

CHAPTER XXIX.

PAINTING ON GLASS.



SOME of the most effective expositions of decorative art are developed on glass. Mirrors, table screens, etc., embellished with the brush become veritable works of

methods of working out different designs are given.

The art of painting on glass requires no special preparation beyond the knowledge which applies with equal force to all other

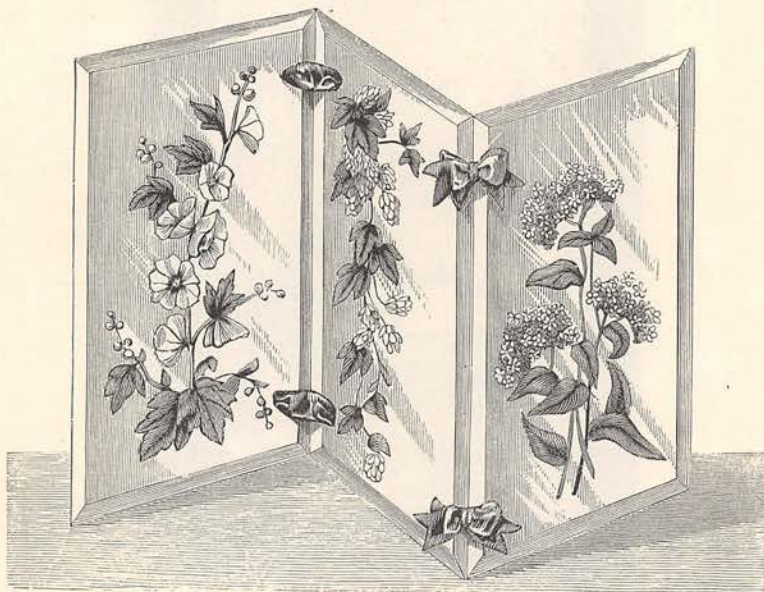


FIGURE NO. I.—DECORATIVE FOLDING SCREEN.

art; in the choice of subjects for their ornamentation personal fancy is allowed full play. In this chapter three illustrations showing the

branches of decorative art. Of course the glass should be free from soil or lint, clear and of a good quality.

Decorative Folding Screen.

FIGURE NO. 1.—This screen is a very pretty ornament for a table or dressing-case. It

Upon one panel is painted a stalk of old-fashioned hollyhocks; upon another, a hop-vine is shown, while upon the third a cluster of



FIGURE NO. 2.—ORNAMENTAL MIRROR.



FIGURE NO. 3.—LANDSCAPE PAINTING ON A MIRROR.

comprises three panels, which are united by ribbons passed through perforations made near the top and bottom, and prettily bowed.

forget-me-not sprays is grouped. The hollyhocks are painted in the streaked red shades peculiar to one variety of these blossoms,

their foliage being in quite dark shades of green even in its tenderest portions. The stalk has a brown-green tinge, but the effect of the entire subject is sunny and spirited, and any one who has ever seen these sturdy flowers growing will understand that a truthful representation of them could not be otherwise. The exact tints required for the various parts of the subject are easily determined by a little study, and it may be added that these bold, single-petalled flowers are among the best that an amateur can select for experiment. The coloring of both leaf and blossom varies with the different stages of their growth, and in the same group, stalks bearing blossoms of differing colors are usually seen, consequently any list of colors which might be mentioned as suitable would embrace nearly the entire number found in a well-supplied color-box. White, red, pink and variegated hollyhock blossoms work up well on glass.

The hop-vine in its early growth is a tender yellowish green, there being but little difference in color between the leaves and the growing hops. The canons of decorative art do not, however, compel the artist to adhere strictly to this fact in treating the subject. Considerable depth of tone may be imparted to the foliage especially in its heavier portions. It should be remembered that the vine is posed in an attitude the reverse of that which it assumes in growing, this also being in accordance with the laws governing its adaptability to decorative purposes.

The forget-me-nots on the third panel afford an excellent opportunity to the artist who delights in bringing out the decorative possibilities of fine blossoms. A glance at the natural blossoms reveals a great many shades of blue, and in the painting these are all reproduced by dainty touches with a fine brush.

Screens of this style or those composed of

two panels may be purchased at shops where artists' supplies are kept. They are in both ground and plain glass, and their shape is duplicated in celluloid and other semi-transparent materials.

Ornamental Mirror.

FIGURE NO. 2.—This mirror has considerably more frame than glass in its composition, the proportions being regulated, however, with a view to producing a very unique effect. The wood is given a tinted background and upon it a floral design is painted. The picture merely suggests the posing and general arrangement, but the idea illustrated could be carried out no matter what selections were made. The bird and butterfly may be of any varieties which the artist admires. Very beautiful mirrors framed and decorated in this fashion are seen in ladies' boudoirs, and one that is especially worthy of being pronounced artistic has a design of wild roses and clematis painted upon a dark background that gradually lightens into a sky-blue toward the top and gracefully fades into a cloudy mist. A flight of swallows flying downward, as if about to light upon the mass of bloom adds animation to the effect.

Landscape Painting on a Mirror.

FIGURE NO. 3.—Quite an ambitious subject for mirror decoration has been undertaken. The scene is a wintry one and cannot, of course, be accurately delineated in the space given to the illustration. Some suggestions may however be given which will be of value to amateur artists. No instructor can, however, hope to equal nature as a teacher, and it is therefore assumed that the artist will have observed closely before beginning to paint, so as to be able to carry the impression of natural snow and ice and a clear frosty atmosphere. Supposing the

scene on the mirror to be illuminated by a sunset glow which permeates its gray wintry tones and brings out the brilliancy of its gleaming white lights, we would suggest for the palette white, black, light-red, light-green, and cadmium-orange. After laying in the heavy shadows with black, red, and orange blended into deep cool tones, the naked stump of a tree may be painted with white, black, light red and orange cadmium, shading it so as to bring out its lights as well as its shadows. The sky tints will merge from light to dark, the haze along the horizon being soft and slightly roseate compared with the colder hues. White, cadmium-orange, light red and black will give its hues, and the heavier clouds may be intensified by increasing the proportion of black and red. The dark perennial foliage which is suggested by the illustration will require to be treated in a way that will suggest its permanency and yet keep it in harmony with the other attributes of the scene. To bring out its deep shadowy tones the entire list of colors mentioned for the palette may be drawn upon, the effect

when completed suggesting rather than indicating the green shade. The snow of course suggests the use of white primarily, but its position and the reflections it receives may involve the use of every color on the palette, its high lights being preserved however in all their purity and crispness. These should not run into each other, and to avoid the soiled, indistinct effect which too often characterizes the efforts of amateurs in this branch, they should be touched on after the deeper tones have had time to dry. A final caution may be added in the following words. Remember that a snow scene or Northern winter landscape should not hint of the tender greens, soft skies and leafy luxuriousness of June. It may be spirited, have life and color and be quite as susceptible to intelligent treatment as a landscape that tells of the awakening of birds, the blossoming of flowers and the life of all Nature, but it must not suggest that it has borrowed its animation from a season that is passed or hint of one to come, because if it does this the subject is no longer a winter scene.

