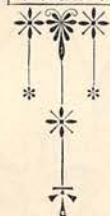


CHAPTER XXXII.

DESIGNS FOR DECORATIVE PAINTING.

Study of Wild Roses for Painting
in Oils.

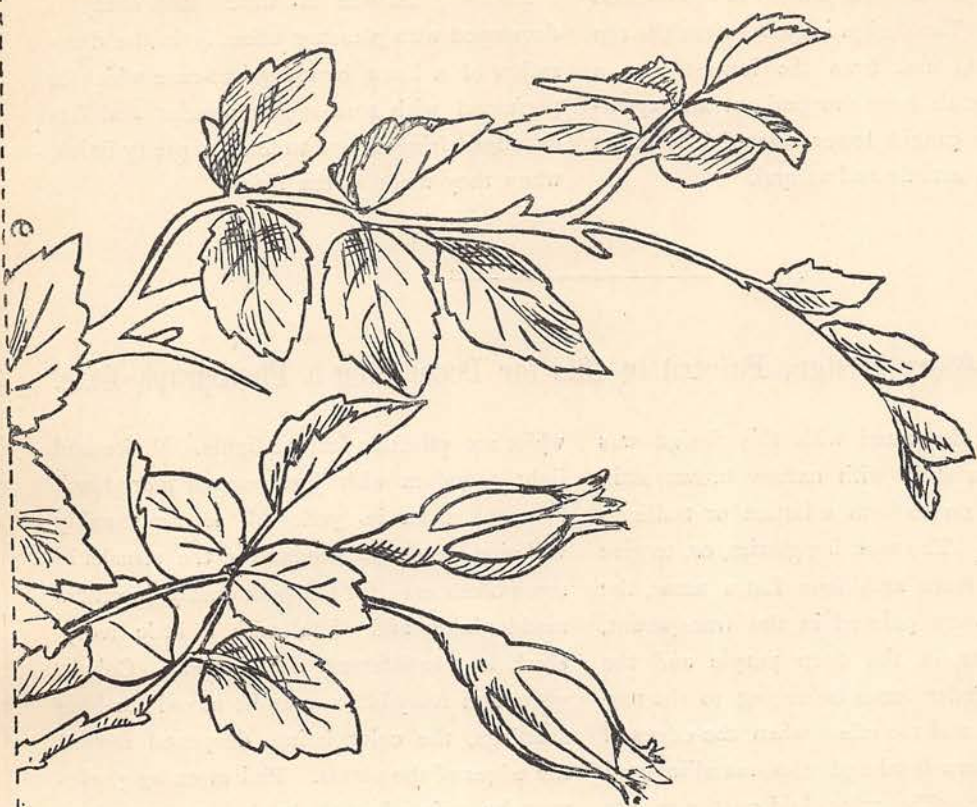
IN this chapter a beautiful design for the ornamentation of a panel, a sachet, or any article to which such a decoration is adapted, is illustrated. It is divided, owing to the limitations of space, into two sections, that are joined by bringing together the corresponding edges at the inside margins of the two pages upon which it is illustrated, these edges being designated by the letters E and F. The following colors were used in painting the design: Kremnitz-white, rose-madder, lemon-yellow, ivory-black, burnt-sienna, chrome-green and emerald-green. The entire design may be first sketched or stamped upon the material (provided the worker does not feel competent to proceed without this preliminary help), and it is then painted in Kremnitz-white mixed with a little pale drying oil. After this is dry the natural colors are laid on the, leaves being painted in the two shades of green, with a little lemon-yellow added to produce the light tints. The rose

petals and the pink portions of the buds visible between the bursting calyxes are painted with rose-madder, cooled by mixing it with white. Where the shadows are deepest a faint touch of ivory-black gives the desired effect. After the parts designated had become dry the stamens were added with lemon-yellow, and the tiny green spot in the center of each rose put in with a fine brush dipped in pure chrome-green. The retouching of the stems and calyxes was done with burnt-sienna.

While it is not intended to cramp the method of students by assuming that the same study should always be painted in exactly the same colors, amateurs will find the list enumerated a safe one to provide for this design. If a natural study of wild roses can be obtained, which is an easy matter in the country, the artist may experiment with her colors to bring out the various effects observable in the growing sprays. Some roses will be a deeper pink than others, some will have irregular petals and some will have very tender foliage growing close to that which is darker and more advanced in growth.

A beautiful illustration of the adaptability of this design is a screen of olive satin framed





in brass, with the roses painted in the method described. The design is posed near the top of the panel and from the largest rose a couple of petals have dropped out and apparently being caught lower down. The effect is especially artistic and natural.

Another instance in which this study is developed with pleasing effect is in the decoration of a linen handkerchief-case which is perfumed with rose sachet powder and has its edges fringed out to form a pretty finish, when they meet at the sides.

Morning-Glory Design, Painted in Oils for Decorating a Photograph-Case.

THE case decorated with this design was made of *écru* satin with narrow brown satin ribbon laid on to form a lattice or trellis as represented. The morning-glories, or, to give them their more ambitious Latin name, the *convolvuli*, were painted in the transparent, roseate white, in the deep purple and the pinkish lavender tones belonging to the natural blooms, and the effect when the edges of the affair were bordered with metallic cord was exquisite. The colors laid on the palette for the design may be varied according to the natural study or the artist's remembrance of the growing blossoms. The purple ones may be painted with permanent-blue and madder-lake mixed with white and ivory-black, the two latter colors being proportioned to produce the depth of tone required and raw-umber and burnt-sienna being employed for the shadows.

The light lavender or violet blossoms may be painted with madder-lake, yellow-ochre, permanent-blue and as much white as will reduce them to the requisite tone. Those which seem almost white are usually painted in a warm, light gray made of white, yellow-ochre, with a little madder-lake and cobalt. To produce the high lights and the streaks of color which flush the more delicate specimens one must experiment.

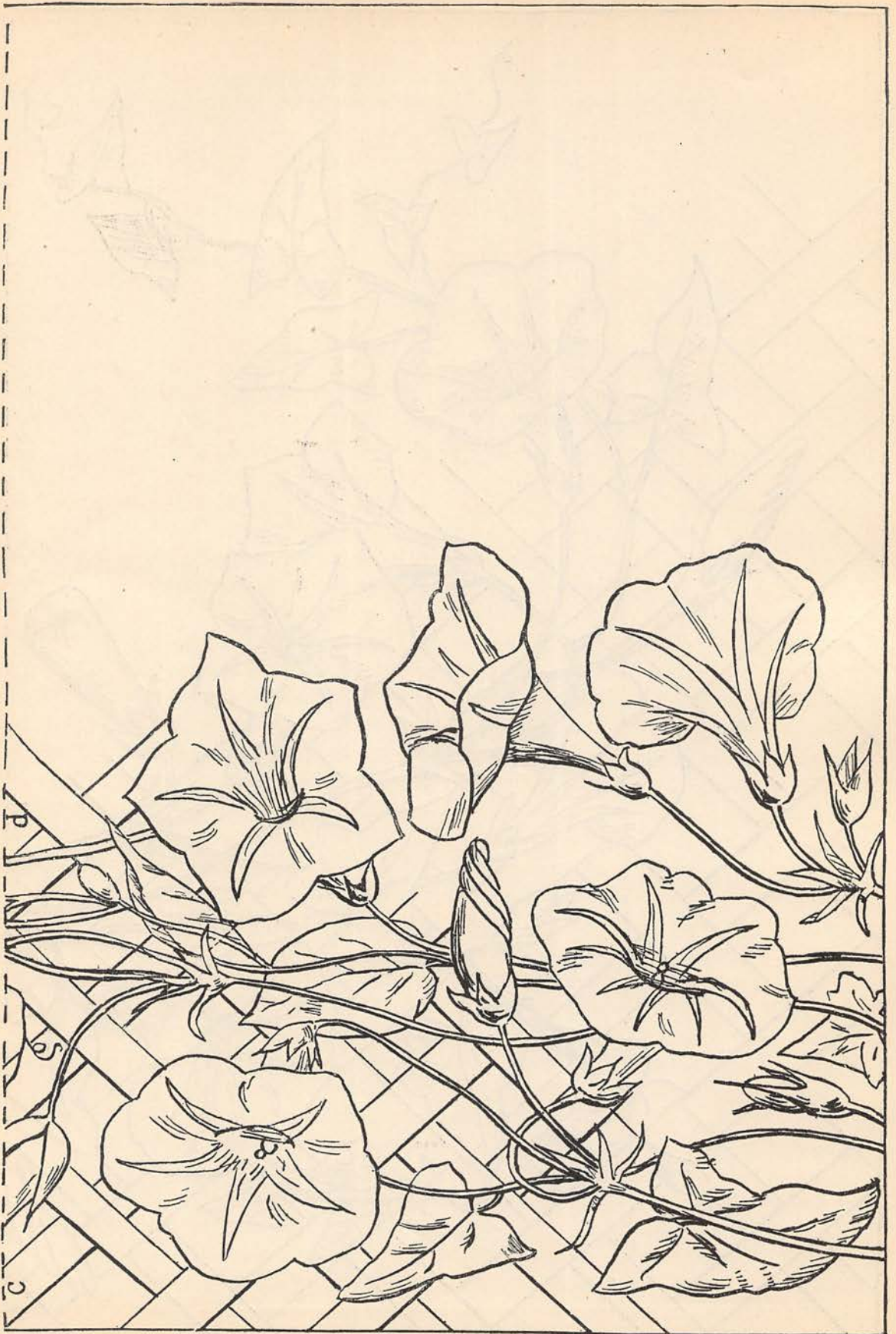
Yellow-ochre and madder-lake mixed with

white are effective for the lights. White and light cadmium with just enough ivory-black to cool down its yellowish tone agreeably will give the shade needed for the streaks in some blossoms; for the pink dashes in others madder-lake and white with a little ivory black is a satisfactory combination. Cobalt, white and ivory-black may be mixed for blue shadings, the color being deepened toward the edges of the petals. Pink morning-glories may be painted with white, yellow-ochre, madder-lake and as much black as will deepen the tone to the degree seen in nature. The vivid markings which distinguish blossoms of this color may be done with light red and a little raw-umber.

Some of the foliage may be painted with light cadmium, light red, Antwerp-blue, white and ivory-black, and for the remainder madder-lake, permanent-blue, white-cadmium, white and ivory-black, the admixture of the latter colors producing cooler tones than the former. The stems and tendrils may be painted in chrome and emerald-green, deepened with ivory-black and warmed with light cadmium, Antwerp-blue, and burnt-sienna being used where shadow effects are desired. In making up the case the edges are provided with tasselled cords, which tie them together.

The trellis may be painted in wood tints or





simulated with metallic cord instead of with ribbons.

The two sections composing the design are brought together at their edges marked C and

D, in order to perfect the size. Of course the design may be used for the decoration of a variety of articles, which will suggest themselves to those interested in such work.

Drapery Fringe.

BEAUTIFUL effects in upholstery are produced by the use of fringes with deep, netted headings from which tassels or pompons are pendent. Such fringe is expensive when purchased ready for use and adds largely to the cost of articles that are decorated with it in the shops; but as the materials for its construction may be purchased and the making done at home the expense may be much reduced by any one who is willing to bestow a little time on its manufacture. A very handsome variety is made of silk cord and chenille with tassels that are partly of lambs'-wool, but at first sight appear to be all silk. The home fringe-maker will find the simplest method of procedure as follows:

Ascertain the length of the piece of fringe needed and cut a piece of flat fringe-gimp to correspond. To this at regular intervals sew pieces of silk cord, which should be as long as it is desired the fringe shall be deep when completed. An inch to an inch and a half between these cords provides for an effective netting. After the cord is firmly attached, begin to form a diamond-shaped netting by bringing every two adjacent lengths together about an inch from the top, and fastening them with a few stitches done with a needle and strong thread. Continue the netting as far down as the length of the cord will permit and then finish the ends of the cords with tassels, which may be purchased or made at home according to any of the methods illus-

trated and described in the chapter on fringes in "NEEDLE-CRAFT." Before adding the fringes, however, the stitches which form the netting should be concealed by being overwound with fine silk cord, chenille or crewel, according to the material chosen for the fringe and the degree of richness it is desired to impart to it. Considerable variety in the arrangement of the tassels is possible. Each cord may be tipped with a tassel or the ends of each two adjoining cords may be brought together to complete the netted design and be concealed under a tassel. Sometimes the sections of cord will vary in length in regular alternation, so that a short tassel will swing between two long ones. If a fringe is required to arrange about continuous curves, or to carry about any article that has many corners or angles, the network should be quite open and not too deep. Such fringe forms a beautiful border for a mantel shelf, for the base of a handsome chair or sofa or for any article of furniture that permits or requires such a decoration.

The difference of cost between the product of the home manufacturer and that purchased at the shops is considerable, while in appearance there is little or no difference if the work is neatly done. A moss heading or a handsomer gimp than serves for the foundation, provided the latter is not a suitable completion, may be sewed or tacked on for a finish.

