



EDITED BY MAUDE HAYWOOD

MISS MAUDE HAYWOOD will be glad through this Department to answer any questions of an Art nature which her readers may send to her. She cannot, however, undertake to reply by mail; please, therefore, do not ask her to do so. Address all letters to MISS MAUDE HAYWOOD, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

THE PAINTING OF CHRYSANTHEMUMS

CHRYSANTHEMUMS, in their beautiful variety of form and color, make a particularly effective and artistic subject for either pencil or brush, and one that is full of possibilities, whether treated in a purely pictorial manner, or more conventionally from a decorative standpoint. In painting a picture, whether in oils or water color, very much of the ultimate success will depend upon the arrangement and grouping of the study represented, and due thought and consideration must be given to the matter in order that in composing the picture the coloring may be effective and in keeping, and the lines thoroughly harmonious. Individual taste will be exercised as to the amount of work or elaborate detail it is advisable to undertake. In some instances the subject may merely consist of a couple of flowers with long stems and foliage, arranged in a slender specimen glass, which, skillfully treated, can be worked into an effective little picture; or a great number of blooms may be massed, and the utmost made of their richly gradating and contrasting tones.

THE picturesqueness and interest of a group can be greatly added to by the judicious selection of the vase or jar in which the flowers are placed, and, furthermore, the coloring used for the background, if good, will assist greatly in the general effect. As a rule, it is advisable to choose flowers in which the tones blend one into the other, that is to say, make the group of yellows deepening into brownish hues, and mingle pinkish blooms with darker ones of a rich reddish color. Yellow flowers look well held in one of the old-fashioned earthenware jugs or tankards, which are of a dull yellow color in the lower part and of a chocolate brown above, and with this a warm neutral color will be the best tone to employ for the background, which may be obtained by mixing burnt sienna, indigo and white. Yellow or reddish brown flowers are also pretty placed in blue and white vases, with a greenish grey background, made by mixing cobalt and white with either raw umber or yellow ochre, using the former for the deeper tones and the latter where the coloring should be lighter. White flowers may be put into white Japanese or Chinese vases, the touches of color in the design upon the ware proving very effective.

IN selecting the canvas for a study of chrysanthemums to be painted life-size in oils do not choose it of too fine a texture, the coarser quality proving a more satisfactory ground to work upon. Either flat or round brushes may be employed, but the flat French brushes are usually considered the best kind to use. The group being arranged, take a piece of charcoal and roughly sketch in the general proportions and positions of the flowers and foliage, omitting detail, but taking special pains to get the throw of the blooms and the direction of the stems gracefully and correctly indicated. If the artist is sufficiently skillful the drawing of the separate petals and the details of buds and foliage can be put in later directly with the brush, otherwise they must be carefully sketched in gradually as the picture advances, but not all at once where there are many flowers in the group, for from day to day the blooms are apt to change or perhaps they die and have to be replaced, which would involve an unnecessary amount of extra trouble to the worker, inasmuch as the drawing would, in consequence, have to be altered or modified.

BEGIN the painting by blocking in the shadow color of the flowers in broad patches, not at first attempting to make out the form of each separate petal. Lay in the local coloring and finally the high lights, still working broadly and without detail. When this is partially dry, and in the condition technically known as "tacky," which will probably be the case by the time all the group has been thus laid in, the flowers may be proceeded with by making out the most prominent petals, adding high lights which should be put in touchily and loaded on, and emphasizing shadows, which are always painted thinly, still, however, leaving some of the forms, especially those in shadow, blended together. It is a great mistake to try and show the outline of every petal in painting chrysanthemums; the effect is hard and conventional when this is done, and the effect of nature is lost. Make out only so much of the forms as is necessary to represent the flower. Finish up each bloom as much as possible in one painting. It may be necessary to do a little general touching up when the picture is nearly finished in order to bring the whole together, but the freshness and vigor of a flower painting is lost if it be too much worked over. In drawing the leaves take as much pains as with the flowers.

THESE flowers are very popular as the subjects of designs upon decorated china, lending themselves admirably with a little adaptation to the purpose, particularly for large and handsome pieces. In sketching the flowers the drawing of them must be simplified as much as possible, probably putting in fewer petals than are seen in nature, but aiming to preserve accurately their character. In china painting an outline is usually considered a necessity, and if properly done need not appear conventional or obtrusive. As a rule, violet of iron is the best color to employ, but in brown or red flowers red brown should be substituted. It is an open question whether it is better to outline the flowers before or after the washes are laid on. If done before, the danger exists, unless the outline be very thoroughly dried, of the color washing up, and if put in later there is the probability of the pencil marks having become obliterated, a serious difficulty to an inexperienced draughtswoman. The best remedy when complicated drawing needs to be carefully preserved, is to secure the outline first by putting it in with mineral water color, which can be fired together with the other ordinary colors. The following schemes of color are suggested for the different varieties: For white flowers, silver yellow and black in the shadows, overcast in the next painting with yellow ochre to gain warmth; mixing yellow is used for the yellowish tint toward the center of the flowers, the accentuation being done with brown green and dark green. Yellow blossoms are laid in with mixing yellow, the half tones with black, silver yellow and a little deep blue green; use in the second painting also a little silver yellow and yellow ochre, put on separately, and accentuate with dark green mixed with brown green. Keep the red and brown flowers lighter than they are in reality, as before suggested, laying them in with rose pompadour, carnation No. 1, or mixing yellow, according to the color needed. Use in working them up some or all of the following tints: yellow ochre, silver yellow, chestnut brown, carnation No. 1, violet of iron, red brown by itself and also mixed with dark brown No. 4 or 17.

The chief rule to be remembered in china painting is that each tint must be thoroughly dried before another is applied. This is best done in an oven. A little oil of lavender is used in applying the colors.

IN all kinds of painting the palette should be kept as simple as possible, and the utmost made of the few colors employed. The manner of applying the paints is the most important point to master. The same, or equally good, effects can be obtained with a widely different choice of pigments. Therefore the following suggestions, intended for the inexperienced, must not be regarded as in any sense arbitrary. For white flowers, the delicate shadows can be obtained by mixing ivory black, lemon yellow and white. For the creamy tone of the local color, add a little yellow ochre to the silver white employed. For the warm tone sometimes seen in the white flowers, use a very little Indian red, blended into the greenish tone of the shadow. In the yellow blossoms use no white paint at all, as it destroys the brilliancy of the yellow pigments, the high lights being obtained according to the tone required with pale lemon yellow or French Naples yellow. In the shadows employ lemon yellow and black, and all the other tones required can be obtained with raw umber, raw sienna, burnt sienna, light cadmium and lemon yellow. The lemon chrome added of late years to Winsor and Newton's list, forms a good substitute for the more expensive lemon yellow, if price be an object. For the reddish brown variety, with a creamy under side to the petals, use for the latter, yellow ochre and white, adding a little ivory black for the shadows, emphasizing the markings where necessary with lemon yellow. According to the tone, use raw or burnt sienna in the local color of the flowers with either yellowish high lights of yellow ochre and white, or reddish ones made with burnt sienna and white. Raw umber and crimson lake is sometimes needed in the darker parts. In flowers of a pink or pinkish hue use scarlet vermilion or rose madder with white, according to the shade required, for the lighter parts. In the half tones employ rose madder. Make the shadows of lemon yellow and black, working pink into them if they seem too green. In the darker flowers, burnt sienna or crimson lake will be required. Burnt sienna is also useful for the sharp, warm shadows and markings in the parts of the foliage near the blooms. For the cool grayish lights on the leaves mix cobalt, yellow ochre and white, and for the yellowish high lights use lemon yellow and ivory black. A good local green is made with Antwerp blue, raw sienna, yellow chrome and white, and a darker shade is obtained by mixing indigo and burnt sienna with yellow ochre or chrome, according to the color desired. Much the same colors, omitting the white paint, are used if the picture be in water color instead of oils.