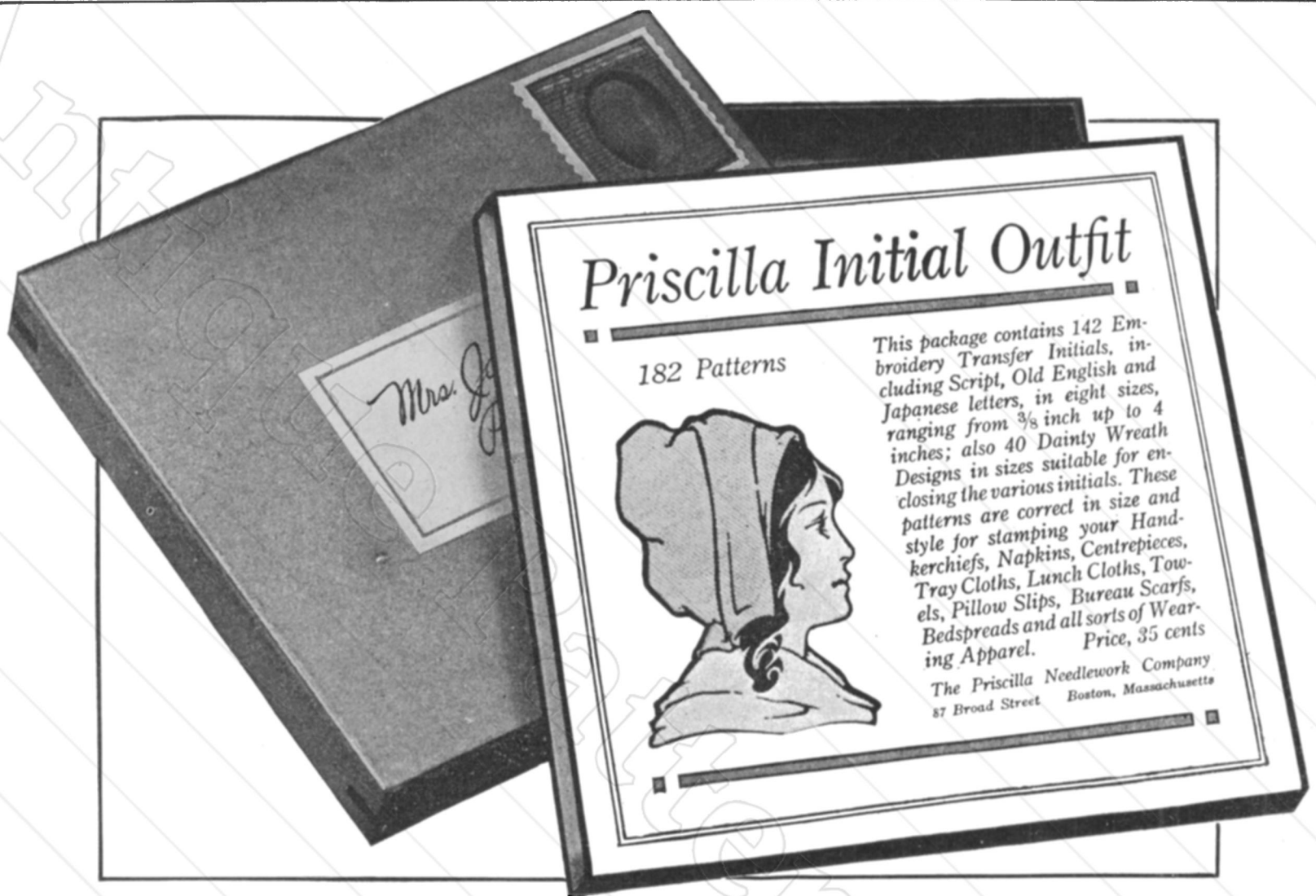


PRISCILLA China Painting Book



Published by
The Priscilla Publishing Co.
Boston, Mass.



What you can do with YOUR INITIAL

TO the person of refinement, there is nothing quite so satisfying as a dainty initial neatly embroidered on crispy white linen. One immediately thinks of an initial for use only on Table Linens and Towels, but the initial to-day is quite the fashion for use on Bedroom Linens, Sheets, Pillow Cases, Day Slips, Bedspreads, Bureau Scarfs, Pincushions, Doilies, Underwear, Pajamas, Nightgowns, Sport Shirts, Neckwear, Automobile Slip Covers, and we have even seen Curtains and Overhangings neatly initialed.

What You Get

54 graceful Script letters
in eight different sizes



49 dignified Old English letters
in eight different sizes



39 novel Japanese letters
in eight different sizes



and 40 choice wreath designs
just the proper sizes for
enclosing the initials

The Priscilla Initial Outfit is a treasure box to the woman who wants her belongings marked in this distinctive manner. Each Outfit contains three different style letters—Script, Old English, Japanese—and each style letter comes in *eight different sizes*. This big Outfit gives you initials for every purpose. There are tiny letters for handkerchiefs; larger ones for underwear; others just the right size for napkins, tray cloths, bureau scarfs, pillow slips, towels; and big four-inch letters for luncheon cloths and bedspreads.

Altogether you receive 142 patterns of your initial letter. *In addition* we include 40 dainty wreath designs, just the right sizes and styles for enclosing the initials—*182 patterns in all*.

Patterns in the Priscilla Initial Outfit come on sheets about four inches square, put up in a dainty snow-white case and sent to you in a sturdy mailing box. To stamp your initial, select the pattern desired, lay it face down on the cloth, pass a hot iron over the back, and presto! your stamping is done. Included with the patterns is an illustrated instruction sheet, showing how to embroider initials. Price of the Priscilla Initial Outfit only

35¢ post-paid

Be sure to state letter wanted

THE PRISCILLA COMPANY, 85 BROAD ST., BOSTON 9, MASS.

THE PRISCILLA
China Painting Book

CONTAINING FULL INSTRUCTIONS
FOR DECORATING
In Flat Color, Enamels, Lustre and Gold

ALSO

A Number of Designs Shown in
Actual Size for Tracing

EDITED BY
JETTA EHLERS

PRICE, 35 CENTS

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The Priscilla Publishing Company
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A Satsuma Lamp in Enamels

This very pleasing lamp is painted in nine soft colors. It is a lamp that will fit into any color scheme, if great care is given to the selection of materials for the shade, for it lends itself to

countless combinations, both in silks and the decoration of parchment. A lamp often is the final touch of color in decorating a room, and should be equally harmonious by night and by day.

Tracing patterns and directions for painting this lamp are given on pages 15, 16 and 17

Lessons in China Decoration

As a Guide to the Amateur

THE study of China decoration offers a very large and interesting field to women of artistic ability.

Of all the arts and crafts pertaining to the home, there is probably none more appealing to the average woman than this. There are very few who do not delight in the possession of beautiful table-ware, and that is only a part of the many lovely things for the home, open to the woman who decorates china. As it

is possible with a little study and practice for the beginner to make pieces that will be a joy to possess, the work may be taken up with some degree of success from the start, and so, this little booklet is especially dedicated to the amateur, with the hope that a study of its pages may prove a real help and guide in this fascinating art that has become one of the most popular of the handicrafts.

MATERIALS

IN the decoration of china, special paints known as mineral colors must be used. These come in powder form in small vials, and may be had from any firm dealing in artists' supplies. It is not necessary to have a very large outfit; in fact, it is better to work

with a more limited list and come to know its possibilities. It is important to have good materials. Cheap china, odds and ends of color, poor brushes and oils, spell failure; therefore do not waste your time and effort with them. A good list of colors is as follows:



No. 3

Albert Yellow
Yellow Brown
Deep Blue Green
Royal Blue
Rose
Ruby
Violet No. 2
Carnation
Yellow Red
Yellow Green
Dark Green
Brown Green
Meissen Brown
Black

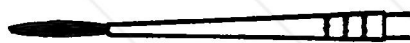
This is an excellent selection of colors for general decorative work. If, however, one wishes a still more extensive outfit, the following may be added:



Blood Red
Baby Blue
Olive Green
Finishing Brown
Copenhagen Blue
Banding Blue

Brushes needed are:

2 square shaders No. 4 (one to be used as gold brush)
2 pointed brushes No. 3 (one to be used as gold brush)
1 square shader No. 6
1 square shader No. 8
1 sable outline brush No. 3
1 small ground-glass slab for mixing colors



No. 8 and No. 6 Shaders and Sable Outline Brush No. 3



2 palette knives
(one for gold only)
1 bottle of turpentine
1 bottle of painting medium for china colors
1 bottle of oil of lavender
China pencil
Stick of India ink
Box of Matt or Roman gold
Bottle of gold
Burnishing sand
A small roll of adhesive plaster
Toothpicks
Absorbent cotton

Some pieces of soft old wash silk. Old muslin for paint rags. Plate divider. Some very fine pens. Tracing paper. Graphite impression paper.



No. 4

One of the necessities is a covered china palette. After one has finished working, the cover, which fits snugly, excluding the air and dust, is placed over the palette, and in this way the colors are kept clean and moist for several days. Besides this there is the saving of time, patience, and paint. Of course any white china tile or even an old plate will do, but this will mean a considerable waste of material.

Do not use ordinary greasy carbon paper for this work. The graphite paper made especially for this purpose does not smudge. There are many good painting mediums on the market and it is best for the beginner to use the ready-made kinds. You may wish some day, however, to prepare your own for reasons of economy and convenience. Balsam of copaiba is the foundation of these mediums and the following formula will be found a very good one: Equal parts *Balsam of copaiba*,

Oil of tar, *Oil of lavender*. Shake together well and to an ounce bottle of the mixture add about twenty-five drops of clove oil. If the medium of any make becomes thick and gummy it may be thinned with either lavender or clove oil. A package of surgeon's wool, though not a necessity, is an excellent addition to your outfit as it makes an ideal pad for certain purposes, particularly lustre work. Provide a small glass or container of some kind to hold turpentine. As a final "necessity" we will include an apron, the best kind being one of the cover-all type that is easily laundered. It is best to avoid wearing a woolen gown when painting as the tiny bits of fuzz and lint have a way of settling in the oil and colors, and with lustre work particularly, the result is ruinous. You may add various tried and favorite tools to this list as you progress, but as it stands it is a very satisfactory outfit.

Tinting China

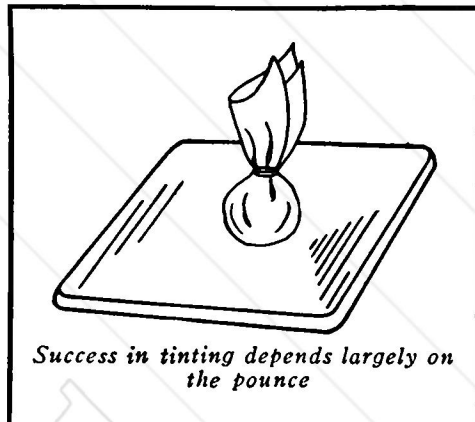
Making a Pad — Preparation of Color — Ground-Laying

THERE are certain fundamental things which every china decorator should be able to do well before passing on to more difficult problems. One of these is tinting. When we consider the number of charming things for the table that may be done in plain tinting and that are possible for the veriest beginner, it is surprising that more work in this form is not seen.

Success depends largely on the pad or pounce. For ordinary work use a ball of absorbent cotton the size of an egg. Over this place a piece of soft old wash silk, drawing it together and tying with a thread or, what is better, a small elastic band. The pad should not be hard and tight, but should be loose and springy. Do not use for filling, cotton that is matted and hard, nor silk which has a grain, such as taffeta or tricolette. Old silk handkerchiefs are admirable for the purpose, and so are pieces of China or India silk that have been washed often. New silk will have in it more or less dressing, and must be washed before using. Most workers prefer, in using a good piece of silk, not to cut it, but to slip the cotton along from place to place as the silk becomes soiled. The loose ends may be gathered up in the band as you pad, so that they will not touch nor rub the tinting. If the silk is very thin use it double, otherwise it will wet through too quickly, and tiny bits of fuzz from the cotton will come through and spoil your work. You may wash the soiled pieces of silk by soaking overnight in turpentine. Rinse and then boil them with any good washing powder. Iron smooth before using the silk, as any wrinkles in it will make marks in your tinting.

We come now to the proper mixing of the paint. Place a little of the color to be used on the ground-glass slab, which should be clean. Dip the clean palette knife into the bottle of medium and then rub the oil and color thoroughly together, using a circular motion, until all grain or lumps have disappeared. The color should be rather stiff. If it flattens and spreads, too much medium has been used and more color should be added. When well mixed, scrape up the color on the knife and transfer to the palette. With a rag and turpentine thoroughly clean the glass slab and proceed to mix the next color. Always clean the ground glass after mixing each color.

For the beginner, a plate or any flat piece of china is the best thing to try first. A set of salad plates tinted a soft warm cream color, with a touch of gold on the edge, might grace the table for almost any occasion. A good color to use for this tint is a mixture of equal parts of Albert Yellow and



Yellow Brown. Mix these together with enough extra medium to flow freely from the brush. Take the Number 8 square shader and dip it into the oil; then on the side of the palette work this oil well into the brush. Wipe off the surplus and then work the brush well into the color, turning and spreading it until well charged. With broad sweeping strokes cover the plate, keeping the color as near an even tone as you can. Now take the pad which you have previously made and oil it

slightly by spreading just a bit of the medium in the palm of the hand and rubbing the pad into it. The oiled pad helps to make an even tint. Use it with a light but even pressure, keeping it close to the china and making short quick strokes. Do not pad in hit-or-miss fashion, but work forward steadily until the whole piece has been padded. If correctly done it will be perfectly even and have a dull texture. If it is shiny and wet too much medium has been used, and it will probably collect all the dust and lint in the room. If so, the best thing to do is to wipe it all off and begin over again. If it is full of little bubbles you have used too much oil. If it seems to come off in spots it is probably because your pad is too hard and tight, or the color too dry. Remember that firing does not perform any miracles and that poor or indifferent work will always be just that at any stage. If before the tinting has dried there are any accidental finger-marks or other defects, they may be coaxed together by padding lightly. If the color has "set" this cannot be done, and the only remedy is to wipe it all off and retint. Brush hairs may be easily removed by touching with the point of the china pencil.

When tinting around handles always make your brush strokes away from the handle, keeping the color clean and smooth. With practice, it is possible in doing very delicate tints to put the color on so smoothly that very little if any padding is needed. Tinting may be set aside to dry or may be placed in the oven, leaving the door partly open if the oven is very hot. It may become very much discolored at the time by the heat, but that will make no difference at all. It is caused by the drying out of the oil and turpentine.

When your work is finished, clean any messy color from the palette with rag and turpentine, leaving any color that is good, and cover tightly. This will keep the colors in a moist condition for days. If when you wish to use them again they have become dry, moisten them with a very little turpentine, and when softened, add a tiny bit of oil and regrind. Brushes must not be put away until they have been well cleaned by washing them in turpentine. Press them

into shape before putting away; flatten the square shaders, and twirl the pointed ones to a good point. Brushes cared for in this way, with an occasional washing in warm water and soap, will last twice as long as otherwise, besides always being in good working condition.

If you have carried out the suggestion of making a set of plates in plain tinting, follow the directions for putting on gold edges with the finger, dry, and have them fired. One tinting is all you will probably need, but the gold must have another painting as directed in the chapter on Decorating in Gold.

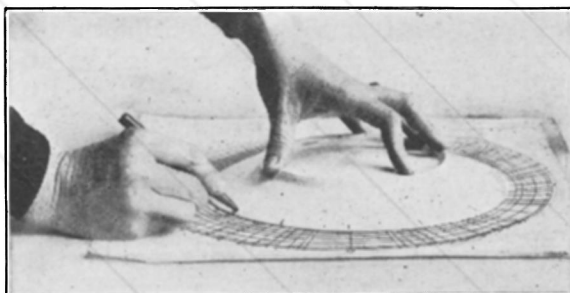
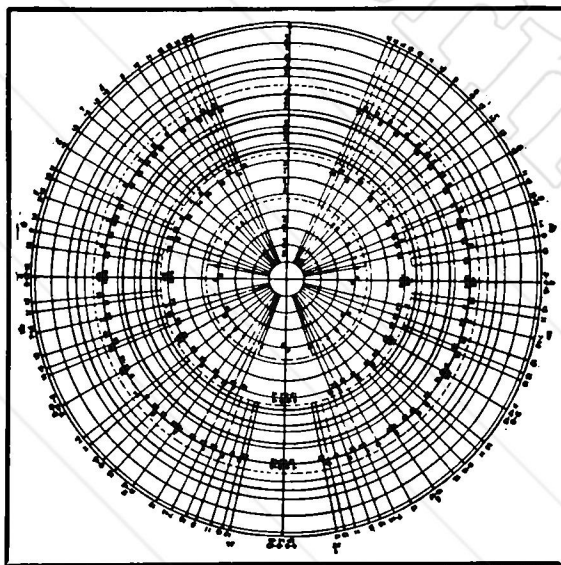
Ground-laying is a process used where bands of rich and solid color are wanted on plates or various parts of table service, or where a solid even color is required on a vase, a lamp base, or the like. Clean the china thoroughly and paint over the entire surface to be decorated, with English grounding oil and turpentine in equal parts. Have ready a pad made of double thickness of silk, and with it pad the oil until it is perfectly even. On this padding depends the success of your work. By mixing the smallest bit of black china paint with the

oil before applying it, you may more readily make sure that it is even. The black will not affect any color used over it. When padded perfectly even, take out a quantity of the required color on a newspaper. Grind it with a clean dry palette knife until it is free from grains or grit. With the knife deposit some of the powdered color on the oiled surface, and using a clean dry brush or tuft of cotton, lightly push the color about over the work until the entire oiled surface is covered. Always keep plenty of color between the brush or cotton, and the oil, and do not rub hard enough to disturb the oil. The lightest touch is all that is needed to rub in the color. When finished the surface should appear dry and velvety. If it is glossy in spots, the oil has not been sufficiently padded and the color will not be even when fired. Finally, blow off any surplus powder and clean the edges with a toothpick and cotton and wipe large surfaces with a clean rag. Now dry your work thoroughly as it is very easily scratched or rubbed. Protect with cotton-batting when sending it to be fired. This process, if rightly done, will produce a highly glazed rich quality of color.

Applying a Design

The Use of the Divider and Method of Outlining

EITHER tracing paper or architects' tracing cloth may be used for this work. The cloth does not tear and cut so easily as the paper, and for that reason many workers prefer it. Before making the tracing, carefully space or divide the china, so that you will know exactly where to place the design. Plates are spaced by placing them face down on the divider, fitting the plate into one of the many circles you will find there. Locate the desired division and mark with the china pencil. Remove the plate and carry the marks over on the other side. Take no end of pains with this, for it is disheartening to find that your design, when partly finished, is not coming out right because of faulty spacing. Vases or upright pieces are centred in the same way and the lines carried up from the bottom of the piece.



A Plate Divider and the way to use it

To make the tracing, lay a piece of tracing paper or cloth over the design, and with a sharp pencil go over all of the pattern with great care. Place the tracing in position on the piece to be decorated, and fasten it with two or three small pieces of adhesive plaster. Use the ordinary plaster that comes on spools, from which one may

snip with the scissors such pieces as may be needed. When the tracing is properly placed, slip under it a piece of graphite impression paper. Be sure that the graphite side is next to the china, as it is a real calamity to have gone completely over an intricate design, only to find, upon lifting the tracing paper, that alas! no design appears.

To transfer the design to the china it is now gone over carefully with a hard point of some kind. There is an agate tracing point which is made for the purpose, and which is the best tool to be had. These are hard to get at times, but there are several good substitutes. One of these is a bone embroidery stiletto. A pointed orange wood stick is excellent, and a very hard pencil also may be used. A soft pencil will soon spoil any tracing, as it is impossible to keep the drawing clean and clear and the grace of line is soon lost. When all of the

design has been traced remove both tracing and graphite paper. The little plaster strips will pull up easily. Leave them on the tracing paper and move the whole sheet along to the next section, where it is again fastened into place. Upon removing the pattern

you will find a clear gray tracing on the china. This rubs off easily, so that it is better for the beginner to go over it with India ink. To do this, dip the stick of India ink into water and grind it in a small saucer, using a rotary motion. Take one of your fine pens, dip it in the ink and go over all parts of the pattern with it; or if one prefers, a fine long-haired outline brush may be used. This ink outline will entirely disappear in the firing and is used simply to hold the design while working.

When one has become more adept this fixing of the line may be omitted, as with ordinary care the design need not be lost. Where an outline of color is required in a decoration, it may be most satisfactorily done by the following method. For an outline in black or in color, place some of the powdered color on a piece of glass or tile. Grind this with just enough outline medium to bind it stiffly together, and then thin with water until it will flow freely from the pen. A good outline medium for this special purpose is made by dissolving Gum Arabic in sufficient water to make a very thin mixture. Another way is to mix one part of sugar with seven parts of water. If either mixture dries glossy, enough water has not been used in making the medium. A very little experimenting will soon teach you the right proportions. The advantage of this method is that the outline dries at once and may be immediately worked over with colors, gold, or lustre, without in any way being disturbed. This is a great help and really does away with an extra firing, as an outline mixed with turpentine or oil would at once "pull up" if touched with color and therefore would have to be fired before painting over it. Since the outlining mixture evaporates quickly, keep adding sufficient water to make it flow freely from the pen. It is necessary to wash the pen frequently, as some color will dry on it and clog the point. Use the finest writing pen you can get. These are much better than the small pens which come for drawing, as against the hard surface of the china the latter soon lose their use-

fulness. Hold the pen almost perpendicular to make a fine line. Any uneven places may be cleaned by means of a toothpick wound with a bit of absorbent cotton, a better point being made by moistening the toothpick before winding the cotton.

If the worker can do free-hand drawing the design may be sketched in with the china pencil, which will not need going over with India ink. Where a design is repeated several times, unless one is expert it is better to trace so that all the repeats will be uniform. When the design is one with a simple motif it is possible to use what is called a perforation. To make this, trace the design and then turning it face down prick the outline with a fine needle, following the pattern carefully. Then place it in position on the china, rough side up. Have ready some powdered charcoal made by rubbing a stick of charcoal over sandpaper, and also a small pounce of velvet or chamois. Dip this in the powder and rub lightly over the perforation. Upon raising the paper you will discover a finely dotted outline of your design. Blow off the surplus powder, and then "fix" with either India ink or the color outline to be fired. This is an especially good method to follow in carrying out a large set of table-ware, if one is using a simple unit or gold initial. The pattern can be applied in less than half the time one would ordinarily use. If a design is at all complicated do not attempt to do it in this way.

In making any tracing, study the design well, so that you will be able to keep the grace and spirit of it. A little change here and a slip there, will result in something far different from the original. Do not look on tracing as something in which you have no special interest. In haste to get at the actual painting, many amateurs do not give half the thought that should be given to this part of the work. Think before you work, and then proceed with as little fussing and puttering as possible.

A Dozen Don'ts

DO not be discouraged over a few failures. No one hits the "bull's-eye" every time.

Do not make the mistake of undertaking a very elaborate piece of work at the start. Do the very simple thing well first.

Do not fuss over your work. Learn to paint in a direct fashion and if the painting is clean let it alone. Much work is spoiled by the attempt to make it look just a little better.

Do not be afraid to wipe out your painting and begin all over again if necessary. Remember that firing waves no magic wand over poorly done work.

Do not attempt to work with colors that have been out on the palette long enough to have become gummy, or full of tiny bits of dust or lint. It is better economy to mix fresh paints.

Do not allow dust to collect on your china before firing. It is the worst enemy to china painting and it must be protected from it.

Do not allow the fingers to touch any unfired china, including silver and gold, as finger prints will show when fired.

Do not use turpentine in any way around lustre as it will ruin the desired effect.

Do not allow fuzz or lint to settle in your colors. In lustre particularly, the result is ruinous.

Do not pad in a hit-or-miss fashion.

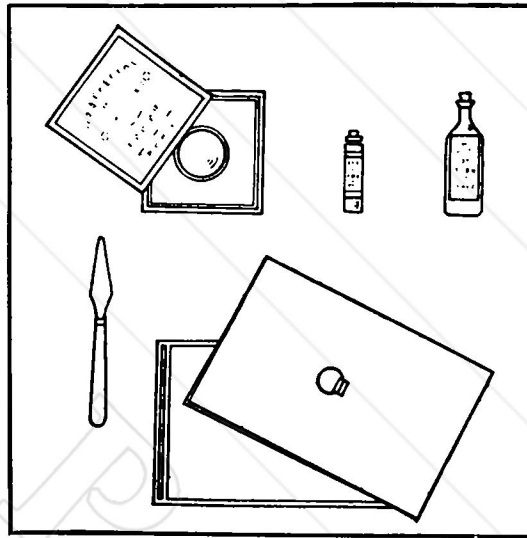
Do not get your pad too hard or too tight.

Do not try to fire china in the oven of a kitchen range. It cannot be done.

China Decorating in Gold

The Method of Burnishing Gold and the Use of Silver

GOLD for use on china comes in the form of a brown paste and is known as Matt or Roman gold. It must be softened before using with either clean pure turpentine, oil of lavender, or essence for gold. All tools for gold are kept exclusively for that purpose, and to save waste, the knife and brushes are not washed after using. There are small covered palettes about six inches square made for gold that are a great convenience. If one does not wish to incur that expense, any ordinary box with a snugly fitting cover will do. In this keep all your gold outfit. Dust is the worst enemy of china painting, and the work must be protected from it at every stage.



Some of the equipment necessary for decorating in gold. A box of Matt or Roman gold, liquid gold, burnishing sand, small palette knife, and a small palette

With the palette knife add to the pat of gold, which comes on a small glass slab, a drop or two of oil of lavender. Grind this until it is smooth and creamy. Oil of lavender is one of the favorite mediums for thinning gold, as it helps to keep it open and workable. For handles and solid surfaces, the Number 4 square shader will be best; for fine lines, the Number 3 pointed brush; and for outlining, the sable outlining brush. Fill the brush well and spread evenly, making a brushful of the gold go as far as it possibly can. To be just right there should be a slight pull or drag to the brush in drawing it along. Too much thinning medium of any sort will result in a poor, thin and streaked wash of gold. Under the directions given, a thin coat will still be a solid, even wash.

Edges on plates and similar pieces are quickly and easily done with the finger. Have your gold slightly stiffer for this. Take up a little gold on the fingertip, and holding the article in the left hand, rub the finger back and forth on the edge, revolving the piece as you work. This will give a very even edge, and only little practice is needed to catch the trick.

Many workers use a mixture of liquid bright gold and Matt gold. This gives an excellent wearing gold which will take a hard polishing. It may be used on Belleek, Satsuma, or any soft glaze instead of unfluxed gold ordinarily required for these softer wares. Liquid bright gold comes in the form of a brown oily liquid, and in such tiny bottles that at first sight one is dismayed. A little goes a long way, however. To a fresh pat of Matt gold add four or five drops of liquid bright gold. Grind these thoroughly together, adding a drop or two of lavender oil. Do not use turpentine with this mixture, as it will stain and show ugly purple streaks, neither use lavender too freely or the mixture will run badly. This combination makes

the Matt gold go farther and is therefore economical.

Gold must never be sent to be fired before it has been thoroughly dried. Place it in the oven, leaving the door open if very hot. If one uses a gas oven the flame should be turned out and the door left open until the china has cooled, when it may be removed without fear of accident. While it is still hot it may easily be rubbed or scratched. With a coal range oven, place the pieces on clean tins, or better still, on asbestos mats. These may be handled with comparative ease. When the gold comes from the kiln it will be a dull yellow, and to bring out its richness must be burnished. To do this use burnishing sand and any soft cloth, old knit underwear or flannel are excellent. Place some of the sand in a saucer and pour some water over it. Dip the cloth in the saucer, taking up a little sand and considerable water. With this scour the gold well, rubbing with a light circular motion, but using enough pressure to bring out a high gloss. If you find the gold is coming off, stop at once, dry the piece and then regild. Dry this coat in the oven and again go over the thin spot with more gold and refire. When you are through burnishing pour off the water. The sand will soon dry, and then put away out of the dust for future use. A second coat of gold is needed, especially for table-ware, and it is applied for firing in exactly the same way as described for the first coat. It is not necessary to polish the first coat before applying the second. Liquid bright gold is sometimes used for first firings on handles or solid surfaces, but if this is done, great care must be taken to cover every bit of the foundation coat with the Matt gold, otherwise it will show through.

Matt silver comes prepared in the same form as gold, and is mixed and applied in the same manner. It tarnishes as any silver will do, and must be cleaned and brightened frequently. A combination of liquid bright silver with Matt silver in the same proportion as described for the liquid and Matt gold, will add much to both its beauty and its wearing qualities. Never use turpentine with either liquid bright silver or bright gold, or with any combination in which they are used. Bright gold is rarely used alone as it is very crude and cheap looking. The bright silver is frequently used as a decoration and is very effective. Use a perfectly clean brush and see that the china is spotlessly clean before applying the silver. With ordinary care one firing will be enough but it may be retouched and fired again. Do not allow the fingers to touch unfired silver or gold. Pro- (Continued on page 30)

Salad Set with Gold Design



Salad Bowl
Small Pitcher
Mayonnaise Bowl

NO matter how beautiful your regular dinner set may be, it is always more attractive to have a salad

set in an entirely different design from that of the rest of the china. The salad set shown here, with its simple, distinctive, and well-chosen design, is one that would fit in with almost any color scheme or decoration. It consists of a salad bowl, mayonnaise bowl, and plates, charmingly developed in gold.

On the salad bowl, the design is carried out by placing the medallions around the outside of the bowl, and for this purpose three medallions are used. Around the top of the bowl there is a simple border, on the inside, one medallion is placed on the bottom of the bowl. The mayonnaise bowl, because of its flaring shape, has the design placed on the inside of the dish, the outside is left entirely free from decoration.

One medallion is placed in the centre of each plate, while around the edge of the plate there is a plain gold band.

This same design might be carried out most successfully on other dishes; as, for instance, a pitcher. Here the medallion is placed on either side, with groups of lines around the top.

The same bowl and pitcher with the addition of fruit dishes would serve beautifully as a fruit or berry set.

After the gold has been allowed to dry thoroughly, fire. Another painting and firing will be necessary to complete the work. After the second firing, burish the gold with especially prepared sand.

If Belleek china is used as in the set shown here unfluxed gold must be used for the work.

This design could be treated in color and outlined with black.

Designed by Elizabeth Mackenzie Roth



Tracing Pattern for band on both large and small bowls



Salad Plate

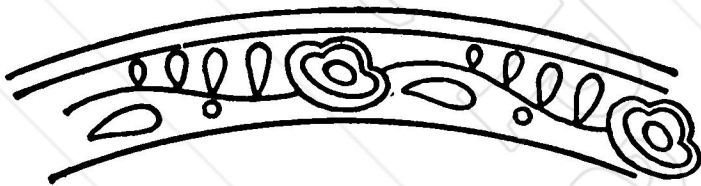
Tracing Pattern for Gold Medallion. The same size medallion is used on all four pieces of china

A Dinner Set in Blue and Gold

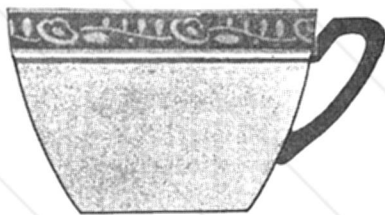
Designed by Miss Jetta Ehlers



Pattern for Cup



Pattern for Plate



IN painting this design trace the pattern and then outline it with India ink, which will disappear in the firing. Tint the background with Royal Blue.

With toothpick and cotton clean every bit of color from the pattern. Alcohol will aid in doing this. Dry in the oven and then lay in the gold very carefully. Be sure to clean every particle of color from the surface where gold is to be fired, or the gold will be stained by it. This design will need two firings.

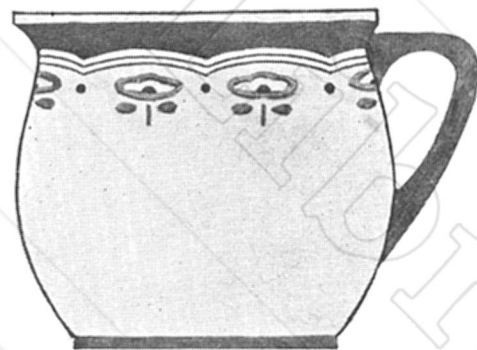
An Individual Set

A Quaint and Charming Gift

THE woman who can do simple china decoration has a solution for almost every gift occasion, in her amateur art. Engagements, weddings, birthdays, and Christmas, most of all, find her undismayed and glorying in an excuse to do new pieces.

These two quaint little things have a charm all their own and by adding other pieces a breakfast set may be developed.

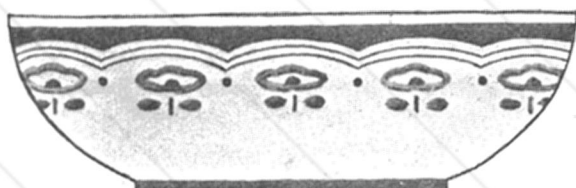
The design may be carried out either in gold or flat color. It is one of the designs that is easily done and will be equally effective in almost any two or three well-blended colors or gold. If a breakfast set in gold is desired, linens to accompany this may consist of a small table cover and napkins



The Creamer



Pattern for Bowl and Creamer



The Sugar Bowl

of white linen with a narrow crocheted or hem-stitched edge. If flat color is used, the cover and napkins might have appliquéd bands of the color in the set. If gold is used, the pieces will require two firings, but if painted in flat color, with care, only one firing will be needed.

Working in Enamels

IT is somewhat difficult to give a list of enamel colors, as the names are so different in the many makes on the market. The list in the following table, however, may be used as a guide in selecting. The best enamels for amateur use come in powder form in vials, ready for mixing with the enamel medium. These are known as soft enamels; they must be used on Belleek, Satsuma, or any of the soft glaze wares. Common yellow pie plates and kitchen bowls may also be treated with these enamels. You will find on page 22 some very attractive designs for the purpose. On hard china, which is commonly used for table service and for general decoration, only the hard enamels may be used. It is doubtful if any such thing exists as a perfectly *safe* hard enamel, and for that reason the beginner is strongly advised against using them.

To prepare enamel for working, place some of the color on the ground-glass slab, which must be perfectly clean, and moisten with only enough enamel medium to bind it well together. Grind this until it is very smooth and free from grit. Use the glass muller to grind with, if you have one; if not, the knife will do. When well ground, add turpentine and mix with your knife until it is the consistency of thick cream. Test it by dropping from the brush. If it stands up well where placed, without spreading, and is smooth, it is right. If it flattens and spreads, too much medium has been used, and more powder will have to be added. If not enough medium has been used, the enamel will not float, but will be crumbly and unmanageable. In that case add a bit more medium. It is most important to use only the purest freshest turpentine. If it has stood for some time it is sure to contain oil enough to spoil your enamel.

Lay out the necessary colors, and if the pattern calls for green leaves, for example, prepare the green as directed, and "float" this in wherever it is called for in the color scheme, before proceeding with the next color. Using the colors one by one in this way saves much time and effort. You will notice that the word "float" is used instead of "paint" in connection with this work. Therein lies the difference in technique in using enamels. In applying these to the china, the brush is well filled with enamel and held in a perpendicular position, the enamel flowing from the point of the brush to the china. It is floated from the tip of the brush with a quick waving motion, and may be coaxed along until every part of the space up to the very edge is covered. Do not try to make one brushful go too far, but frequently take up more, and if it has

been properly mixed it will all float together showing no marks of joining whatever. At no time is the brush pressed and spread against the china as in painting. If the enamel looks rough after it is floated in, it needs more moistening with turpentine. If it runs after

it is laid in, too much medium has been used or it has been mixed too thinly. If it is not too bad, a clean brush moistened with turpentine will clear the edges. It must be rather thin to float smoothly, but only experience will teach one the proper consistency. Breathing upon a "runny" enamel will often remedy it. Enamel should look perfectly dull after it has stood a short time. If it is glossy too much medium has been used. It is best in this case to take a penknife and scrape out the enamel and do it over again. It will come off easily, and it is unwise to take any risk in the firing. With careful work, one may get finished results in one painting and one firing. If there are places which need retouching, these may be gone over a second time and the piece refired. Soft enamels may be fired several times without danger of chipping. They

must not be given a very hard firing, the one required for gold being about right. Hard enamels may be fired only once on hard china, but on soft ware will stand more than one firing. If after enamel has been fired it is dull and rough, it is because it has had too light a fire. It may be refired without any retouching but will in this case need a greater heat than when first fired.

There is not much to be done with an enamel that has chipped. The only thing is to chip off every bit that can be removed with the point of a penknife, sandpaper it, and go over it again with fresh enamel. This needs a careful firing and in many cases will be entirely successful, but it cannot always be depended upon. Care must be taken always to bring the enamel well up to the line of the drawing, otherwise you will not have clean-cut edges. Enamels that have stood on the palette for some days and dried hard may be softened with turpentine if they have been protected from dust. Drop the turpentine from the knife over the dried enamel and let it stand for a minute or two. When softened remove it to the ground-glass slab, adding more turpentine, and grind with the muller or knife until smooth, when it will be found to work as well as ever. If it should not float add a drop or two of medium. Do not attempt to again use enamels that appear oily after having stood. It is more economical to mix fresh, as the other would be quite certain to chip.

TABLE OF COLORS

Pink
Turquoise Blue
Scarlet
Light Yellow
Orange
Grass Green
Emerald Green
Cobalt Blue
Black
White
Mauvine (in some makes called
Red Violet)

You will also need:

Ground-glass slab
Small glass muller for grinding
Bottle of enamel medium
Absolutely clear fresh turpentine
Sable outline brush No. 3



Coffee Pot, Cream Jug, and Sugar Bowl

IT is now possible to secure so many different sizes, and shapes of china, that the home decorator whose enthusiasm leads her in the happy way of painting her own china, can easily increase this breakfast set to meet the needs of any informal meal. The medallion is reproduced actual size and requires only tracing and application to the chosen pieces. This set might be used in a breakfast nook where a part of the decoration used for the china is applied to the settles; and cream crash or white crêpe with bands of deep yellow for the table runner. Deep yellow candles in glass candlesticks, or painted yellow candlesticks on the shelves against the wall would add an interesting note. The hems of the curtains may be run with yellow, thus rounding out a harmonious whole.

The bands on this set are a deep glowing yellow, almost an orange, and the irregular lines below are a clear strong violet. The bird is outlined in blue and he has a solid violet tail. The upper left-hand posy is outlined in yellow, and the petals dotted in violet. The scroll-like leaves attached to it are in green. The lines and dots below this posy are blue and the circles solid yellow. The outer portion of the large flower is solid yellow, the four circular forms within it are in blue, while the irregular figure within that is solid violet. All the leaves, stems, and scroll-like designs are green and the dots in the largest leaf are yellow. One painting and one firing should give a finished result.

One very important thing for the amateur decorator to remember is that she must not feel afraid of spoiling her work, for, if she does, that fear will transfer itself to her fingers, and the design will look hard and labored. Anything can be rubbed off before china is fired.

A Gay Breakfast Set

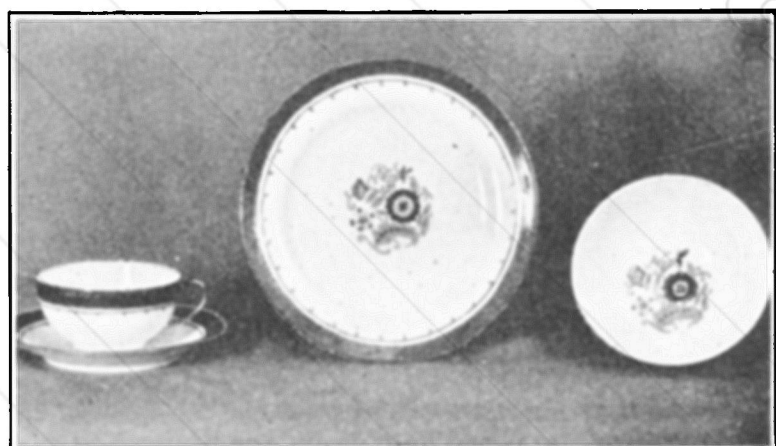
*Designed by
Elizabeth Mackenzie Roth*



Tracing Pattern for china



Fruit Comport and Cereal Dish



Coffee Cup, Plate, and Inside of Cereal Dish

Decorative Cake Plates

By Elizabeth Mackenzie Roth

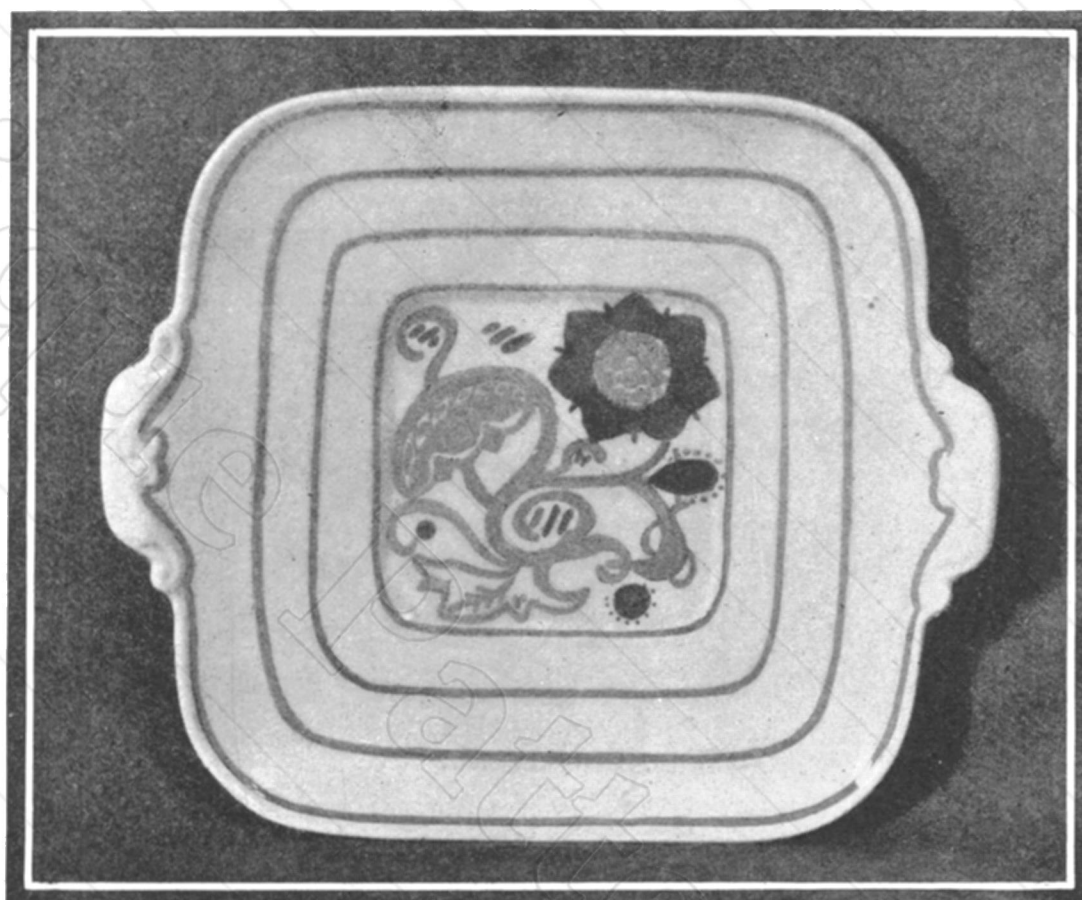


Cake plates are among the most favored single pieces of hand-decorated china for gifts. They sell readily, and are profitable work for the amateur

THIS plate is really a low comport, and at once offers itself as a pedestal worthy of that luscious layer cake. It is most simply, yet attractively decorated, with an overflowing basket of posies at the centre of the dish and a dainty border.

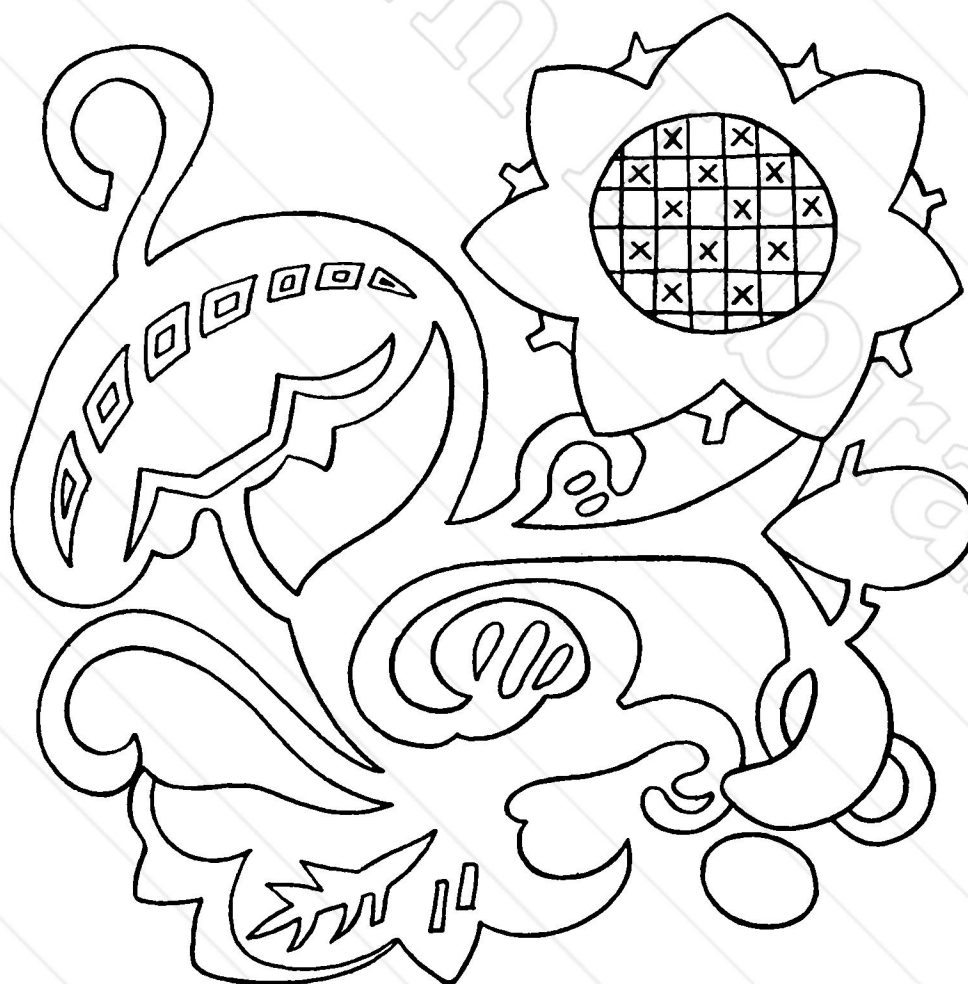


The color used for this basket is a dark tan. The bottom row is filled in solid except the three vertical bands, which are white. All the pointed sections which point upwards are in solid tan, while the sections pointed downwards are white. The six grapes to the left and others to the right are in blue; the group of three petals to the right of these is in pink, the centre circle of this group is violet. The four to the right of this are yellow and blue. The four flowers above in a row beginning at the right are violet, pink, yellow, violet. The violet ones have yellow centres, while the yellow one has a blue edge. The circle above these four is blue. All the leaves and stems are in green. The butterfly is yellow with a black edge. The rose is pink. The flower in four sections at the end of the handle at left is pink, the three petals below are violet with a yellow centre; the flower below this of five petals is blue with a yellow centre. The space at the top of this group a little to the left is filled in with green. The shell-like flower at the edge of the basket to the left is a soft yellow. It can be done in one enameling and one firing, but if the work looks weak and unfinished after the first firing, you should repeat the work and fire again for a finished result.



Doesn't this plate look as though it might have been borrowed from Aunt Martha's corner cupboard? It is quaint and sure to excite interested comments

ONLY three colors are used in developing this plate. The petals of the large flower are done in purple, while the crosses in the centre against the white background are in rose and the intervening square is filled in with rose. The rather conventional egg-shaped design below the large flower is in purple, as is the case with the circle at the bottom and at the left. The dashes are in rose except the group of three at the extreme left (shown in the half-tone but not in pattern), which is purple. Green is used for all the leaves, stems, and curious-looking design at the left. The little block-like figures in this curious design are white except the centres, which are green. The irregular design immediately below is white also. The four lines around the plate are in violet and green. This may be successfully carried through in one firing.



China Dishes for Invalids

Designs by
Elizabeth Mackenzie Roth



Tea and Coffee Set



Band for Set below

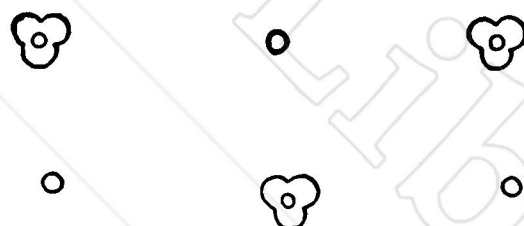


Tracing Pattern
for Set above

largest flower below is in violet with yellow stamens. The seven circles to the left of the large flower are in pinks and blues. The flower to the left and just below the largest flower is pink with black dashes. All the leaves, stems, and scrolls are green. The bands around the top and bottom of the china are black while the motif in the bands is carried out in the colors used in the flowers.

CEREAL SET

The cereal set has a border and powdering of tiny pink flowers. The dots are pink, and the stems and lines are green. The covered bowl by itself may be used for soup or broth.



Design
for
Cereal
Set

D AINTINESS of design and cheerfulness of color are the first requisites of china for the invalid. And if possible such dishes should differ in character from those used on the daily table. The designs shown here are developed simply but effectively in enamels, finished in one painting and one firing. The same designs could be done in mineral paints with two paintings and firings, or they would work out well in gold.

TEA AND COFFEE SET

The band at the bottom of this basket is in black, also the sections in the basket. The nine circles to the left and the seven to the right with the larger one are in violet. The large flower at the right is blue with a yellow centre. The small flower right above is pink with a pale yellow centre. The circles above to the left are in pink and violet. The



Cereal Set of Covered Bowl, Cream Jug, and Sugar Dish

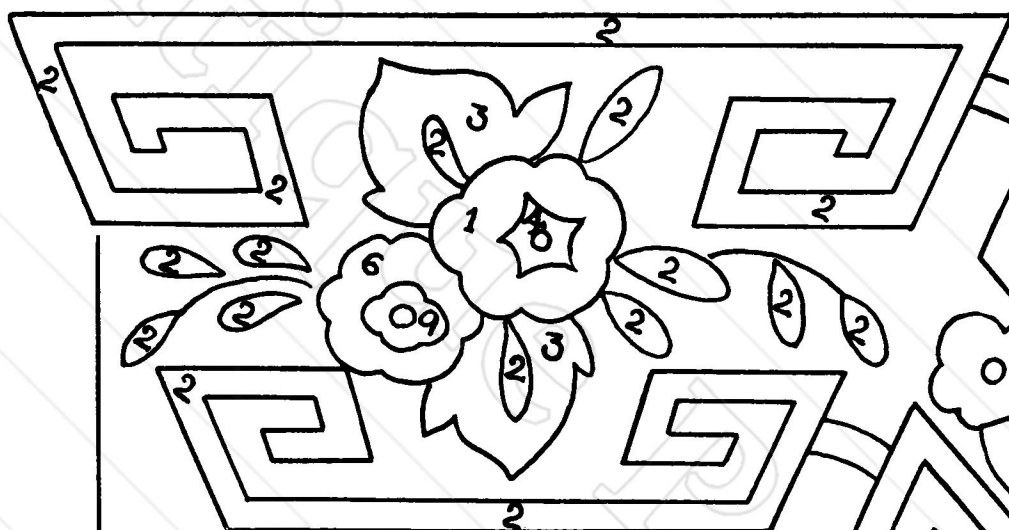


Band for Cereal Set



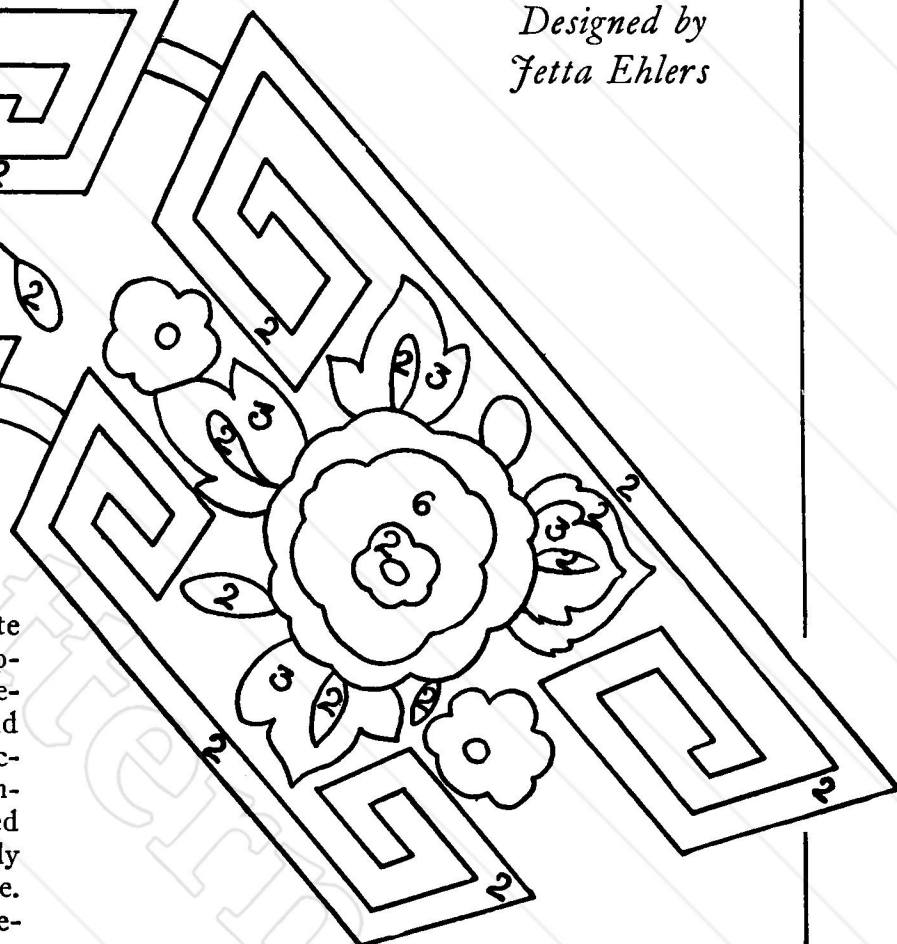
A Satsuma Lamp in Enamels

*Designed by
Jetta Ehlers*

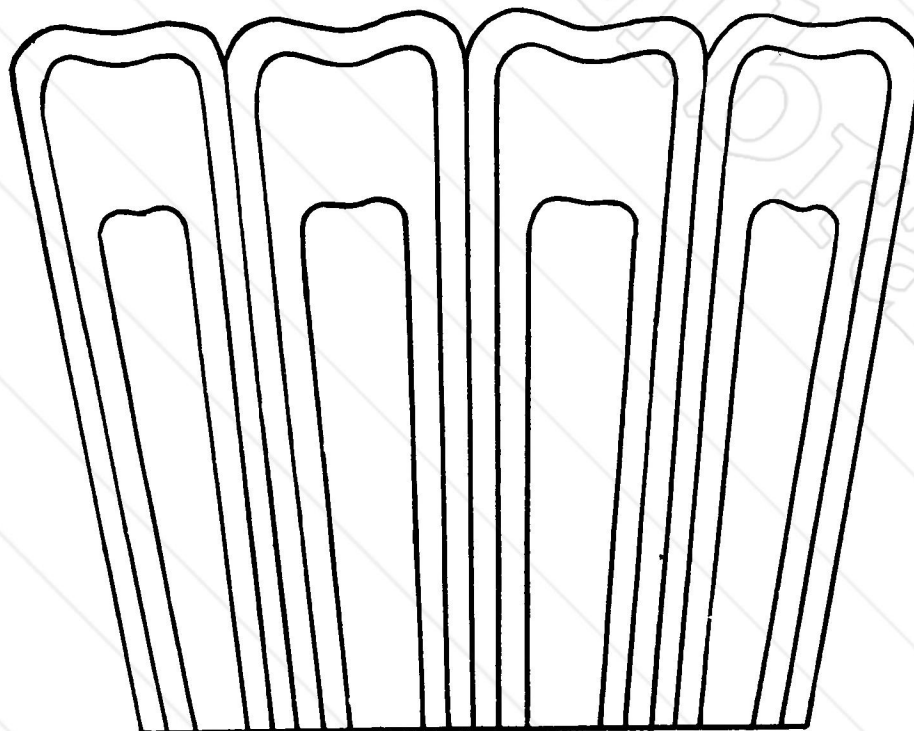


Section One of Lamp

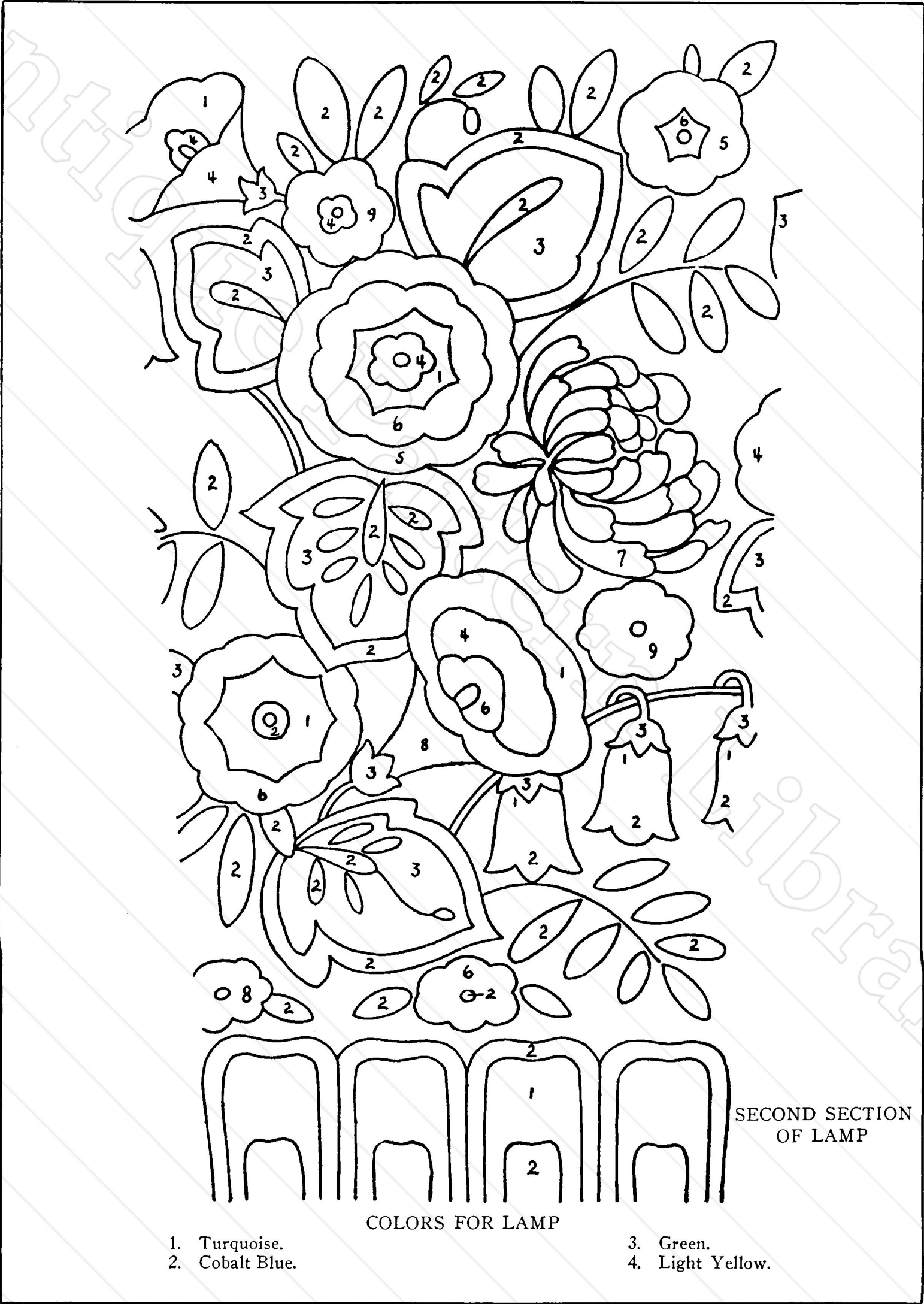
THE pattern of this lamp while very elaborate is not so difficult to execute as one would suppose. Because of the freedom in its arrangement, the various units may easily be separated and the design adapted to almost any shape. The sections are alternated and this greatly adds to the richness of the pattern. Section one is the motif used on the flat top of the lamp. This may be easily rearranged into a straight band for a different shape. Follow directions for applying the design and preparing the enamels, which are fully given on pages 5 and 10 of this book. The numbered key to the pattern will show you just where the colors are to go. There is only one point which will need explaining and that is the treatment of the little bell-shaped flowers. These are to be shaded from turquoise to cobalt blue. Begin with the lightest color, then float in the darker, having them not quite meet. With a clean brush moistened with turpentine draw the colors together, using enough turpentine to blend them without showing a hard line where they join. The background of the large panels is gold which is applied after the enamels are well dried. Use liquid bright gold with the Matt gold as directed in the chapter on Gold, page 7. Unless you do this, or use what is known as hard gold, it will sink into the soft glaze when fired and will not take a polish. Finish the base of the lamp with a band of black, not enamel, but the regular china color. The top is finished with a broad band of gold but black would be equally attractive. The whole piece will require two firings.



*The Color Plan is printed
on the following page*



Base of Lamp





A Fruit Bowl in Bright Enamels

Designed by Elizabeth Mackenzie Roth



A bowl of creamy Belleek, glowing with golden yellow, orange red, and green

THE fruit bowl is a most tempting subject for decoration, for we can be lavish with color, knowing full well that Nature's heaped-up treasure will furnish rich harmony with our orange reds, leafy greens, and flecks of golden yellow.

Although most important, this flower or principal motif is only one small part of the entire decoration, its success depending largely upon its placing on the china, and also upon the relation it bears to the subordinate motifs, borders, and bands. Even a good single motif may be spoiled, if badly placed, while a mediocre figure may become a part of an interesting whole, when well placed and spaced.

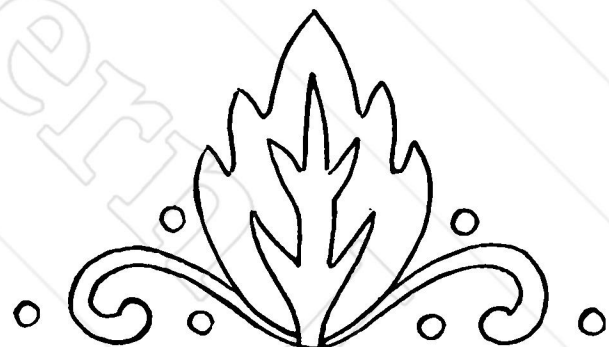
Another thing that counts in the artistic merit of the finished product is the manner, or technique, in which the design is carried out. The technique in the china decorating of the past few years has been harshly criticized, because of its hard, tight, and almost machine-like precision and labored appearance. This mechanical touch was doubtless the result of our reaction from naturalistic flower painting, and, as usual with such reactions, the pendulum swung too far the other way. We were forgetting the charm and interest of the irregularities of hand-work. This humanizing charm is found in a marked degree in all the beautiful old pottery which is seldom rivaled in modern work. But do not for a moment confuse this desirable freedom of touch with careless workmanship or bad drawing, there is a vast difference.

In decorating the bowl, first divide and mark it into the number of sections in which the design is to appear. Transfer the design in the spaces marked for it by means of the graphite paper and draw in the motifs, borders, and bands.

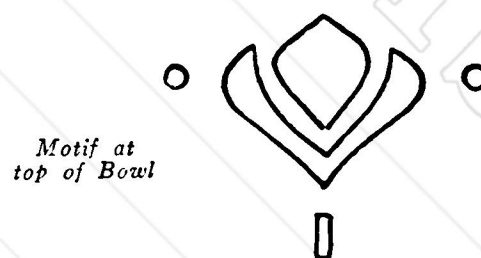
No tracing pattern for the circular band that connects the flower motifs is given, as this is much more artistic done in free-hand, and it will also vary in size, depending on the bowl chosen.

COLORS FOR BOWL

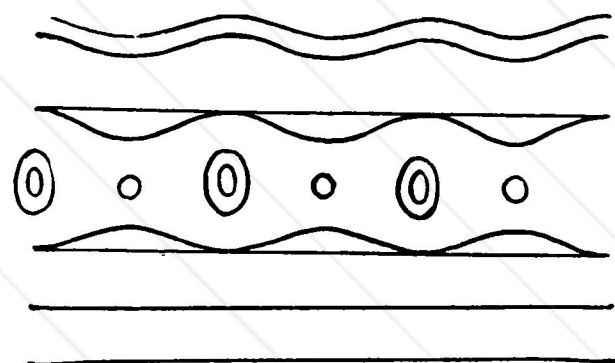
THIS design is carried out in orange red, yellow, and green. The flowers are orange red with yellow in the petals and for the border of the little sections of the motif in the centre of the flower. The circular bands enclosing the flowers are orange red with yellow dots, the small motifs at the top with the two dots are in orange red, and the lower motif in green. The border at the bottom is in orange red with green dots and circles. The borders at the top, both outside and inside, are orange red, while the line below the border on the inside is green. This may be done in one firing but so large a piece more often needs retouching and a second firing.



Motif at bottom of Bowl



Motif at top of Bowl



Band at bottom of Bowl



*Pattern of Flower for Bowl on
opposite page*

A Quaint After-Dinner Coffee Set

Designed by Elizabeth Mackenzie Roth

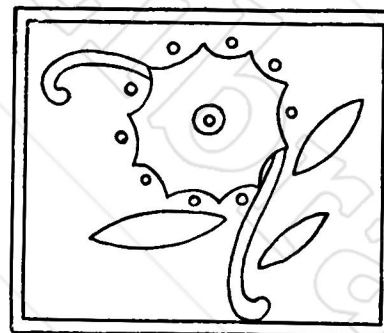
THIS quaint after-dinner coffee set will surely appeal to the particular person who is always looking for the unusual. This set may be decorated at home by any one who has a bit of experience in china painting.

Use great care when applying the enamel, for in a design of this kind, which is so simple, the work must be well done, otherwise the desired effect will be lost and the result will be commonplace.

If one is very skilful in handling the brush, the wavy and straight lines which band the china, and outline the shapes, may be done free-hand when once the square spaces have been lined. Notice the spot of color on the tips of the handles and the line which circles the centre of the saucer. It is such little touches as these which add to the individuality of hand-decorated china.

This set is done in two colors: orange red and black. The coffee-pot is divided into squares and in every other square is a flower motif in black, while the lines of the squares and the wavy bands are in orange red; in the other square three small black dots are placed.

On the cups, one flower motif is placed on either side, and around the top and on the handles are the wavy bands of orange red.



Two paintings and two firings will be necessary for this.



Cake Plate



*Designed by
Elizabeth Mackenzie Roth*

ALTHOUGH these large round plates do not present quite so simple a problem as the perfectly flat tiles, nevertheless they are but slightly concave and are really among the easiest subjects for the painstaking amateur to handle. They are among the most favored gift pieces.

Take a gorgeous design, such as this, showing markedly the old peasant influence in line and vigor of coloring, do the work on creamy, soft-glaze Belleek in clear bright enamels, and you have a piece of china that will give a highly decorative spot in a dining room, or act as a unique service plate.

By adding a slender silver or nickel handle one has an attractive cake or sandwich plate to use in informal entertaining. These handles can be obtained in almost any well-equipped china store, or kitchenware department.

Before beginning your work read carefully the chapter on Working in Enamels, page 10, and follow explicitly each stage of the process as directed. Study well the difference between the word "float" used in this work, and the word "paint" used in connection with other china painting. Do not take chances.

Soft enamels are the most successful ones to use and must always be used on soft-glazed china. One painting and one firing should give a finished result in this piece of work.





In Enamel



COLOR SCHEME

THE color scheme here employed is as interesting and as strong as the quaint design. It shines with brilliant yellow, warm rose, blue, violet, and green.

Paint in the outside of the central flower at the top of the design with yellow; every other section of the next row with rose, giving a background of blue to gay yellow dots at the centre.

Fill in the outer portion of the large flowers with violet, leaving the dots white, and use yellow for the enclosed centre. Paint the three flowers in the enclosure rose, blue, and green.

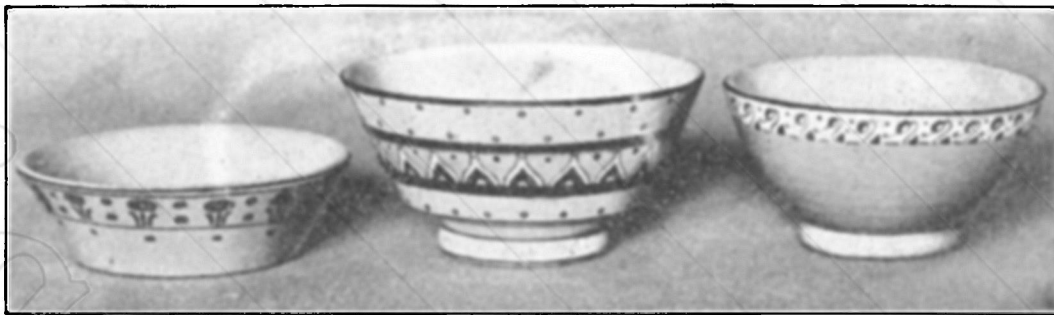
Use rose for the four flowers in the design that are next in size, and fill in all the flowerets which are outside the principal design with rose and blue.

Paint all the foliage, stems, and leaves in green.

Work up the curious bird in blue and yellow: the head, neck, and breast, yellow; the body and tail in blue; the bill and top-knot in blue with rose for the three tips.

The vase may be done in solid blue with a strong line of yellow where the top and bottom sections join the vase, or every other block may be in blue, and the bands top and bottom in a deep soft yellow.

Mark the border line around the plate in violet. This design may be worked out in other carefully planned colors; the colors being well balanced to keep the symmetry of the design.



Bowl Number 1

Bowl Number 2

Bowl Number 3

The Decorating of Yellow Bowls

Designs by Elizabeth Mackenzie Roth

HOW much simpler and infinitely more satisfactory, if in our homes we could follow out William Morris's advice, and have nothing that we do not know to be useful nor believe beautiful. If we follow this suggestion what a lot of useless and meaningless articles would disappear, and the result would be twofold,—a more restful and artistic atmosphere, and less labor for the housekeeper.

It is perhaps in the little things of the house, the every-day utensils, where the average housekeeper could first begin the process of elimination with the most successful and practical results.

The dishes shown here are examples of what can be done with the cheapest and simplest of materials. These dishes we know to be useful and by a little labor and time, we can make them also beautiful, without subtracting from their original state of usefulness. All the dishes here were just the ordinary yellow earthenware found in the basement of any department store. In buying, choose those which are good shape, proportion, and of a pleasant color. Some of the dishes will be found with bands of white around the top, and sometimes with wide lines of brown, which are a great advantage when decorating.

For baking, these dishes will be found most successful. Not only are they of sufficient strength to withstand any amount of heat in the oven, but, when decorated, they become an addition to any dining table.

In decorating, keep in mind that the designs

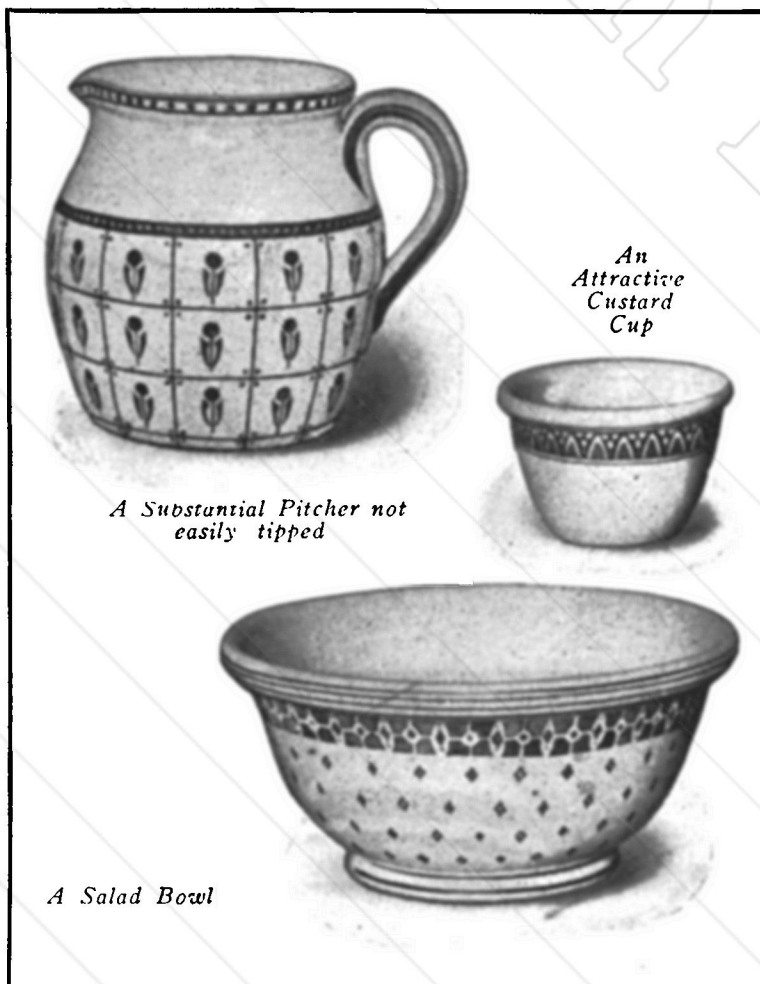
must, first of all, be strong and simple, and when finished must not look labored. If your design is intricate, the real purpose and joy of the decorated bowl or dish will be lost. Another thing to remember is to work with stronger colors, and with greater contrasts on the yellow ware, than when decorating white china. Try to do the work in one painting and one firing.

The designs used here are so simple that the beginner should not hesitate to try any or all of them, and with charming results.

The first part of the work is exactly the same as if white china were used; tracing and transferring the design to the article to be decorated.

Measure, divide, and mark the dish into equal parts, in the number of parts the motif is to appear on the dish

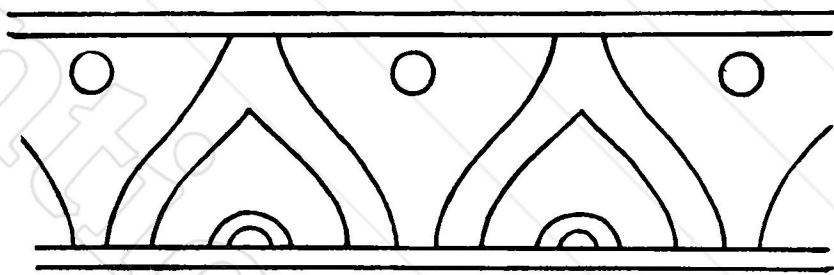
when finished. Trace the design to be used and transfer it to the china by means of graphite impression paper. This faint line left by the impression paper would soon rub off in the necessary handling, so in order to keep your drawing you will have to "fix" it with India ink. To do this, simply go over the outline with a fine outlining brush and India ink. Trace and "fix" each motif before proceeding to the next motif. After you have tried out your color combination paint all the spaces that are to be in the same color at once, as for instance, a design with red flowers and green leaves, paint all the flowers in red before starting the leaves. In this way your color will be more uniform.



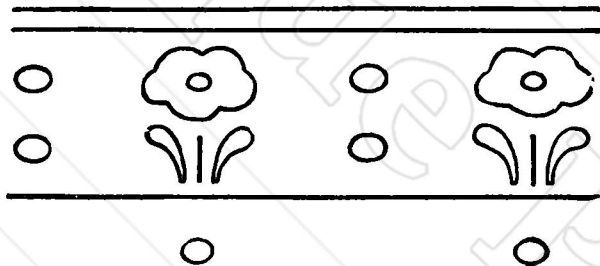
A Substantial Pitcher not easily tipped

An Attractive Custard Cup

A Salad Bowl

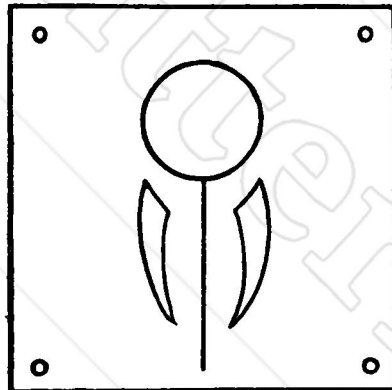


Tracing Pattern for Bowl Number 2

Tracing
Patterns
for Bowls
Numbers 1 and 3

BOWL NUMBER 1

This little flat dish has for its decoration an irregular flower form and dots, making a border around the top of the dish. The flowers and dots are in red, the leaves in green, and all outlined in black. The lines at the top and bottom of the dish are in black also. The dots which are repeated directly under the border are in red, as in the border.



Tracing Pattern for Pitcher

BOWL NUMBER 2

This bowl has around the centre a heavy band of white, with brown lines on the top and bottom of the white band. It was on this heavy white band where the principal design was placed. The colors used are green for the larger or upper spaces of the design, red for the lower spaces, while the white of the bowl is left as a background. All the small dots above and below the border are in red also. The same tone of brown



on the bowl originally is repeated in mineral colors on all the lines and bands going around the bowl.

BOWL NUMBER 3

This yellow bowl has a simple and very attractive design carried out in one color only, which is red. It might also be developed if one prefers in two or more colors, such as orange and green, or in tones of brown with small spots of red. Orange and black is another good combination. This is a bowl of convenient size and adapted to a wide variety of uses.



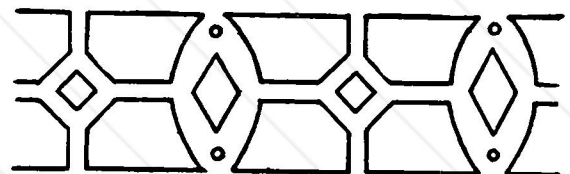
Tracing Pattern for Custard Cup

THE CUSTARD CUP

This little bowl, which will serve most usefully as an individual custard cup, has an effective design around the top of the cup in red, green, and black. Paint the little flower forms in green with a strong black background; the small spaces pointing upwards in bright red, leaving the spaces that outline these the natural yellow tone of the bowl. All other lines in the design paint in black.

THE PITCHER

The lower part of this pitcher is divided in squares, and in each square is a flower motif. The flowers are in red and the dots in the corners of the square in red also, likewise the band at the top of the design, leaving the dots the natural tone. The leaves and stems are green and the lines of the squares in strong black. The lines of the border at the top are black with red dots.



Tracing Pattern for Salad Bowl

SALAD BOWL

The salad bowl, which is just an ordinary medium-sized mixing bowl, had, when purchased, a wide band of white around the top. On this wide band a border is developed in two colors, red and blue, the larger spaces in red, and the other motifs in blue, leaving the white spaces between as a background. The diamond-shaped spots under the border are painted in red and blue alternately.

The strong lines around the top and the bottom of the bowl are in red also. The whole may be outlined in black, according to the wishes of the worker. Don't forget to use strong colors. The same design might be developed in blue and green with a strong outline of black.

Tiles in Bright Enamels

That Are Ideal for the Beginner to Experiment On



A Simple Little Tile



A More Elaborate Tile

By Elizabeth Mackenzie Roth

THE tile at the left has a simple little flower motif placed in the centre of the square, held together by well-spaced lines.

The inside portion of the flower is in blue with green spots while the very centre is left white. The outside portion of the flower is rose. The leaves are in two shades of green, the leaves being the lighter shade, the veins and the border of the leaves in the darker shade. The stems are in the lighter shade of green also. The background is in blue. The line around the design is in the darker green, and the outside border lines are blue and green, the wider one being the darker.

The work of decorating a tile is the same as decorating any other piece of china. First trace, and transfer the design to the tile, using graphite paper (made specially for this purpose). Then mix the enamel and float in the design.

Do not fail to read carefully,—before beginning each piece of work,—and follow minutely the directions given. The chapter on Working in Enamels is on page 10.

These tiles may be successfully done in one firing.



Tracing Pattern for the Tile at the left

IN starting out in the art of china painting, there are so many necessary things to think about, from the drawing of the design to the floating of the enamel, that it seems a pity for the beginner to have, in addition, the problem of working on a rounded surface.

Because the tile is flat, it is the ideal thing for the beginner to experiment on, before attempting the decorating of a plate. The tiles, when finished, may be framed and used on the wall as a decoration, or be put to the more practical end of holding a hot

tea or coffee pot on the dining table.

As Easter gifts for your housekeeping friends, the bright tiles are novel and acceptable, which, of course, reminds us that such small items are most salable at bazars and little shops.

The story of the tile is an old one dating back as it does into the remote ages. The ones to be found in our museums are marvelously interesting and worth studying. Mere bits of clay, painted and baked, yet what a history they unfold! One may well look to these wonderful old tiles for inspiration in design and color.



COLOR ARRANGEMENT FOR TILE ABOVE

THIS tile is a bit more elaborate in both design and coloring than the one described on the opposite page. The colors used are blue, orange, violet, light and dark green, red, and yellow. The arrangement of colors is as follows:

- | | | |
|------------|-----------------|-----------------|
| 2. Orange. | 1. Medium Blue. | 5. Light Green. |
| 3. Violet. | | 6. Dark Green. |
| 4. Red. | | 7. Yellow. |

An Individual Coffee Set

*Designed
by*

THIS individual coffee set is done in enamels of delicate colors. Pink, blue, violet, yellow, and green. The basket design is placed in the centre of each side of the china and around it tiny flowerets are placed freely, to give the effect of an all-over design.



A pleasing set both in color and design

*Elizabeth
Mackenzie Roth*

three flowers above beginning with the left one are as follows. The inside circle of the first is a delicate pink and the outside rim is in blue. The second one is solid blue with a pink centre; the next is solid pink. The three little dots above are yellow, pink, and violet. The large flower at the

The band at the bottom of the basket and the pointed design are blue. The two large sections are green and the three little bands above are blue; and the other spaces are white. The large flower to the right with nine petals is yellow with a pale pink centre. The three circles to the left beginning with the bottom one are violet, blue, and violet. The flower in the centre just above the basket is yellow, while the attached circle to the left is blue. The

top is blue with yellow dots and centre. The flower to the left of this is violet. All the leaves and scrolls are in green. The outside dots in blue. The four small outside floweret designs are in yellow and green, while the larger ones are in pink, violet, and green. Complete the set by using blue for the bands on the edges and the handles, also the knob of the coffee-pot lid and the end of its handle. This may be done in one firing but can be retouched and refired.



Painting in Lustre

LUSTRE is one of the easiest and at the same time one of the trickiest mediums with which to decorate china. It comes in the form of a brown oily liquid in small vials, and before firing all look much alike. A good list for general use is given in the table below. It represents a fairly wide range of colors with which to work, and these may be added to as one experiments in combining them.

The pad should be prepared as directed, before you begin. Never use a very thin silk for this, or if you do, use it in two or three thicknesses, or the pad will wet through too quickly and the lustre be full of tiny bubbles. Then, too, the wool or cotton has a provoking way of pulling through a thin piece of silk. A good plan is first to cover the ball of wool with a piece of very soft thin muslin such as batiste, or a soft old handkerchief, and then cover with silk and tie.

Before applying lustre to china, see that the piece to be decorated is absolutely clean; then with a clean rag wipe the entire surface with lavender oil. This does two important things: it removes possible finger-marks or dirt of any sort, and it slightly retards the drying of the lustre, which can therefore be more easily padded. As lustre dries very rapidly it must be applied as fast as one can work, and padded at once. To apply it, dip the brush into the bottle of lustre, pressing the surplus from the brush against the neck of the bottle. Go over the surface of the china with free sweeping strokes, pressing and spreading the brush to cover as much space as you can with each brushful. In applying lustre to a piece of china of considerable size, use a little more lavender than usual in wiping it, as this will assist in keeping it open. Spread the lustre as quickly as you can, and work alternately from either side of your starting point, as in this way the edges may be brought together more successfully. If this is not done, one edge will have "set" just enough to make it impossible to pad them together without a bad streak showing.

Speed in working, clean surfaces, and a good pad are the three main factors for success. Another thing of importance is that lustre should be used in a rather thin wash for best results. Many workers dilute it

with lavender oil, and get the most brilliant effects by repeated washes and firings. Where the piece has been wiped with lavender oil, this will serve to thin the lustre in some degree. Lustres are so sensitive that they are easily stained and discolored. For that reason, care must be taken always to replace the cork in the same bottle from which it was removed. Keep a brush for each color, and never dip first into one color and

then into another. Never leave the brushes filled with lustre, but wash them carefully — first in alcohol or turpentine, then with soap and water — and dry them thoroughly. In this way you will always have your brushes in perfect condition for working, and they will last much longer as well. If after you have padded the lustre, it is full of streaks, and shows many minute particles of fuzz or lint, wipe it off completely with alcohol or turpentine, and begin all over again. Should turpentine be used, the piece must be

washed with soap and water, and thoroughly dried before applying lustre, as the slightest film of turpentine left on the china would stain the lustre.

The following few practical notes concerning the commonly used colors may be helpful to the beginner.

YELLOW. This color, used alone in a thin wash, fires a delicate yellow and is much used for table-ware. Used over orange or yellow brown which has first been fired, it gives a lovely golden sheen which is very beautiful for lining cups and bowls. It is also used to hold orange, which if used alone has a tendency to rub off. Over green it gives a yellow green. Over violet or ruby it produces a fine iridescence.

YELLOW BROWN. This resembles yellow ochre in tone and is a reliable color. Used under yellow it gives a golden yellow.

ORANGE. A brilliant color best used in a thin wash. Repeated coats give a rich tone. It is well to add a few drops of lavender as this lustre is often very thick. A very thin wash of yellow over it makes a better wearing quality. Yellow used more heavily gives a beautiful sheen. For gaily colored tea sets, mix orange and yellow in equal parts, add a few drops of lavender oil, and (Continued on page 30)

A GOOD LIST FOR GENERAL USE

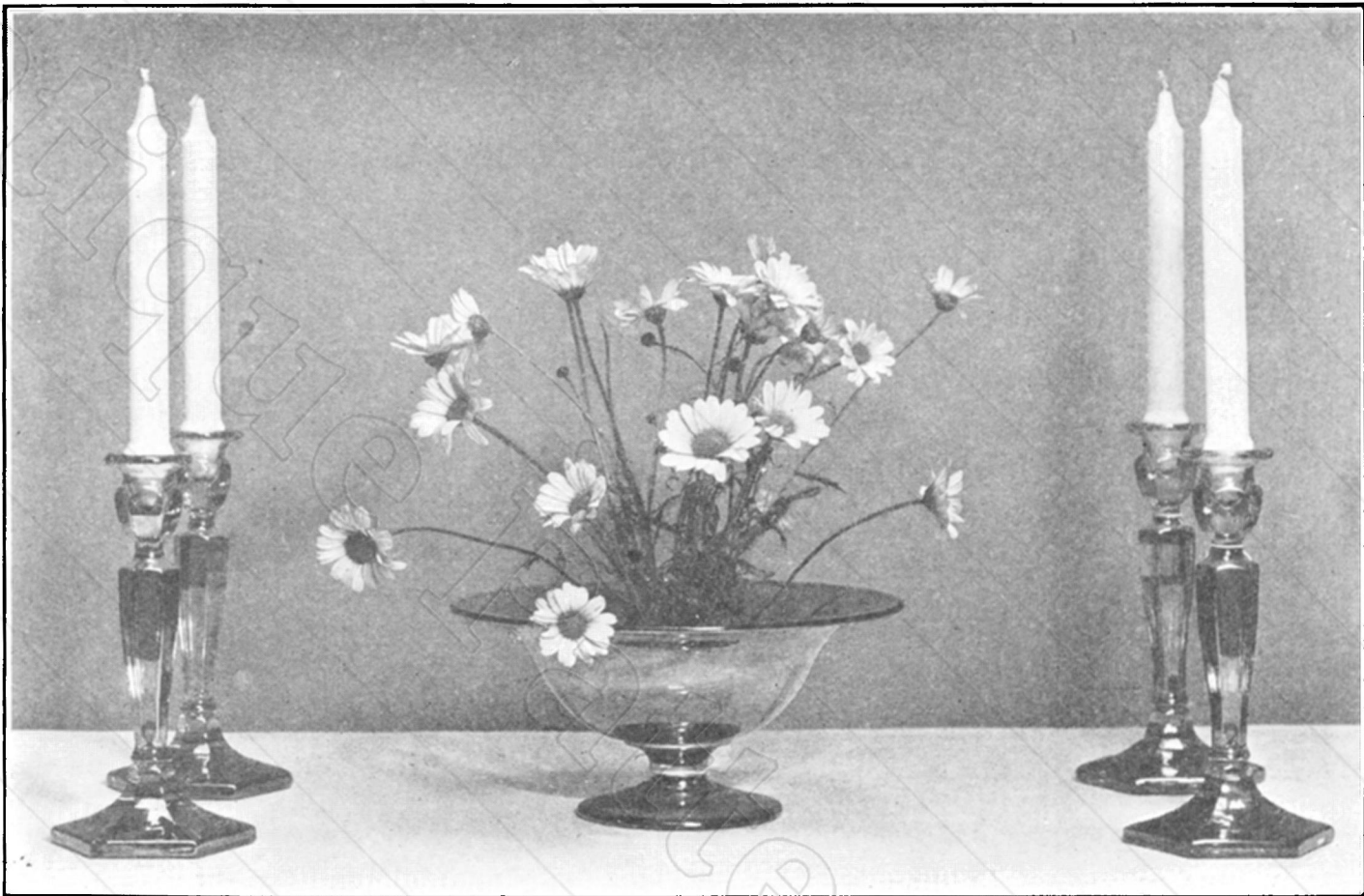
Yellow	Turquoise Blue
Yellow Brown	Deep Rose
Light Green	Ruby
Dark Green	Violet
Mother-of-Pearl	Copper
Black	Silver

The best brushes for this purpose are:—

- No. 6 Square shader for general work
- No. 8 Square shader for large surfaces
- No. 4 Square shader for laying in parts of design

OTHER MATERIALS NEEDED

Bottle of oil of lavender
Some clean rags as free from lint as possible
Some soft old silk for pads
(Surgeons' wool makes the best filling for pads to use with lustre, but cotton is also possible for the purpose.)



There was never a lovelier favorite in the era of china decoration than this lustre work, and never anything simpler. Yet it loses none of its glory by being within the reach of untrained fingers and modest purses

Lustre Glass

In Remarkable Effects Requiring Very Little Work

FEAST your eyes on this charming table decoration, imagine it in amber tint, — made by using Yellow Brown or Chamois, — shimmering gold like sunlight through honey. Did you ever try to buy such a group for a wedding gift? Didn't it stand haughtily out of reach in all its inviting elegance? But this very amber you are looking upon had a most humble origin, as just ordinary glass, and can be found at surprisingly low prices. In selecting your glass for decorating, be sure to choose pieces that are simple in line and in good proportion.

Almost any clear glass can be painted in lustre and fired with charming results. The candlesticks, flower bowl, sherbet glasses, plate, and tall comport were selected first of all because they were practical to use, and, at the same time, simple and pleasing in general shape and line.

Lustre work is a change from the regular decorated work, and offers greater variety with less work than almost any other form of decoration. The sales possibilities and profits in lustre are excellent. It can be offered

at more popular prices than other hand-decorated china, and it is the most tempting thing in the world to shoppers. There are many odd bits that sell well, the candlesticks, bowls, candy-jars, vases, pitchers, which appeal as small gifts, and the larger sets of china for coffee, tea, and chocolate, which make such ideal wedding presents.

In painting the glass *carefulness* is the first commandment. Glass must be absolutely clean, free from dust, lint, and finger-marks. After first washing and drying, go over the surface with a clean rag dampened in a little oil of lavender. Apply the lustre with a square shader brush, working quickly and evenly, so that there will be no hard edges in the finished product. When the glass has been allowed to dry in a room free from dust, it should be fired. Glass requires less heat than china, therefore should never be fired at the same time with china. One word of caution, never touch your fingers to the lustred pieces before they are fired, use tissue when handling them. One painting and one firing is usually enough for lustre.



This little vase in opal lustre, graced with a few bluish flowers, will become a most satisfying bit to the eye

Small Dishes for the Table

The illustrations on this page and the opposite page are by courtesy of the Boston Society of Arts and Crafts



Sherbet

TABLE glass now holds a distinct and important place among the decorative accessories of the dining-table. A bit of lustre glass, perhaps repeating the prevailing color of the china in use, will often give the final and brilliant touch that makes a really beautiful table.

Glass lustre painting requires no knowledge of design nor drawing, therefore any one with a bit of care can obtain fascinat-



The sherbet glasses, plate, and tall comport of shining amber are made to match the table set



Glasses

ing results. The sherbet glasses, tall comport, and plate are in amber tint, these would also be very lovely in opal lustre if one so wishes. Optic glassware is much more effective than plain glass for all kinds of lustre.

Remember that cleanliness is the way to success in lustre painting. Wash all pieces well and see that no moisture or lint is left on them. Moisture of any kind will mar the desired effect.

A Tea Set in China Lustre

A Standard Design That Can Be Easily Obtained

WHO would not covet this adorable little tea set? It is painted on the outside in an iridescent Yellow lustre, while the inside is done in Mother-of-Pearl with yellow and blue glints.

Lustre finish seems especially suited to odd sets and dishes that are not repeated in every course, such as tea sets, an after-dinner coffee set, a dessert service, a nut set, and the smaller pieces such as the

appealing gold-topped salt and pepper with the little tray, shown here. The salt and pepper are four-sided in shape, with a gentle slope from the top to the bottom, which seems to add brilliance to the wonderful Yellow lustre in which they are decorated. A set like this with so small a surface would be excellent for the beginner to experiment on. A few failures would not mean much expense.



(Continued from page 27) shake well. Any perfectly clean small vial will do for this purpose. Orange over ruby will produce scarlet.

LIGHT GREEN. One of the most satisfactory colors. Beautiful effects are obtained by using it over ruby, rose, or violet. This means, of course, that the first coat of color has already been fired. A fresh coat of lustre may never be applied over an unfired coat.

DARK GREEN. This is more of a blue green. It is used in any combination in the same way as light green, and is especially fine over Roman gold that has been fired and polished.

MOTHER-OF-PEARL. Used largely for lining cups, bowls, and similar pieces. This is a lustre which need not be padded. Uneven places simply add to the iridescence. However, do not put it on too heavy.

TURQUOISE BLUE. In some makes this is labeled Robins Egg Blue. It is a very popular color for tea sets, especially with a lining in the teacups, of yellow over orange or over yellow brown. Use it thinly, diluted with lavender oil if you wish; or wipe the piece with an extra allowance of lavender oil. This must be given a rather light firing, or it will come out a purple pink. If covered with another coat and refired, it usually comes out all right.

DEEP ROSE. This is also much used for tea sets, but requires careful firing or it is most unattractive. It is fine in combination with other colors in carrying out a design, or with light green, dark green, or yellow over it.

RUBY. For touches of brilliant color in a design, or for very rich iridescent effects, this is used under either of the greens, or under orange or yellow. If used much diluted with lavender, it produces a fine pink.

VIOLET. A fine color to use under the greens, and also useful in general decorative work.

COPPER. This is one of the opaque lustres, and if applied carefully one coat is sufficient. It may be used with success on common yellow kitchen ware, such as pie plates and bowls.

SILVER. Much used for table service and is very successful in one firing. It should not be painted on very heavily or it will cloud in the firing. In applying any of the lustres — but especially so with this one — avoid moisture on the china as it will make tiny specks. This also is an opaque lustre.

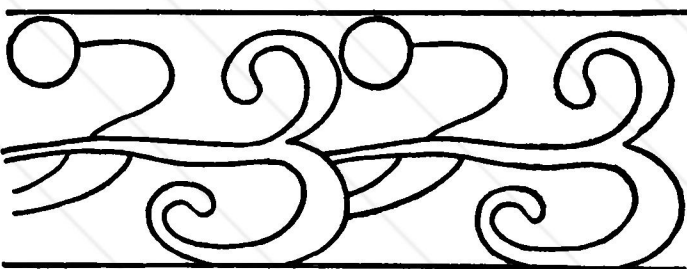
BLACK. Rich in effect in combination with gold and other colors. It will need two or three coats to make a good quality of color. It is not a pure black but has glints of gold or purple showing through it. This, too, is opaque and therefore not to be padded.

An excellent plan for one who wishes to work much with lustres, is to make a test tile or plate as a "sampler." Paint bands of several lustre colors across the tile in one direction (marking them so you will know which is which) and have it fired, then paint a second set of colors crossing these bands, forming sort of a rough plaid, and fire the tile again. This will give you a sampler showing you how each color looks in itself and how it looks applied both over and under every other color. This makes a splendid guide for future work. Do not be afraid to experiment, as the most lovely effects in this branch of decoration are largely the result of accident. Always bear in mind that lustre cannot be patched up. If anything happens to it, there is no remedy but to remove it entirely as directed, and do the work anew.

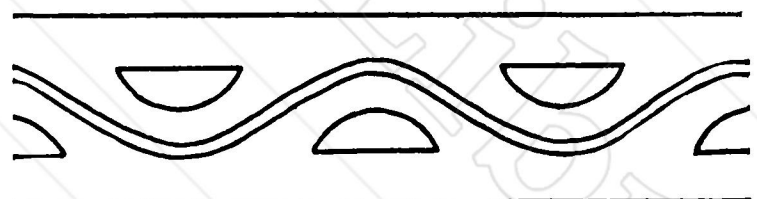
Firing China

CHINA is fired in an especially constructed oven called a Kiln. Do not attempt to fire things in the oven of a kitchen stove. It cannot be done. Most large stores dealing in white china and materials, do firing and may be depended upon to produce satisfactory work.

When a piece is finished be sure that the under side is clean and free from smudges, as such spots are most unsightly when fired in. Wrap china very carefully when sending it to be fired, sheet wadding or soft clean tissue paper being good for the purpose.



Tracing Pattern for Pitcher on opposite page



Tracing Pattern for Bowl on opposite page

Decorating in Gold

(Continued from page 7) tect the china with soft clean tissue paper as finger prints will show when fired. After you are through with your work, place a drop of lavender at one side on the gold slab, in which to work out any gold in your brush before you put it away. This will keep the brush in good condition until you need it again.

One last word and that is, to wipe perfectly clean any edges, handles, or parts of design, where gold is to be used, as gold cannot be applied over unfired color. To wipe edges, lay the paint rag over the thumb nail and run the edge of the nail along over the edge of the piece of work until the surface is perfectly clean. This makes a very even edge and is a quick and easy method.

A Charming Bowl and Pitcher in Copper Lustre

*Tracing
Patterns given
on page 30*

IF you have a friend who loves the antique, send her a lustre bowl. These "old timey" lustre dishes may be easily made at home with such success that they closely resemble the beautiful old lustre ware.

This bowl was just an ordinary yellow kitchen bowl, found in any department store. Around the top was a white band. In working with lustre, you must use great care, if you expect good results. Wash the dish well, then go over the entire surface with a little oil of lavender to remove all lint. Don't handle any more than is absolutely necessary, as finger-marks will show and mar the lustre after it is



Beautiful lustre ware evolved from an ordinary earthenware bowl and pitcher

*Designed by
Elizabeth
Mackenzie Roth*

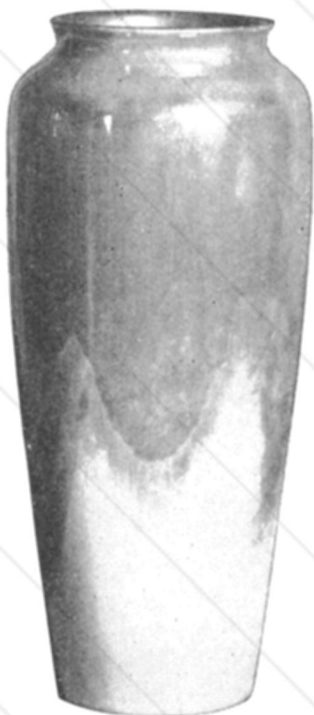
fired. After painting the entire bowl with copper lustre, inside and out (leaving the white border around the top free), allow the dish to dry, then fire. Transfer the design to the white space and paint in strong blue paint. If lustre

looks thin and unfinished, repeat painting and fire again.

The pitcher was an ordinary heavy white china with a blue band around it. On the band the design is carried out in copper lustre, while copper lustre is used all over the rest of the pitcher. If the pitcher looks unfinished go over the lustre again after the firing and fire a second time.

A Bowl and Vase in Blue Lustre

Two Beautiful Pieces within Reach of the Amateur Worker



*The illustrations of this Vase and Bowl are by
courtesy of the Boston Society of
Arts and Crafts*

BOTH vase and fruit bowl are among the most desirable gift pieces, easily obtained, not costly, but presenting gorgeous surfaces for reflecting the lovely iridescence of the lustres.

The bowl is wonderful done in blue within and without, or lined with Mother-of-Pearl or Chamois. With two paintings and firings of Yellow Brown, it becomes a glistening golden orange, that takes kindly to a burden of purple grapes, or other colorful fruity things.

Gold handles and a fine gold edge may be preferred by some workers in addition to the plain tint.

The vase may be had in several sizes in this shape, and the original was a joy to the eye done in a soft blue which takes on rosy glints.



Decorative Painting in Flat Color

THIS is a phrase used to designate the type of work which, although retaining the characteristics of naturalistic treatment, still preserves a design quality. Flowers used in this manner must never be shaded or modeled, but should be kept flat and treated strictly from the point of view of design or pattern. In laying flat color the greatest care should be taken to have it clean and crisp. Any working-over of it will produce a muddy uneven color entirely spoiling the work. Have your colors perfectly ground in the first place. For work of this sort a small square shader is best. With this take up some of the medium, and at one side of the palette work it well into the brush. Wipe off the surplus oil and then work the brush into the color, spreading and turning it until well filled. Then in the most direct way wash it over whatever part of the design you wish to fill.

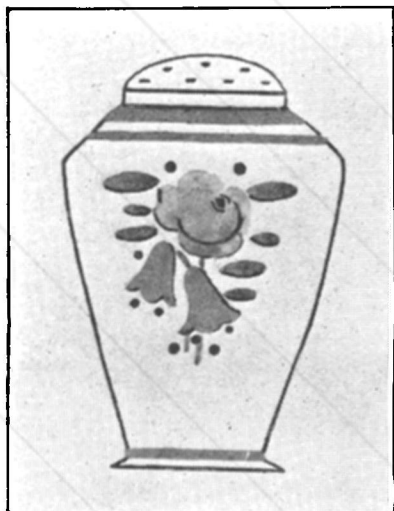
Try at first on some piece of old china, or on the palette, until you succeed in laying a clear wash. A little practice will soon enable you to lay clean, clear color with one stroke of the brush. If the work is

labored and fussed over every bit of charm is lost,—a thing that is true, of course, in any branch of china painting. If you study the designs given with this article you will observe that touches of black are used to accentuate the pattern. These are not hard outlines which completely surround the design, but graceful lines that serve to bring out the pattern quality. This is the sort of thing that lifts flowers used in this way out of the doubtful into the accepted class. The type of decoration in question is one which advanced workers consider is coming rapidly to the front. For the amateur, there is the danger of making the flowers too naturalistic. If the worker always bears in mind that everything must be painted in flat wash, much better results will follow. The pattern quality, also, must never be lost sight of.

Remember, finally, that decorative painting and picture painting are two separate and entirely different branches of art, and that the principles of the latter for the most part cannot be employed in the type of work we have been considering.

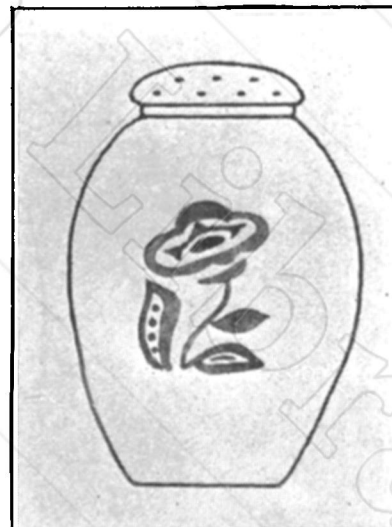
Two Decorative Salt Shakers

Designed by Jetta Ehlers

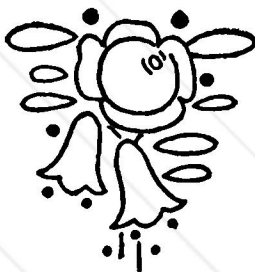


The colors planned for this shaker are as follows. The rose is painted with Rose and the leaves are in Green. The bell-flowers are in Royal Blue used in a thin wash and the dots are in Black.

ODD bits of china, when chosen with care and taste, especially if they have the added charm of hand decoration of artistic merit, are welcomed by every woman, and from a sales standpoint are much more profitable than more pretentious pieces. Other odd pieces may be seen on page 36.



The flower in this design is in Deep Blue Green with the centre dot in Yellow Brown, and the other design in the flower Royal Blue. The leaves are Green with Royal Blue dots. The top is finished in gold.



Tracing



Patterns

A Fruit Bowl in Gay Colors



*Designed
by
Jetta Ehlers*

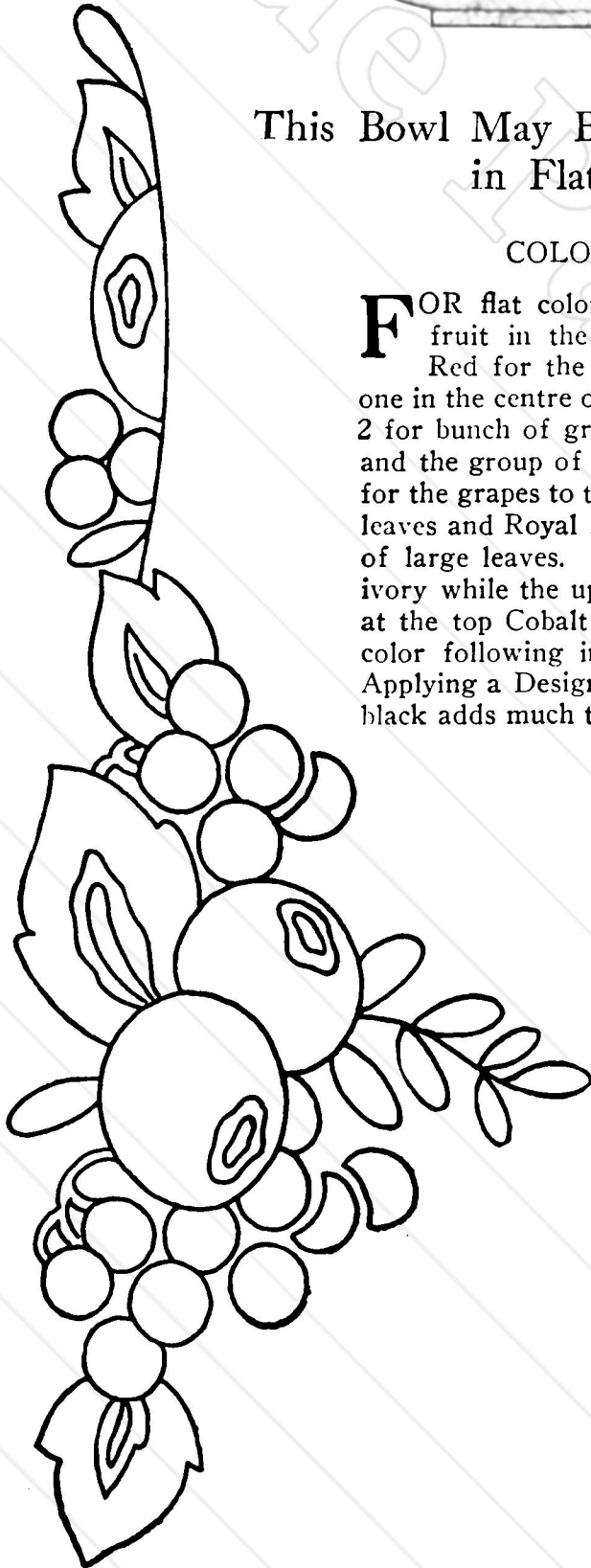
This Bowl May Be Developed Successfully Either
in Flat Color or Enamels

COLORS FOR FLAT WORK

FOR flat color use Yellow Brown for the upper fruit in the centre bunch of two, and Yellow Red for the other one, also Yellow Red for the one in the centre of the smaller section; use Violet No. 2 for bunch of grapes to the left of the central motif and the group of three in smaller section. Use Black for the grapes to the right; Yellow Green for the large leaves and Royal Blue for the small leaves and centres of large leaves. The lower half of the bowl is deep ivory while the upper half is left white with the band at the top Cobalt Blue. Outline first and then lay in color following instructions given in the chapter on Applying a Design, page 5. In flat color an outline of black adds much to the attractiveness of the design.

COLORS FOR ENAMELS

FOR enamels use Orange for the upper fruit in the group of two, and Scarlet for the other, and for the one in the centre of the smaller section. The grapes at the left of central motif, and the group of three in smaller section are in Violet. The bunch at the right is in Black. The large leaves are in Grass Green, and the small leaves, and dark centres in large leaves are Cobalt Blue. The band around the top of the bowl is Cobalt Blue and the lower half of the bowl is deep ivory while the upper half is left white. To make the deep ivory for tinting the base of the bowl use two parts of Yellow Brown and one part (*scant*) of Yellow Green. Enamel treatment will not require an outline.

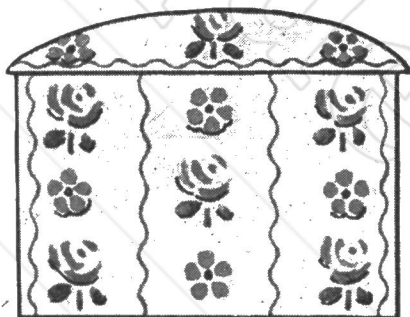


Simple Designs for the Beginner

By Jetta Ehlers

ANY one of these articles can be bought undecorated for a small price, and the amount of time spent in decorating trifling; yet if you were to buy them painted you would pay more than twice their original cost.

They are excellent pieces for the beginner to handle as they are not difficult to do and if fatalities occur they will leave no costly regrets to be charged up to inexperience. If carefully done only one painting and one firing will be required.



Small Trinket Box

SMALL TRINKET BOX

The colors used for this box are Rose for the roses, and Deep Blue Green for the forget-me-nots. The lines around the edge and the wavy lines are in Royal Blue used lightly. This design may be worked out on countless small pieces and may be varied by using different color combinations.



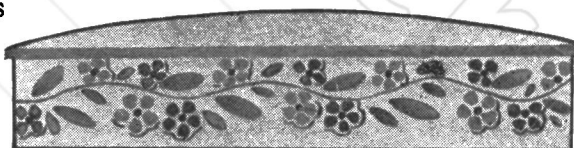
A Small Vase

SMALL FLOWER VASE

In this small vase the color used for the roses is Rose. The three bell-flowers at the left and the two lower ones at the right are done in a thin wash of Royal Blue; the top one at the right and the lower two are in Violet No. 2. The dots, bands, and handles are in Black.



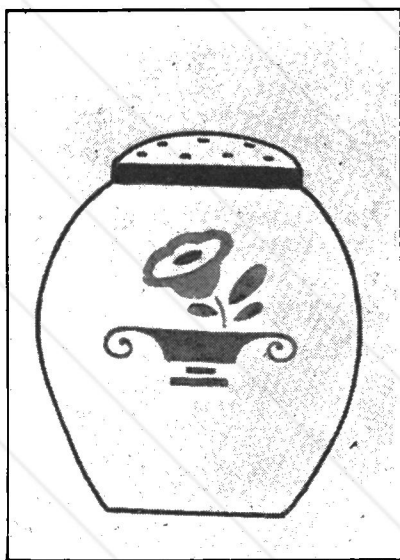
Cover to Trinket Box



A Flat Covered Box

SALT SHAKER

The basket and bands of this squatty little shaker are in Royal Blue, while the flower is done in a thin Yellow Brown. The spot in the centre of the flower is in dark Yellow Brown. The leaves are in Green and the top is finished with gold.



A Salt Shaker

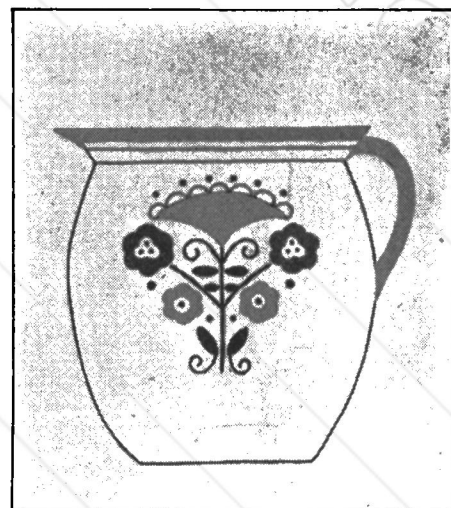


SMALL FLAT COVERED BOX

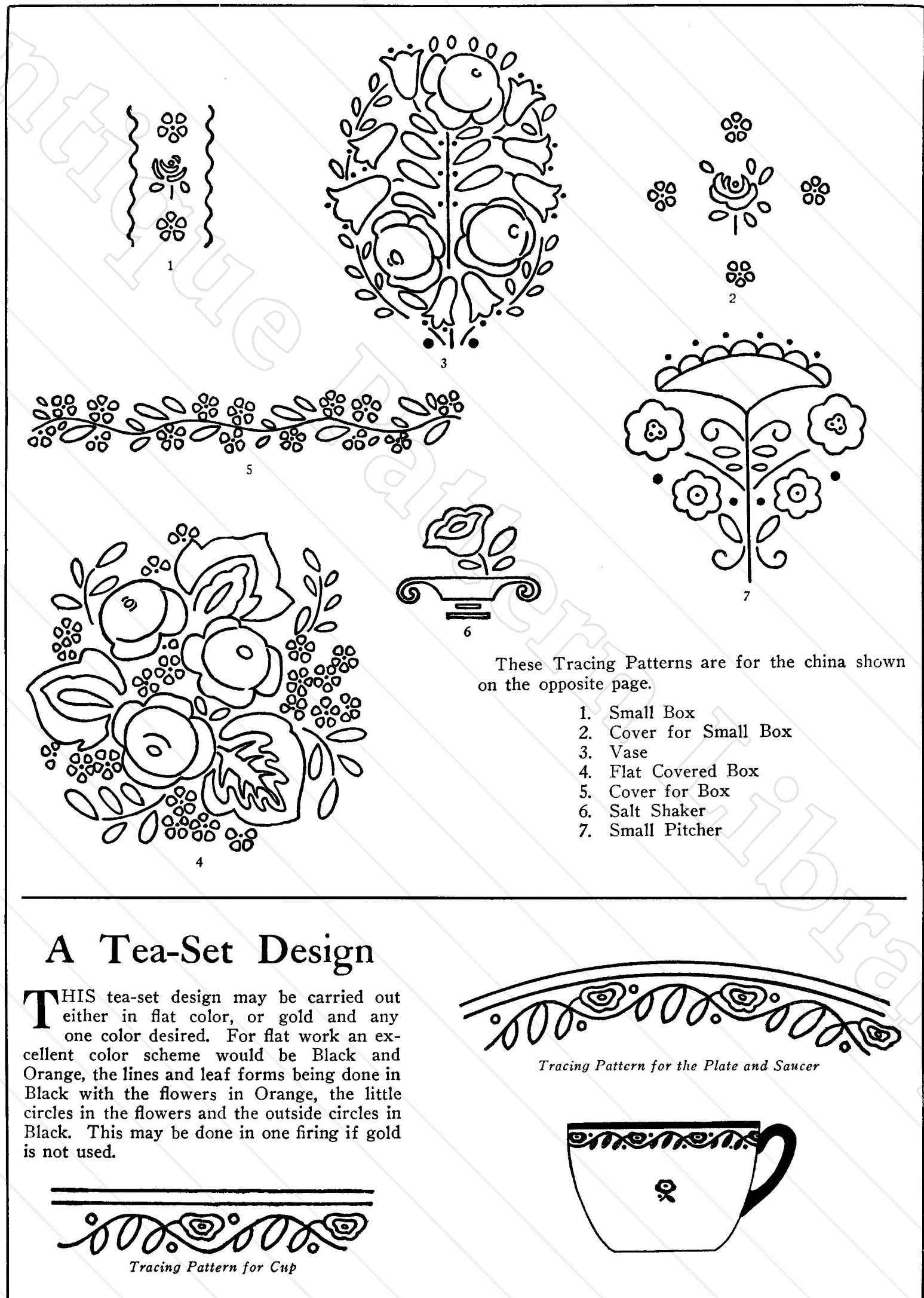
This convenient box has the two upper roses in Rose and the lower one in a thin wash of Ruby. The small flowers are in Deep Blue Green used lightly, Violet No. 2, and a few of the under ones Royal Blue. The large leaves are in Green with centre markings of Royal Blue. The small leaves and band are in Royal Blue.

SMALL PITCHER

This small pitcher would work up most attractively in two tones of blue. Use Deep Blue Green for the light parts of the design and Royal Blue for the other sections. Only one painting and one firing will be needed.



A Small Pitcher



Three Effective Sets

FOR DINNER



THE roses in this design are done in Ruby used in a thin clear wash. Do not use heavily as the color after firing becomes deeper. The larger leaves are Yellow Green with a touch of Violet to tone it. The small leaves are Royal Blue as are the bands and cup handles. The cornflowers are in Deep Blue Green and Royal Blue mixed and the dots in the centre are Black. The forget-me-nots are Deep Blue Green used thinly, while the daisies are in Violet No. 2 with centres of Yellow Brown. This may be done in one firing.

FOR THE

MORNING MEAL

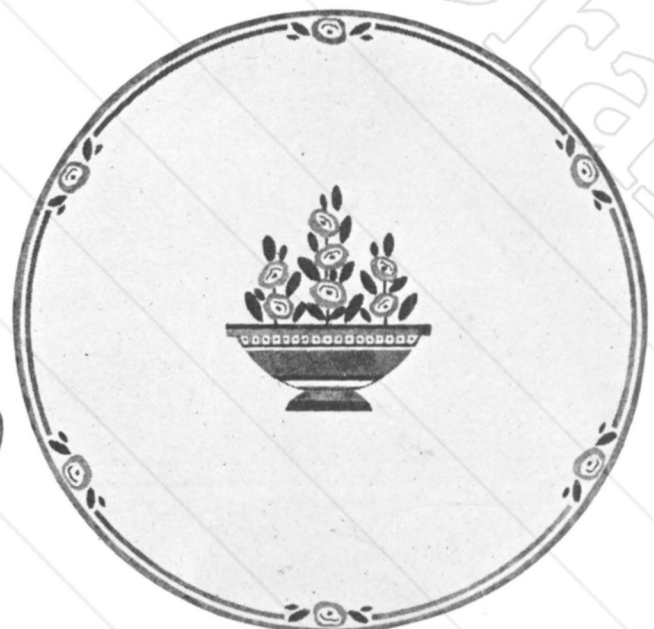
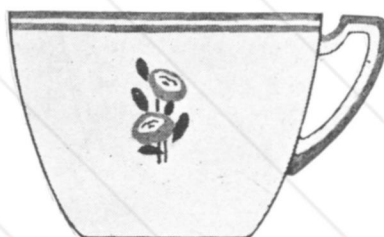


THE broad bands of this breakfast set are in Albert Yellow and the bands on the edges and handles are in Black. The roses are Ruby applied thinly. The daisies are in Violet No. 2 with centres in Yellow Brown. The leaves are in Green except those at extreme right of group which are Black. Little touches of Black are used to accent the pattern. If carefully done it is

possible to do this design in one firing. Do not model and shade the flowers. Keep them flat, and the color clear and clean. This design may be used on many small shapes with success. The saucer to the cups may follow the arrangement on the plate, but if a more simple effect is liked, they can be finished with a band of Black. This may be done in one firing.

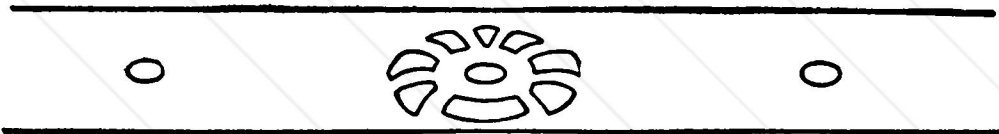
FOR LUNCHEON

THE flowers in this set are in Rose and the centre dot and line in flower are in Black. The leaves are green, one-half Olive and one-half Yellow Green. The centre band in the basket is Deep Blue Green, while the band at the top and base is in Royal Blue. The outside bands at the edge of plate, cup and handle are Royal Blue. The inside bands are in Deep Blue Green. The design for the saucers is the same as shown on the plate. This set may be done in enamels on Belleek or other soft wares. If enamels are used one firing will be sufficient. If care is taken in applying flat color, one firing will do, but they may be re-touched and refired if necessary.





Decorated Baking Dishes



Tracing Pattern
for
Number 1



Number 1 Number 2 Number 3
Two Small Baking Pots and a Low Casserole decorated with very simple borders



NUMBER 1

THESE small bak-
ing dishes each
have a simple
border in one or more
colors. The small
deep dish in the left-
hand corner has for
its design, a simple
daisy border, with a
medallion below the
border in the centre

of each side of the dish. In this design the daisy
motif is left the tone of the ware, and the background
is then painted in a rich dark blue, while the dots, the
stems, and leaves are in light green. In painting the
blue of the background, bring the color well around
the edge of the petals, leaving the daisy well drawn.
Use a light tint of green that will stand out from
the dark blue background. The same design could
also be carried out in dark red, green, or brown

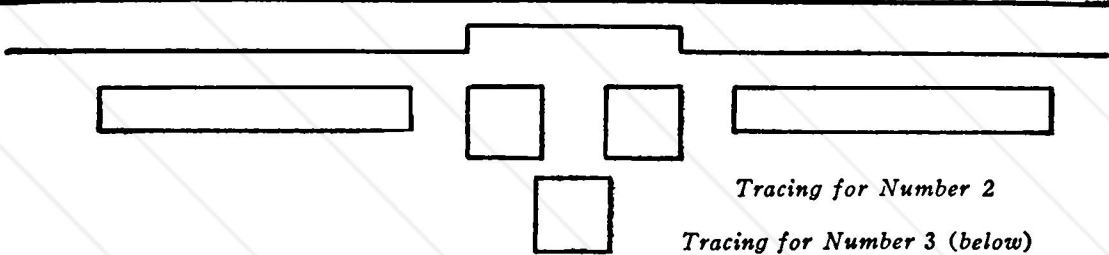
for the background, with the rest of the design the
same as in the first color scheme. Still another idea
would be to paint the daisy design in blue, leaves in
green, and leave the background the natural tone
of the dish.

NUMBER 2

The low flat casserole has a simple abstract design
in one color, which is strong blue, but as in the other
bowl any other color might be used, according to the
taste of the worker. One painting and one firing
will be sufficient.

NUMBER 3

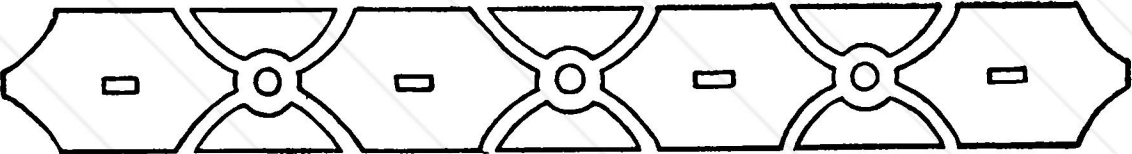
The small baking dish in the lower right-hand cor-
ner has a border in one color only. Green being the
color used in this instance. Any other color, as blue,
brown, or red, would be equally effective. It might also
adapt itself to the use of two colors, as blue and green,
or red and black. This may be done in one firing.



Tracing for Number 2

Tracing for Number 3 (below)

Designs by
Elizabeth Mackenzie
Roth



China for the Little Folks

Designed by Jetta Ehlers



The Bowl has a Bright Border

THE ELEPHANT SET

ONE can scarcely imagine a child who would not be won by the cereal or bread-and-milk sets pictured here.

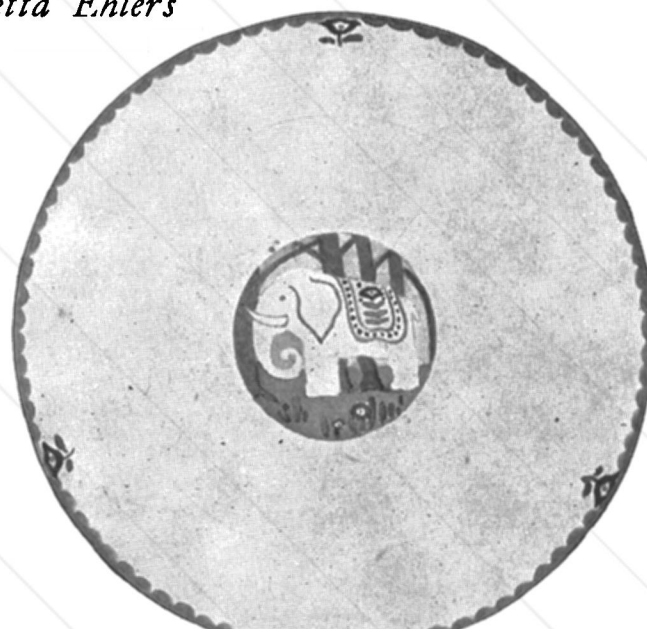
The color used for the sky is Deep Blue Green — and Yellow Green, which is a pure, clear, bright green, for the ground; the leaves of the little flowers; and the leaf forms on the elephant's blanket. The tree trunks, scalloped edges of the border, and all the darkest parts of the design are Royal Blue. The flower form on the blanket is Yellow Brown; the other flowers and the dots on the blanket border, as well as the small flowers in the foreground, are Yellow Red. This may be done in one firing.



This Bright Bread-and-milk Set will make a gala occasion for stowing away the little meals



A Gay and Interesting Pitcher



A Most Attractive Plate

THE BIRD SET

TO prepare the pattern for the letters on your bowl, determine the height of them, and make two guide lines. In spacing the letters remember that all letters take one space except "I", which takes half a space, and "W" and "M", which take a space and a half. Space out your letters so that they run around the bowl, serving as the decorative border. The birth



Designed by Elizabeth Mackenzie Roth

date may be added to the inscription. The bird motif appears inside on the bottom of the bowl.

This curious bird has a Blood-Red breast and is outlined in Black. The leaves are in Dark Green and twigs in Black. The blocked edge is run on very freely. These sets may be done in enamel as well, and in either medium, one firing will do.

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Priscilla Bobbin Lace Book—The designs in this book take up the work from the beginning, all the tools and materials being fully described. Beautiful designs are given for Torchon, Cluny, Russian and Bruges laces, with full directions for working.

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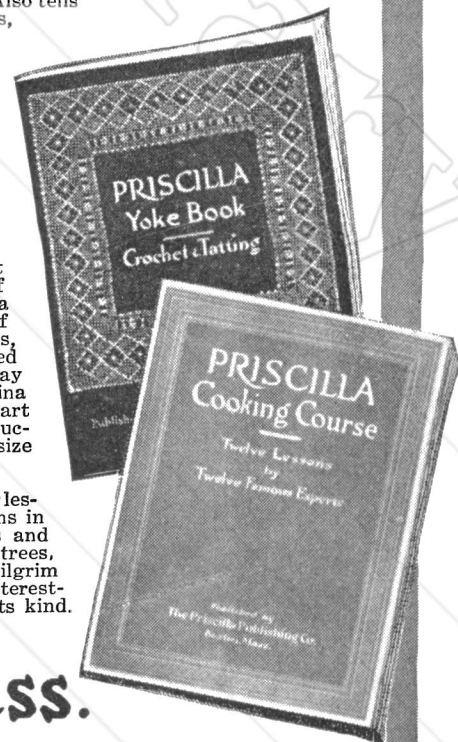
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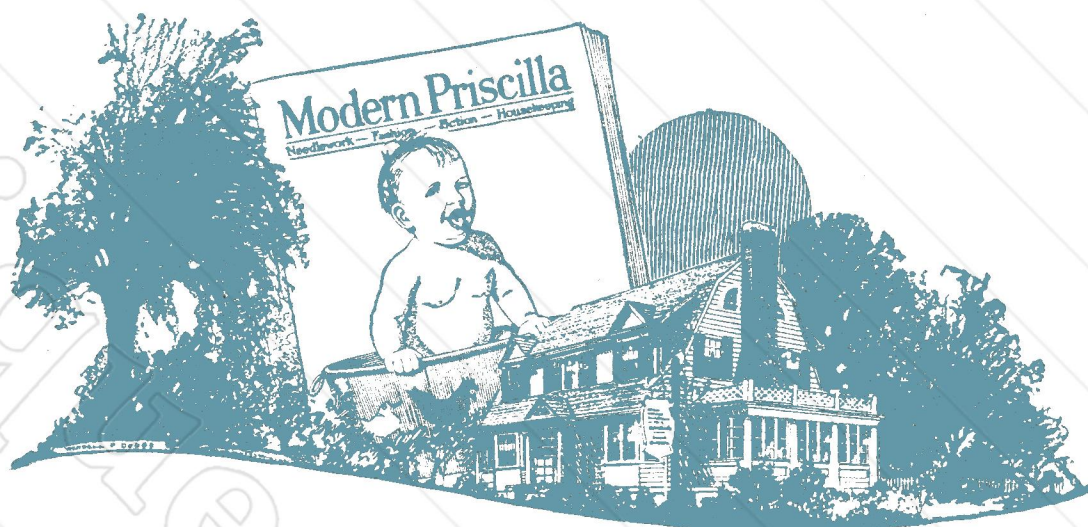
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