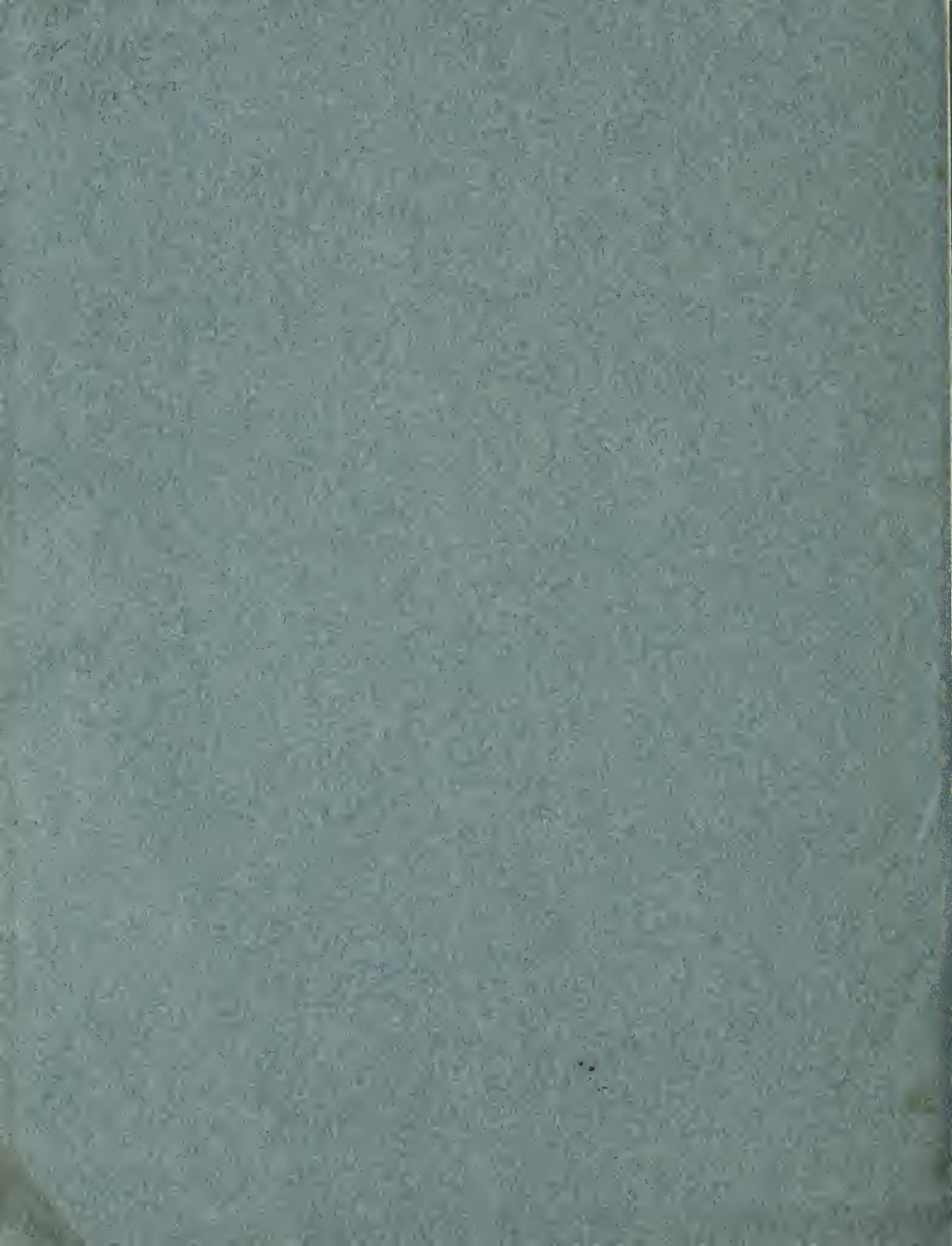


**CATALOGUE OF MATERIALS
FOR PORCELAIN DECORATION**




M. M. MASON
NEW YORK



The logo for The Winterthur Library, featuring the text "The Winterthur Library" in a serif font, enclosed within a thin black oval border.

The
Winterthur
Library



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ILLUSTRATED CATALOGUE
OF
OVERGLAZE COLORS

AND OTHER MATERIALS FOR
PORCELAIN DECORATION
AND
WATER COLOR PAINTING

WITH SUGGESTIONS FOR MIXING AND
THE USE OF COLORS, LUSTRES,
ENAMELS, GLAZES, GOLD, ETC.

IMPORTED AND PREPARED ESPECIALLY FOR

M. M. MASON

48 EAST 26th STREET

NEW YORK

NOTICE

ALL the materials listed in this catalogue can be had from the principal dealers in artists' materials in both the United States and Canada, or from us directly.

Directions for shipping should be furnished with the order, and when not stated, the goods will be shipped by the cheapest means.

Materials ordered to be sent by mail will be forwarded at the *purchaser's risk only*, and the amount of postage will be added to the bill.

All orders will be packed with the utmost care, and no allowance can be made for damages sustained through careless handling in transit. All claims must be made within seven days after receipt of goods.

Remittances can be most safely made by bank draft, P. O. money order, or express order. If personal checks are sent, 10 cents should be added for the cost of collection.

Postage stamps will be accepted for sums not exceeding two dollars.

If the remittance exceeds the amount of the order, the balance will be either returned or credited, as desired.

Goods of other makes, when procurable, will be furnished at the usual prices.

Preserve this catalogue for future reference.

M. M. MASON,
NEW YORK CITY.

OVERGLAZE COLORS FOR PORCELAIN.

IN POWDER.

Carefully Selected and Finely Ground.



Yellows

✓ Ivory	\$0 25
Trenton Ivory	20
Lemon Yellow.....	25
✓ Albert Yellow.....	25
Egg Yellow.....	25
Neutral Yellow.....	25
Ivory Glaze.....	20

Browns

✓ Yellow Brown.....	\$0 20
Dark Yellow Brown.....	20
Vandyke Brown.....	20
Paris Brown.....	25
Hair Brown.....	25
Finishing Brown.....	25

Reds

Yellow Red.....	\$0 25
✓ Carnation	20
Pompadour	20
Blood Red.....	25
✓ Brown Pink.....	25
Salmon	20

Blacks

✓ Black (best for painting and outlining).....	\$0 20
Hard Black (for ground- ing)	25

Greens

✓ Apple Green.....	\$0 20
Celadon	25
Grey Green.....	20
Sevres Green.....	25
✓ Moss Green.....	20
Yellow Green	25
Olive Green.....	25
✓ Brown Green.....	20
✓ Shading Green.....	25
Myrtle Green.....	20
Royal Green.....	20
Empire Green.....	25
Grounding Green.....	20
✓ Dark Green.....	20
✓ Black Green.....	20
✓ Russian Green.....	25
Blue Green.....	40
Dark Blue Green.....	30
Chinese Green.....	25

Blues

✓ Copenhagen Blue.....	\$0 25
Turquoise Blue.....	40
Persian Blue.....	30
Banding Blue.....	25
Royal Blue.....	75

Greys

Copenhagen Grey.....	\$0 30	Warm Grey.....	25
French Grey.....	45	Slate Grey.....	25
Pearl Grey.....	25		

Pinks, Purples and Violets

✓ Peach Blossom.....	\$0 20	Ruby	80
Rose	25	Best English Maroon.....	75
Rose for Grounds.....	25	Violet	40
Hancock's Carmine.....	25	Enamel Rose.....	25

Transparent Glazes for Underglaze Effects

Azure Glaze.....	\$0 40	Green Glaze.....	\$0 25
Grey Blue Glaze.....	40	Turquoise Glaze.....	30

Matt Colors for Groundlaying

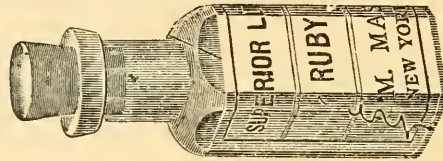
Matt Old Ivory	\$0 25
Matt Bronze Green	25
Matt Deep Red	25
Matt Wedgewood Blue	30

Relief Enamels, Fluxes, Paste, etc.

Best White Enamel.....	\$0 20	Flux (Muller & Hennigs, in tubes).....	25
Turquoise Enamel.....	25	Soft Flux.....	20
Pink Enamel.....	25	Dresden Flux.....	25
Red Enamel.....	30	Hancock's Paste for Raised Gold	20
Best English Enamel....	20		
Aufsetzweiss (in powder).	25		
Aufsetzweiss (Muller and Hennigs, in tubes).....	25		

LIQUID LUSTRE COLORS.

In One-Sixth Ounce Vials.



	Per Half Vial.	Per Vial.		Per Half Vial.	Per Vial.
Gray	—	\$0 25	Blue Green.....	—	\$0 40
Pearl Gray.....	—	25	Purple	\$0 40	70
Blue Gray.....	—	45	Violet	40	70
Yellow	—	20	Gold	—	75
Orange	—	20	Platinum	45	80
Chamois	—	20	Black	—	75
Brown	—	25	Light Green.....	—	20
Yellow Brown....	—	20	Dark Green.....	—	40
Iridescent Rose....	\$0 40	70	Steel Blue.....	—	70
Silver	70	1 40	Copper	65	1 25
Ivory	—	25	Ruby	75	1 50
Opal	—	30	Chatoyant	—	75
Rose	—	50	White	—	20
New Blue.....	—	50	Covering for Gold		
Olive Green.....	—	30	Lustre to produce		
New Green.....	—	50	Deep Violet.....	—	25
			Mother of Pearl....	—	30

LIQUID BRIGHT GOLD, SILVER AND PLATINUM.

Liquid Bright Gold, $\frac{1}{4}$ dram.....	\$0 50
Liquid Bright, Silver, $\frac{1}{4}$ dram.....	45
Liquid Bright Platinum, $\frac{1}{4}$ dram.....	35
Gold Essence, for thinning lustre and gold	10
Gold Essence, for thinning lustre and gold, 1 oz.....	50

OILS AND MEDIUMS



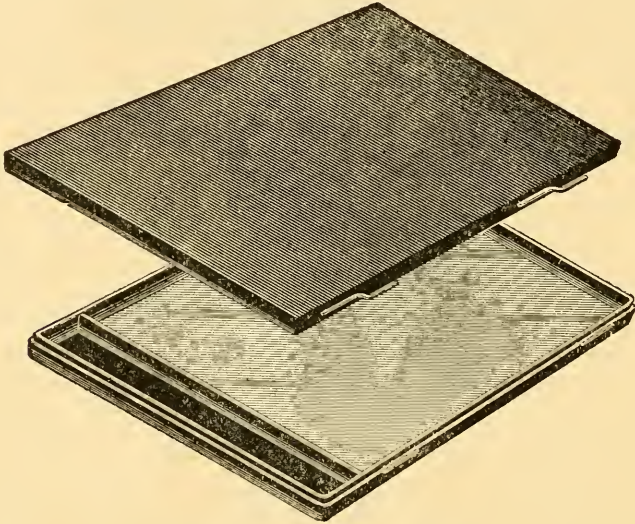
Painting Medium.

After much inquiry among professional decorators and the most experienced teachers of both figure and flower painting, and from personal observation, the above Medium has been found to be the best vehicle for mixing, painting and tinting with powder colors. It will keep the colors "open" a reasonable time and will not gather dust.

Painting Medium	1 oz.....	\$0 20
Painting Medium	8 oz.....	1 50
Balsam of Copaibae	1 oz.....	20
Enamel Medium	1 oz.....	20
Clove Oil	1 oz.....	20
Fat Oil	½ oz.....	15
Best English Grounding Oil.....	1 oz.....	20
Tar Oil	1 oz.....	20
Lavender Oil	1 oz.....	20
Dresden Thick Oil	½ oz.....	20

 THE IDEAL COVERED PALETTE FOR CHINA DECORATORS

(Invented by Miss M. M. Mason)

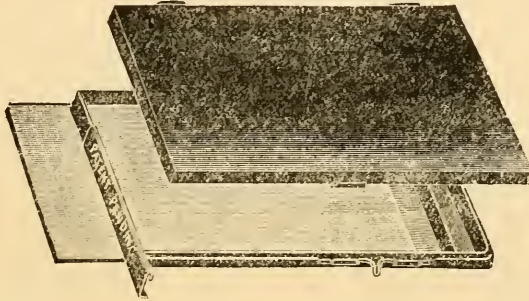


This Palette was invented by Miss Mason, and has been in use and found indispensable by all decorators.

The palette consists of opal glass, set in a japanned tin-covered box, with a compartment for brushes. This makes it easily portable, even when the palette is set, and keeps the colors moist and free from dust, thus being a great saver of time and labor.

Color Palettes, 9 x 13 inches, with brush tray	\$1 25
Color Palettes, per dozen	15 00

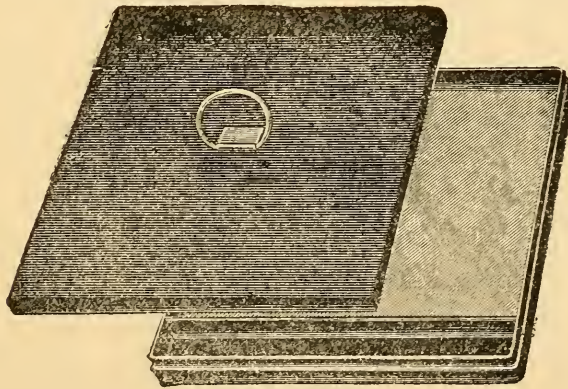
THE "IDEAL" PALETTE WITH REMOVABLE SLAB



The glass slab in this Palette can be removed and a new one inserted when necessary.

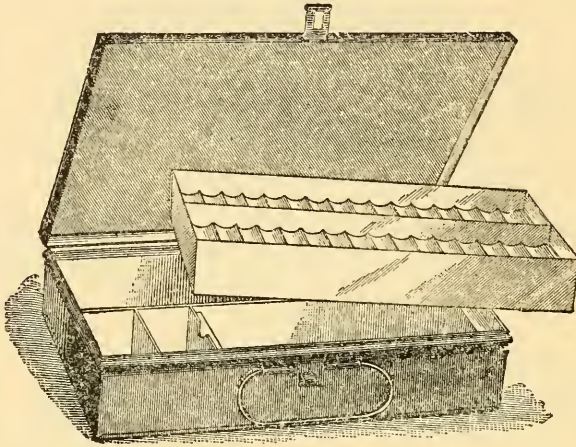
Size 9 x 13 inches, with space for brushes, each..... \$1 50

PALETTE FOR GOLD OR FIGURE PAINTING



Size 6 x 7 inches, with brush tray, each..... \$0 90
Per dozen 10 80

THE IDEAL COLOR BOX



Designed to hold Materials for Porcelain Decoration.
Including Mediums, Brushes, etc., etc.

- No. 1. Size $6\frac{1}{2} \times 11\frac{1}{2} \times 1\frac{1}{2}$ inches; holds 18 Mason colors, each. \$1 50
- No. 1B. Size $7 \times 11 \times 2\frac{1}{2}$ inches; holds 18 Mason colors, containing special size "Ideal" Palette, each. 3 00
- No. 2. Size $8\frac{1}{4} \times 10 \times 1\frac{5}{8}$ inches; holds 32 Mason colors, each. 2 00
- No. 3. Size $8\frac{1}{4} \times 12\frac{3}{8} \times 1\frac{5}{8}$ inches; holds 40 Mason colors, each. 2 50
- No. 4. "Special" Size $9\frac{1}{2} \times 13\frac{1}{2} \times 2$ inches. This box holds 44 vials Mason colors, and in addition a Mason "Ideal" Palette, size 9×13 inches, with a ring in center for convenience in placing in and taking out of box, each. 3 00
Including Palette, each 4 25

OUTFIT.

This Includes the Following Materials:

- | | |
|--------------------------|--------------------------------------|
| 1 Ideal Covered Palette, | ½ dozen Brush Handles, |
| 1 Color Box, No. 2, | Square Shaders, Nos. 11, 8, 6, 4, 2, |
| Painting Medium, | Pointed Shaders, Nos. 7, 5, 3, |
| Grounding Oil, | Paste Brush, No. 1, |
| Steel Knife, | Outliner, No. 1, |
| Ground Glass Slab, | Sketching Pencil. |

Also the Following Colors:

- | | |
|----------------|------------------|
| Yellow Red, | Black Green, |
| Carnation, | Banding Blue, |
| Blood Red, | Russian Green, |
| Ruby, | Blue Green, |
| Rose, | Royal Blue, |
| Ivory, | Violet, |
| Albert Yellow, | Copenhagen Blue, |
| Moss Green, | Yellow Brown, |
| Yellow Green, | Hair Brown, |
| Brown Green, | Finishing Brown, |
| Shading Green, | Black, |
| Dark Green, | White Enamel, |
| Royal Green, | |

The whole amounting at list prices to \$12.66. Price, net.....\$10 00
 The above outfit of essential Colors, Medium, Brushes, etc., with-
 out Color Box or Palette 7 50
 With No. 4 Color Box, including Palette, net..... 11 00

GROUND GLASS SLABS AND MULLERS

Mullers

1 inch dia. \$0 15



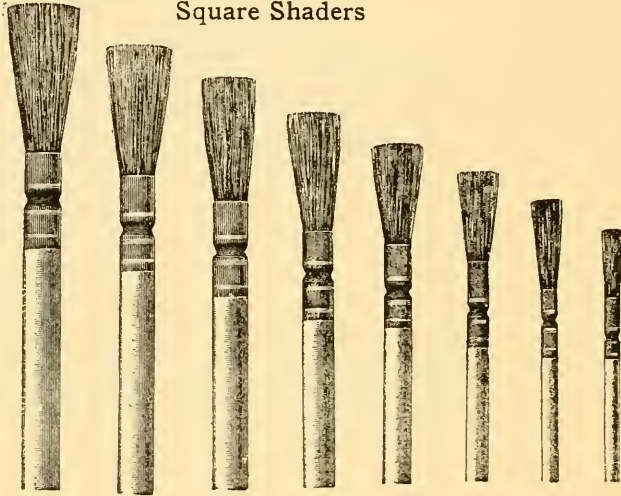
Slabs

4 x 4 in. \$0 10
 6 x 6 in. 20

FINEST QUALITY FRENCH CAMEL HAIR BRUSHES

Manufactured Especially for Painting on China.

Square Shaders



No.	8	7	6	5	4	3	2	1
Each	11c	10c	9c	8c	7c	6c	5c	5c
Doz.	\$1 20	\$1 10	\$1 00	90c	80c	70c	60c	50c

Extra Large



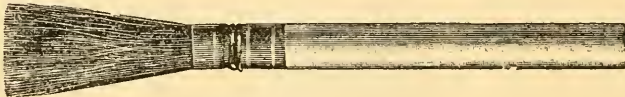
No. 9



No. 10

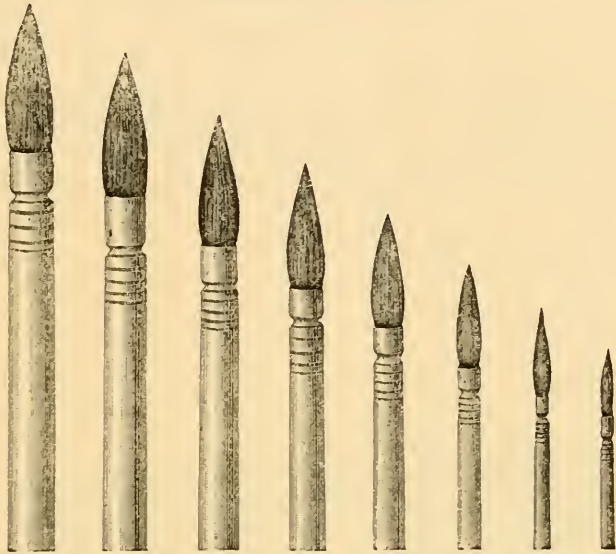


No. 11



No. 9	12c	\$1 30
No. 10	13c	1 40
No. 11	18c	1 90

BRUSHES—Continued
Pointed Shaders



No.	8	7	6	5	4	3	2	1
Each...	11c	10c	9c	8c	7c	6c	5c	5c
Doz.....	\$1.20	\$1.10	\$1.00	90c	80c	70c	60c	50c

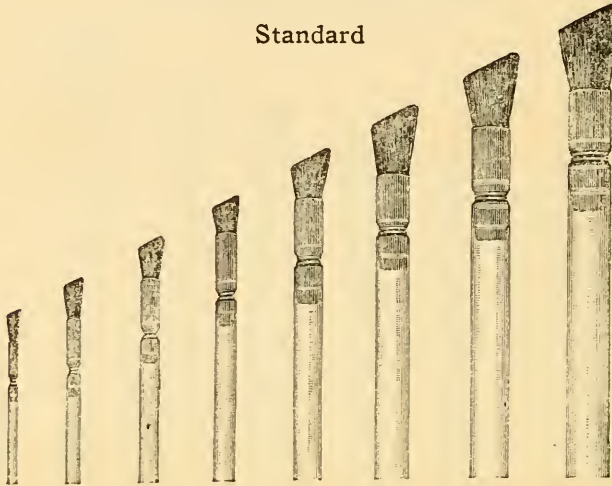
FRENCH MINIATURE PENCILS.



No.....	4	3	2	1	0	00
Each.....	7c	6c	5c	5c	5c	5c

DEER-FOOT STIPLERS

Standard



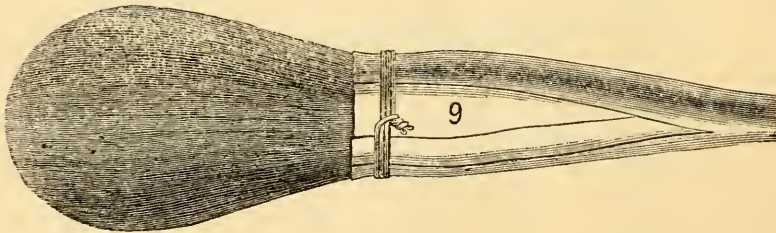
No.....	1	2	3	4	5	6	7	8
Each....	8c	9c	10c	11c	12c	14c	16c	18c

BRUSH HANDLES

Assorted sizes, per dozen.....\$0 10

SUPERFINE CAMEL HAIR BRUSHES

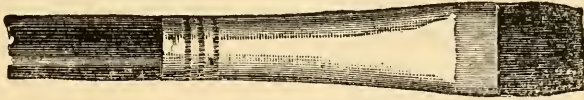
For Grounding, Dusting, Etc.



Each65c

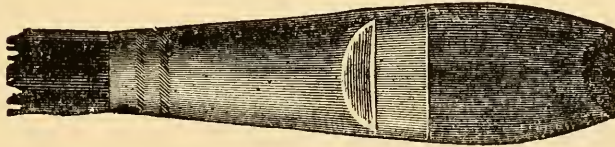
TINTING AND GROUNDING BRUSHES

Russian Sable.



No. 1, $\frac{3}{8}$ inch	\$0 17	No. 4, $\frac{3}{4}$ inch	\$0 25
No. 2, $\frac{1}{2}$ inch	19	No. 5, $\frac{7}{8}$ inch	30
No. 3, $\frac{5}{8}$ inch	21	No. 6, 1 inch	35

CAMEL HAIR GROUNDING BRUSH



$\frac{3}{4}$ inch.....	Each, \$0.20	1 inch.....	Each, \$0.30
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PALETTE KNIVES



"Petite" Steel, 2-inch blade	Each, \$0 25
Regular Steel, 3-inch blade, Cocoa handles.....	" 25
German shape, Steel, diagonal end.....	" 40
Horn Knives, 6 in. long	" 20
Horn Knives, $3\frac{3}{4}$ in. long, with black handles, riveted.....	" 30

FLAT POINTED RED SABLE



For Paste, Enamel and Miniatures.

	Each.	Per Doz.		Each.	Per Doz.
No. 2	\$0 15	\$1 60	No. 3	\$0 20	\$2 25

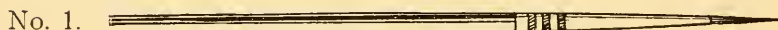
SPECIALLY MADE POINTED GENUINE RED SABLE LINERS

For Outlining in Gold, Color and Relief Paste.



	Each.	Per Doz.		Each.	Per Doz.
No. 00	\$0 10	\$1 00	No. 2	\$0 12	\$1 20
No. 0	10	1 00	No. 3	15	1 30
No. 1	10	1 00			

PASTE AND ENAMEL BRUSHES—RED SABLE



EXTRA SHORT.

	Each	Per Doz.
No. 1	\$0 20	\$2 25
No. 2	25	2 80
No. 1, Extra Short	10	1 00

Special Camel's Hair Outliner, Tin Ferrule, No. 1, 2 and 3,
10 cents each, \$1.00 per dozen.

GLASS BURNISHERS



No. 1.	1/2 inch diameter	.....	\$0 25
No. 2.	3/4 inch diameter	.....	50
No. 3.	1 inch diameter	.....	75

AGATE TRACER AND BURNISHER
Ebony Handle



Small, Each	\$0 25
Large, Each	35
Ivory " "	15

POCKET AGATE TRACER AND BURNISHER



Each	\$0 25
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CHINA MARKING PENCIL



(REDUCED SIZE)

The best pencil for sketching on porcelain or glass.
Each \$0 10

M. M. MASON'S ROMAN GOLD, BRONZES, ETC.



(REDUCED SIZE)

	Each	Per Doz. Boxes
Roman Gold, large size	\$1 00	\$10 00
Roman Gold, regular size.....	75	7 80
Matt Gold, regular size	75	7 80
Green Gold,	75	7 80
Green Gold Bronze	75	7 80

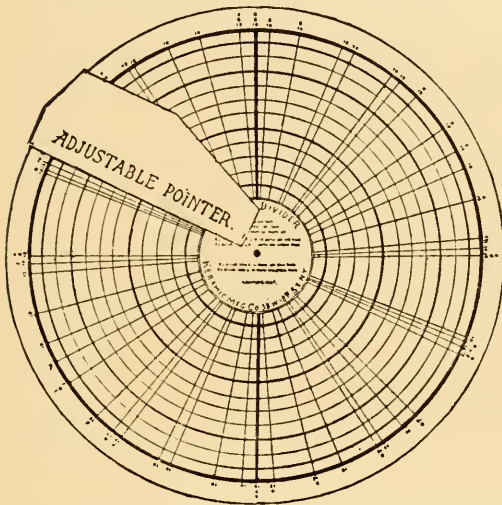
This gold is prepared with the utmost care and has gained a wide-spread reputation for its durability, brilliancy of color, fine quality and economy in use.

Matt Gold is especially adapted for backgrounds, as it has a soft, lustrous finish and does not burnish quite as brilliantly as the Roman Gold; also for use on Belleek and other soft glazes when strong fire is desired.

Gold that has been dried for shipping can be softened readily with Lavender Oil or Gold Essence, if turpentine does not answer the purpose.

Burnish Silver, in powder, per pwt. \$0 25

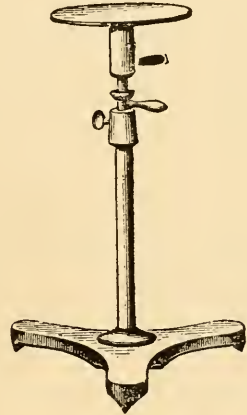
KERAMIC PLATE SPACER



This spacer is a device for dividing accurately plates, bowls, vases, etc., into any number of divisions; and is made of stiff card board and printed in colors.

Price.....\$0 25
Wightman Plate Divider..... 0 10

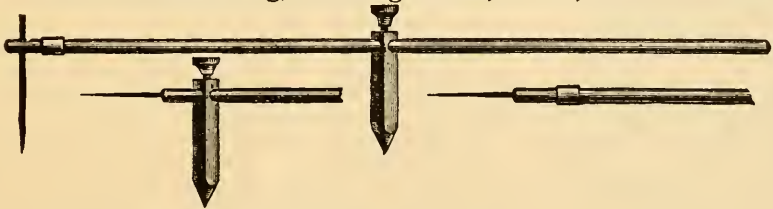
BANDING WHEEL



Of convenient and economical construction, and can be raised or lowered at will from 23 inches to 41 inches.

Price.....\$12 50

NEW KERAMIC GAUGE
For Banding, Dividing Plates, Vases, Etc.



Price\$0 50

LEAD POINTS, FOR GAUGE



Price per box (6 points in box).....\$0 25

TRACING PAPER

Best Italian Gelatine, very transparent.....	per sheet	\$0 25
French Vegetable	"	10
Japanese Tracing Paper, per dozen sheets.....		15

The Japanese paper is especially desirable on account of its toughness when used as a tracing paper, and also on account of its suitability for ink drawing and water colors.

OUR NEW IMPERIAL TRACING CLOTH

Very transparent and durable. Tracings made on this cloth can be used an indefinite number of times. 30 inches wide.

Price, per yard.....	\$0 60
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TRANSFER PAPERS

	Whole Sheet
Best Carbon	\$0 10
Best Graphite	10

MODELLING WAX

Vermilion

Per stick	\$0 10
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Indispensable for fastening tracings.

ADHESIVE LINEN TAPE

This tape is for holding tracings. The same piece can be used repeatedly without removing from the tracing, thus saving much time and proving a great convenience.

Price per reel.....	\$0 25
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Transparent gummed paper in reels, price 10



GILLOTT'S CROW QUILL PENS

Pens, each.....	\$0 05
With Handles.....	10

EARTHENWARE STILTS



Single or Double Pointed.
For stacking china in the kiln.

Nos. 1, 2, 3, 4.....	Per dozen, \$0	10
Nos. 5 and 6.....	" "	15
Nos. 7 and 8.....	" "	20
Nos. 9 and 10.....	" "	25
Nos. 11 and 12.....	" "	30

Sold in dozen lots only.

PLATTEN

For stacking china in firing.

Sheets 10 x 10 inches.....	\$0	40 50
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ASBESTOS CORD

For tying mended china for firing, 5 yards.....	\$0	10
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VITRIFIABLE CEMENT FOR MENDING CHINA

Price, per bottle.....	\$0	25
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(See directions, page 31)

SAND FOR BURNISHING GOLD

(Very fine quality.)

Price, per bottle.....	\$0	20
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(See directions, page 31)

Emery Cloth, per sheet.....	\$0	05
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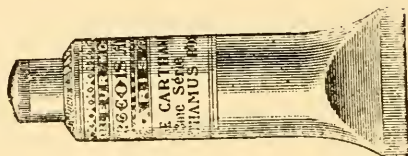
Sand Paper, finest.....		03
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COTTON AND WOOL FOR PADS

Absorbent Cotton, ½ oz.....	\$0	05
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Absorbent Cotton, 1 oz.....		10
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Sterilized Lamb's Wool, 1 oz.....		25
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CLASS ONE

Antwerp Blue	Emerald Green	Payne's Grey
Bistre	Flake White	Prussian Blue
Blue Black	Gamboge	Prussian Green
Brown Ochre	Green Lake	Raw Sienna
Brown Pink	Gold Ochre	Raw Umber
Burnt Sienna	Hooker's Green No. 2	Roman Ochre
Burnt Umber	Indian Red	Sap Green
Chinese White	Indigo	Sepia
Chrome Green, light	Ivory Black	Sepia, warm
Chrome Green, medium	Italian Pink	Sky Blue
Chrome Green, deep	Lamp Black	Vandyke Brown
Chrome Yellow, lemon	Lemon Yellow	Venetian Red
Chrome Yellow, light	Light Red	Warm Sepia
Chrome Yellow, deep	Naples Yellow	Yellow Lake
Chrome Yellow, medium	Neutral Tint	Yellow Ochre
Dragon's Blood	Olive Green	
Per Tube .....		..\$0 20

CLASS TWO

Brilliant Yellow	Purple, light	Vermilion, light
Crimson Lake, light	Purple, deep	Vermilion, deep
Crimson Lake, deep	Ultramarine Blue, light	Violet, light
New Blue	Ultramarine Blue, deep	Violet, deep
Per Tube .....		..\$0 30

CLASS THREE

Brown Madder	Cypress Green, No. 1	Pink Madder
Carmine No. 2	Cypress Green, No. 2	Rose Carthame
Cerulean Blue	Emeraude Green	Rose Madder
Cherry Madder	Geranium Rose	Scarlet Lake
		Rose Doré
Per Tube .....		..\$0 40

CLASS FOUR

Cadmium Yellow, lemon	Cadmium Yellow, medium	Cadmium Yellow, orange
Cadmium Yellow, light	Cadmium Yellow, deep	Cobalt Blue
		Indian Yellow
Per Tube\$0 75

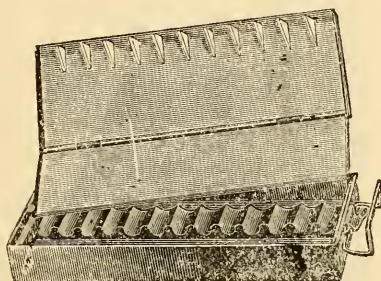
CLASS FIVE

Per Tube	Carmine, finest	Burnt Carmine	\$1 00
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CLASS SIX

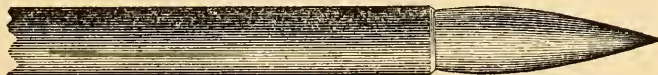
Per Tube	Aureolin	Madder Carmine	\$1 50
	Also Windsor & Newton's water colors in 1/2 pans at usual prices.		
	Alizerin Crimson, per tube.....		\$0 25 50

JAPANNED TIN BOXES
For Water Color Tubes
Containing Folding Palette.



10 Divisions.....	\$1 25	24 Divisions.....	\$1 75
12 Divisions.....	1 40	30 Divisions.....	1 90
15 Divisions.....	1 50	32 Divisions.....	1 95
20 Divisions.....	1 60	36 Divisions.....	2 10

JAPANESE BRUSHES

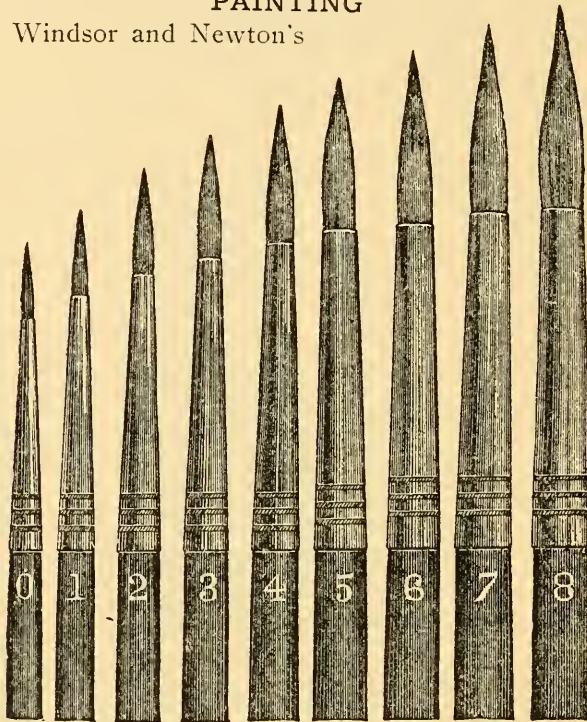


For Water Colors.

Large size	\$0 15
Small size	10

RED SABLE BRUSHES, "BRITISH," FOR WATER COLOR PAINTING

Windsor and Newton's



No. 00 and	0,	Round or Flat	.....	Each	\$0 20
" "	1,	" "	.....		22
" "	2,	" "	.....		25
" "	3,	" "	.....		30
" "	4,	" "	.....		35
" "	5,	" "	.....		40
" "	6,	" "	.....		50
" "	7,	" "	.....		70
" "	8,	" "	.....		95
" "	9,	" "	.....		1 25
" "	10,	" "	.....		1 55
" "	11,	" "	.....		2 00
" "	12,	" "	.....		2 50

99
137
167
260

WHATMAN'S WATER COLOR PAPER

	Per Sheet	Per Quire
Cap., 13 x 17 inches.....	\$0 05	\$0 75
Imperial, 90 lbs. to ream.....	25	5 00
Imperial, 140 lbs. to ream.....	35	7 50

STEINBACH'S BOARD

This is genuine Steinbach water color paper mounted on a smooth pulp board, and is used for water color, crayon and black and white work.

Size 20 x 30 inches.....\$0 50

FRENCH CHARCOAL PAPERS

Size 19 x 25 inches.

	Per Sheet	Per Quire
Royal, Michallet white.....	\$0 05	\$1 00
Royal, Lalanne thin white.....	06	1 20
Royal, Lalanne thick white.....	07	1 50

SKETCH BLOCKS

French Charcoal Paper

(White)

9 x 12 inches	Each, \$0 50
12 x 18 inches	Each, 95

DRAWING PAPER

For Pencil, Ink or Wash—White

Sheets, 11½ x 14½.....	Per Dozen, \$0 50	Per Sheet, \$0 05
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BOGUS PAPER

16 x 20 inches.....	Per Dozen, \$0 12
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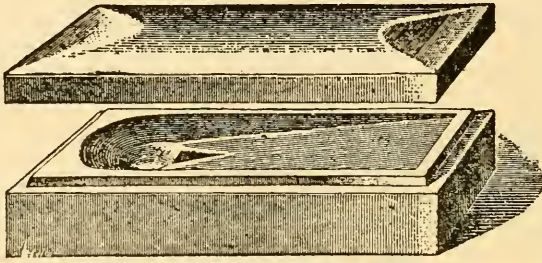
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For charcoal work; also useful for cleansing out groundlaid color. Packages of one dozen.....	\$0 08
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Dixon's American Graphite Artists' Pencils



V. V. S. Very, very soft. M. B. Medium black.
S. Soft. H. Hard.
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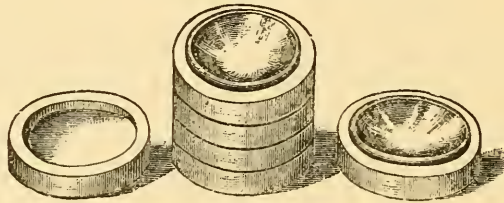
Fixatif (colorless), for fixing charcoal drawings.....2 oz. bottle, \$0 20

ATOMIZER



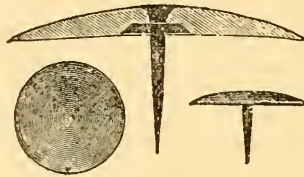
For spraying Fixatif on drawings.....Each, \$0 10

CABINET NESTS



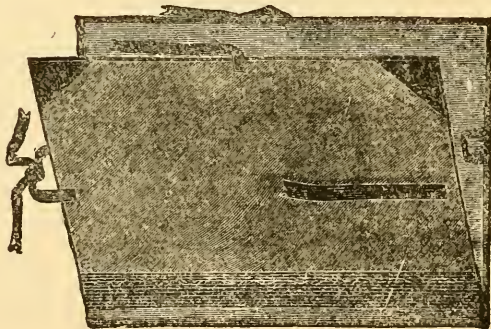
Set No. 1, $2\frac{1}{4}$ in. diameter.....	\$0 50
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1 dozen on cork, $\frac{3}{8}$ in. diameter.....	\$0 10
1 dozen on cork, $\frac{1}{2}$ in. diameter.....	15
1 dozen on cork, $\frac{5}{8}$ in. diameter.....	20



Portfolios, cloth back, size 11 x 16 inches, for designs, etc.....\$0 50

Note.—On account of the large number of inquiries we have concerning the best method for mixing our colors, enamels, glazes, etc., the following brief directions have been written:

DIRECTIONS FOR PREPARING THE MASON COLORS FOR PAINTING

The colors are thoroughly ground and properly fluxed when put up, but it is necessary, when they are mixed with the Painting Medium for use, that the oil and the color should be thoroughly rubbed together. Care should be taken not to use too much oil; only enough is needed to bring them to about the consistency of a tube color, so that when transferred to the painting palette they will remain as placed, without spreading.

When mixed with the Mason Medium, in the manner described above, and kept on an Ideal covered palette, they will not gather dust in painting and will keep in perfect condition for a number of days.

When colors are to be used for tinting, more medium is required for thinning them. Paint on evenly, using a very little turpentine in the brush, and pad with a wad of cotton or wool in an old soft piece of silk until perfectly even and smooth.

DIRECTIONS FOR MIXING AND USING RELIEF ENAMEL

Rub down the enamel thoroughly with turpentine on a ground glass slab with a bone knife, until it becomes quite creamy. Add to this sufficient Enamel Medium to bring it to such a consistency that it will flow readily from the brush. The special advantage of the Enamel Medium lies in the fact that it is not a fatty oil, like Tar oil, Fat oil, etc., and can be used freely without the danger of causing the enamel to blister, as is often the case with the other oils.

As the mixture dries out in using, it may be thinned with turpentine from time to time, but no more medium is necessary.

On account both of the difficulty of coloring relief enamels successfully and also of matching colors, they are prepared in various colors, ready for use.

The best firing for this sort of enamel is the least that will glaze it, and it is best to fire them only once. They will, however, stand repeated firings on soft glazes, but overfiring and repeated firings are apt to cause them to scale on French china.

ENAMEL IN LOW RELIEF

In preparing colored enamels in low relief, the body of the mixture is of color with a small proportion of Aufsetzweiss to give it an enamel quality. However, the most transparent effect in low relief enamel can be obtained by substituting the glazes (which are in reality enamels) for the Aufsetzweiss.

In either case the colors are mixed to a stiff paste with Painting Medium and the whole mixture thinned with Enamel Medium and then floated on (not painted,) with turpentine.

THE GLAZES

As noted on preceding page, the glazes are transparent and are of the nature of enamels, and are frequently used as such, especially in combination with colors. For flat or low relief enamels they are extremely useful, as they give that most desirable transparent quality not otherwise obtained.

They are valuable also for toning or glazing a piece, particularly where a conventional design has been used. This is done by ground-laying the entire piece with the suitable glaze (which depends, of course, on the color scheme of the decoration), after the decoration has been finished and fired. If necessary, the decoration can also be retouched after the glaze has been fired.

Fine effects are obtained in this way, as an added depth and beautiful liquid quality are gained, as well as an even, brilliant glaze. They require only a light firing.

DIRECTIONS FOR THE USE OF LUSTRES

The lustres are generally used directly from the vial in which they are put up. The greatest care is necessary in the use of them or disappointment will be the result. It is most essential that absolute cleanliness should be observed. If possible, a separate brush should be used for each lustre, with the name of the color carefully marked on it. However, if it be necessary to use the same brush for different lustres, we advise washing it thoroughly in gold essence or alcohol at each change. An ordinary square camel-hair shader is the best for this use, the size varying with the work in hand.

If an even tint is required, the lustre must be applied and padded quickly, as it dries very rapidly. It can be kept open longer by adding gold essence, but this, of course, makes it thinner, and is not advisable unless a pale tint is desired.

When darker colors are used an even tint can be obtained without padding by repeated applications. Usually two or three are sufficient, the article being fired each time another coat of lustre is added.

Fine effects can be obtained by using one color over another and also by using them over Roman Gold and Liquid Bright Gold, also in combination with paste and enamel.

When used on French china, they must be fired at a high temperature and are improved by repeated hard fires.

On Belleek very careful firing is necessary, as too strong a heat will cause them to sink into the glaze and to lose their brilliancy.

DIRECTIONS FOR MIXING AND USING RAISED PASTE

Rub the paste down thoroughly with turpentine. When there is only sufficient turpentine left to hold the paste together, add enough Oil of Tar to make the mixture about the consistency of thin paste. Work this constantly for five or ten minutes, as this will put it into working condition more quickly than anything else. When it seems to be in proper condition, that is, keeps its shape and does not spread and still strings, try it with your brush on your palette to test it before applying it to the china.

More or less oil will be required, according to the work in hand, and the knowledge of this can be had only by experience. To make fine lines more oil will be required than for any other kind of work, while the least amount is needed for modelling scrolls, etc.

As the mixture dries out in using, it should be thinned with turpentine, and if there is a tendency to spread or to flatten out on the palette, this can be counteracted by breathing (not blowing) into it.

A red sable brush No. 0 is the most satisfactory to use for applying fine lines, while for modelling flowers, etc., the shorter round sable brushes are to be preferred.

DIRECTIONS FOR GROUND LAYING OR FOR DUSTING ON GROUNDS

Apply an even coat of English Grounding Oil to the piece of china with a large-sized grounding brush that has been well worked into the oil. Pad this oiled surface very carefully until the oil is perfectly smooth and tacky.

Pour the color lightly on the oiled surface and push it around gently with a soft brush or piece of cotton, being careful to keep plenty of color between the cotton and the oil, so that the cotton will not come in contact with the oil. Continue this until the oil is well filled with color and presents a smooth, dry appearance. Then dust off very carefully all the color that does not adhere and replace it in the vial.

Gold paste and enamel cannot be worked over ground-laid color, either fired or unfired, so that the color will have to be wiped out wherever a design of this kind is to be used.

It is advisable in the case of delicate colors, such as Rose for Grounds, Turquoise Blue, Blue Green, etc., to thin the oil considerably with turpentine, as the more the oil is thinned the less color it will hold and consequently the lighter the tint.

DIRECTIONS FOR USING SILVER

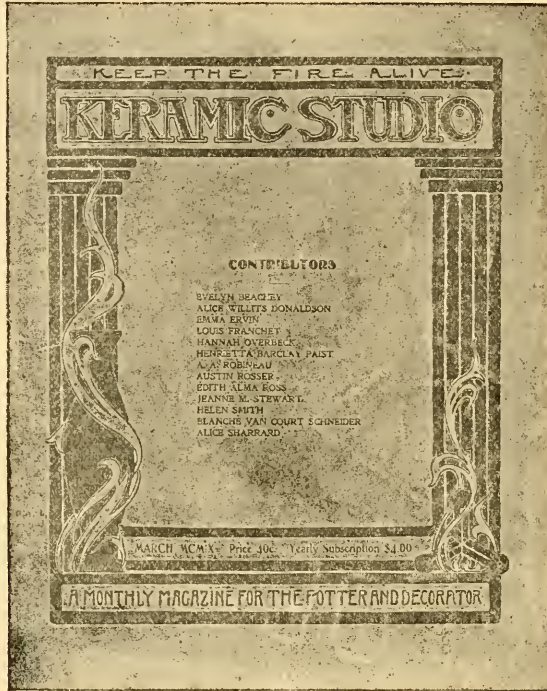
Grind the Silver well with a muller on a ground glass slab, in turpentine. When perfectly smooth add as much Fat oil as you have Silver, and put it on in a thin, even coat, using turpentine to thin it as for Gold.

BURNISHING SAND

Directions.—Pour some sand into a saucer, and cover well with water. Saturate thoroughly in this a piece of soft cloth, allowing all the sand to adhere that will. Rub this over the gold gently, always being careful to keep the cloth very wet and not to rub too hard or too long in one place. When sufficiently polished, the article should be washed and dried. If desired, the gold may be further polished with a glass brush.

VITRIFIABLE CEMENT FOR MENDING CHINA

Directions.—The cement is mixed with water and a little gum arabic, or with fat oil, to the consistency of a stiff paste. Then apply to the edges of the broken china; press the pieces firmly together and allow it to dry before placing it in the kiln for firing. Only a light firing is required. If necessary, the pieces may be tied together with asbestos cord to hold them in place.



SUBSCRIPTIONS RECEIVED FOR THE FOLLOWING MAGAZINES

	Per Year.
Keramic Studio	\$4.00
International Studio	5.00
Craftsmen's Magazine.....	3.00
} United States	3.50
} Canada	3.00
Palette and Bench	1.50
School Arts Book	1.80
Arts and Decoration.....	2.15
} United States	
} Canada	

CATALOGUE OF DESIGNS.

By Miss Mason.

Owing to the widespread and growing interest in design, as well as the demands made on us by our pupils and others for practical working drawings and color schemes we have, as a matter of convenience, prepared a list of some of those designs of which we are constantly making use.

The designs are made in water colors, with an accurate working drawing. The color schemes are carefully studied and when applied to porcelain are to be matched as nearly as possible both in colors and values.

Special designs for special pieces are also made when desired.

It is our object to keep the designs as varied as possible both in arrangement and color schemes, in order to prevent a repetition of them.

The designs listed below, are only to give a suggestion of motifs, and the articles to which they may be applied or adapted.

In ordering, it is well to give a suggestion of the general color effect desired, for instance, if a design is desired for a salad set, green may be preferred as the predominating color, or possibly, blue or yellow. In regard to vases and other decorative objects, the color scheme of the room in which they are to be placed should be considered.

The designs range in price from \$1.00 to \$10.00 according to the amount of time they require in their execution.

The directions for carrying out the designs on porcelain are furnished with each design.

Designs for plate borders—

Motifs—Wave, mistletoe, pine branch, landscape, apple tree, plum-blossom, flying birds, begonia, holly, birds (center and border), birds (panels), peacock feather (panel), peacock feather (running border), apple and leaf, abstract borders, etc. \$2.00, \$3.00 and \$4.00 each.

Designs for Steins—

Motifs—Landscape, pine tree (moonlight), Japanese or Dutch figures, and various border designs in different motifs. \$3.00 to \$5.00.

Designs for bowls—Borders—

Sail and wave, landscape, and a great variety of flowers, fruit or abstract motifs. \$2.00 to \$3.00 each.

Designs for bowls—All-over Patterns—

Hawthorn, nasturtiums, peony, tansy, lily, etc. \$5.00.

Designs for Biscuit jars, Tea jars, etc.—

Bird, lily, trees, blueberry and various other motifs. \$3.00 to \$5.00 each.

Designs for Bonbonieres—

Peacock, dragon fly, flowers, etc. \$3.00.

Designs for Vases—

Peacock design for vase 14 in. high. Black gold and lustres in peacock colors. \$6.00.

Bird designs for vase 10 in. high. Black, gold, light and dark blue lustres. \$5.00.

Landscape design for Belleck Cylinder vase, 15 in. high.

Motifs—

Poplars. \$10.00.

Boats by moonlight. \$10.00.

Wild carrot. \$8.00.

Landscape design for Belleck vase 12 in. high, 6 in. diameter.

Motifs—

Sunset behind willows \$10.00.

Pine tree and boats. \$10.00.

Sunset and apple trees. \$10.00.

Landscape design for vase same form as above, larger in size.

Cypress trees, apple trees, tansy. Each \$10.00.

Designs for claret pitchers—

Motifs—Lemon, dandelion, water-lily, apple, etc. \$5.00 to \$6.00.

Any of these designs can be carried out in a variety of color schemes, are suitable also for treatment in different ways, in lustres and gold, in color or in enamel in low relief, with the exception of the landscape designs which we consider best in color or in color and gold.

Designs are made to order. They are not for rent or sent on approval. Payable in advance.

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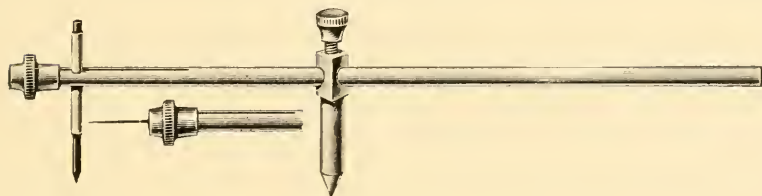
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HASBURG'S NEW KERAMIC GAUGE

1912 MODEL

LENGTH, 8 INCHES

PATENT APPLIED FOR



A new and indispensable tool for china and glass painters. It is a perfect marking and dividing gauge. It will locate the center of plates, etc., instantly. It will hold a needle for making stencils, etc. It will make circles up to sixteen inches. It insures accuracy in conventional designs and makes the work easy and rapid.

Price 50c, with full directions, also directions for making tin foil stencils for conventional designs, etc.

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