ivory Glaze. Clean carefully and fire.

Second Fire—Oil entire border then dust with two parts Grey Green, one part Pearl Grey and three parts Ivory Glaze. Narrow gold band on inner and outer edge. Give a third fire to go over the gold.

No. 4

Trace design in India Ink. Then oil and dust darkest part of design with two parts Pearl Grey and one part Yellow Brown. All the other lines in the design are gold. Outline these with a fine gold line to keep the design and fire.

Second Fire—Tint the border with a thin wash of Yellow Brown, padding till perfectly even. Clean out the gold bands between lines and when dry put them in in gold, then fire. Go over the gold well a second time and give third fire.



Set of Egg Cups in Cream and Gold, Mrs. Bullivant.

CARD TRAY (Page 156)

Elsie Strache

TINT entire tray with a pale wash of Yellow Lustre. Pad evenly and fire.

Second Fire—Trace whole design in outlining ink. Fill in large pointed leaf forms with Hasburg's Antique Green Bronze. The smaller figures between are in Light Green Lustre and the large and small ovals are pale orange, made by painting them with Yellow Brown and Yellow Red. The eight pointed figures in centre are gold and the four larger and longer ones in the green bronze. Put gold band on edge and handles and fire.

Third Fire—Put all veins in large leaves between the black lines in gold, and go over gold elsewhere; the little points between leaves are gold, the tiny square in black, and the four little triple dots are in black. Go over gold on edge and handles and fire.

MARGARET OVERBECK

To our deep regret we have to announce the death of Miss Margaret Overbeck of De Pauw University. Though we had never met her personally, we had learned to deeply respect and admire her through her contributions to *Keramic Studio*. We are sure that our readers who have enjoyed with us the reproduction of her designs and those of her pupils, will feel that the ceramic world has lost an earnest and advanced worker and one who will leave an impress on the work of all who came in touch with her.

SHOP NOTES

J. B. Ketcham's art store, which has for so many years been located at 107 W. 125 St., New York City, has recently moved to 391 Bloomfield Ave., Montclair, N. J.

Mrs. S. Evannah Price has returned from Europe and once more taken up ceramic work in her New York Studio.

Miss Jeanne M. Stewart, formerly of Chicago, is now located in Portland, Oregon, where she will continue in the teaching of Water Colors, Ceramics and Design.



ANSWERS TO CORRESPONDENTS

N. M. C.—Write to your art dealer for an eraser for china; there are a number of different makes on the market.

E. E. T.—Use the flux that is used for the china colors. There is no National Society of Ceramic decorators but there is a National Craft Society, New York City. The place plates are left on the table through all courses and the service plate is used for the meat course.

C. M.—Write to Maurer & Co., Council Bluffs, Iowa, and also Mrs. Wynne, 39 W. 21st St., New York City. The Satsuma requires a rose heat firing about the same as the Belleek ware.

H. B.—The May 1910 number of *Keramic Studio* in the Answers to Correspondents column contains the directions for altering designs.

L. T. N.—Tinting applies to the background color on china, glazing applies to pottery work and not to the overglaze decoration.

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1083—5 in. was 40c Sale Price 20c

1040—4 in. was 50c Sale Price 25c

Dresser Set, 1088—was \$2.00 Sale Price \$1.25

1055-7—was \$1.25 Sale Price 80c set

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KERAMIC STUDIO

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—
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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KERAMIC STUDIO

Vol. XIII. No. 8

SYRACUSE, NEW YORK

December 1911



view of the exaggerated reports which have been circulated in regard to prizes for the Robineau porcelains exhibited at the International Exposition of Turin, Italy, the editor wishes to set the truth before the readers of *Keramic Studio*, although she would have preferred waiting for definite information before saying anything. The

following extract from a letter of the American Consul at Turin will explain the matter:

"It is a pleasure to me to say to you that the Class Jury charged with making provisional awards for ceramic exhibits at the Exposition has reported in favor of a Grand Prize to the American Woman's League for the exhibit of Robineau porcelains, and, further, in favor of a grand prize for Mrs. Robineau as artist. It is possible that the provisional award of Grand Prize to Mrs. Robineau as artist cannot be maintained because the Jury regulations make no provision for the award of Grand Prizes except to exhibits. I shall see to it though that the Grand Prize awarded to the exhibit shall be maintained and shall do what I can, as a member of the Superior Jury of the Exposition, to have the prize provisionally awarded Mrs. Robineau also sustained."

Very sincerely yours,
Albert H. Michelson.

We have received so many letters of congratulation from all over the country that we have felt quite dismayed at the thought that all these good friends may have been misled, the papers having given the award to the exhibit as final, whereas it is only provisional, like the personal award to Mrs. Robineau, and may or may not be sustained by the Superior Jury. The papers also gave the impression that this provisional award was the only Grand Prize given to a ceramic exhibit. We know absolutely nothing about other awards but there is little doubt that Grand Prizes will be given to other ceramic exhibits. When we hear anything definite in regard to the award we will let the readers of *Keramic Studio* know all about it.

✦

Christmas is with us again, and this year we have an unexpected treat for our ceramic workers, an issue full of pretty things to make for the holidays, designed by the pupils of Mrs. Kathryn Cherry's class in ceramics, little things and big, and all in the best of taste. If you do not find just the big thing you want you can enlarge the design of some little thing or rearrange the design of some other big thing or, vice versa, you can make little any of the designs that are too large for your piece. The treatments are written by Mrs. Cherry herself. And for our naturalistic friends we have her delightful studies of passion flower and amaryllis.

✦

Our editorial last month has brought us a number of kind and appreciative letters. We wish to thank the writers collectively, as we have not the time to answer individually.

Here is a sample of the letters which have come to us: "After reading the editorial in the November *Keramic Studio*, which came a few moments ago, I wish to let you know that down here in West Virginia is a subscriber who takes the

Keramic for the good conventional designs it gives us. I am a teacher of a small class and I know what it means to keep students on the right road toward the best in design and I have succeeded in some cases beyond my expectations, in teaching them to love the simple conventional work and to turn away from the naturalistic in china decoration. I can not express to you what we owe to the *Keramic Studio*; we can not think of going on without it."

B. L.

✦

We have put off starting the "Helpful Hints" column until January for two reasons. First, because of the unexpected opportunity to give a book full of good designs for Xmas; but, principally because we have not received as many or as helpful hints as we had hoped for and we are going to give our workers another month to send in to us what ideas they may have that they think will be new and helpful to other workers.

Another thing which we have talked about and can not yet see our way to start, is the competition for designs for simple table service, etc. We have not forgotten, but the truth is that we are so overstocked now with designs that we must wait a while to make room for a new lot. But keep thinking about it so that when we are ready you will all have "prize winners."

Something that we must try another year, is "suggestive designs for Hallowe'en and Thanksgiving."

✦

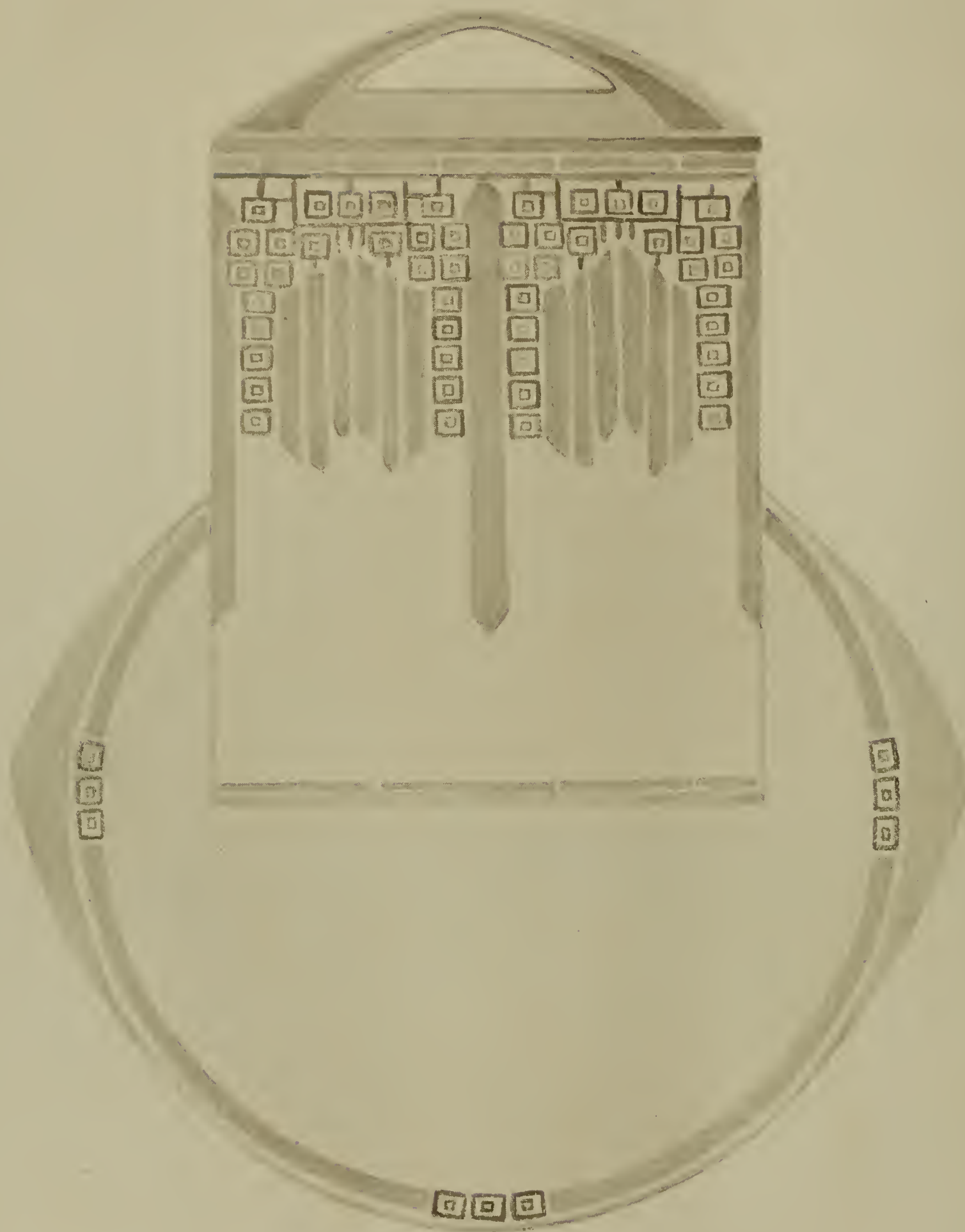
By inadvertance, on the editorial page of November issue, we spoke of the designs given in that number as being by the ceramic class of the St. Louis Art Museum. We meant the St. Louis School of Fine Arts.

✦ ✦

TECHNICAL SCHOOLS

TEACHERS College, Columbia University, has recently created two technical schools, of Industrial Arts and of Household Arts, involving an investment of nearly a million dollars, devoted to vocational education. The prime purpose of these schools is the training of men and women as teachers of industrial, commercial and household arts; but as technical schools they are training both men and women in various other skilled callings. Young women may obtain diplomas and certificates in such new fields as household management, house or interior decoration, home and institutional cookery, costume design, dressmaking, millinery, dietetics, laundry management, lunch-room management, nursery management, school and visiting nursing, sanitary inspection, and clerical work. In the School of Industrial Arts courses are offered in cabinet-making, pattern-making, wood-carving, forge, foundry, art metal work, drafting and design, industrial mathematics, ceramics, art photography, book-binding, library economy, textiles, plant management, business organization, accounting, stenography and typewriting.

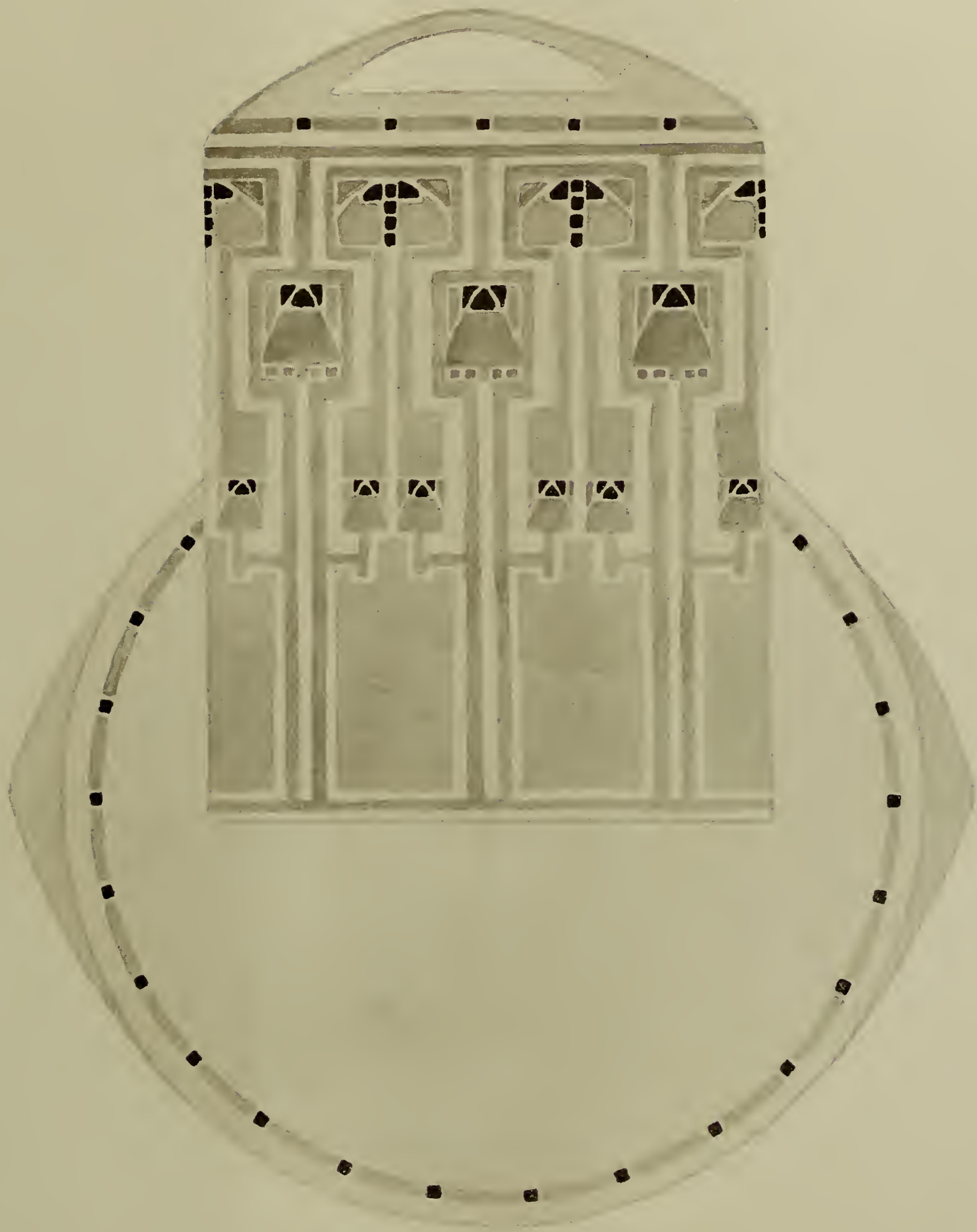
It is significant of the trend in education which would add to the present schooling in fundamental branches a distinct training for some useful calling for every boy and girl, that at this great metropolitan university these Schools are training teachers of practical subjects who will aid in the new crusade for a universal vocational education.



MARMALADE JAR—ANNA KREBS

PUT in the entire design in Green Gold, then go over gold carefully for a second time. Third Fire—Wash a thin wash of light Green Lustre, thinned with lavender oil. Go over the entire surface, then clean out the small squares. Fourth Fire—Use a little Yellow Green in centers of squares.

KATHRYN E. CHERRY'S DESIGN CLASS



MARMALADE JAR—MRS. L. R. LIGHTNER

CAREFULLY outline the entire design with India Ink. carefully before firing. Second Fire—Oil the dark spots. Dust Oil and then dust design with Pearl Grey six parts, with Yellow Green. If you feel the need of a tone over the Apple Green two parts, Grey for Flesh one part. Clean design jar paint a thin wash Yellow Brown and Yellow Green.

KATHRYN E. CHERRY'S DESIGN CLASS



VASE IN LUSTRES—PAULA FENSKA

VASE IN LUSTRES—PAULA FENSKA

PUT design in with Roman Gold, then fire. Second Fire—Paint Light Green Lustre over entire vase; wipe and clean out the flower form.

Third Fire—Put Yellow Lustre in flower form and go over the lines with Roman Gold to outline the flower form.

* *

AMARYLLIS (Page 181)

Kathryn E. Cherry

FIRST Firing—Paint in flowers with Blood Red and Ruby; in the darkest places use a little Black with the Ruby; the markings in flowers are Moss Green and Yellow; the stamens are Auburn Brown; the stems are Blood Red and Violet; the leaves are Moss Green and Brown Green and a little Shading Green; the background is Moss Green and Yellow Brown.

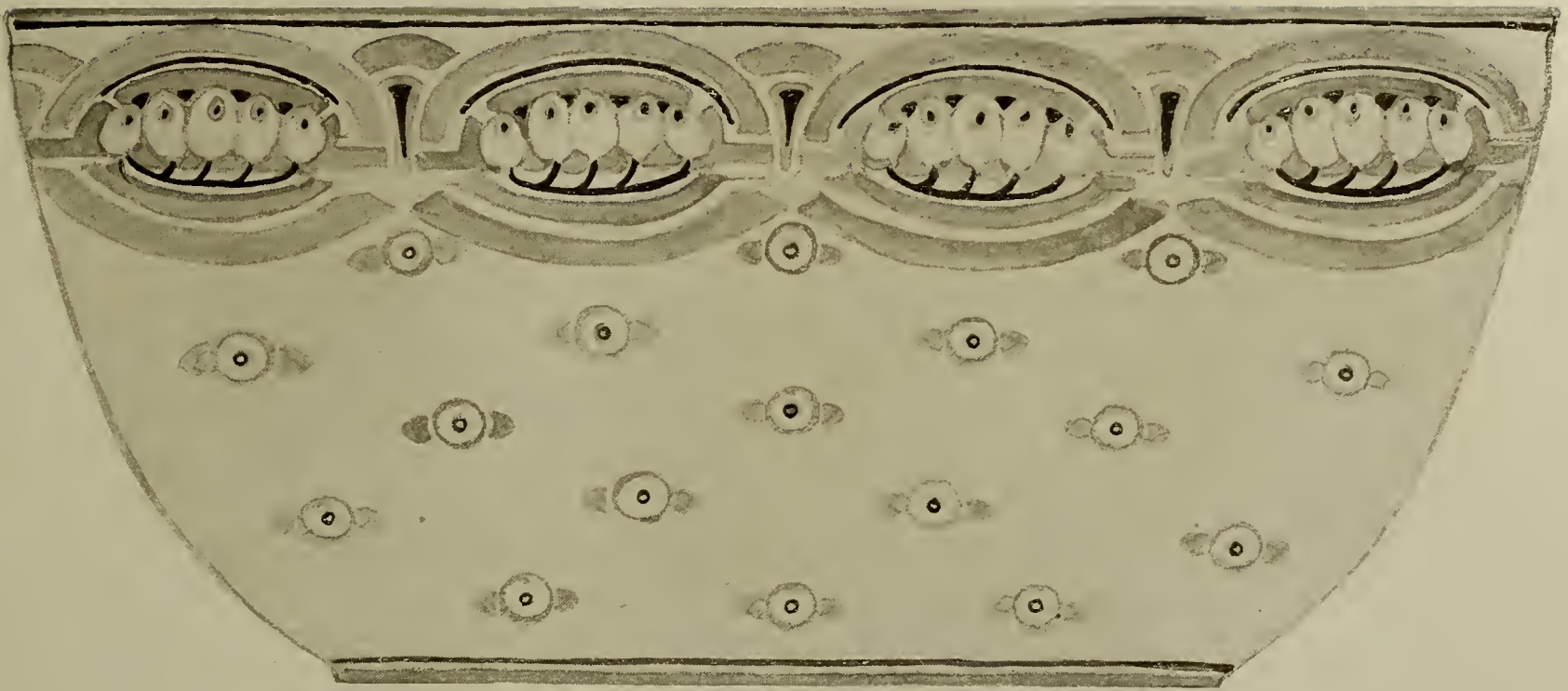
Second Firing—Touch up flowers with Carnation and Ruby and a little Roman Purple toward center which is a warm Yellow Red; use Yellow Brown and Blood Red. Touch up leaves with Yellow Green and wash a little Blood Red toward edges.



JAR—MRS. K. E. HODGDON

JAR—MRS. K. E. HODGDON

PUT entire design in with Black paint. Second Fire—Oil entire jar and dust with Pearl Grey three parts, Yellow Brown one part, Grey for Flesh one part.



BOWL—MRS. K. E. HODGDON

OIL the design and dust with Pearl Grey six parts, Shading Green one-half part, Sea Green one-half part.
 Second Firing—Strengthen stems and darker lines by

painting a little Shading Green over them. Third Firing—Oil entire bowl, dust with Pearl Grey and pinch of Apple Green. Clean out the white forms so as to give sparkle to design.



BOWL—IDA M. BROSSARD

THE medium grey tone is Apple Green two parts and Pearl Grey three parts dusted on. The darkest tone is Green

Gold. Second Firing—Retouch any imperfect places and go over the gold again.



MRS. K. E. HODGDON



ANNA KREBS



MRS. L. R. LIGHTNER



PAULA FENSKA

KATHRYN E. CHERRY'S DESIGN CLASS



PLATE IN SOFT GREYS—MRS. L. R. LIGHTNER

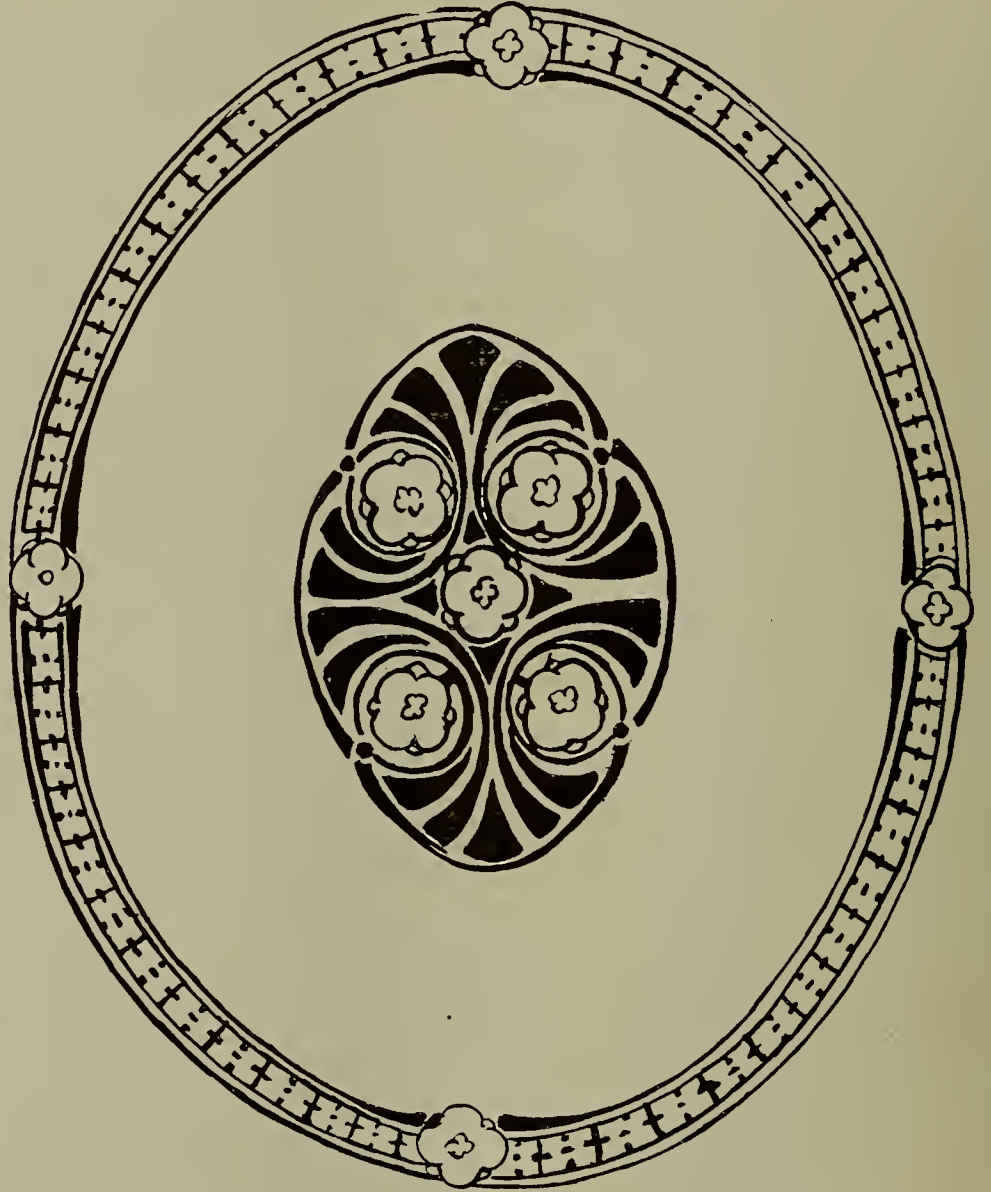
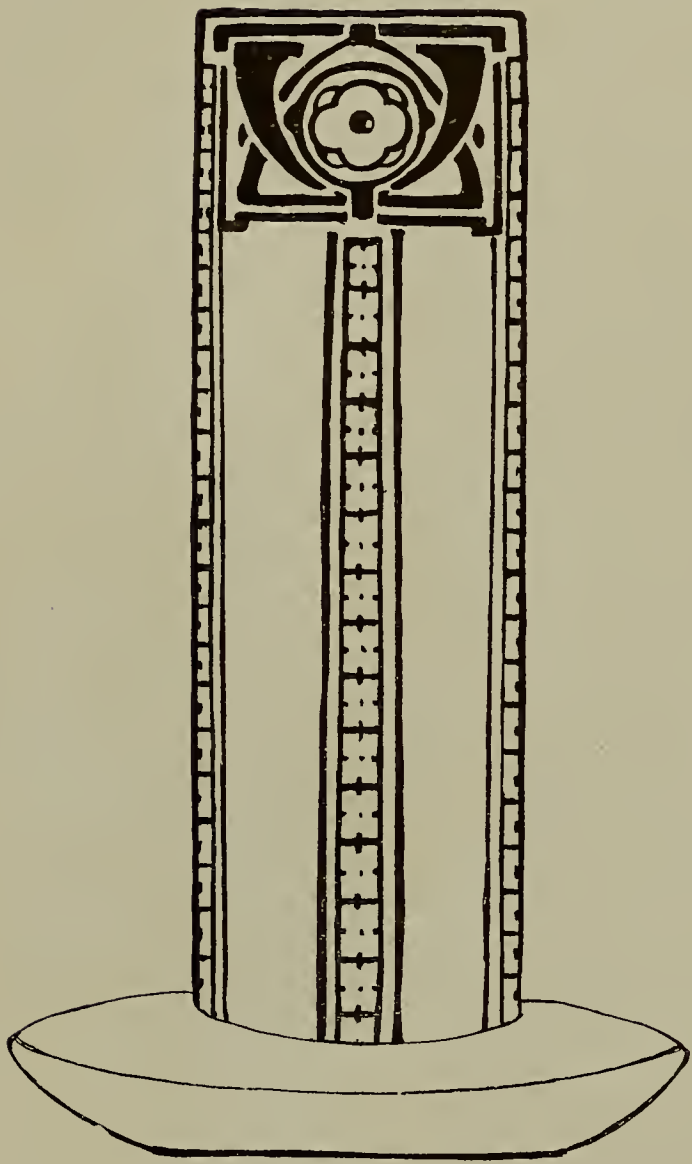
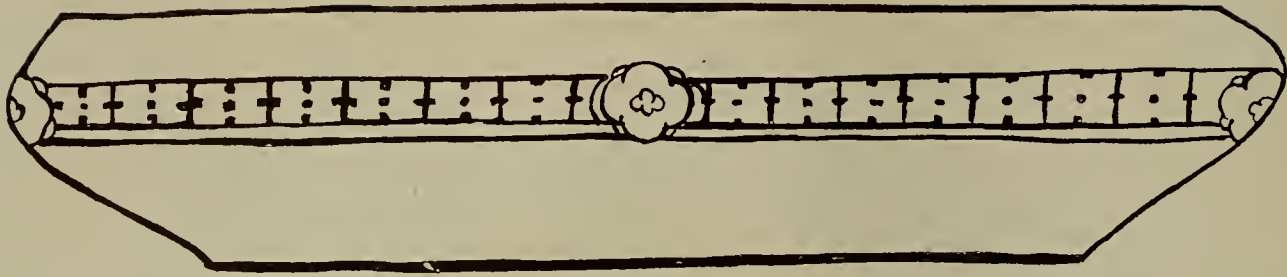
OIL design, dust with Grey for Flesh one part, Pearl Grey eight parts, Apple Green one part.

Second Fire—Oil the darker spaces in design and dust with Pearl Grey six parts, Grey for Flesh two parts.

(Same treatment for design shown on page 176.)



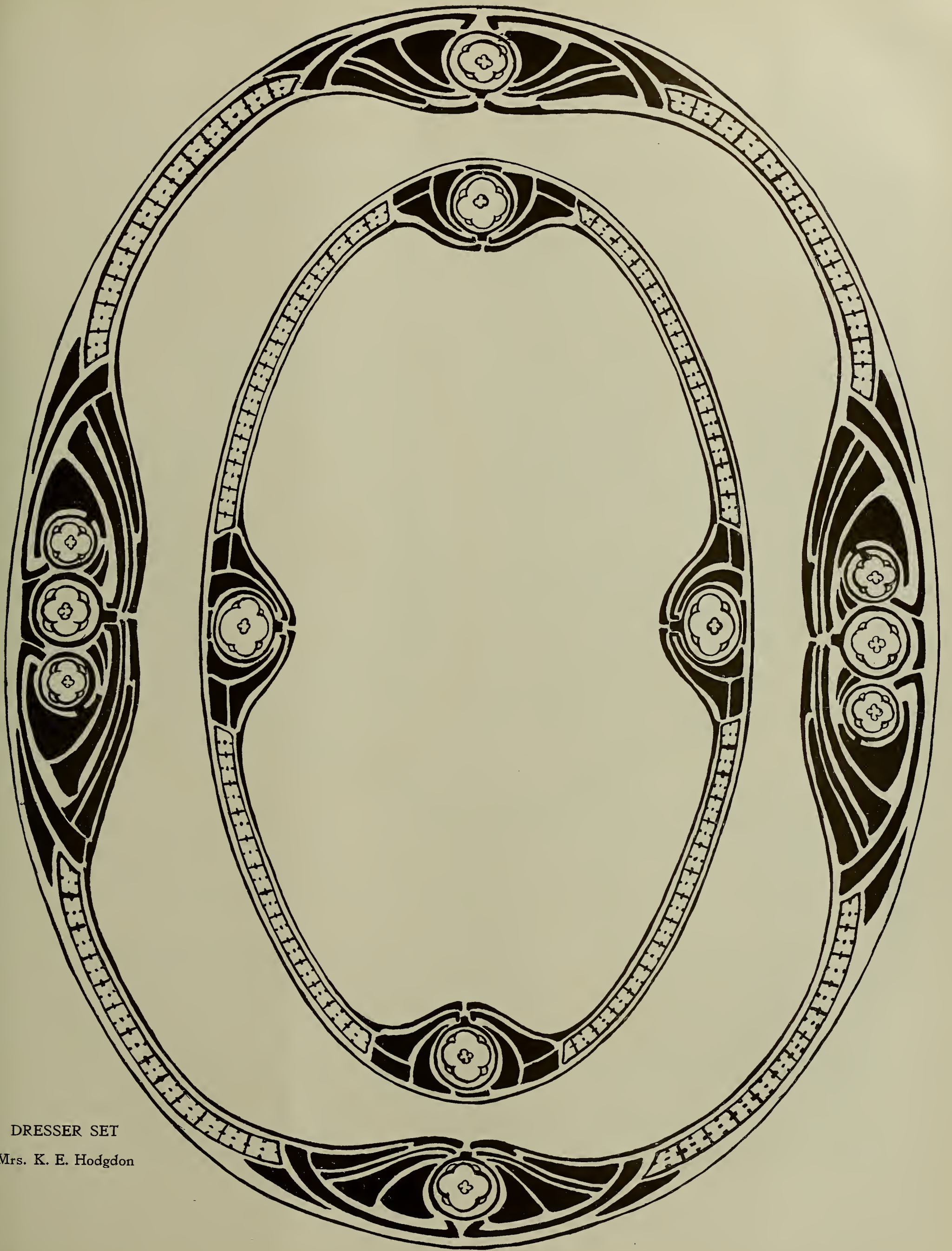
Section of Plate, full size



DRESSER SET—MRS. K. E. HODGDON

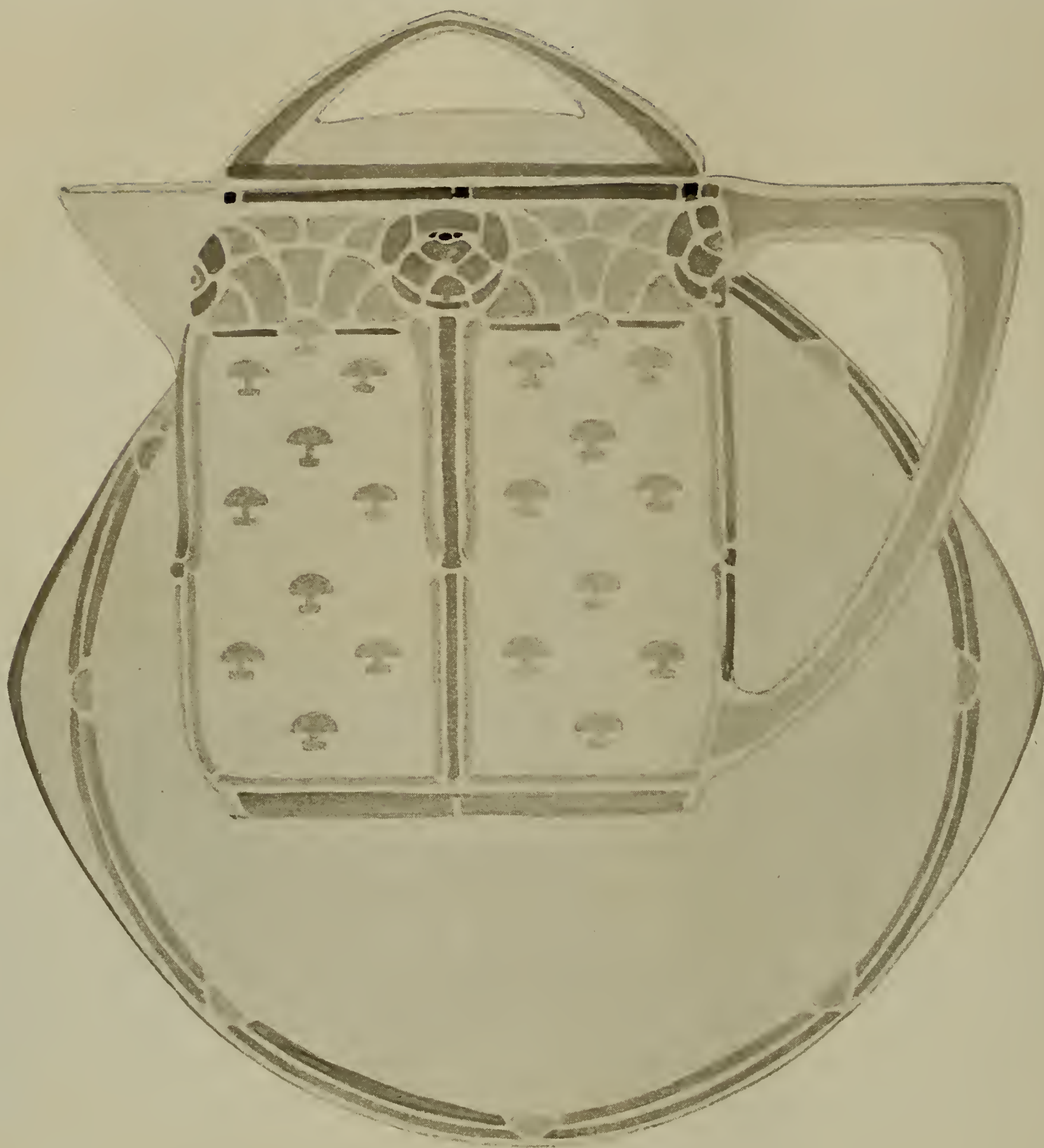
TRACE design in carefully, oil all the leaf forms and dust with Pearl Grey three parts, Apple Green one part, Yellow Green one part. The lines and circles and dark around small flowers in border, also in circles around flowers, are put in with Green Gold.

Second Fire—The small spots in flowers are made of Coral Enamel.



DRESSER SET

Mrs. K. E. Hodgdon

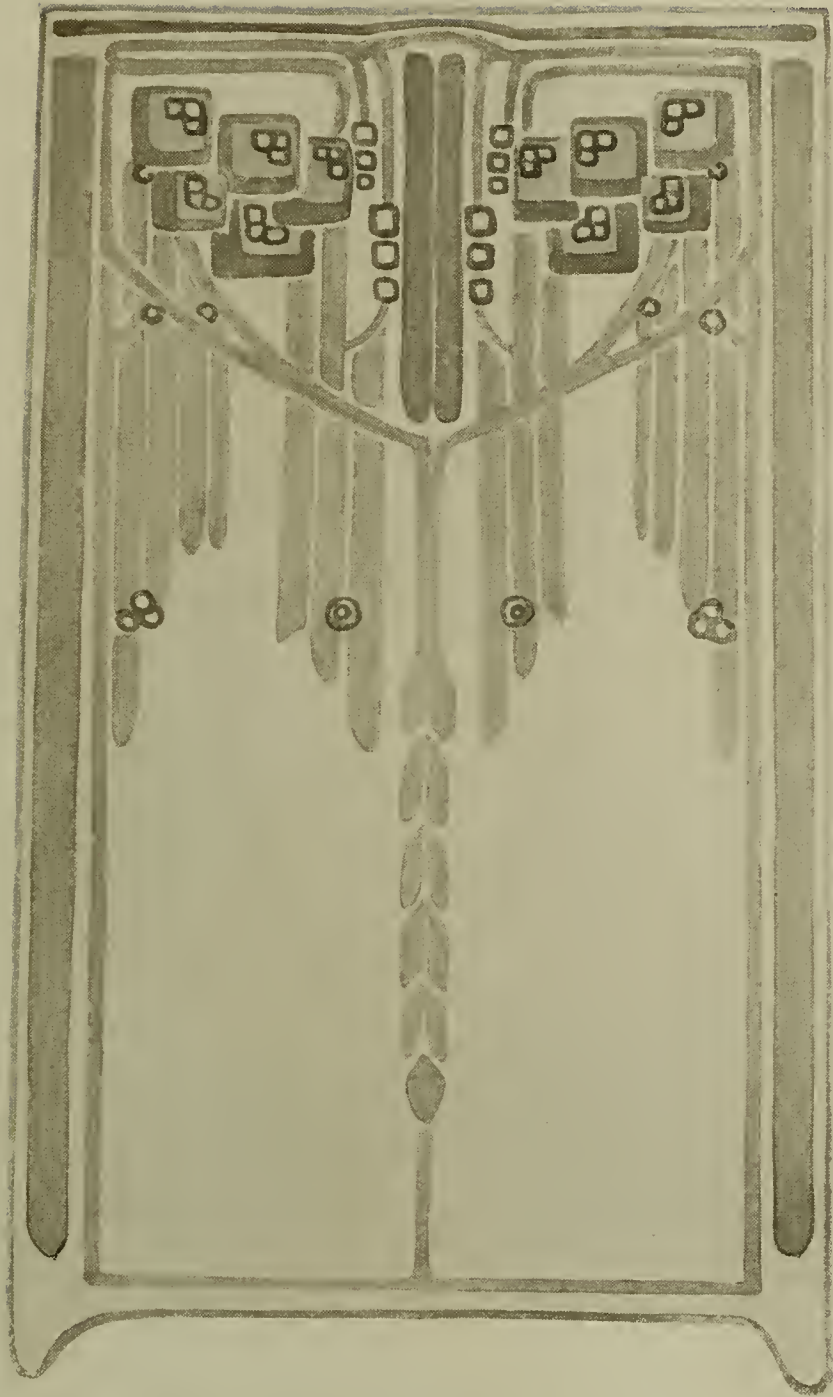


SYRUP JUG—PAULA FENSKA

Oil the entire design and dust with Pearl Grey three parts, Apple Green one part, Violet No. 2 one part. Second Firing—Oil the darker spaces and dust with Yellow Brown. This design can be treated with the two shades of gold using white gold and green gold.



BORDER—PAULA FENSKA
KATHRYN E. CHERRY'S DESIGN CLASS



VASE—CARRIE HETLAGE

TRACE design on vase and put in with Roman Gold.

Second Firing—Go over the entire vase, design included, with Yellow Brown Lustre.

Third Firing—Go over the gold on flower forms only, so it will be bright; the centers are made of Coral Enamel.



LANDSCAPE PITCHER IN DELFT COLORS
CARRIE HETLAGE

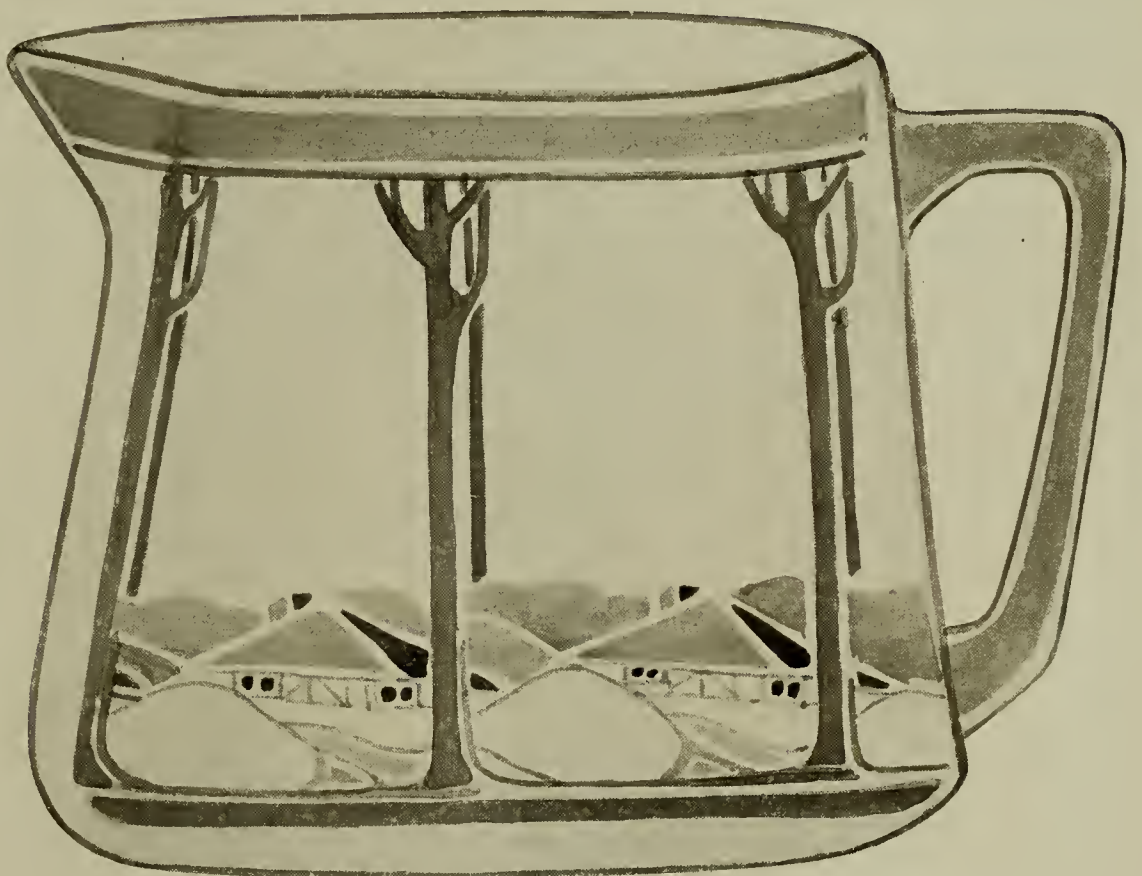
FIRST Fire—Oil design and dust with Banding Blue one part, Copenhagen Grey three parts, Violet one part.

Second Fire—Oil the darker places and dust with same color used in first firing.



JEWEL BOX—PAULA FENSKA

The entire design is Roman Gold. Second Fire—Go over the box with Dark Green Lustre.





MATCH BOX—MRS. L. R. LIGHTNER

TAKE a plain box and paint Yellow Brown Lustre over entire surface then fire.

Second Fire—Trace design in with Black paint, everything except the centers, for these use Coral Enamel.

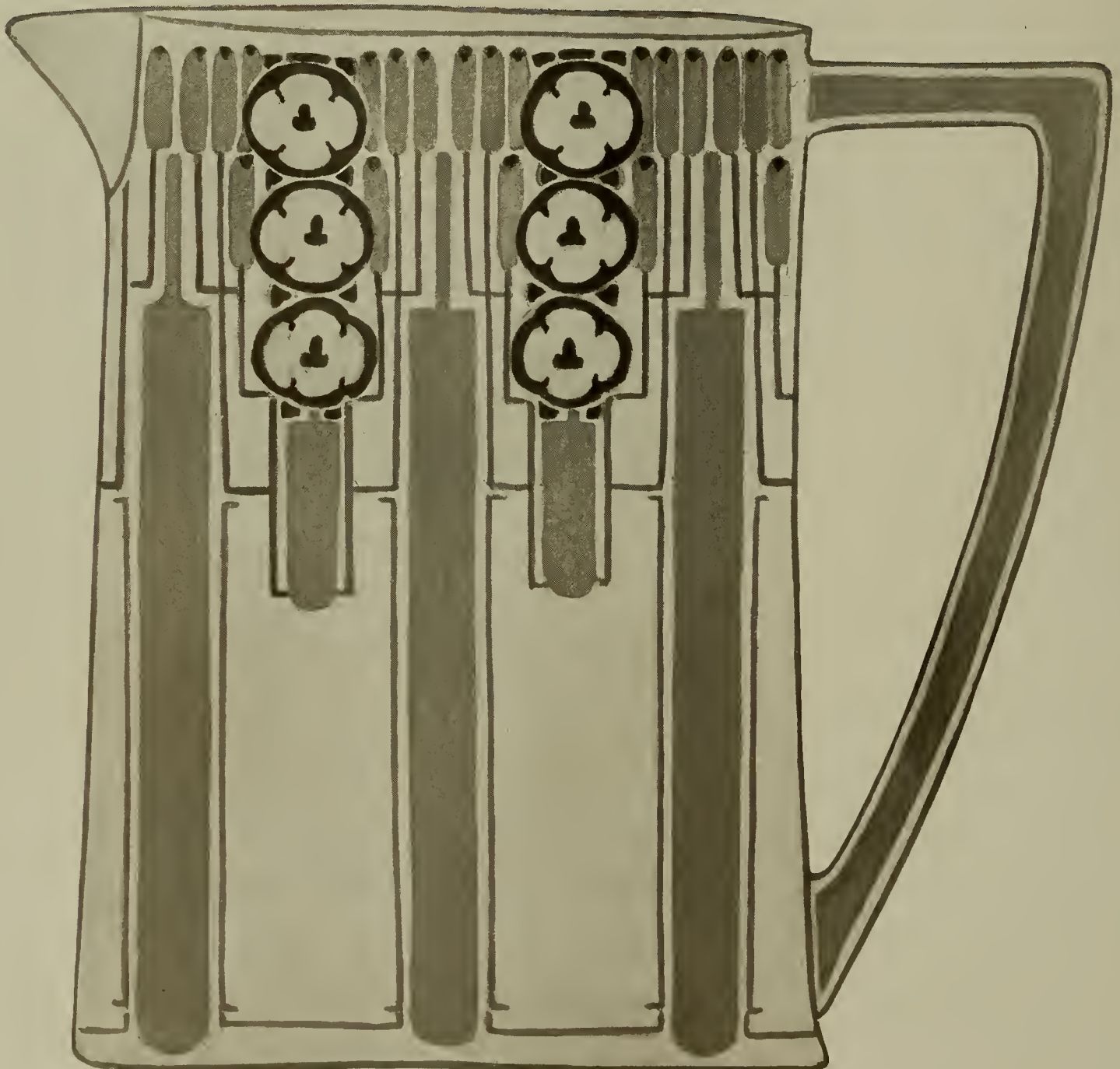


BAR PINS AND HAT PINS—MRS. L. R. LIGHTNER

PUT designs in with gold, then fire.
Second Fire—Wash light Green Lustre over entire surface then put Coral Enamel in small spaces.

HOT WATER PITCHER—ANNA KREBS

DUST the medium toned grey in design with Pearl Grey three parts, Grey for Flesh one part. Then put the dark tone in with Green Gold. Second Fire—Retouch Gold.



HOT WATER
PITCHER
ANNA KREBS



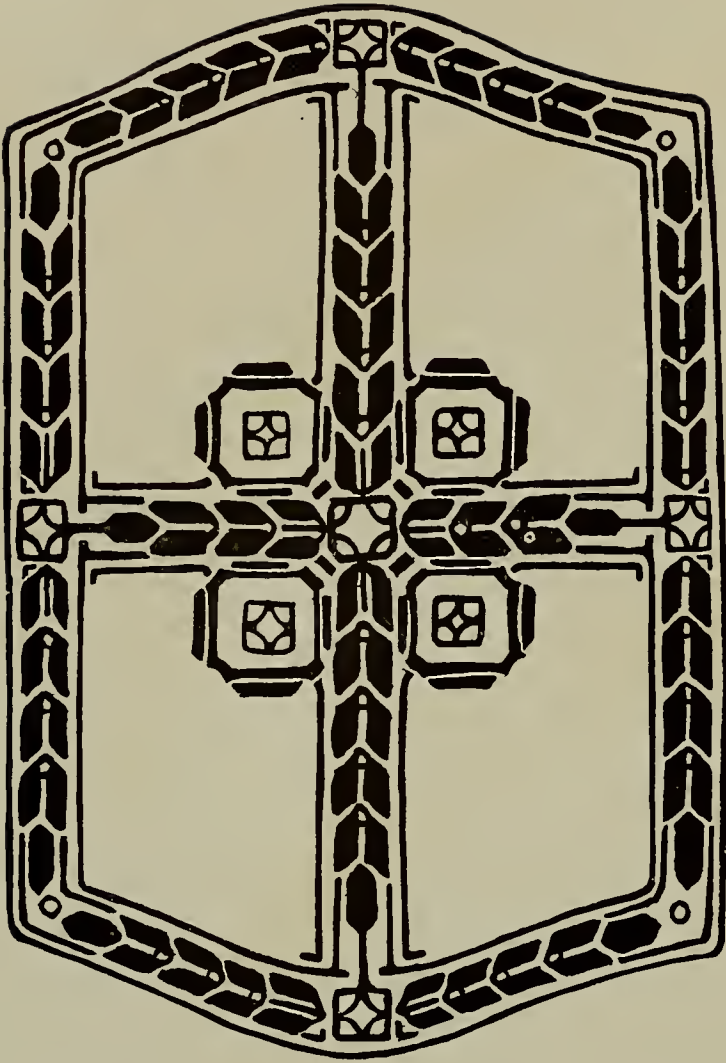
PLATE DESIGN—IDA BROSSARD

FIRST Fire—Oil the design and dust with Grey Green one part, Pearl Grey one part.

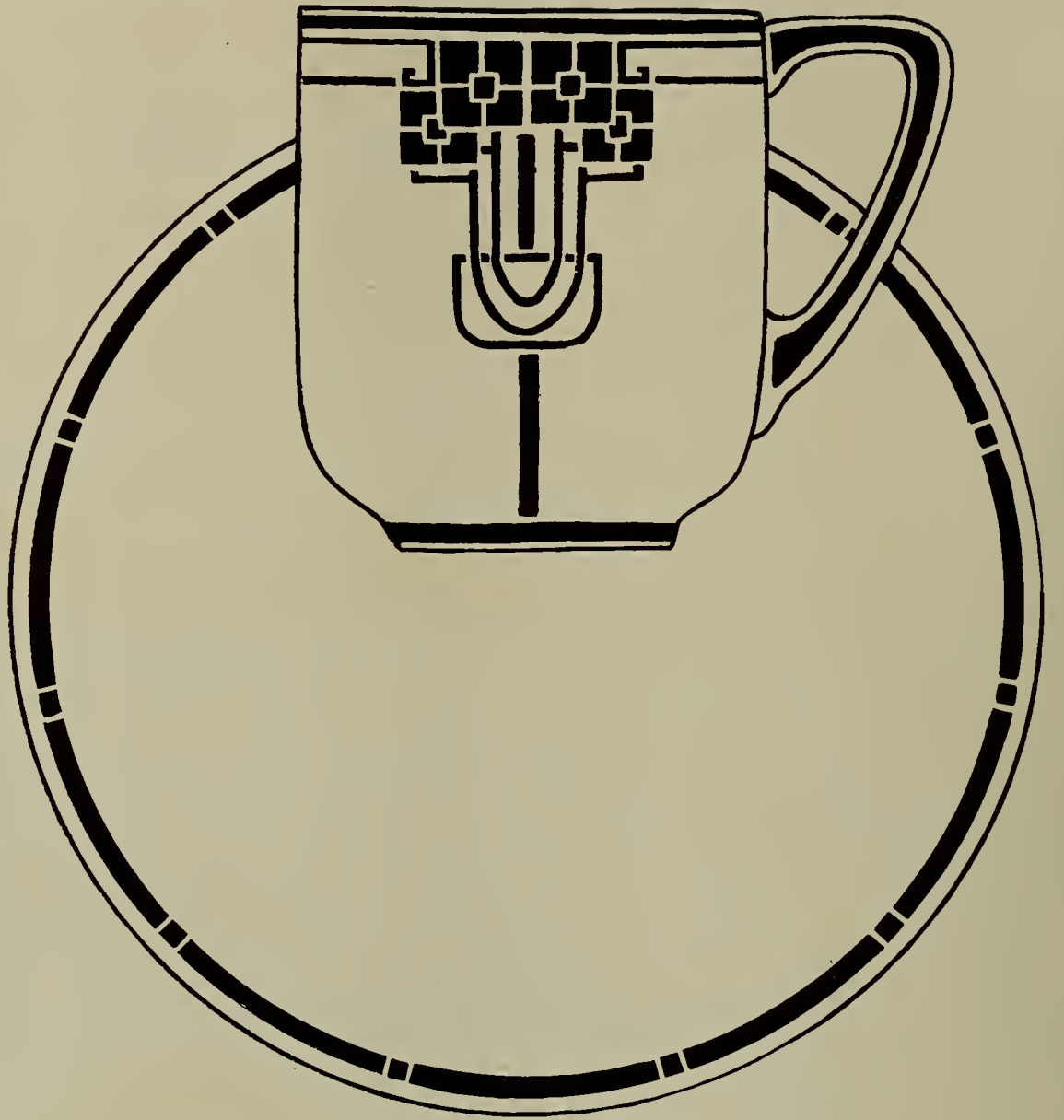
Second Fire—Oil the dark spaces and dust with Yellow Green one part, Shading Green one part, Pearl Grey four parts.

Third Fire—Oil entire vase, pad very dry after allowing plate to stand long enough so it will not take much color, then dust with Pearl Grey with a pinch of Lemon Yellow.

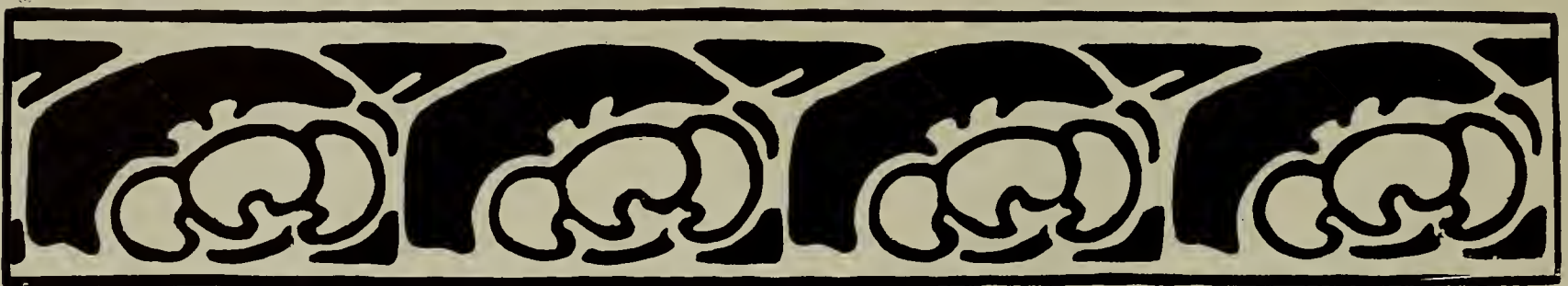
KATHRYN E. CHERRY'S DESIGN CLASS



PIN TRAY—MRS. L. R. LIGHTNER
(Treatment page 180)



CUP AND SAUCER—CARRIE HETLAGE
(Treatment page 176)



BORDER—PAULA FENSKA



BORDER—MRS. L. R. LIGHTNER

KATHRYN E. CHERRY'S DESIGN CLASS



PLATE FOR GOLD AND BRIGHT COLOR—
CARRIE HETLAGE

PLATE—CARRIE HETLAGE

Oil and dust with Apple Green one part, Pearl Grey two parts, Shading Green, one part.

KATHRYN E. CHERRY'S DESIGN CLASS

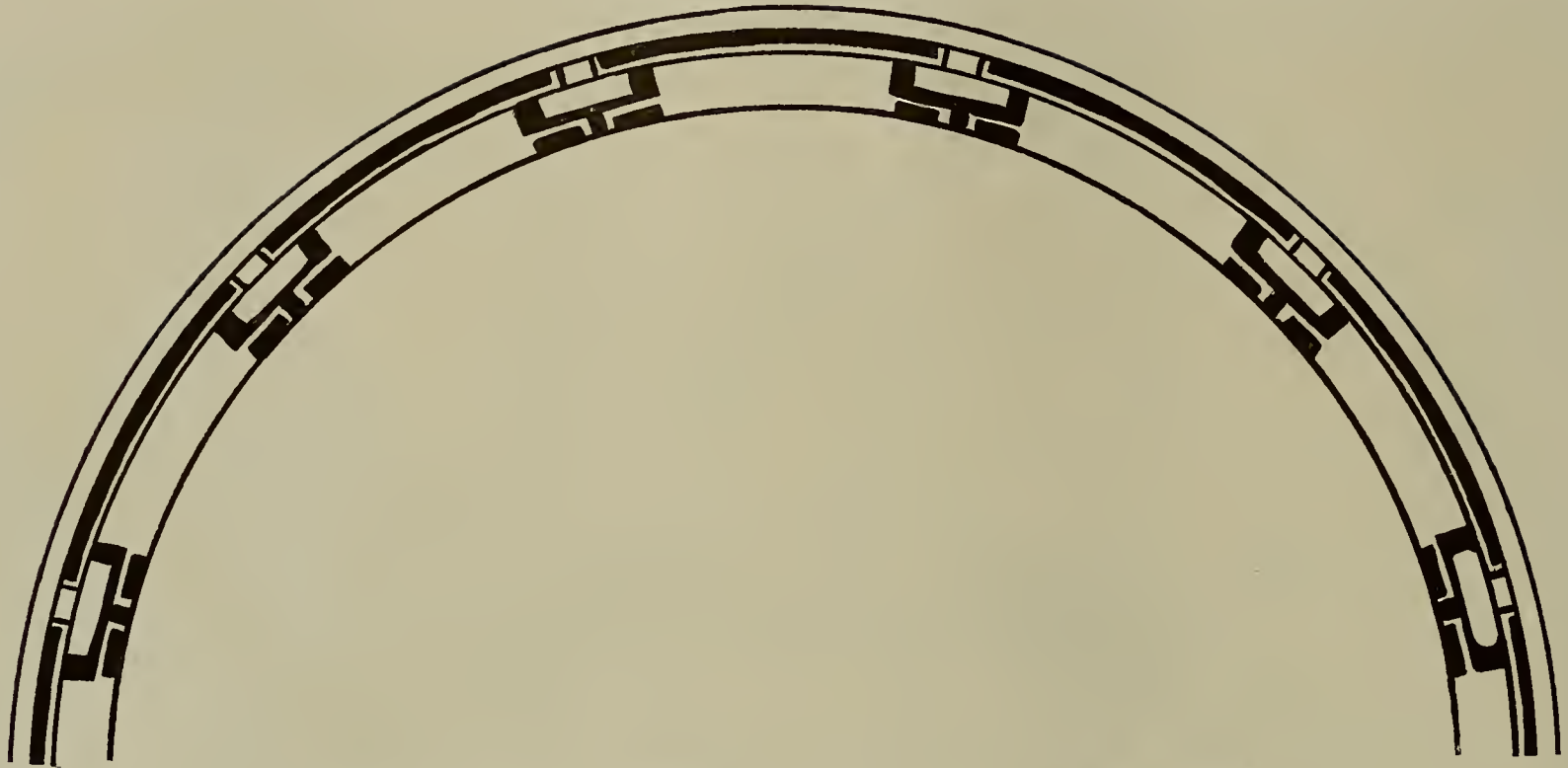
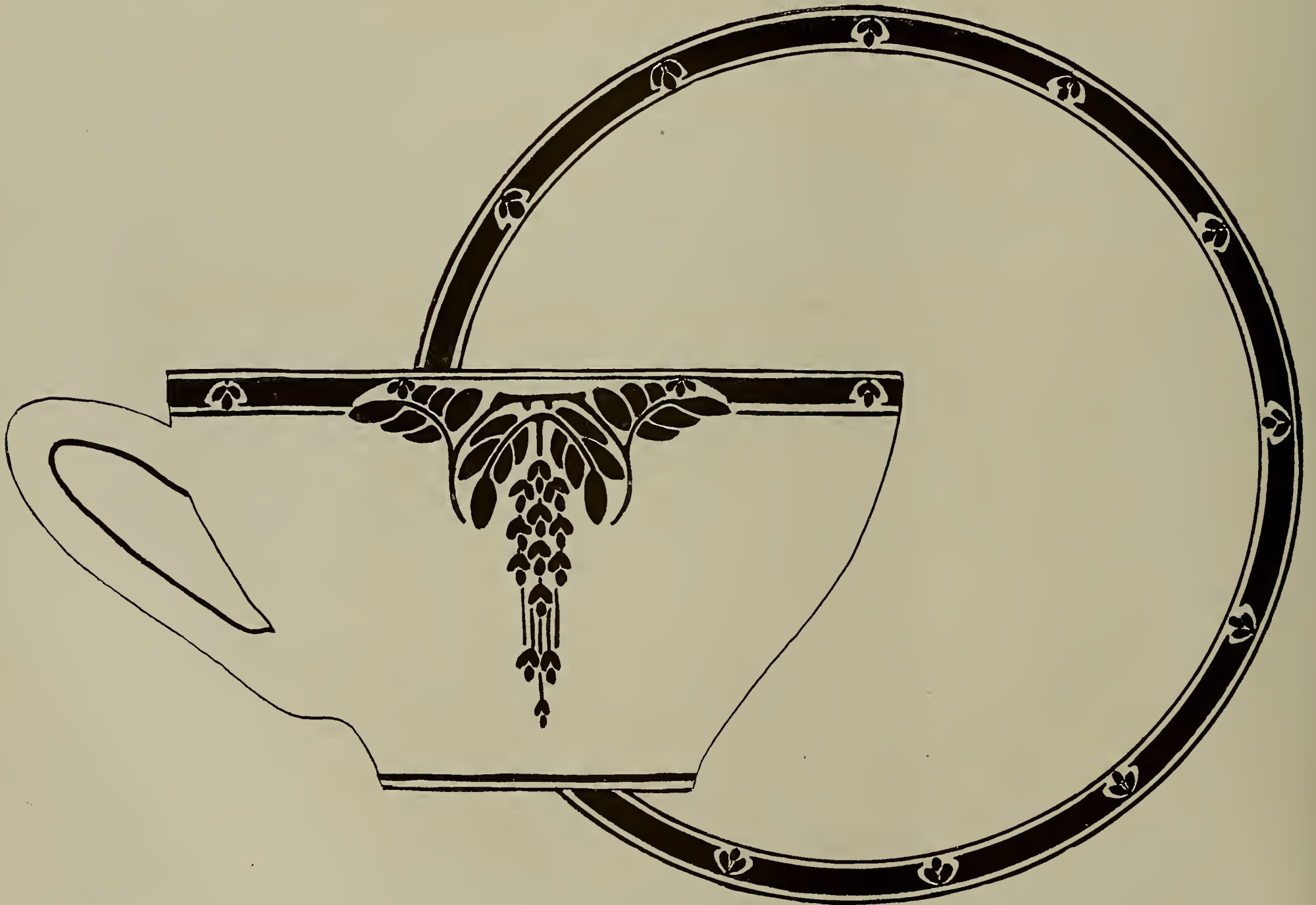


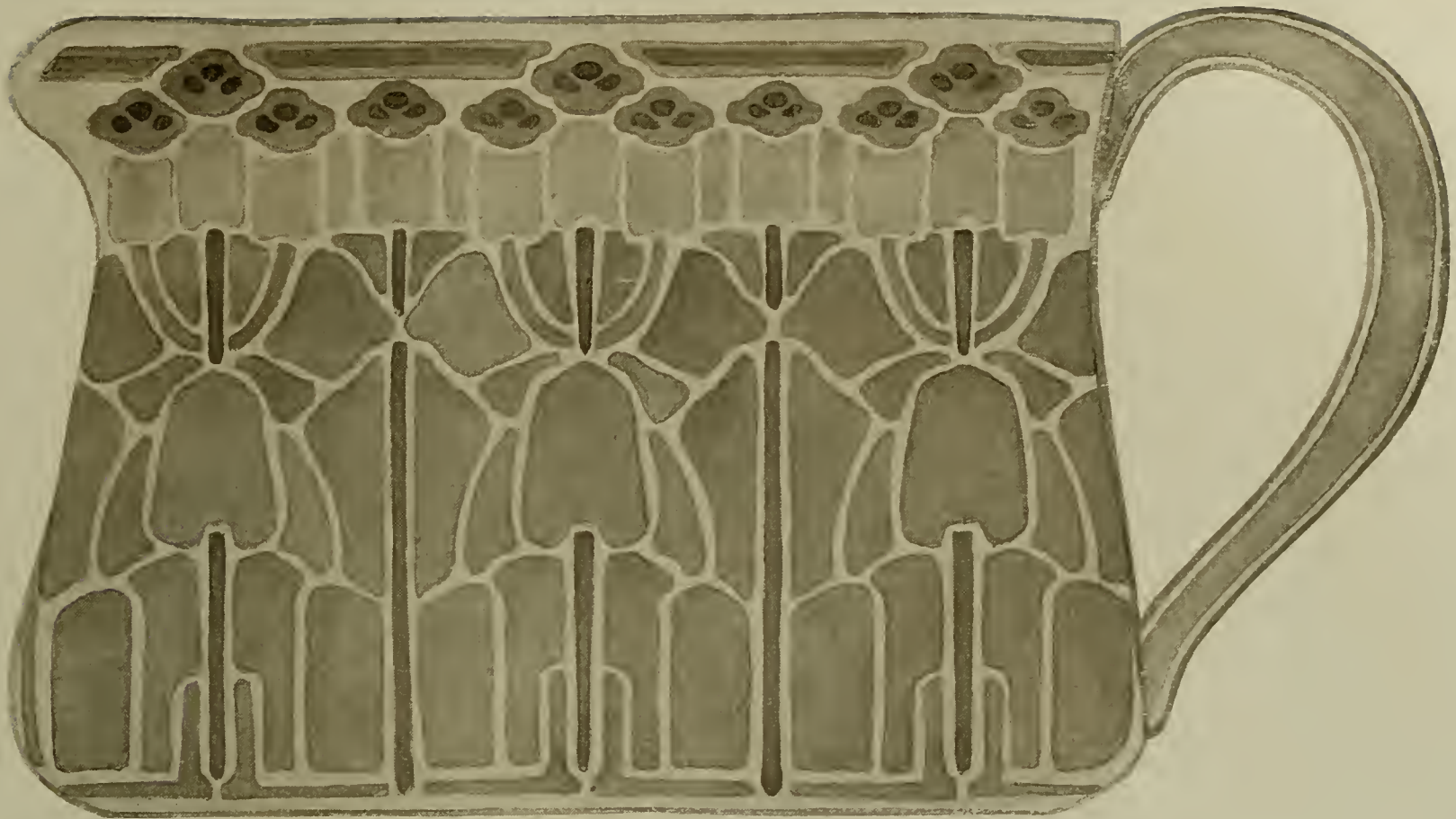
PLATE FOR GOLD AND BRIGHT COLOR—IDA BROSSARD



CUP AND SAUCER, WISTERIA—MRS. L. R. LIGHTNER

Oil and dust leaves and border with Moss Green one part, Pearl Grey four parts. Flower forms dust with Pearl Grey four parts, Violet No. 2 two parts.

KATHRYN E. CHERRY'S DESIGN CLASS



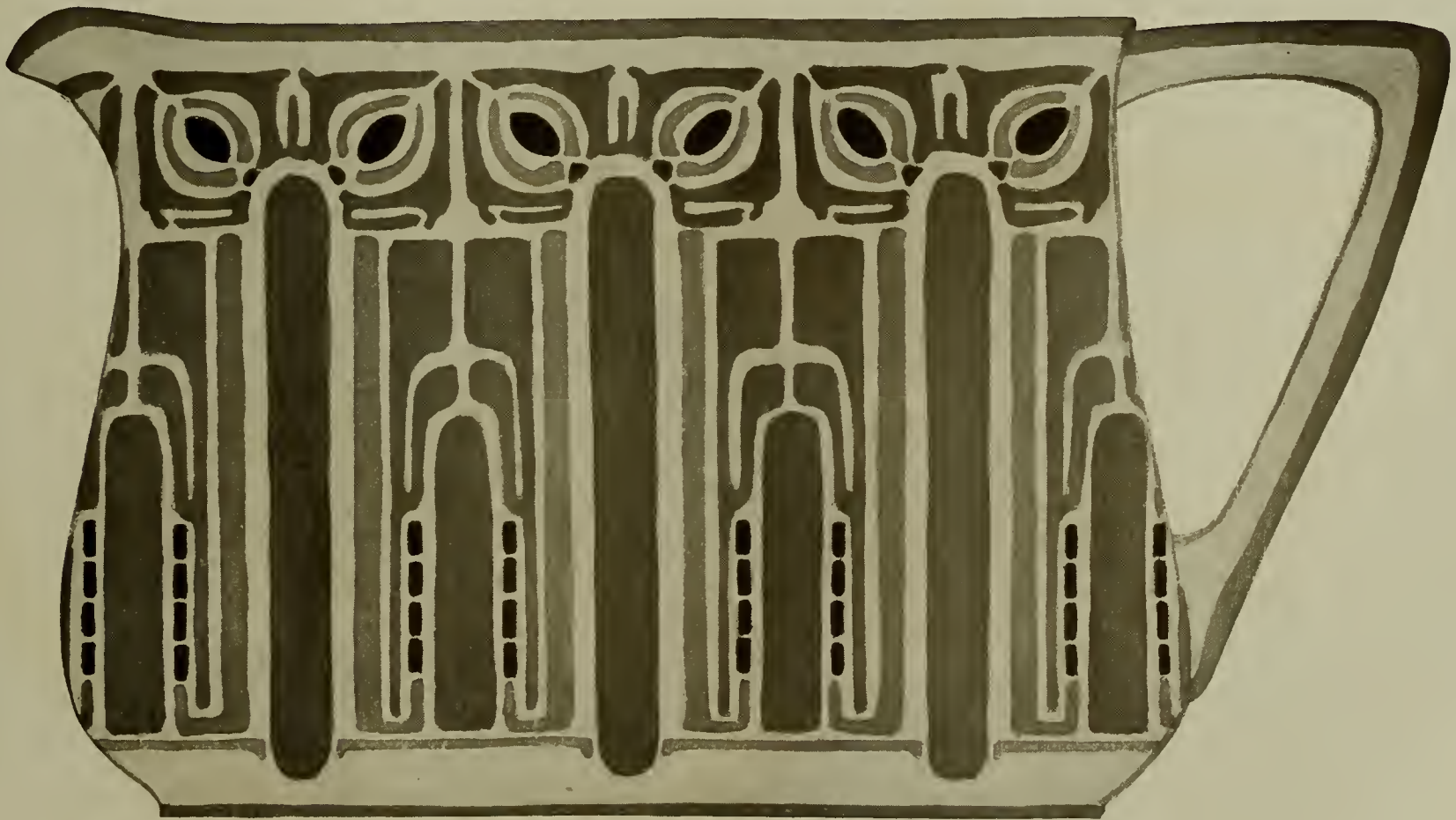
PITCHER—PAULA FENSKA

OUTLINE design with India Ink, oil the lower leaves, dust with Pearl Grey three parts, Apple Green two parts, Moss Green one part. Oil flower forms, dust with Peach Blossom three parts, Grey Yellow two parts, Pearl Grey two

parts. Bands are the same color as the lower leaves.

Second Fire—Repair any uneven spaces.

Third Fire—Oil entire pitcher, pad very dry. Dust with Ivory glaze and a pinch of Grey Yellow.



PITCHER—MRS. L. R. LIGHTNER

THE darkest color is Pearl Grey ten parts, Apple Green one part, Lemon Yellow one part, Grey for Flesh one-half part.

The lighter grey is Pearl Grey five parts, Apple Green one part. The darkest spot in center of flower form is Yellow Green clear.

KATHRYN E. CHERRY'S DESIGN CLASS

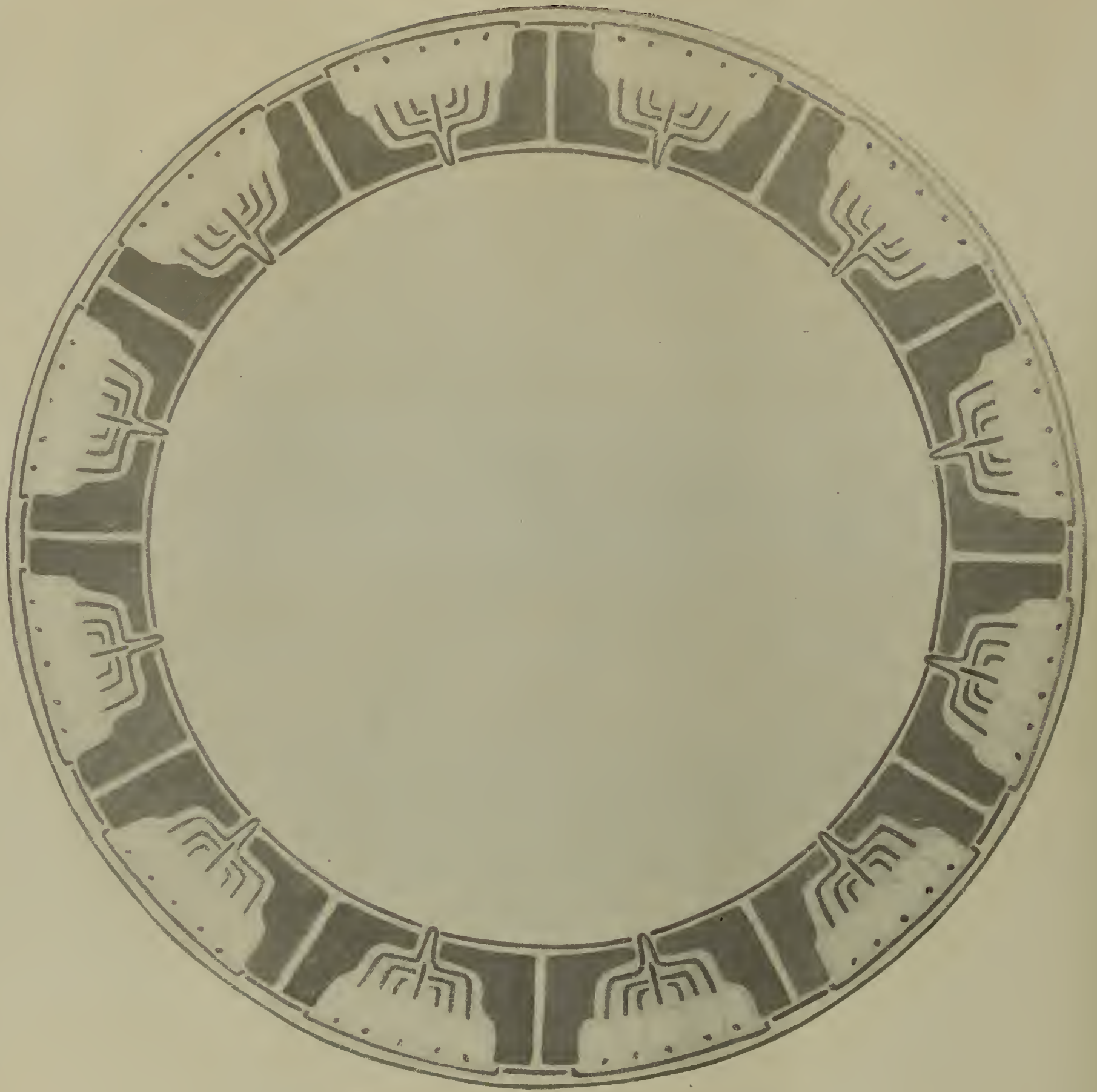


PLATE IN SOFT GREYS—MRS. L. R. LIGHTNER

(Treatment page 165)



Section of Plate, full size

CUP AND SAUCER (Page 172)—CARRIE HETLAGE

Design in gold with center in green paint, using Yellow Green or Sea Green.



BOWL—CARRIE HETLAGE

The entire design is Green Gold, the centers of flowers are Green Enamel.



BOWL—MARJORIE POST

THE darkest grey is Banding Blue three parts, Sea Green one part, Pearl Grey four parts, dusted on, the lighter grey tone is Pearl Grey four parts, Sea Green one-half part, Deep Blue Green one-half part. Second Fire—Repair all edges and bad places in dusting with same colors used for first fire.

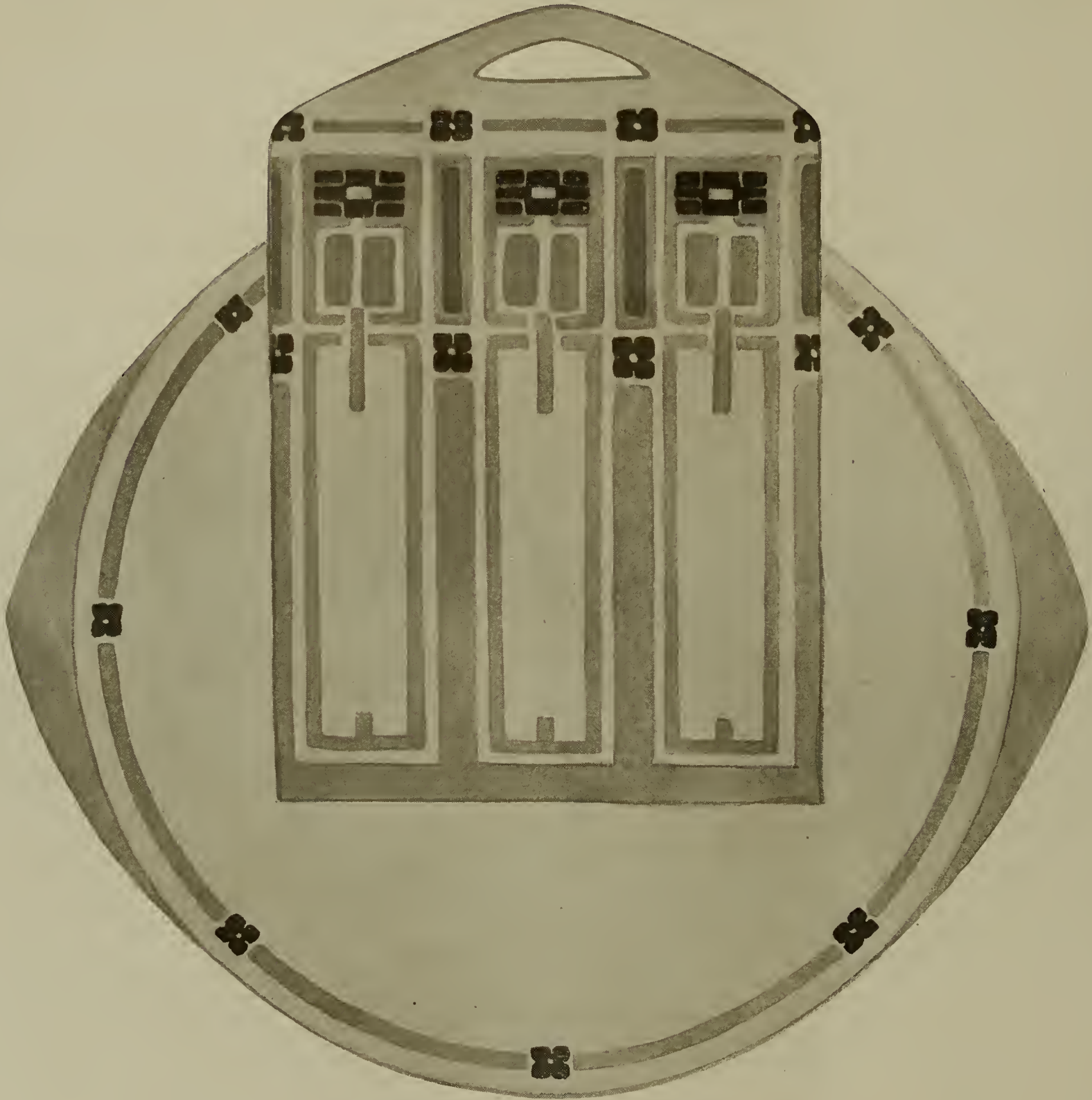
CALIFORNIA PASSION FLOWER
(Supplement)

Kathryn E. Cherry

FIRST Firing—Paint in flowers with Carnation, use color color very thin so it is a very delicate pink; the leaves are Yellow Green and Brown Green; for the lighter ones

Shading Green and a little Violet for the darker ones; the shadow leaves are Violet and Copenhagen Blue. Wash in background Yellow Green and Yellow Brown.

Second Firing—Use Rose on the flowers; Yellow Brown for the stamens and Auburn Brown in the very center. Re-touch the leaves with same color used in first firing.



MARMALADE JAR—CARRIE HETLAGE

TRACE design in carefully, outline with India Ink. Oil the darkest forms with Special Oil; dust with Banding Blue three parts, Violet No. 2 one part, Ivory Glaze three parts; then oil the lighter grey spaces, dust with Pearl Grey three parts, Copenhagen Blue one part, Apple Green one part.

Second Fire—Straighten all edges, patch any imperfect lines and fire.

Third Fire—Oil the entire surface, dust with Pearl Grey and a pinch of Deep Blue Green, just enough to give a blueish cast.

KATHRYN E. CHERRY'S DESIGN CLASS



PASSION FLOWER—KATHRYN E. CHERRY

DECEMBER 1911
SUPPLEMENT TO
KERAMIC STUDIO

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VASE—MRS. M. W. CAUDLE

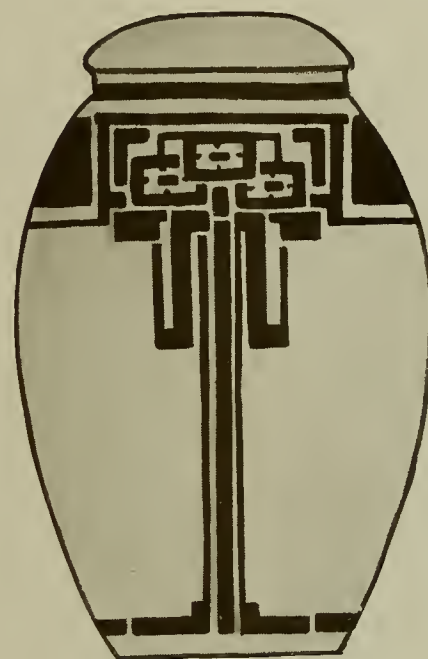
KATHRYN E. CHERRY'S DESIGN CLASS

VASE—MRS. M. W. CAUDLE

TRACE design in oil, the leaves below flowers, and dust with Pearl Grey three parts, Grey for Flesh one part, Yellow Green one part. The buds and flowers are oiled then dusted with Ivory Glaze three parts, Lemon Yellow one-half part, Yellow Brown one-half part.

Second Fire—Repair all uneven places.

Third Fire—Oil entire vase, dust with Ivory Glaze ten parts, Lemon Yellow one part. Clean flowers out so they will be a clear color.



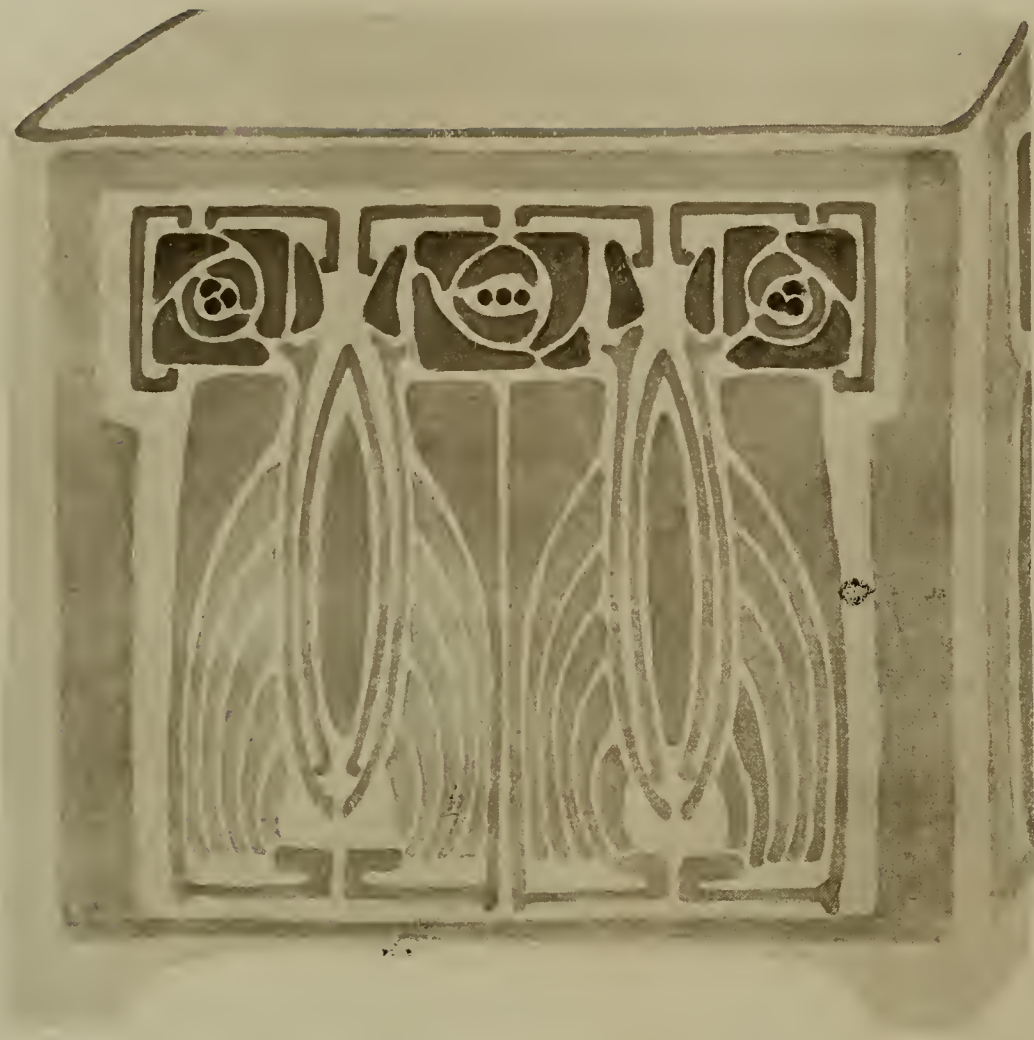
CARRIE HETLAGE



MRS. M. W. CAUDLE

SALTS AND PEPPERS

THESE are to be carried out in gold in dark spaces with a bright color in small white spaces.



FERNERY DESIGN—MRS. L. R. LIGHTNER

TRACE design in. The roses are Roman Gold, the leaves and stems are white gold.

Second Firing—Put a thin wash of Yellow Lustre on entire design and background. Clean out the roses and go over the roses again with the Roman gold. Use Coral Enamel in center.



PIN TRAY—MRS. L. R. LIGHTNER (Page 172)

PAIN'T in design with Roman Gold and fire.
Second Firing—Go over gold again, in the small white places use Coral Enamel.

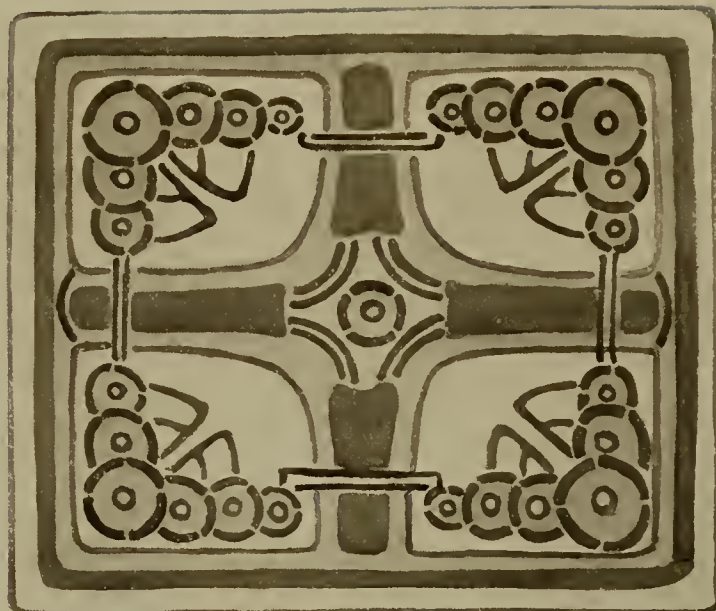


ANSWERS TO CORRESPONDENTS

Mrs. O. C. L.—Your trouble is probably in the ware, the company usually replaces such pieces, so you had better see your dealer. Ceramic Belleek requires a very light fire, usually a rose heat. Willett's Belleek requires a hotter fire but does not stand as much heat as the china.

Miss N. W.—The decalcomania does not wear as well as two coats of the gold. Probably the trouble with the ware blistering was due to over-fire.

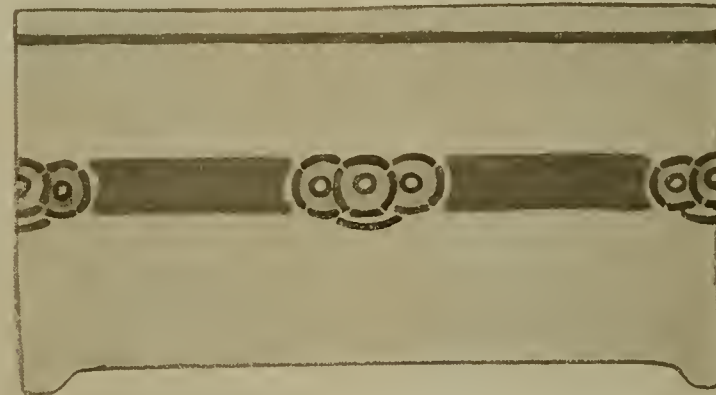
M. E. S.—The cause of your gold rubbing off is due to too light a fire. It is all right to use lavender oil for mixing. Use the zinc in powder form for the flue.



BOX—MRS. L. R. LIGHTNER

THE darkest places in design are put in with Roman gold, then fired.

Second Firing—The grey back of design is Yellow Brown Lustre; the grey in flowers is Yellow Enamel; the very center is Coral Enamel.



ALMOND DISH—MRS. L. R. LIGHTNER

PAIN'T in design with Green Gold then fire.
Second Fire—Put Yellow Lustre in the flower forms and go over the gold again.



BORDER—MRS. L. R. LIGHTNER



AMARYLLIS—KATHRYN E. CHERRY

(Treatment page 162)

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13.8
KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CONTRIBUTORS

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HARRIETTE B. BURT
ANNE H. BRINTON
CHAS. S. BABCOCK
K. E. CHERRY
CLARA L. CONNOR
EDNA S. CAVE
A. W. DONALDSON
MABEL C. DIBBLE
HALLIE DAY
A. B. FOWLER
IDA C. FAILING
ETHEL E. GATES
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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KERAMIC STUDIO

Vol. XIII. No. 9

SYRACUSE, NEW YORK

January 1912



WE expected to devote the present issue of *Keramic Studio* to the work of the Kokomo, Anderson & Wabash Ceramic Clubs of Indiana, but on reflection we thought that our good naturalistic friends should first have a turn as the last two issues have been entirely conventional, so we have held back this material for the February issue. It will be a most interesting number to lovers of good conventional work.

✦

We are showing this month some work of the Chicago decorators. We have been fortunate in being able to present to our readers the work being done by the different clubs in different parts of the country. It is interesting to note how widespread is the movement for conventional decoration; it is also an object lesson to contrast the two pages of the Burley exhibition and compare the effect of the same forms decorated in both schools. We feel that even the most devoted lover of the naturalistic must see how much more refined and suitable the conventionally decorated pieces seem. We love flowers devotedly ourselves but it seems to us that they are so much better expressed by the mediums of oil or water color, that there should hardly be a question as to their interpretation on porcelain. There is always, of course, the argument in favor of porcelain panel painting, that the effect when gained is practically indestructible, but how often is the effect exactly as planned? Even so, while there is something to be said for the panel painting, what good argument can be found for the distorting of the flower composition by placing it around a cylindrical form where only a bit of the composition can be seen at a time and where the shape distorts the perspective?

✦

Speaking of "allover" patterns the other day, certain good friends laid down the law that they were not suitable for ceramic work, why, they were unable to make quite clear. If any one really knows a good and valid reason, we wish they would let us know. To our mind there is a vast mine of unused material in the way of allover patterns, that could be utilized to great advantage. Some of the finest of the old Persian and Rhodian potteries, Chinese and East Indian as well, are decorated in this style. Of course the "allover" has to be fitted to the piece and not put on as one would wrap a piece of calico around an easter Egg. And the pattern must be intelligently selected, not too large nor too small for the shape, not too monotonous nor too eccentric, nor out of harmony with the form. A few decorators only have ventured into this field, but it will be found very fruitful later on.

✦

Another motif that has been little used is the human figure; its conventionalization is difficult to the uninitiated. It needs a better knowledge of drawing than any other subject, but some stunning things could be evolved by a serious student. Not so difficult but quite as interesting are animal, bird, fish

and insect motifs. It is a thing to marvel at abroad how expert were the artists in stone and wood and other mediums in the middle ages and before, expert in combining and arranging living forms with geometric or conventional ornament. We have lost the knack, but it will come again some day, as our grandmother used to say "keep a thing seven years and it will come again into use." So the centuries return on themselves and bring to the surface the really "worth while" things. Today is the time and the United States seems to be the place where designers are busy gathering the cream of the ideas of other days and peoples. We are fast gathering material to make a great and national art, something that as yet we are too young a nation to own, but ours is the heritage of the centuries and of all nations. We may not live to see the fruitage but we are willing to prophesy.

✦

We must again ask designers to always write their name and address on each design they submit to us. Designs bearing description, also name and address of designer, may be sent by mail at merchandise rate. Treatments only should be sent under envelope at letter postage rate. If treatment is written on back of design, the latter must be mailed at letter postage rate.

When accepting designs which bear no name, the editor may not notice that they are unmarked, and later on, when she publishes them, may by mistake attribute them to the wrong party.

Mrs. Nettie W. King Firebaugh, formerly Miss Nettie W. King, of 2976 Clay Street, San Francisco, Cal., writes to us that we have wrongly attributed to Mrs. A. T. Korn and to Mrs. Kathryn E. Cherry the following studies and designs, published in March, 1911, *Keramic Studio*, which were hers:

Page 233, Nos. 2, 4, 5 attributed to Mrs. Korn.

Page 237, two decorative landscapes attributed to Mrs. Korn.

Pages 238 and 239, two Eucalyptus panels attributed to Mrs. Cherry.

Page 246, Nos. 1, 3, attributed to Mrs. Korn.

Page 250, details of eucalyptus.

We sincerely apologize for the mistake, but will designers please write their name on designs? It is a very simple thing to do.

✦ ✦

STUDIO NOTES

Miss Mabel Dibble, of Chicago, has recently published a book on Enamels especially for pupils who are living in out-of-the-way places having no teacher of ceramics. Miss Dibble has been for years one of the most prominent teachers of flat enamel decoration.

Miss Emily F. Peacock, formerly one of the Department Editors of *Keramic Studio* and *Palette and Bench*, is spending the winter in Florence, Italy, studying and working at her specialty, the making of unique jewelry. Her address until spring will be care of Lemon, French & Co., Florence, Italy.



WATER RAVEN

Edna S. Cave

OUTLINE design with Grey for Flesh and fire. Second Firing—Paint leaves with Yellow Green and a little Grey for Flesh. The centers of flowers with Yellow Brown and Auburn Brown. Shade flowers with Yellow and just a little Grey for Flesh.

Third Fire—Paint background with Violet and Grey for Flesh. Touch flowers where necessary.

STUDIO NOTES

Miss Harriet W. Ware, a teacher of china and water colors, of Kansas City, Mo., has recently issued a new catalogue of designs.



COSMOS AND FLAME (Supplement)

Treatment by Jessie M. Bard

OUTLINE design with Outlining Black, then fire. Second Fire—Paint cosmos in with a little Violet and Yellow; use this color very delicately. The centers are Lemon Yellow and Auburn Brown, the foliage is Moss Green and Brown Green. Flame is painted in with Yellow Red, Yellow Brown, Blood Red. Stems are Brown Green, Auburn Brown. Paint background with Yellow Brown, Meissen Brown and Brown Green.

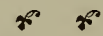
Third Fire—Retouch flowers with same colors as used in second firing.



SALT AND PEPPERS—CLARA L. CONNOR

FIRST Fire.—Outlines Black with sugar water. Tint all over with Ivory. Band around neck Gold. Clean out design. Leave flowers white; paint leaves and stems Sap Green.

Second Fire.—Retouch leaves with Moss Green; band with Gold. Outlines with Black. Cover flowers with White Enamel run on with turpentine.



CRAFTSMAN'S GUILD

The Craftsman's Guild has been established at 1344 E. 63d St., Chicago, for the coaching of teachers in metal craft, pottery, basketry and all else pertaining to the Manual Arts.



JAPANESE HYDRANGEA

Margaret D. Lindale

FIRST Firing—Outline design with Black then fire. Second Firing—Paint large flowers with Rose shaded with Rose and a little Violet added to it. The small blossoms are Deep Blue Green and Copenhagen Blue. The leaves are Shading Green and Apple Green.

Third Firing—Paint background with Brown Green and a little Yellow Brown. Touch up flowers and leaves with same colors used in second firing. The stems are Apple Green.

COSMOS AND FLAME



COSMOS AND FLAME—BURT



JAPANESE HYDRANGEA—MARGARET D. LINDALE

(Treatment page 184)

Lillian Foster
Prize VaseIsabelle C. Kissinger
Prize SetM. Ellen Iglehart
Prize Bowl

Edith A. Kredell

Abbie P. Walker
Bertha Lockwood

Ione L. Wheeler

CHICAGO CERAMIC ART ASSOCIATION

THE Chicago Ceramic Art Association held its 19th annual exhibition at the Art Institute from October 3rd, to 22nd, in connection with the Arts and Crafts Exhibition.

The collection was not large, owing partly to the unusually early date of exhibition, but the high standard of other years has been maintained, and the variety of designs and treatments made the exhibit especially interesting. Although working together throughout the year, the members of this club have preserved their individuality and their exhibitions are never monotonous; the designs range from the finest forms for enamel to the conventionalized floral and the purely geometric.

The leading feature of the exhibit was a memorial to the late Evelyn B. Beachey,—a loan collection of the works of this talented ceramist, who was formerly president of the association and one of the most valued members.

Miss M. Ellen Iglehart, the president, exhibited a charming dresser set of three pieces, a cream-soup bowl, a very successful green and gold plate, a claret pitcher of striking design and soft rich coloring, and a Belleek bowl in warm greys. This latter was awarded the Burley & Company prize for the best bowl.

Mrs. Ione L. Wheeler's exhibit consisted of a large Belleek punch bowl, decorated with Dresden flowers and a geometric design in gold, an interesting tobacco set in lustres, three charming Satsuma pieces, a dainty cup and saucer and two lustre vases in exquisite coloring.

Mrs. Abbie P. Walker exhibited an effective wall plaque

of peacock design, a Satsuma bowl decorated with richly colored enamels, a large vase with peacock motif, exceptionally good in color, an etched bowl in silver, a small Belleek bonbon, and a charming coffee set in gold and lustre.

Miss Amanda Edwards showed an interesting bowl in green, blue and gold, a cup and saucer in Chinese design and another in Indian design, both very successful, a unique vase in silver and blue, and a plate decorated with richly colored flowers and gold baskets.

Mrs. Isabelle C. Kissinger exhibited a fruit bowl and plate with bitter-sweet design in soft grey-greens and orange, a small bowl in berry design, and a pleasing dresser set of seven pieces in soft blues with ivory background. The latter was awarded the A. H. Abbott prize for the best set of three or more pieces.

Miss Lillian Foster showed a noteworthy collection of pieces. Her vase in soft blues and tans was awarded the F. B. Aulich prize, and a group of three plates was given honorable mention for beauty of design, coloring and execution. She also exhibited the following pieces in enamels: a well-designed comport, three plates, and a dresser set of three pieces.

Mr. D. M. Campana was represented by a large vase with ornamental decorations illustrating "The Arts." The vase was interesting and unusual in treatment and color.

Miss Helen Haines exhibited a dresser set of four pieces worked out in a pleasing combination of gold and yellow, a smoking set in tones of brown, and an incense burner, good in design and rich in color.



Bertha Lockwood

Amanda Edwards



Mary Kipple

D. M. Campana

Helen Haines

M. Ellen Iglehart

Miss Mary Hipple of Elgin, showed an unusual and charming vase in lustres, with peacock-eye motif, a card tray, a cylindrical vase, a Satsuma vase and a very successful Satsuma box in enamels and gold.

Miss Edith Kredell exhibited an interesting plate with etched design.

Miss Bertha Lockwood was represented by an etched dish, well designed and executed, and a tea and chocolate set of eighteen pieces. The latter was one of the most successful sets shown, having an unusual design cleverly adapted to the different shapes and worked out in a pleasing combination of colors.

A number of new workers have lately been added to the membership list, and the association is looking forward to a very successful year. A cordial invitation is extended to ceramic workers located in or near Chicago to ally themselves with the association, thus receiving the benefit of the exhibitions and the excellent study course.

Isabelle C. Kissinger,
Cor. Secretary.



HELPFUL HINTS

WHEN buttons and medallions are ready for the gold, try this convenient method of handling: Remove the eraser from the end of a lead pencil, insert a piece of "modeline" such as is used in the kindergartens, or in its absence, a piece of soft chewing gum; have your china all wrong side up and just press down in center. The rough side readily adheres to the end of pencil and can be twirled around as needed and when a number are to be finished at once a great deal of time is saved.

M. E. Clemens

* *

An orange wood stick, the kind that has one end pointed like a pencil, is better than anything steel or agate for tracing, as it has more spring to it, and is easily replaced when the point becomes too blunt.

Instead of pouring medium, turpentine, etc., from the bottle on to the palette, use a medicine dropper, or fountain pen filler, for each liquid, which keeps it cleaner and one can get a smaller amount without any being wasted.

Annah F. Corry

* *

I have found an excellent substitute for an agate tracer in the wood covered slate pencil, with advantages over the former. They are so cheap one may own several, the degree of sharpness is easily remedied, they are easy to hold and the tracing is absolutely perfect.

Mrs. Robert D. Haire

* *

Asbestos cord can be braided or woven into small mats that are useful to put under trays or similar pieces when they stand on edge in the kiln, preventing danger of the piece slipping and also protecting the gold edge from too great heat where it would touch the bottom of the kiln. The mats are also useful to put under the first plate in a stack to steady it if the bottom of the kiln is uneven. Being soft and pliable they can be used in many places where stilts or platten would not be practicable.

Lizzie H. Goulding

* *

In putting two tints, for instance the center of a plate and then the border in different colors, or panels side by side, of different tints, I cut (for the plate) a piece of waxed or parafine

paper the exact size of the center, so when the center is thoroughly dry I lay the paper on it with a saucer or small plate over it to hold it in place, then proceed to paint and pad the border and I have no difficulty in getting them blurred at the edges. This method has often saved me a fire.

When you are outlining in gold color or black to add a drop or two of anise oil which keeps the color open and causes it to flow evenly and freely from the pen. When outlining in color add just enough medium to your paint to hold it together well.

To help one make pieces for one firing, add a drop of simple syrup to your color in outlining which will keep it from blurring with the color next to it in firing.

The following suggestion has never failed me: For instance, a young lady called at my studio, arranged for lessons and selected a tea set to be decorated. When she came for her lesson the following day I greeted her saying: "I have been thinking about your piece and feel that you could work out such a design, etc." "Oh," she said, "Did you think of me during my absence? And as busy as you are?" There was immediate interest and, as I said this has never failed, I make it a point *always* to give outside thought and interest.

Mrs. Dea Carr Smith

* *

Another thing. Have things conveniently arranged. Many, in fact most, studios are small. When a study, magazine or any article is needed, be able to say in such a box—see the label—or such a place; but do *not* take the pupil's valuable time searching. In other words, a place for everything and everything in its place.

Mrs. Dea Carr Smith

* *

To the teacher in a college I can say that after years of experience in a large school for young ladies I set one day of each week apart for designing and "house cleaning." As our holiday fell on Monday, I decided on Saturday. I had with each pupil a heart to heart talk of hers and often her parents' wishes. The time with *her* was *hers*. I would then suggest and give ideas for design. The treatment was written down for work for one and often two weeks in advance. I would also suggest work for her to execute entirely alone; and when she understood, she would then look over her materials (these we kept in the college)—purchase any needed, thoroughly clean her box, remix her palette—scrub, (yes, scrub with Gold Dust) her place on the table which was kept covered with oil cloth. When Tuesday morning came there was no delay or confusion and none during the week. This is the best arrangement I have ever tried in a studio. It teaches a girl neatness, concentration, develops her ideas and brings teacher and pupil nearer together.

Mrs. Dea Carr Smith

* *

If you use Copaiba for your medium you will get a much smoother Rose and Ruby by grinding the paint first in turpentine, then blowing it out leaving the paint dry again; then add the Copaiba and you will not have a grainy paint to contend with and it saves time in grinding. In doing conventional work if you want to edge your plate with paint you can put it on with the finger the same as you would put on gold. These things I have had to find out for myself and they may be helpful to others.

Mrs. C. J. Callender



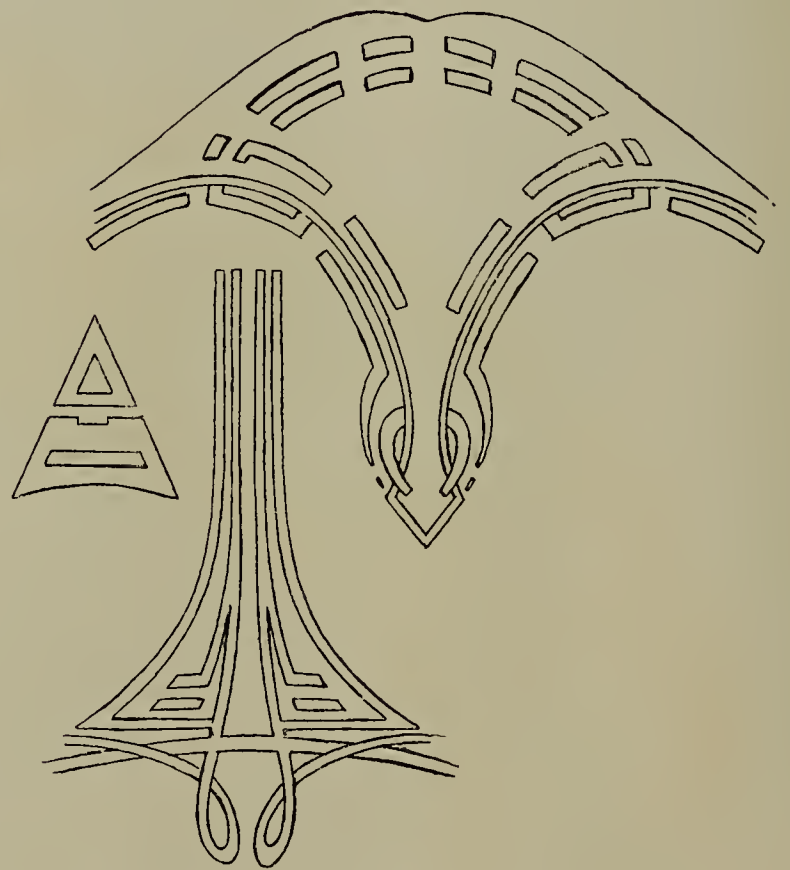
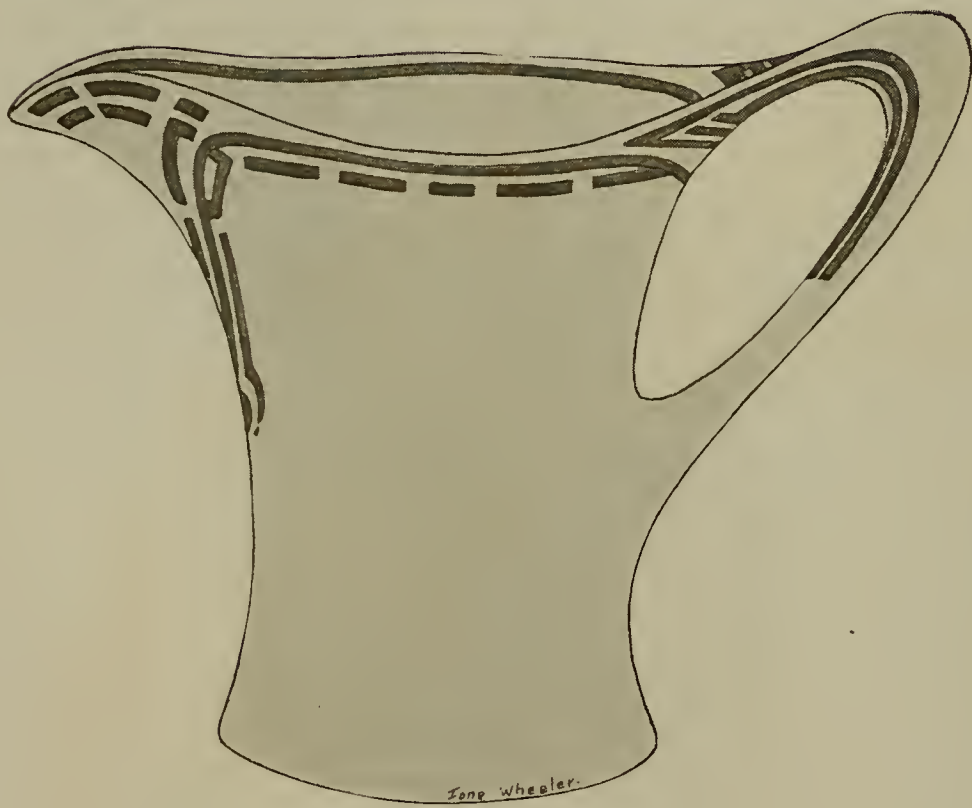
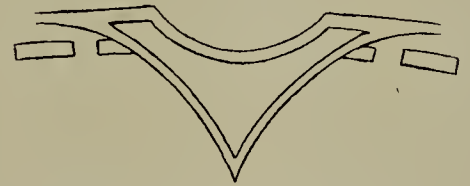
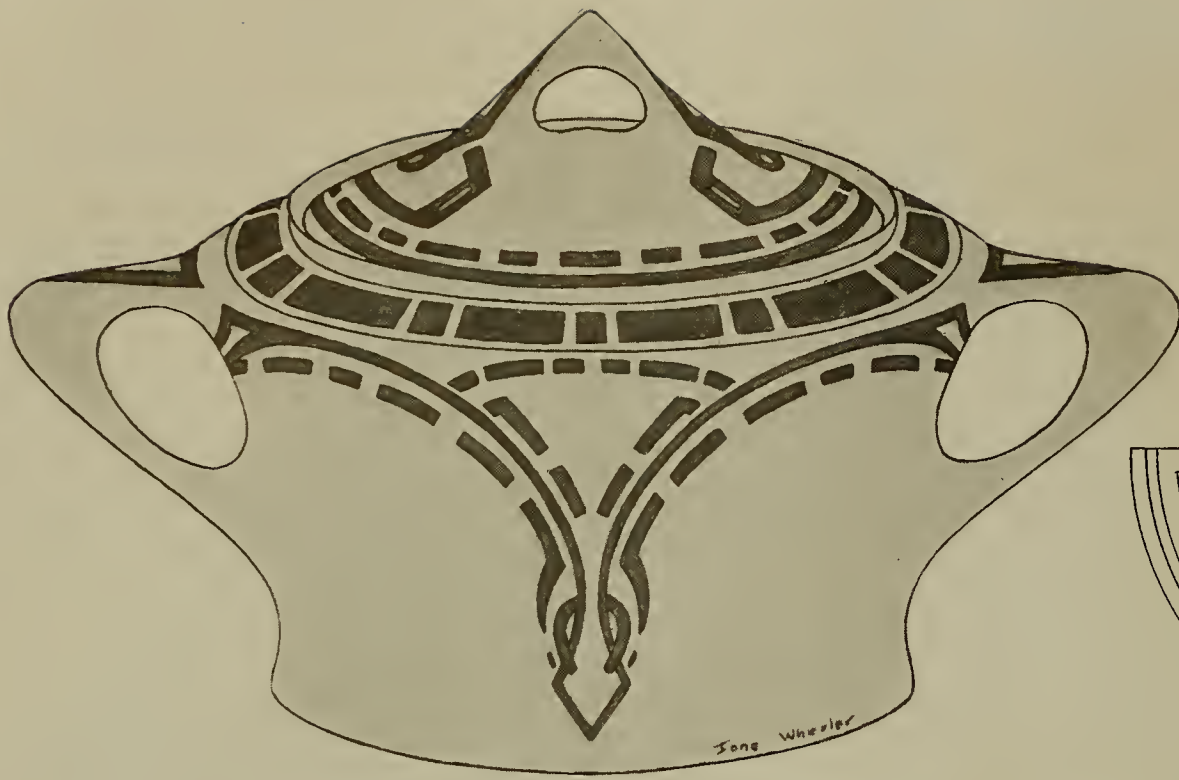
PLATE, COWSLIP—CHARLES S. BABCOCK

Outline design in Gold. Second Fire—Flower, thin wash of Yellow Lustre. Center of flower, Yellow Brown Lustre. Leaves and stems two parts Apple Green, one part Pearl Grey and a very little Violet. Background Light Green Lustre.



TOBACCO JAR—CHARLES S. BABCOCK

(Treatment page 191)



SUGAR AND CREAMER—IONE WHEELER

Gold design with Black outlines.

TOBACCO JAR (Page 189)

Charles S. Babcock

OUTLINE design in black. Second Fire—Paint darkest spaces with one part Shading Green, two parts Moss Green, one part Grey for Flesh. Grey tones with Moss Green and a little Violet.

Third Fire—Paint over entire surface Grey for Flesh and a little Albert Yellow.



CANDLESTICK—OWLS

Edith Alma Ross

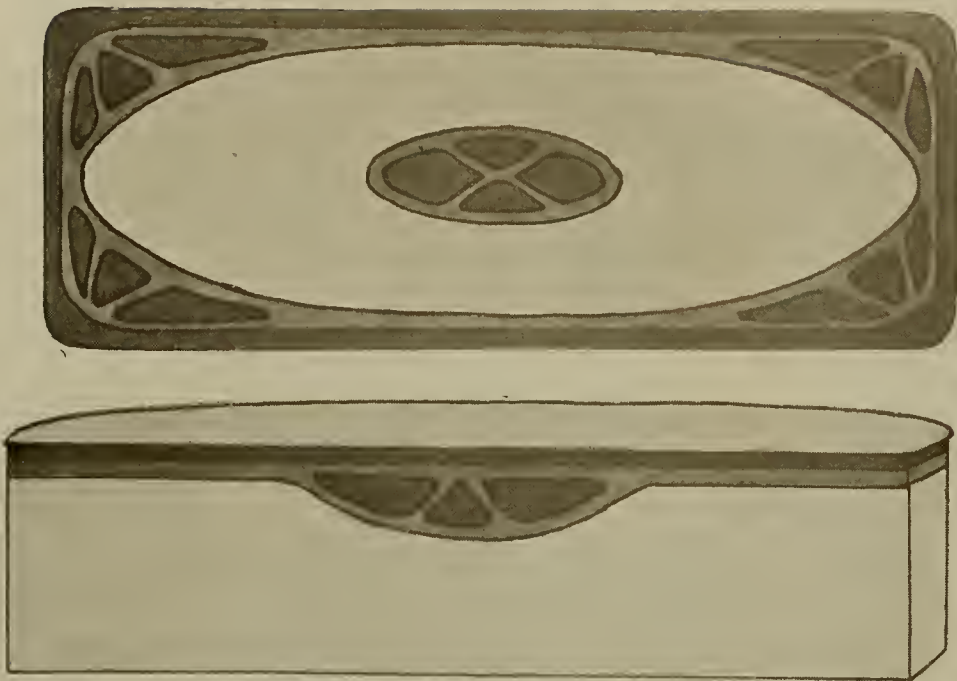
TINT the candlestick a soft grey green made of Grass Green with a touch of Deep Blue Green and Brunswick Black. Dry the tint thoroughly and paint the trees with the same. Flush a little Brown Green on the trees where they are darker and touch in the trunks and branches with Brown Green. Draw in the owls and remove the green tint and shade the owls softly with the grey green used for tinting. Add a soft wash of Albert Yellow on the body and touch up and accent with Brown Green. Do not shade so heavily that the soft white effect will be lost, as the owls are intended to be quite distinct. This may be finished in one fire if the green tint is thoroughly dry before painting over it.



CLOVER PLATE—IDA FAILING

OUTLINE design in Black. Second Fire.—Paint leaves and stems with Moss Green and a little Violet No. 2. A thin wash of Blood Red over the flowers, the dark bands Shading Green, Moss Green and a little Violet.

Third Fire—Wash Blood Red and a little Violet No. 2 over shadow side of flowers. Light background in border a thin wash of Brown Green. Tint in center of plate Yellow Brown and a little Brown Green.



RECTANGULAR BOX—HALLIE DAY

To be done in three tones of Violet No. 1 with a very fine outline of Gold or Black.



SHOP NOTE

The Dresden Color Co., of Canton, O., have recently added to their line a full stock of white china for decorating. They have also moved into larger and better quarters and will run their local store under the title of the Art China Shop, which is, however, only a sub-title to their name of The Dresden Color Co.



DESIGN FOR A. D. CUP AND SAUCER—A. B. FOWLER

FIRST firing.—Outline design in Fry's Black mixed with a drop of mucilage and a little water; lay in design, flowers in thin wash of Capucine Red and rest of design in Grey Green. Put handles and inside rim of sugar and creamer in Gold.

Second firing.—Retouch gold and strengthen design where needed with same colors as in first fire.



MARMALADE JAR AND PLATE

Chas. S. Babcock

CURRENTS dull red, not too dark, use Blood Red; leaves, different shades of Grey Green; pickets, Warm Grey background, Ivory Glaze to which is added a little Silver Yellow. Stems and dark tones at bottom, Grey Green and a little Shading Green. Background in borders Warm Grey same shade as pickets, same shades as before in currants and leaves.



DETAIL OF CALLIOPSIS—ETHEL E. GATES



CALLIOPSIS OR GARDEN TICKSEED—ETHEL E. GATES

First Fire—Flowers are outlined with Black and stems to be painted in with Shading Green. Second Fire—Paint flowers with Albert Yellow and Yellow Brown toward edge. Center to be painted in with Yellow Red and Auburn Brown. Outline stems with Black.



CHINESE MAGNOLIA

Anne H. Brinton

PAINT flowers with Rose shaded with Rose and Blood Red. Stems are Blood Red and Violet and darkest touches with Brown Green.



DOROTHY PERKINS ROSE (Page 199)

Ida M. Ferris-Holdridge

PAINT roses in Blood Red very thin. The deep roses are Blood Red used a little heavier. The leaves are Moss Green and Shading Green, Brown Green and Black. The stems are Blood Red and Violet.

Second Firing—Touch up roses with Rose. The centers with Yellow. The shadow side of roses with Violet and Blood Red. The background is painted in with Moss Green, Yellow Green, Brown Green with touches of Blood Red and Yellow Brown around flowers.



FLOWERING RUSH (Page 201)

Margaret D. Lindale

OUTLINE design in Black and fire. Second Firing—Paint flowers with Violet No. 2. Centre with Yellow Brown. Leaves with Apple Green and Shading Green. The long flowing design is painted in with White Gold.

Third Firing—Wash in a background of Light Green Lustre applied very thin.

A WILDFLOWER OF MARYLAND (Page 196)

Treatment by Jessie M. Bard

FIRST Fire—Paint in blossoms with Blood Red. Dark touches in center Blood Red and Violet. Stems are Brown Green and Violet. Leaves are Shading Green, Yellow Brown and Moss Green. The buds are quite Red. Use Blood Red stronger for them.

Second Fire—Wash in background with Yellow Brown and Yellow Green. Retouch blossoms with same colors used in first fire. Pearl Grey and a little Sea Green. Clean color from flowers.

Third Fire—Oil on darkest tone in vase and dust with three parts Sea Green and one part Shading Green. Same color in darkest part of flower. Paint a thin wash of Lemon Yellow over flowers and Yellow Brown in the Grey tone, Albert Yellow over stamen.

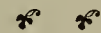


TOMATO GRAPE (Page 197)

Treatment by Jessie M. Bard

FIRST Fire—Paint in leaves with Moss Green, Shading and a touch of Violet. The berries are a bright green made with Yellow and Apple Green. Stems are Moss Green.

Second Fire—Retouch design with same colors used in first firing. Paint in background with Apple Green, Copenhagen Blue, Violet and Shading Green.



YELLOW DOCK (Page 198)

H. B. Paist

THE first firing use Blood Red, Yellow Brown, Moss Green for the flower. The leaves Moss Green and Brown Green tipped with Blood Red. Wash Yellow Brown and Brown Green back of flowers.

Second Firing—Use Blood and touches of Ruby on flowers for the deepest tones, Moss Green and Shading for the Green touches close to stem.



BEACH ASTERS

Kathryn E. Cherry

WASH in background leaves with Shading Green and Brown Green, the light leaves are Moss Green and Apple Green, the stems are quite a pinkish lavender. For this use Violet and Blood Red. The flowers are Deep Blue Green and Violet, the centers are Yellow and Yellow Brown. Paint the background with Yellow, Copenhagen Blue and Shading Green. Second Firing—Touch in the dark accents with Shading Green and Violet with a little Black added in darkest touches. The flowers are strengthened on shadow side only, with Royal Purple and Banding Blue. The centers are touched up with Yellow Brown and Brown Green.



COMPLIMENTARY

(Extract from a letter received from an appreciative American traveler and subscriber of *Keramic Studio*.)

“While in Berlin, Germany, I spent some time in the Kunstgewerbe Museum. I found our *Keramic Studio* in great demand. It was seldom in the magazine rack.

I think the Editors and Publishers of the *Keramic Studio* should be congratulated upon giving all those who are interested in this branch of art, such a valuable magazine.”



BEACH ASTERS—K. E. CHERRY



A WILD FLOWER OF MARYLAND—E. N. HARLOW

(Treatment page 194)



TOMATO GRAPE—ALICE W. DONALDSON

(Treatment page 194)



YELLOW DOCK—HENRIETTA BARCLAY PAIST

(Treatment page 194)



DOROTHY PERKINS ROSE—IDA M. FERRIS-HOLDRIDGE

(Treatment page 194)



BURLEY EXHIBIT

IN writing of the Second Annual Exhibition of hand decorated porcelains held by the Burley & Tyrrell Company, it is necessary to comment on the object of these exhibitions, upon which they expend hundreds of dollars in the effort and the giving of prizes. The invitation is extended to all mineral painters in the United States in the hope that by the bringing together of competitive painting, all will be stimulated to more serious work that may prove an inspiration and instruction to those not yet able to produce art pieces. This year there was a much larger out-of-town attendance and City friends quadrupled last year's number. Visitors were given a voting card, thus constituting them the Jury of Selection for the prizes which were awarded as follows: First prize for conventional work, Miss Helga M. Peterson, Chocolate Set, No. 502; Second prize for conventional work, Mrs. F. A. Hanlon, Round Dish, No. 505; First prize for naturalistic work, Mrs. B. Carlson, Tea Set, No. 354; Second Prize for naturalistic work, Mrs. Dea Carr Smith, Tankard, No. 366.

Mrs. Leroy T. Steward of Chicago exhibited her "Conversational Set," of Historic ornament about which so many papers and art magazines have written descriptive articles during the last few months so that it need not here be described, except to mention that it was displayed as a class by itself and was not in competition. Miss Frances E. Newman of Minneapolis exhibited a chop platter that showed a splendid idea of division and the mingling of floral with geometrical ornament. The flowers were kept in exact relationship to the low tones of gray in the background. Altogether, it was a most artistic combination. A cracker jar from Quincy looked as though it might have been a veritable production of a little Jap himself, it was so faithful to Japanese arrangement. The choice of forms were very familiar, but the arrangement was unique and well balanced. Unless one turned up the jar, one would never suspect that it was enamelled on china, it gave so closely the effect of enamel on metal. A dessert plate from Mrs. Chew, of Shelbyville, Ill., had a geometrical arrangement



BURLEY EXHIBIT

of the orange tree and blossoms quite artistic in conception.

Kokomo, Indiana, sent a fine exhibit showing a large preponderance of the conventional. Among the pieces was a blue and white bowl with broad bands and panels, the detail being very simple but very attractive. A dinner plate in yellow gold showed very careful technique. The ornament was geometrical and severe in lines but altogether pleasing. Another dinner plate in this collection looked as though it might have been taken from our grandmother's set, so faithfully had the artist carried out the old Sèvres decoration. We were attracted to a bowl, the decoration being wholly of gold, panelled arrangement that showed painstaking work and good execution. There was a quaint little teapot in blue and white, very simple but thoughtfully carried out. We should like to see this artist try her hand at a combination of colors. Because acid etching is both difficult and dangerous, we looked long and admiringly at an etched edge dinner plate that was very accurately done.

Mr. C. O. Manspeaker of Battle Creek, Mich., exhibited a salad bowl and plate, which though simple in form showed wonderful technique. The lines were exceptionally well drawn and in distinct jetty black with green and gold. It was an exceptionally successful piece of work. Mrs. Smith, of Mexico, Mo., showed a chop platter handled in strong colors with a great deal of gold for lighting the ornament. We would suggest this be called a plaque, as it was well fitted for that sort of decoration.

Among the Chicago artists Mrs. Barothy exhibited a bowl in blue, green and gold decoration, full of unusual detail and with colors finely brought out with gold outline. The outside was simply painted with blue and gold bands, but so exquisitely done that this ornament was quite sufficient to balance the inside decoration. Mrs. Jack had a pleasing service plate decorated with a gold geometrical ornament that formed a large number of openings for flowers in which she arranged the same group, in four different colors. Mrs. Hubbard had a chocolate pot in browns and red enamel that was unique in arrangement of design and well executed. She also showed a very pretty little bon bon plate in red and gold. Miss Helga M. Peterson exhibited a chocolate pot with sugar and creamer, showing a fine conception of the division and balance of ornament on pieces that are broken by handles and noses. The geometrical forms were well drawn and the floral parts were artistically adapted to the enclosures of the decoration and the form of the china. Altogether, it was an extremely successful grouping. Mrs. F. A. Hanlon showed a chop platter of geometrical and floral ornament, which was a very clever arrangement of pink and pale



FLOWERING RUSH—MARGARET D. LINDALE

(Treatment page 194)



grey green with old ivory background. The technique was exquisite.

In the naturalistic field Mrs. J. S. Beecher exhibited an open bon bon decorated with gold lines, accentuated with tiny

roses and grey green leaves. Also a plate ornamented by a wreath of odd flowers. Mr. Heinrich Marmorstein sent a tea set, with an all over pattern in bay leaf forms with raised gold borders. Very attractive for any one who prefers color to



BURLEY EXHIBIT



white surfaces and to whom novelty is of supreme importance. Mrs. Carlson and Miss Metta Waugh showed some clever rose decorations on several pieces. Mrs. Dea Carr Smith of Oklahoma City secured a charming effect with monotone decoration on a tall slim tankard, delicately suggested mountains with clusters of pine trees in the foreground. M. E. Challinor

displayed a decoration that was perhaps one of the best examples of the realistic school of thought in the entire collection. A tender grey blue ground with lovely beads of pink and white phlox. An exhibition of work from Topeka, Kansas, should have special mention. It combined both schools of art, but the most striking feature was the beauty of coloring.



BURLEY EXHIBITION

ANSWERS TO CORRESPONDENTS

L. M. P.—The cause of enamels chipping is due to either under-fire or not proper proportions of flux. It is best to make tests until you are more familiar with the work.

A. B. M.—Write to Brentano Book Co., New York City in regard to books on art.

E. S.—To make your water colors stick on paper used for making camera pictures use paste or liquid oxgall which can be procured at any good dealer in artist materials.

J. C. K.—We think that the different tints and novelties in water color paper may be procured in any of the leading artists supplies stores advertising in *Keramic Studio*.

Mrs. M. S.—The cause of your colors rubbing off is due to either being under-fired or the color has not enough flux in it. It is best to dust on all Mat colors.

S. J.—We are not familiar with substitute turpentine. You had better make a test before using it. It is best to leave the enamels for the last fire for fear of chipping; if they are very flat they will stand a second fire but you always run a risk. For mending kiln lined with fire clay use fire clay and a little green clay mixed together. Yellow red and a little carnation makes a good red to use with gold.

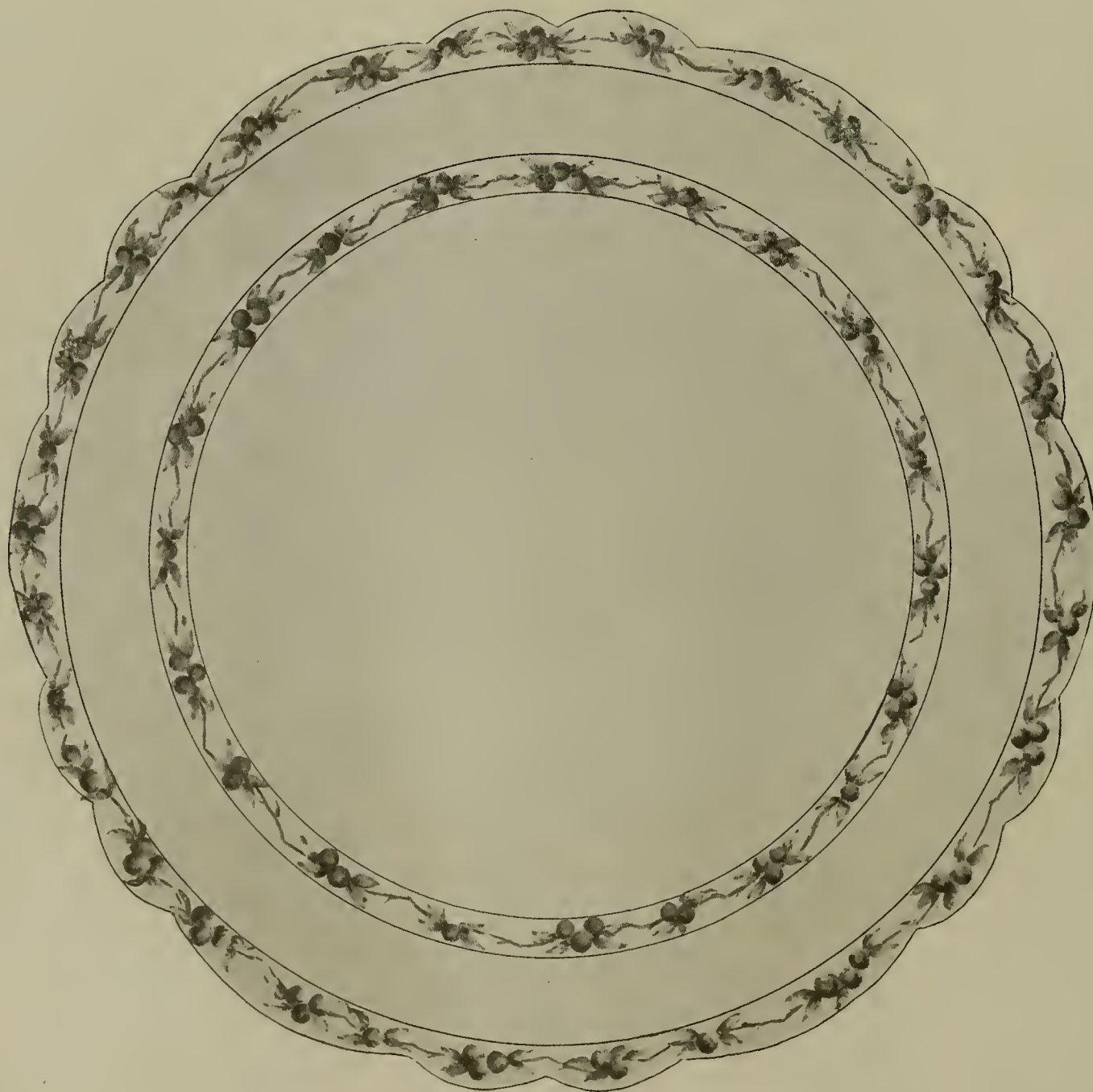
L. S.—We do not know where you will find the color to which you refer. The young lady's address is 220 W. Hardin St., Findlay, Ohio. English Grounding Oil and Fry's Special Oil are very much alike; the former is a heavier oil and gives the color a more solid appearance. A dotted background means to place dots close enough together to form a background; it can be made of either gold or color. There is no unfluxed gold except in the Roman; you can get an antique effect to gold by putting lustres over the gold. Light green lustre is a good color to use. Possibly your gold over paste came in contact with some acid or chemical. Original designs for illustration should be made a quarter to a third larger than cut desired, using no color. For pen and ink work use Higgins' drawing ink; for wash drawings use black or sepia.

O. J.—Use Mueller & Henning's outlining black and mix it with lavender oil. The Garden Lavender is best.

L. C.—The trouble with the gold is probably that it is not ground enough, causing it to be grainy and it needs more flux to cause it to burnish. A little more fat oil will give it more body so it will apply more easily.

E. L. S.—Use Fry's Coral Enamel; it is ready prepared and much more certain than to mix it yourself. This is a powder. Mix it with enough of your tinting oil to hold the powder together and then thin with turpentine or lavender oil.

Mrs. E. V. B.—The answer to E. L. S. also answers your question.

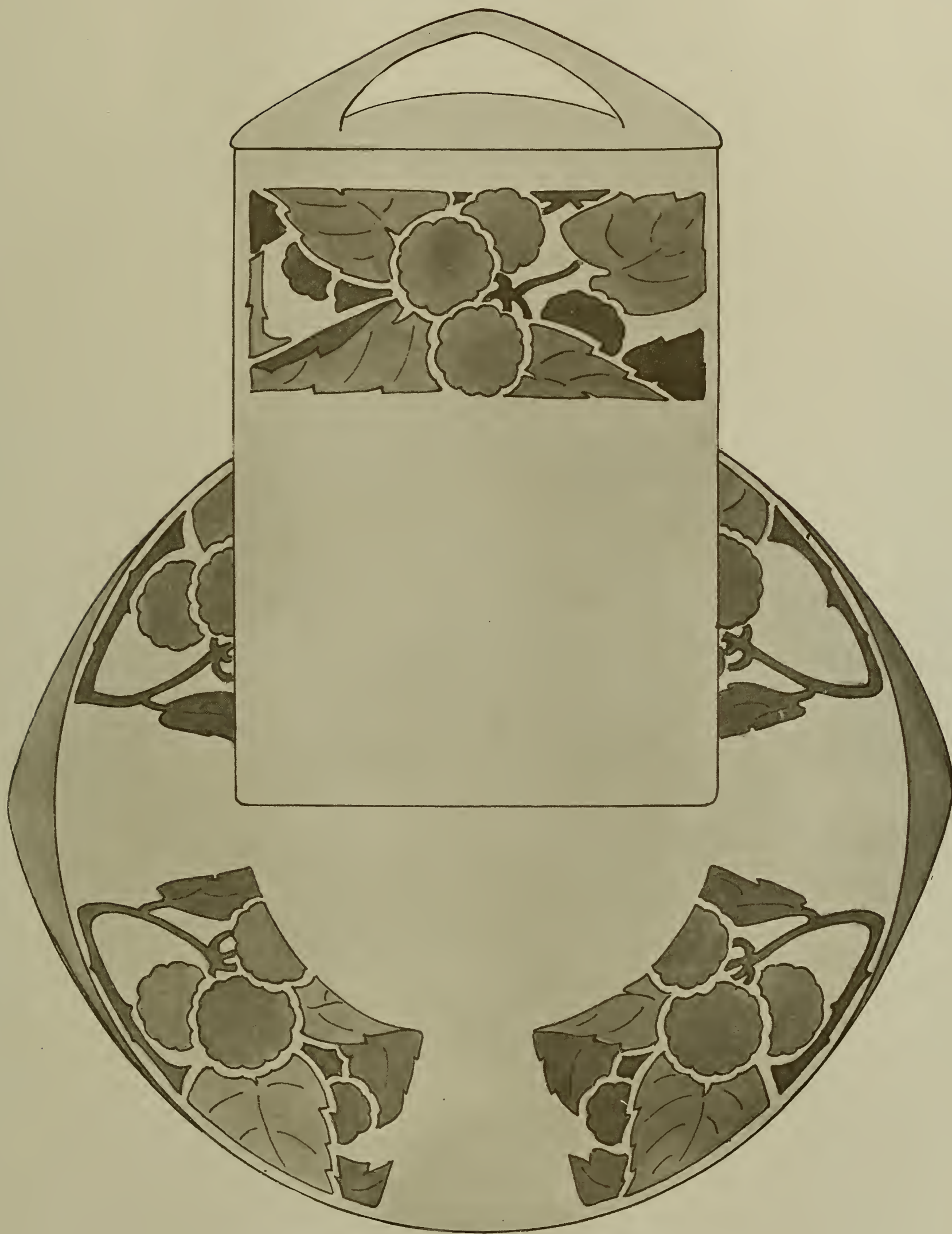


RED BERRY PLATE—MABEL C. DIBBLE

OUTLINE design in Gold, also the bands. Second Fire —Berries Yellow Brown Lustre. Leaves Light Green Lustre. Stems Dark Green Lustre.

Third Fire—Shade berries on dark side with Yellow

Brown Lustre. Tint two narrow borders with a thin wash of Apple Green and a little Yellow. The wide band between borders with two parts Shading Green, one part Moss Green and a little Violet No. 2.



JELLY JAR AND PLATE, RASPBERRIES MOTIF—HENRIETTA BARCLAY PAIST

Background Ivory (Neutral Yellow preferred). Leaves, Olive Green to which add a little Neutral Yellow; stems, Violet of Iron. Berries, deep Red Brown. Outline in Gold.

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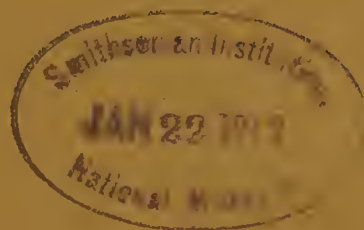
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CONTRIBUTORS

KOKOMO KERAMIC CLUB
WABASH KERAMIC CLUB
ANDERSON KERAMIC CLUB
JESSIE M. BARD
ANNE H. BRINTON
ALICE W. DONALDSON
E. N. HARLOW
MARGARET D. LINDALE
RHODA HOLMES NICHOLLS



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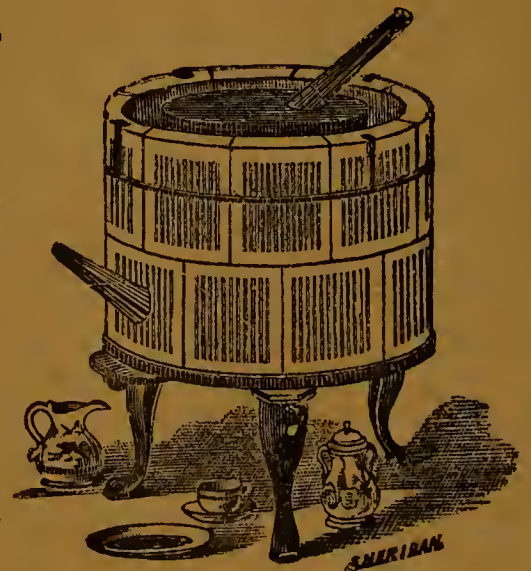


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WRITE FOR DISCOUNTS.

STEARNS, FITCH & CO., : SPRINGFIELD, OHIO

KERAMIC STUDIO

Vol. XIII. No. 10

SYRACUSE, NEW YORK

February 1912



LD subscribers of *Keramic Studio* will recall in a former issue an exposition of the work of the Kokomo Club which was quite unique, being the extreme of abstract design. We are devoting this issue to another showing of the work of this club together with the clubs from Anderson and Wabash, Indiana. While our editorial table is visited every few days

with letters from the lovers of the naturalistic on porcelain, begging, threatening, or washing their hands of us, metaphorically speaking, because we seem to favor the conventional, we feel that it takes some courage, from a business standpoint, to fill an entire issue with work of this character, but, if we should not have the courage of our convictions, we would have no right to be editing the only educational journal of ceramic decoration. As a matter of fact, this work is somewhat extreme but we feel that it shows a real seeking for the principles of design, and self abnegation in giving up the pretty little things in order to find a dignified expression of the beauty of rhythm, harmony, balance and good spacing. And the astonishing thing is that so many in one city, or rather, in three cities could be found to work together to the same end. It shows an admirable spirit of co-operation which could be emulated to great advantage by other clubs. If our readers will approach this exhibit, not in a spirit of criticism, but with the desire of finding the best in everything, they will find what they look for, and that is, an extremely instructive lot of work, and what lessons they can draw from it will be according to their own personality. Certainly the photographs of the finished pieces give a quiet, dignified, restful effect in the main, and we cannot help but admire the loyalty to abstract principles in contra-distinction to material beauty, and who will say that the abstract is not the highest form of art or life, however far we may be from appreciation of the same.

And right here we are going to print a letter just received, not only because it shows what the editor has to expect in the way of unpopularity, but also because it presents an argument entirely new in our experience, evidently written in good faith, by an evidently nice person, and for the benefit of our readers we will answer it here also, though in so doing we may be repeating the many times repeated arguments. But truth cannot change and it is difficult to present it always in a new form.

"I am a teacher of china painting and subscribe to the *Keramic Studio* for the benefit of my pupils, and would like to tell you what they think about it. Although you seem to make it almost a crime, in your editorials, to love the naturalistic, I must tell you that they all favor the naturalistic. They all do conventional but seem to think there is no artistic talent required to do a conventional design, but that it is beyond their ability to design or paint a piece of china with a graceful naturalistic design with a soft and shadowy background which they never get tired of admiring. Won't you please give us in some of your next Journals, naturalistic and semi-conventional designs arranged on tea-sets, jelly jars, plates, cups, etc., same as you do the conventional designs, instead of the naturalistic flowers portrayed stiffly on a panel and the wash drawings so blurry—you could never make out what they were. It's the arrangement on the different pieces of china that puzzles the student and what is wanted. You are tired of the naturalistic, because you have been so long surrounded with the very best of it, but you dearly loved it once, and so it is with all of us, we want a change; but the student of to-day starts with the con-

ventional and aspires to the naturalistic. He has grown tired of the conventional. Trusting that this letter will not annoy you,

Very truly yours, MRS. A. S.

In order to make clear our reply, we will take one sentence at a time and dispose of it to the best of our ability.

We regret that we have given the impression that we considered it "almost a crime to love the naturalistic." Personally, we love and admire the naturalistic, *in its place*, we love it so much in the nature all about us which the good God has created, that we consider that it should not be shamed by poor copies, bad imitations, perpetuated in an almost indestructible medium. The place for the "naturalistic" in decoration is not on anything but a flat surface, where the beauty of composition can be taken in as a whole, and where the natural forms cannot be distorted by the foreshortening occasioned by the bulges and curves of a dish.

The fact that your pupils "all favor the naturalistic" is not at all astonishing—so do our children, that is what they understand best, it takes education to reach beyond that point. If they think it takes no artistic talent to design conventionally, it is probably because they do not know what *good* design is. Almost anyone can make a poor conventional design but it takes study and talent to make a good one, as it also takes talent and artistic taste to make a graceful naturalistic study in any medium whatever, which one would never tire of admiring.

We regret that we cannot satisfy your request for naturalistic studies adapted to ceramic forms in *Keramic Studio*; believing as we do, it would be against our principles to do so. We, however, often give semi-conventional decorations and shall continue to do so. You will find an entire issue devoted to this style of work in February, 1911.

Your criticism of the naturalistic studies we give is in many cases quite just, but we give the best obtainable. It is astonishing how difficult it is to find good studies of the naturalistic which can be used for designing, studies which are artistic in arrangement as well as faithful to nature.

As to the final argument, that the taste for the conventional in decoration is only a fad, a desire for change, let it be here recorded, that apart from the fact that the present taste in design has been a steady evolution for the last twelve years, the editor, personally, whatever atrocities she may have perpetrated in her younger days in the way of rococo and other foolish ornament, has *never* loved or attempted the naturalistic on porcelain.

The conventional in decoration is an effort to express symbolically a part of the abstract *truths* of the beauty of nature. One who aspires to the naturalistic can never approach the grand total of truths contained in nature, that is the work of the Creator alone.

✠

In his article on etched gold in July number, Fred. A. Rhead mentions the use of Brunswick Black. Some of our readers having asked what Brunswick Black was, Mr. Rhead writes to us:

"Brunswick Black is the almost universal title in Europe for ordinary black stove or grate varnish, and I quite assumed that the same title would be used in America. It is the material invariably used by etchers for "stopping out," as it is ready for use, and works smoothly and easily. I use it directly out of the bottle, just dipping in a camel-hair brush."



Mrs. Grace N. Bruner Mrs. Linea C. Souder Miss Effie George Mrs. E. E. Russell Mrs. Stella Hoss Mrs. Walter Dixon

KOKOMO KERAMIC CLUB

Mrs. E. E. Russell

THE Kokomo Ceramic Club invited as its guests the ceramic clubs of Wabash and Anderson to give a tricity exhibit and we are sending you the drawings of some of the designs and the photographs of the finished product of the three cities, showing the effort of Indiana in Ceramic Art.

The Anderson Club has a membership of twenty-seven, the Wabash eleven and Kokomo six. Each member was represented in the exhibit with from two to five pieces.

The designs we are sending are the result of two years' work, all three clubs being under the direction of Miss Myrtle Taylor, of Butler College, who uses the text book of Design and Composition, by Denman W. Ross of Harvard, giving us a regular college course and working from a class room point of view.

We were required to make each piece in black and white before applying on china, and for our coloring we used ground

lay and either lustres or ground glazes to envelope the piece for final fire. The plates are all in either ground lay or white gold with or without outline.

The Club membership is as follows:

Kokomo Ceramic Club—Mrs. E. E. Russell, Mrs. Grace Newell Bruner, Mrs. Stella Hoss, Mrs. Linea C. Souder, Miss Effie George, Mrs. Walter Dixon.

Wabash Ceramic Club—Mrs. Myrtle Ammerman, Miss Amy Bradley, Mrs. Clara W. Diehl, Mrs. Bertha B. Gribben, Mrs. Lulu C. Hutchens, Miss Edna M. McClellen, Mrs. Etta M. Smith, Mrs. Grace W. Snider, Mrs. Henrietta F. Vaughn, Miss Pearl Williams.

Anderson Ceramic Club—Mrs. J. C. Black, Mrs. W. J. Blacklidge, Mrs. M. L. Cromer, Mrs. Alice Eyeke, Mrs. W. C. Foss, Mrs. Ethel Cromer Forse, Miss Winifred Cain, Mrs. W. T. Richards, Mrs. Arthur C. Hill, Mrs. J. H. Winter, Mrs. Frank Warren, Miss May Manning, Mrs. E. A. Westerfield, Mrs. R. M. Pettitt.



KOKOMO KERAMIC CLUB



WABASH KERAMIC CLUB



ANDERSON KERAMIC CLUB



BOWL

Mrs. E. E. Russell

FIRST Fire—Outline in Royal Blue.
 Second and Third Fires—Leaves, stems, centers and lower part of flowers painted and pounced in equal parts Banding Blue and Deep Blue Green.



EXHIBITION NOTE

Exhibition of the Buffalo Society of Mineral Painters will be held at Hotel Iroquois, March 26, 27, 28, 10 a. m. to 10 p. m.



CAPE JASMINE—ALICE WILLITS DONALDSON

Treatment by Jessie M. Bard

FIRST Fire—Outline design carefully with Grey for Flesh and fire. Second Fire—Oil leaves with special oil very thin and dust with Pearl Grey three parts, Apple Green, one part, Shading Green, one part. The blossoms are painted in with a thin wash of Yellow toned with Grey for

Flesh; the stems are Violet and a little Blood Red.

Third Fire—Wash in background Yellow and Grey for Flesh for the light washes and Apple Green and Grey for Flesh in the deepest tones; retouch flowers on shadow side if necessary with same colors used in second fire.



BROWN BOWL (Page 228)

Mrs. Ethel Cromer Forse

GROUND lay background with Auburn Brown for first fire.

Second Fire—Repeat same to secure very dark tone.

Third Fire—Envelop entire vase in heavy coat of Yellow Brown Lustre.

Entire vase outlined in Finishing Brown.



GREEN BOWL

Alice Antrim Eycke

FIRST Fire—Groundlay design in Miss Mason's Grey Green.

Second Fire—Cover entire bowl with Miss Mason's Green Glaze.



GREEN BOWL—ALICE ANTRIM EYCKE



PLATE—GRACE NEWELL BRUNER

Entire design in silver.



PLATE—EFFIE GEORGE

Design in silver outlined in black.



SILVER TANKARD

Mrs. Grace Bruner

FIRST Fire—Paint in black outlines and fire. Second and Third Fires—Design laid in white gold. Fourth Fire—Go over black lines.



TEAPOT—EFFIE GEORGE
KOKOMO KERAMIC CLUB



VASE

Mrs. Bertha B. Gribben

FIRST Fire—Groundlay entire vase in Dark Green, wipe out background.
Second Fire—Groundlay entire vase in Empire Green.
Third Fire—Groundlay entire vase with Banding Blue.



PITCHER

Mrs. Etta M. Smith

FIRST Fire—Structural lines ground lay in Auburn Brown.
Second Fire—Envelope entire vase in Yellow Brown lustre.
Third Fire—Envelope entire vase in Yellow Brown Lustre and wipe out design and space between double structural lines.



VASE

Miss Edna M. McClellan

FIRST Fire—Draw in design and outline in Fry's Black.
Second Fire—Ground lay large panels in Grey Green.
Third Fire—Design lay in with White Gold.
Fourth Fire—Outline with Fry's Black.



JAR— E. A. WESTERFIELD



SALAD BOWL—MAYBELL B. FOSS

SALAD BOWL

Maybell B. Foss

DIVIDE bowl in seven parts. Draw in design with India ink.

First Fire—Ground lay design with Grey Green. Bands and listel in Grounding Green. Cover entire design with Green Glaze.



THREE BERRY AND TWO LEAF PROBLEM ON STEIN

Lucia M. Manning

FIRST Fire—Outline with Higgins' ink. Ground lay entire surface with Grey Green and wipe out berries and background.

Second Fire—Paint berries with a light wash of Pompadour mixed with a little Yellow Brown. Paint bands at top and bottom and stems with Shading Green mixed with Grass Green. Paint background and handle with liquid bright gold.

Third Fire—Cover liquid bright gold with white gold. Outline with outlining black.



CALIFORNIA GRAPES

Margaret D. Lindale

OUTLINE design carefully with Brown Green then fire. Second Firing—Paint leaves with Brown Green, Shading Green. Stems with Apple Green and Violet. Grapes with Blood Red and a little Ruby. Some of the grapes take a green tinge; for these use an Apple Green Violet.

Third Firing—Paint in background with Apple Green, Yellow and a little Grey for Flesh. Touch of Purple with Blood Red and Violet. The leaves are strengthened with same color used in second firing. Vein leaves with Shading Green.



STUDIO NOTES

Mrs. Verena J. Hulette and Mrs. Maude McPherson Hess, teachers for the Railsback-Claremore Co., will exchange

studios for six months, Mrs. Hulette taking the one at Seattle and Mrs. Hess going to the Los Angeles studio. Both ladies have established an enviable reputation, not only as artists, but thorough teachers as well. Mrs. Hess will commence teaching about January 16th and Mrs. Hulette the 1st of February.

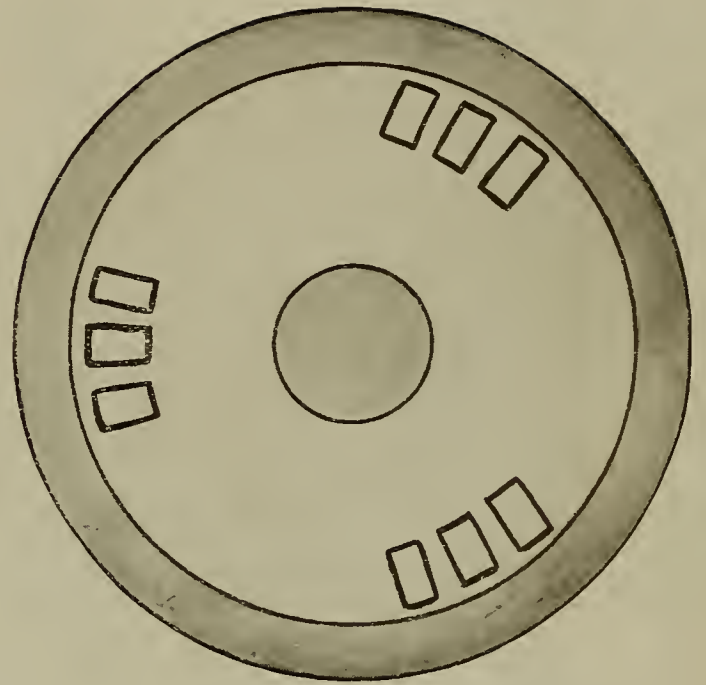
A neat little catalogue has just been received from Miss Gertrude Estabrooks, of Chicago, Ill., with a list of different color studies and designs which she has for rent and also calling attention to her little booklet on water color painting.



STEIN—LUCIA M. MANNING

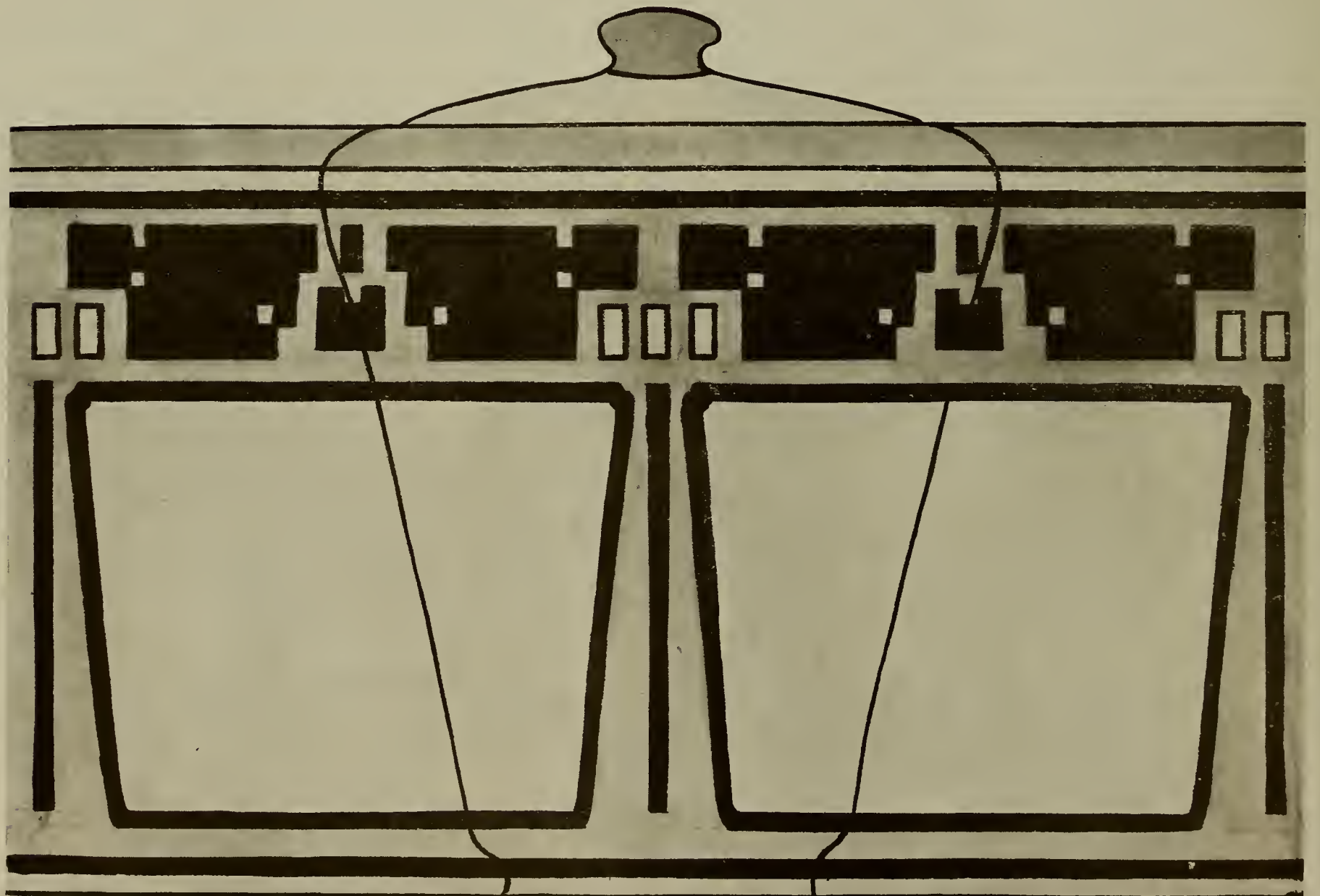


CALIFORNIA GRAPES—MARGARET D. LINDALE

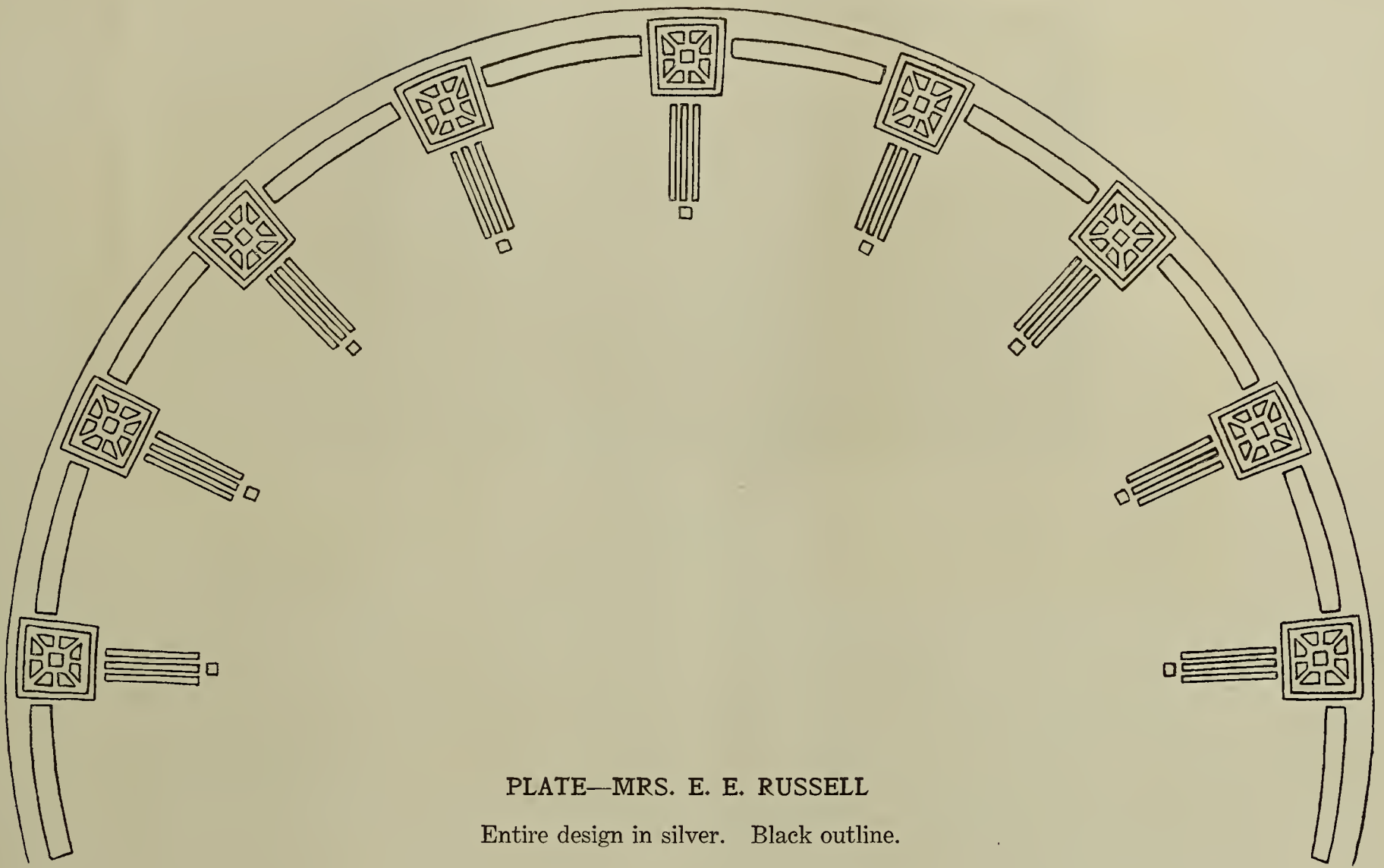


TEA CADDY, THREE BERRIES AND TWO LEAVES—LILLIAN B. RICHARDS

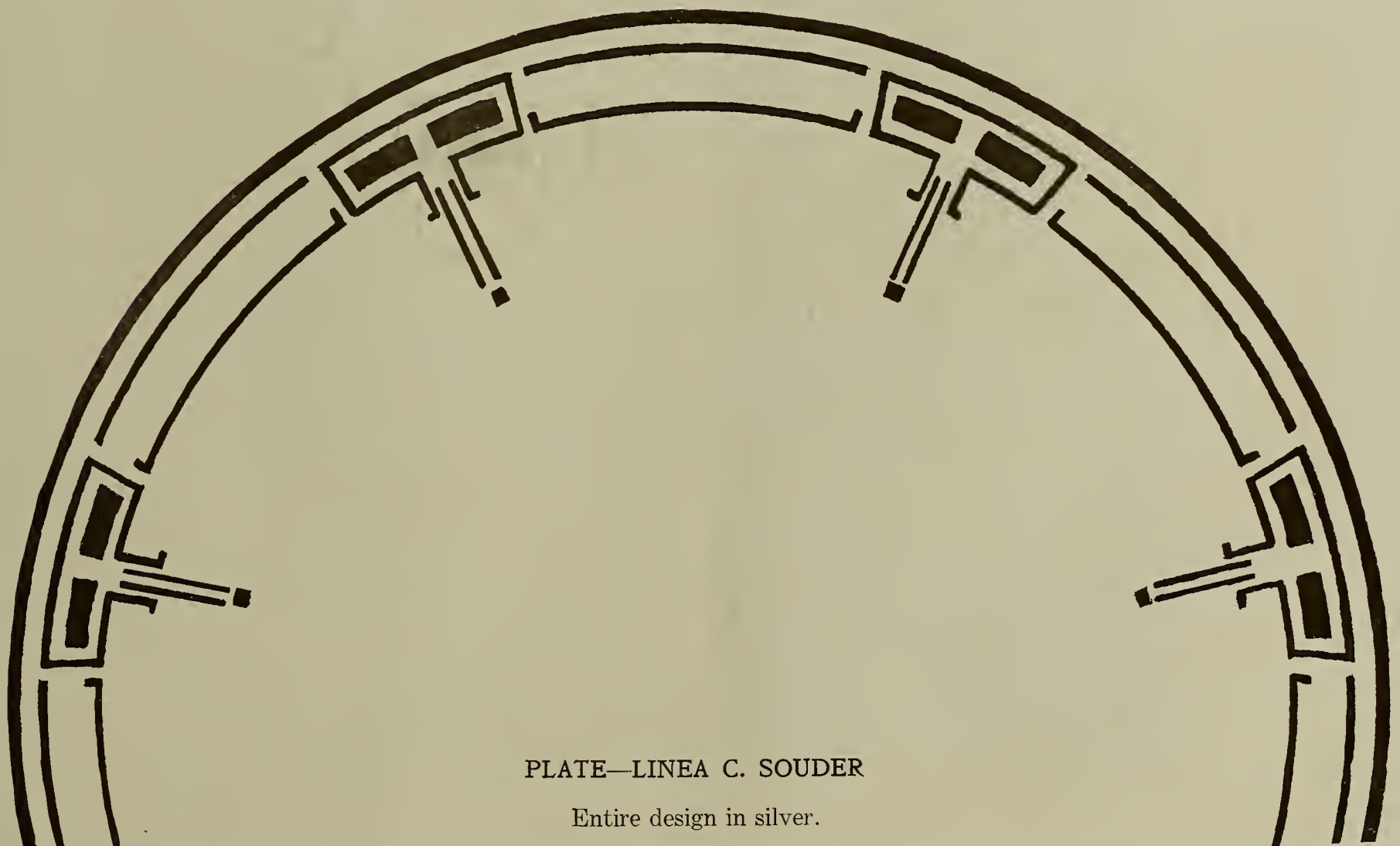
BERRIES in Brown Pink. Leaves, stems and narrow bands in Empire Green. Background back of design two coats of Hasburg's White Gold. Large panels Grey Green. Lid, knob and band in White Gold. Berries in Brown Pink. Background, Grey Green. Entire composition outlined in Black.



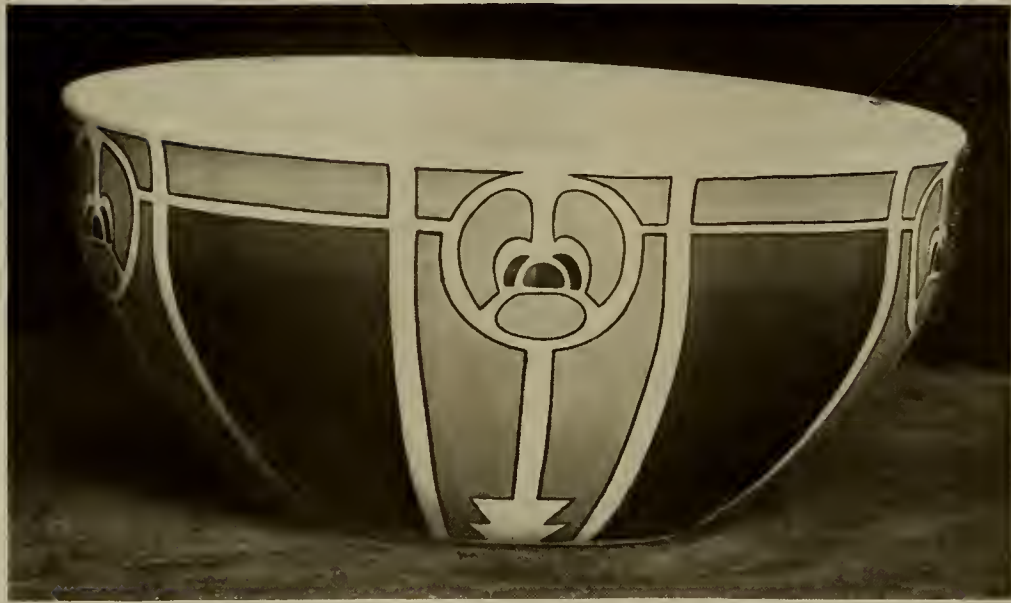
ANDERSON KERAMIC CLUB



PLATE—MRS. E. E. RUSSELL
Entire design in silver. Black outline.



PLATE—LINEA C. SOUDER
Entire design in silver.



BELLEEK BOWL

Mrs. Stella Hoss

FIRST Fire—Trace in design and outline in Black paint.
Second Fire—Ground lay large panels in Neutral Yellow Dark.

Third Fire—Smaller panels ground lay Yellow Brown light. Small dark spots in center Yellow Red. Larger spots in circle Old Ivory.

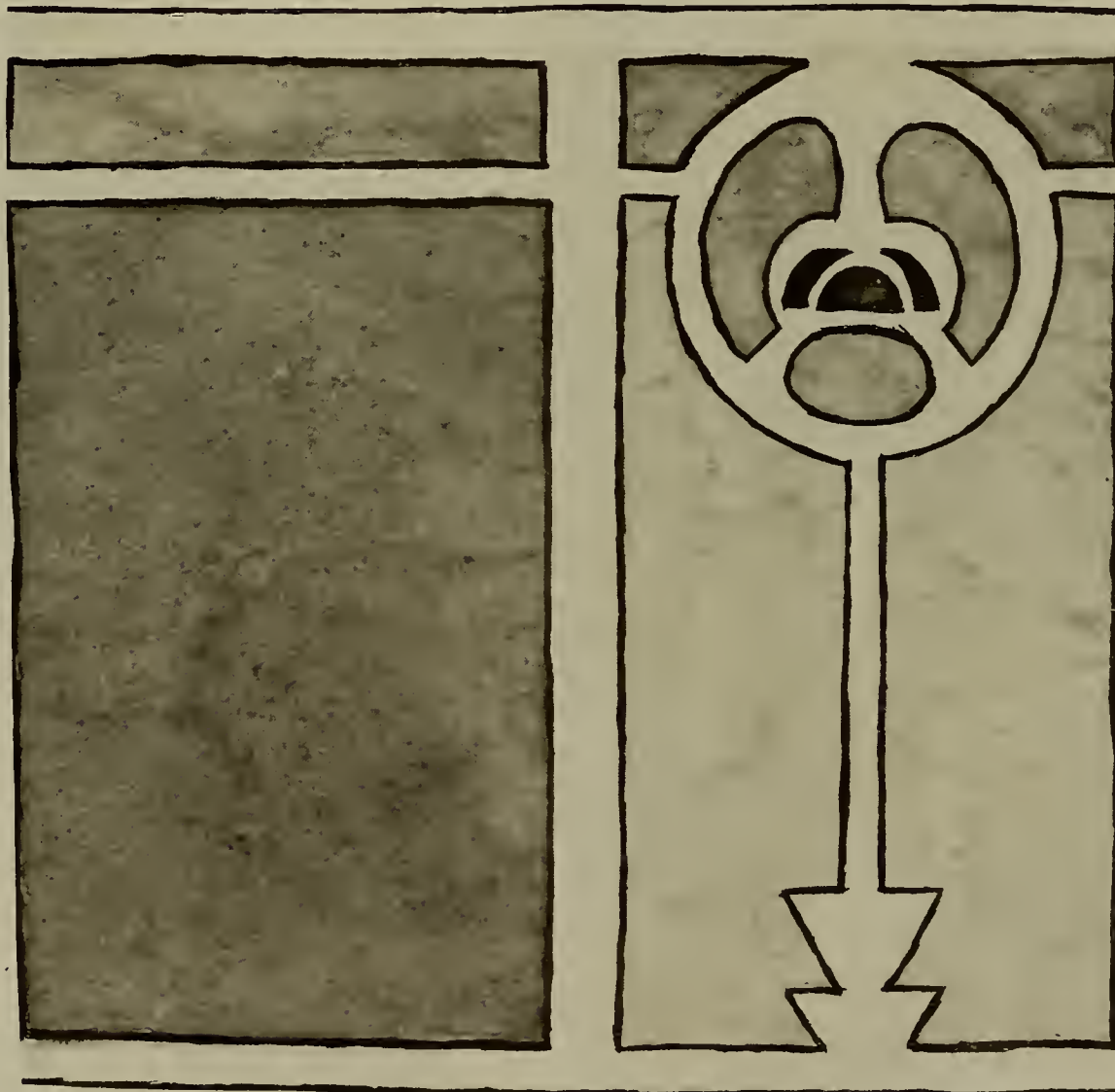
Fourth Fire—Go over outlines.

TRUMPET FLOWER

E. N. Harlow

OUTLINE the study carefully with Black. Tint entire surface with thin wash of Albert Yellow; paint leaves and stems, calyx and buds with Gray Green; Blossoms with thin wash of Yellow Red and Pompadour; stamens Yellow Brown.

For the second fire, wash over the reds and greens with a thin wash of Pearl Gray. Retouch the outline, if necessary, being careful that the lines possess character and express the vigor of the plant.



BELLEEK BOWL—MRS. STELLA HOSS

KOKOMO KERAMIC CLUB



TRUMPET FLOWER—E. N. HARLOW



BOWL

Mrs. Linea C. Souder

FIRST Fire—Trace in design, outline in Black paint and fire.

Second Fire—Envelope entire bowl in Lemon Lustre. Wipe out margin around design and leave white.

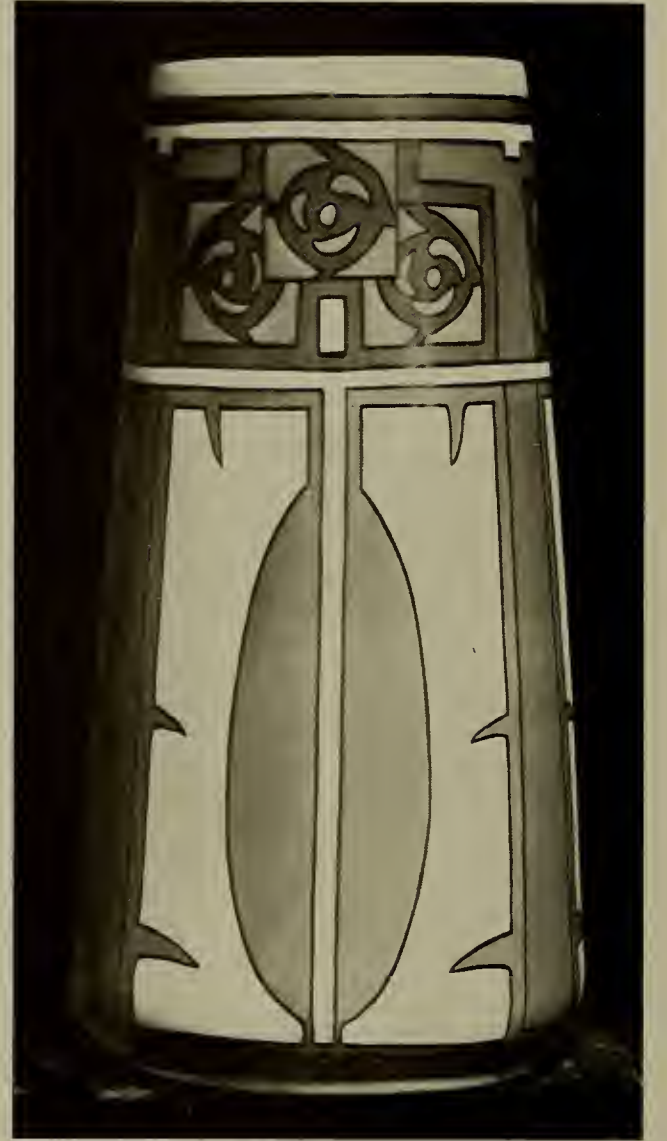
Third Fire—Paint and pounce leaves, buds and circle in flower with Yellow Brown. Small circle in center of flower, Yellow Red. Band on top and border on inside bowl, gold.

Fourth Fire—Outline in Black.



MONKEY FLOWER—ALICE W. DONALDSON

Flowers are Violet No. 2 and Deep Blue Green shaded with Royal Purple. The leaves are Shading Green and Violet.
Stems Blood Red and Violet No. 2.



VASE

Mrs. Walter J. Dixon

FIRST Fire—Draw in design in black outline and fire.

Second Fire—Paint and pounce entire vase in equal parts Yellow Green and Dark Green. Wipe out rose and leaf.

Third Fire—Envelop entire vase in Deep Blue Green and Banding Blue, equal parts. Wipe out roses. Paint roses in Brown Pink.

Fourth Fire—Outline in Black.



PLATE—MRS. WALTER DIXON

Entire design in silver.

KOKOMO KERAMIC CLUB



ICE TUB—MRS J. H. WINTER

Background white. Design gold with black outline.

ANDERSON KERAMIC CLUB



INDIAN BOWL

Mrs. Luella Larmore Blacklidge

FIRST Fire—Design painted in with Fry's Black on both outside and inside of bowl.

Second Fire—Dark part of bowl on outside ground lay with Yellow Red. Dark part of bowl on inside ground lay with Yellow Red and powdered with Blood Red.

Third Fire—Light part on outside and light band on inside painted with Albert Yellow and dusted with Yellow Brown.

Fourth Fire—Strengthen all lines and top edge with Fry's Black, bottom of bowl inside painted and pounced with Ivory Yellow.



PHLOX DRUMMONDI—ANNE H. BRINTON

The red flowers are Rose and Blood Red. Touches of Ruby for the marking, very center is Apple Green. The leaves are Moss Green and Apple Green. White flowers are Apple Green and Lemon Yellow used very thin. Touches of Violet No. 2 toward edges.



BROWN BOWL—MRS. ETHEL CROMER FORSE

ROSE PANEL—RHODA HOLMES NICHOLLS

(Supplement)

Treatment by Jessie M. Bard

FIRST Firing—Use a thin wash of Blood Red for roses, a little Yellow Brown with Blood Red in the shading; leaves, use Moss Green, Shading Green and Brown Green; for background use Lemon Yellow, Violet No. 2 and Brown Green.

Second Firing—Use Rose for the roses, for shading in the rose use a little Violet with the Rose; use the same coloring for leaves used in first firing.

WATER COLOR

Rhoda Holmes Nicholls

Although this study of roses was painted with body color or Chinese white mixed with the colors on a tinted paper, there is no reason it should not be painted on the ordinary water color white paper. The effect when reproduced is similar. In reality the body color is a little rough in the lights.

The roses should be first drawn with Alizarin Crimson and white; the leaves with Cobalt Blue. Start the painting with the first rose, using White, Vermilion, Alizarin Crimson, Cadmium Yellow and a little Hooker's Green No. 2. The white will be used more or less with all colors in the roses, but in the leaves, which are painted with Hooker's Green No. 2,

Alizarin Crimson, a little Burnt and Raw Sienna, the white need not be used unless the color varies very much from the background or is much lighter and brighter, as in the stems and veining of the leaves. A thin film of white, warmed up with Yellow Ochre and Alizarin Crimson and greys made from Belleek and Cobalt will be sufficient to cover the background, the color of the paper forming a basis to work on.

In using Chinese white it is difficult to keep it from looking chalky so the white must always be warmed with a little Yellow. Care must be taken not to paint when the washes are beginning to dry as they darken a little but dry out later paler.



ANSWERS TO CORRESPONDENTS

E. A. J.—The Royal Doulton ware requires a very light fire, a little lighter than for the Belleek.

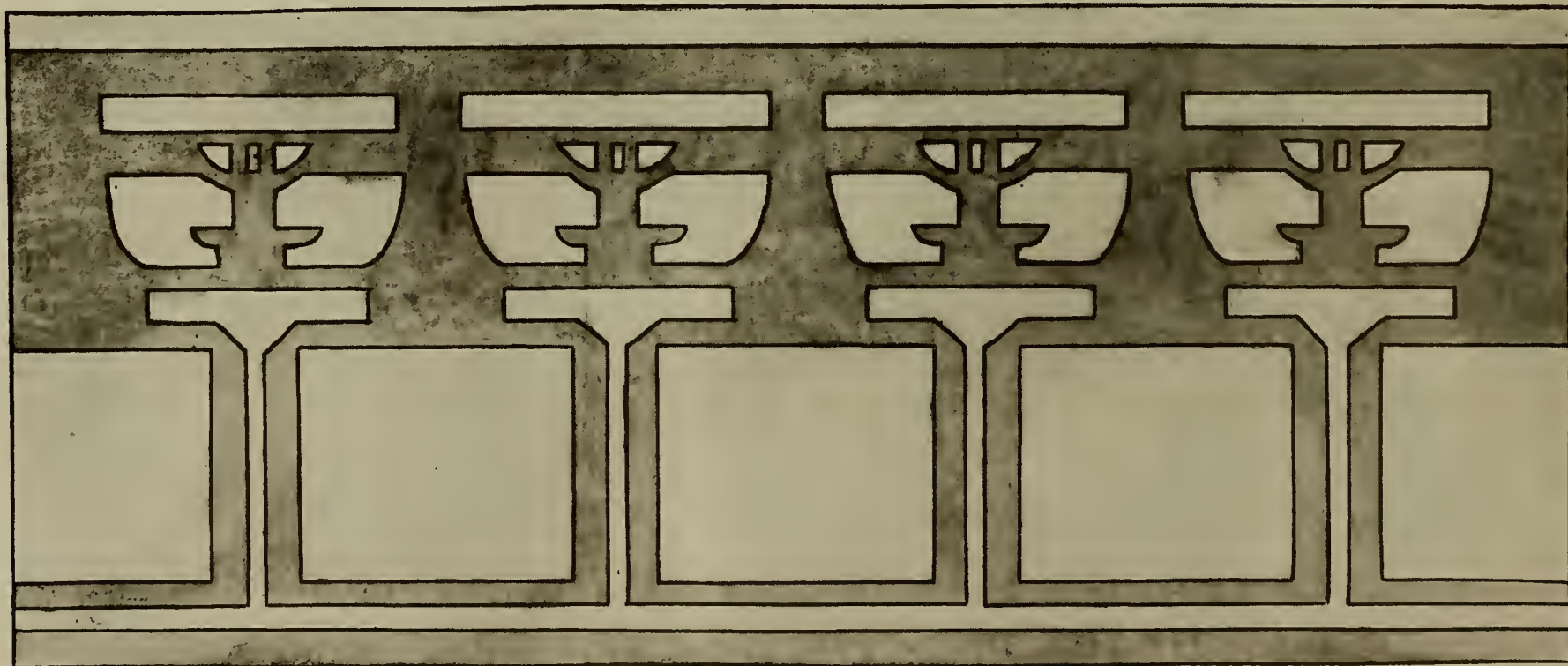
G. D. B.—Unfluxed gold is the only kind that can be used over color. The color must be fired. Possibly you do not apply the gold heavy enough. It is best to put on two applications. It is always best to wipe out the color whenever you can.

L. L. Mc.—It would be best to oil the vase and dry dust the color on. Use the same mixture and add ivory glaze to keep it the proper color as the dry dusting would be darker than your painted color. You cannot use the gold successfully.

F. D.—The enamels for metal are different from those used on china and a special kiln is also necessary, though some kind of enamels can be applied without being fired in a kiln. Metal work and jewelry by Wilson is a very good book on the subject. Yes, ordinary silver and gold pieces will stand firing.

I. E. H.—If your tint is a dark one, that is probably the cause of your trouble; gold is only satisfactory over a light tint. It is always best to clean out the color for the gold when it is possible.

A. S.—The best black to use for outlining is M. & H. Outlining Black. This comes in a tube ready mixed and should be thinned with "Garden lavender oil." A little Dresden thick oil or fat oil of turpentine is best for mixing the powder color. The outline chips off if applied too heavy. Yes, you can use all blacks for outlining but some are better than others. Roman gold will burnish over the lustre. White or yellow lustre should be applied over the iridescent lustre to hold it. Fry's Special oil is used for the dry dusting. To obtain two parts of one color and one of another, put out two piles of equal size of the one color and one pile of the same size for the color with one part and the remaining color is one-fifth as much as any of the other piles; if the color is to be dry dusted on it is only necessary to rub it through thoroughly with the palette knife. Fat oil of turpentine is as good as thick oil for mixing raised paste. Use either a damp piece of cotton or a little alcohol on a very small piece of cotton which has been tightly rolled on the end of a pointed brush handle.



DETAIL OF BROWN BOWL—MRS. ETHEL CROMER FORSE

(Treatment page 212)



ROSE PANEL—RHODA HOLMES NICHOLLS

FEBRUARY 1912
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

no. 13111

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CONTRIBUTORS

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STEARNS, FITCH & CO., : SPRINGFIELD, OHIO

KERAMIC STUDIO

Vol. XIII. No. 11

SYRACUSE, NEW YORK

March 1912



FEW more letters that have come to the editor's table may be of interest to our readers and give us the opportunity to explain several points that may be perplexing others who have not written us.

The first from F. S., Springfield, Mass., as follows:

The Ceramic Studio Pub. Co.:

I do not care to renew my subscription at present simply because it is not what it was formerly. It seems to be run simply in the interests of * * * * * which I do not think is quite right. The school and the persons named are undoubtedly deserving of all the advertising that can be given them, but not to the exclusion of others whose designs are not so similar as such. Also please have your contributors get the right botanical names of your naturalistic studies. It is hard enough to do naturalistic work, but to have studies sent out of those studios that bear not the slightest resemblance to the plant mentioned is a crime to the amateur and the one not able to be where they know what the original is. Better stick to simply conventional or a decorative form and give some persons with ability chance to contribute and let your advertisements run in some different channel.

Sincerely,
F. S.

Springfield, Mass.

P. S. I went into five different studios in a large city last week and they all had the same criticisms.

This is a new criticism and possibly has some semblance of truth, although the writer has not rightly construed appearances.

Keramic Studio is not run in the interests of any school or person. It is run solely in the interests of amateur ceramic workers and the publishers. It is possible that we favor one style of design more than another, although we try to be impartial, and our judgment in design may not always be the same as the ceramic workers'; in fact, it would be strange if every one of our thousands of readers all favored the same style, but we try to be fair and give every one a chance as long as there is any merit. If you could see our drawers piled up with designs which we have purchased simply to encourage designers and which may be forever "dead stock" because there is not room in *Keramic Studio* to publish all, you would allow that there are very few ceramic designers who have not been given a chance to contribute. Naturally, however, the most helpful work, in our judgment, is published more often and the designers in that way receive free advertising which they surely have earned and which we do not begrudge them.

In regard to the botanical names of our studies: if we get the *common* names right we are thankful; we are not botanists, but decorators; but even if, by chance, we call a sunflower a rose that does not prevent the amateur from copying it or using it as a motif for design. "A rose by any other name would smell as sweet." We have already explained in the editorial notes how difficult it is to get really good naturalistic studies, but no one with *ability* is ever denied a *chance* to *contribute*. We do not know, but we judge from the bitter tone of this letter, that the writer must be acquainted with some of the very few whose designs have not been considered up to the standard. We are sorry, but we have to use our own judgment; we can not conveniently consult our large circle of subscribers.

Mrs. J. S. T. of Rylstone, New South Wales, writes among

other nice things, "I like *Keramic Studio* so much, and find so many helpful suggestions that I do not like to miss a single number." This is the sort of letter that encourages us. Below are two letters which should be encouraging as well to our readers who are struggling to make good conscientious work pay.

Keramic Studio Publishing Co.:

Living, as I do, so far from an art center, the *Keramic Studio* is the source of my inspiration, and I can not tell you with what pleasure I anticipate each number nor the great benefit derived from the explicit instruction contained therein. Nor have I alone been benefitted. When I began working in the conventional with the *Keramic* my sole instructor, several of the naturalistic painters here discouraged me by saying it would never pay, but a summary of my last year's work proves it by far the most successful and the demand for naturalistic has almost ceased. So I feel that through your help I have raised the standard of art in my own community. Thanking you for the great good you have done me, and wishing you and your publication many years of prosperity, I am

January 21, 1912.

Very sincerely yours,

Mrs. R. D. H., Clinton, Mo.

Keramic Studio Publishing Co.:

I trust you have many good things for us this year, and that you can give us strictly conventional designs. I have heard several subscribers, and myself among them, wishing for some supplements which are conventional. Nearly all of last year's were semi-conventional or realistic. And, too, can't we have one or two of Miss ——'s new designs? It does seem that we could. It has been a pleasure to have *Keramic Studio*, and from it I have copied many good designs which have had ready sale. There is just one bit of my experience which might be of interest. Four years ago I began to do conventional work. My friends and everyone else here thought I was losing my mind. The first plate I made sold for \$2.50. It was not a very hard piece to do. Each year I have sold plates, same size with about same amount of work, and each year my prices have been better. Now I get \$5.00 for that same plate. I think we can each of us, by doing good work, help others to see that conventional work is not only the best kind, but that it pays financially, as well. Our State Fair gives some thirty cash premiums for china painting. For several years not one realistic piece has received a premium.

Very truly,

January 5, 1912.

Mrs. J. A. S., Selma, N. C.

We have not given many conventional designs in colors for the reason that we give up the greater share of *Keramic Studio* to conventional work, and as the conventional designer is usually gifted with more imagination and choice in colors than the naturalistic worker who is confined to an exact copy of the original we feel that the color study of flowers is more needed, but the latter should serve also as an inspiration to the designer. When we have something exceptionally nice submitted to us in color, however, we do publish conventional designs from time to time and expect to do so the coming year.

You ask for designs from certain teachers. We are only too glad to publish them when we can obtain them, but there are some good teachers and designers who are not as generous in giving of their best as others. They say they can make more money by using them in their studios—as if one did not always have new ones coming. This is one of the cases where it is more blessed to give than to receive but they have not yet learned that lesson. The more one makes of good designs the easier it is to make more, and it should be a great satisfaction to feel that one is helping such a large circle of workers. Even if one cannot see the actual cash dropping into one's pocket it surely pays as well in the end financially. However, we do hope occasionally to obtain a design or two from the source you request.

OREGON GRAPES (Page 231)

Jeanne M. Stewart

THE "Oregon Grape" when ripe is dark blue in tone, much like the Concord grape in color, while the leaves take on brilliant autumn tints. Each grape is held by a slender crimson stem while the large stocks bearing both leaves and clusters are thick and woody.

This design is most interesting to represent the grapes in various stages of development from green to crimson and dark blue. The same idea may be carried out in the leaves, which much resemble the holly in shape and size.

Bright yellows, reds and browns may be used with the dark greens.

Palette for grapes: Yellow Green, Ruby Purple and Stewart's Blackberry and Grey, also Banding Blue.

Palette for leaves: Yellow Green, Shading Green, Brown

Green, Egg Yellow, Yellow Red, Ruby Purple, Pompeian, Wood Brown and Chestnut Brown.

The background is pleasing in soft greys, made with Blackberry Grey and Ivory Yellow.



GOLD OF OPHIR ROSES (Supplement)

Kathryn E. Cherry

FIRST Firing—Use Lemon Yellow, Yellow Brown; for the greyish shadows in roses use Lemon Yellow and a little Brown Green. The centers are Yellow Brown and Brown Green; leaves are Moss Green, Shading Green and Violet; the shadow leaves are Brown Green and Violet; the background is Yellow Brown, Violet and Brown Green.

Second Firing—Use same color as first firing for the roses using a little Blood Red very thin for pinkish tone on roses. Repeat colors for leaves used in first firing.



TOBACCO JAR—CHARLES S. BABCOCK

White parts, Ivory glaze to which add a little Yellow Brown. Black parts, Pompadour Red. Medium shade, Light Blue Grey. Outlines, Brown.



GOLD OF OPHIR ROSE—K. E. CHERRY

MARCH 1912
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



OREGON GRAPES—JEANNE M. STEWART

(Treatment page 230)

LESSON IN GOLD AND ONE COLOR FOR BEGINNERS

Jessie M. Bard

EITHER a flange plate or a plain coupe plate may be used. Divide the plate in eight sections. The quickest results can be obtained by using a plate divider. Lay the plate face down on the plate divider as near the center as possible, then see that the edge of the plate is the same distance all around from the nearest circle on the divider, then with India ink and a fine outlining brush place a fine mark on the plate wherever the figure 8 appears on the divider.

Be sure that the line is fine, for if you make a broad mark you would not know which side of the mark to use and the difference of the width of a line will cause a good deal of trouble in a close design. Now take up the plate and continue the marks on to the front of the plate. Find the center of the plate by taking a strip of paper about one-half inch wide and measure the exact width of the plate, then fold the paper in half and place a mark in the crease, lay it on the plate again horizontally from you and put a small line on the plate opposite the mark on the paper, then lay the paper vertically from you and mark it as

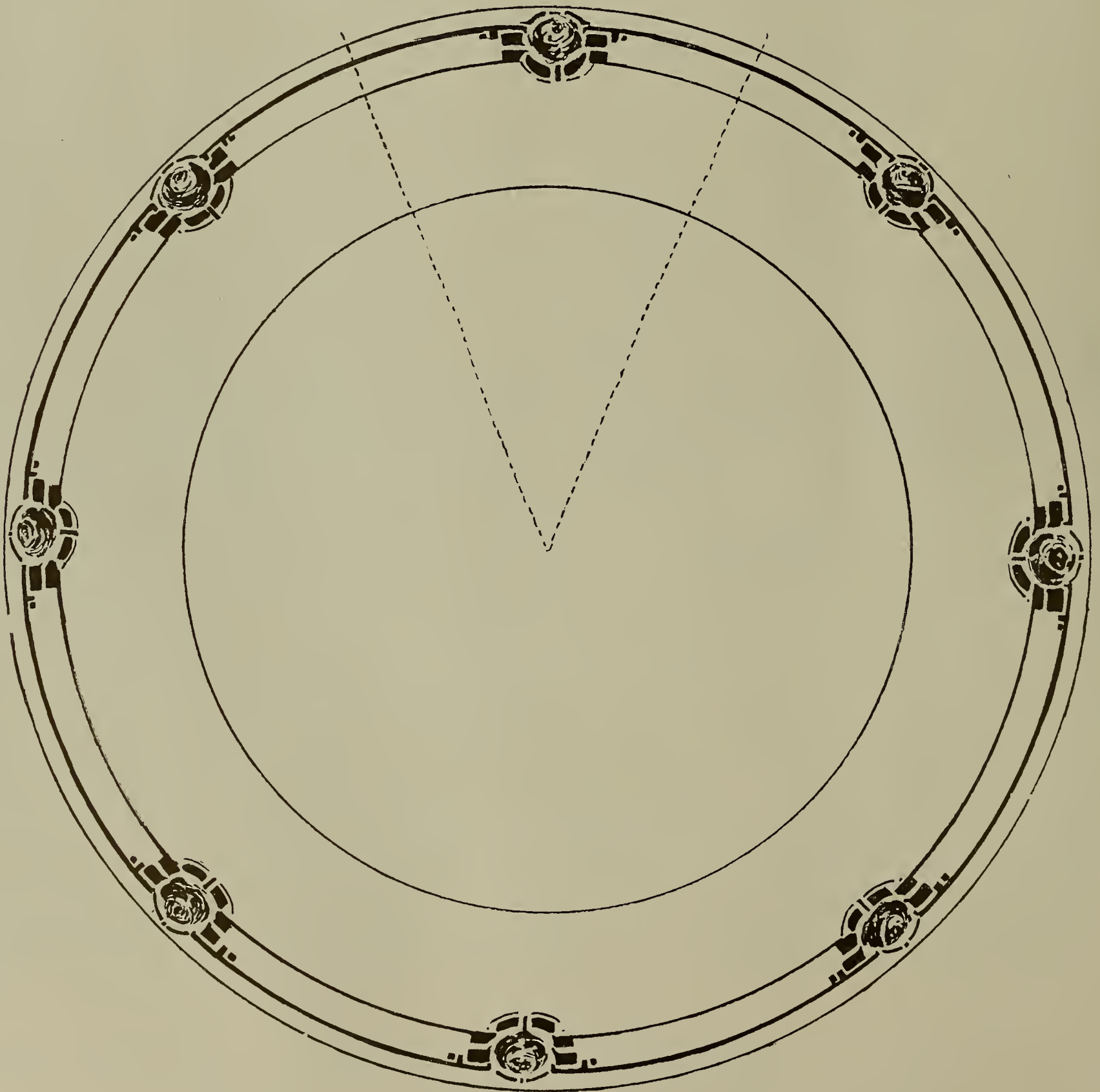
before. At the point where the two lines cross will be the center of the plate.

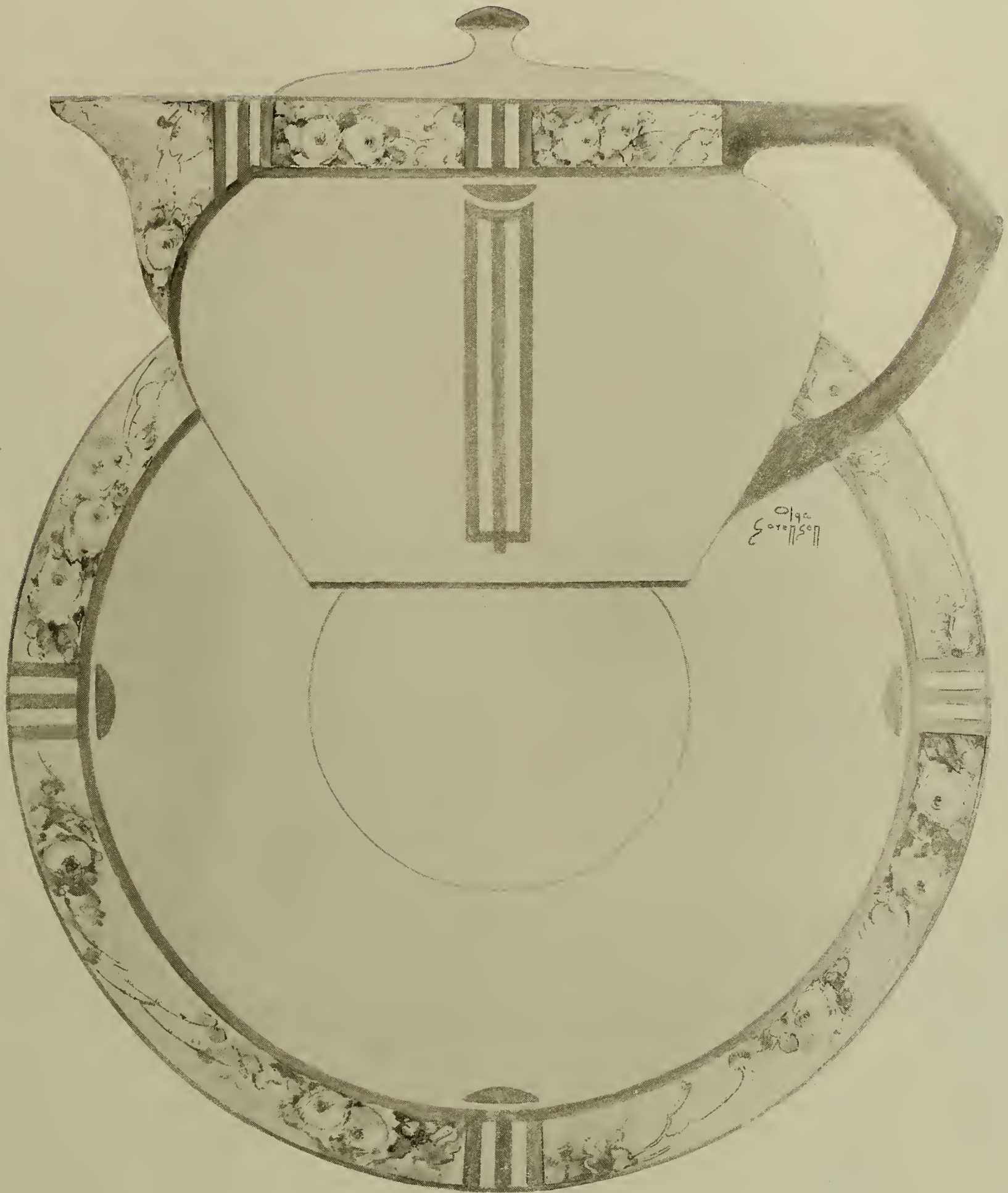
Now you are to draw a line from the division lines at the edge of the plate to your center so lay your straight edged piece of paper from one of your division marks to the center mark. Be sure the paper lies perfectly flat. Draw a fine line between the marks with the India ink and brush and repeat this with the eight divisions on the plate. Next draw in the three circular lines of the design with the ceramic gauge, and go over the lines with India ink

If you have no gauge, the paper may again be used, though it is not nearly as good. Mark the spaces for your bands on the paper by laying the paper on the design, and then place a small mark on the plate where each band is to be and repeat this at about inch or inch and a half intervals all around the plate and then draw your circles as accurately as you can through these marks.

Now you are ready for your tracing. Take a small piece of tracing paper, a little larger than the size of one of your

(Continued on Page 234)





SYRUP JUG—OLGA GORENSEN

Treatment by Miss Bard

DRAW in all bands with India ink, then paint in the roses with a thin wash of Yellow for the lights and shade with Yellow Brown. Centers, Yellow Brown and a little Carnation. Leaves, Moss Green and a little Yellow Brown and Brown Green for the darker ones. Stems, Brown Green and a little Violet. Background a very thin wash of Yellow.

The handle, bands and knob on lid are gold.

Second Fire—Retouch flowers with same colors as in first fire where it is necessary. The white spaces between the gold bands, Yellow Brown lustre. Go over gold again where it is necessary. The large surface of the jug may be left white or tinted with a thin wash of Grey for Flesh and a little Yellow.

sections, lay it over the section of the design between the two dotted lines and make a careful tracing of the design. Do this work slowly and intelligently. Draw in the dotted lines and also the edge line of the plate. Now fasten this tracing over one of the sections of the plate, see that the dotted lines are over the division lines and also see that the edge line of the tracing and of the plate are together. Fasten the paper to the plate with small bits of modelling wax, then tear off a small piece of transfer or graphite paper and slip it between the plate and the tracing paper with the black side down.

Sharpen a 8-H pencil to a fine point, (not too fine or it will tear the paper) and go over all the lines of the tracing bearing down slightly on the pencil but not enough to tear the paper. When you have gone over all the lines remove the paper and fasten it to the next section and trace as in the previous section. It is best for beginners after tracing in about two sections to go over the lines with India ink, so you do not lose the tracing while working on the other sections. These lines should be very fine and grey, for a broad black line will interfere with your work. Watch the drawing very carefully when doing this work; watch the width and shape of background spaces rather than the shape of the design. It is necessary to watch your drawing constantly when doing conventional work, for the hand cannot be depended on when making the tracing and it will always be necessary to make corrections. After your design is all traced on and gone over with the ink, clean off the marks from the modelling wax and any other marks that do not belong there. Learn to be just as neat as possible in all your work.

You are now ready to begin the painting. Put a little of your Rose powder color on a perfectly clean piece of ground glass, add enough of the painting medium to hold it together, (if it flattens out you have too much oil in it) and then rub it through thoroughly. This color is more gritty than most of the other color in most makes of colors and needs more rubbing up. When it feels perfectly smooth remove the color to your palette, then with a No. 4 square shader paint in the roses. They should be painted in with a very thin wash of rose, as it fires darker.

Paint them in almost flat leaving most of the accenting for the second fire.

Always rub your brush over the palette after filling it with color to distribute the color equally through the brush and also get the brush in a good, flat painting condition. It is well to practice making the roses on the palette before trying them on the plate. Have a small dish of painting medium before you (a small open salt cellar is good) and dip the brush into this occasionally while working, pressing out as much of the oil as possible against the side of the dish; too much oil will cause the color to gather lint.

Some painters dip the brush in turpentine occasionally also and then press the brush against a rag so that very little turpentine remains in it.

After the roses are all painted in, go over all the remaining parts of the design with Roman Gold. Use a No. 1 Windsor and Newton red sable for this work. Remove a little of the gold to another clean glass slab, add a few drops of lavender oil (use the garden lavender as it is not as oily as the pure lavender) and mix it through well. Work slowly and carefully when making the bands, for there is nothing worse than uneven, ragged lines and they are not difficult if one will work carefully. After the gold has dried a little the lines can be evened up with a sharpened end of a brush handle to which has been wound a very little cotton tightly over the end of it and the cotton dampened.

After the gold work is finished, place the gold that is left on the gold slab again and cover it up to keep it free from dust. Clean off all the division lines from the plate and any smudges that may be on and then have it fired.

Second Firing—Burnish the gold with a glass brush by brushing over it with light even strokes until it looks bright, then remove all the small bits of glass, as they fire in; this can be done by rubbing a dry cloth over it.

Then strengthen the dark parts of the roses with another wash of the Rose color and leave the light parts as they are. Retouch the gold wherever it looks thin; or it is better to go over all the gold, as it wears better and is also a better color.



POINSETTIA CONVENTIONALIZED—ALICE W. DONALDSON

(Treatment page 248)

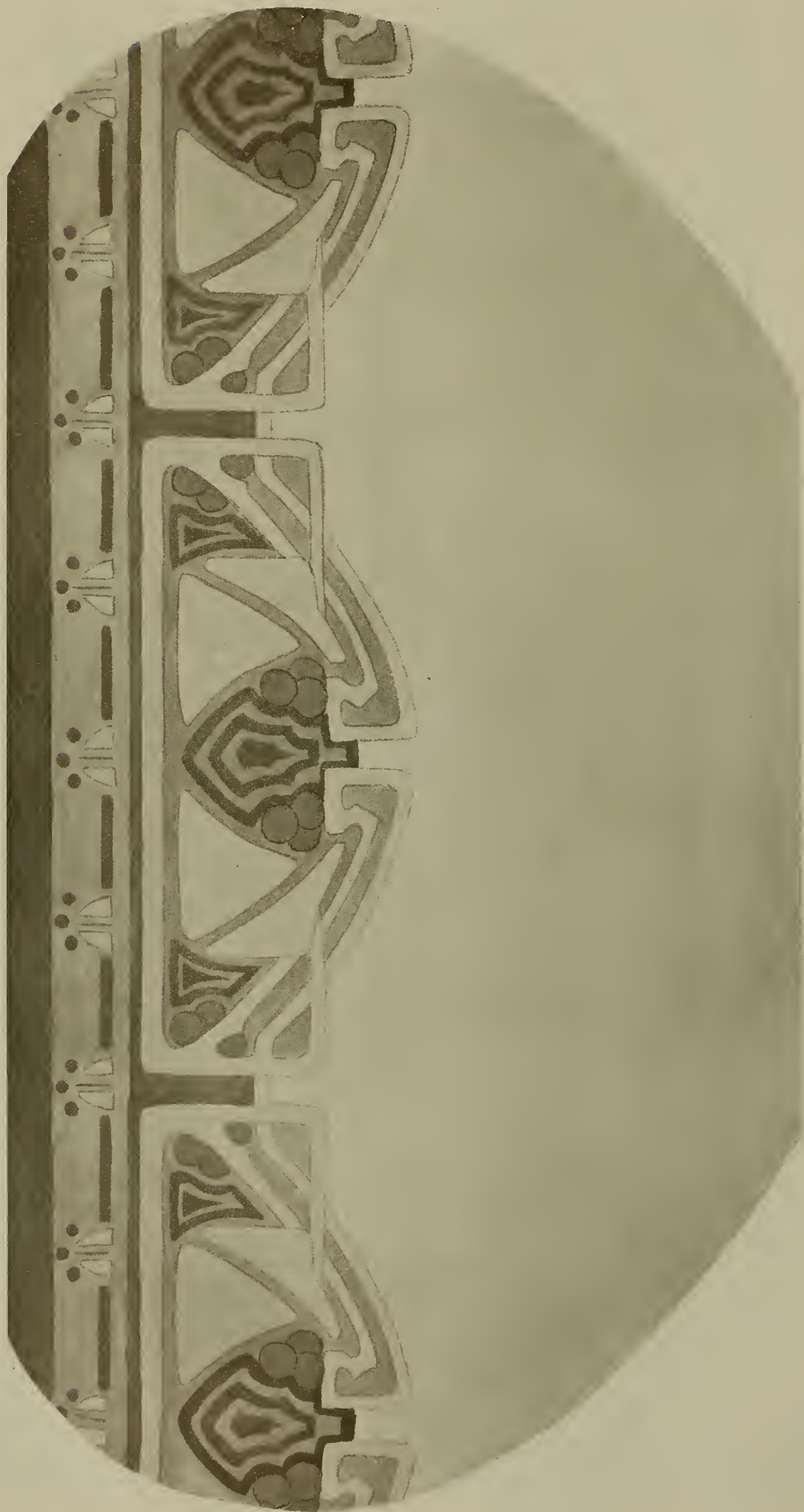


VERBENA—ALICE W. DONALDSON

Treatment by Jessie M. Bard

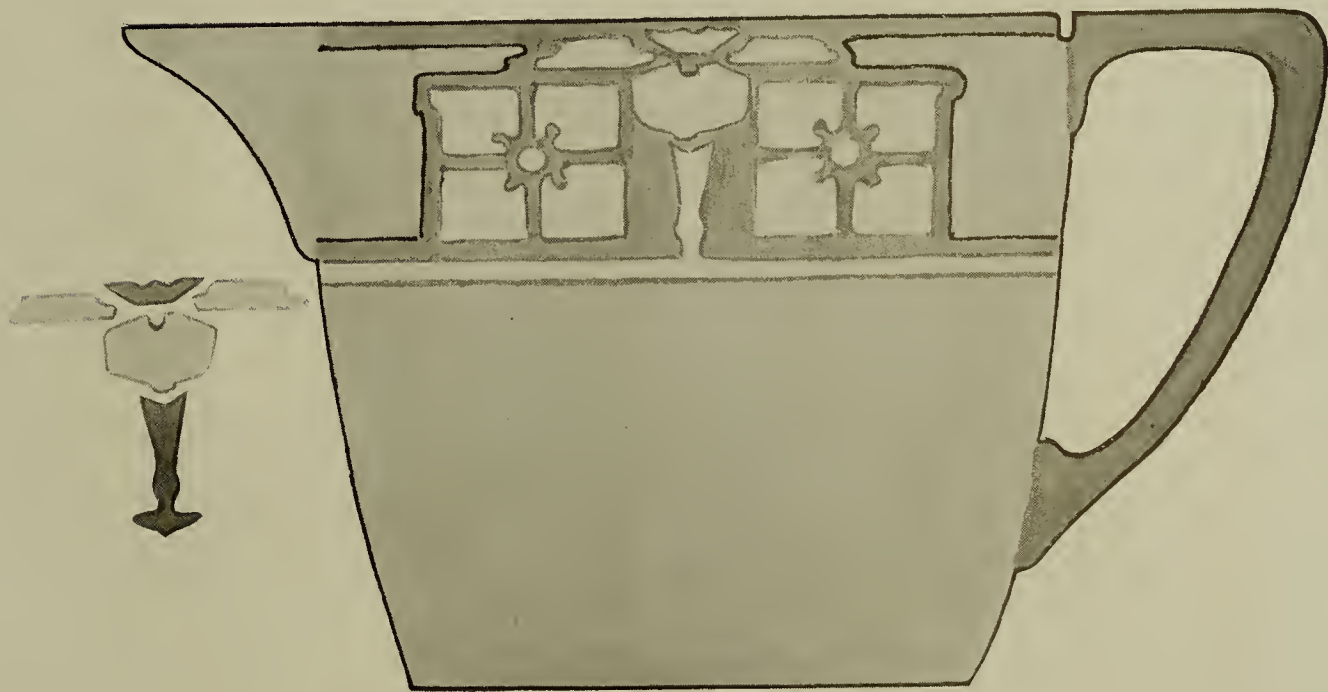
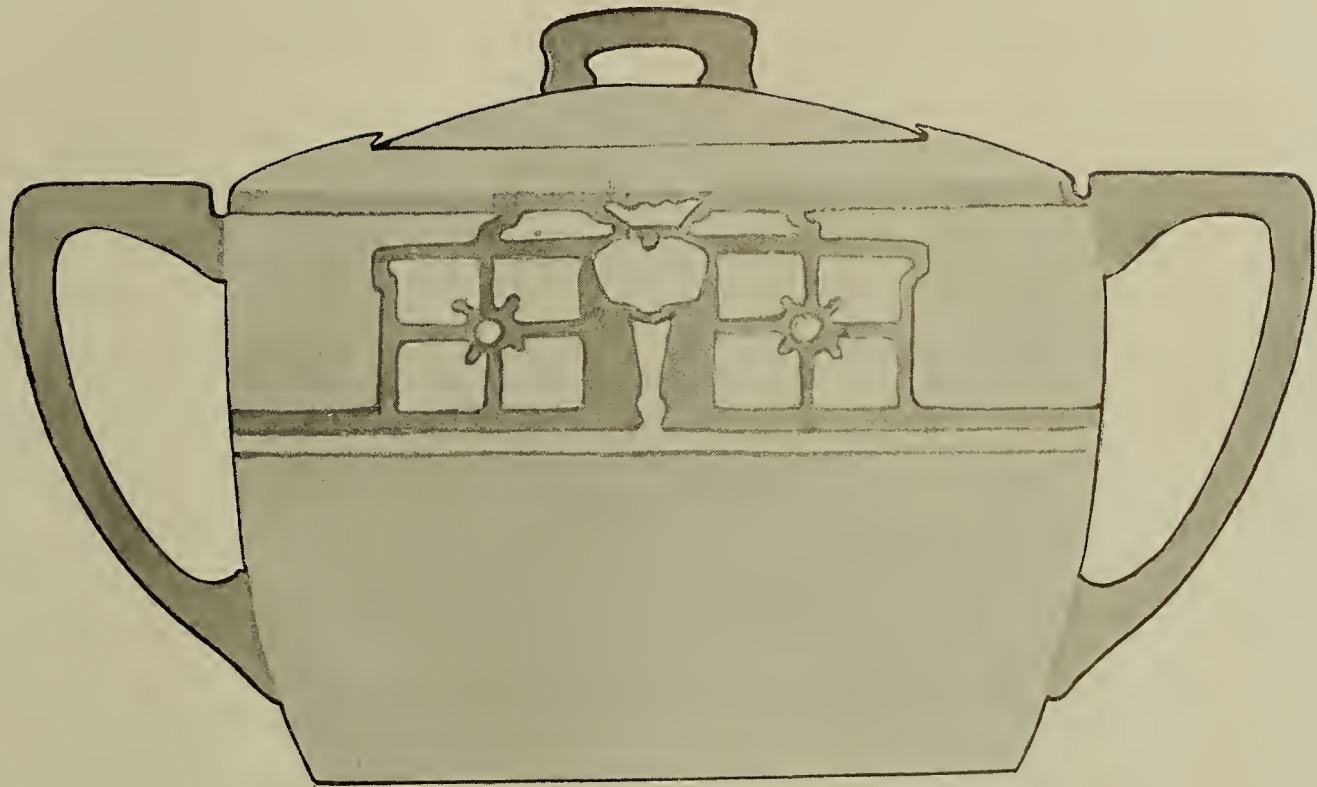
SKETCH in design. Paint flowers with Blood Red and Violet. The green around flowers is made of Moss Green and Brown Green. The leaves are Moss Green and Brown Green and a little Shading Green.

Second Fire—The background is Yellow and Copenhagen Blue, Violet and a little Brown Green toward the lower end of panel. Retouch leaves and flowers with colors used in first fire.



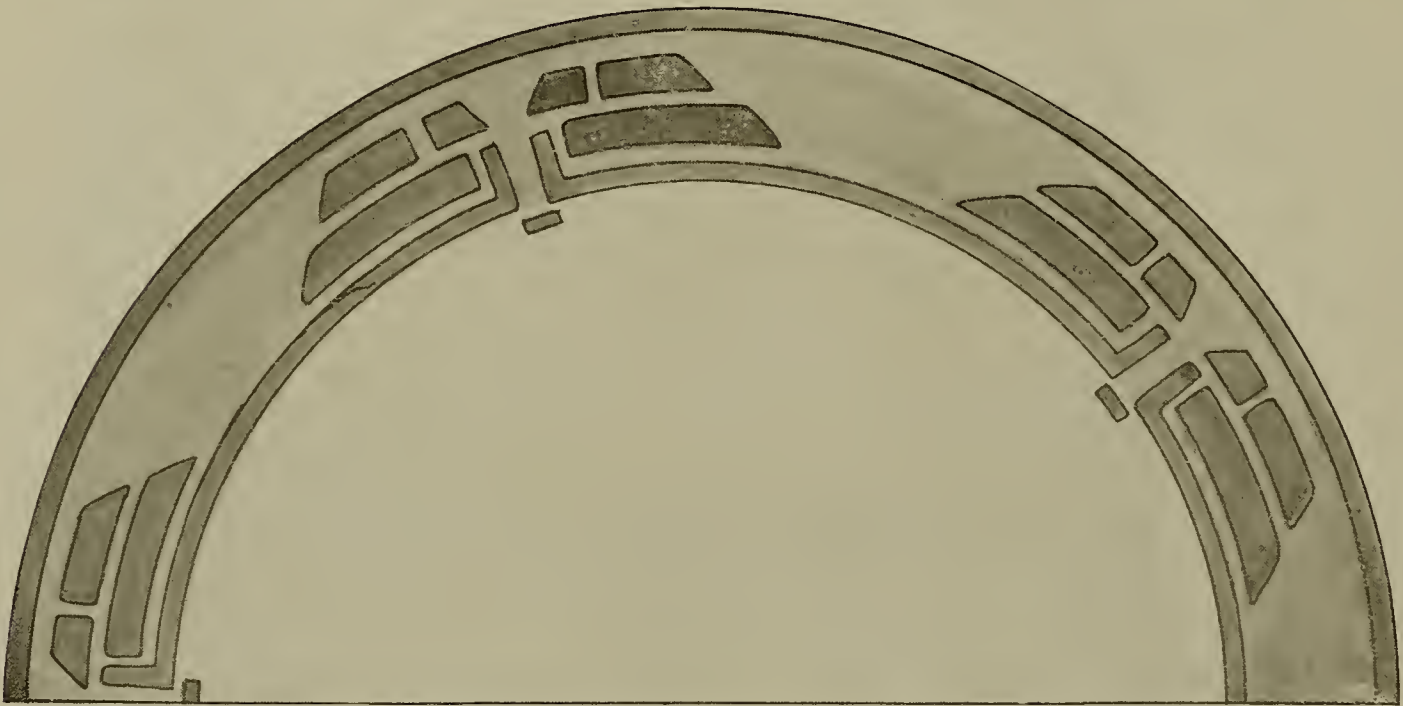
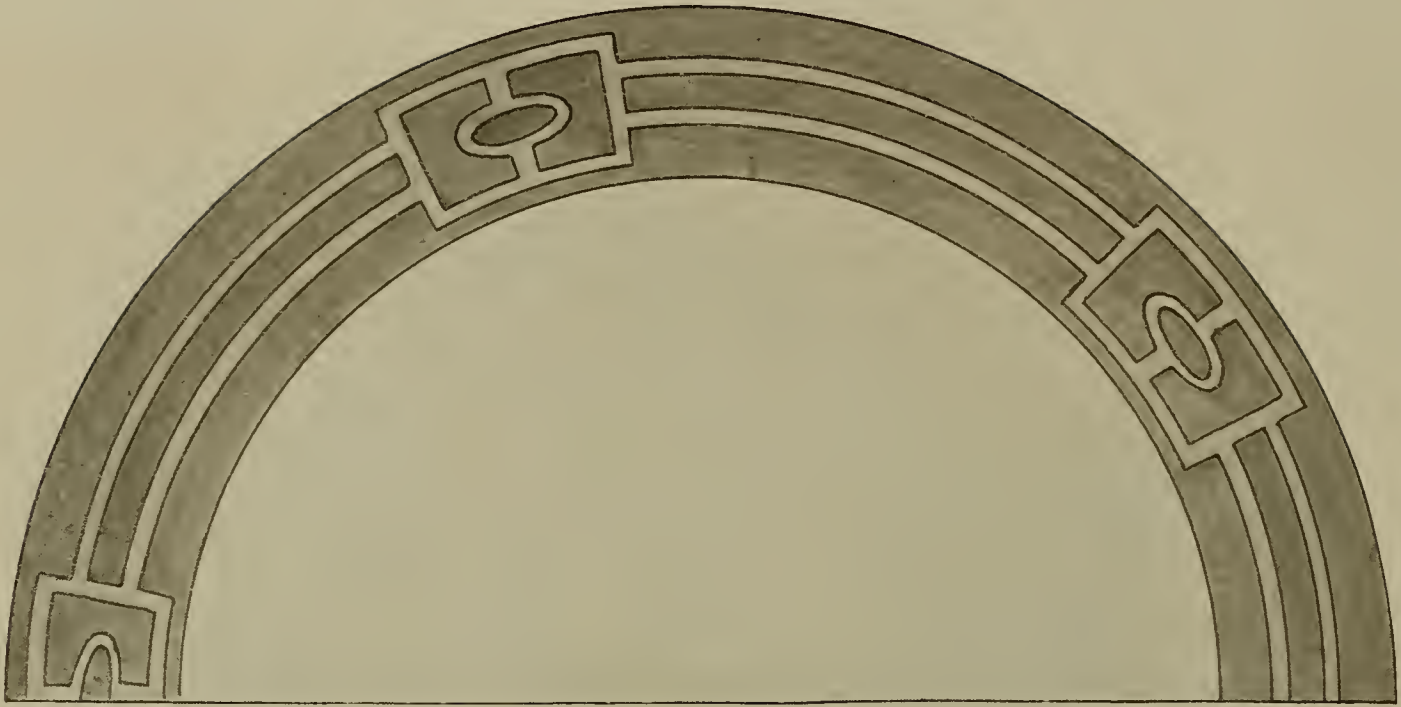
BOWL OR JARDINIERE—JULIA E. CALDWELL

(Treatment page 248)



SUGAR AND CREAMER, NARCISSUS MOTIF—HENRIETTA BARCLAY PAIST

Flowers white. Path in Silver; panels, Grey Green; whole outlined with Green; white ground.



DESIGNS FOR PLATES—EVELYN BEACHEY

TO be done in Green on a silver ground and outlined in Gold. Center of plates left white. This is very pretty but one must be careful not to put the gold outline on top of

silver as the silver will eat the gold up. Dust green in with three parts Pearl Grey, one part Apple Green, one part Shading Green.



DOUBLE POPPY—HARRIETTE B. BURT

(Treatment page 250)



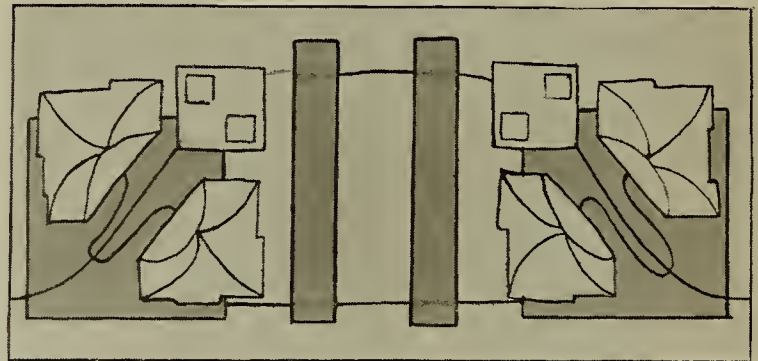
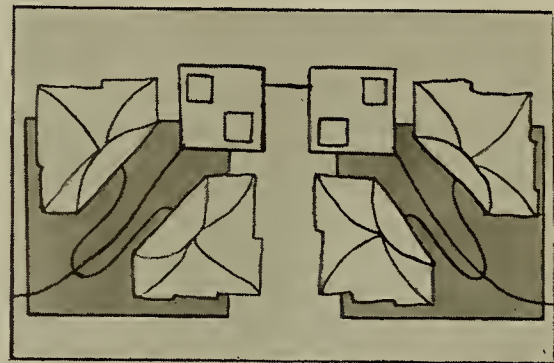
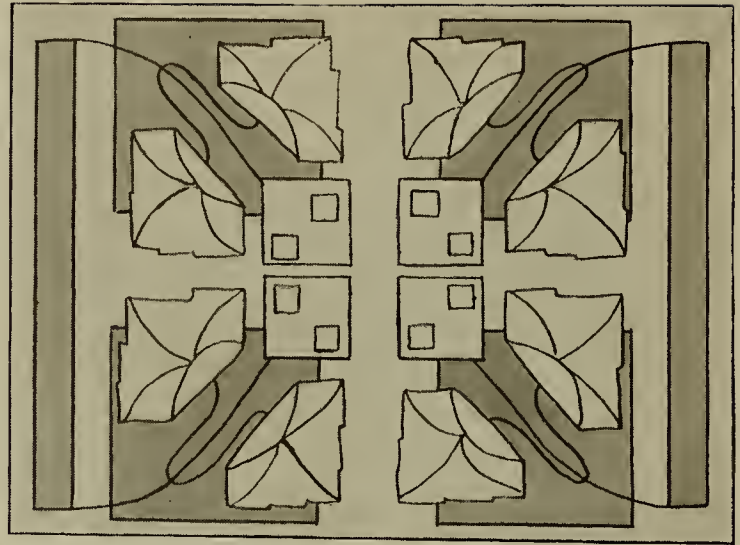
Full size of center

CHOP PLATE

Nona L. White

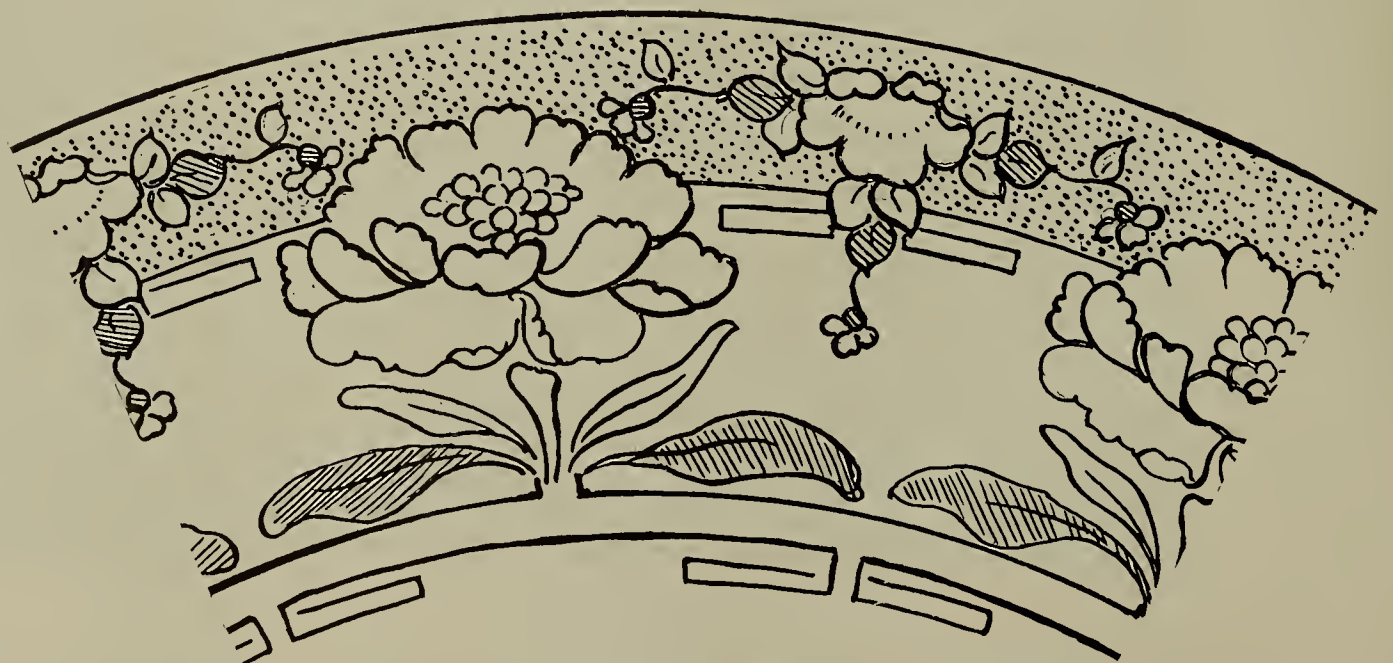
DIVIDE the plate into ten sections letting your guide lines run to the centre, which will help in exactness in placing the centre decoration. Having carefully transferred the design and centre piece, go over the outline with a mixture composed of Ivory Black, one-third Deep Blue and one-third Brunswick Black, using a crowquill pen, making a firm and even outline. All the keys and lines may be made with this outlining black, or they may be made with Gold. Personally I prefer Gold, and a line on edge of the plate, then fire.

Second Fire—Tint from edge of plate to the flower—forms and centre (as indicated by dots in the design) with a Satsuma color rather pale, composed of Yellow Brown, one-third Pearl Grey, a touch of Deep Purple and a touch of Black; the black greys the color and brings all into harmony. Carefully clean all leaves and flower forms and dry. For the large flower forms use Light Violet of Gold, one-third Deep Blue toned to a Grey Lavender with Ivory Black; to this add one-third Aufsetzweiss. Thin this color with Oil of Lavender and float on the large flowers rather thin with a good sized square shader; centres are Albert Yellow shaded into Yellow Brown where it touches the lavender petals; tone these yellows with Ivory Black. The small flowers and their buds are made of Mulberry color, composed of two parts Light Violet of Gold, one part Deep Blue, one part of Brown 4 or 17; add to this one-sixth Aufsetzweiss. Mix two tones of green for the leaves, for the lightest leaves use Apple Green, one-sixth Mixing Yellow, toned with Deep Purple and Ivory Black, with one-sixth Aufsetzweiss. For the darker leaves (indicated by shaded lines in the design) add to the above mixture one-sixth Brown Green and more Black. Strengthen all weak outlines, go over the gold and fire. Where expense of firing is of no moment, it is well to perfect your gold and tint in the second fire, leaving all enamels to a third and lighter fire.

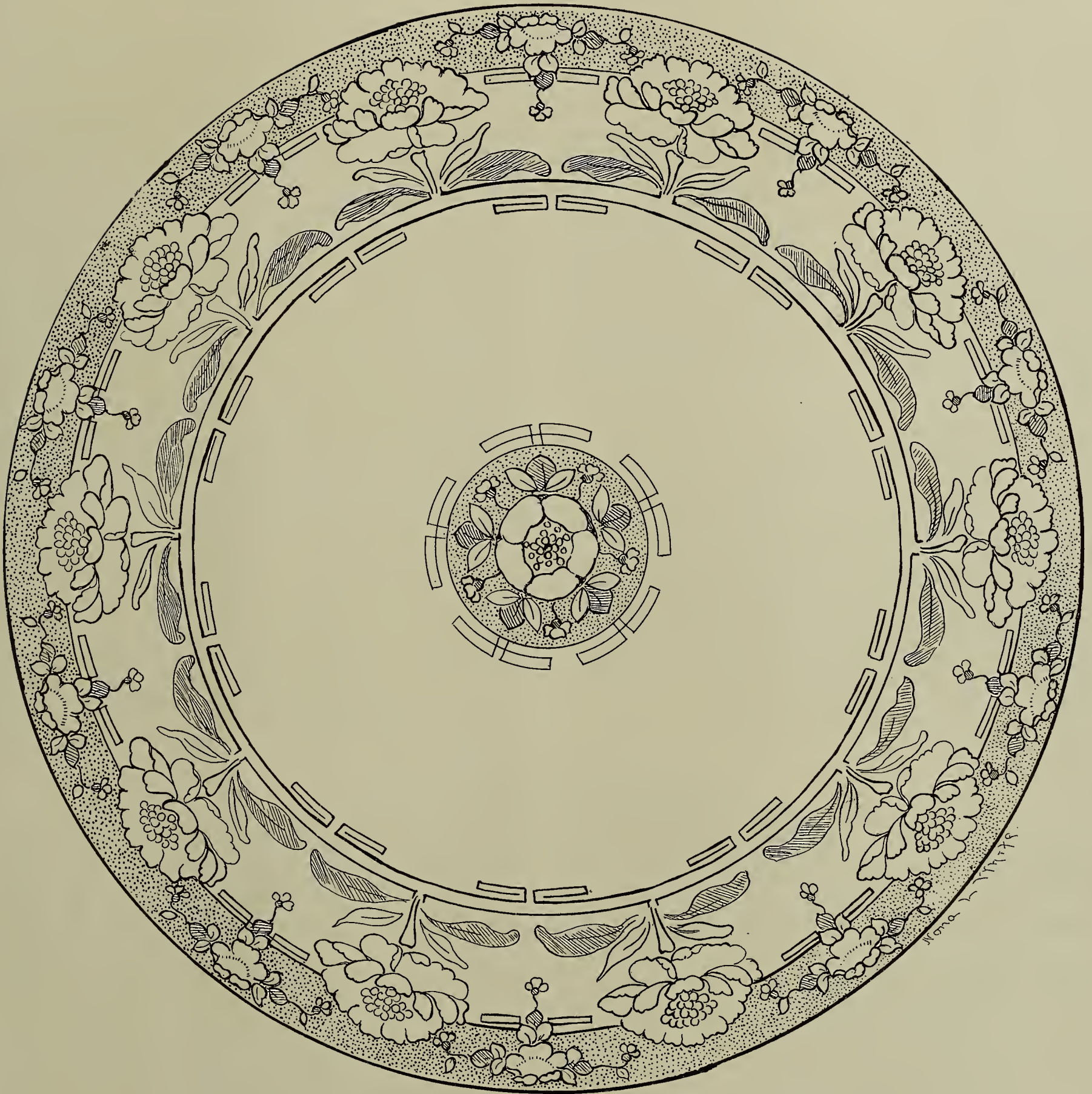


RECTANGULAR BOX—LEAH H. RODMAN

LARGE squares and bars Copenhagen Grey. Leaves, Apple Green. Medium squares, Light Violet. Small squares, White. Background, White. Black outline.



FULL SIZE SECTION OF CHOP PLATE—NONA L. WHITE



CHOP PLATE—NONA L. WHITE

POTTERY CLASS

Fred. H. Rhead

MAKING THE MOLD

INSTRUCTION having been given previously for making a mold for a one part mold, it now remains for me to tell how to make the mold.

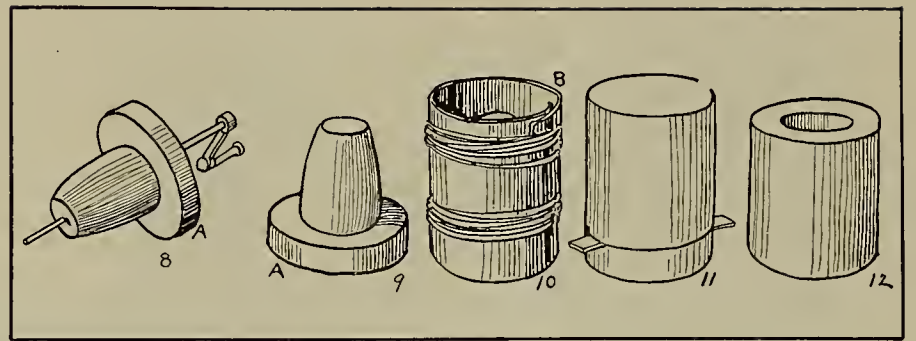
This is done by placing the model upside down on a smooth, level surface, marble, glass, wood, or a sized plaster slab, and then covering the model with a thick shell of plaster, from which the model is taken when the shell or mold is hard or set. Fig. 8 shows the model on the axle after it has been lifted from the frame. A few light taps with a mallet will remove the model especially if the rod is tapered. Fig. 9 shows the inverted model in position for the application of the plaster. The plaster disk A serves to regulate the thickness of the mold. For instance, if the widest diameter of the model is five inches the mold should be at least one and one-half inches thick, consequently the diameter of the disk would be eight inches. The height of the disk may be about two inches or enough to provide a good hold for the linoleum which is to be bound around it for the reception of the plaster (Fig. 10).

Before the linoleum is placed in position it is necessary to size the model in order that it may be taken from the mould when the latter is hard or set. Make the size from the following:

- 3 parts Castile Soap
- 2 parts Lamp Oil
- 5 parts Hot Water

The soap is cut up into shavings, dissolved in the hot water, and the oil then added. The size will be considerably improved if it is put through a 60 mesh seive. More water may be added as the size becomes too thick for use.

The model is saturated with the size, then the surplus size is removed with a brush or sponge but without using water. Well sized plaster will have a shiny or waxy surface. Remember that if the sizing is omitted, it will be impossible to separate the model from the mold. Also, it is essential that every particle of loose size must be cleaned from corners, or from what may seem to be out of the way places. The linoleum, which should be three inches higher than the top of the model, is then placed around the disk, a cord with a slipknot used to hold it in posi-



tion (Fig. 10), with probably a bent wire or peg at the top corner, B.

The plaster is mixed, and poured over the model to the top of the linoleum, or at least two inches higher than the top of the model. When the plaster is nearly hard, the linoleum is removed, the rough edges cleaned, and rounded off with a scraper.

The model may be taken from the mold half an hour or thereabouts after the plaster has set. To do this, hold the mold in the two hands, disk side downwards, and tap it lightly on the table; if the model is well sized it should drop out of the mold. When it will not do this, it will be necessary to insert one, and perhaps two blades or scrapers (Fig. 11) tapping them with a mallet. Fig. 12 shows the mold when the model has been removed. The mold should be allowed to dry for two or three days before it is used. Remember that the first, and sometimes the second pieces are not always good. It is advisable to fill the mold with slip, emptying in about three minutes time, then when the remaining coat of slip is dry, it may be taken out, and the mold cleaned and again put to dry. After this the mold will be in condition to use.

The Two-Part Mold.

As I have explained (in the January number) what types of shape may be made in a two and a three part mold, I refer the student to the previous article, and especially illustrations 4 and 5; also to Figs. 13 and 14. These charts will show at a glance the shape, construction for two and three part molds. Fig. 13 shows those shapes which may be made in a two piece mold, and the shapes given on chart 14 will require a mold in three parts, two side pieces and a base.

When making a mold in two parts, the model is of course

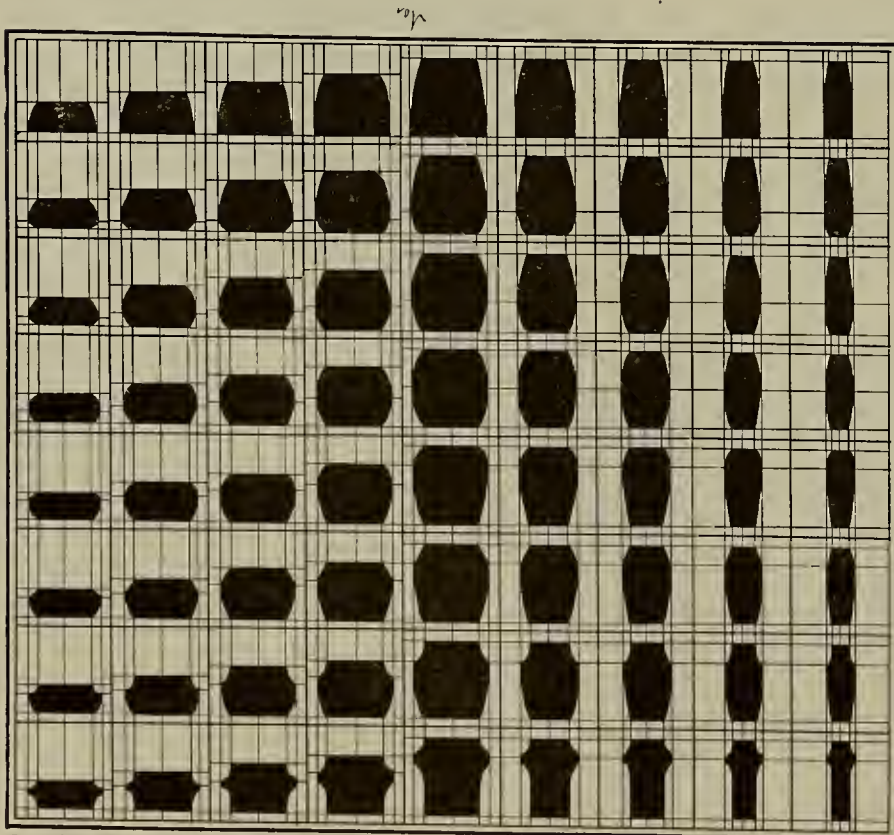


Fig 13

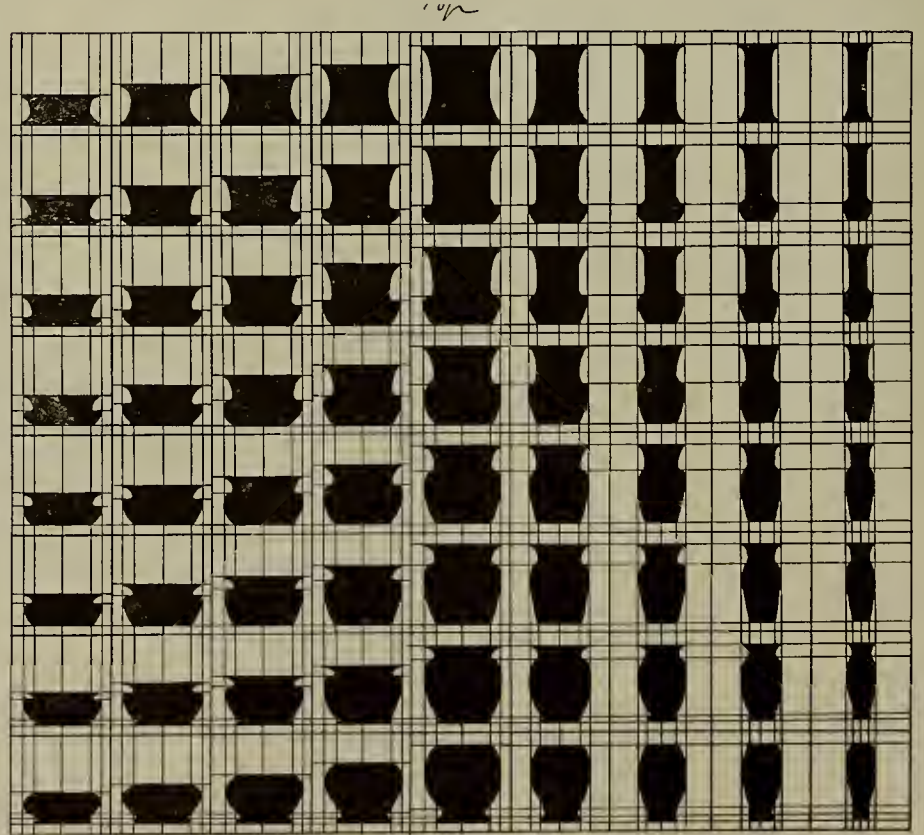
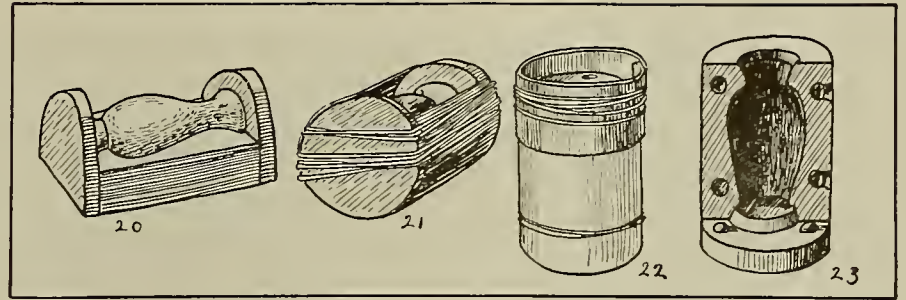
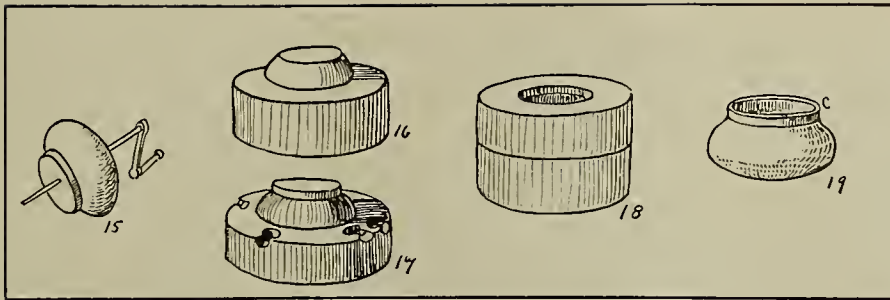


Fig 14



made in the same way as the model for the one part mold, but without the plaster disk. A mold with two or more parts should have a "spare" that is, half an inch or so of waste space at the opening of the mold. This spare or margin is used for testing the thickness of the cast, and also to save the top of the shape from mutilation. A line is marked around the model where the seam of the mold will be, and the model is inverted and embedded in clay exactly to this line, Fig. 16. In every instance the seam will be exactly at the widest diameter. The width of the clay disk must be regulated by the width of the mold as explained when the one part mold was under discussion. The model is sized (not the clay disk), linoleum is placed around the disk about three inches higher than the model. Plaster is mixed and poured to the top of the linoleum. The linoleum is taken off, the model turned over, the clay disk removed, and the model cleaned of adhering clay. Fig. 17 shows the model at this stage with the "notches" cut at the seam.

The whole is thoroughly sized, linoleum is again placed round, this time exactly to the level of the top of the model. Plaster is poured in to the top of the linoleum *but not over the top of the model*. The top of the mold must be exactly level with the top of the model. Fig. 18 gives sketch of the finished mold, and Fig. 19 shows the shape of the piece of pottery, the space (C) not having been removed.

Three-Part Mold

The model is made as described, then divided vertically in two parts, the divisions forming the seams. The model is embedded in clay to the divisions, sized, and two semi-circular pieces of wood, clay or plaster (if the latter, they must be sized) are placed at each end (Fig. 20). Two strips of linoleum

are bound at the sides leaving an opening just wide enough to pour in the plaster. The linoleum is removed before the plaster is hard and the sides are scraped to the shape of the end pieces. When the plaster is hard, the end pieces are taken off, the model is turned over, the clay is taken away, and the model cleaned. The matches are then cut, the model and half mold sized, circular end pieces are used, and linoleum is bound as before (Fig. 21) and filled with plaster which is again scraped to the outline of the end pieces.

The mold now consists of two sides, without a base. Before proceeding further it will be advisable to bind the two halves with cord to prevent them from opening before the mold is finished. The mold is then inverted, notches are cut, the base of the model and the two halves of the mold sized, bound with linoleum (Fig. 22) and filled with plaster. In opening the base is removed before attempting to open the sides. Fig. 23 gives drawing of one-half of the mold standing on the base.

Since the appearance of the last pottery lessons, I have been asked to write on various phases of the work. One student asked for an article on luster decorations over a mat glaze, another student asked for lessons on studio equipment. This, of course, must be arranged according to the type of pottery to be made. I intend at an early date to give an article on this subject giving complete list of materials with approximate cost and proportionate amount, and when necessary, working drawings of any implement which cannot easily be bought. Pottery studios are being established in many schools, and there is a great demand for information on this subject. The promised articles on tin enamels will also appear at an early date.

(TO BE CONTINUED)



DESIGN FOR PLATE—NORA FERN WOOD

(Treatment page 247)

Sun-
Flowers



A. B. Sharrard

SUN-FLOWER DETAILS—ALICE B. SHARRARD



SUN-FLOWER STUDIES—ALICE B. SHARRARD



Sun -
Flower -
Details.

A.B. Sharrard.

SUN-FLOWER DETAILS—ALICE B. SHARRARD



SUN-FLOWER PANEL—ALICE B. SHARRARD

Treatment by Jessie M. Bard

DRAW the design in carefully and paint the flowers with a thin wash of Yellow, the dark centers with Yellow Brown, with a touch of Auburn or Hair Brown for the darkest places. Light leaves, Moss Green and a little Violet No. 2, the darker leaves, add Shading Green and also for back of bud. Stems, Apple Green and a little Yellow Brown. Background, Grey for Flesh and a little Yellow.

Second Fire—Outline and veins are Grey for Flesh and Shading Green. This may be reversed and the outlining done in first fire if preferred.

Third Fire—Paint the darker tones in petals of flower with Yellow Brown and strengthen the remainder of the design with same colors as in first fire where it is necessary.



STUDIO NOTES

Yukey R. Tanaka, formerly of Chicago, Ill., has moved his studio to 4249 Eliot St., Denver, Colo.

Mr. G. Dorn, of San Francisco, is spending some time among the New York importers, making selection of new shapes in white china for the spring business.

PEACHES (Page 249)

Treatment by Jessie M. Bard

OUTLINE fruit with Grey for Flesh, then fire. Leaves are painted in with Yellow Green and Brown Green. Fruit—Yellow, Yellow Brown and a little Carnation on light side; Blood Red and a bit of Violet on shadow side. The stems are Blood Red and Violet; the shadow leaves are Violet with a little Blood Red.

Third Fire—Paint in background with Lemon Yellow, Blood Red and Yellow Green. Strengthen fruit and leaves with colors used in second firing.



PLATE (Page 243)

Nora Fern Wood

OUTLINE birds with Grey for Flesh, then paint a thin wash of palest Yellow. Back of design and while this color is still moist paint in the clouded effect with Grey for Flesh and Violet No. 2.

Second Firing—Shade birds with Violet and Grey for Flesh and touches of Black. The bands are Grey for Flesh.



LANDSCAPE TILE

Ella Mc Kinnon

OIL entire surface and dust with two parts Grey Yellow and a part Ivory Glaze. Second Fire—Outline design with a wide line of Grey for Flesh. Paint with Apple Green and Moss Green for the light and add Shading Green and a little Violet for the shadow side. Trunk of tree Grey for Flesh. Violet and a little Blood Red.

Third Fire—Oil over all surface, dust sky with Ivory Glaze and a little Deep Blue Green. Wipe out the clouds. Then dust remainder of tile with two parts Grey for Flesh, one part Pearl Grey and a little Violet.

Fourth Fire—Paint over the background back of tree with a thin wash of Sea Green.

BOWL OR JARDINIERE (Page 236)

Julia E. Caldwell

OIL upper part of background and powder with Violet No. 1 and one-eighth Shading Green. Wipe out design. Dark bands are antique Bronze Gold; berries, Ruby; leaves, Grey Green; stems, Brown Green. Wash light tone of background over leaves and stems in second fire. Outline with Gold. Oil lower part of bowl and powder with Pearl Grey one-half, Grey Green one-half.



POINSETTIA CONVENTIONALIZED (Page 234)

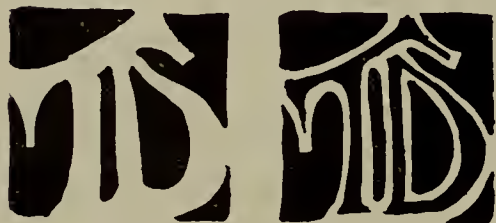
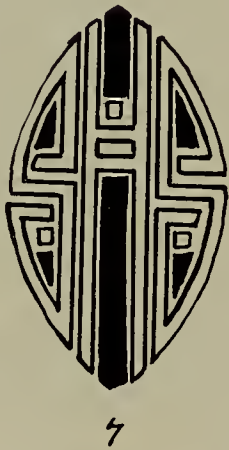
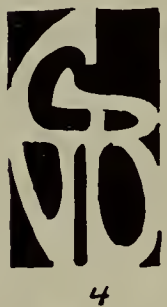
Alice W. Donaldson

TO be used on pitchers or large bowls. The leaves are painted with Black. The leaves of flower form are Carnation. The round berries are Yellow Brown then fired.

Second Fire—Oil bowl or pitcher all over, when almost dry dust entire design with Yellow Brown two parts, Grey for Flesh one part, three parts Pearl Grey. Clean out red of design so it will be clear. If this needs another firing to make black clear, go over it again with the Black paint.



I. S. A. AND I. A.



10



9



- 1 H. C. W.
- 2 M. A. S. in circle
- 3 M. R. C. for embroidery
- 4 & 5 G. B. & F. A. S. as stencils
- 6 G. B. H.
- 7 S. H. S.

- 8 M. H. H.
 - 9 K. G. S. for stal. or leather
 - 10 T. D. stencil
- The second drawing of No. 10 shows how a second color may be filled in by hand.

C. A. M.

Showing possibilities of the same letters



PEACHES—KATHRYN E. CHERRY

(Treatment page 247)

[ANSWERS TO CORRESPONDENCE

C. F. J., Dayton, Ohio. The book on Enamels, mentioned in our January issue, is published by Miss Mabel C. Dibble, 806 Marshall Field Bldg., corner Wabash Ave. and Washington St., Chicago, Ill.

Mrs. J. E. S.—Lavender oil may be used as a substitute for turpentine in painting. Buy the cheapest grade of garden lavender. Anise oil is used sometimes also.

N. E. H.—Send to your art dealer for an eraser for china. There are a number of different makes on the market and all art dealers carry it.

S. S. M.—You will find a complete lesson in oiling and dry dusting in the July, 1910, *Keramic Studio*. N. B.—The July, 1910, is out of print, go to the nearest library. See "A Color Palette and its uses" Class Room No. 2.—*Pub.*

N. G. H.—Send to Vane-Calvert Paint Co., St. Louis, Mo., for Turpentine Asphaltum, as that is the nearest place to your city.

H. A. M.—It would be impossible to furnish a standard price list for the price would depend on the quality and amount of work and also the price of materials used. The price of the set to which you refer is low for hand work, but the initials are probably transferred and an inferior quality of china used. In making a price, figure up the actual cost of materials, etc., and value your time at a certain price an hour.

Mrs. J. A. D.—We do not know of any instructions for firing except the general information which is given in books on china painting which may be procured of our advertisers. Any teacher who has a kiln, we feel sure, would be pleased to furnish you with instruction at a reasonable price. See Class Room Book No. 3 "Figure Painting and Firing."

X. Y. Z.—The Liquid Silver can be used clear; adding the white gold will give it more of a solid and mat effect. There is no difference between "Mat" and "Roman gold." It depends on the color of the paint and also of the lustre whether the lustre will affect it; a light lustre over a dark color

has no effect. It is best to take a broken bit of china and make tests in order to get the effect you wish. There is no book on combination of colors. It is a splendid idea to make a test plate, drawing lines from the edge of the plate to the center, making them about an inch apart all around the plate. Use the different combinations given in the treatments in the *Keramic Studio* placing a different color in each inch space, allowing a narrow space between the colors, number each color and keep a list of the colors in a note book. In this way one can see what colors are pleasing together and make their own combinations thus adding originality to their work.

Mrs. W. E. W.—We do not know of any place near you where the kettle can be cleaned. You can easily have it cleaned by going to an automobile supply company for some of their preparation for cleaning brass.



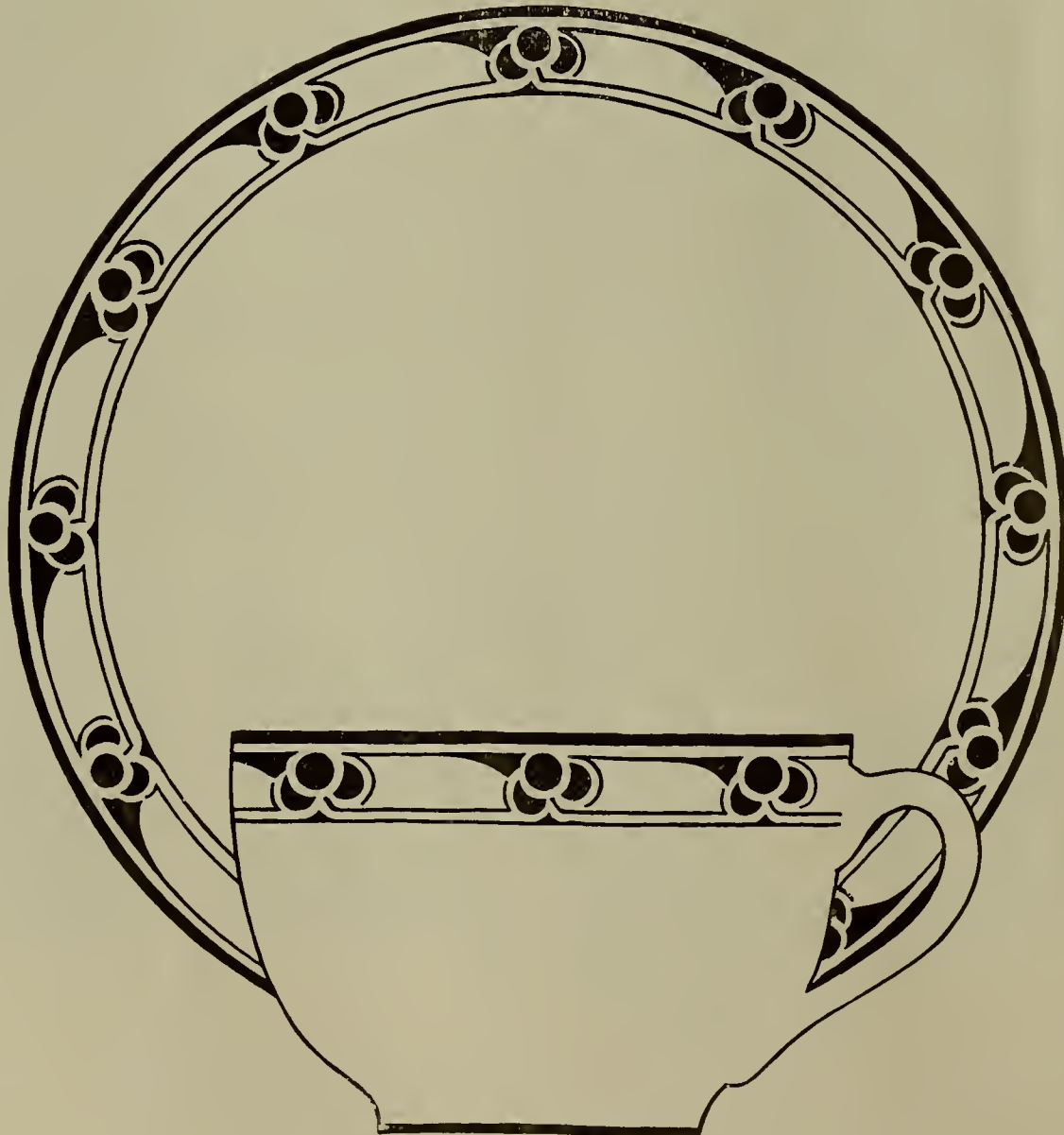
DOUBLE POPPY (Page 239)

Treatment by Jessie M. Bard

OUTLINE design carefully in Black.
 Second Fire—Paint poppy with Blood Red and Carnation toward edges; use same color very thin toward centers. Stamens are Lemon Yellow. Leaves are Moss Green shading them with Brown Green and Shading Green. The buds are Apple Green, Yellow Green and Sea Green. The stems are Apple Green and Shading Green. Paint background with Yellow Brown and a little Yellow Green.

Third Fire—Strengthen background with Yellow Green and a little Yellow Brown. Retouch flowers with same colors used in second firing. A little Yellow Green washed over centers of flowers will brighten poppies.

This design adapts itself well to the tall cylinder vase.



CUP AND SAUCER—ALBERT W. HECKMAN

Use green gold for bands, leaves and stems. Berries to be executed in red gold.

218:12

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CONTRIBUTORS

JESSIE M. BARD
 ESTHER BENSLEY
 CHAS. BABCOCK
 IDA CHILDS
 CLARA L. CONNOR
 EDNA S. CAVE
 HALLIE DAY
 PAULA FENSKA
 ELEANOR N. HARLOW
 ALBERT W. HECKMAN
 H. E. HODGDON
 ELLA MacKINNON
 FRANCES E. NEWMAN
 PAUL PIERING
 EDITH A. ROSS
 FRED H. RHEAD
 JEANNE M. STEWART
 HELEN B. SMITH
 V. SIMPKINS

Smithsonian Institution
 MAR 27 1912
 National Museum.

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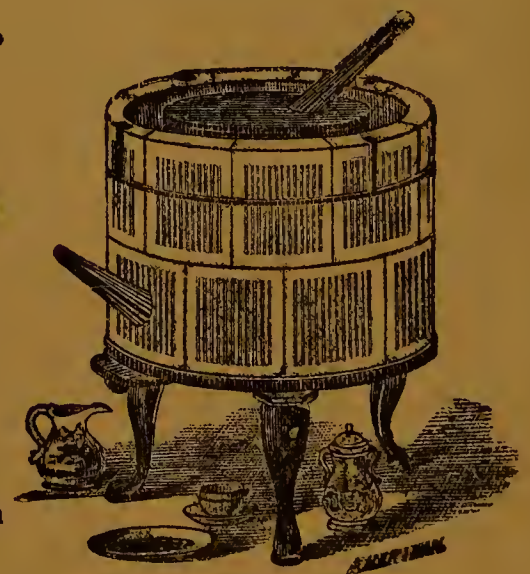
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KERAMIC STUDIO

Vol. XIII. No. 12

SYRACUSE, NEW YORK

April 1912



OUR readers will begin to call the editorial page the "Letter Box", but they must pardon us if we again take space for a few samples of the kind of letters we have been receiving since the February issue. It was with fear and trembling that we offered our readers such a severely conventional number, but we have been greatly reassured by the kindly recognition it has received, and feel encouraged in finding so few who are unable to see some value in it.

Editor Ceramic Studio:

I have just received the February number of *Keramic Studio*. After looking through the various studies and designs in the magazine, I always turn with a great deal of pleasure and anticipation to the front of the book for the editorial. I was more than interested in this month's editorial and especially in the letter accompanying it. Now as a teacher of china painting in a small town, where there is comparatively small interest in things pertaining to art, I wish to "air" a few of my views along the line of china decoration. While I admit that sometimes a pupil will come to me full of naturalistic ideas and nothing can induce her to decorate her china with some of the good conventional designs, still I am happy to say that the majority of my class is doing splendid work with conventional designs and instead of mourning because *Keramic Studio* isn't always full of naturalistic studies, it rejoices when the magazine comes out full of good things such as the number Mrs. Cherry had for us this fall or as the last number. I try to make my pupils see that red roses on a meat platter, when covered with gravy aren't always appetizing, and that because a tankard or stein is suggestive of wine or grape juice, it isn't necessary to simply cover the said piece with "real sure enough" grapes. I let them put their grapes on a panel and frame it as any other picture should be framed, and on the tankard a good conventional suited to the shape of the piece. I am writing this to you, dear editor, to show you what one teacher and her class think of your splendid magazine, and as long as *Keramic Studio* continues its good work in the way it has been doing, there will be no criticism, only praise from

L. B. M. and Class, Leavenworth, Kan.

Editor Ceramic Studio:

I have always been a staunch friend of the *Keramic Studio* and have recognized it as authority on all lines to which it is devoted. It has come to me from month to month as a real friend and one I miss when without it. This month it has come as a special friend and rewarded my friendship by bringing to me some recognition of my work. I love the conventional designs. Ours are rather severe, but represent the foundation for future design work in a class that has little more than begun, and I am sure your encouragement will be a great incentive for future efforts.

Sincerely yours,
Mrs. W. T. R., Anderson, Ind.

Editor Ceramic Studio:

I have been thinking for some time I would write you a word of appreciation of the *Keramic Studio*. Quoting from the letter spoken of in this month's number, I too am "a teacher of china and subscribe for the benefit of my pupils," but my pupils all prefer the conventional and we seldom find anything too extreme to suit us. I am now far from the art centers so find the designs and suggestions in the *Keramic* of inestimable value to me. My pupils too might probably have preferred the naturalistic had I not taught them from the beginning that it was an unsuitable decoration for china, and if they wanted to use the naturalistic to do so on a flat surface with water colors, oils, charcoal, etc. A pupil should be taught and guided into what is good and not be left to his own judgment, according to my humble opinion. I cannot tell you how much we enjoyed the February number—so many things we were wanting just now.

Yours for conventional strictly,
L. L., Bonham, Tex.

We promised to let you know the result of the editor's exhibition of grand feu porcelains at the International Exposition of Turin last summer, as soon as we had definite information, as some inaccurate accounts had appeared in various newspapers. The following letter from the American Consul in Turin, in date of February 5th, settles all doubts:

"The official certificates or diplomas regarding prizes will not be issued for some time (those given at the Brussels Exposition in 1910 have not yet been issued), but you may rest assured that Mrs. Robineau's exhibit did receive a Grand Prize and that she was personally awarded a 'diploma di benemeranza' or diploma of merit, the highest type of personal award given, save to royalty or high government officials. These facts are officially within my knowledge both as Commissioner and as a member of the Superior Jury."

Albert H. Michelson

The editor feels of course highly encouraged by these awards, also by the fact that some of her porcelains have been accepted by the Jury of the Salon of Decorative Arts in Paris, an exhibition which takes place annually at the Musee des Arts Decoratifs in the Louvre and to which admission is considered difficult. From now on, after having her work thus recognized in Europe, she will devote her spare time to the preparation of an important exhibit for the San Francisco Panama Exposition in 1915.

✦

Another thing upon which the editor is congratulating herself is that she has inveigled some of her very good friends into spending six weeks the coming summer at her home, Four Winds Cottage, and having a summer school of design, china, decoration, etc., in the pottery. The enjoyable time which she expects to have will thus be shared by those readers of *Keramic Studio* who want to take advantage of this scheme to do a little summer studying with some of the best teachers. You can read all about the school in the advertisement, so we will only add that we shall be glad to meet personally some of the good friends we only know by letter.

✦

The three plate designs on page 238 of March number, attributed to Evelyn Beachey, are by Hallie Day, of Findlay, Ohio. We will again repeat that to avoid the possibility of such mistakes, it is necessary to have each design marked with the designer's name.

✦ ✦

TIGER LILY (Supplement)

Treatment by Jessie M. Bard

OUTLINE design carefully in Auburn Brown, then fire. Second Fire—Paint leaves with Moss Green and Brown Green, Lillies with Yellow Brown and Blood Red, Stamens with Yellow Brown. The markings on flower are Auburn Brown. Wash background with Yellow Brown, Violet No. 2 and Grey for Flesh.

Third Fire—Touch up design with colors used in second firing. The flowers are washed over with a thin wash of Albert Yellow.

LESSON IN DRY-DUSTING FOR BEGINNERS

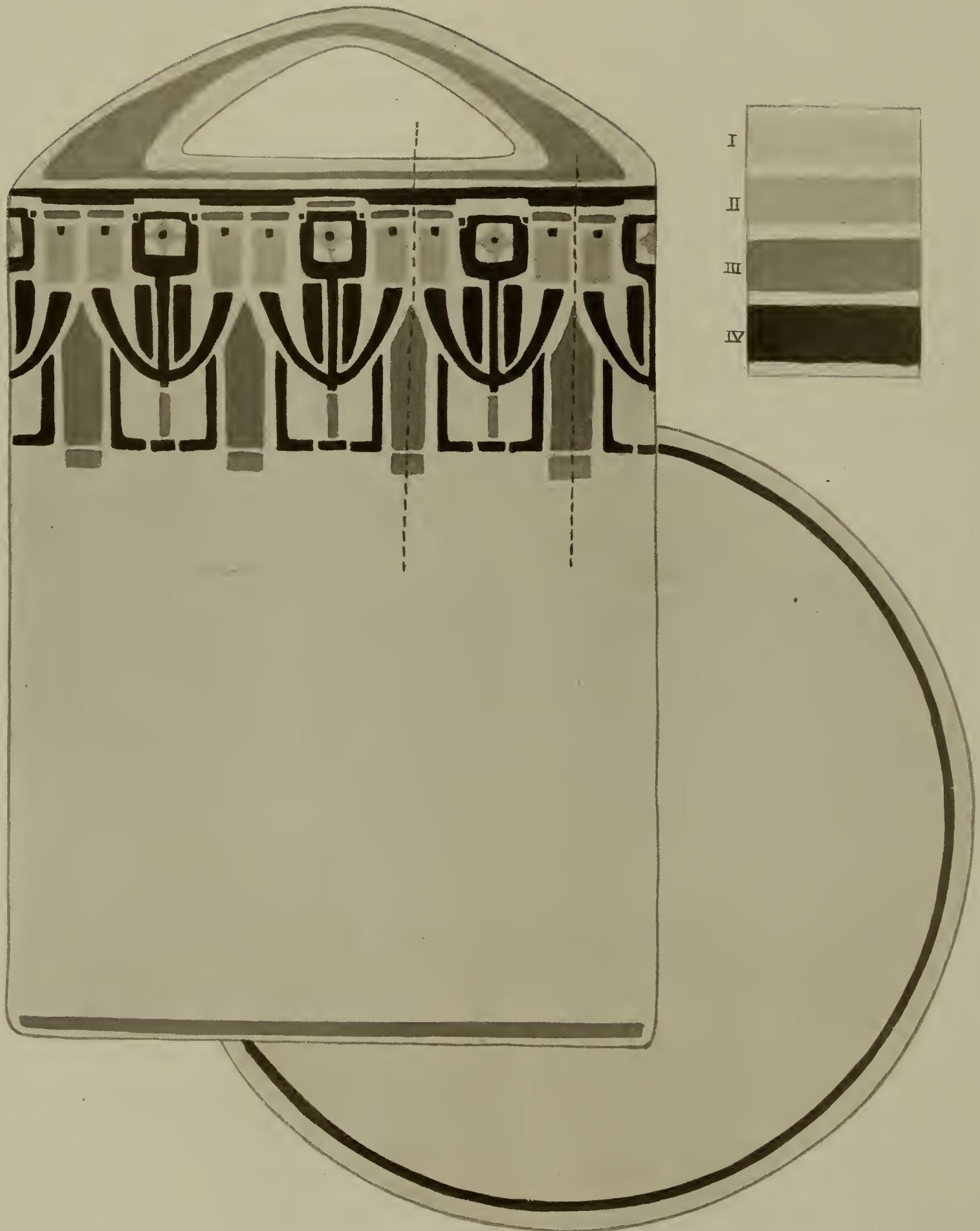
Jessie M. Bard

TAKE a narrow strip of straight edge paper, mark on it the width of the space between the two dotted lines in the design and find out how many times it will go around the vase. If it does not come out even, make it either larger or smaller as the difference calls for. The change can be made at the dotted lines.

Make a careful tracing of the design and trace it on the jar according to instructions given in the last lesson. Trace in two sections and then go over the lines with a very fine India ink line. A No. 0 sable liner is a good brush to use.

Watch the drawing carefully while doing this work for the hand cannot be depended on when making the tracing. Keep the study before you when working and compare the spaces each time a line is made; the background spaces should be watched rather than those of the design.

The India ink line should be grey, not black, and should be very fine or it will interfere with the oiling. Too much care cannot be given to this work. If the lines are too black scratch across them with a pen knife until they are grey. After the two sections are inked, trace in two more and ink as in the previous sections. When the design is all traced in it is ready to be oiled. Put a little of Fry's Special Oil in a small



LESSON IN DRY-DUSTING—MARMALADE JAR—JESSIE M. BARD



TIGER LILY—ELEANOR N. HARLOW



DELAWARE GRAPES—JEANNE M. STEWART

(Treatment page 254)

dish; a china slant is best, for the oil will remain in the deepest part, leaving the upper end of the slant to work the oil into the brush properly.

Rub a very little color into the oil, just enough to color it so you can see if it is being applied evenly to the china; a little of the color to be dusted on or Grey for Flesh can be used.

The brush to be used is a No. 2 or No 3 square shader. Some may find a No. 4 pointed shader better for the stems. Dip the brush in the oil and work out most of it on the slant. The square shader should be kept perfectly square when doing this.

When the brush is in good condition and charged with the right amount of oil, paint in all of the tone marked No. 4 with the oil by dragging it on with a light touch working from the line of the design first, in order to get a good straight edge. The oil must be applied perfectly even. If the right amount of oil has been used it will be ready for the color as soon as all of tone No. 4 is oiled. The oil should not look very heavy and not have much of a glaze. This can only be judged by experience.

The color to be used is Violet No. 2, one part; Yellow Green, two parts; Pearl Grey, two parts, all in powder form. Lay out a portion of the Violet, then two piles of the Yellow Green, each being the same size as the pile of Violet and the same amount of the Pearl Grey. Rub these all together in the dry form, with a palette knife until they are thoroughly mixed, then drop quite a good deal of the color on the oil with the knife and take a new No. 6 square shader and rub lightly over the color pushing the extra color ahead of the brush on the oil.

The brush should not touch the oil at any time or it will scratch it. After the oil is all covered go over it again with the color; the longer the color is brushed over the more solid it will look. The color should look perfectly smooth and dry.

If it looks wet it has been applied too soon to the oil and if it looks uneven the oil was not applied evenly. In either case it will be necessary to take it off again. By rubbing lightly over the surface with a rag dipped in turpentine it can be removed without losing the tracing. If one has never done any oiling it would be well to experiment on an extra piece of china.

After No 4 has been dusted in, oil No. 3 in the same manner and dust with Violet, one part; Yellow Green, two parts; Pearl Grey, five parts; then oil No. 2 and dust with Yellow Brown, one part; Carnation, one part; Pearl Grey, two parts. When applying the color avoid going over the parts previously dusted as much as possible.

When all of the dusting is finished the design should be carefully cleaned. Take a pointed orange-wood stick or a hard wood brush handle that has been sharpened to a fine point and straighten all edges of the design very carefully. This can be done more easily if the color has been allowed to stand at least a half day until it is partly dry.

The success of this work will depend on neatness and accuracy and in having the edges of lines perfectly straight; a ragged edge is very unpleasant. If the oiling has been carefully done, very little if any cleaning will be necessary. When all scratching has been finished clean all particles of extra color from the jar and it is ready to fire. This should have a very hot fire.

Second Fire—If the color feels rough after firing rub a piece of No. 00 sand paper over it, then oil the entire surface, including the design. Use an extra large size square shader for this. The oil should be applied heavier than in the first fire.

When the surface is covered it should be padded evenly. For this work take a small wad of absorbent cotton, about half the size of an egg, place two thicknesses of old china silk

over this. The silk should be free from creases. The ends of the silk can be held together in the hand or with a rubber band. Touch the pad lightly against the oiled surface and then draw it back; it should never be pressed down against the oil. Go over the entire surface in a systematic way touching the spot next to the one last padded; in this way the entire surface will be padded evenly and not one place padded more than another. If the pad becomes oily the silk should be changed. Pad until the oil becomes tacky or does not feel wet. When the padding is completed, set the jar where it will be free from dust and let it stand until it is partly dry; the length of time will depend on the amount of oil that was applied or the amount of oil removed in padding and also on the weather as it dries more rapidly some days than others. It should be gauged as in first fire.

Dust with Pearl Grey and a very little Albert Yellow. The dusting on such a large surface should be done either with a large blender, or a piece of absorbent cotton or surgeon's wool. Pick up a good deal of the color with the cotton and drop it on the oil and then rub over it lightly with the cotton in the same manner as the brush was used in the previous fire; keep plenty of extra color on the oil to be pushed ahead of the cotton as you work; if the cotton touches the oil it will adhere to it and make the tint uneven.

Apply the color as long as the oil will take any and then brush off all the surplus color and it is ready for the second fire which should be a medium one. Some times the tint eats up the pink in No. 2, in which case it will be necessary to oil and dust it the same as in the first firing. If it is not too badly faded a thin wash of Blood Red may be painted on.



DELAWARE GRAPES (Page 255)

Jeanne M. Stewart

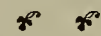
PALETTE for grapes: Lemon Yellow, Egg Yellow, Ruby Purple, Turquoise Green and Stewart's Pompeian.

Leaves and stems: Yellow Green, Turquoise Green, Brown Green, Shading Green, Egg Yellow, Yellow Brown, Wood Brown and Yellow Red. A tone of two-thirds Pompeian and one-third Ruby Purple is used for darkest grapes, Pompeian with the highest lights washed over with Turquoise Green for the others which are fully ripe. Those not yet highly colored may be painted in Lemon Yellow and Grey.

A brilliant reflected light, which is left white in the first fire, is washed over in the last with Yellow Red.

Much variety is found in the coloring of the grape leaves and the autumn coloring may be used with pleasing effect.

A background in soft grey greens may be used with this study, keeping depth back of bunches of grapes quite dark.

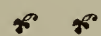


CREPE MYRTLE (Page 261)

Treatment by Jessie M. Bard

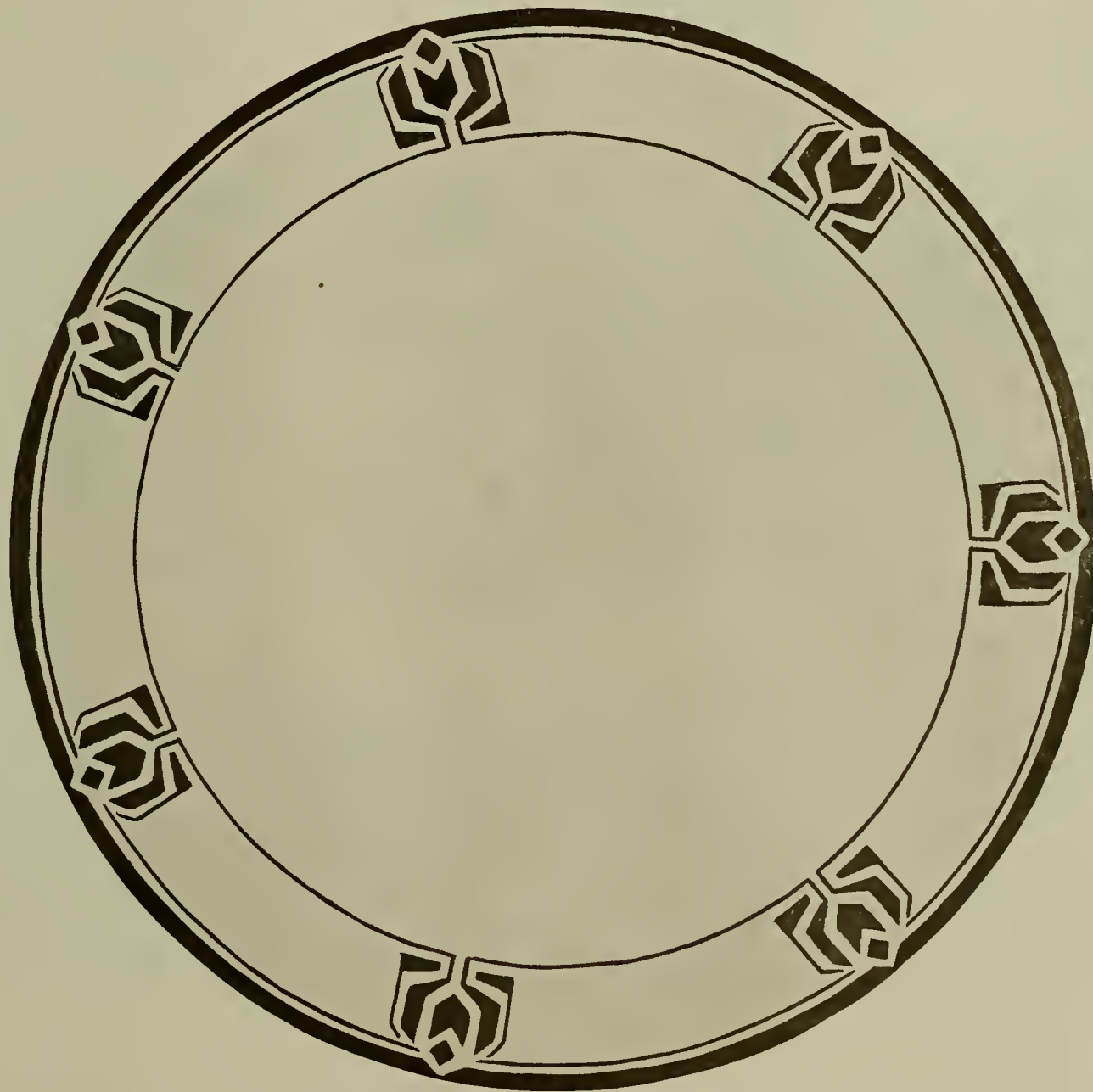
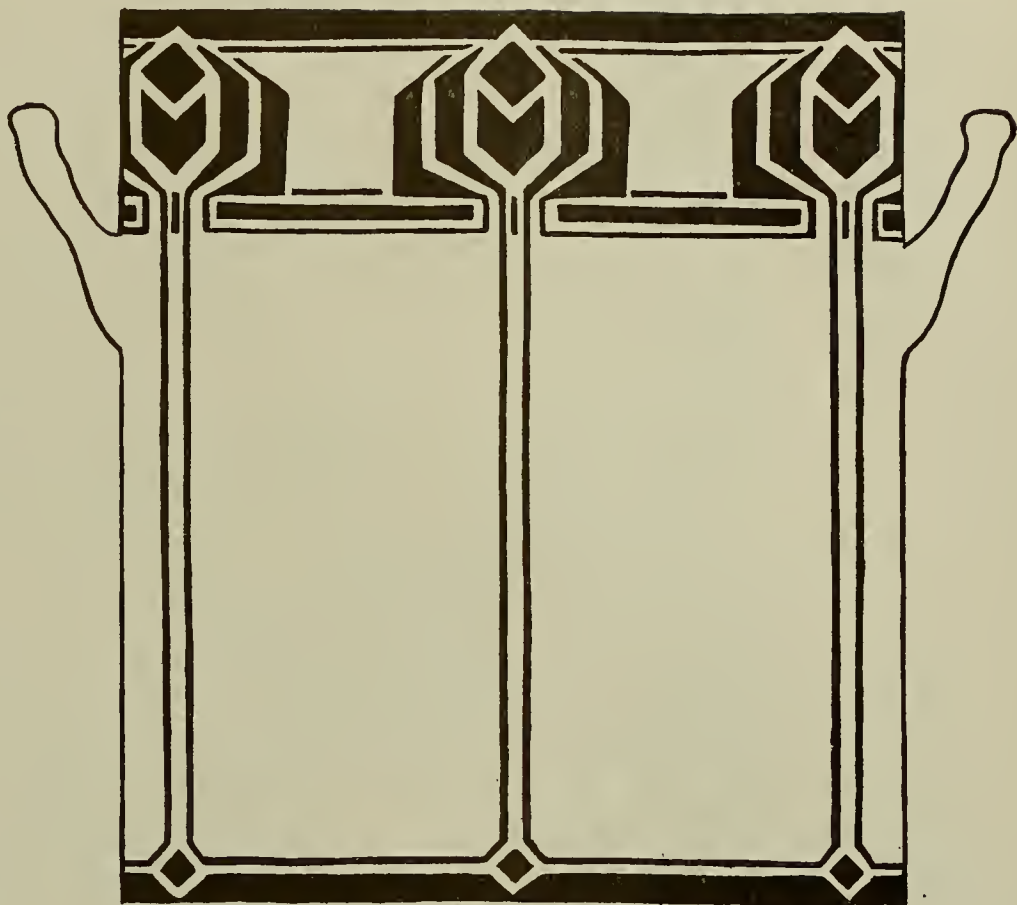
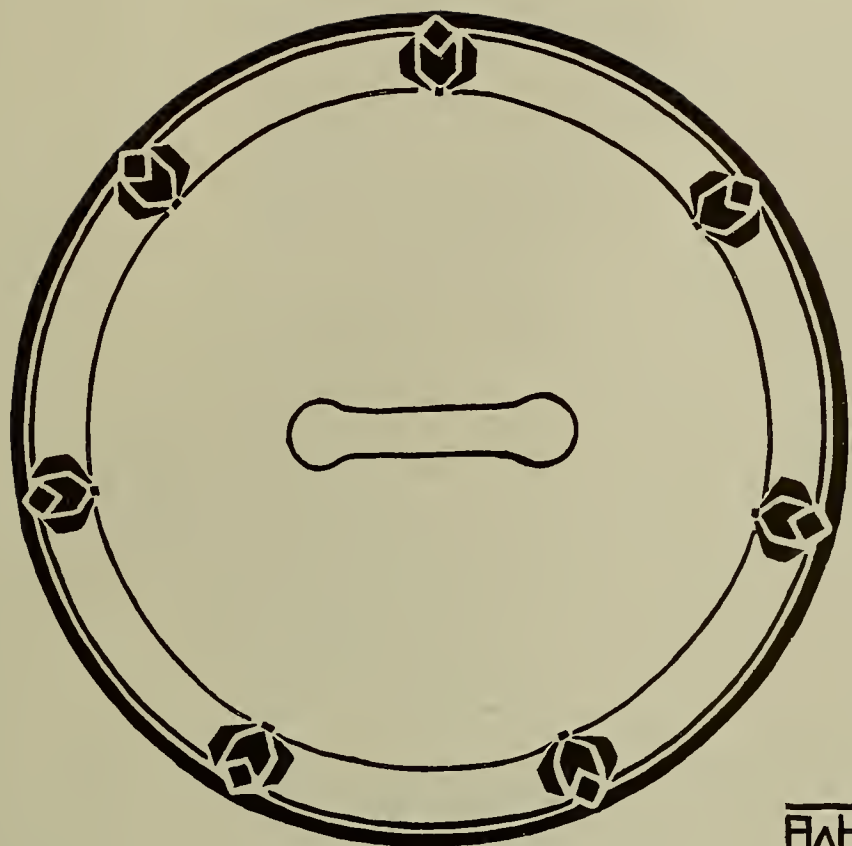
FIRST Fire—Paint leaves with Moss Green and Brown Green, a little Shading Green. Stems with Blood Red and Brown Green. For blossoms use Blood Red with touches of Violet.

Second Fire—For blossoms use Rose. Retouch leaves with washes of Moss Green, accent with Brown Green and Yellow Green. Paint background with Yellow, Violet, Brown Green.



STUDIO NOTE

Mrs. G. Ellison Weber will, after March 1st, occupy a studio on the second floor of Mrs. Filkins' china store on Main St., Buffalo, N. Y.



JELLY JAR AND PLATE—ALBERT W. HECKMAN

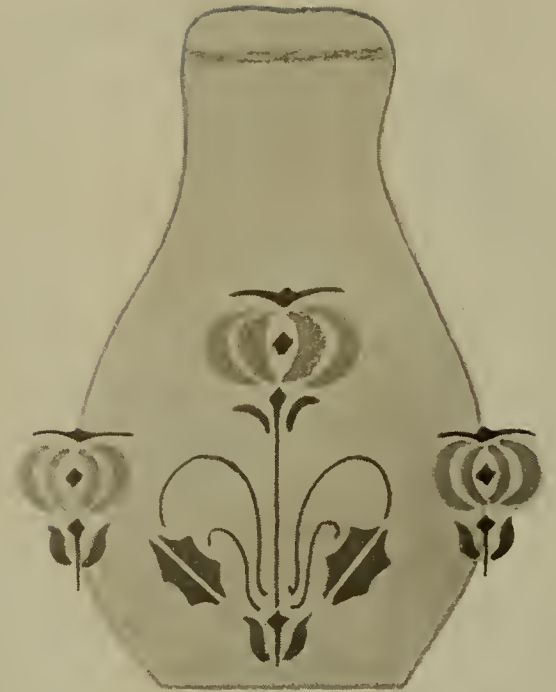
Background to be a light green, Sea Green with a touch of Yellow Green. Use Green Gold for the design with White Gold for the square form in the centre of the ornament.



RECTANGULAR BOX—WOOD ANEMONE

Edith Alma Ross

PAINT the flowers with Roman gold and the leaves with Green Gold. Tint the center with a soft green and lower part of box with a soft ivory. Take out a line around all the green gold leaves and outline them with a darker shade of the green used for the center. Put very dark green or black touches in the dots and stamens of the flowers. This box can also be painted with soft pink flowers and green leaves or shades of one color to harmonize with any dresser set. The design can be repeated and adapted as a border for tray and ornaments for a complete dresser set if desired. One fire will finish this box.



SALT AND PEPPER—CONVENTIONALIZED SEED DESIGN

Edith Alma Ross

TINT the bottoms of the salts and peppers with Yellow Brown fading into white at the tops. The little seed vessels are painted with Albert Yellow and the leaves with Yellow Brown over the tint which has been thoroughly dried first. The fine lines are also Yellow Brown. One fire will finish this study.



BORDER

Frances Ellen Newman

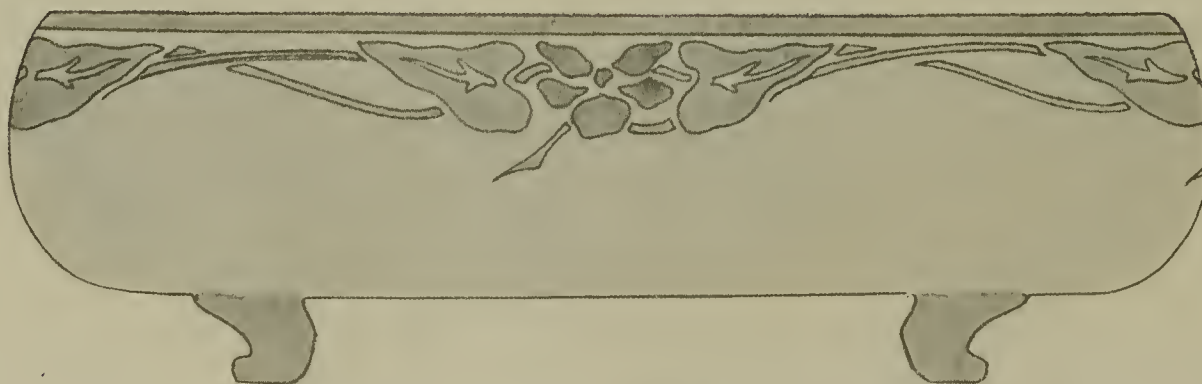
OUTLINE in Black. Copenhagen Blue for large flower, Blood Red, small flowers, Apple Green mixed with a little Black for leaves.



BORDER

Frances Ellen Newman

OUTLINE in Black and fire. Paint the flowers with Yellow Red. Leaves in Apple Green with a little Black well mixed so as to grey the tone some. Tint back of the design Dresden Yellow Ochre. Bands in Gold.



BON-BON DISH—CLARA L. CONNOR

FIRST Fire.—Outlines of leaves and stems Brown Green with sugar water; of flower, Violet No. 2. Outline band with Brown Green. Tint bowl with Ivory, clean out design, cover band and feet with Gold.

Second Fire.—Paint in leaves and stems Apple Green.

Flower with Violet No. 2. Cover inside with Mother of Pearl Lustre.

Third Fire.—Retouch flower, leaves and stems with their respective colors. Retouch outlines if necessary. Put Gold on bands and feet again.



BLEEDING HEART—EDNA S. CAVE

(Treatment by Jessie M. Bard)

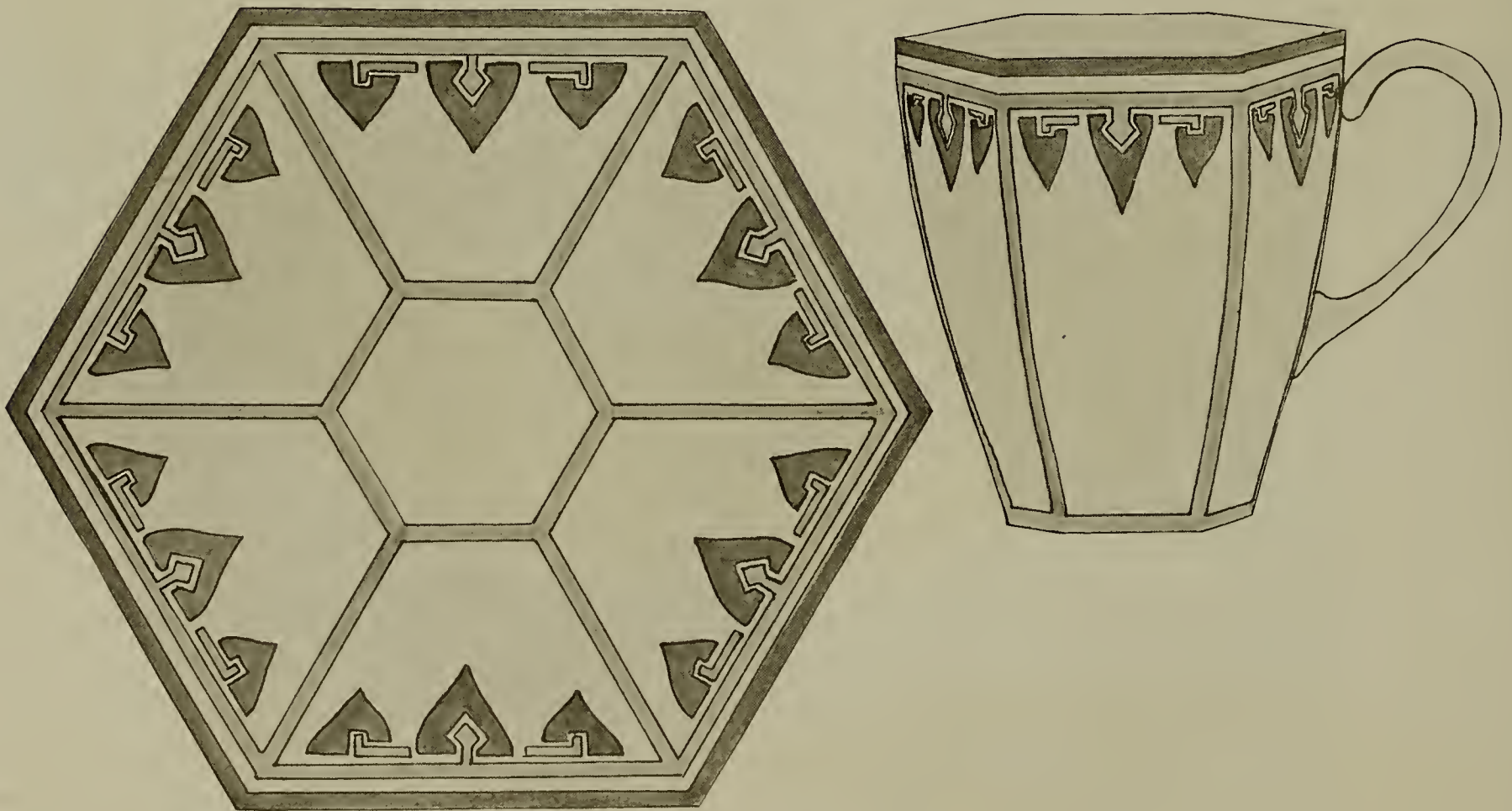
OUTLINE design with Grey for Flesh, then fire.
 Second Fire—Paint flowers with Rose and Blood Red on the upper part, the lower point is merely shaded with Violet. Paint leaves in with Shading Green and Apple Green, then wash a soft background of Apple Green and Violet.

Third Fire—Strengthen the flowers with same colors used in second firing; the stems are Violet and Blood Red; the leaves are Apple Green and a little Brown Green. Go over the background with Blood Red, thin and delicate, and Brown Green.



AFTER DINNER COFFEE CUP AND SAUCER—WHITE VIOLET MOTIF—ESTHER BENSLEY

BACKGROUND of border, first fire, Deep Blue Green. Second fire, Baby Blue. Flowers left white, centers, Albert Yellow; leaves and stems, one-half Apple, one-half Olive Green, touch of Blood Red. Tint for center, Ivory, one-third Yellow Brown, two-thirds Primrose Yellow, touch of Blood Red and Black. Outline, Black. Handles of sugar and creamer, Gold lining, Mother of Pearl Lustre. Handles of cup, blue like border.



AFTER DINNER CUP AND SAUCER—HALLIE DAY

The darker forms and outer band in Yellow Brown with a touch of Sepia and Black. The bands and stems in green (one-half Grass and one-half Shading). Outline very fine in Gold.

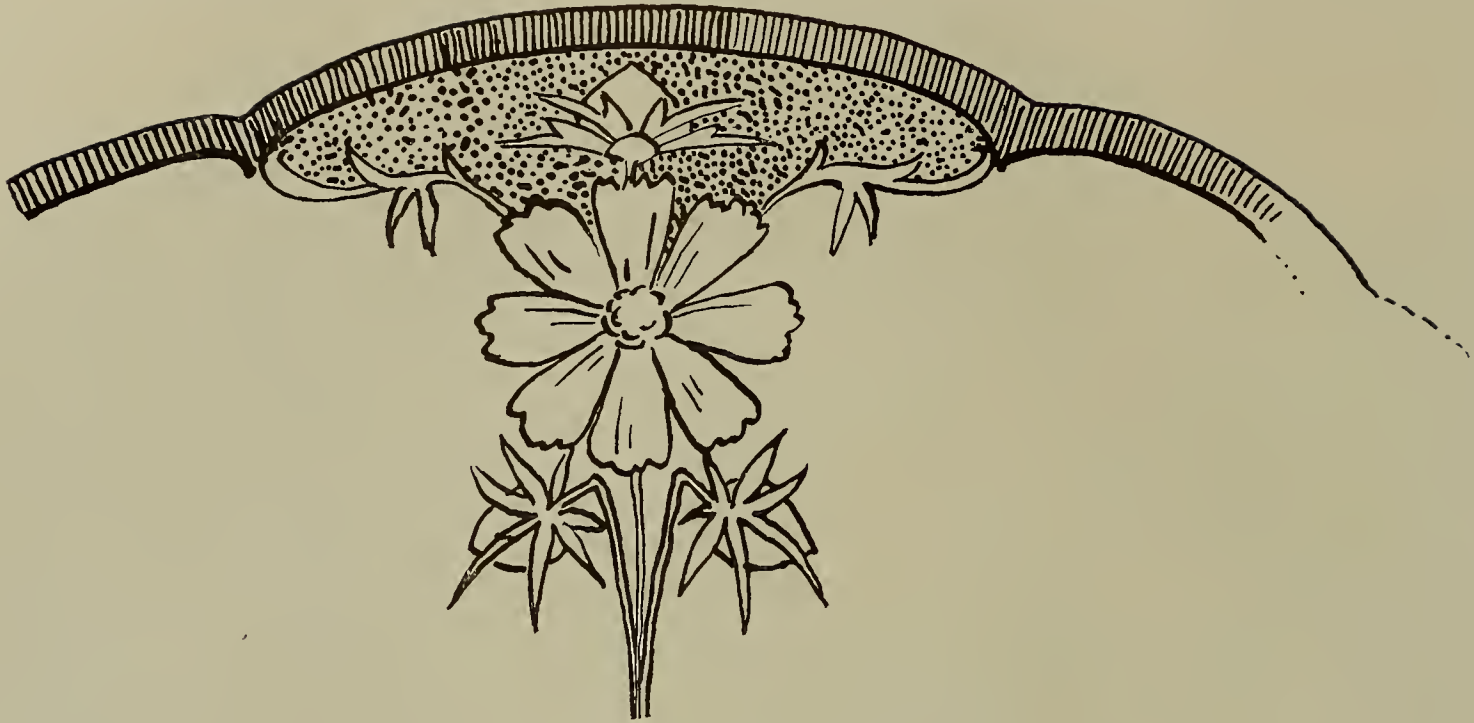


FULL SIZE SECTION PLATE BORDER

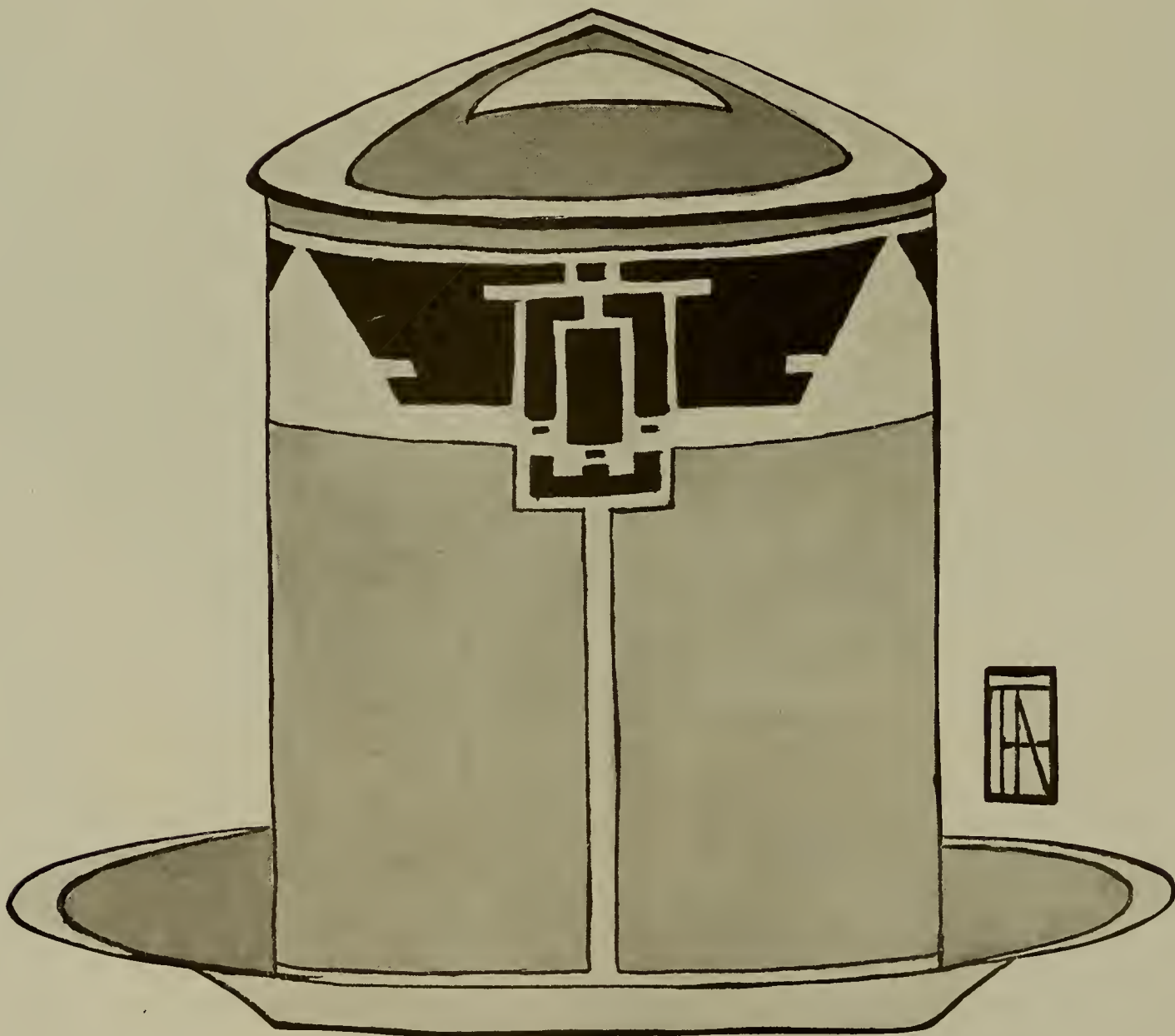
DESIGN FOR PLATE

Helen B. Smith

OUTLINE design in Black. Three small spaces in center of figure and the letter G in the monogram paint in with Yellow Brown and a little Brown Green. The space around the three small spaces and the letter E Banding Blue and a little Sea Green. All other parts of design Moss Green and a little Grey for Flesh. Background left white.



COSMOS BORDER



JELLY JAR—FRANCES ELLEN NEWMAN

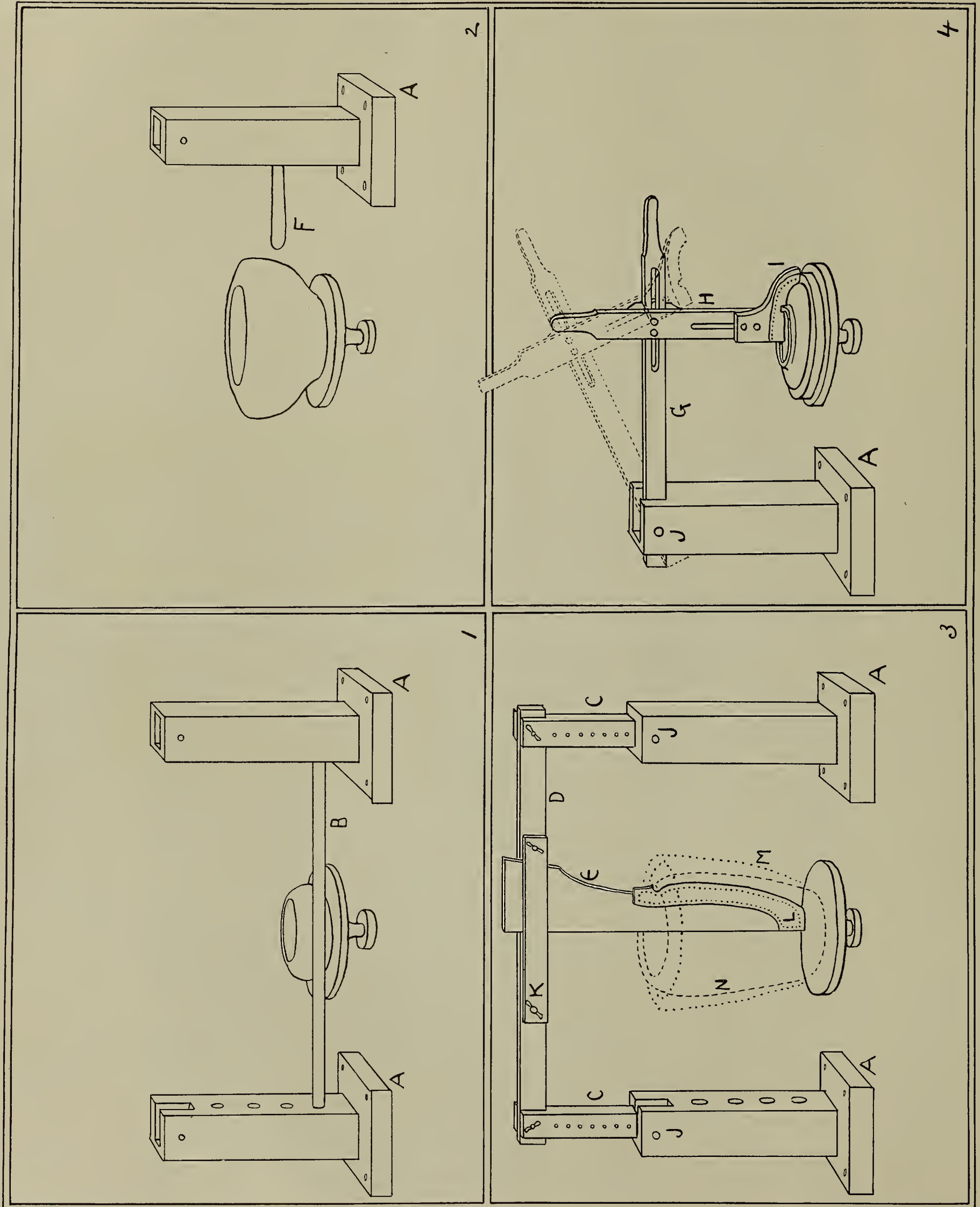
OUTLINE in Blood Red. The three berries are of Blood Red padded very thin giving them a soft pink shade. The leaves are Grey Green.

The grey tone is Dresden Yellow Ochre very thin to give a rich creamy tone, and gold back of the design and top of handle on the cover.



CREPE MYRTLE—E. N. HARLOW

(Treatment page 253)



POTTERY CLASS—Continued

Fred. H. Rhead

THROWING WHEEL

THE following frame work addition to the throwing wheel, (especially the kickwheel), will be found of great assistance to the studio potter.

The idea is an adaptation and elaboration of a contrivance used by M. Labarriere, for some time ceramic artisan for M. Doat. Not taking into consideration a slight difference in construction, the contrivance is practically that shown in Fig. 3.

Two hollow upright columns (A) are placed on either side of the wheel disk. Fitting exactly in each column is a solid post (C), just loose enough to enable it to be pushed in, and withdrawn with little effort.

Holes are drilled at opposite sides at the top of the column, and at regular distances up the posts which may now be held stationary at various heights by the insertion of a bolt. At the top of the posts is a cross bar (D), having in the center a strip of metal (K) held in position by means of thumbscrews. The crossbar fits into grooves at the top of each post, and is held by bolts or thumbscrews.

The profile (L) is made from sheet zinc. It is cut and filed to the exact outline of the inside of the shape, and then nailed to the profile board (E), leaving a margin of one-quarter inch or thereabouts where the profile comes in contact with the clay.

The metal (K) is used to securely hold the profile board when the cross bar is in position. The profile is not used until the form has been thrown to a cylindrical shape, or a shape nearly approaching the completed form (M). The crossbar (with the profile attached) is placed in position, and the throwing continued until the clay form has been brought to the profile (N). The cross bar is carefully removed, and the shape finished in the usual manner.

The potter of some experience will readily understand that this contrivance will not make throwing less difficult. It is merely a mechanical profile, and it enables the thrower to produce two or more pieces of a uniform size. It also gives to the inside of a shape a finish which it would probably otherwise lack.

English throwers invariably use profiles of slate, but without other mechanical contrivance. Fig 1 shows the arrangement which will be of most service to the beginner. It consists of the columns (A) with a pole (B) resting in sockets bored in the columns. This most simple rest will be found to be of the greatest service both for throwing and turning. Few wheels are designed or arranged with a consideration for the position of the operator, and this rest will adjust practically all physical differences, as it is a strong support for the arms and wrists, and it can be raised or lowered at will.

Fig. 2 shows the peg rest (F), used when the shape will not permit the use of the pole rest. Pegs of different lengths will be found necessary, and in this arrangement the column will be fastened to the throwing-table by means of screws.

Fig. 4 is a crude but very useful jolly for making shallow articles, plates and the like. The profile (I) is fastened by two bolts to the lever (H) which is in turn attached to the arm (G) in the same manner.

The mold is placed on the center of the wheel, a flat slab of clay is placed over the mold. The wheel is made to revolve and when the clay has been pressed down with a sponge or a rubber palette, the arm (G) is lowered, coming in contact with the revolving clay, and quickly forming the shape. The profile must be adjusted so it will come in contact with the clay when the arm (G) is almost (but not quite) at right angles with the

column (A). When the arm is exactly at right angles with the column, which is the limit to which it can be lowered, the plate or object to be made should be perfectly formed. No downward pressure is needed; it is enough that the arm be held firmly against the revolving clay. The construction of the whole contrivance is so simple that the student will experience little difficulty in getting it made at small cost.

The following measurements are suggested:

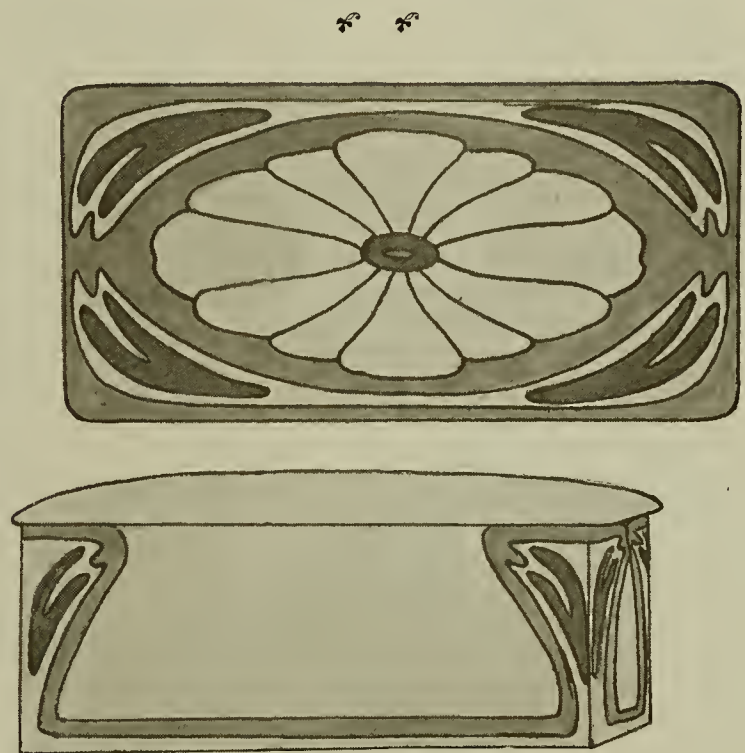
The holes for the pole rest (Fig. 1) and for the posts (Fig. 3) may be arranged at the will of the student.

Fig. 1—Columns A, height, including base, 14 inches; width, outside measurement, $3\frac{1}{2}$ inches; base, 8 inches square, 2 inches deep; pole B, 32 inches x $1\frac{1}{2}$ inches.

Fig. 2—Peg F, three sizes, 12 inches, 9 inches, and 6 inches long.

Fig. 3—Post C, 12 inches x $1\frac{3}{4}$ inches x $1\frac{3}{4}$ inches. Crossbar D, 32 inches x 3 inches x $\frac{3}{4}$ inch. Plate K (cold rolled steel) 12 inches x 3 inches x 1-16 inch. Profile board according to size and shape of object to be made.

Fig. 4—Arm G (from bolt J to end of handle) 24 inches x $\frac{3}{4}$ inch, or shorter, according to length of profile.



RECTANGULAR BOX—HALLIE DAY

Center flower form to be white and the rest to be done in three tones of Hancock's Carmine.

VIOLETS (Page 271)

V. Simkins

OUTLINE design in Grey for Flesh, then fire. Second Fire—Paint in background back of design in Apple Green and a little Grey for Flesh; then wash in the lightest blossoms with Yellow and Yellow Brown, the darker flowers with Yellow Brown, a little Blood Red and Violet No. 2; the leaves are Shading Green and Violet.

Third Fire—Accent the centers with Blood Red and Violet, retouch the leaves with same color used in second firing.

STUDIO NOTE

China painters and others attending the Buffalo Mineral Painters Exhibition on March 26th-28th will be welcome at the studio of Mrs. C. C. Filkins, 609 Main St.



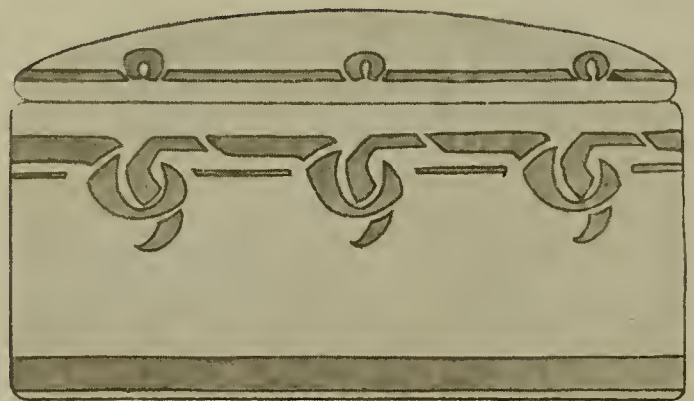
FULL SIZE SECTION OF PLACQUE—H. E. HODGDON



SMALL ROUND BOX

Chas. Babcock

DARKEST part Gold, flower Pale Violet deeper on lower part blending into dull green stem by adding a little Shading Green, leaves and outer rim Grey Green with narrow gold line on outer edge.



ROUND BOX

Clara L. Connor

FIRST Fire.—Outlines in German Black mixed with Yellow Lustre.
 Second Fire.—Paint in design Orange Lustre.
 Third Fire.—Cover entire box with Opal Lustre, padded.



DESIGN FOR PLACQUE—H. E. HODGDON

(Treatment by Jessie M. Bard)

TRACE in the design and outline with a fine line of India ink; the lines should be a soft grey, not black.

Oil all of the dark grey tones with Special oil. The oil should be painted in carefully without padding. Dust with one part Deep Blue Green, one Aztec Blue, three Banding Blue. Oil the small dark spaces and the two narrow bands at the edge of plaque and dust with two parts Yellow Green,

one Sea Green, three Ivory Glaze. Clean up all edges carefully with a pointed edge of brush handle or an orange wood stick.

Second Fire—Oil over the entire surface and pad until the oil is tacky, let it stand an hour or until partly dry then dust with one part Grey for Flesh, six parts Pearl Grey, one-half part Deep Blue Green.



SNOW DROP BORDERS

Ella C. Mac Kinnon

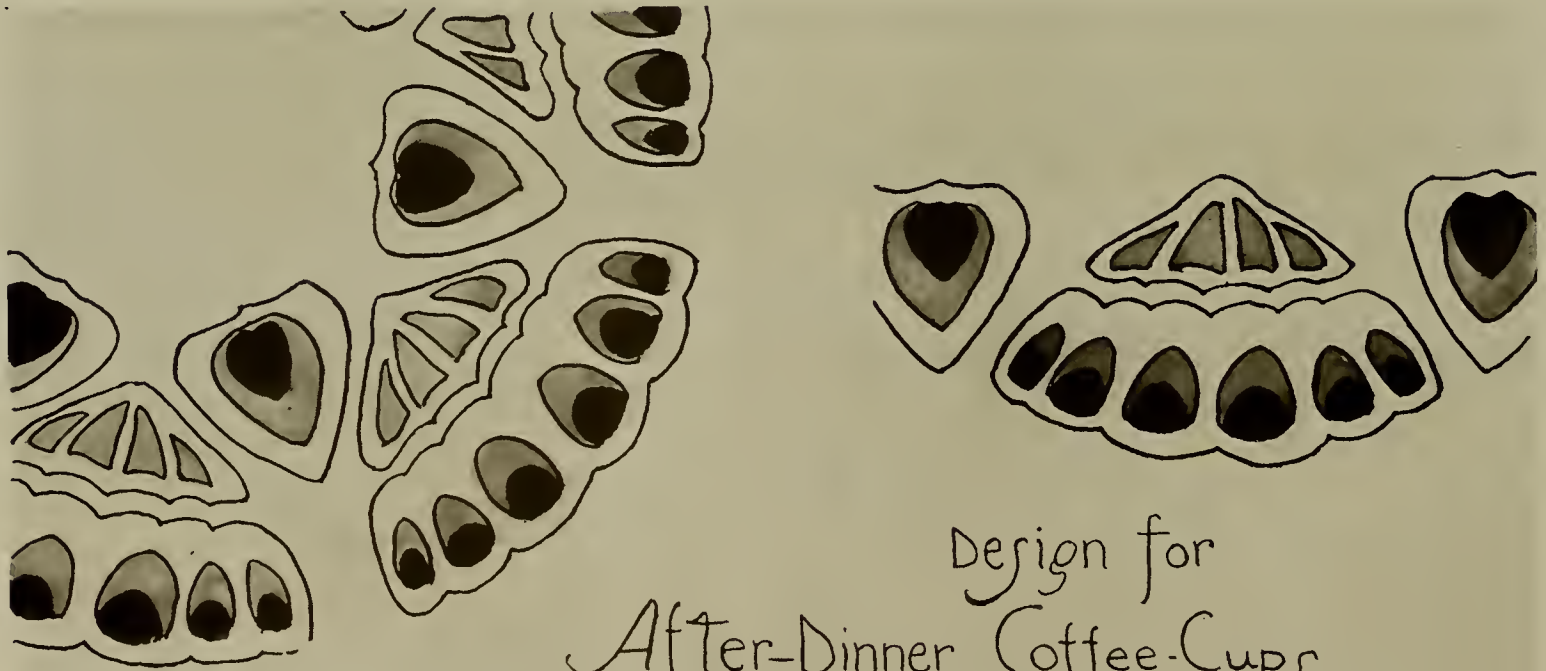
OUTLINE design in Gold. Flowers a thin wash of Yellow Lustre. Leaves Light Green Lustre. Paint in background with Pearl Grey and a little Yellow.

FOR CUP AND SAUCER

Ella C. Mac Kinnon

OUTLINE and the black spaces in Gold. The balance of the eye of peacock feather Banding Blue shaded with a little Black.

Second Fire—Background of the design Light Green Lustre.



Design for
After-Dinner Coffee-Cups
from Poppy seed-cup



CRACKER JAR, UNDERGLAZE DECORATION—PAUL PIERING Treatment by Jessie M. Bard

OUTLINE peacock with Gold and the rest of the design with Black. Lines on knob and the abstract spaces between feathers in lower border are Gold.

Second Fire—The feathers in border and also in peacocks are painted with Banding Blue and a little Copenhagen Blue. The eyes in feathers Apple Green and a little Yellow Green. Leaves, stems and bands, Moss Green and a little Brown

Green. Berries, wings and head ornament Yellow Brown lustre heavy. Third Fire—Spaces between wings down to large feathers and also the light space around eyes in feathers Light Green Lustre. Upper part of body Yellow Lustre very thin. Remaining white spaces in tail Dark Green Lustre. Background may be left white or an ivory tone with Yellow Brown and a little Brown Green.

CONVENTIONAL DESIGNS

Ida Childs



4

NUMBER 1 could be used on a low bowl or on a tall piece by lengthening the lines. Paint flowers and the two stems leading from it with equal parts Albert Yellow and Yellow Brown. Paint all other parts of design with two parts Pearl Grey, two parts Moss Green and one-fourth part Shading Green.

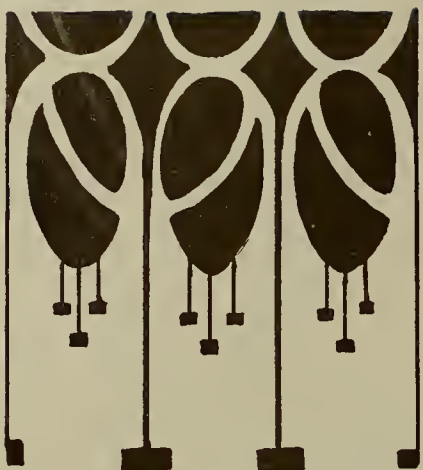
Second Fire—Oil over entire surface with Fry's Special Oil and pad until tacky. Let it stand until partly dry and dust with Pearl Grey and a little Apple Green.

Number 4 can be used for a vase and carried out in the same coloring.

Number 2 can be enlarged to fit a small sized jardiniere or a cider pitcher. Paint flower with a very thin wash of Copenhagen Blue and a very little Apple Green. The fine line Apple Green and a little Yellow Green. All other parts of design a very thin wash of Shading Green.

Second Fire—Oil over entire surface with Fry's Special Oil and dust with Pearl Grey and a little Deep Blue Green. Nos. 5 and 6 can be used for borders on bowls and treated in the same way.

Numbers 3, 7 and 8 can be used on small pieces such as marmalade jars, small creamers, cups, etc. Outline the flower forms in Gold. Paint leaves with two parts Pearl Grey, one-half part Sea Green, one-half part Apple Green. Stamen of flowers in Gold, the fine stem lines a thin wash of Banding Blue and a very little Violet. Paint flowers with Albert Yellow and a touch of Brown Green. Background Pearl Grey and a little Deep Blue Green.



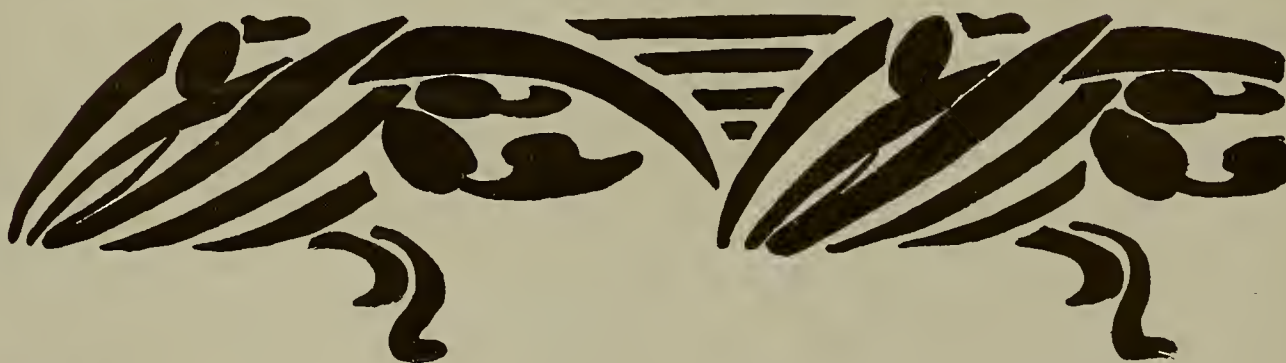
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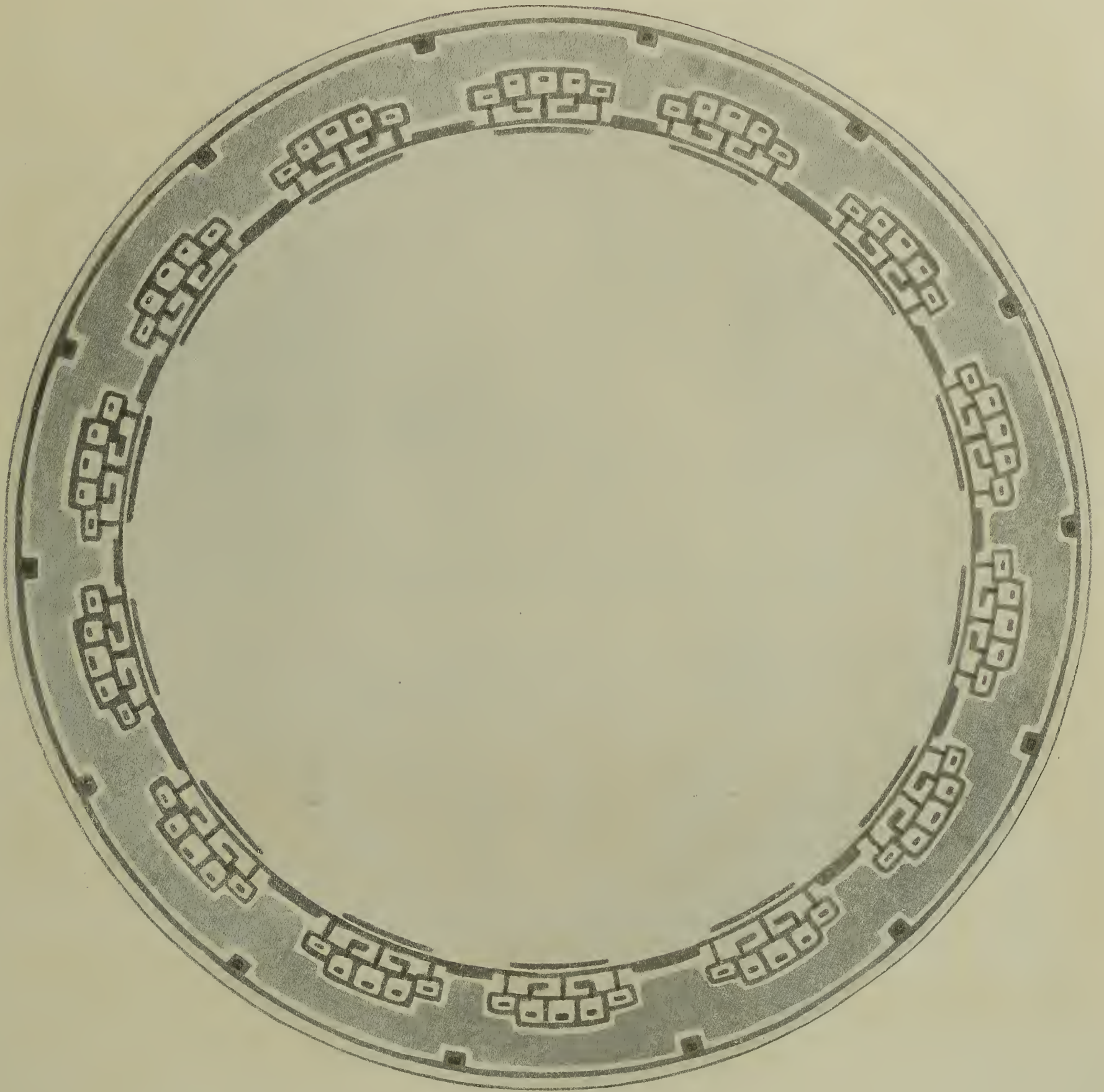
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8



7



DESIGN FOR PLATE—PAULA FENSKA

(Treatment by Jessie M. Bard)



FULL SIZE SECTION

TRACE in design. Oil the dark background space in border with Fry's Special oil and dust with one part Apple Green, one part Grey for Flesh and six parts Pearl Grey. Clean the edges and the balance of the plate then go over all dark parts of the design with Green Gold. Paint the dot in the berry form with Yellow Brown.

Second Fire—Put a thin wash of Yellow lustre over the square berry form and go over the gold.

conventional line of work have recently joined the Club from nearby cities, and the older members are all on their mettle to exceed their previous efforts.

A cordial invitation to attend the exhibition is extended by the Society to all interested in Ceramic Art. Dates, March 26th, 27th, 28th. Time, 10 a. m. to 10 p. m. Place, Hotel Iroquois, Buffalo, N. Y.



CANDLESTICK

Hallie Day

Very pretty done in two tones of Albert Yellow and outlined in Gold and a very light blue green ground.

♣ ♣
BUFFALO EXHIBITION

The exhibition of the Buffalo Society of Mineral Painters promises to be one of the most interesting of any held by this flourishing and enthusiastic Club. It will not only excel in quantity, but the quality of the work is largely in advance of that at the last exhibition. Several earnest workers in the



SALT SHAKER

Hallie Day

OUTLINE design in Black. Bands and the oblong figures in Gold. The dark background at the top painted in a thin wash of Yellow Brown and a little Brown Green. Lower background a thin wash of Yellow Lustre.

♣ ♣
THE KERAMIC SOCIETY OF GREATER NEW YORK

The ceramic workers of Greater New York have felt the need of an organization which will give the members opportunity for personal study and will keep pace with the steadily advancing standards in this field.

In keeping with this spirit, a meeting of prominent keramists of New York and vicinity was held on February 1, 1912. A new organization was effected which promises to give a needed impetus to the development of this important field of art.

A special feature will be the encouragement of individual expression which in so many organizations of the present day is limited to fixed standards.

Mr. Frank Alvah Parsons, Director of the New York School of Fine and Applied Arts, was elected President.

The other officers are: First Vice-President, Miss Anna E. Fitch; Second Vice-President, Mrs. L. Vance-Phillips; Recording Secretary, Mrs. W. A. Coster; Corresponding Secretary, Mrs. M. A. Neal; Treasurer, Mrs. E. E. Smith; Chairman Com. on Admissions, Mrs. George Chichester; Chairman Educational Com., Mrs. Dorothea Warren O'Hara; Chairman Exhibition Com., Miss Jessie Ivory; Chairman Finance Com., Mrs. E. E. Price; Chairman Good Fellowship Com., Mrs. Geo. C. Dragert; Chairman Printing and Publicity Com., Mrs. Walter H. Ross; Chairman Extension Com., Mrs. Andersen.

The Society will be materially strengthened by a large associate membership.



VIOLETS—V. SIMKINS

(Treatment page 263)

ANSWERS TO CORRESPONDENTS

H. O.—The leaf silver is used for picture frames and work of that kind; coin silver should be used for china.

Mrs. C. H. S.—Dusting with three parts of one color and one part of another means to lay out three piles of the one color all of equal size, then put out one pile, the size of any one of the three piles, for the remaining color. Then it should all be rubbed together well with a palette knife in the dry form. Getting the color on smooth will depend on the way it is dusted on. For a large surface the color should be dusted on with a piece of absorbent cotton or surgeon's wool. The color should be dropped on the oiled surface without allowing the cotton to touch it so it will not stick to the oil and then it can be rubbed lightly over the color. You should keep adding color as long as it will take any.

Mrs. G. W. Y.—The color to be used with a rubber stamp is first ground very thoroughly after it is mixed with the painting medium, then spread a little of it on a flat surface and lay a piece of a loose weave of linen over it. The linen should be just open enough to allow the color to work through and then the pad is pressed against this surface.

Mrs. E. R.—If you dry dust any of the blacks that come in powder form and fire it very hot you will have a beautiful glaze.

Mrs. C. D.—It will be all right for you to ground lay the color on if you do not get it on too heavy.

A. J. M.—We are not able to answer your question in regard to Bishoff's Green without knowing how you used the color and what your trouble was. It is used like any other painting color; if your trouble was in not being able to get the color you wanted it probably needed some other color mixed with it. Use less oil in order to keep the reds from chipping off. Paint with a little turpentine in the brush as well as a little oil.

Mrs. A. E. J.—The best enamel to use for high lights is Hancock's hard white enamel in powder form. Add just enough fat oil of turpentine to moisten it, not enough to hold it together, and thin with turpentine or lavender oil to the consistency required.

E. E. H.—Ask for the gold and colors used for decorating glass. You will find it at any of the large dealers such as Favor, Ruhl & Co., of New York, Sartorius Co., Drakenfeld, L. Reusche & Co.

Mrs. C. B.—The dusting in small sections where two colors nearly join should be done with a new brush. Be careful not to rub over the first color dusted on any more than possible. The small amount that will get on it will not affect it; that is the reason the dark color is always dusted on first. The oil should be painted on evenly without padding. You could not pad the oil after one color is dusted on. It is not necessary to sift the color; rubbing with the palette knife will be sufficient.

Subscriber, Oakland, Cal.—Would recommend your writing to L. Reusche & Co., 12 Barclay St., B. F. Drakenfeld & Co., 27 Park Place, A. Sartorius & Co., 45 Murray St., and Favor, Ruhl & Co., 54 Park Place, all of New York City.

A Subscriber—It would be all right to mention the three styles of decoration. By Colonial is meant the style that was used in colonial days, which is very dainty in color and arranged principally in garlands.

L. V. D.—The zinc can be bought at a drug store. It is used in the powder form in which you buy it. After the kiln has been burning a while throw about a tablespoonful into the oil pan.

C. A. S.—Your trouble is in the make of gold, others have had the same difficulty. Try going over it with unfluxed gold.

Mrs. W. R. C.—Liquid Bright Silver should be applied in two or three thin washes and should have a hot fire. It would be best for you to make several tests and place them in different places in your kiln to find out which is the proper heat for it. I would go over the places that did not fire properly with another thin wash of it. White Gold is the same as burnish silver and does not tarnish as easily. We do not know of a book on water-colors for beginners. We publish a Class Room Book for the china decorator which may be ordered directly from our publishing house.

M. C. C.—If you mean that you wish to apply the gold over the color, use unfluxed gold. If the color is very dark it would not be advisable to use gold over it as it does not come out successfully. Your bowl probably needs more life to it which can be obtained by brightening up some of the colors. Touch up the center of the rose with a little Yellow Brown and Yellow Red.

E. D.—Any of the French china is good for decorating, it is just a matter of taste as to what style you like best, but it should be perfectly plain for banding. It all fires well.

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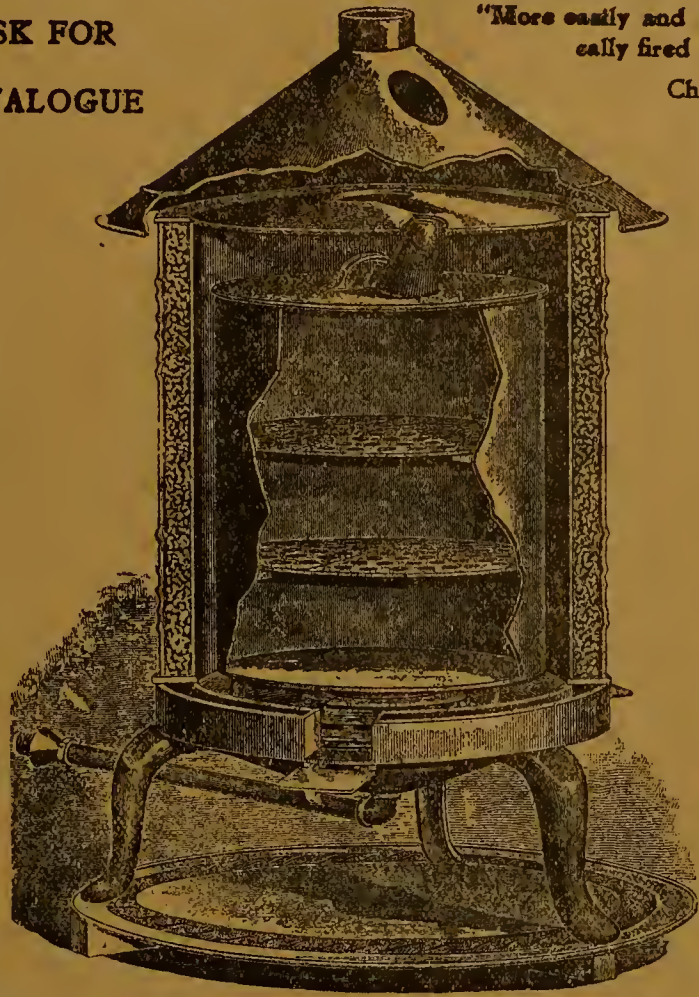
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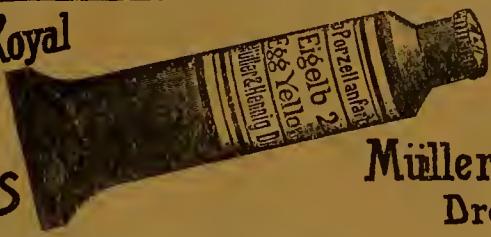
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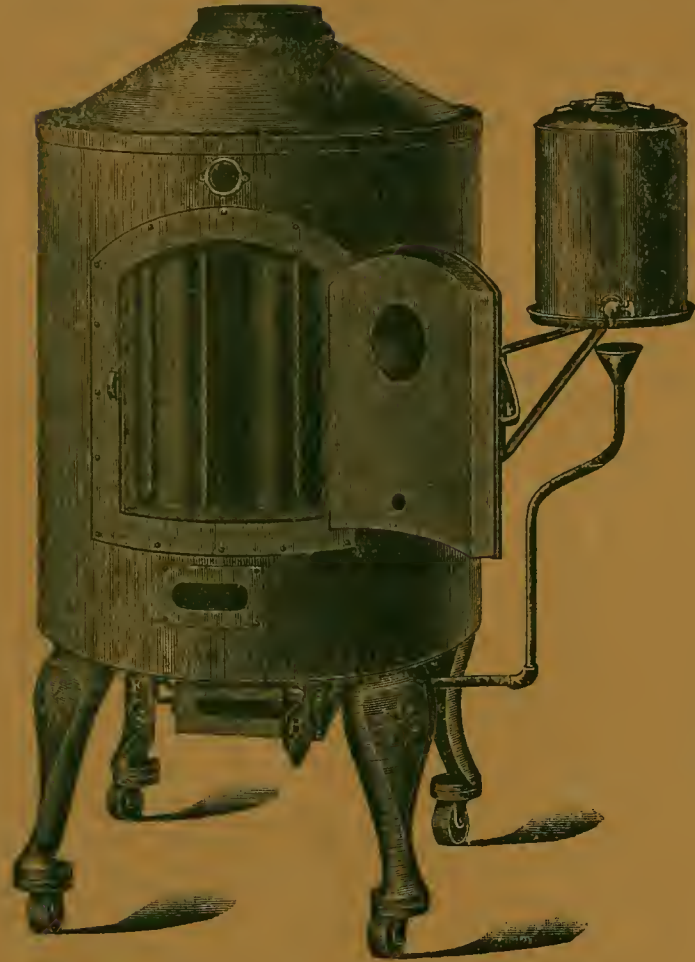
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We also make larger kilns, which will fire to any heat required for developing clay bodies or porcelain glazes. For the first time in the history of ceramics these kilns have made it

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