

**B. W.**—You had best make a test of your bargain-counter color, and fire it to discover of what nature it is. If it is mineral color it will combine with the china. Oil color, such as used on canvases, will fire off china under the kiln process. A little as a test will not do any damage to other china in the kiln.

**Mrs. J. C. W.**—You can save the firing pot for some time by filling the crack with asbestos. Moisten asbestos with water until it is pliable, and securely fill up the crack. Press down with a trowel, and dry out before firing. It is best to allow the asbestos to set well before heating or drying out the kiln. A firing pot entirely lined with asbestos, or at least the floor covered, is better than iron near the china. The crack will probably become larger and will of necessity require filling continually with asbestos, perhaps after each firing, to be very sure no gas may get in the kiln. Gas will be disastrous to lustres, but will not to any extent hurt colors, though the glaze may be affected. Deep Blue Green mixed with a little black will probably match your old china decoration.

**A. L. C.**—Matt White added to mineral colors produces a dull finish, similar to what is known as Royal Worcester. The unglazed effect which you wish to produce is the style by which the Royal Pottery at Worcester is best known, and many suppose that all their ware is of this style. This pottery puts a fine glaze on all practical pieces, for the dull finish absorbs, and is not suitable for constant use. As after-dinner coffees they do, for the dull finish is entirely on the outside, or a fancy plate is very beautiful. Vases, trays, and ornamental pieces are most suitable for dull finish decoration. (2) Your raised paste contained too much oil, or it would not have spread in firing. You may possibly be able by continued firing to fire it all off. Paste usually will not stand innumerable firings. It will not hurt the china to fire it often, and will probably loosen the paste. (3) China may be removed from the kiln as soon as it is cool enough to handle. It is a good rule not to open the kiln until the china has become cool. By letting cold air in the kiln too soon or too suddenly various accidents may happen. The firing pot may crack. Belleek ware will surely crack, paste may snip off, and enamels may become brittle. Arrange your firing so that you will not have to open the kiln too soon. Plan and have forethought about your firing. (4) A pleasant tint of cream in Lacroix colors is made by Silver Yellow, with a little Yellow Brown or Ochre added. Mixing Yellow is too green a tint to be pretty. A soft ivory effect is best. Ivory Yellow in Dresden color is best.

#### ART NEWS AND NOTES.

THE "Ten American Painters"—minus one—are having, just now, their customary exhibition at the Durand-Ruel galleries. By this time the public knows what to expect from the "Ten"—clever handling, a certain degree of boldness, and in the majority a feeling for tone more pronounced than is common among American artists. It also knows what not to expect—the originality that marks a leader, the power that holds the attention, and brings the spectator back, again and

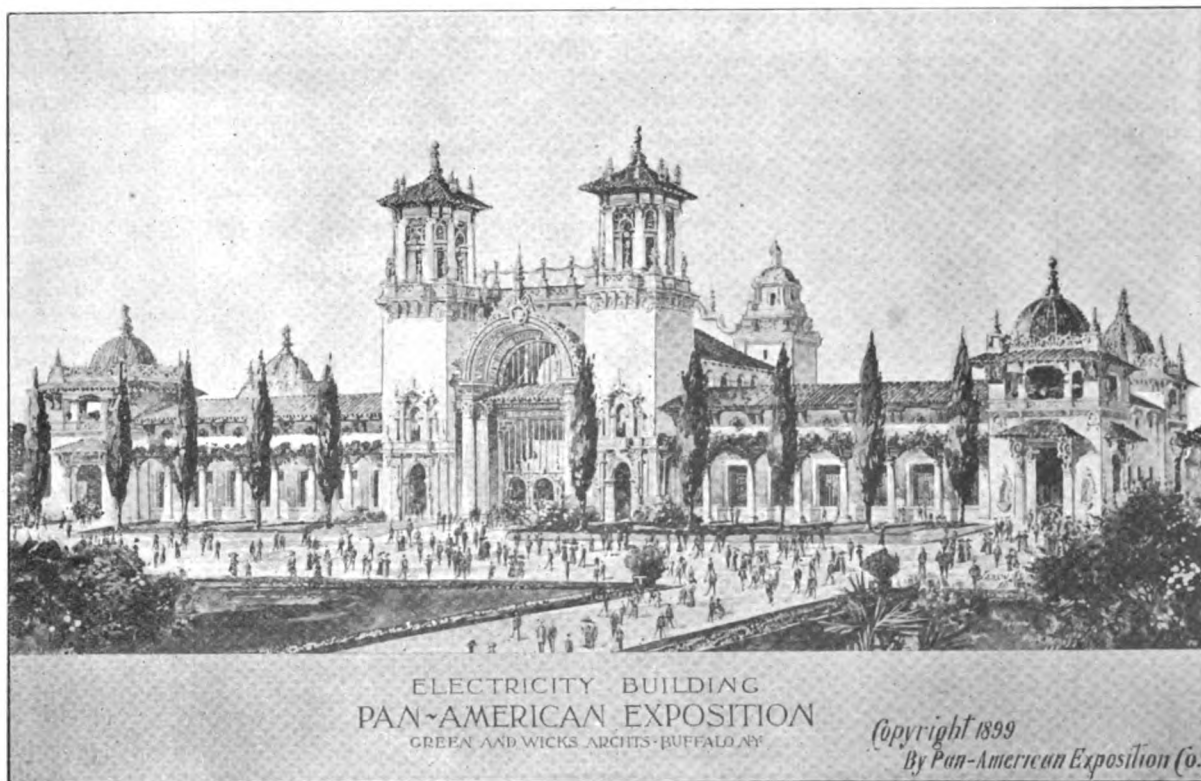
again, to the same picture. The public will not be disappointed in the present show. Most of the pictures are such as would be singled out for special examination in a larger exhibition; but few persons will be tempted to go a second time to see them. One of Mr. Simmons's two portraits, two of Mr. Twachtman's landscapes, Mr. Weir's large picture of a woman and child, and Mr. Tarbell's "Little Girl with a Toy Boat" suggest that the painters are capable of being something more than clever. This is what makes the exhibition at once interesting and disappointing. Mr. Weir's full-length and life-sized group has distinction of color and drawing; Mr. Twachtman's two views of a small stream in winter have a refined atmospheric quality; Mr. Tarbell is seeking with considerable success for action in line and for aerial effect and modelling by means of delicate nuances of color. The smaller of Mr. Reid's two pictures, a "Water Sprite," in a mountain stream, is much less important than most of his work, and is, by so far, more pleasing. Mr. Benson's "Wild Ducks Alighting" is almost as clever as a Japanese drawing of the better sort. Mr. Mowbray's study of a nude, recumbent figure shows progress. Mr. Child Hassam's view of Gloucester harbor from a height is a notable attempt at rendering one of those peculiar and fascinating atmospheric effects not uncommon along the New England coast in summer. A foreigner viewing the work of these

Charles Volkmar has decided to open a school in which the potter's art shall be taught in the most thorough manner. Mr. Volkmar's Crown Point Pottery is known to collectors all over this continent for the beauty of its shapes and the delicacy and richness of its glazes quite as much as for the originality of the designs with which it is sometimes enriched. Mr. Volkmar was recently appointed one of the judges for the ceramic exhibition to be made at Paris by the National League of Mineral Painters of the United States.

SUCH enterprise as Miss Osgood, of the Osgood Art School, shows in her work should be highly praised and appreciated, especially by a large class of ceramic decorators. Her mill for grinding colors is especially unique and useful. In collaboration with one of the best known ceramic painters Miss Osgood has produced some of the most charming colors, notably her Holland Delft Blue and Delft Green. The latest is Persian Red, which should meet with the same hearty reception accorded to the others. It is a peculiarly rich, deep color, which fires at a high glaze, and once used will, we are sure, become a great favorite. Her new color box, especially designed for powder colors, will meet a long-felt want.

THE Copley Prints, made by Messrs. Curtis & Cameron, 29 Pierce Building, Boston, of famous pictures are most artistic photographic reproductions. They come in sepia and gray, and are ex-

ceedingly delicate in tone. Framed in Flemish oak or other dark wood they look exceptionally beautiful. The latest addition is "Janice Meredith," from the original miniature portrait owned by Mr. Paul Leicester Ford. Some faint idea of the charm of this print may be got by turning to the small cut shown on one of our advertising pages. We prophesy for it almost as great a popularity as its namesake the book. The print is made in three sizes, costing fifty



artists for the first time would call it very promising. Perhaps all that is needed to make them redeem their promise is a more exacting public.

THE embalmed ideals of the wild and beefy West are hit off with unconscious humor in the calendar published by Messrs. Armour & Co., of Chicago. The cover design shows a hermaphrodite figure on a melancholy stallion which groans with dismay as its rider hauls down the American flag to display the trade mark of the firm. The designers portray January as a brutal Norseman; February as a cavalier in tin armor spearing salmon; and the other months as "Sir Knights" of Illinois, with ox-tail plumes and shields of bull's hide, and gory banners, and other attributes as suggestive and appropriate. We have never quite understood the leaning to sham mediævalism on the part of a certain small but noisy class of Westerners. We suppose it must pass in some quarters as a sign of "culture;" but we know that the bulk of the intelligent and progressive people of the West laugh at this sort of thing as we do in the East. The color work is crude and disagreeable in tone.

We remarked some months ago on the fact that amateurs in ceramics were giving more attention than they had previously done to throwing and firing. Those who desire to learn to be really potters and not merely decorators of shapes supplied by the shops will be glad to learn that Mr.

cents, seventy-five cents, and one dollar and a quarter.

MISS M. T. WYNNE has been so many years at her present address that one can scarcely realize that it could be anywhere else. Yet such will be the case, for by the middle of April she will have removed to 11 East Twentieth Street, into larger quarters, where china painters will receive the same welcome always accorded to them, which has done so much to make the shop so popular.

A most important thing for the china painter is the quality of the colors he uses. Muller & Hennig's are always to be depended upon, and on that account have come to be world-renowned. They may be bought in both tube and powder. Their Ruby and Pompadour makes a very beautiful color for dark red roses and for the reds of grapes. Ivory Yellow can be trusted always to glaze and to remain the same color in subsequent fires. In fact, the greatest reliance can always be placed on this firm's colors. Their relief white for enamels is also of the most excellent make. Their booklet, "Directions for China Painting," can be purchased from Messrs. Sartorius & Co., 46 West Broadway, New York, for only fifty cents.

THE PALETTE ART Co. have bought out the stock of the Florentine Art Co.'s plaster casts. These casts they propose to sell at exactly half price. This is a rare opportunity for those wishing to add to their collection.