

HOUSEHOLD DECORATION.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

TABLE SCARF WITH BRONZE PAINTING.—DECORATED SLATE.

WE have been besieged of late with questions as to Bronze, or Lustra Painting; whether or no it has gone entirely out of fashion, and if not, the request that we will furnish some further hints and designs for this branch of work, especially in its application to household decoration.

We would reply to the numerous queries on this subject, that although the popular craze for this work has passed away, there are yet many who find pleasure in it, and as an easy method of decoration it has its merits, and is likely to retain its popularity to a certain extent for sometime to come, simply because it is so very easy of execution, and requires so little knowledge of drawing, stamping patterns answering every purpose as far as an outline is concerned. The design for mantel lambrequin illustrated in *Brush Studies*, First Series, page 71, has met with such general favor that we give this month a companion for it, in the shape of a pretty table scarf, to be decorated in bronzes, after the same manner. Plush or velvet is the best ground for this work, which sets off the brilliant, iridescent bronzes to the best advantage, while it adds to the rich effect of the fabric. Perhaps you have been told, or have read somewhere that these colors darken and tarnish in a short time; if so, you have been misinformed, for good bronzes retain their original color and brilliancy for years, as we can safely assert, having specimens of the work in our possession which were executed when this branch of painting first made its appearance some three or four years ago. These have been exposed to both natural and artificial light during that time, and still retain their brilliancy and color. So it is well to purchase only the best grade of bronzes, which can be had of almost any reliable art dealer. We have had them of Messrs. Frost & Adams, whose advertisement appears in

this Magazine, and whose goods are always as represented.

To decorate the table scarf in the manner shown in illustration, trace or stamp the design, which you will find a most graceful and natural arrangement of the peacock feather. There is no prettier subject for lustra or bronze painting, than this, which gives a scheme of color so well imitated by the iridescent bronzes.

There are two ways of executing the design, as already hinted, either by using the lustra paints, which are mixed with a medium, and applied with a brush, or by first painting the design with oil color, and then

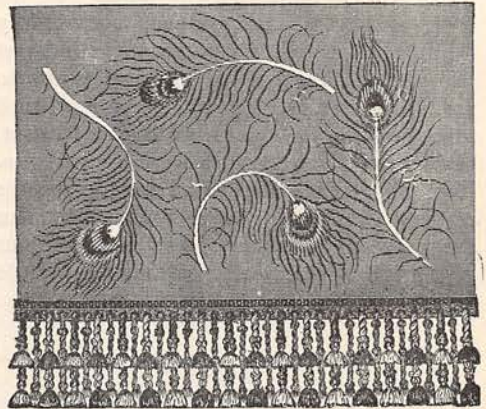


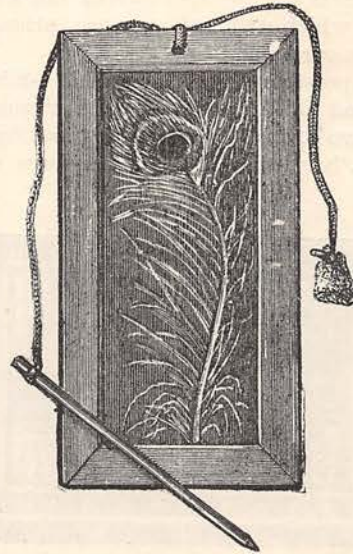
TABLE SCARF WITH BRONZE PAINTING.

dusting the coarser metallics over the portions thus colored, the paint causing them to adhere to the fabric. This last mentioned method is so simple that it requires very little knowledge of painting to do it, although the better the shading and blending of color is understood, the more attractive the work may be made. As a full description of this work has been already given in the First Series of *Brush Studies*, it seems quite needless to repeat it here, further than to say that

the paint should be laid quite thickly upon a portion of the design, and while still wet the metallics are dusted over it, then lightly shaken off. In this way, enough of the powdery flakes will remain to give the required brilliancy. There is no better way to follow out the design given for table scarf than to procure a natural feather, and to match by it all the different tints as nearly as possible.

The iridescent metallics come in hues which approximate very nearly to the natural colors of the feather. These are green-bronze, peacock blue, copper, brilliant green, and deep blue. The stem of the feather may be painted white, and covered with silver. This design may be carried out entirely in lustra painting if preferred, but we do not think the effect quite as satisfactory. The difference in the method is simply this, — the lustra colors are finer bronzes, and need to be mixed with a medium to the consistency of thick cream, or syrup, and thus applied very much as if painting with oil colors. The same colors may be had in lustra as in the other bronzes, and any one can easily learn this simple branch of decorative work with the assistance of the little manual to be had of the publisher of this Magazine, which gives very full and explicit directions. We can, however, promise suitable designs for this work, with directions for coloring. Those described in last number are good examples. Besides the decoration of fabric, the bronzes are much used now upon vases, pottery, frames, fans, pine cones, in fringes upon baskets, plaques, and many other articles too numerous to mention. Our second illustration shows how the face of a memorandum slate can be decorated prettily with the feather design in bronzes. In order to do this, first gild the frame by simply varnishing, and then when tacky rub over with dry gilt, using

a piece of flannel or plush for the purpose. Then fit into the face a panel of velvet or plush, gluing it firmly in place, being careful not to get a particle of the paste or glue on the face of the fabric. You can now stamp your design, and paint in bronzes, as already described. These little slates are convenient articles for the housekeeper, or in the office, and in this shape may be classed amongst the "useful as well as ornamental" objects. It



DECORATED SLATE.

should be borne in mind that too much bronze decoration is tawdry, and in poor taste, while a few articles tastily ornamented in this way will give brightness to a room, while they furnish at the same time a pretty employment for the spare hours of the invalid, or the lover of fancy work.

The publisher furnishes a perforated pattern of the peacock feathers for table scarf, for 25 cents.

Notes on Embroidery.

THE new bead tinsel is very effective.

THE Battenburg style of embroidery is one of the newest ones; it is made of braid and some resembles gwipure lace.

THE ground of some outline work is covered with a regular darning, worked length-

wise of the work; this leaves the design in light relief.

CORD work is a new kind of work; the cord is held in place with button-hole stitches in a line with the pattern. The stitches are not very close together, as they are not intended to cover the cord, but to hold it in place.