Old Lustre Ware

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blending it gradually with your own ideas. This, I am convinced, is the most important period in writing a paper; it is then that one's mind works—often unconsciously, assorting, accepting, crystallizing this inchoate matter into ideas. After this period you approach, probably with awe and inner trembling, the task of putting these ideas into words. Here you must use your own mind, not merely to guide you. You probably turn up your nose if I utter the baleful word outline. Well, an outline by any other name is as efficacious; the big thing is to have an organized ensemble of the topics you intend to discuss, showing these order, their relative importance, their relationship and the proportions to occupy in your paper. You can write without this handy little chart if you want to, but you do so at your own risk, just as you do when you cook without a recipe or cut a dress without a pattern. "Aha!" do I hear you exclaim triumphantly? "I've done both those things and got away with it." Even so, I hold that the recipe and the pattern were both in your head. The outline for your paper may be there, too, unless you're more experienced in writing papers than I am. Cutting out gold or silver, you'll want your outline where I want my pattern—right there where I can consult it frequently and solicitously.

You're often seen Aunt Jane's old crazy quilt, Margaret—those things were certainly well named. It had an oblong from her wedding dress, a hexagon from her mother's bunting, a triangle from Sarah Jones' coral taffeta; in fact she could trace its whole family tree. Well, I once heard a crazy quilt club paper, unfortunately. It had a learned paragraph from the Brittanics, a chunk from this book, and a slice from that, all as unrelated in design as the pieces in the quilt. But it differed from Aunt Jane's quilt in one respect, for it had in it nothing whatsoever of its own writer's possessions. That kind of patchwork quilt paper is fortunately not nearly as common as it was years ago. Don't patch other people's fragments together, Margaret. I don't mean that you should never quote. Occasionally you wish to express an idea in the words which the author has himself struck out at white heat, but when you do quote, do it not at random, but always from an authority on the subject. And of course you should acknowledge to whom the quotation belongs; that is only right when you are making use of another man's property. Some authors are most temptingly quotable, but for the most part your own phrasing that comes naturally out of the fullness of your own thought and fancy is more arresting and pleasing to your audience than any mediocrity of quotations could be. I'm glad we are past that period of ridiculous reverence for the printed word when we thought that because something was "in a book" it was undeniable truth in inspired phrasing.

If you're lucky enough to write when you're in that golden mood when words come crowding faster than you can transcribe them with your pen, then you'll need no advice from an English-teaching aunt or anyone else. But if you're not in that mood—and we usually aren't—set your teeth and force yourself to write on anyway, and sometimes a stray bit of that mood will finally come to you, and let what you write be you, Margaret. Let it reflect the same you that your own talk, and your music, and your smile reflect. Don't, for pity's sake, strive after "elegance," that false idol of our grandparents. Let what you write have the same wording and the same rhythm as your natural speech.

After the deed is done, let your manuscript lie quiet for awhile. Then read it aloud. It's better to accept criticism in whispered sentences. The best of us slip occasionally in a construction; you'll find some errors, and hence and there an unpleasant sound. Some club groups use the interval between reading and revising often a more felicitous wording for a certain idea will come to you. Before the day itself arrives, Margaret, read the paper over aloud several times, so that you'll be sufficiently familiar with it to look your audience in the eye occasionally while you read. You don't know how much dynamic force you can achieve that way. Twenty per cent of the effect of your paper lies in the reading, and sometimes a stray bit is animated. Don't wear that self-conscious smile some women assume while reading their own work, but don't affect the stupidity of a wood Indian, either. And don't begin with an apology for not doing the subject justice.

So much for the don'ts. Well, Margaret, as I warned you at the beginning, there's no formula for a successful club paper. Again I recommend you to your mother wit. But you have my best wishes—you know that—and may the shade of your Irish ancestor, Mangan of the flaming pen, smile upon you as you write.

### Old Lustre Ware

**By JESSIE HILL**

*Many families of English descent boast of one or two pieces of lustre ware that has been handed down in the family for several generations. In English families lustre is often a family heirloom and occasionally a family has one to sell. All dealers in antiques, especially in New England, handle a few pieces. Silver lustre worth from a dollar up, occasionally reaching a value of one hundred dollars.*

*For the past fifteen years collecting copper lustre ware in England and the Channel Islands has been my father's hobby. During that time he has made eight trips abroad bringing back several pieces each time. The history of lustre ware proves to be interesting to anyone who enjoys the study of old pottery.*

*About 125 years ago the people of England were impoverished by wars and all of the rich people gave their silver silver ware to help pay the national debt. They were some beautiful pottery to take its place.*

*Metalllic lustre had been produced to a limited extent during the thirteenth century in Persia. In the fourteenth century lustre pottery is known to have been produced in Spain and some pieces brought to England. Experiments were made by Josiah Wedgwood and others and the manufacture of lustre ware started in England just before the nineteenth century. The appearance of the English lustre is in many respects similar to the older Spanish ware, according to W. Boyar in his book “Collecting Old Lustre Ware.” The first lustre made in England was the silver lustre to replace the stirling silver that had been given up. Later the copper and gold lustre were made. The gold is the most valuable and the copper the most plentiful. Lustre implies brightness or splendor. When well polished it reflects almost as well as a mirror does. The lustrious effect was produced on the pottery by the application of a very thin glaze of metal reduced by chemical agents to the condition of extreme solubility which allowed it to be easily applied to the surface. The final glaze was often composed of one or more metallic substances.*

*Lustre ware was made in many unusual shapes and styles—pitchers, goblets, scientific and medical grades. Almost every piece of lustre has a band of color with a design on it. There are several types of decoration used. Some times flowers or animals were made on a colored background in raised relief. When animals or human figures were used a large share of the piece was colored and the figure was in lustre but when the flowers were used there was usually a stripe around the pottery with a bright colored raised pattern on it.*

*The old sugar bowl in the illustration is copper lustre with a band of deep blue decorated with a raised pattern of red and other colors. In some cases a pattern of leaves or small flowers was applied to the band of color with a paint brush by the use of a stencil. Sometimes a pattern of small leaves was applied with thick paint that stood out from the pottery.*

*Each museum in the east have several pieces of old lustre ware. Until recently however no museum has had a very large collection. Not long ago the Chicago Art Institute installed a collection (continued on Page 12).*
OLD LUSTRE WARE
(Continued from page 3)
which is known as the Buckington collection and is composed of about one thousand pieces of all kinds of lustre. Any modern gift shop sells what they call lustre ware in beautiful sparkling shades of pink, blue lavender and yellow but it is not metallic lustre and should not be confused with the old ware. When the metallic lustre was made in England each manufacturer guarded his method jealously. Lustre ware went out of style and the only men who knew the secrets of its making died so the exact details of the work that they did are not known today. Some pieces have been made but not many because of their inferior quality.

N. Hudson Moore, one of the best authorities on lustre ware wrote, "Whole tea sets are known to exist in perfect condition with a band of bright blue have been offered me as antiques, every line and its hard brassy color showing in an unmistakable manner. There is a depth of smoothness of glaze and a feel to the old lustre that are not easily mistaken. The lustre will of the object worn smooth, and the polish dulled ware in places, and the crudeness of modern design is absent."

NEW HEALTH WAYS
MAKE HAPPY DAYS
(Continued from page 4)
are realizing it. Mothers who care for little children are conscious of it. Education does not have to be gained within school walls. The intelligent mother has the greatest of all parts to play in this new health program because in the early years habits are established and because in the home most of our health program is carried on.

The National Education Association and the American Medical Association appointed a joint committee to study the health problems in education. With careful technical study they have set up the aims of health education. The home, the community as well as the school must meet the challenge if this program is to succeed.

As set down the aims of health education are stated briefly as follows:

1. To instruct children and youth so that they may improve their own health.
2. To establish in them habits and principles of living which thwart their school life; and in later years will assure that abundant vigor and vitality which provide the greatest possible happiness and service in personal, family and community life.
3. To influence parents and other adults, thru the health education program for children to better habits and attitudes, so that the school may become an effective agency, for the promotion of the social aspects of health education in the family and community as well as in the school itself.
4. To improve the individual and community life of the future; to insure a better second generation, and a still better third generation; a healthier and finer nation and race.

General Farm Assistant at Mt. Auburn
Leta Sefton ’13, is a general farm assistant at Mt. Auburn, Iowa, a position which she has held ever since she left Iowa State College.

Ruthella Benjamin Howe ’02, has recently been appointed matron of the New York State Mothers’ Clubs. She has been attending conferences at Bedford Hills, N. Y. She reports that her work is delightful and that the institution is one with which she is proud to be connected.

Edith Cairns Evers ’07, who lives at 616 Pearl St., Denver, has been here visiting at the home of her parents in Ames. Mrs. Evers has been secretary of the Colorado Alumni association.

Chocolates cost less per cup of chocolate cream at grocers.

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