

Memorandum

Yellow Gold

24 Parts Pure Metal

Red Gold

18 Parts Pure Gold

6 do Copper

Green Gold

18 Parts Pure Gold

6 do Silver

White Gold

12 Parts Pure Gold

12 do Silver

Brown Gold

20 Parts Pure Gold

4 do Copper

Silver precipitated by the copper process
used as an alloy of pure gold produces

	Formulas	Grains
new	C.P. Gold	117
old	Sp Silver	10
	Soft Flux	10

new	C.P. Gold	120
old	Alloy	20
	Sp Silver	10
	" Flux	15

new	C.P. Gold	120
old	Silver	30
	Spa Flux	15
	unfluxed	10
	adopted	60

	Formulas	Grains
Good	C.P. Gold	144
Common	Alloy	30
Gold	Spa Silver	10
	" Flux	18
Watt	C.P. Gold	12 150
Gold	Red Oxide Mercury	12 42
	1/2 Sp Flux No 3	1 1/2 24
	Silver	1 1/2 10
	Alloy	4 24
	Oil Tar	10 20

Every Battery
of Cartridge
Formulas

adopted
5/16/95

Quantities in left hand
column are for Cartridge
Those in right hand column are
much better for China cases

Memorandums

Grains

Gold Coin	\$ 5. ⁰⁰ weight	129 -
"	\$ 10. ⁰⁰ "	258 -

Low Coin	50¢	"	190
"	25¢	"	95
"	10¢	"	41

Values

Low Gold	24	—	1 ⁵ / ₁₆ Dwt
"	23	—	99 ³ / ₁₆ "
"	22	—	95 ³ / ₁₆ "
"	20	—	86 ³ / ₁₆ "
"	18	—	78
"	16	—	69 ³ / ₁₆
"	14	—	60 ³ / ₁₆
"	12	—	52

Formulas

Parts Gr

Acetate of Copper	2	60
#21 C.P. Gold -	1	30
Sp. Flux adopted 5/25/90		11

Acetate Sulph Copper 8 oz

#20 Caustic Potash 4 "

Green Dissolve each in

Russian 2 quarts of water +

when dissolved turn

the solution of Copper

into the solution of

Potash for precipitation

wash thoroughly of

the precipitated.

— over —

Formulas	Parts
Combination for Russian C.P. Gold	20 $\frac{4}{10}$
Precipitate	60
Spa Silver	1
Flux	1

Ironware	Ironware R.O. Iron	=	2
Red	by Hydrogen		
C.P. Gold		=	3
Spa Flux (richly)			

Ironware Nitrate of Copper
 Very precipitated by Iron
 Dark by Hydrogen or by Lime
 The latter is said to be
 preferable Wash thorou-
 ghly after precipitation

Formulas	Parts
Combination Copper Precipitate	
Spa Flux	
Ironware Acetate Copper	1 $\frac{1}{2}$ 37
Green Gold	1 $\frac{1}{4}$ 31
Silver	1 25
Flux	12

Amirish C.P. Gold	19
Gold Alloy	2
Flux	2 $\frac{1}{2}$

Formula

For reduction of Gold Coin of \$5.⁰⁰

Nitric Acid 2 oz

Hydro Cls Do 1 q

if after remaining in the acid 24 hours the coin is not dissolved add more of the acids.

After dissolved turn the solution into a glass vessel and add $\frac{1}{4}$ gale pure water and $\frac{1}{8}$ to $\frac{1}{2}$ pint of a strong solution of Copperas and allow the whole to stand 4 hours for precipitation of gold after which

Formula

wash 3 times the last time with hot water to remove all traces of the copperas - Previous to the last washing the gold can be washed in a weak solution of Hydrochloric Acid to remove any traces of iron. Say 1 part acid & 9 parts water.

Gold obtained by this process will cost $4\frac{1}{2}$ ¢ per grain if carefully & properly conducted

How to 3 parts Nit Acid 1 part Hydrochloric
Process 2 Do Hydro Do Process 3 Do Hydro Do

Formula —

Parts

Gold Beaten Metal	
Orange Gold (Red tint)	
Pure Gold	28
Silver	$\frac{1}{2}$
Copper	$\frac{1}{2}$
Pale Gold (Green tint)	
Pure Gold	23.
Silver	1

Memorandums

Eastern Prices for Matt Goods

French Gold	Box	1 00
" Silver	"	50
" Browzer	"	1 00
" Discount	40%	

Bowd Gold - net -

French Bronze	1.25
Discount	$\frac{1}{3}$
French Silver	30
Discount	$\frac{1}{3}$

114 C ^P Gold	114
124 Flux -	12
126 Minims	<u>43 gr</u>
4 Drops	
126 Minims evaporated	
equals	43 gr

Made for Mr Carmalt	10
From the Acid	228 gr
Prepared Flux	23 "
Oil Tar	25 dr
Product	279 gr

15	160 C.R.S.	—	720
4	40 all		05
2 1/2	25 1/2		01
22)	225 / 10-	—	726

72 1/2

3 R.O. 2. Bin for empty + sharp

1/4 Dozen

	5	2	7	10	5	2	33	
Yellow	27	3	4	X	X	X	X	34
Brown	25	X	4	2	4	X	X	35
Mixed	25	5	X	X	X	X	X	30
Black	19	X	5	X	X	4	X	33
Green	11	X	4	12	9	X	X	36
Red	8	X	4	17	4	X	3	36
Blue	8	X	4	2	3	X	21	30

Formula given to me -

Pure - gold	grains
	100
alloy	12 1/2
Flux	12 1/2
11 grains	

6 drops tur oil dissolved in
milk alcohol.

Cumis light fine green
fine green 1 pint 1/2 grain
fine brassy lead. 3 3/4 "

dilute silver
silver 1 pint 1/2 grain
Brassy of lead 3 3/4 grain

Prices

10	Small Golds	1 ⁰⁰	12 ⁰⁰	30 7/8
24	Large Do	2 ⁰⁰	24 ⁰⁰	30 7/8
12	Small Argy	1 ⁰⁰	12 ⁰⁰	30 7/8
24	Large Do	2 ⁰⁰	24 ⁰⁰	30 7/8
12	Small Silver	Do	6 ⁰⁰	30 7/8
24	Large Do	1 ⁰⁰	12 ⁰⁰	30 7/8

Philadelphia, 4 Mo. 1 1891.

Mrs. S. S. Frackelton

220 Ogden St. Milwaukee Wis

In account with **Whitall, Tatum & Co.**

Terms:—NET, 60 Days.

3 mv. 31 To Merchandise,

62 4
63 25

61.89.50

1448

19 Gram

$$\begin{array}{r} 12 \\ 8 \overline{) 228} \\ \underline{28} \end{array} \frac{1}{2}$$

$$\begin{array}{r} 8 \overline{) 256} \frac{1}{2} \\ \underline{32} \end{array} \frac{1}{2}$$

$$\begin{array}{r} 24 \overline{) 2.88} \frac{1}{2} \\ \underline{120} 105 \end{array}$$

Correct
12 Boxes

8 Gram

$$\begin{array}{r} 14 \\ 8 \overline{) 112} \\ \underline{14} \end{array}$$

$$\begin{array}{r} 8 \overline{) 126} \\ \underline{16} \end{array}$$

Correct
14 Box
Small

$$\begin{array}{r} 10 \overline{) 142} \\ \underline{140} \end{array} \frac{1}{10} \text{ e } 47^2$$

$$\begin{array}{r} 1260 \\ 10 = \\ \hline 12 \overline{) 250} \frac{2}{3} \\ \underline{210} \end{array}$$

Sold

$$\begin{array}{r} 6.65 \\ 500 \\ \hline 14 \overline{) 1.65} \\ \underline{11} \frac{11}{14} \end{array}$$

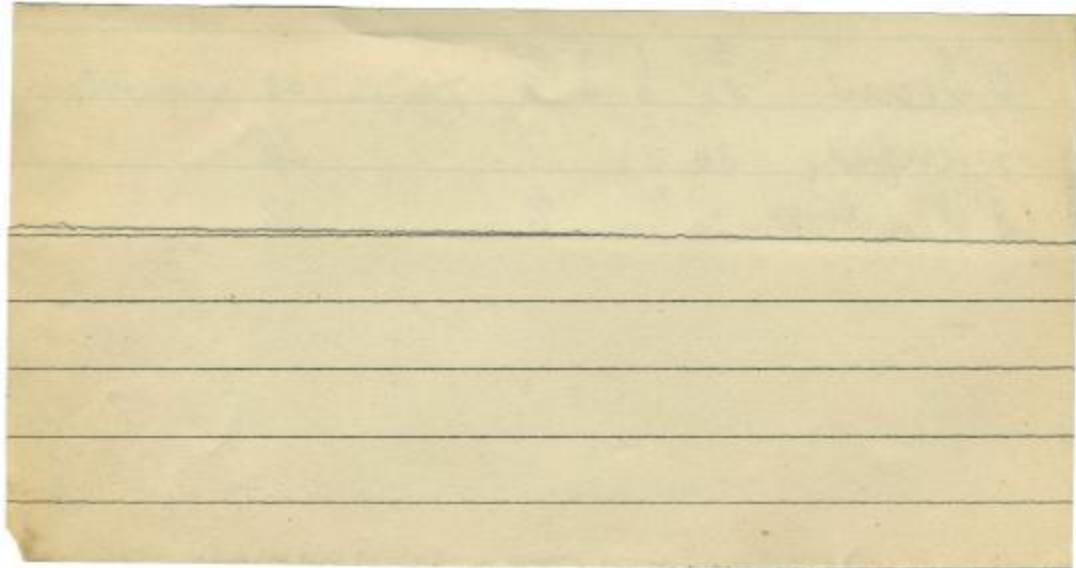
4 Green	⁵ 33	⁶ 6	⁷ 3	⁷ 6	7 minutes	48	Green Gold
3 Unfed	30.	^a 3.				34	
3 Red Bronze	20.	²⁰ 20.		⁷ 6		36	
24 Yellow	230	15.	31			276	24-

March 11-1893

24

Latest Herb

220 , 28 , 248 , 31 279 23³



21

Ac Copper	2	60	40	50	10
Ag	1	30		30	6
Silver				10	2
				12	2

40

Ac Copper	1 1/2	37	3/28/93
Ag	1 1/4	31	
Silver	1-	25	
Flux		11	
		104	

 No 21
 Feb 12

Ac Copper	60
Gold	20
Silver	10
Flux	11
8)	101-

1 Box Yellow Gold
1 " Green "
2 Unflashed "
8. Silver

April
21/91

Bronze #21. or #4.

acetate of Copper. & sized $\frac{1}{2} + \frac{1}{4}$

Bronze #20 Green

Sulphate of Copper: Powder in a
Wedgewood Mortar. Dissolve in
boiling water precipitate
with caustic potash or
carbonate of Soda. Wash
Thoroughly. Combination

6. Parts precipitate

36

2. Parts Gold.

12

1 " Silver

Flux .6

Bronze #3. Red.

Dissolves Iron By Hydrogen
Flux richly.

 $\frac{1}{2}$.

Very dark Bronze

Nitrate of Copper precipitated by Iron
by Hydrogen. Zinc

197

15

115



129
118
116

Eng - Green
Eng on Blue Paper
21 - Bronze
Green -
Red -

Acetate of Lead

Alumina 10

Carbon 30

Oxide of Iron 20

Glaze of Lead 10

Water in the air 1

Iron Oxide 1

No 21. Make Sample

Eng 1

Eng 1

Eng 1

Eng 1

Eng 1

Eng 1

Eng 1

[Faint, illegible handwritten notes and numbers, possibly a list or table of data.]

[Faint, illegible handwritten notes and numbers, possibly a list or table of data.]

425
FRACKELTON & CO.

China and Crochery Importers.

380 East Water Street,

Agents for Milwaukee Sugar Factory.

Milwaukee, Sept. 7th 1876

Lamson & Good now Mfg Co

88. Chambers Street. New York.

Gentlemen,

Enclosed find our draft

#68467 on New York for \$161.⁰⁰ to balance
our a/c in full to date. Acknowledge receipt &
oblige. - What is your Cash Price on following
Boxes. K&S. #616. - #682. - #683. - per gross?

Yours respectfully,

Frackelton & Co.

161⁶⁰

Mr
Apr 25th

FRACKELTON & CO,

China and Crochery Importers.

380 East Water Street,

Agents for Milwaukee Sugar Factory.

Milwaukee, Sept^r 13th 187

Lamson & Goodnow, Messrs C.
88. Chambers Street. - N. Y.

Gentlemen,

Yours of the 11th ult to hand. We have and order in to Ward & Parley for 26. Sets of "682, to come with other goods, to fill and order. - We don't want 3 1/2 gross over this lot, but are uncertain whether our order was filled previous to your letter.

On receipt hereof, you might write us, as we think we can place more of the same number, now or shortly.

So we understand you, you are not going to make any more "682, or would you our orders from us in future. It is the knife, for our English Trade, the single bolster would not go at all with them.

Yours truly,
Frackelton & Co.

Carton 683

FRACKELTON & CO,

China and Crochery Importers.

380 East Water Street,

Agents for Milwaukee Sugar Factory.

Milwaukee, Sept 18th 1876

Lansou & Goodnow Knapp Co.
88. Chambers Street. New York.

Gentlemen,

You may send the 3 1/2 Gross
682. Bones on receipt. - Merchants despatch
a oblige,

Yours truly,
Frackelton & Co.

Copied

Asia. de Estado y del Despacho de Hacienda y Crédito Público. — Sesión 1.^a — El Presidente de la República se ha servido dirigirme el decreto que sigue: — Maximiliano, Presidente constitucional de los Estados Unidos Mexicanos, á sus habitantes, sabed: Que el Congreso de la Unión ha decretado lo siguiente. El Congreso de los Estados Unidos Mexicanos, decreta. — artículo 1.^o Transitarán libres de todo impuesto federal en la República, á su salida y á su regreso, las mercancías nacionales que se destinan á las Exposiciones que se celebren con previo aviso, de algún jefe del Gobierno de los Estados de la Unión, ó del Gobierno federal. — Art. 2.^o Gozarán de la misma franquicia las mercancías extranjeras que se importen por cualquiera de los puertos de la República con destino á las Exposiciones que se celebren en alguna de las ciudades de la República mexicana, con previo aviso de cualquiera autoridad municipal, de los Estados, ó del Gobierno nacional. — Art. 3.^o Las excepciones otorgadas en los artículos anteriores no comprenden á los efectos que sean vendidos en alguna localidad de la República, en cuyo caso pagarán los impuestos que las leyes les asignan. — Art. 4.^o El Ejecutivo reglamentará esta ley, cuidando de prevenir el fraude de los derechos que corresponden al erario federal y que pudiera cometerse á su sombra, y procurando dar la mayor libertad posible conforme á las leyes, á los artesanos destinados á las Exposiciones. — M. Duclaux, diputado presidente. — M. Romero Rubio, senador presidente. — Qui

Merano Valle, diputado de Sres. — F. Men-
der Rivas, senador Sres. — Por tanto, man-
de se imprimir, publique, circule y se le
de el debido cumplimiento. — Dado en el
Palacio Federal de México, á veintiseis
de octubre de mil ochocientos ochenta
y uno. — Manuel Gervasio — M. Sres.
de Estado y del Despacho de Hacienda y
Crédito público, Transmis de Landero
y Sres. — Y lo comunico á Vd. para sus
efectos. — México, octubre 26 de 1881. —
Landero.

Reglamento para la libre introduc-
ción y circulación de efectos destinados á las
Exposiciones.

Efectos extranjeros.

Art.º 10 El recibir la Uná de Hacienda el
avis oficial á que se refiere el art.º 1º de es-
te Reglamento, señalará el puerto ó por-
tos por donde deben hacerse las importa-
ciones de efectos extranjeros destinados á
la Exposición, cuyo avis se publicará en
el "diario oficial," circulándose á los agen-
tes consulares en el extranjero.

Art.º 11 Los expositores extranjeros am-
pararán sus efectos con los documentos
consulares señalados por el arancel, expli-
cando en ellos que tienen por objeto el ser
presentados en la Exposición que vaya á
verificarse.

Art.º 12 Los documentos no causarán los
derechos ^{consulares} respectivos.

Art.º 13 Los consignatarios en los puertos
de efectos, destinados á las Exposiciones, pre-
sentarán en la aduana el pedimento
de despacho exigido por el arancel, ha-
ciéndole el reconocimiento y liquidación

en papel sin timbre, hará el reconocimiento de los efectos, y estando de entera conformidad con el documento de internación, permitirá el reembolso, verificando lo cual, cancelará debidamente la firma de que habla el art.º 14 de este Reglamento.

Art.º 18 Cuando a algunos de los expositores conviniese vender parte o todos los efectos que exponga, podrá verificarlo pagando previamente los derechos de importación conforme a la hoja liquidada por la aduana respectiva, cuyo pago verificará en la Jefatura de Hacienda o administración del timbre del lugar don de tenga efecto la Exposición, recibiendo el correspondiente certificado de entera que presentará en la aduana por donde se verifique la exportación, junto con el documento de que trata el art.º 16 del presente Reglamento, para en su vista proceder a la cancelación de la firma.

Art.º 19 En los casos de que habla el artículo anterior, los empleados que expedan los certificados de entera, explicarán en ellos claramente la procedencia, detallando los efectos que causaron los derechos y la hoja liquidada de la aduana conforme a la cual hicieron el cobro, remitiendo a esta Secretaría y a la aduana respectiva copias certificadas de los certificados de entera.

Art.º 20. Por ningún motivo podrán retirarse los efectos de una Exposición antes de que esta concluya.

México Noviembre 14 de 1881.

e Art.º =

#

se la hoja como si fueran efectos que
cambian derechos. Estos pedimentos que-
dan exceptuados del pago del timbre.
Art.º 14. Liquidada la hoja de despacho
respectiva, el administrador de la adu-
na exigirá fianza o en entera satisfac-
cion, por el importe total de los derechos,
verificando lo cual, hará entrega de los
efectos, expediendo los documentos de in-
ternacion respectivos, en los que se expli-
cara que esos efectos estan destinados a
la Exposicion, señalando un plazo pro-
pente para que lleguen a su destino. Estos
documentos quedan exceptuados del pago del
timbre.

Art.º 15. Las aduanas por donde se hagan
importaciones de efectos destinados a las
Exposiciones, remitiran al Jefe de Hacienda
o administrador del timbre del lugar en
que se verifique la Exposicion, por el pri-
mer correo posterior a la llegada de ta-
les efectos, y en pliego certificado, duplica-
do de los pedimentos de internacion que los
~~expedir~~ la aduana y de las hojas de des-
pacho liquidadas, para los efectos de los
artículos 6.º y 7.º de este Reglamento.

Art.º 16. Concluida la Exposicion, los efec-
tos extranjeros, regresaran al puerto por
donde se verificó la importacion, ampara-
dos por el mismo documento de interna-
cion que los expidió la aduana y el cual
les será entregado por los empleados seña-
lados en el art.º 6.º de este Reglamento o
por la comision marcada en el 7.º segun
el caso.

Art.º 17. La aduana del puerto a don-
de lleguen los efectos y ante la cual
se pedirá el permiso de reintegro.

cultos que se citan en la parte que antecede.

"Art.º 1.º Que si algún Estado o Municipio tiene de celebrar una Exposición, lo avisará oficialmente por los conductos debidos, á la Secretaría de Hacienda, señalando desde luego la fecha en que concluidas las construcciones necesarias, se comenzarán á reunir objetos para la Exposición.

"Art.º 2.º Los duplicados de que habla el artículo anterior se remitirán á la Jefatura de Hacienda ó administración de la Renta del Timbre establecida en el lugar en que se verifique la Exposición, á efecto de que se haga la respectiva confronta con los que presenten los interesados, y el consiguiente reconocimiento de los efectos.

"Art.º 3.º Cuando el Ejecutivo lo crea conveniente, nombrará una comision de tres ó mas empleados que paren al lugar de la Exposición á verificar la confronta y reconocimiento de documentos y efectos."

Decoracion de China.—Estudio de Frackelton,
(Milwaukee, Wisconsin, E. U. A.)
En la Exposicion de Orizaba Méjico.

Esta exhibicion,—obra original de una artista americana,—merece ser examinada con detenida atencion.

Dicha Señora de Frackelton está á la cabeza del Estudio que lleva su nombre, y que está situado, no en el Este de los Estados Unidos, sino en las regiones lejanas del Oeste, mas allá de los grandes lagos;—en un lugar que, cuarenta años atrás, solo era habitado por algunos salvajes,—ahí ha sido producida esta obra de arte. Tan rápidamente transforma el ferro-carril la faz de un país.

Esta Exhibicion se ha presentado yá en dos Exposiciones en los Estados Unidos, una de ellas en el Oeste, en cuya ocasion los corresponsales de la prensa de New York y de London, con merecidos elogios, pusieron en prominencia ante todo el país el nombre de esta artista y la excelencia de sus obras. Puesta mas tarde en competicion en la Exposicion Algodonera de Atlanta, tuvo un éxito brillante, mereciendo la Medalla de Oro, la Copa de Plata, y siendo reconocida por la Comision de Artistas, superior á toda otra exhibicion estrangera ó doméstica.

Es nuestra artista puramente nacional, y de ahí el temple, vigor y originalidad de su gran talento; pues nada copia sino de la misma Natura.—Sus paisajes, sus flores, sus figuras, sus frutas y sus aves,—todo es de este Continente. Si quiere una escena de "Opera Bouffe" la copia en el mismo teatro; si un estudio de musgo marino americano, buscará su modelo en California, y no en una guardilla de Paris.

El Servicio de mesa es para diez-y-ocho personas,—teniendo cada entrada un dibujo diferente, y cada pieza un estudio distinto,—y comprende cerca de 500 bosquejos artísticos y originales.

Duplicados de cualquiera parte del Servicio pueden obtenerse en todos tiempos dirigiéndose al Estudio en los Estados Unidos, pero el Servicio no debería nunca permitirse que volviese despues de la Exposicion en Orizaba.

Ademas de dicho Servicio, hay pinturas de salon sobre porcelana, del mismo Estudio, en ricos cuadros de gusto artístico; repisas de chimenea; figuras de Santos sobre fondo dorado; 30 estudios en miniatura de modelos en vida, etc.

PRESIDENT,
JOSEPH E. BROWN.

TREASURER,
SAMUEL M. INMAN.

CHAIRMAN EXECUTIVE COM.,
H. I. KIMBALL.

SECRETARY,
J. W. RYCKMAN.

The International Cotton Exposition

No. 48 MARIETTA STREET.

Atlanta, Ga. Mch. 7th 1882

Frackleton China Decorating Works
Milwaukee Wis. (695 Cass St.)

Dr Madam -

I ought to have written you more particularly in sending you Circular of the 18th ult. in order to make you fully understand the matter - In Group 26 a Silver Vase or Cup was awarded you for best "Collective Exhibit" of Table and China Ware according to promise in our Prospectus - Now Mr. F. said he did not care for a vase or cup but left positive orders for a medal - So we have ordered a Silver Medal which is the highest Award for any "Collective Exhibit" - Then in Group 28 you were "recommended" a "Gold Medal" for Decorated China & Porcelain which Medal had not been promised by The Exposition Co. in its Prospectus or Circulars - No Medals having been promised except

JOSEPH E. BROWN
PRESIDENT
COMMITTEE
EXECUTIVE
MAN

The International Cotton Exposition

NO. 48 MARINETTA STREET

Atlanta, Ga. Dec. 1st 1885

Hunt
Alford

Director, China Decorating Works
Philadelphia, Pa.

No medals having been provided
Apparatus Co. in its prospectus a circular
which states has not been provided by the
a gold medal "for decorated China Ware"
then in prospect of your were "recommended"
which is the highest award for any "Decorative Art"
a medal. So we have ordered a silver medal
case for a case or cup but left nothing done for
in our prospectus - Now Mr. F. said he did not
of table and China Ware according to promise
was awarded you for best "Decorative Art"
the medal - for which he a silver case or cup
all in order to make your fully understood
particularly in sending your Circular of the 18th
I ought to have written you more

in lieu of premiums of \$100⁰⁰ or over, and which
had been promised in the Prospectus - Now our
Gold Medals were made to cost \$100⁰⁰ but as we
had paid for the dies to supply the medals we were
bound to issue - The Extra "Gold Medals" can be sup-
plied from the same dies at a cost to the Exhibitors
of \$85⁰⁰ which covers the cost of the metal, the
Engraving and fine velvet case - You can there-
fore order the Medal of Peter L. Bridger, "618
Chestnut St. Phil. Pa. who has been instructed to
furnish it on payment of \$85⁰⁰ -

The Silver Medal will be sent you as soon as finished
I am pleased to learn from Mr. F. that you have rec'd the
gold medal in Mexico - I am &c. J. R. Lewis Secy

Gold Medal

and medals

attached

via

1881

Gold Medal in Mexico - 2nd etc. J. W. Lewis Secy
I am pleased to learn from Mr. F. that you have rec'd the
The Silver Medal will be sent you as soon as finished
forward it or payment of \$83.00

Christened St. Phil. Pa. who has been transferred to
for order the Medal of Peter L. Jordan, 1818
engraving and fine silver case - you can then
\$83.00 which covers the cost of the Medal, the
from the same also at a cost to the exhibitor

to have the Silver Medal can be sup-
the aim to supply the Medal because
made to cost \$100.00 but as we
in the prospectus - Now our
of \$100.00 or over, and which



ESTABLISHED 1850.

PETER L. KRIDER,
MANUFACTURER OF STERLING SILVER WARE,
ARTISAN HALL, 618 CHESTNUT STREET,
Striking Society Medals in Gold, Silver or Bronze a Specialty.

Philadelphia, March 9th 1882

Mr Drackelton Anna Decorating Works
Gentlemen

By direction of
of H. Kimball Esq. V. G. Int.
Cotton Exposition Atlanta Ga
we have this day sent you a package
containing Silver Medals.
Please acknowledge the receipt
of the same and oblige

Yours Respectfully
Peter L. Krider
Sign

Philadelphia, March 28th 1882
 Mr S D Drackelton 380 E Water Str Milwaukee Wis.



TRADE

MARK.

All Bills payable on the 1st of the month.



PETER L. KRIDER,

Successor to Krider & Biddle,

MANUFACTURER OF STERLING SILVER WARE,

Artisan Hall, 618 Chestnut Street.

Gold (Pure) International
 Cotton Exposition Medal

C.O.D. Recd Payment
 and Express

\$ 85 00

52
 85 52

—FORTHCOMING BOOK—

— ON —

✻ CHINA PAINTING. ✻

Allow me to call your attention to a

New Text Book on China Painting,

published by D. APPLETON & Co., N. Y., entitled:

TRIED BY FIRE.

The book, which is written by S. S. Frackelton, of this city, is not the product of an amateur or teacher; the author being for many years at the head and practical manager of the well known Decorating Works, which bear this name, and the recipient of three International Medals.

The book is profusely illustrated with 12 richly colored plates, besides wood engravings, and contains many formulæ, held heretofore as **TRADE SECRETS** in this country and in Europe, and introducing a kiln for amateurs, to be fired by common illuminating gas, the cheapest and cleanest method yet found.

It is intended to supply the long felt want of a first-class American Standard Text Book, containing theory and practical results on a subject in which the public is so generally interested.

The price of the book will be from \$5 00 to \$6.00.

Subscriptions for this work will be received and a liberal discount given on advance orders by

C. N. CASPAR,

BOOKSELLER,

MILWAUKEE, WIS.

Nov. 1st, 1885.

Redaction des „Sprechsaal.“

Verlag von MÜLLER & SCHMIDT.

Telegramm-Adresse:
SPRECHSAAL. COBURG.

Coburg, 1. XII. 1885.

Herrn

J. J. Packelson
Milwaukee.

I sende Sie mir gef. ein Rezensionen
Specimen Ihres „Tried by Fire“
damit ich dasselbe in meinem
Blatt representiren kann. Ich werde
Ihnen dann die betreffende No.
zugehen lassen.

Acknowledged

Prof. Alex. Schmidt.

JOURNAL
DU CÉRAMISTE & DU CHAUFournIER
80, Rue Taitbout, 80
PARIS

Paris, le 30 Novembre 1885.

Messieurs S. L. Frackelton

Milwaukee

Wisconsin U.S.A.

Nous avons bien reçu votre honore du 16 oct,
et nous sommes tout disposé à faire un article
sur votre publication sur: "Fired By Fire". Seulement
à cet effet nous avons besoin de connaître le
livre. Veuillez donc nous en envoyer un ex-
plaire (gratuitement si possible) pour que nous
pouvions étudier le contenu.

Agrées, Messieurs nos bien sincères Salutations

Journal de

CÉRAMISTE & DU CHAUFournIER

par C. E. B. 80 Rue Taitbout Paris

Amable

Telegraphic Address:—"SMITH-GREENWOOD, LONDON."

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19, 21, & 23, LUDGATE HILL,

London, E.C. 2 Dec. 1885.

Madam, We are in receipt
of your favour of 16th ult
enclosing \$4⁰⁰ for which
we are obliged. Enclosed
please find receipt.

We shall be happy
to receive a copy of "Tried
by Fire" when published
and it shall have our
Editors attention.

The Glasshutte
Dresden. and The

La Ceramique et la
Verreerie. 9 Quai des Ponto
Neuf. Paris are the
best continental trade
journals.

Yours faithfully
Smith, Greenleaf & Co
Per U.S.

Mrs S.S. Jackson
Milwaukee

No. 2833

2nd Dec. 1885.

THE
POTTERY GAZETTE

19, LUDGATE HILL,

London, E.C.

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M^{rs} W. B. Lockett

the Sum of

Two Dollars

Chicago

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For

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Signed

B. J. Semmes

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No. 2832

THE
POTTERY GAZETTE

Nov 5.
Dec

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Milwaukee

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Donald C. St

Signed

D. Jennings

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sombre tirant quelquefois sur le vert. Les ciments romains sont également granuleux, mais d'une teinte plus claire, d'un gris jaunâtre ou quelquefois rougeâtre. Les ciments pouzzolaniques, bien mélangés et pulvérisés, ont un toucher farineux se rapprochant de celui des chaux hydrauliques, leur coloration dépend de la nature de la base siliceuse employée.

L'examen microscopique permet quelquefois à une personne exercée de reconnaître la nature de l'agglomérant ou des substances qui lui sont mélangées. Il peut également donner des indications sur la température à laquelle ont été fabriqués certains agglomérants pour une cuisson poussée à la scorification, le gris est en effet granuleux, à arêtes vives, tandis qu'il est plat ou lamellaire lorsque la température a été relativement basse. L'examen microscopique de la section de rupture des briquettes d'essai, donne aussi des indications analogues; elle est vitreuse, légèrement brillante, ordinairement conchoïdale, pour une forte cuisson, terreuse pour une faible, intermédiaire entre ces extrêmes pour une moyenne.

Néanmoins, l'aspect et l'examen microscopique ne permettent pas de juger de la valeur absolue de l'agglomérant.

(A suivre.)

BIBLIOGRAPHIE

Tried by fire, PAR S. S. TRACKELTON

MM. Appleton et Cie, de New-York, viennent de publier un ouvrage intitulé *Tried by fire* de M. S. S. Trackelton. Dans ce volume, richement relié et orné de nombreuses planches coloriées, l'auteur s'occupe de la peinture sur porcelaine. Prenant un amateur à ses débuts, il lui trace la voie qu'il doit suivre, et cherche à hâter les progrès du débutant en lui donnant des conseils, suggérés par une longue pratique et de nombreuses expériences personnelles.

Sans rapporter ici tous les titres des nombreux chapitres qui divisent cet ouvrage, nous analyserons sommairement le contenu.

L'auteur, en donnant la gamme des couleurs qui composent la palette des peintres sur porcelaine, indique en même temps les qualités et l'emploi de chacune d'elles; il établit les différences qui existent entre les couleurs des fabriques françaises, anglaises et allemandes, et cite les teintes et les cas particuliers dans lesquels il est préférable de se fournir chez les unes ou chez les autres.

Il passe ensuite en revue les instruments et objets nécessaires au peintre sur porcelaine: tablier, pinceaux en martre et en verre, brunissoirs d'agate et d'acier, tour, tampon en soie, etc.; et, en indiquant les qualités que chacun de ces objets doit offrir, l'auteur traite en même temps de la manière de s'en servir.

L'or, avec lequel le peintre sur porcelaine peut obtenir de si jolis effets, occupe plusieurs chapitres du volume de M. Trackelton. Les différentes qualités et espèces d'or, la manière de le préparer et de l'appliquer sur la porcelaine unie ou sur la porcelaine déjà teinte, y sont longuement définies et expliquées.

Viennent ensuite les descriptions sur l'argent, le platine et le bronze; sur la préparation, l'usage et la qualité de chacun de ces métaux au point de vue de la peinture sur porcelaine.

Puis l'auteur s'occupe de l'emploi de certaines imitations de terres précieuses et de perles appliquées sur la porcelaine à l'aide de ciment vitrifiable, pour aborder ensuite les chapitres

plus importants qui traitent des lustres: lustre d'or, lustre de platine, etc., et de la peinture à la gouache avec des couleurs opaques, peinture très employée par les fabriques de Worcester et de Doulton.

Passant de l'art à l'industrie, M. Trackelton décrit la photographie, le report de décalcomanie et l'impression sur porcelaine.

Puis il traite la question difficile de la cuisson de la porcelaine et préconise, pour les amateurs, son système de four au gaz, dont il propose plusieurs types de petites dimensions.

Tous les instruments et les objets nécessaires au peintre sur porcelaine ayant été décrits, les différentes couleurs et leurs qualités respectives ayant été déterminées, la manière de procéder ayant été indiquée, l'auteur complète son œuvre en faisant succinctement l'histoire de la porcelaine; et en commençant à l'enfance de cet art, il remonte jusqu'à nos jours et cite, pour les différents articles de cette industrie, les fabriques contemporaines qui offrent les meilleurs produits.

A la fin du volume, pour faciliter encore celui qui veut apprendre à peindre sur porcelaine, M. Trackelton donne plusieurs planches coloriées, dont les dessins et les peintures devenant graduellement de plus en plus difficiles, et passant de simples ornements aux coquillages, aux fleurs et aux oiseaux, pour aboutir à la tête, doivent être reproduites sur porcelaine, en suivant les instructions données par l'auteur.

Tel est le résumé de ce livre *Tried by fire*, par M. Trackelton. Le sujet de la peinture sur porcelaine y est traité purement au point de vue pratique; l'ouvrage n'a aucune visée scientifique. L'auteur n'y cherche pas même à enseigner la peinture sur porcelaine sans le secours d'un maître, mais seulement, ainsi qu'il l'expose dans sa préface, à faire profiter le public de ses essais et de sa longue expérience, et à éviter ainsi à celui qui débute dans l'art de peindre sur porcelaine une longue suite d'insuccès et de mécomptes.

BREVETS

170827. — 25 août 1885. — COMBRET. — *Système de briquettes perfectionnées dites: famivores.*

170904. — 29 août 1885. — GEHRING. — *Procédé servant à recouvrir et à décorer les métaux émaillés ou bruts, le verre, la porcelaine, le grès, la fayence, les poteries, les pierres, tant naturelles qu'artificielles, et le mica d'une couche d'aluminium ou de couleurs et d'oxydes métalliques combinés avec des préparations ou des composés à base d'aluminium.*

170968. — 1^{er} septembre 1885. — EYRIES. — *Machine à fabriquer la poterie à fleurs.*

170974. — 3 septembre 1885. — L'abbé MORIZOT. — *Procédé pour colorer à froid tous les produits céramiques.*

170975. — 5 septembre 1885. — LAMARQUE. — *Nouveau genre de pavement, appelé mosaïque anglaise.*

171022. — 5 septembre 1885. — WIESEN. — *Pierre artificielle.*

J. FAYOLLET,

Avocat, ing. conseil en matière de propriété industrielle
43, rue Turbigo, Paris.

La reproduction sans indication d'origine de tous les articles parus dans le Journal du Céramiste et du Chauffournier est absolument interdite.

Le Propriétaire-Gérant: J. DEJEY.

Crockery & Glass Journal
New York. — PERSONAL.

Jan'y 14/86

FRACKLETON.—We have had crockery books and china painters' books galore, but Mrs. Frackleton, of Milwaukee, comes out with a new volume printed by Appleton & Co. which is really the champagne of china-painting literature. The pages are impregnated with cheerful gossip pertaining to the colors and turps and kilns which relieves them from the prosaic dulness which always arises from an effort to describe processes which are difficult to describe. "Tried by Fire" is the title of this entertaining volume, and Mr. Davis, the designer of the White House dinner service, has written the following characteristic letter concerning it:

SUNSET LAKE, ASBURY PARK, N. J., Jan. 1, 1886.

DEAR MADAM: "Tried by Fire" is as unique as it is excellent. The very clear and interesting manner in which you have generously imparted to those persons interested in ceramic art the knowledge which your long and practical experience makes especially valuable will I hope be as fully appreciated by those who have not the pleasure of a personal acquaintance as it is by your friend,

THEODORE B. DAVIS.

TO MRS. S. S. FRACKLETON, Milwaukee, Wis.

ANNUAIRE
DE LA
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Camille ROUSSET Directeur

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Paris, le 27 janvier 1886.

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*Madame S. Stewart Shackleton,
119 Wisconsin Street, Milwaukee*

Madame,

*Nous avons l'honneur de vous
accuser réception de votre lettre du 1. et
aujourd'hui nous sommes en possession de votre
livre "Fired by Fire" envoyé par Messieurs
Appleton & Co de New York. Nous apprécions
dans toute sa valeur le grand travail qu'un
ouvrage de ce genre vous a donné et l'admirable
manière dont vous en êtes tirée, ainsi que
le soin & l'élégance apportés par vos éditeurs
Messieurs Appleton dans cette publication. La
meilleure que nous avons vue jusqu'à présent
publiée aux États Unis sur le sujet de décoration
de porcelaine, et qui doit certainement rendre
des services autant pour les décorateurs eux
mêmes et pour les amateurs. Mais nous avons
de regret de vous informer que la nôtre est une
liste d'adresses contenant des adresses
uniquement & n'ayant point de matière littéraire*

en conséquence nous ne sommes pas en mesure de donner une

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REVIEWS.

Tried by Fire is the title of a work on china-painting, by Mrs. S. S. Frackleton, of Milwaukee, Wisconsin, United States, and published by Messrs. D. Appleton & Co., New York. The work deals with every department of the work of china-painting, but Mrs. Frackleton writes, of course, for the large section of amateurs, a class very much larger in America than in this country. There are twelve coloured plates of flowers, birds, shells, and other forms of decoration, and we think we have not seen finer specimens of colour-printing than those in this work. The letterpress and wood engravings are also beautifully printed. Mrs. Frackleton has written a work invaluable to amateur china-painters, and she, in conjunction with her publishers, may congratulate themselves on having produced a work the most superb and complete of its kind ever published.



POTTERY AND GLASSWARE REPORTER

VOL. 14.

PITTSBURGH, THURSDAY, FEBRUARY 11, 1886.

NO. 17.

A New Book on China Painting.

Among the recent contributions to ceramic literature that have come under our notice, "Tried by Fire," a treatise on china painting, by Mrs. S. S. Frackelton, of Milwaukee, Wisconsin, (New York, D. Appleton & Co.) deserves special consideration. Mrs. Frackelton does not waste any time in preliminary observations, but gets down to her subject at once, starting at the beginning and progressing by easy and regular gradation from the simplest steps in the art to the highest and most complex. The book is written in a clear and intelligible style, without any intricacies of expression to obscure its meaning; and is as much as possible divested of those technical phrases with which many writers on art subjects are wont to befog the imaginations of their readers. It is intended as a text book for the use of amateurs, and yet we dare say that even professional decorators will find many things in its pages to interest them. To give an idea of the scope of the work, we epitomize its table of contents, giving the heads of the principal subjects considered, as follows: Colors; designs; flushing; grounding with solid color; taking out ground for designs; brushes; the wheel and its uses; gold; matting brushes; burnishers; chasing; various applications of gold; silver; platinum; bronzes; acids and how to use them; jewels; pearls; glass composition; liquid bright gold; lusters; gouache colors; a new process of enameling ceramic articles; photography on china; transfers; printing; firing, together with separate articles on porcelain and pottery and art schools and the course of study therein. The authoress goes into minute details in all these matters leaving nothing unsaid that is necessary to fully elucidate the subject, and without indulging in unnecessary circumlocution. The work is well supplied with excellent illustrations, exemplifying the various appliances and processes employed in the work, and there are twelve exquisitely finished colored plates, giving designs of various styles of decoration, with full instructions for their application. The book is printed on fine paper with large clear type and its mechanical finish could not be improved upon. We take pleasure in commending it to the notice of all interested in the development of the ceramic art, whether potters, decorators or dealers, for there is hardly one, no matter how well informed, that can fail to derive some benefit from a perusal of its pages.

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2. The postage need not be prepaid.

3. Each communication should relate to one subject only.

4. In referring to this letter its number should be quoted.

5. The name *in full and number* of the School or Class should be distinctly written at the head of all communications relating to Schools of Science and Art or Art Classes.

No. 2869
86.

Science and Art Department, London, S.W.

3rd day of March 1886.

Madam,

I am directed to acknowledge the receipt of your letter of the 1st January last, and to state that the Department is not authorized to express any opinion on books submitted to it, but will deposit the copy of your work "Fried by Fire," which you have been good enough to send, in the Art Library of the Science and Art Department, at South Kensington.

U

I am, Madam,

Your obedient Servant,

A. J. R. Tunall

Mrs S. S. Frackelton,
119, Wisconsin Street,
Milwaukee,

R & S (5804a) 1000 3-85 Wisconsin,

U. S. A.

New Publications.

CHINA-PAINTING.

THE handsome volume on this subject, bearing the imprint of D. Appleton & Co., which lies before us, certainly would not, at a first glance, be taken for a technical treatise, either from its title, *TRIED BY FIRE*, or from its chatty and rather discursive contents. We have not much fault, however, to find with the authoress, Mrs. S. S. Frackelton, on this account. It is certainly a little irritating to stumble against so many German and French phrases as are dragged into the text, and it does seem a waste of material to give us pictures of pretty girls trudging through the snow in search of nitric acid "to make gold with"—as one of them naively tells a suspicious clerk in a drug-store—and more pretty girls laden with decorated pottery, descending in solemn procession a flight of stairs leading to the kiln called "Jumbo." But this and much facetiousness does not prevent the writer from giving a great deal of interesting information on the subject of china-painting, made especially valuable from the fact that it is the result of the

proper consistency with water, also suggesting yourself that it is quite fine and smooth. If you choose the powder, grind it down with a muller in turpentine on a ground glass slab. Mix the amount you wish to use with tar-oil (nothing else works so well) until it is about the consistency of table mustard. Use a bone knife. Moisten your brush with turpentine. The best brushes are Nos. 1 and 2 tracers, and for long, delicate lines a Trenton tracer is excellent; but you should not use this brush at first. The design should be sketched or indicated so that you can apply the paste unhesitatingly, for the work is not satisfactory if patched or torn. The surface of the paste must be smooth, to take the gold well. If the surface is thin and rough, the gold will never look as it should.

"Amateurs make the mistake of 'raising' entire leaves with a very thin coat of relief (which is almost invariably scratchy) when they wish to express a middle lobe. This is wrong. Raise the outlines and rims as in this ear of wheat [see illustration], for instance. Raise the solid lines and the ear only, and the flat gold will express the remainder. When the paste is so thin that you can see the ware through it, it is not right.

"If you have some design that you wish to model up very high, the first coat may be applied, left till almost dry, and then more added. If dried hard before the second coat is applied, there is danger that the two will separate after firing. The relief should be of a dull yellow color when it comes from the kiln. If it is glazed it is rather mischievous, and unfluxed gold must be used to remedy the evil. Otherwise, fluxed gold is the proper material."

Here we must take leave of Mrs. Frackelton for the present. We hope to recur to "Tried by Fire" in our next issue.

OLD ENGLISH POTTERY.

It is not a little curious that while England has been indebted to Frenchmen for many years past for much of its best decorated ceramic ware, it is now further out under obligation to a Frenchman for a collection of materials for the early history of the potter's art in that country. Mr. L. M. Solon, author of *THE ART OF THE OLD BRITISH POTTER* (D. Appleton & Co.), is no stranger to the readers of *The Art Amateur*, who have seen in its pages many a design from his graceful pencil. Who among the American art-loving public does not know his exquisitely delicate *pâte-sur-pâte* decorations on Minton vases? During the reign of the Paris Commune, when the Sévres factory where he was employed was closed, he went to England, drifted to Stoke-on-Trent, where he was eagerly welcomed by the Mintons, entered their factory, took an English wife, and from that time until now his talents and energies have been identified with the country of his adoption.

In his modest preface Mr. Solon tells how he was led into writing this book. His curiosity was aroused by the discovery of two quaint pieces of salt-glaze, seen one day on the window-sill of a Staffordshire cottage which had, so far, escaped the notice of continental collectors. He was encouraged to follow up the discovery until he had found specimens of various kinds equally unknown, as well as many others which are not to be seen together in any single collection. The collection of Enoch Wood, of Burslem, was the first one formed with the view of showing the progress of pottery in Staffordshire from the seventeenth century, but it was dispersed after his death.

Mr. Solon begins with a short retrospective account of the ware produced in England before the seventeenth century, but he does not set before us any specimens of a later date than the middle of the eighteenth century, and these he does not classify scientifically, but under convenient headings. The first group on his shelves is *Stone-ware* which, in the south of England was one of the earliest attempts at improvement made by the potters, in order to supply the goods hitherto imported from Germany. Then he describes his specimens of Slip-decorated ware, or pieces made of the rough marl from the coal measures, ornamented with diluted clay, poured in cursive tracery on the surface, and glazed with "galena." Next comes the Delft-ware made in imitation of the Dutch importations, from which it can hardly be distinguished. Then, in order, the Sigillated or Stamped ware, probably derived from the German Stone-ware, but which had become thoroughly English when the successors of the Ebers began to employ clays of different colors, glazing them with "lead ore;" the Salt-glaze, white and delicately-made stone-ware, the most English of all in its characteristics, decorated with sharp and quaint embossments, or (but only at a later period) with enamels, and even with printing; the Tortoise-shell, rich and harmonious, with underglaze colors, similar in effect to the work of Palissy, and of the early potters of the Continent, but differing much from them in shape and decoration; and, lastly, the Cream-color, beginning with the discovery of the use of flint by Astbury; the first step toward the white earthenware, which, brought

by Josiah Wedgwood to the highest degree of perfection, was to supersede all others.

From The Art Amateur for March

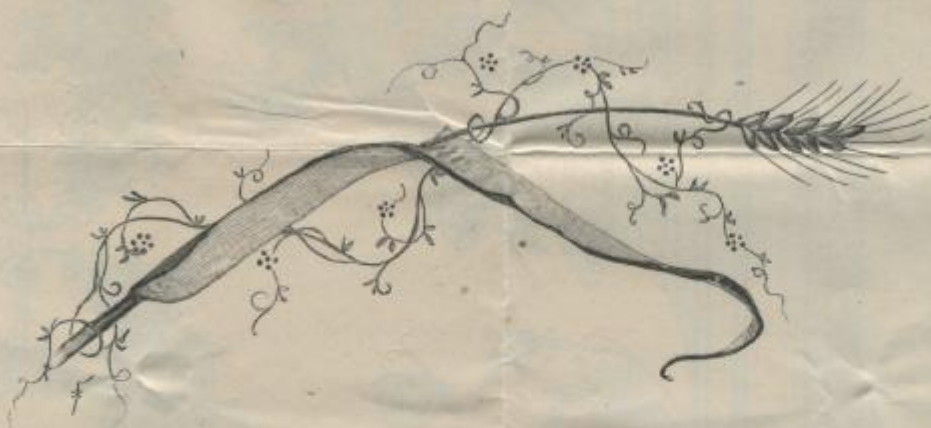


CERAMIC DECORATION WITH RAISED GOLD, FOR FIRST FIRING.

practical experience of the hand of one of the most successful decorating works in the West—the lady hailing from Milwaukee.

Mrs. Frackelton seems, on the whole, to prefer La Croix colors, although she makes frequent reference to those of other manufacturers, especially to the Hancock kind. Some of her experiences are not new, but are worth repeating, for they will be to novices. She finds that all the colors marked in the La Croix list as grounding colors need extra flux, unless, perhaps, copper-water green. "Nearly every one of the painting colors can be used for grounding, but need to be more highly fluxed than the regular grounding colors. Carmine No. 3 is the most unmanageable of them all. Most colors need the addition of one third of flux. Add about the same bulk of thick oil that there is of color, and flux together; then rub down thoroughly with lavender oil. The depth of the tint is determined by the amount of lavender added; do not be afraid of it. Never mix with turpentine; this evaporates so quickly that the piece is almost sure to be 'spotty.' The property of the lavender is to keep the color open, and so give opportunity to work it longer." Mrs. Frackelton finds La Croix's lavender greasy, and prefers the garden lavender of the druggist. In using water-colors—such as Hancock's—glycerine is used instead of thick oil and water for lavender.

Some colors chip or flake off, taking the glaze with them, if applied too heavily. The colors most troublesome are black, dark



CERAMIC DECORATION WITH RAISED GOLD, FOR SECOND FIRING.

green (No. 7), Victoria blue, and the violets. It is advised to put these on in two firings, when a particularly strong tone is desired, using rather a light coating for the first firing and not fluxing richly.

Hancock's prepared burnishing gold in powder is recommended by our authoress—that is, the better of the two qualities sold—and she likes to make it of several tints by mixing it with other metals. Silver will make it white in proportion as it is added—this is economical—while a little red bronze will give quite a warm red tone, and a very little pure green gold will give a beautiful greenish cast. In a very effective colored plate in the book—there are several—showing a pair of gorgeous-hued parrots, the decorative possibilities of metallic color are well suggested. It is a generally received axiom that "gold cannot be worked over color," but Mrs. Frackelton seems to find no difficulty in doing it successfully. She says: "The flux of the color will penetrate the gold sufficiently to combine the two; whereas, if a fluxed gold were used, the metal would become too soft, sink into the color, and the whole have a dull, uninteresting appearance. Therefore, *always*, in using the gold over color, take that which is unfluxed."

Practical directions are given for relief, or raised gold work. For this, Hancock's paste is used. "This comes prepared in two ways—in tubes prepared to use with water, or in powder to be ground down and used with oil. Should you choose the former, simply take the relief from the tube, and if too stiff, reduce to the

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Prof. Dr. S. Seger,

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Tried by Fire.

By S. S. Frakleton.

D. Appleton & Co., New-York.

Ein neues Werk über Porcellanmalerei in englischer Sprache, dessen Verfasserin eine Amerikanerin Mrs. Frakleton ist, liegt uns zur Beurtheilung vor, und hat nach eingehender Durchsicht und wegen seiner Eigenartigkeit uns derart interessirt, daß wir beschloßen, unseren Lesern einen skizzirten Auszug aus diesem nicht nur für Amateurs, sondern auch für keramische Maler von Beruf werthvollen Buche vorzulegen.

„Geprüft durch Feuer“ würde zu deutsch der Titel dieses Buches heißen, wenn ein Deutscher unter dieser Titelform ein Lehrbuch für Porcellanmalerei veröffentlichte. Die Originalität in der Behandlung, die eigenthümliche Zusammenlegung des Stoffes im Vergleich zu unseren mehr methodischen Lehrbüchern ist für uns neu, theilweise sogar imponirend, und wir sind der Ansicht, daß das Werk auch bei anderen Beurtheilungen die „Feuerprobe“ bestehen wird. Muß doch die Verfasserin selbst die „Feuerprobe“ bestanden haben, denn Mrs. Frakleton ist in

bedeutenden Ateliers in Paris, London u. geschult, gegenwärtig Inhaberin einer Porcellan- und Malutensilienhandlung, verbunden mit Dekorationsatelier in Milwaukee, Wisconsin, U. St. Amerika und hat für ihre Arbeiten auf verschiedenen Ausstellungen die ehrenvollsten Auszeichnungen erhalten.

Bei all der Kühnheit, wie sie einer Amerikanerin eigen ist, und mit der die Verfasserin ihren Stoff im Verlaufe des Werkes behandelt, beginnt das Vorwort des Buches mit einer gewissen Bescheidenheit, indem Mrs. Frakleton, selbst auf die Gefahr hin, als ein neuer Diogenes in Pythos zu erscheinen, es wagt, ihre Erfahrungen als einen kleinen Beitrag zur keramischen Literatur zu veröffentlichen. In den ersten Kapiteln über Technik, Farben, Lehrmittel, Zeichnen u. s. w. docirt aber die Verfasserin mit aller Gründlichkeit bis in die kleinsten Details. Jeder Lehrer der keramischen Malerei würde wohl hierin noch etwas finden, was er seinen Schülerinnen so eingehend zu lehren, veräumt hat. Dabei ist der Stoff in diesem englischen Werke vielfach in humoristischer Form vorgetragen und mit originellen Beispielen aus den eigenen ersten Studien, sowie mit Citaten aus alten und neuen Sprachen so reichhaltig durchflochten, daß wir in die Lage kommen, die große Belesenheit und die Sprachkenntniß dieser Dame zu bewundern. Aber unmittelbar nach einer solchen Reflexion werden wir wieder in den Lehrgang hineingeführt und zwar in die praktische Uebung, farbige Gründe zu legen. Damit indeß die Schülerinnen der vielleicht erwachenden Furcht vor den Schwierigkeiten der ersten Studien in anziehender Weise enthoben werden, wird ihnen zunächst die Beschaffung einer Malunifform empfohlen. Diese besteht aus einem Kaliforock oder einer Schürze und ist Form und Schnitt dieses Gewandes bis auf Läschen und Knöpfchen so genau angegeben, wie dies in der Bekleidungsfrage von Damen stets geschieht. So ausgerüstet, geht es an die Anfertigung des Puderbeutels, dessen Herstellung und Anwendung aufs Praktische erläutert ist. Hieran schließen sich die verschiedenen Methoden der Reservage u. s. w.

In dem nun folgenden Kapitel über die Pinsel und deren Pflege finden wir die verschiedenen Formen derselben mit Angabe ihres Zweckes aufs Deutlichste illustriert; am Schlusse dieses Kapitels zeigt uns eine Illustration eine Partie alter, verwahrloster und verstaubter Pinsel, an einem Bindfaden hängend; die Antwort auf die darunter gesetzte Frage einer Schülerin: „Warum kann ich meine Arbeit nicht so ansehnlich herstellen, als Du die Deine?“ — „Darum!“ —

In dem Kapitel über das Umrändern der Tassen, Teller u. s. w. sagt die Verfasserin:

„Näher als die Pyramiden ist die Töpferscheibe; so wichtig aber eine Nähmaschine im Haushalt, ist die Profilirscheibe für den Dekorateur.“

Bei dieser Gelegenheit wird auch die neue verbesserte amerikanische Form mit Selbststellvorrichtung und besonderer Handstütze (Alfings Patent) empfohlen, die nach Ansicht der Verfasserin alle übrigen Profilirscheiben in den Schatten stellt.

In einer ausführlichen Abhandlung über die chemische Darstellung der Metallpräparate, des Goldes, Silbers u. s. w. für Porcellanmalerei, über das Dekoriren mit denselben, sowie über die Hervorbringung verschiedener Effekte durch Färbungen, Graviren und Poliren ist zwar die nöthige Unterweisung gegeben, doch will die Verfasserin die Amateurs nicht veranlassen, diese Darstellungen selbst vorzunehmen. Sie möchten sonst vielleicht von einem ähnlichen Mißgeschick betroffen werden, wie es bei einigen Priesterinnen der Kunst der Fall war, die auch „Gold machen“ wollten, aber in Folge der trüben Erfahrungen es nie wieder versuchten. Den Vorgang erzählt die Verfasserin in sehr humoristischer Weise. Derselbe ist wohl nur für die Kurzweil der Schülerinnen erfunden und wirklich belustigend, wir bedauern nur, ihn in dieser Skizze auch nicht einmal annähernd wiedergeben zu können. Unmittelbar aus diesem „Späßchen“ geht Mrs. Frakleton wieder in die ernste, docirende Form über, indem sie in erschöpfender Weise alle üblichen, auch die neuesten Dekorationsmittel wie: Zeichnungen, Reliefvergoldungen, farbige Bronzen, Email- und Zuckelendefors erläutert.

Wie bei allen Einrichtungen in dem Atelier der Mrs. Frakleton die besten Erfahrungen und Verbesserungen zur Anwendung kommen, so auch bei dem Einbrennen der Farben, das durch Gasfeuerung geschieht. Eine Reihe solcher Muffeln, wo-

von jede einem besonderen Zwecke dient, und jede derselben einen eigenen Namen trägt, stehen mit einer besonderen Gasleitung in Verbindung. Die erste derselben führt den Namen George Washington, eine andere heißt Grover Cleveland, die größte „Jumbo“ benannt, ist im kontinuierlichen Betriebe, während die kleinste, „Toby“ benannt, tragbar und mit einem Gummischlauche versehen, auf dem Arbeitstische zum Einbrennen von Proben und kleineren Malereien verwandt wird. Der Schlauch kann an jeden Gasbühnen angeschraubt werden. Die Kosten sind auf drei Cents pro Stunde berechnet, und die Verfasserin schätzt die Gasheizung hoch, indem sie scherzweise diese mit dem heutigen Telegraphen, die frühere Muffelbeheizung dagegen mit dem alten Postreiter vergleicht. Eine größere Illustration am Schlusse dieses Artikels zeigt uns auf einer Treppe eine Gruppe junger Mädchen in dem kleidsamen Calicorock, wie sie die bemalten Gegenstände behutsam aus den Ateliers zu der großen Muffel „Jumbo“ bringen.

Einem Berichte über Fachschulen und deren Leistungen folgt eine historische und technologische Abhandlung über Porcellane und Kunsttöpferei aller Völker, mit vorzüglichsten Abbildungen hervorragender Erzeugnisse der berühmtesten Manufakturen.

Nach diesem beginnt nun der eigentliche Malunterricht in den verschiedenen Fächern in getrennten Kapiteln; zunächst mit dem Malen von Blättern und Blüten in Eisenroth und in Blau zur Uebung in der Pinselführung. Kolorirte Tafeln enthalten die gut durchdachten Studienformen. Diese Dekorationsarbeiten steigern sich bis zu den feinsten Gold- und Farbenarbeiten und Rosetten, wofür ebenfalls geschmackvolle Muster beigelegt sind. Mehrere Tafeln mit Seepflanzen, Muscheln, Blumen, Vögel, Landschaften, Köpfe u. s. w., alles in hübschem Farbendruck hergestellt, veranschaulichen die in lehrreicher und dabei nicht trockner, sogar wie schon bemerkt, unterhaltender Form gegebene Unterrichtsmethode.

Ganz besonders der Anlage und Durchführung dieses Theiles müssen wir unsere volle Anerkennung aussprechen, und können wir Jedem, der sich für den Unterricht in der Porcellanmalerei ein Werk in englischer Sprache beschaffen will, diese Arbeit der Mrs. Fralton mit aller Wärme empfehlen. K.

Allerlei.

Scoritzyde, Yttererde, Beryllerde und Chlor-Ammonium in diluvialen Thonen. Von J. A. Strohecker. Journ. pr. Chem. 33. 132. — In dem Thon von Hainstadt unweit Seeligenstadt wurden feine Metalle in großer Menge gefunden. So enthält eine Probe der obersten Thonschicht 13% Cerhydroxyd und 6% Beryllerde, in der nächsten Schicht waren 9% Cerhydroxyd, 5% Beryllerde, je 2% Zanthanoxyd und Yttererde, 1% Didymoxyd. Da der Thon ein weit ausgedehntes Lager bildet, so ist das Material zu neuen Untersuchungen über diese bisher so seltenen Elemente in die Hand gegeben. (Deutsche Chemiker-Ztg.)

Künstlicher Asbest zum Dichten. Zum Verstopfen von Rissen in Dampfkefeln, zum Dichten von Cylinderdeckeln und Stopfbüchsen wendet der Verfasser nach dem „Chem. Centr.-Bl.“ folgendes Verfahren an:

Zuerst wird eine Lage von Berl. Hanfsäden und absorbirendem Papier mit Chlorcalcium und Chlormagnesium getränkt und darauf eine zweite Lage desselben Materials mit Natronwasserglas angebracht. Durch Druck mischen sich beide Flüssigkeiten und die Poren schließen sich. Eine auf diese Weise gedichtete Stopfbüchse war drei Jahre in Benutzung, ohne daß die Kolbenstange irgendwie dadurch angegriffen worden wäre.

In ähnlicher Weise lassen sich auch Schrauben in Gasrohren, die zur Dampfleitung benutzt werden, dichten. Zuerst wird der Schraubengang mit Oelsäure der Kerzenfabriken befeuchtet und darauf eine Mischung von 1 Th. Mennige, 2 Th. ungelöschtem Kalk und 1 Th. entöltem Leinsamennohl gestreut. Beim Einsetzen der Schraube vermischt sich die Oelsäure mit dem Pulver. Sobald der Dampf in die Röhre tritt, schwillt das Leinsamennohl auf und zugleich bilden sich Oleate von Kalk und Blei von der Außenseite her, wodurch ein vollkommen dichter Verschluss bewirkt wird.

(Schweizer Industrie- u. Handels-Ztg.)

Zur Untersuchung von Borsäure. Das Verfahren von Stolba (Zeitschrift für analytische Chemie, 1864) zur Bestimmung des Wassergehaltes der Borsäure durch Erhitzen mit 4 Theilen Borax ist nach H. Gilbert (Repertorium für analytische Chemie, 1885) bei Gegenwart von Schwefelsäure nicht anwendbar. Er bringt dagegen

1,05 g Aestalk in eine Platinschale, glüht auf dem Gebläse bis zum bleibenden Gewichte, übergießt den Kalk mit etwa 10 cc Wasser, rührt 2 g Borsäure mittelst eines Glasstäbchens in die Kalkmilch ein, spritzt das Anhaftende zum Schaleninhalt und dampft auf dem Wasserbade zur Trockene. Dann wird erhitzt, anfangs mit kleiner, später mit voller Flamme, und zuletzt, um die ausgesommene Kohlenensäure zu verjagen, noch 5 Minuten auf dem Gebläse. Der Gewichtsverlust ist Wasser, bei der toscanischen Borsäure Wasser und Ammoniak, welches letztere selbstverständlich besonders ermittelt und in Abzug gebracht werden muß. Proben von toscanischer (I.) und kalifornischer (II.) Borsäure hatten folgende Zusammensetzung:

	I.	II.
Wasser	42,03	45,29
Unlösliches	0,96	0,22
Ammoniak	1,23	—
Natron und Kali	0,72	1,01
Kalk	0,40	0,47
Magnesia	0,83	0,15
Eisenoxyd und Thonerde	0,28	0,07
Chlor	0,06	0,97
Schwefelsäure	7,04	1,17
Borsäure	46,47	50,87
	100,02	100,22
Ab Sauerstoff für Chlor	0,02	0,22

Elektrische Drahtseilbahn. In Nr. 31 vor. Jahrg. des „Centralblattes für Elektrotechnik“ wird eine Correspondenz des Herrn L. Deinhard, London, gen. 28. September 1885, „über Telfer-Linien oder den Transport von Lasten mit Hilfe der Electricität“ mitgeteilt, wie deren Construction in der Specialausstellung der Telferage-Compagny London zur Anschauung gebracht und auch als größere Linie in der Nähe von London ausgeführt worden ist.

Die Idee dieser Transportweise kam zuerst von dem im vorigen Jahre verstorbenen Elektriker Fleming Jenkin, welcher mit Ayrton & Perry das sogenannte Telferage-System zu construiren begann.

Der Schwerpunkt dieses Systems beruht darin, irgend ein aus kleineren Stücken bestehendes Material, wie Erz, Kohlen, Erde, Steine u. s. w. mit einer Geschwindigkeit von 5 Meilen per Stunde auf größere Entfernung zu transportiren. Steigungen von 1:8 sind dabei zulässig, härtere Curven zu überwinden und sonstige Vortheile der gewöhnlichen Drahtseil-Luftbahnen zu erreichen. Der Lastenzug wird von einer als Locomotive dienenden Seccundärmaschine mit automatischer, eine bestimmte Geschwindigkeit regulirender Bremse gezogen.

Die in der Grafschaft Sussex in Glynde auf dem Gute des Lord Hampdon gebaute Telferlinie ist die erste größte derartige Anlage. Sie wurde Ende October vorigen Jahres eröffnet und dient zum Transport des dort zur Cementfabrikation gewonnenen Thones. Zum Betriebe der Primärdynamo (von A. E. Crampton & Co. in London) dient eine Locomobile. Es werden dort

1400 kg Thon in einem Zuge befördert,
Dazu kommen 430 „ Gewicht der erforderlichen 10 Trucks und
140 „ der Locomotive.

Zusammen 1970 kg.

Diese werden mit einer mechanischen Kräfteleistung von 3 Pferdestärken bewegt. Die 19 mm starke Stromleitung besteht aus Bessemerstahl. — Ueber das Nähere muß auf den Eingangs erwähnten Artikel verwiesen werden. (Berg- u. Hüttenm.-Ztg.)

Ein schadhafter Fabrikschornstein, der auf drei Seiten von Gebäuden umgeben war, wurde ohne Gefährdung der letzteren, dem „Engeneering“ zufolge, in der Weise umgeworfen, daß man ihn auf der Seite, nach welcher er stürzen sollte, zunächst anschnitt und mit kräftigen Streben unterfang. Unterhalb derselben stemmte man hierauf das Mauerwerk soweit heraus, daß der Schornstein nur noch vermöge der Streben aufrecht erhalten wurde. Die Hauptstreben waren etwa in der Mitte mehrfach angebohrt und mit Petroleum getränkt, welches nach Beendigung der Stemmaarbeit angezündet wurde. Das Abbrecken der Streben soll den Sturz in der erwarteten Richtung bewirkt haben. (Gewerbebl. f. d. Großherzogth. Hessen.)

Patent-Anmeldungen.

X. Nr. 4178. Antriebsmechanismus für Lorstschmaschinen. — Chr. Müller in Demmin.

XIX. O. 781. Stofverbindung für transportable Eisenbahngeleise. — Max Orenstein in Berlin.

1. B. 3818. Reibrollen. — Mitnehmer für Kollersteine. — John Burger Waring in New-York; Vertreter: Brydges & Co. in Berlin S.W., Königsgrabenstr. 101.

LXXX. G. 1843. Abschmauchvorrichtung an kontinuierlichen Brennöfen. — J. G. Cores in Hamburg, Schweinemarkt Nr. 7.

— P. 3461. Verfahren zur Herstellung künstlicher Steine für Spielzeugfabrikation. — Gustav Giliethal, Königlich preussischer Beamter.

Beilage

Jahrgang 32.

Wills-Magazin

Milwaukee, den 11. April 1886.

Nummer 200.

Büchertisch.

„Fried By Fire.“ A Work on China Painting. Von S. S. Fradclton. Verlag von D. Appelton & Co. New York 1. 2 — 3 Bond Str. 1886.

In dem vorliegenden Werke hat die Verfasserin, eine Dame aus Milwaukee, ihre reichen Erfahrungen über Porzellan-Malerei niedergelegt. Es unterscheidet sich in höchst vorteilhafter Weise von allen bisher über diesen Gegenstand erschienenen Werken durch seine Gründlichkeit, seine knappe und dabei doch klare Sprache und die gewissenhafte Anleitung die es gibt. Während die Verfasserin mit wahrer Begeisterung von ihrer Kunst spricht, verheißt sie doch nicht die Schwierigkeiten, welche mit der Ausführung derselben verbunden sind. Zugleich kämpft sie gegen das Vorurtheil an, daß nur die mit Marken allerhöchster Fabriken versehenen Gegenstände der Beachtung werth seien und weist darauf hin, daß viele neue Fabriken mit den alten auf gleicher Stufe stehen, was Geschmack, Ausführung und Güte des Materials anbetrifft. Fried by Fire ist daher sowohl dem Dilettanten, wie dem Fachmann und Amateur bestens zu empfehlen.

In der Montagsnummer des „Herold“ erscheint von einem Fachmann, dem Redacteur der in Berlin erscheinenden „Thonindustrie-Zeitung“ eine eingehende, höchst interessante Besprechung obiger Werkes, auf die wir hiermit unsere freundlichen Leserinnen und Leser aufmerksam machen.

Von der Milwaukee News Co. erhielten wir:

„Otto Spamers Illustriertes Conversations-Verikon für das Volk.“ Lieferung 57. Auflage 2. Der Inhalt des vorliegenden Heftchens erstreckt sich von „Colbas“ bis „Gordes“.

„Die Gartenlaube.“ Illustriertes Familienblatt. Heft 6. Jahrgang 1886.

„Ueber Land und Meer.“ Allgemeine Illustrierte Zeitung. Heft 12. Jahrgang 1886.

„Deutsche Illustrierte Zeitung.“ Heft 15. Jahrgang 2.

„Bunte Welt.“ No 1. Jahrgang 1. Die vorliegende Nummer dieser illustrierten Wochenschrift enthält: „Die Stiefschwester“, von Victor Blüthgen, „Die verpielte Frau“ von A. de Cassonne, „Sein letztes Licht“ von A. Trinius, „Die Fremden in Paris.“ u. s. w.

Von Richter Brothers erhielten wir: „Milwaukee Illustrated“. Der vorliegende Theil dieses Prachtwerkes enthält: Grand Opera House und City Hall; die St. Pauls Kirche; Ansicht der Grand Arm, von der sechsten Straße aus gesehen; das Newhall House Monument auf dem Forest Home Kirchhof; Milwaukee, von der Kuppel auf dem Mitchell-Bankgebäude aus gesehen.

Von Gebrüder Kunath, Milwaukee, erhielten wir:

„Kunath's Roman Bibliothek.“ No. 1. Band 1. enthält: „Ein Kampf um Gold und Ehre“ von Dr. Julius Sonard und „Der Scharfrichter“ von A. Söndermann.

Von S. Kidel, 19. Dey Street, New York, erhielten wir:

„Novellenschatz“. Ein Unterhaltungsblatt für die Familie. Heft 7. Jahrgang 27.

Von F. Steiger & Co, New York, a

in ein:

Die Deutschen in Staat N

Dr. Rich Kap. In dem v. A. ersten Theil schildert der Verfasser die Ausbreitung der deutschen Colonie bis zum Jahre 1725.

„Mundartlich Heiteres.“ Von Carl Adler. Sechs Erzählungen in schwäbischer Mundart.

„Spaltpilze und Krankheiten“ Ein Vortrag gehalten von Dr. J. Schmitt in dem „Deutschen Gesellig-Wissenschaftlichen Verein von New York.“

„Report on the Examinations of Beef“ Herausgegeben von der State Board of Health of New York.

„Alleged Adulterations of Malt Liquors.“ Von G. Thomann.

Briefkasten des „Familienfreis“.

2. Wir würden Ihr Gedicht bringen, wenn Sie den Schleier der Anonymität fallen lassen wollten.

G. S. Das General-Postamt hat noch niemals Ueberschüsse zu verzeichnen gehabt. Die Unterbilanz betrug im vergangenen ca. 9 Millionen — und hofft man dieselbe in diesem Jahre auf ca. 7 Millionen Dollars herabdrücken zu können.

N. Sie fragen: In welcher Gegend der Küste Kleinasien befindet sich das Karpathische Meer, in der Kolos von Rhodes stand? Wir bedauern Ihnen, die Antwort hierauf schuldig bleiben zu müssen, verweisen Sie jedoch an den Geographen des „Chicagoer Dohheim“, der Ihnen hoffentlich die

Your attention is drawn to the following work, and the European criticisms as published in technical journals thereon. It has been accepted as a text-book in the library of the South Kensington Art Museum and the thanks of the Lords of the Committee of Council on Education tendered to the Author:

"TRIED BY FIRE."

A WORK ON CHINA PAINTING.

BY

S. STUART FRACKELTON.

Published by D. APPLETON & Co., New York.

PRICE, SIX DOLLARS.

AWARDED FOUR INTERNATIONAL MEDALS.



REVIEWS:

- "THE POTTERY GAZETTE," London, England. Feb. 1, '86.
"JOURNAL DU CÉRAMISTE ET DU CHAUFOURNIER," Paris.
"ANNUAIRE DE LA VERRERIE ET DE LA CÉRAMIQUE," Rue
des Petits-Hôtels, Paris, France. Jan. 27, '86.
"THONINDUSTRIE-ZEITUNG," Berlin, Germany. March 6, '86.
"SPRECH-SAAL," Organ der Porzellan-, Glas- und Thonwaaren-Industrie,
Coburg. April 22, '86.
"CROCKERY AND GLASS JOURNAL," New York. Jan. 14, '86.
"THE ART AMATEUR," New York. March '86.
"POTTERY AND GLASSWARE REPORTER," Pittsburgh, Pa.
Feb. 11, '86.

REVIEWS

"The Pottery Gazette", London.

Tried by Fire is the title of a work on china painting by Mrs. S. S. Frackelton of Milwaukee, Wisconsin, United States, and published by Messrs. D. Appleton & Co., New York. The work deals with every department of the work of china-painting, but Mrs. Frackelton writes, of course, for the large section of amateurs, a class very much larger in America than in this country.

There are twelve coloured plates of flowers, birds, shells, and other forms of decoration, and we think we have not seen finer specimens of colour-printing than those in this work. The letterpress and wood-engravings are also beautifully printed. Mrs. Frackelton writes a work invaluable to amateur china-painters, and she, in conjunction with her publishers, may congratulate themselves on having produced a work the most superb and complete of its kind ever published.

Annuaire de la Verrerie & de la Céramique, Paris.

Nous apprécions dans toute sa valeur le grand travail qu'un ouvrage de ce genre a donné et l'admirable manière dont l'auteur en est tiré, ainsi que le soin et l'élégance apportés par les éditeurs dans cette publication la meilleure que nous ayons vue jusqu'à présent publiée aux États-Unis sur le sujet de décoration de porcelaine, et qui doit certainement rendre des services autant pour les décorateurs eux-mêmes et pour les amateurs.

Le Directeur, CAMILLE ROUSSEAU.

Aus der Berliner Thonindustrie-Zeitung."

Ein neues Werk über Thonwaren in englischer Sprache, dessen Verfasserin eine Amerikanerin, Mrs. Frackelton, ist, liegt uns zur Beurteilung vor, und hat auch eingehender Durchsicht und wegen seiner Eigenartlichkeit uns sehr interessiert, dass wir beschließen, unseren Lesern einen skizzenhaften Auszug aus diesem nicht nur für Amateure, sondern auch für keramische Maler von Beruf wertvollen Buche vorzulegen.

"Geprüft durch Feuer" wurde zu deutsch der Titel dieses Buches heißen, wenn ein deutscher unter dieser Titelform ein Lehrbuch für Porzellanmaler veröffentlichte. Die Originalität in der Behandlung, die eigenenthümliche Zusammenlegung des Stoffes im Vergleich zu unseren mehr methodischen Lehrbüchern ist für uns neu, theilweise sogar imponierend, und wir sind der Ansicht, dass das Werk auch bei anderen Beurtheilungen die "Feuerprobe" bestehen wird. Muss doch die Verfasserin selbst die "Feuerprobe" bestanden haben, denn Mrs. Frackelton ist in bedeutenden Ateliers in Paris, London, u. s. w., geschult, gegenwärtig Inhaberin einer Porzellan- und Malutiefenhandlung, verbunden mit Dekorationsatelier in Milwaukee, Wisconsin, Vor. Staaten Amerika, und hat für ihre Arbeiten auf verschiedenen Ausstellungen die ehrenvollen Auszeichnungen erhalten.

Bei all der Evidenz, wie sie einer Amerikanerin eigen ist, und mit der die Verfasserin ihren Stoff im Verlaufe des Werkes behandelt, beginnt das Vorwort des Buches mit einer gewissen Bescheidenheit, indem Mrs. Frackelton, selbst auf die Gefahr hin, als ein neuer Diogenes in Pythos zu erscheinen, es wagt, ihre Erfahrungen als einen kleinen Beitrag zur keramischen Literatur zu veröffentlichen. In den ersten Kapiteln über Technik, Farben, Lehrmittel, Zeichen, u. s. w. zeigt aber die Verfasserin mit aller Gründlichkeit in den kleinsten Details.

Jeder Lehrer der keramischen Malerei würde wohl hierin noch etwas finden was ersten Schülerinnen so eingehend zu lehren vermögend hat. Dabei ist der Stoff in diesem englischen Werke vielfach in historischer Form

vertragen und mit originellen Beispielen aus den älteren und neuen Studien, sowie mit Citaten aus alten und neuen Sprachen so reichhaltig durchdrungen, dass wir in die Lage kommen, die grosse Belesenheit und die Sprachkenntnis dieser Dame zu bewundern. Aber unmittelbar nach einer solchen Reflexion werden wir wieder in den Lehrgang hineingeführt und zwar in der praktischen Lehre, farbige Glaze zu legen. Damit indes die SchülerInnen der vielleicht erwachenden Furcht vor den Schwierigkeiten der ersten Studien in anziehender Weise entbunden werden, wird ihnen zunächst die Beschaffung einer Malutier empfohlen. Diese besteht aus einem Kalikorek oder einer Schurze und ist Form und Schnitt dieses Gewandes bis auf Leisten und Knöpfechen so genau angegeben, wie dies in der Bekleidungsfrage von Damen vortage. So ausgerüstet, geht es an die Ausrüstung des Fuderheues, dessen Herstellung und Anwendung auf's Praktischste erläutert ist. Hieran schliessen sich die verschiedenen Methoden der Reserve u. s. w.

In dem nun folgenden Kapitel über die Pinsel und deren Pflege finden wir die verschiedenen Formen derselben mit Angabe ihres Zwecks auf's Deutlichste illustriert; am Schluss dieses Kapitels zeigt uns eine Illustration eine Partie alter, verschiedener und verstaubter Pinsel, an einem Bindfaden hangend; die Antwort auf die dringende gesetzte Frage einer Schülerin: "Warum kann ich meine Arbeit nicht so ansehnlich herstellen, als Du die Deine?" — "Daran."

In dem Kapitel über das Umrändern der Tassen, Teller u. s. w. sagt die Verfasserin:

"Älter als die Pyramiden ist die Topfer-scheibe, so wichtig aber eine Nachmaschine im Haushalt, ist die Profilirscheibe für den Dekorateur."

Bei dieser Gelegenheit wird auch die neue verbesserte amerikanische Form mit Selbststellvorrichtung und besonderer Handstutze (Aling's Patent) empfohlen, die nach Ansicht der Verfasserin alle übrigen Profilirscheiben in den Schatten stellt.

In einer ausführlichen Abhandlung über die chemische Darstellung der Metallpräparate des Goldes, Silbers u. s. w. für Porzellanmalerei, über das Dekorieren mit denselben, sowie über die Hervorbringung verschiedener Effekte durch Färbungen, Glazuren und Poliren ist zwar die nochliche Unterweisung gegeben, doch will die Verfasserin die Amateure nicht veranlassen, diese Darstellungen selbst vorzunehmen. Sie sind eben von Wichtigkeit, von einem heilichen Missethäter betroffen werden, wie es bei einigen Priesterinnen der Kunst der Fall war, die auch "Gold machen" wollten, aber in Folge der trüben Erfahrungen es nie wieder versuchten. Den Vortrag erzählt die Verfasserin in sehr humoristischer Weise. Derselbe ist wohl nur wegen der Kürze der SchülerInnen erfunden und wirklich heilsam; wir bedauern nur, ihn in dieser Skizze auch nicht einmal annähernd wiedergeben zu können. Unmittelbar aus diesem "Speisechen" geht Mrs. Frackelton wieder in die erste dorrnde Form über, indem sie in erschöpfender Weise alle üblichen, auch die neuesten Dekormittel wie: Aetzungen, Reliefvergoldungen, farbige Bronzen, Email- und Juwelendekors erläutert.

Wie bei allen Einrichtungen in dem Atelier der Mrs. Frackelton die besten Erfahrungen und Verbesserungen zur Anwendung kommen, so auch bei dem Einkleiden der Farben, das durch Gussenerung geschieht. Eine Reihe solcher Muffeln, wovon jede einem besonderen Zwecke dient, und jede derselben einen eigenen Namen trägt, stehen mit einer bewundernswürdigen Ausstattung in Verbindung. Die erste derselben trägt den Namen "George Washington", eine andere heißt

"Grover Cleveland", die grösste "Jumbo" genannt, ist im kontinuierlichen Betriebe, während die kleinste, "Toby" genannt, tragbar und mit einem Gummischlauche versehen auf dem Arbeitsfelde zum Einkühren von Proben und kleineren Malereien verwandt wird. Der Schläuche kann an jeden Gashahn angeschraubt werden. Die Kosten sind auf drei Cents pro Stunde berechnet und die Verfasserin schätzt die Gasleistung hoch, indem sie scherzweise diese mit dem heutigen Telegraphen, die fruchbare Metallbedruckung dagegen mit dem alten Postreiter vergleicht. Eine grossere Illustration am Schlusse dieses Artikels zeigt uns auf einer Treppe eine Gruppe junger Mädchen in dem kleidsamen Calceorock, wie sie die heutzutage gebräuchlichste Bekleidung aus den Ateliers zu der grossen Modif. "Jumbo" bringen.

Einem Bericht über Fachschulen und deren Leistungen folgt eine historische und technologische Abhandlung über Porcellane und Kunstgepörl aller Völker, mit vorzüglichen Abbildungen hervorragender Erzeugnisse der berühmtesten Manufakturen.

Nach diesem beginnt nun der eigen Hebe Malerunterricht in den verschiedenen Fächern in getrennten Kapiteln; zunächst mit dem Malen von Blättern und Blüthen in Eisenruth und in Blau zur Lebung in der Pinselführung. Colorirte Tafeln enthalten die gut durchdachten Studienformen. Diese Dekorationsarbeiten steigern sich bis zu den feinsten Gold- und Farbenschnitten und Rosetten, wofür ebenfalls geschmackvolle Muster beigelegt sind.

Mehrere Tafeln mit Seepflanzen, Mischeln, Blumen, Vögel, Landschaften, Köpfe u. s. w., alles in hohem Coloratdruck hergestellt, veranschaulichen die in lehrreicher und dabei nicht trockner, sogar wie schon bemerkt, unterhaltender Form gezeigten Unterrichtsmethode.

Ganz besonders der Anlage und Durchführung dieses Theiles müssen wir unsere volle Anerkennung aussprechen, und wünschen wir Jedem, der sich für den Unterricht in der Porcellanmalerei ein Werk in englischer Sprache beschaffen will, diese Arbeit der Mrs. Frickellon mit aller Wärme empfehlen.

"Speech & Sual". Origin der Porcellane, Glas- und Thonwaren-Industrie. Die Redaction Prof. Alex. Schmidt in Coburg, Deutschland.

Ein stattlicher schön gedruckter und stingschneider Quartband über Porcellan-Malerei, geschrieben von einer amerikanischen Dame in Milwaukee, Wisconsin, welche eine Handlung für Porcellan, Porcellanmalerei und eine Malerei-Anstalt führt, nachdem dieselbe in Paris und London sich praktisch ausgebildet hat. Bei aller Gründlichkeit der Kenntnisse der verschiedenen Dekorationsstechnik zeigt sich in der durchdringenden Behandlung zeigt, hat die Verfasserin eine Formgewandt, welche den auch in Amerika weit verbreiteten Liebhaberkreisen zuzugewandt wird. Jede strenge Methodik, wie wir dieselbe an den Lehrbüchern zu finden gewohnt sind, ist hier vermieden und nicht im trockenen Tone wird hier alles vorgetragen bei aller Gründlichkeit. Das Ateliergewand, die Profilscheiben neuer amerikanischer Form, die Pinsel und alle Farben mit ihren Hindernissen sind eingehend beschrieben und alle feinen Verwendungarten der verschiedenen Mittel sind mit herangezogen.

Ein Erziehungsgang durchweist das Ganze, Geschichten von Erfolg und Misserfolg, Chats aus den Sprachen, poetische Anregungen sind einfach und verfeinert dem Buche ein ganz besonderes Gepräge nicht ohne Reiz.

Ausführlich ist auch das Einkühren der Farben behandelt, der Titel des Buches "Ceramics (Keramik im Feuer)" weist ja schon mit besonderer Betonung auf die Art der Farben, namentlich auf die Mittel des Feuers hin.

Vergessene Stoffe, jene und Neuere, werden mit in die Betrachtung, deren Brennart wird uns der beste gewährt und die Kosten sind berechnet.

Zahlreiche Abbildungen, historische Topferarbeiten, die Werkzeuge aller Art, Mustervorlagen in hohem Coloratdruck zeigen das interessante Buch.

"Ceramics and Glass Journal". New York.

We have had ceramics books and china painters books galore, but Mrs. Frickellon, of Milwaukee, comes out with a new volume printed by Appleton & Co., which is really the champagne of china-painting literature.

The pages are impregnated with sunshine and cheerful gossip pertaining to the colours, tints and kilns which relieve them from the prosaic dullness which always arises from an effort to describe the processes so difficult.

"Tried by Fire" is the title of this entertaining, poetical, and artistic volume. Mr. Davis, the American designer of the new celebrated Hayland White House Dinner Service has written the following characteristic letter concerning it:

Sancti Lohr, Albany Park, N. J.

Dear Madam:—

"Tried by Fire" is as unique as it is excellent. The very clear and interesting manner in which you have so generously expounded in that previous interest in ceramic art, the knowledge which your long and practical experience makes especially valuable, will, I hope, be as fully appreciated by those who have not the pleasure of a personal acquaintance as it is by your friend.

Theodore R. Davis.

To Mrs. S. S. Frickellon, Milwaukee, Wis.

From the "Art Amateur", New York.

The handsome volume on the subject of china painting which lies before us would not, certainly at first glance be taken for a technical treatise either from its title "Tried by Fire" or from its chatty and facetious contents. But this does not prevent the writer from giving a great deal of interesting information on the subject matter of the book, made especially valuable from the fact, that it is the result of the practical experience of the hand of one of the most successful decorating works in the United States.

It is a generally received axiom that "Gold cannot be worked over colors" but the author finds no difficulty in doing it successfully, and explains her method.

Especially do we draw the attention of our readers to her simple and ingenious process of firing color on china by illuminating gas, and her kiln recipe.

"Pottery and Glassware Reporter". Pittsburg, Pa.

Among the recent contributions to ceramic literature that have come under our notice, "Tried by Fire", a treatise on china painting by Mrs. S. S. Frickellon of Milwaukee, Wisconsin, deserves special consideration. She does not waste any time in preliminary observations but gets down to her subject at once, starting at the beginning and progressing by easy and regular gradation from the simplest steps in the Art to the highest and most complex. The book is written in a clear and intelligible style, without any intricacies of expression to obscure its meaning, and is as much as possible divested of those technical phrases with which many writers on art subjects are wont to befog the imaginations of their readers. It is intended as a text book for the use of amateurs, and yet we dare say that professional decorators will find many things in its pages to interest them.

To give an idea of the scope of the work, we epitomize its table of contents, giving the heads of the principal subjects considered, as follows: Colors; designs; finishing; grounding with solid color; taking out ground for designs; brushes; the wheel and its uses; gold; mottling brushes; burnishers; chasing; various applications of gold; silver; platinum; bronzes; acids and how to use them; jewels; pearls; glass composition; liquid; bright gold; lustres; gomme colours; a new process of enamelling ceramic articles; photography on china; transfers; printing; firing; together with separate articles on porcelain and pottery, and art schools and the course of study therein. The author goes into minute details in all these matters, leaving nothing unsaid that is necessary to fully elucidate the subject and without indulging in unnecessary cir-

Rolla Wells, President.

Office of the
St. Louis Agricultural & Mechanical Association,
St. Louis Fair Ground Club
No. 509 Olive Street.

St. Louis, Feb 10. '93

A. A. Frackelton Esq

210 Eden Ave
Milwaukee Wis

My dear Sir:

Mr. Frackelton's Medal is mailed to you
to day and I sincerely hope that the so thoroughly
deserved a trophy will be a pleasant
remembrance to her of honors most justly won
at our Fair.

Yours sincerely

C. M. Harris.

My dear Dick and all the
Household!

Hannah -

I have sold the punch bowl
to Mr. Jerg von Derwis -

St Petersburg

Russia

for
\$500⁰⁰

We said in all the fair he had
not seen anything which would
make a more beautiful answer of
the fair than this - So the little
quorum will find across the Salt
water in January -

(Please note it in the Record & Discussion)

{ Have \$55⁰⁰ enough to pay the interest }
Judges are now at the Court of
League exhibit -

Hastily

Tuesday P.M. - 21⁰⁰

Nov 22⁰⁰

L. L. Frackelton.

Worlds Fair.

August 22nd / 93.

Announcing Sale

of Punch Bowl

for \$500.

 "

THOMAS B. BRYAN
President

A. BEEBE
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Secretary



ANTWERP INTERNATIONAL EXPOSITION

Antwerp, August 30 1894.

Mrs E. L. Frackelton D^t

To American Propaganda

To space in American Building

To show case

Francs 125.00

Francs 50.00

Francs 175.00

THOMAS B. BRYAN
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R. G. FRACKLETON ESQ

MILWAUKEE, WIS

DEAR SIR

Yours of the 17th inst to Mr Ryckmann has been handed to us. In reply we beg to say that we cannot understand why you should not have received any acknowledgement of your former letters as we invariably answered the same promptly. The exhibit forwarded by Mrs Frackleton was installed in the American Building, a special showcase having been made for it. As you say this exhibit is not very imposing but none the less it is enough to give an idea of the kind of work done by Mrs Frackleton. The jury of Awards expressed their regret that the exhibit was not more extensive, still they recognised its merit to the extent ~~that it was deserving of a bronze medal~~ of awarding a bronze medal. This of course is merely an evidence of what might have been secured had there been a good exhibition that is to say in the way of variety instead of the small case submitted to the jury.

We will have pleasure in forwarding diploma as soon as received and if you care to go to the expense of a medal please inform us and we will forward your order to the proper quarter. Kindly instruct us as to the disposal to be made of your exhibit at the close of the exposition and at the same time favor us with check for balance of a/c enclosed

Yours very truly THE AMERICAN PROPAGANDA

J. P. Holland

Return Slip sent
from *amherst* Exposition.
SHIPPING INSTRUCTIONS. 1894

Marks and Nos. (if any.)

Please ship goods, per order attached, and address packages as follows:

R. G. Frackelton
Milwaukee

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Sept 13

1894

Dated

Milwaukee Wis 13

To

Mrs. H. Frackelton

Care Mrs. Dr. Martin

76 State St

You have won the french medal
 All.

Examples of Mrs. S. S. Frackelton's blue and gray pottery constitute the exhibition at the New Gallery. It consists of nearly 100 different pieces, showing a variety of graceful shapes and the styles of decoration. Mrs. Frackelton's pottery is very personal; she has designed her vases, bowls and pitchers, shaped them in clay, adorned them with free modeling in relief and painted conventionalized flowers or arabesques upon them in blue. From the first symmetrical clay vessel on through the brilliant hard glaze to the finished decoration, each piece is as perfect as a thorough knowledge of the process can make it.

Mrs. Frackelton has long been among us as lecturer, teacher and authority in pottery, and this being the first exhibition of some years it should receive the attention of everyone interested in the art. Those who enjoy artistic pottery will find much to divert them in the working out of poetic ideas, such as the inverted torch of a candlestick with loose poppy stems twining round about and heavy headed poppies modeled freely about the base. There are many pretty conceits of various kinds and the show may be looked upon as thoroughly representative of the "Blue and Gray Pottery." Mrs. Frackelton and Mrs. Hall will serve tea and make guests welcome at the opening Monday afternoon. At the same time a collection of illuminated MSS. by the same artist will be on view.

Written by

Lena M-McCauley.

Chicago Evening Post.

Saturday. Oct. 9.



Legend

Copied in 1900
1900

Design for diamond medal. for
National League of Mineral
Pamphlets.
presented by Franchet.

**International Exposition
Paris-1900**

United States.

International Transportation.

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Mr. S. S. Huntington.

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Give weights in kilograms.
Donnez les poids en kilos.

A kilogram = 2.2046 pounds.

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Noms des Destinataires et Destinations.	Nombre.	Espèce.	Marques.	Numéros.	Poids Brut de Chaque Colis. Kilogs.	Leve this column blank for C. House. Laissez cette colonne blanc pour service de la Douane.	Textiles must be described as follows: 1. No. of pieces. 2. Length and width of each. 3. Whether plain, figured, dyed or printed. 4. Material, whether wool, cotton, linen or silk, and the proportion of the mixture if any. Pour les tissus, il faut détailler: 1. Le nombre des coupes. 2. Longueur et largeur de chacune. 3. Uni, broché, teint ou imprimé. 4. Matière laine, coton, lin, soie, &c., et la proportion du mélange.		
SS Frankton to Dept Vaucl Institutes.	1	Box.					25 pieces "Frankton Gray" "Sturges" 2 1/2 1 long piece 100" x 2 1/2" 2046 in - 4 small pieces 4 x 4 1/2" 2 " " 8 " - 1 small piece 14" 1 small " 13 " 1 " " 7 1/2 " 2 small pieces 6 x 7 1/2 " 1 long piece 18" 1 long piece 32" 1 small piece 1 1/2 " 1 small " 5 " 3 long pieces 10 " 1 long piece 7 " 3 long pieces 1 small piece 2 1/2 " x 5 " 1 " " 4 " x 5 "		
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									It is not necessary to give values in detail—a lump sum will suffice.
									Il n'est pas nécessaire de donner la valeur des objets en détail—la somme totale suffira.

HENRY A. FLUCK, President
WILLARD C. PARKER, Secretary
Flemington, N. J.

EDWIN A. BARBER

ASSISTANT TREASURER

508 REAL ESTATE TRUST BUILDING

Philadelphia, Pa. July 16, 1900

My dear Mrs. Frackelton:

I almost despaired of being able to represent your ceramic work in my articles on decoration (now about ready) until I thought of the Frackelton jar with olive decoration which is in our Museum. This has been figured and described many times, but is entitled to a place among the celebrated pieces produced in America, and an exact photographic representation has never yet been given, so far as I know. I wish you would write me at once and state whether the lion's paw feet (with wings) have any special significance, and if there is any other information you may be able to send me on the subject, I shall be glad to use it.

I send you my article on this subject published some time ago in the New York Sun, which I suppose you have seen. You will be amused to see how the compositor when setting the illustra-

Y. A. FLUCK, President
LARD C. PARKER, Secretary
Flemington, N. J.

EDWIN A. BARBER

ASSISTANT TREASURER

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Philadelphia, Pa.

tion, "mixed those children up" and gave you credit for the Doulton piece.

If you have the article, kindly return the enclosed, as I wish to preserve it. If you have none, accept this.

Hoping to hear from you at your earliest convenience, I am

Very sincerely yours,

Edwin A. Barber

P.S. Since writing the above I regret to say that I cannot lay my hand on the clipping. But perhaps you have seen it. If not, I will make further search for it. The subject was "Stoneware".



*The National League of
Mineral Painters*

*request the honor of your presence at the
reception and private view
of its*

Third Annual Exhibition.

Thursday evening, December thirteenth,

from eight to ten o'clock,

Carnegie Hall,

(57th Street Entrance.)

To Miss Belle Temple. friend

OVER.

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Presidents and Secretaries of Associated Clubs.





About Mrs. Frackelton

MRS. S. S. FRACKELTON founded the National League of Mineral Painters and was its first Vice President. As a potter and decorator she has received the following honors:

- 1881 ATLANTA—International Gold Medal
- 1881 ATLANTA—Silver Medal
- 1882 MEXICO—International Medal
First foreign medal ever awarded to an artist in ceramics
- 1888 ROME—Court Presentation of Work
- 1889 PHILADELPHIA—Diploma U. S. Potters' Association, "Class 9" Memorial Hall
- 1892 BUFFALO, N. Y.—"Originality of Merit in Design"
- 1892 BUFFALO, N. Y.—"Best Single Piece"
- 1892 TORONTO, CANADA—British Diploma for American Gold
- 1892 ST. LOUIS, MO.—Special Medal of Honor
- 1892 BIRMINGHAM—First Award for Gold and Colors
- 1892 NEW YORK—"First Prize" for "Conventional Design," New York Society of Ceramic Art
- TIFFANY PRIZE—For "Best Original Work"

About Her Talks

- 1893 CHICAGO, WORLD'S FAIR—Eight Awards
- 1894 ANTWERP, BELGIUM
- 1894 NEW YORK—First Prize "Originality of Design," National League of Mineral Painters
- 1900 PARIS

Mrs. Frackelton was also chairman of the Local Art Committee for the Fifth Biennial of the General Federation of Women's Clubs held in Milwaukee in June, Nineteen Hundred.



THESE talks are given before Women's Clubs, State Federations, audiences gathered by invitation of the hostess, schools and kindred assemblages. They are about the Art in our Country in the time of to-day and are illustrated in diverf ways, as frequently as possible by specimens in crude and finished states, and by photographs and stereoptican views. The aim is to assist in some measure in the task of bringing the craftsman and his public into closer fellowship by acquainting the patron with the intention and method of the artist.

Arrangements may be made with Mrs. Frackelton for the delivery of these "Talks" by addressing her, Post-Office Box Number 900, Milwaukee, Wisconsin.

Endorsements



I am glad to endorse Mrs. S. S. Frackelton as a lecturer who knows her subject thoroughly."

ADELAIDE D. HALL

Chairman Art Committee, G. F. W. C.

"The success of the exhibition of the Local Art Committee in connection with the Art Committee of the G. F. W. C. at the Milwaukee Federation, was due to Mrs. S. S. Frackelton's executive ability and her thorough knowledge of the industrial art. Mrs. Frackelton's practical knowledge makes her lectures valuable and her ability makes them charming."

MRS. ALBERT H. BROCKWAY

Art Committee, G. F. W. C.

"I am glad that Mrs. S. S. Frackelton has been induced to leave her studio and go out among club women and illustrate to them the beauty that is possible in the things of every day life. She not only sees beauty and is an art student, but has a working knowledge of the subject. She is, therefore, well qualified to give practical thoughts and evident suggestions which, if observed, will surely bring telling results in art appreciation or good taste."

MRS. JAS. B. ESTEE

Secretary Public School Art League of Milwaukee.
Member Art Committee, G. F. W. C.

"Such a course of lectures as you propose will be of great value to art-workers in this country, as it will interest and enlighten the public in regard to our home industries and will doubtless create a demand for domestic art and crafts now neglected. The weaving especially appeals to me, as I came in contact with some of the workers during preparation for the Biennial textile exhibit. I rejoice to hear that you will give club women an opportunity of knowing what is being done in this line."

MARY NICHOLENA McCORD

Member of Art Committee, G. F. W. C.

Extract From a Letter to a Friend:

"I am gratified by the knowledge that Mrs. Frackelton is soon to enter the lecture field with illustrated talks on textiles and ceramics. Her extensive practical experience and finely developed artistic sense render her capable of instructing as well as delighting all who are privileged to hear her and I am glad the women of Wisconsin may have an opportunity of acquiring from one of their number the information which Mrs. Frackelton's new venture will afford. Let us discover and then encourage the excellent talent of our own state."

MRS. CHARLES S. MORRIS

Ex-Member Board of Directors, G. F. W. C.

Endorsements

"I write to express my delight that you are to thus extend your influence, for I consider you wonderfully well-equipped for this special field of work. You have the experience of years of persistent study in different art lines, together with the prestige which ever accrues to the successful inventor. I am glad to have witnessed the success of your latest achievement during my visit to the Paris Exposition. Indeed the encomiums were 'golden.'"

Very cordially yours,

MRS. JAMES SIDNEY PECK

President Biennial Local Board, G. F. W. C., 1900.

"Those clubs which are privileged to hear Mrs. Frackelton's talks upon art and craft subjects are to be congratulated."

H. R. VEDDER

President Milwaukee College Endowment Association,
Chairman Advisory Committee Biennial Local Board.

"Wisconsin takes pleasure in presenting Mrs. Frackelton to the Women's Clubs of her Sister State Federations."

"The success of the Arts and Crafts Exhibit of the Milwaukee Biennial, of which she was Local Art Chairman, makes further introduction unnecessary."

ELLA HOES-NEVILLE

President W. S. F. W. C.

"With your plans I am delighted. It is the right woman in the right place. I think the time is ripe, and this movement carried to success would prove the grandest achievement of the General Federation."

ANNIE E. JOHNSON

President Georgia State Federation.

"The subjects of the lectures you propose are not only practical but attractive and delightful, and I sincerely hope I may have the pleasure of hearing them all."

FRANCES MERTY ORR

President Ohio State Federation.

From the President of the International Council of Women:

"I am very glad that you are preparing a series of club lectures under the alluring title of 'Art and Craft Talks.' I hope that I may be fortunate enough to hear them. Since my first visit to your studio in Milwaukee long years ago, I have availed myself of every opportunity to see the work of your hands--such clever hands to model and to color. How fortunate that such hands can use a pen as effectively and gracefully as a pencil, a brush, or their own unincumbered fingers."

"Congratulating every club destined to enjoy the pleasure of these talks, I am, cordially yours,

MAY WRIGHT SEWALL

LECTURES
ON ARTS AND CRAFTS





Lectures on Arts and Crafts



PRACTICALLY ILLUSTRATED AND
DEMONSTRATED BY

MRS. S. S. FRACKELTON

1025 FINE ARTS BUILDING
CHICAGO

SUBJECTS



The Arts and Crafts Movement of To-day

Illustrated by specimens of craft work in weaving metal, pottery, baskets, lace, wood carving, jewelry, leather, cloth printing, etc.



Pottery

Illustrated by using the wheel, building a piece in the old Indian fashion, casting in molds, etc.



Metal

Illustrated with jewelry, silver, copper and brass specimens. Demonstrating methods of beating, punching, sawing, etching, etc.

Cloth Printing and Leather Work

Illustrated with specimens. Demonstrated by processes in block printing and with stencil, and by stamping and tooling leather.



Glass

History and description of Glass Making and Mosaics. Illustrated with specimens.



Stained Glass Windows

Photograph illustrations.



Jewelry

and Stories of the Famous Gems

The Indian in his Playtime

Primitive American Art

Basketry weaving, pottery, bead work, etc.

Illustrated with gift specimens.

This Indian subject may be treated in one, two or three talks. It has proven itself especially fascinating on account of Mrs. Frackelton's personal acquaintance with the people of whom she speaks, her presence at many of their dances, etc., etc.



Early Colonial Weaving and Modern American Rug Weaving

A lecture well adapted to Patriotic Societies—"The weavers have done as much as the Statesmen to develop the country."



TO THOSE INTERESTED in American Keramics no introduction to Mrs. Frackelton—a woman of international reputation—is necessary.

Yet we believe that a glimpse at her artistic career will be of interest to those who anticipate the pleasure of hearing her.

A native of Wisconsin, of pure New England lineage, she has received her education in private schools and studios. Originally a landscape painter, with all the severe training necessary for that work, her attention was drawn to keramics at the Centennial at Philadelphia. Since that time she has devotedly pursued this line of work, working in underglaze and overglaze, in clay and color, studying its literature, its chemistry and ever spurred on by its elusive technical difficulties; with what success the following list of honors will give some hint.

Mrs. S. S. Frackelton founded the National

League of Mineral Painters and was its first President. As a potter and decorator she has received the following honors:

1881 Atlanta—International Gold Medal.

1881 Atlanta—Silver Medal.

1882 Mexico—International Medal.

First foreign medal ever awarded to
an artist in ceramics.

1888 Rome—Court Presentation of Work.

1889 Philadelphia—Diploma U. S. Potters'
Association, "Class 9," Memorial Hall.

1892 Buffalo, N. Y.—"Originality of Merit
in Design."

1892 Toronto, Canada—British Diploma for
American Gold.

1892 Buffalo, N. Y.—"Best Single Piece."

1892 St. Louis, Mo.—Special Medal of Honor

1892 Birmingham—First Award for Gold and
colors.

1892 New York—"First Prize" for "Conventional Design," New York Society of Ceramic Arts.

Tiffany Prize—For "Best Original Work."

1893 Chicago, World's Fair—Eight Awards.

1894 Antwerp, Belgium.

1894 New York—First Prize "Originality of Design," National League of Mineral Painters.

1900 Paris.

Mrs. Frackelton was also chairman of the Local Art Committee for the Fifth Biennial of the General Federation of Woman's Clubs held in Milwaukee, in June, Nineteen Hundred.



Mrs. Frackelton has been the speaker at the State Federation meetings of Illinois, Michigan, Missouri, Wisconsin, Indiana, Nebraska, Texas and Kentucky, besides speaking at two of the National Federation meetings. This record is considered sufficient confirmation of her ability to interest and entertain her audiences.

These talks are given before Woman's Clubs, State Federations, Teachers' Institutes, Chautauqua Assemblies, Schools, Audiences gathered by invitation of the hostess and kindred assemblies.

Arrangements may be made with Mrs. Frackelton for the delivery of these "Talks" by addressing her at

1025 Fine Arts Building,

Michigan Avenue,

CHICAGO, ILL.



ART WORK IN CERAMICS BY A MILWAUKEE CLUB WOMAN.



MRS. S. S. FRACKLETON



LOVING CUP. PUNCH BOWL. CIDER JUG.

can ware was somewhat limited, Mrs. Frackleton had a specially designed case in which to display her exquisite creations. It is further interesting to know the pottery is entirely of common stone ware—the ground in pearl color with decorations of blue—the purpose being to show how very artistic it can be made.

This woman so honored is distinctively an "American product," moreover, having had all her artistic training in this country. If she has not gone abroad her fame has, and that is compensation enough.

These pieces of pottery shown at Paris are not only original in design but ingenious in

ing punch, there is also this reminder in the bottom of the bowl:

Man wants but little here below,
But wants that little strong.

In the collection there are several loving cups—the old English name is *tyg*. One is odd in that it has each handle differently designed, with a separate drinking spot for each position taker, while on the side of the cup is cleverly executed the heads of the gods of wine, beer and water. The other *tyg* bears a Spanish invitation, which, when translated, means "drink generously."

Among the flower receptacles is a magnificent rose jar, with a lip arranged at the top for each rose, thus giving an especially artistic effect to the arrangement. A lily jar is similarly contrived, with a separate opening for each water lily, while the jar itself is inscribed with:

They tell not, neither do they spin.

As to the jugs, there is one for cider, which is apple in form and decoration. Another is a red wine jug, with this admonition:

Drink and live many years.

Doubtless it is because of this all-around

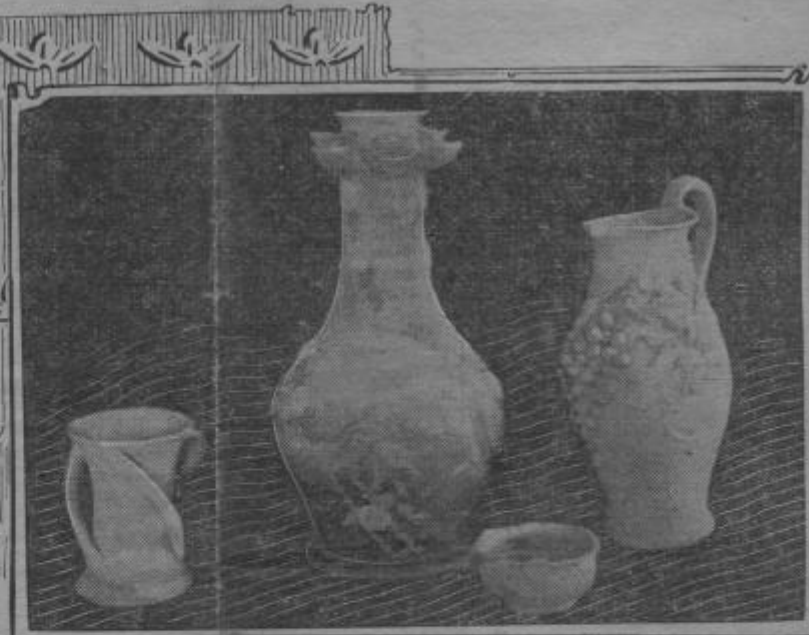
the international cotton exposition at Atlanta in '81 and won the gold and silver medals. She also entered her wares at the international exhibition at Orizaba, Mexico, and came off with the first international medal ever given to an American artist in ceramics. She has also won several Tiffany medals for original work.

Following the Columbian Exposition an exhibit was made at the Universal Exposition at Antwerp. As it happened, this woman entered her pottery as the work of S. S. Frackleton, and the jury of awards, upon sending her a medal, was so surprised and pleased to find the exhibitor was a woman that it had another especially designed for her.

Mrs. Frackleton is as interesting as her pottery and the great, rambling home which she occupied for years, with its kilns and artistic pieces of pottery scattered all over the place, was as attractive as a museum. Somehow it was a fitting setting to this remarkable woman, who has the air of a grande dame and at the same time all the



LILY JAR



LOVING CUP. ROSE JAR. WINE JUG.

artistic quality of Mrs. Frackleton's ceramics that she has been so fortunate in winning medals. It is her proud claim that at the Columbian Exposition she captured more awards than any potter in the world. There were medals for pottery—overglaze, underglaze and mat glaze—for colors and for kilns. In this connection it may be mentioned she invented and patented the first gas kiln, which is used largely.

Prior to this Mrs. Frackleton exhibited at

cultured unconventionality of the veriest cosmopolite.

It is this woman who has helped to create a healthy art movement in this country. At one time she was especially interested in organizing ceramic clubs, going all the way to Boston, and then as far West as San Francisco, to carry out this artistic purpose. It was she who founded the National League of Mineral Painters and served as its first president.

their markings. The punch bowl, for instance, has this inscription:

The draught contains no drop of sin,
If love is only well stirred in.
To keep it sound and sweet.

Aside from an old Virginia recipe for mak-

MRS. S. S. FRACKLETON of Milwaukee, who recently made her bow as lecturer on art and crafts before women's clubs, is the woman so signally honored by being asked to exhibit no less than twenty-five pieces of her pottery at the Paris exposition. For years she has been a progressive spirit in art circles over the country, and during the "big Milwaukee biennial" of the General Federation of Women's Clubs came into wide notice as chairman of the art committee. As clubs everywhere are enthusiastic over art and crafts—several clubs have formed parlors, by the way—these talks, illustrated with specimens in crude and finished states, as well as by photographs and stereoscopic views, will be of timely interest. As to the Paris exhibit of this clever ceramic artist, though the space for American

and typewriter. Many of them attend to the banking business for their employers, and some of them are very proficient in drawing up legal papers. There are women stenographers who become so skillful that they can take down as many as five hundred words a minute, and I hear there is to be an exhibition at the Pan-American of fast writing between three young women one of whom is from Buffalo. But of course this speed is exceptional and 200 words a minute for a typewriter is considered above the average.

Among the young women in Buffalo who are expert stenographers are Miss Gertrude B. Spaulding, who is chief clerk in the Pan-American Information Bureau, Miss Frances L. Howder, Miss Anna J. Sweetland, Miss Edith Sisson, Miss Alice Connelly, Miss Crandall, and Miss Markham.

Among all the brilliant constellation of women members of the National League of Mineral Painters who are now in session in Buffalo, Mrs. Susan Stuart Frackleton is a bright particular star.

To quote the saying of one of the Buffalo mineral painters, "She may justly be called the dean of the league, as she founded it, and has always held the highest official positions it could give."

The National League of Mineral Painters was founded in New York just before the World's Fair in Chicago, through the co-operation of the New York Society of Ceramic Art. Mrs. Frackleton's idea was that if American ceramic painters were organized as a national league their exhibit at the World's Fair would be more important, and lead to a powerful organization. Her foresight has had its reward, for today the league has a large and constantly increasing membership.

Mrs. Frackleton is a potter, as well as a painter, and all her pottery is remarkable for its originality of design, and its classic, graceful outlines. At the Paris Exposition Mrs. Frackleton was one of the three women chosen

from the United States to exhibit and was awarded a medal for the high grade of her work, and all of her exhibit, which consisted of gray and blue stone ware, was purchased by European collectors. One piece was taken to Madrid, another to Copenhagen. Also the first piece of this stone ware exhibited in the Women's building at the World's Fair was by Mrs. Frackleton and was bought by the Pennsylvania Museum of Fine Arts.

It is a comparatively new idea to mold material, which has hitherto chiefly been used for cooking utensils, the idea is to idealize common things, and make the mentality superior to the work, to put one's personality into the clay, and thus produce things of beauty. This proves conclusively that everything possesses the divine elements of beauty and harmony—if we have eyes to see them, to look within—but alas! sometimes we pass them unheedingly by, and as Shakespeare says of the divine harmonies:

"Whilst this muddy vesture of decay
Doth grossly close us in,
We cannot hear them."

If you have ever seen Mrs. Frackleton you cannot have failed to see the soul shining through those beautiful eyes, and to be impressed by her regal bearing. This bright woman also invented the first kilns to use gas, and when her invention was completed the test was made at the house of Mrs. Perkins in this city several years ago. It was most successful and now gas kilns are in great favor. Mrs. Frackleton gives a talk today in the rooms of the Buffalo Historical Society on "Organized Effort."

A great treat is in store for all lovers of beautiful table decorations in the talk on artistic table ware which will be given tomorrow (Tuesday) morning at the rooms of the Buffalo Historical Society in the Library Building by Mr. Edwin Atlee Barker. No one that is interested in the subject should miss

it as Mr. Barker is one of the very best authorities on decorated china.

Speaking of table decorations I am told that little trees of all sorts, not necessarily those very expensive Lilliputian Japanese trees, although they are the most welcome of all, are much sought after for a table decoration. The most popular trees in drawing rooms are the eucalyptus. We are all so terribly hygienic nowadays, and eucalyptus plants are supposed to ward off influenza and other illnesses. Well, the eucalyptus combines ornament and use, for it is certainly very pretty, with its leaves of grey-green, and its delicate lemon-colored blossoms. Apropos of hygiene, the latest "cure" in vogue has the advantage of being quite simple and commonsensical. The Fruit Breakfast. That is it. You must eat nothing whatever but fruit before 12 o'clock in the morning. As much as you like of fruit, preferably apples, grapes and oranges, but no tea or coffee, nothing else in fact. Headaches, malaise and liver troubles are said to fly before the fruit breakfast cure.

Lady Betty

CASTORIA
For Infants and Children.
The Kind You Have Always Bought

Bears the
Signature of *Chas. H. Pritchett*

A good article is rarely dear at the price asked. A poor one is costly on any terms. See that you get what you call for.

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

BENJ. D. WOODWARD,
EX, ASSISTANT COMMISSIONER GENERAL.

P. O. Box 1243,
NEW YORK CITY.

NEW YORK, May 14th, 1902.

Mrs. S. S. Frackleton,
Milwaukee, Wis.

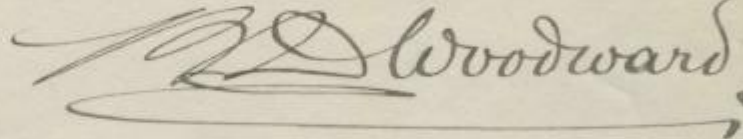
Madam:-

I have the honor to send you under separate cover the diploma of award granted to you on your exhibit in Class 72 at the Paris Exposition of 1900.

In course of time, and without further action on your part, you will receive free of charge a medal in bronze commemorative of the above award.

Please acknowledge receipt of the diploma, and oblige,

Yours respectfully,

B. D. Woodward,

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

BENJ. D. WOODWARD,
EX, ASSISTANT COMMISSIONER GENERAL.

P. O. Box 1243,
NEW YORK CITY.

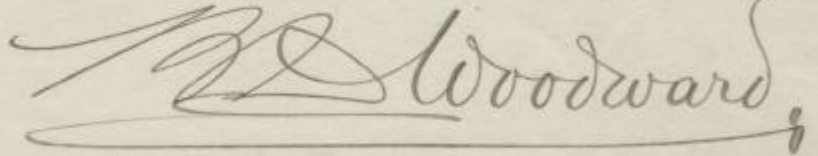
NEW YORK, May 23, 1902

Mrs. S. S. Frackelton,
The Old College,
606 Milwaukee St.,
Milwaukee, Wis.

Madam:-

I beg to acknowledge the receipt of your favor of the
20th inst. together with your diploma and postal money order as
stated.

Yours truly,

B. D. Woodward,

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

BENJ. D. WOODWARD,
EX. ASSISTANT COMMISSIONER GENERAL.

ST. PAUL BUILDING,
220 BROADWAY,
NEW YORK CITY.

P. O. Box 1243,
NEW YORK CITY.

New York, October 28, 1902

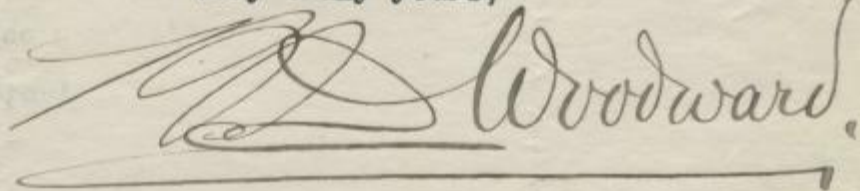
Mrs. S. S. Frackelton,
606 Milwaukee Street,
Milwaukee, Wisconsin.

Madam:-

Your favor of the 22nd instant must have crossed mine
to you under date of October 21st, notifying you that I was forward-
ing your corrected diploma.

Regarding the bronze medal on this award, I am pleased
to inform you that the same will be transmitted to you shortly.

Very truly yours,

B. D. Woodward.

ans -

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

BENJ. D. WOODWARD,
EX. ASSISTANT COMMISSIONER GENERAL.

220 BROADWAY,
ST. PAUL BUILDING,

NEW YORK, November 25, 1902

Madam:-

I have the honor to send you herewith the commemorative
bronze medal awarded to you in class **72** at the Paris Exposition
of 1900.

Kindly acknowledge receipt, and oblige,

Yours respectfully,

B. D. Woodward.

Mrs. S. S. Frackelton,

The Old Colony, Milwaukee, Wis.

Returned Dec 1st.

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

BENJ. D. WOODWARD,
EX. ASSISTANT COMMISSIONER GENERAL.

TELEPHONE
8088 CANTLANDT.

ST. PAUL BUILDING,
220 BROADWAY,
NEW YORK CITY,
P. O. BOX 1243,
NEW YORK CITY.

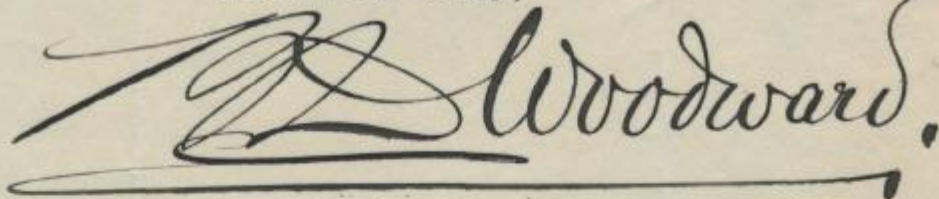
NEW YORK, December 6, 1902.

Mrs. S. S. Frackelton,
929 Fine Arts Building,
Chicago, Ill.

Madam:-

I beg to acknowledge the receipt of your favor of the 1st
instant, together with medal and enclosure as stated.

Yours very truly,

B. D. Woodward.

TELEPHONE 3256 CORTLANDT.

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

220 BROADWAY,
ST. PAUL BUILDING.

BENJ. D. WOODWARD,
EX. ASSISTANT COMMISSIONER GENERAL.

NEW YORK March 27, 1903

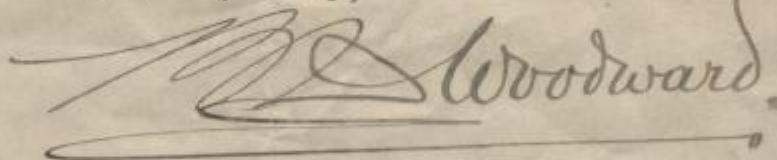
Mrs. S. S. Frackelton,
929 Fine Arts Building,
Chicago, Ill.

Madam:-

I have the honor to send you herewith, in corrected form,
the commemorative bronze medal on your award at Paris in 1900.

Kindly acknowledge receipt, and oblige,

Yours very truly,

 Woodward.



—Illustration by Einar Quist of The Journal

This house at N. Cass st. and E. Ogden av. was the home and art studio of Susan Goodrich Frackelton, who has been called Milwaukee's most eminent woman.

The Inspirational Mrs. Frackelton

THE 71 year old house on the northwest corner of N. Cass st. and E. Ogden av. has a worthy claim to fame. It was the home of Susan Stuart Goodrich Frackelton, ceramist, decorator of china and pottery, writer of books on her craft, recipient of dozens of medals from foreign countries, as well as from expositions in her own country. Her "Tried by Fire" was adopted as a textbook by the Kensington School of Art, London. She has been called Milwaukee's most eminent woman.

The old Frackelton home is not the only place in Milwaukee recalling Mrs. Frackelton. There is a "Frackelton room" in the former Otto Falk home at 2246 N. Terrace av., now a museum run by the Milwaukee County Historical society. There are exhibited many of Mrs. Frackelton's pieces, as well as her medals, together with some of the pieces decorated by Milwaukee women who studied in her classes. One of the notable citations given Mrs. Frackelton came when it was stated that through her teaching more than 500 women had become self-supporting.

All of this was back in the days when "china painting" flourished. We may smile today at the time and infinite pains that women with an artistic bent placed on the decoration by hand of plates, olive dishes, pitchers, vases, rose jars and lovely little articles for the dresser. But the fact remains that from 1880 until well along in the present century, china painting satisfied the artistic urge of thousands of women in the United States as well as in Europe.

A whole industry flourished because of it. Important potting and porcelain firms produced the order of plain white pieces suitable for decoration. Art supply houses advertised the paints suited to china painting, and brushes and other tools. The ambition of every china painting group was to own its own kiln, and when Mrs. Frackelton originated a gas kiln that could stand in the studio or even in the sitting room and do its work without sending out smoke, it sold far and wide. Thousands of families in Milwaukee must own examples of this vogue for china painting that took possession of women long ago.

In one Milwaukee home, standing on the grand piano for 50 years, has been Mrs. Frackelton's famous butterfly rose jar, 27 inches tall, a piece that is not evidence of a mere dated fad, but an artistic production with its hundreds of butterflies in brown and turquoise and yellow and with rich gold added in beading. It was in an exhibit that won a medal at the Chicago world fair of 1893. Of this exhibit a New York lecturer said at a meeting of the Woman's Club of Wisconsin Nov. 6, 1893: "In all of the ceramic art of America brought together in the world's fair, the only original work came from Milwaukee and was the work of Mrs. Frackelton." One of the pieces shown in this exhibition was an olive jar which was purchased for \$500 by the Philadelphia Museum of Fine Arts for its permanent collection.

Mrs. Frackelton's studio in the N. Cass st. home was on the third floor, next to the ballroom. There she spent most of her time and there Milwaukee ladies came to place on china plates the sea moss and shell design, a favorite; to paint pansies, butterflies and roses on plates and ice cream platters, and the more ambitious to paint landscapes on their plates. Mrs. Frackelton herself had a favorite Lake Superior scene which she used over and over. Another landscape that she painted was on Lake George, with the mountain called "Anthony's Nose" in the distance. She liked to paint a little point on Elkhart lake. And, above all, she liked to use in her china painting the scenes she had sketched at the Dells of the Wisconsin, particularly in Steamboat ravine.

She wrote about "Indian Jim" who wore a shirt made out of Dolly Varden calico, with the "narrative" floating in the wind, she said. He offered blueberries to

the artist sketching, for "4c, 5c" or whatever she wanted to pay.

Mrs. Frackelton herself was as dramatic a figure as has ever lived in Milwaukee. She wore large hoop earrings, she liked to appear in rich materials and in colors that made strong contrasts, rich purple with cerise, aqua and terra cotta and if she dressed in white she was apt to wear a Roman scarf. Her hats were beautiful creations with plumes which seemed to belong on top of her handsome head of naturally curly hair.



Mrs. Frackelton

Everywhere that she went she was stared at with admiration. She would have fitted in at once with the Pre-Raphaelites.

And yet Mrs. Frackelton and her art were completely Milwaukee by origin. She was born in 1848 in the old City hotel where later the Kirby House stood on the southeast corner of N. Water and E. Mason sts. Her father, Edwin H. Goodrich, came to Milwaukee to found the Merchants' bank, which existed for only five years. Goodrich had numerous other interests here which included a brick yard.

His daughter Susan attended the school of the Wheelock sisters and later was sent to a New York finishing school. But the trend of her life was not induced by regular schoolteachers so much as by a rough voiced, white haired old artist, Heinrich Vianden, known as "the Bear," in the Milwaukee of post-Civil war days. Mrs. Frackel-

ton always alluded to Vianden as her "dearest master."

Vianden, the first painter of landscapes in Milwaukee, had come here in 1849 from Cologne. He had been a student of the great Peter Cornelius.

He was a thoroughly schooled painter who taught private pupils three days a week. Mrs. Frackelton, then Susan Goodrich; Mrs. Charles D. Norris, then Fannie Wells, and Carl Marr were among those who drove out past Forest Home cemetery to Vianden's little home set in the midst of an immense flower garden and with the old trees that Vianden loved to paint on the borders of the yard. Mrs. Frackelton used to tell about a young girl in the class who innocently asked the "master" how he went about painting a tree.

"You know how to draw a leaf?" he asked. "Well then, draw 100,000 leaves and you have a tree." When the young lady caught the Old Bear's meaning, he patted her shoulder and said, "My child, there are things which cannot be told."

Vianden, nature lover as he was, induced in his young student such a love of trees and of nature that she said that she could never "bow at the altar of the purely conventional."

"The grand circles of the poem of the universe cannot be squared," she said, more than 68 years ago. Neither did she worship at the shrine of Japanese art. She thought most of it exquisitely labored.

"There is much that is good and much that is faulty in all schools," she said. "I do not wear the chains of any of them." She was proud of being an "amateur," one who painted for the love of the art.

The first success of young Susan Goodrich came when she resolved to create something beautiful out of the cream colored Milwaukee clay used for bricks. She believed that out of it might be created pottery of real beauty. With this in view, she made a handsome bowl for cider punch, an oblong piece, 15 inches long. Clusters of grapes fell over the edge and moldings of grape vines formed the handles. A standard also carrying the grape design held the bowl. This first piece, made from Milwaukee cream colored brick clay, went to the Philadelphia Centennial exposition of 1876 where it won a medal. Several times its maker used the same design, her renditions growing consistently more artistic.

This grape decorated bowl stands in the center of a case in the Frackelton room at the Ter-

race av. historical museum. Such a bowl was part of Susan Goodrich Frackelton's exhibit at the Paris exposition of 1900 where her showing received a medal.

Susan Goodrich was married in 1869. Old settlers tell the story of how the stunning girl had two suitors, one almost a giant, the other a young man who had come from England with his father, members of a noble English family. She married the determined smaller man, Richard Frackelton, who became a dealer in chinaware.

In 1882 the big house of Milwaukee brick was built, with Mrs. Frackelton designing its interior and working with the architect.

There her classes met, there her three sons had a big swing from an old willow tree, there she entertained and taught and held reunions of the girls of the Wheelock school of long before.

As long as she lived, Mrs. Frackelton continued to create handsomely decorated china, to do potting and to use her art in other ways. With her daughter, Gladys, now the wife of Herman Seely of

Let's Agree to Disagree!

A Society in Which There Is No Lively Controversy on Important Questions Is Dying, Educator Says

Robert M. Hutchins in the Godby, publication of the Great Books Foundation.

The great new term of reproach, nowadays, is "controversial." The dream of the public relations man is that all the people of America will discern in his clients the perfect combination of all the popular stereotypes of the day. Hence the tendency toward flat conformity to what the public relations man discovers, through a series of careful polls, to be the prevalent opinion of the moment. Hence the elimination of men, ideas, books and opinions that may attract unfavorable notice as differing from the prevalent opinion.

In many quarters during the last political campaign a man became controversial by being for Stevenson. Professors who said they were for him were held to endanger the public relations of their universities, though those who were for Eisenhower were, of course, not controversial at all. I think I do not exaggerate when I say that, in a democratic society, controversy is an end in itself. A university that is not controversial is not a university. A civilization in which there is not a continuous controversy about important issues, speculative and practical, is on the way to totalitarianism and death.

Such a society may be said to be united, but it cannot be regarded as strong. We do not think it is a sign of strength that the rulers of Russia find it necessary to seek out and punish dissent. On the contrary, we have sense enough to see that the secret police and the iron curtain and the universal program of indoctrination practiced in Russia amount to a confession of weakness. The rulers of Russia do not have enough confidence in the adherence of the people to the principles of communism or in those principles themselves to permit a free continuing discussion of them.

If we want an example of a strong society, all we have to do is to look at that association of 13 struggling states which, at the outset of its career, as it faced a sea of troubles, adopted the bill of rights of our Constitution. The United States of that day may have looked weak and disunited. Actually it was strong because it was not afraid. It was not afraid to have its principles submitted to critical examination. It was united in the conviction that strength and progress lay not in the social and political conformity, but in the constant exercise of individual judgment, in independent thought and criticism.