



Painting on Scrim or Bolting-Cloth, with Water-Colors.

BOTH scrim and bolting-cloth are exceedingly dainty and effective backgrounds for flower or fruit designs in water colors and thus decorated, they are made up into artistic and beautiful scarfs, bureau-covers, tidies and various other articles. For the purpose of illustration we will imagine that sprays of daisies are to be painted by a beginner upon bolting-cloth, and we will begin our work by sketching or stamping the design upon the fabric. The outlining must be lightly done, owing to the delicacy of the fabric and the material should be first spread upon blotting-paper and tacked smoothly.

Chinese-white is an excellent body-color, and should be laid evenly upon all the parts of the design. Do not lose sight of the fact that superfluous brush work should be avoided in the use of water colors. Every stroke should count, and that this may be the case the color should be ground down smoothly upon the palette until it is like cream in consistency. It must be applied with up and down strokes and not worked about or driven into the fabric. After the body color has been given ample time for drying, paint over it lightly with the colors

needed for the foliage and retouch the daisies with white; warmed with a trifle of pink-madder, using lemon-yellow for the centers, and shading with a suspicion of black if the study suggests shadows of considerable depth. Chrome and emerald greens will produce the foliage tints, some of which may be given a rather delicate hue owing to the semi-transparent effect of the material.

In painting in the tints of any flowers upon the body colors they should be spread or floated on very lightly, and the eye should determine the distance of the stroke in advance of the brush, as working up and all efforts toward elaboration of detail are fatal to any branch of water-color painting and especially to decorative work. This principle does not interfere with the necessary retouching, etc., but it is opposed to a habit of striving for perfection of detail instead of aiming for effect.

In painting any flowers except those whose body colors call for the use of lemon or chrome yellow a body tint of white should first be laid on, and in laying on the natural tints in the second coat the brush should not be used in a way to disturb this opaque body color.

