

## CHAPTER XXVI.

## DECORATION OF DAISIES IN OIL COLORS.

**I**N both of these designs the flowers are grouped in a manner charmingly graceful and appropriate for the decoration of almost any article for which hand-painting is suitable. In preparing a palette for them, silver-white, lemon-yellow, pink-madder, emerald and chrome-green are the colors usually selected, some artists also drawing upon the color-box for a little brown-madder, to be used with the greatest reserve. After the daisy-petals have been painted in white and allowed to dry, the centers may be put in with lemon-yellow and the petals retouched with white, to which a little pink-madder has been added. A faint line of brown-madder around the yellow center accents the growth of the petals. In mixing the greens, about equal parts will be needed, but if the color of the background throw them into a vivid or too strong light, the proportion of the darker may be increased.

In treating any design the first coat of paint should be allowed ample time to dry before adding the finishing touches. In painting daisies the petals should likewise be given sufficient time to dry before the yellow centers are added. Take up the paint on the point of the brush and paint from the top

downwards, allowing the color to spread toward the margins, and being careful not to go beyond them. While it is true that in oils a false movement is often less disastrous than in water-colors, still each stroke of the brush should count and there should be no evidence of careless or labored brush work. The hand should be trained to hold the brush at any angle required.

A great many flower-subjects require that it should be held almost perpendicularly. Too much stress cannot be laid on the caution to clean all the paint out of a brush before using it for another color.

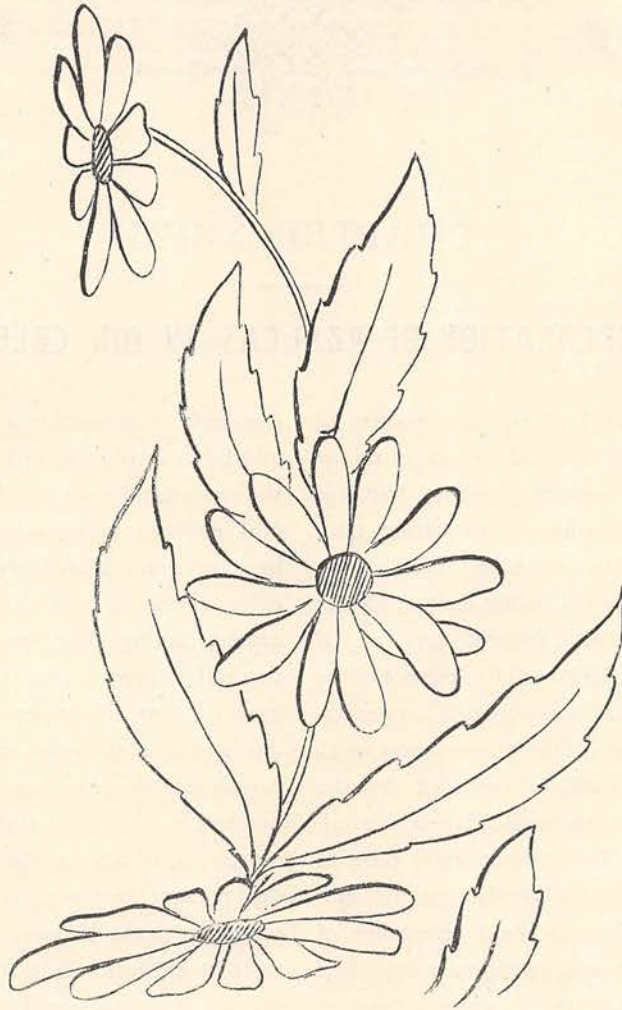
If the design is to be painted on plush a sizing will render the fabric more responsive to the brush and at the same time prevent it from absorbing too much paint. A recipe for sizing is given in another chapter. Some artists find a solution of gum arabic sufficient, and apply it very lightly to the surface to hold the nap down. Plush having a short, thick glossy pile is preferable to any other variety, and experts scarcely ever use sizing.

Among the various articles for which these designs are suitable decorations, are handkerchief-cases, fan-bags, sachets, pincushions, bureau and chair scarfs, lambrequins and



other articles of use and beauty. Silk and satin are the most advisable selections for backgrounds, unless the worker feels sure of

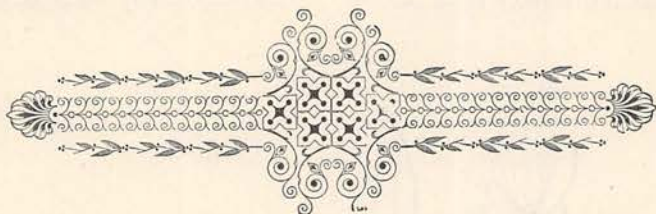
tive selection. It is sometimes called "artists' velvet." Practice will enable even the novice to use almost any material, but a fabric with a



her ability to develop a good effect upon plush and other fabrics having a pronounced nap. Moleskin is a favorite and very effec-

pecially absorbent or repellant texture is not the best to begin upon. Experience will teach which to select and which to avoid.





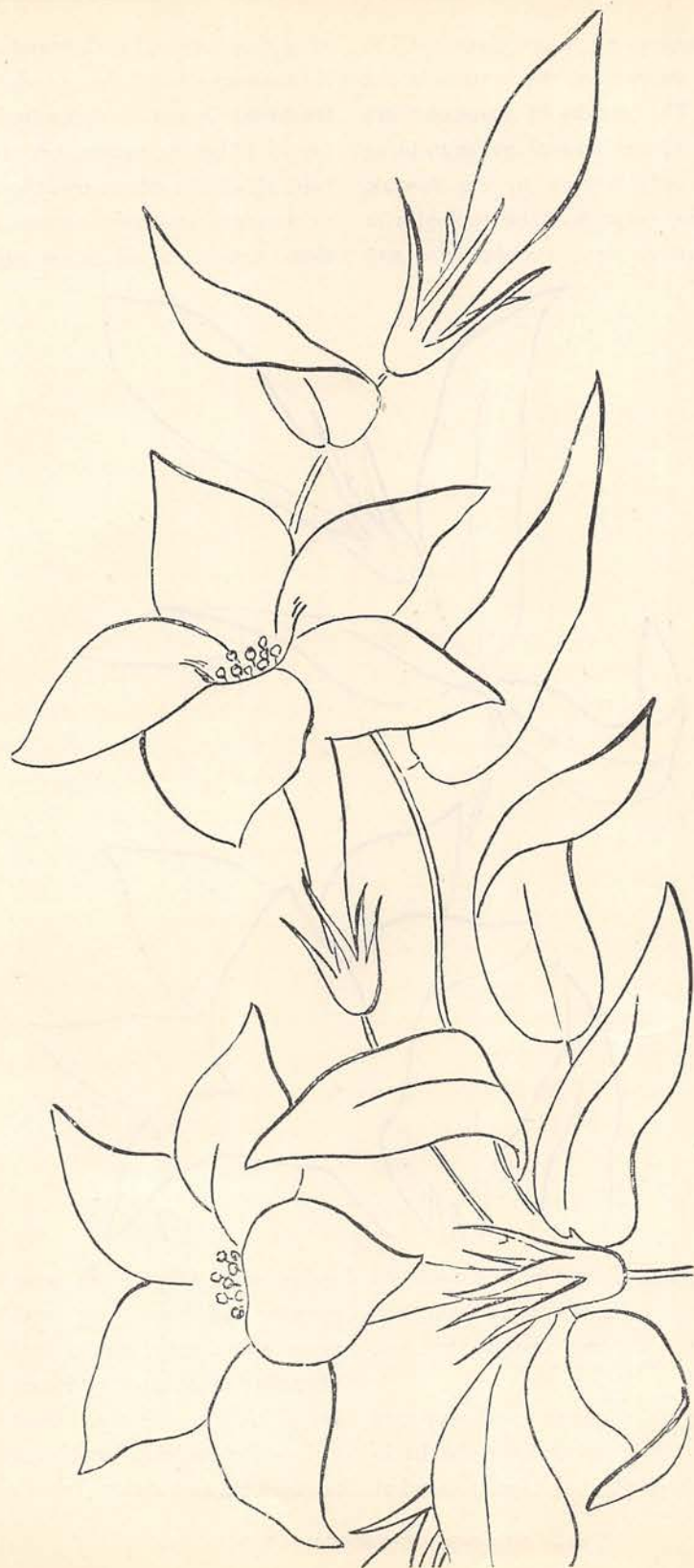
## CHAPTER XXVII.

## DECORATION OF AZALEAS IN OIL COLORS.



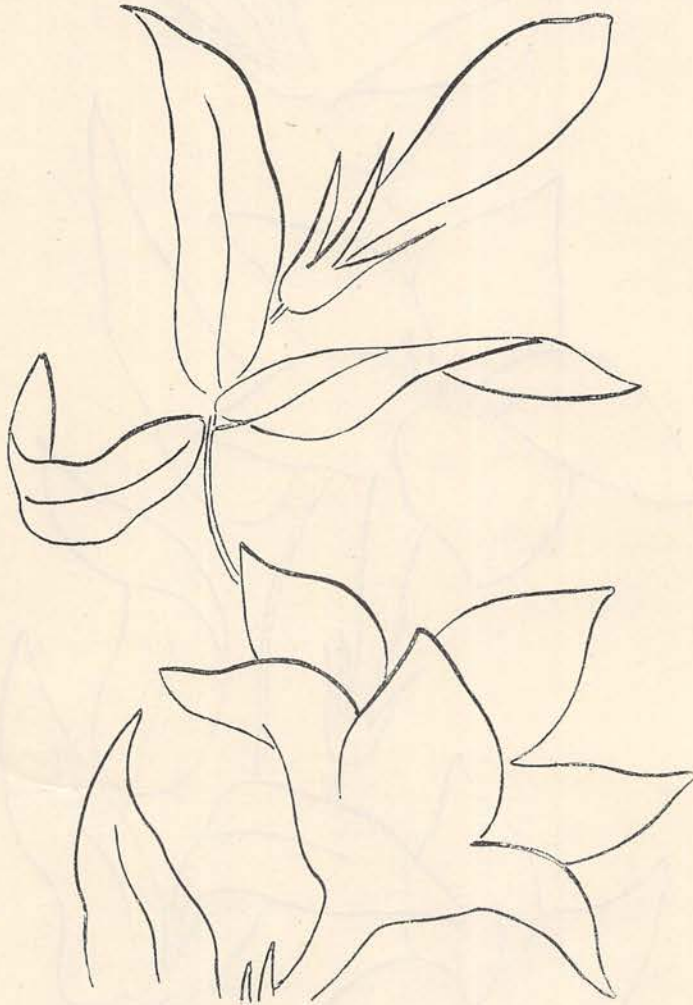
POT of growing azaleas, of the variety which is almost uniformly white, but has dashes of rose color that, by contrast, look quite vivid, is the best study for this decoration; but if such aid cannot be secured any one who has a correct impression of the appearance of the flowers may, with the aid of the outlines provided by the engravings, depict them with all their naturalness and grace. The conventional pose to which their application as decorations subjects them need not rob them altogether of the effect of light and shade, to which their delicate, silky texture is so sensitive and so responsive, but it must necessarily limit the play of light and shade. Nevertheless the skill with which the shadows are worked up has much to do with the success of the decoration. Indeed it creates the difference between what may be called a natural and a forced effect. Sprigs of azaleas might be placed in the position indicated without losing their characteristic grace and beauty; and, thus placed, they might be painted to appear harmonious and artistic, but if the

counterfeit resemblance betrays laborious efforts to introduce, with their adapted pose, the same conditions which exist in their natural growths and groupings, the effect will be far from satisfactory, even though the color effect in general be excellent. The azalea, having thin semi-transparent petals, naturally takes on a cool and somewhat greenish tint, the latter quality being partly due to the abundance of foliage which distinguishes the plant, and which is especially noticeable in the single varieties. The scarcity of foliage in the designs pictured in the present instance, reduces the greenish reflection in the blossoms, but does not obliterate it entirely. For the shadows in their deepest tones a very little burnt-umber may be used, but it is wiser to depend on a trifle of black in the deepest effects than to run the danger of introducing too broad an effect with this color, which has a very seductive influence upon the brush of an amateur. Sufficient depth of tone, with an agreeable warmth, may be imparted by using cobalt with Naples-yellow and cadmium. The petals should not be too heavily painted; silver-white is used for them and, except where high lights are essential, is not very thickly laid



on. This statement must not, however, be interpreted to mean that the texture is not well covered. The streaks of rose-color are put in with irregular strokes so as to bring out the natural effects seen in the flowers. In the buds the color must be applied with careful consideration for the *undeveloped nat-*

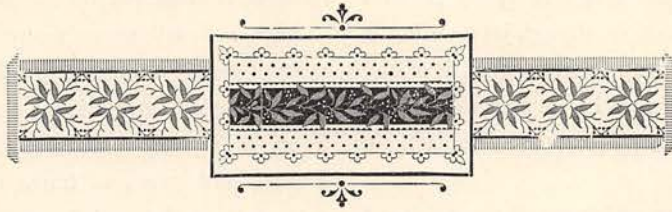
all with colors will understand which are most in harmony with the ground shade. Such treatment is not in opposition to the artistic law of following nature, because, even in nature, all visible effects owe their salient points to contrasts and combinations. The illustrations under consideration suggest that the



*ural hues.* The half-formed petals, wrapped in their folds, hold little, if any, sunlight, and should be painted in cool, opaque, but not too heavy tints.

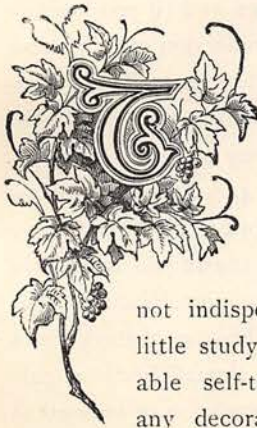
For the foliage the greens used may vary according to the fabric selected for the background, and any one who has experimented at

sprigs were taken from near the top of the growing stalk, and they would naturally be more tender and delicate both in color and fibre than those growing lower down. These sprays may be effectively developed as decorations for sachets, handkerchief-cases, fancy book-covers and various other articles.



## CHAPTER XXVIII.

## FLOWER PAINTING IN OILS.

**Flower Painting in Oils  
on Textile Fabrics.**

On any one who aims to do decorative painting the ability to sketch the outlines of a design is advantageous, but not indispensable, and, while a little study and practice will enable self-taught artists to copy any decorative design, lack of time or inclination to do this need not debar a novice from attempting to paint; because a great many designs for artistic work can be procured ready for stamping upon the fabric. Special designs may be prepared for transferring by the following process: Over any design for decorative work contained in this book or obtainable elsewhere, lay tough transparent paper and draw the outlines with a pencil. Perforate these outlines with a tracing-wheel or by laying them under the foot of a sewing-machine and going over them with the needle, *unthreaded*, as if you were sewing. This will perforate them very evenly, and if the design be too intricate to go over all the

details, the latter may be perfected by observing the original and using a tracing-wheel upon them. Having proceeded thus far the perforated paper is laid upon the article to be decorated, with the rough side up, and a little blue powder is rubbed upon the pattern. A pad or roller for applying the powder is easily made from a spool covered with flannel or chamois. The paper should be held in place by weights; and after the powder has been rubbed into the perforations the pattern may be removed, a clean paper laid over the design and pressed slowly with a moderately hot iron. Upon plush the design may be transferred with stamping ink, which will pass through the perforations of paper having a tough fibre. White powder may be used upon dark, and blue upon light goods. In copying a design that is thickly covered the principal lines may be traced, and if the others be too intricate to follow them in the manner described, they may be added with a colored pencil after the stamping has been done,—it being easy even for a beginner to perfect the pattern if the outlines and principal divisions are correctly placed.

It is presumed that the first lessons will be

taken upon simple selections from the floral kingdom and after a few experiments with the contents of the color-box. A spray of wild roses is a good selection, though its mention is not intended to convey the idea that it is one requiring but little skill in its treatment; for this flower is susceptible to most artistic effects.

Among the colors which may be considered necessary to an outfit are the following: Black and white (no matter if according to some persons these are said to be, not colors, but the absence of all color), yellow, blue, red, brown and green. This list is a short one, and if it comprised all the tints and tones which the flower-painter requires the art of painting would be simplified immeasurably, but of each of these there are shades, and shades, and shades, some of which the colorist calls tones and some tints, and how to produce them and which to use are perplexing questions to the novice. If the beginner does not aspire beyond decorative work in conventional designs the problem is still easily solved, for the color-man has evolved from and expanded the list of colors mentioned into a number of prepared tints which supply the majority of the natural hues seen in flowers. The following list comprises the tones and tints required for the class of flowers usually selected by students of decorative art, and while it is not by any means intended to convey the idea that the requirements of flower painting, in the way of color, are limited to the list enumerated it will serve as a guide to those who do not wish to provide a large outfit and are puzzled by the list of colors which is offered them to select from by dealers. A practical color-box may contain the following: Cadmium-yellow in two shades, the light or No. 1, and the deepest tint, which enters into the rich dark shades in nasturtiums and similar flowers; lemon-yellow, In-

dian-yellow, King's-yellow and chrome-yellow—the latter is in four shades one of which, the lightest, is sufficient for the beginner.

Light-red will serve many purposes, being susceptible of numerous gradations. Vermilion, both alone and mixed with yellow or carmine, is equally valuable. Raw and burnt Sienna and raw and burnt umber are both extremely useful and have a wide range of values. Permanent-blue, Antwerp-blue and cobalt-blue are capable of yielding, when lightened or darkened, the blue tones and tints most in demand for flower painting, but Prussian-blue may be added to the list. Terre-verte, Verona-brown, rose-madder, pink-madder, Vandyke-brown, ivory-black, chrome-green in its light and deep shades, and (if you hesitate to experiment in the production of this needful color) in its middle tone as well, will complete the number that need be purchased until some degree of proficiency has been acquired.

For brushes, Nos. 2, 4, 6, 8 and 12 sables, with a No. 3 bristle brush, all having long handles, will suffice; of course you must have a palette of hard wood or porcelain, a palette-knife and, for using with some of the yellows a horn or ivory spatula, a small bottle of pale drying-oil and a little turpentine to be used as a mixer. Having provided all these things and a drawing-board the beginner may hope to proceed with the consciousness that she has excellent facilities for developing her inherent taste. It is not unlikely, however, that if she be unacquainted with the properties of different colors and their effect upon each other she will feel some diffidence in mixing, and for her benefit the following suggestions regarding color mixtures are included in this chapter.

Ivory-black and kremnitz-white may be mixed to produce various gray tints, and a little practice gives the exact proportions for shading white flowers.



Warm, delicate grays are produced by mixing yellow-ochre, cobalt-blue and rose-madder; where the greatest depth is required a touch of black may be added.

Rose-madder and permanent-blue, with a slight touch of carmine, yield a deep royal purple, and by increasing the proportion of rose-madder the lighter shades may be produced.

Yellow and blue in varying proportions produce several different shades of green, and the addition of a little rose-madder removes the tendency toward crudeness.

Green, of the brownish hue frequently seen in autumn foliage and in rose stems, may be compounded of raw-umber and chrome-yellow. A beautiful range of cool greens is produced by mixing brown-ochre and Antwerp-blue. Raw-Sienna, burnt-Sienna and Antwerp-blue produce deep olive greens.

Terre-verte, without any supplementary color, gives a rich dark green possessing considerable depth of tone.

Chrome-yellow added to chrome-green No. 1, produces a brilliant light green.

Burnt-Sienna alone is a warm, light-brown.

Rose-madder and white may be mixed to give an infinite variety of pink shades; and very rich pink shades are also developed by using geranium-lake.

The entire gamut of light yellow shades may be produced by uniting lemon-yellow and white. King's-yellow, used alone, is delicate.

Prussian-blue, without any admixture, gives a good dark shade of blue; cobalt-blue alone produces a medium and very clear shade, and permits of adding considerable white according to the tint desired.

For very light blue, considerable latitude is permitted, permanent-blue and white being frequently mixed, though many artists combine all shades of light blue to produce the tint sought.

Brown-madder, used alone, has a reddish-brown tint, and Vandyke-brown, alone, a dark tone.

Vermilion or scarlet-lake alone gives a bright red, resembling brick-red. Carmine alone gives a darker and softer red, and mixed with crimson-lake yields still softer shadings.

A tint between yellow and green, frequently in demand, is obtained by using greenish Naples-yellow.

Ivory-black alone gives deep black.

Brownish red, which differs from reddish brown only in having more brown than red in it, is produced by the use of burnt-carmine. It appears in the dark spots in dark yellow nasturtiums.

The secrets of the color-box cannot long baffle anybody who resolutely sets to work to learn them, and takes for models natural studies.

A pane of glass is a convenient addition to the amateur's outfit, because the separate colors can be mixed upon it and then transferred to the palette. A painting apron, ample enough to protect the dress, and a pair of outside sleeves (unless the apron be provided with sleeves) are essential to the paraphernalia of an amateur, who is quite apt to decide important color problems with her brush poised at a dangerous angle.

Bear in mind that all mixing of colors should be done before applying them to the goods and that a brush should be cleaned before dipping it from one color into another.

All work should be allowed to dry before removing the tacks which hold the fabric in place upon the board.

In painting upon satin, pale drying-oil used sparingly is a good mixer, but on plush and velvet, the penetrating qualities of turpentine are valuable.

Megilp is preferred by some artists for mixing light colors.

Sicative Courtray is a valuable dryer for dark colors, which are naturally slow dryers. It should not be used with light colors, as it impairs their brilliancy.

Soft brushes are best adapted to satin, and clipped sables or fine bristle ones to velvet and plush. To clip a sable brush, use sharp scissors and trim it diagonally at the sides and then take off a little of the top. Fine, medium and medium-coarse brushes are useful for fabric painting.

In painting flowers have if possible the natural blossoms within sight. If this is not practicable the amateur cannot do better than to avail herself of a good study. In looking at a study, however, she should avoid bringing it within too close range. It should be placed where the subject is shown in the most favorable light, and the aim should be to work for the same result.

If the fabric requires sizing and the design is a spreading one which leaves much of the surface uncovered it is best to draw or stamp the design and then apply the sizing only to the portions that are to be painted.

There are many points which the student will learn by experience, and among them are the amount of moisture the brush will carry, how much the fabric will receive and how much time is needed for drying by various colors. Indeed it is only by experience that these and other details are acquired. It is wise, however, to always press the brush against the side of the palette before carrying it to the fabric, and to give body-colors time to dry before attempting to retouch them. When attempting a large piece of work an easel is necessary and a rest or mahl-stick for the hand is essential to the protection of the work. Most artists prefer a north light. It may be added that the worker should sit so that the light will fall over the left shoulder.

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### Odors of Araby.

BEAUTY dispenses them nowadays every time she waves her fan, and this is one of the ways she contrives to imprison within its dainty texture the faint aroma of her choice. She makes a bag that is long and narrow, using for it velvet, ribbon or plush, in two highly or slightly contrasting colors, or perhaps in a uniform tint. The top she turns in to form a frilled heading above a casing in which she runs narrow ribbons to draw in opposite directions and by these she suspends the bag after she has placed in it a tiny bit of gauze containing cotton sprinkled with *sachet* powder.

In this bag she places the fans that she carries most frequently and she argues wisely when she says that it is a more convenient receptacle for them than a frail box, besides being a very attractive bit of color when hung near her dressing-case. A pretty bag is made of *cresson* ribbon and crimson plush. Another is of olive and pink gros-grain ribbon and still another is of heliotrope Surah. Fan bags may be made of pretty scraps left over from larger articles; ornamented with painted pictures of the blossoms from which their odor is derived they are useful and pretty.

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