

# THE ART OF CHINA PAINTING

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DESIGN OF WILD CUCUMBER VINE (Illus. No. 1)



CHINA painting is a most fascinating study for those to pursue who have the time at their disposal. Success in this art may only be obtained by those who possess patience and perseverance. It is, of course, necessary to have some knowledge of mixing the mineral colors and of how they are affected by the action of heat, etc. Below are directions for painting a few pretty designs in the mineral colors.

### MAURANDIA FOR A VASE

A DELICATE background for the design of maurandia shown in Illustration No. 2 will be a soft, creamy ground; use for this the Royal Worcester Finish. See that the color is put on evenly and thoroughly blended. Wipe off any superfluous paint that has gone over the decoration and begin to paint the flowers a light lavender shade. The petals grow almost white as they near the centre of the flowers, and the outer part of the corolla is also almost white where it joins the calyx. Carmine No. 1 and deep ultramarine blue mixed together, and put on in thin washes, are used for the general tone, using deep blue and ruby purple for the darker shading; be careful to use more of the blue than the ruby purple. The buds and under sides of the flowers are very delicate in tone. A small quantity of gray must be used in the half-tints. The leaves are painted with apple-green and silver yellow, qualified with gray No. 1 and shaded with brown green. Brown No. 17 is useful for some of the darker accents. The stems are a rather yellowish shade of green, shaded with violet of iron. The stippled effect at the lower part of the vase and the wavy pattern within the bands at the top are all finished with gold, after the vase has been previously fired.



VASE IN ROYAL WORCESTER FINISH (Illus. No. 2)

### BRUSH AND COMB TRAY

A DELICATE, clouded background is the prettiest for bringing out the effect of the design as shown in Illustration No. 3, a pale blue sky, with broken cloud effects being in pleasing contrast to the grays and browns used in painting the birds. After the design has been marked off on the tray begin first by painting the blue sky at the top, using deep blue green for this purpose. This color must be put on in thin washes and stippled. While the paint is still wet take a piece of chamois and lightly wipe out the clouds, leaving the white of the china to serve for the lightest tones. Take a small quantity of gray and stipple into the clouds (deep ultra-



TWO GRACEFUL DESIGNS FOR DAINTY CUPS AND SAUCERS (Illustrations Nos. 4 and 5)

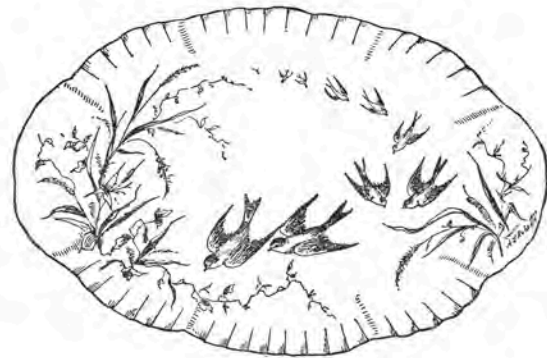
marine blue, violet of iron and yellow brown are satisfactory colors, mixed together to produce a soft gray for shading the clouds). When the background is finished wipe off the paint that has gone over the design and begin by painting the flight of birds; the breasts and backs of the birds are gray, while the heads, wings and tails are brown. Gray No. 1 and yellow brown, with neutral gray for the shading, can be used for the grayish tones on the breasts and backs, and yellow brown, brown 17 and brown 108, with a small quantity of gray for the half-tones, are used for painting the wings, heads and tails. The details on the birds in the foreground are brought out to a greater extent by the markings of the feathers, etc., while those receding into the background fade into a gray and are lost in the sky color. The flower at the left of the tray is left white, shaded with gray; the stamens are silver yellow, shaded with yellow brown. The leaves are put in with brown green, shading with brown 17 and violet of iron; the fine grasses, leaves of the vine, etc., are painted in brownish and yellow tones, using for these violet of iron and yellow brown. The edge of the brush and comb tray is finished with gold, which gives a handsome effect to the whole.

### AN ASTER CUP AND SAUCER

THESE little wild asters make a pleasing design for a cup and saucer as shown in Illustration No. 5; the purple tones of the flowers are greatly set off by the bright yellow stamens. The flowers may be painted with deep ultramarine blue and ruby purple and shaded with the same. Put in the stamens with silver yellow, using yellow brown for the shading; where darker touches are desired use violet of iron or brown 17. Use for the stems and leaves chrome and brown greens, with apple-green and silver yellow for the brighter tones, shading with violet of iron. Paint the handle and under part of the cup with gold; the scrolls and irregular lines in the alternating spaces between them are also finished in gold, which gives a very dainty and attractive effect to the cup and saucer.

### DESIGNS IN DRESDEN PATTERN

A CHARMING set of dainty cups and saucers is shown in the Dresden pattern in Illustration No. 4, making each one different in the decoration. If any one is so fortunate as to possess a piece of Dresden china it will be of great assistance. As to the manner of coloring, etc., do not paint your flowers in too bright hues or the harmonizing effect will be gone. As the tiny flowers are to be painted in varied shades of blue, pink, purple, red, yellow and greenish white it will require some judgment as to the arrangement of the colors, especially the pink and red flowers. The tulips on the cup and saucer in the illustration are first painted with a thin wash of silver yellow, with stripes of deep red brown, using ruby purple with the latter for the dark shade near the stems. The forget-me-nots are laid in with deep ultramarine blue, shading with deep blue for the darker accents; the stamens are touched in with silver yellow, shaded with yellow brown or a touch of red. The other flowers may be painted in pink, purple, yellow or reddish tones, according to fancy. Shade the yellow flowers with either yellow brown or brown green. The pink ones are painted with carmine No. 1, using ruby purple for the shading. Apple-green and silver yellow are used for the general tone of the brightest leaves and stems, while brown green, blue and brown 17 give pretty effects for the darker ones. For gray green use chrome green and neutral gray mixed together. All the flowers, leaves, buds, etc., are outlined with a darker color than was used for painting them. Use for this outline a very fine pointed brush. The butterfly handle is prettier left white, and the markings and veins done in gold. If one wishes to paint the butterfly in natural



BRUSH AND COMB TRAY (Illus. No. 3)

strokes with firm, even touches. Violet of iron will be found very useful in working up some of the leaves, also for the stems and tendrils, which will serve to give variety to their treatment. A wash of yellow brown will keep some of the leaves quite dull in tone, which will greatly relieve their monotony. Take a soft shade of sage green, one in harmony with those employed in painting the leaves, and stipple on the edge of the dish until it gradually merges into the white of the china. Gold or silver stippled lightly over this color after it has been fired will give a handsomer finish to the pickle-dish, but if the latter is intended to be completed in one firing it will not be necessary to work this color around the edge of the dish.

### DESIGN OF SHRUBS

THE effect of this design will be greatly enhanced if painted in the natural colors with a background of a warm yellow tone; for this silver yellow can be used.

Paint the shrubs with yellow brown, violet of iron, bitumen, brown 17 and brown 108, also using a small quantity of ruby purple with the browns for the rich bronze tones of the shrubs in the foreground. For the darkest accents the colors must be put on in thin, transparent washes, after the under color has thoroughly dried. The branch is painted with yellow brown and gray No. 1 shaded with brown 17. The leaves, which are a soft shade of green, are painted with brown green, shading with brown 17; vein and outline with violet of iron.

This design will be found particularly effective for any large piece of china that it may be desired to ornament, such as a dish that is intended for a brick of ice cream.



A DESIGN OF THE OLD-FASHIONED SHRUB (Illus. No. 6)