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CONDUCTED BY NATALIE STURGES.

MORE HINTS UPON MODELING IN RELIEF. — NEW DESIGNS IN FANCY WORK, ETC.

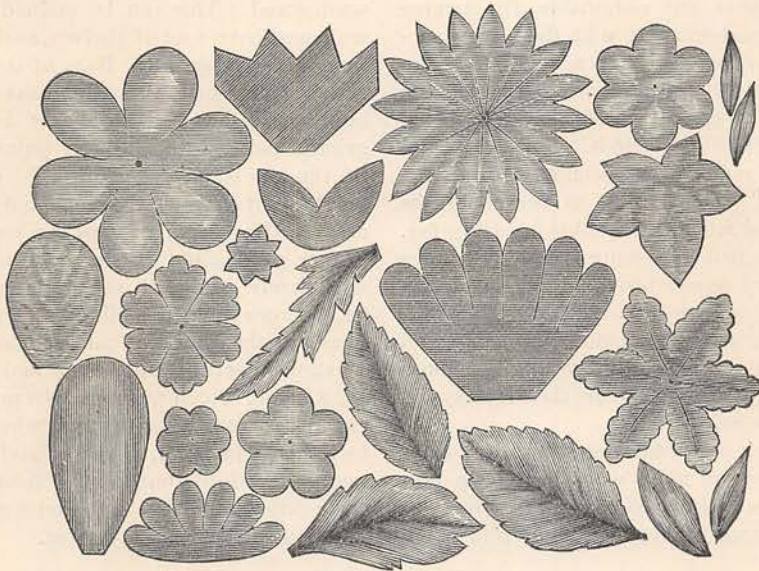
SO many very ordinary articles may be converted into artistic and salable novelties with an understanding of the art of modeling, that further hints will be welcome, I am sure, to the general reader.

Many who find clay or putty modeling difficult or inconvenient, will be entirely successful with gutta-percha as a substance easier to handle, whilst the method to those

a quarter of an inch thick; if bought by the pound it can be had at less cost.

The other materials necessary, are a sharp pair of scissors, a small pair of pliers or pinchers, several sizes of copper wire, and a bottle of ceramic glaze or amber enamel.

Modeling tools are also very useful, although not absolutely necessary. Those mentioned in our last number will be found very



RUDIMENTARY FORMS — GUTTA-PERCHA MODELING.

accustomed to wax flower modeling, is very easily acquired, because so similar to it in many points.

This modeling may be made to resemble Barbotine ware very closely, if well executed, and as it is not at all difficult to accomplish, and the material comparatively inexpensive, it will doubtless meet the requirements of a large class of busy workers. The gutta-percha is purchased in sheets not quite

convenient at times, and some of the leaf and flower moulds used in wax flower modeling are also very useful. A small lamp stove is another great convenience, as boiling water is quite a necessity during the whole process of work.

The gutta-percha made soft and pliable by dipping into the hot water is immediately removed and laid upon a smooth, clean table or board, upon which it is rolled out with a

rolling-pin which has been moistened to prevent stickiness. The table, or board, should also be moistened.

The rolling is necessary to thin the gutta-percha sufficiently to block it out into the shapes required. By pressing a metal leaf or flower mould upon it whilst warm, an impression is easily obtained, and the form is then cut out and shaped with the fingers as in clay modeling. By dipping frequently into the hot water the material may be pressed out as thinly as needed. The markings and veinings may be done with the blade of a thin paper knife, or sometimes with a large pin or knitting needle.

The petals of flowers and leaves for foliage



JUG WITH FLOWERS IN GUTTA PERCHA MODELING.

should be moulded as for the putty work described last month, then when shaped and marked satisfactorily can be laid aside to harden.

Flower petals are formed from the warm gutta-percha by rolling to the thickness of the natural flower or leaf model, then cutting and moulding as you would in wax work.

Stems, stamens and tendrils, are made of the proper-sized wire covered smoothly with the warm gutta-percha. To make the modeling adhere to the article it is intended to decorate, it should be heated by the flame of a lamp or candle enough to soften it, then applied quickly. It is sometimes useful to have a bottle of LePage's liquid glue at hand for fastening the finer portions of the work,

stamens and delicate stems or tendrils that cannot well be heated enough to adhere readily.

There is no better way of making the work a success than by the careful study and observation of natural objects, such as flowers, fruit, etc., and following out the suggestions Nature herself affords. A visit to a pottery



FANCY WHISK BROOM HOLDER.

will suggest also many articles which may be converted into charming ornaments by the application of the raised work. Common earthenware, or brown stone jars in quaint shapes, are many of them exceedingly decorative when ornamented in this fashion.

When the gutta-percha is quite dry, it will again assume its shiny appearance, and should not be painted until this indicates that it is thoroughly free from all moisture.

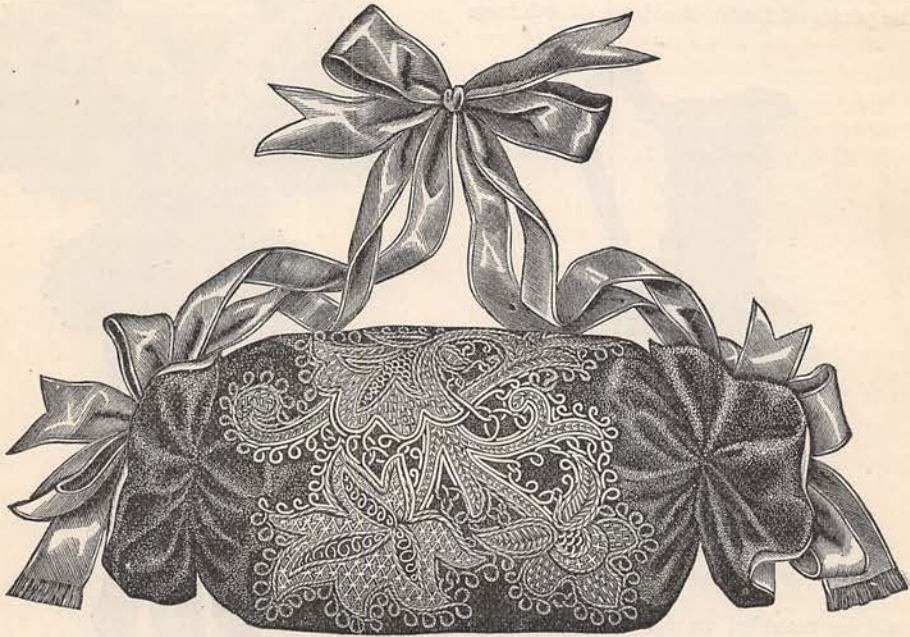
The coloring of flowers is done exactly as for Barbotine, and it is best to mix a little of the enamel or glaze with the paints. No shadows are required, as the raised forms throw their own shadows.

By painting the entire modeling with white mixed with the glaze, it is, perhaps, easier to get better effects. Antwerp blue and Indian yellow mixed will be found a very dark, rich green for leaves, but the under side of

in modeling should choose simple designs, avoiding double flowers or intricate patterns. Dogwood, or single roses, anemones, morning glories, or other simple flowers, are the most suitable.

After some experience is had, some more novel features may be introduced, as beetles or butterflies, insects or small humming birds, A small serpent or lizard winding around the stem of a slender vase or pitcher, with iridescent bead-like eyes is odd and pretty.

Our first illustration will give some idea of the shapes of component parts of flowers. By picking natural flowers to pieces much



HEAD REST—VELVET AND APPLIQUE.

the leaves require a lighter tone, which may be had by adding white. Sometimes Vandyke brown alone over the first painting of white will give a novel effect and a pleasant change from the ordinary green leaves. Small fruits, such as cherries, pigeon berries, strawberries, etc., are very attractive in gutta-percha modeling. Groupings of these placed upon the moss vases to be had at almost any china store, are extremely pretty, and do not require a background. Ivy leaves are also effective, and holly with it; red berries are simply charming. Beginners

information may be gained, and a knowledge of their proper forms obtained. Of course those who have correct ideas of form and perspective will be able to do better work, as well as those who are careful observers of Nature. The conscientious study, also, of the other departments of this Magazine which give such plain, practical instruction in drawing and color will be a very great assistance to the workers in modeling, as more effective work can be done where there is an intelligent understanding of form and of color harmony.