

Home Art and Home Comfort.

CHINA PAINTING AT HOME.

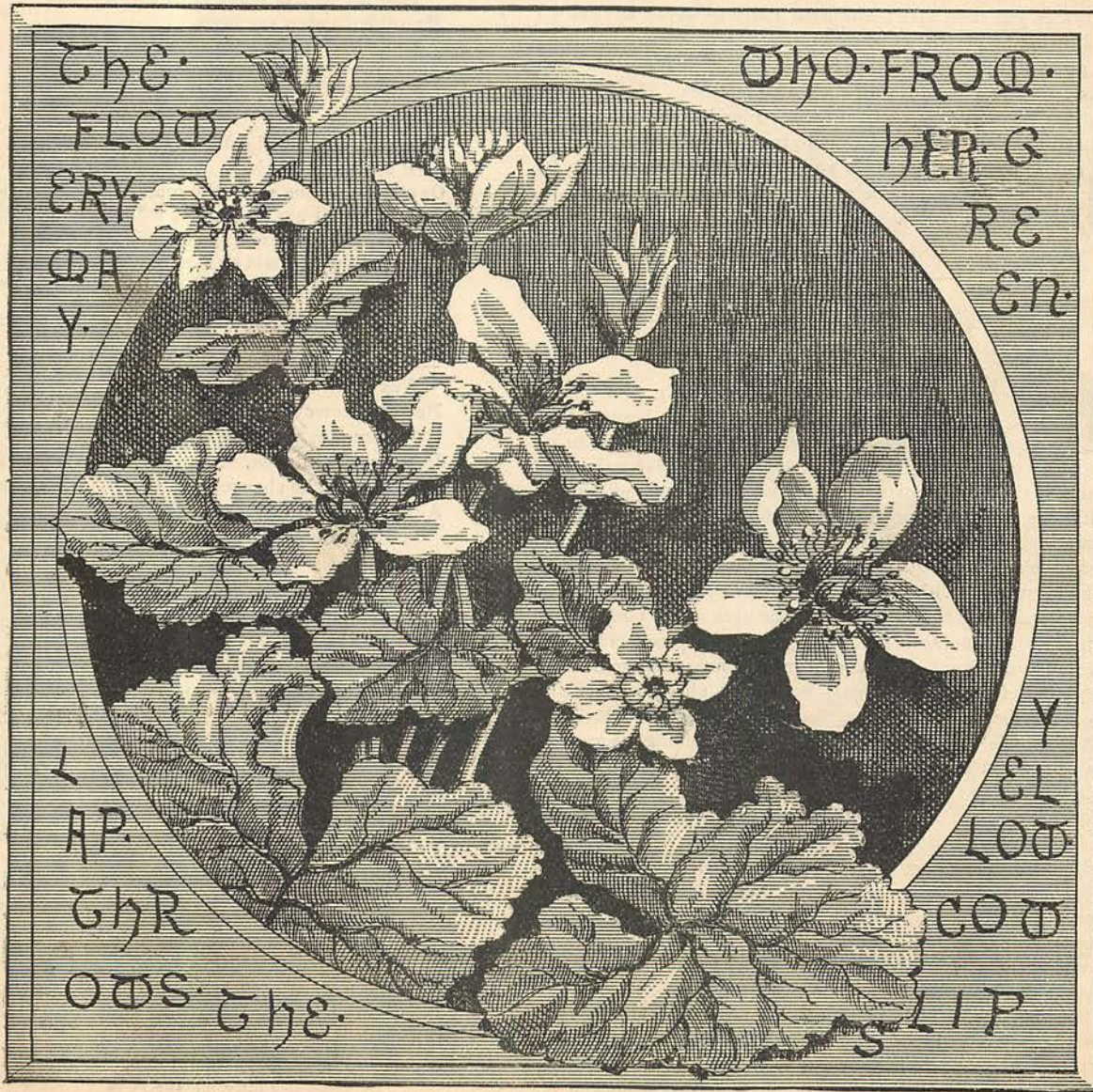
The flowery May, who from her green lap throws  
The yellow cowslip and the pale primrose.—MILTON.

**T**ILES are always good practice for china painters. The shape is most comfortable to work upon. Cups and saucers and pitchers are trying for beginners, because one side is easily rubbed when painting upon the opposite side of the piece of china. Colors can be used somewhat stronger and heavier upon tiles than upon French china, and so bolder work can be done. If a beginner wishes to learn to do good work, she will do plenty of practice work per month on tiles or on good-sized plates with strong, bold designs. Choose always a cream-colored tile rather than a dead white, for the yellow tint helps all other colors put on it. It adds warmth to all your greens and does harm to no color.

If you wish to paint tiles for a fire-place, be sure you know the size of your fire-place, and fit your tiles before you begin. There is often a slight difference in the thickness or size of tiles, for though they may be cut the same size be-

fore the tiles are baked, they do not always shrink alike in the kiln, and so care should be used in selecting them before decoration. Be careful, also, to see that they are not cracked, rough or spotted.

After you have chosen and matched your tiles, you must plan your designs. If possible, make your own designs. Of course, the simplest way is to make a separate design on each tile, making designs something after the fashion of the one given here. It is more effective to have a long picture on each side covering three or four tiles, and another in the middle over the top of the fire-place. These long pictures can be separated from the others by set borders, which frame the picture and give a chance for introducing any other helpful color. These borders must always be subservient to the design, and not in harsh contrast. It is handsomest to cover the whole tile with color after the fashion of the design given here. If you wish to do less work, you must use a deep cream tile or dull yellow; the color that shades well into wood colors. On this color you can paint your designs without circles, border lines, or mottoes—exactly like a painting on paper. If the borders and motto were omitted from this cowslip-design, the unfinished leaf should be drawn in full, and the stems continued to the bottom of the tile, and



COWSLIP TILE DESIGN BY HETTA L. H. WARD.

a few strokes in a thin, dull olive and brown could be put below the leaves with a large brush for shadows. If you use a deep-colored tile, you must choose your flowers with judgment. On this color you can use white, yellow, olive-brown, and black. Reds, carmines, and blues will be somewhat duller than on white.

The design in this number is the common cowslip, to be painted in mixing yellow, orange-yellow; the ovaries yellow-green; stems and leaves green. The background in the circle can be dark olive; the rim round the circle and the outside border ochre. These ochre lines should be stroked over here and there with olive or thin black to soften it somewhat into the other colors. Ochre is apt to be strong and harsh. The corners should be in thin yellow-olive; the letters in outlining, brown made of brown No. 4, ivory-black, and rich purple. If this tile were painted with underglaze colors on an underglaze tile, the background in the circle could be dark blue. In overglaze it is hard to find a deep blue dull enough to use with a bright yellow. The choice of background colors must depend on the position and use of the tile. If a blue background is used the leaves must be in a brown-olive rather than in a brighter shade. If the background is olive the leaves can be somewhat brighter. These tiles can be done all in one color, in blues or browns, but then strict attention must be given to have the drawing as perfect as possible.

A great deal of satisfaction can be had in making one's own designs and in selecting one's own mottoes. If you do not draw from nature, begin at once. I would heartily recommend china painters not to simply copy this design on a tile, but to use it rather as a suggestion how to make one with another flower, which will be your own design with your own chosen motto.

HETTA L. H. WARD.

### The Message.

(See Steel Engraving.)

THE Message is a charming subject, highly poetic in idea, and most gracefully treated. A beautiful young Greek maiden, whose lover is far away, and to whom she wishes to send a comforting message, determines to intrust the tender missive to a dove. Faithful and true itself, it is a fitting messenger for the occasion; and she knows that it will wing its way over hills and streams and wooded heights until it reaches its destination. She indites the loving words, which will bring her an equally loving response; and tying the *billet-doux* to the neck of the bird, she sends it forth, bidding it speed away with the precious burden, and bring her back a few words of love and comfort to repay her for the long, dreary hours that absence engenders. The beautiful creature flutters its wings as it soars aloft from the hand of the maiden, and wending its way with steady and unerring flight, reaches its destination, and the happy lover receives the consoling message.

Nothing can be more charming than the manner in which this lovely picture has been conceived, nor anything more admirable than the way that this truly poetic idea has been carried out. There is a simplicity, refinement and grace about it that is very attractive. The young maiden in her Greek costume; her lithe arms outlined against the blue sky; her sunny hair rippling on her shoulders; her upturned glance to the bird that is about to carry her tender message to him she loves, is as lovely a creation as an ancient Greek himself could have imagined. She stands within the upper court, the sunlight pouring down upon her statuesque figure, while far away in the distance the verdure-clad fields and blue hill-tops appear, giving added beauty to the picture.

### The Head of the House.

"I'M *head* of the house," said he,  
With a feeling of manly pride;  
For the wants of my family,  
Their every-day needs I provide;  
And my order must be obeyed  
As if 'twere the king's decree,  
By mistress as well as maid;  
For "I'm *head* of the house," said he.

"I call the cook to account  
If she's given to wasteful ways;  
And know the exact amount  
My wife for each item pays;  
I settle the bills, and so  
The grocers and butchers, you see,  
And merchants and milliners know  
I am *head* of the house," said he.

"My domestic affairs all move  
Like clock-work, from morn till night,  
And that is enough to prove  
That my way of doing is right;  
My subjects obey my laws,  
And with my requests agree,  
And order prevails because  
I am *head* of the house," said he.

The wife, though she did not boast  
Of any superior skill,  
Or claim that she ruled the roost,  
Or followed her own sweet will,  
Was ready to note and quell  
Marauding of maid or mouse,  
That everything there might tell  
That she was the *heart* of the house.

The comfort of those around  
Was always her daily care;  
However narrow the bound  
Of home—it was home-like there;  
In parlor, in kitchen, or hall,  
Wherever she chanced to be,  
A beauty was over all,  
For the *heart* of the house was she.

Another with pomp and pride  
May rule, and their scepter sway;  
But over the ingle-side  
She reigns in a quiet way;  
Another may choose to be  
The *head*—she will not demur;  
For the *heart* of the house is she,  
And that is enough for her.

JOSEPHINE POLLARD.

### "Married at Seventeen."

WITH April moods that come and go,  
As soft as summer, chill as snow,  
Or sudden as disaster;  
With smile and tear and glance aside,  
Quick to caress and quick to chide,  
A daring, changeful, girlish bride,  
Be Love her only master!

D. H. R. GOODALE.