

PAPER MODELING.

BY H. J. VERNON.



THIS elegant and useful art is but little known and practiced, owing, we imagine, to the want of a simple, practical, and illustrated account of its manipulation; and yet it has several qualities which recommend it, which are not possessed by some other branches of imitative and decorative art. Its cleanliness, for instance. Instead of the oils, colors, and varnishes, needed by the artist; the glue, wet leather, and coloring matter required by the leather modeler; the various pigments, balsams, plaster-of-paris, moulds, &c., used in the manipulation of wax fruit; and the powders, patterns, leaves, and other expensive adjuncts, required by those who work in wax flowers; all that is wanted in Papier-Plastique, is a penknife, a ruler, a few punches, a piece of lead, and a little thick gum, and clean card-board. Again, there is no disagreeable smell to contend with, arising from the nature of the materials employed, and yet ornaments of a first-class description may be produced, the production of which is neither difficult nor costly; the value of any piece of modeling being propor-

tionate to the time spent upon it. One other advantage paper modeling possesses, is its durability. Leather work is, generally, too large to cover with glass shades, and soon the dust takes off its freshness and beauty. Wax flowers, alas! soon "fade as a leaf," and their leaves are always falling; but an article once made in card-board is liable to none of those disadvantages.

The sketch introduced (fig. 1,) represents a neat Gothic Lodge or Cottage, and can be executed in about a day. We shall proceed to speak of the tools and materials needed for its formation, and describe its construction, so as to enable any one possessing ordinary taste and intelligence to form it for themselves.


THE MATERIALS AND IMPLEMENTS.—1. Provide yourself with a penknife which is fast in its handle when opened, and not what is called "rickety." The blade should be shaped thus (fig. 2,) for a straight-edged beveled front cuts



2.

with greater certainty and precision than any other shape.

2. Have a piece of willow (or soft pine wood will do) planed perfectly flat and smooth: it should be about one foot wide and two feet long.

3. A piece of hard wood should be procured for a straight-edge, otherwise the knife would be apt to cut it when the work is being executed: it should be about one foot long and two inches broad with the edges beveled down thus .

4. Procure a piece of lead, cast in a mould, about four inches square and half an inch thick.

5. In modeling church work a few round punches, like fig. 3, are required to pierce the



3.

foil-work of the windows. They may be obtained from No. 1 to any desired size.

6. Dissolve one ounce of the best white gum in as much water as will cover it. It should be rather thick, or considerable annoyance may arise from it not adhering well and quickly.

7. The card-board used is either "Bristol" or "Turnbull's," the latter is a little the whitest. It may be had in various thicknesses to suit the purpose for which it is required. Three leaves thick will do for small models, but four thicknesses are best for larger ones. It is best to have two, three, and four, for the thin is required for light ornamentation.

The cottage may thus be formed. Take clean white card-board, No. 3, and draw upon it a representation of the pattern, as fig. 4, only double every dimension (the size of our pages does not admit of full-sized drawings.) The lines which are dotted thus are to be half-cut through from the outside. The lines marked thus are to be half-cut from the inside. The black portions are to be cut entirely out. The dotted lines, where the porch comes, are not to be cut, but they merely show where the porch which is to be formed, as fig. 5, is put on. The marginal pieces serve to secure it to the larger building when bent into form, as well as to secure the roof to it.



5.

The window and door openings are to be backed by pieces cut to fit, as figs. 6, 7, 8, 9, 10, 11, 12:



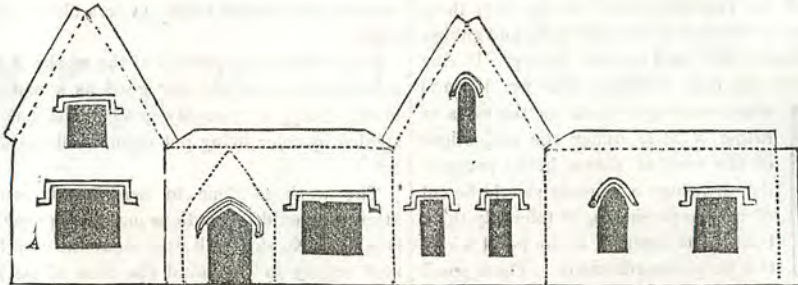
6. 7. 8. 9. 10.



11.



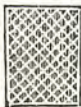
12.



4.

Care must be taken that the hands are always dry and clean on commencing work, and too much attention cannot be paid to the manner of joining the different pieces of board together; the manipulator should not put on so much gum as will ooze out when the pieces to be joined are pressed together, but by applying the brush to portions along the intended joint, these portions may be lightly spread by drawing the finger along. The gum should appear to cling to the finger rather than to wet it only.

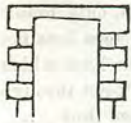
the black portions of which are also cut out, and behind them small pieces of glass, or what



13.

answers much better, thin talc—the diamond panes being scratched lightly upon it previous to fixing, as in fig. 13. When these are dry, they are to be placed in the four elevations, and weighted down in their proper place until dry; the labels over the windows are to be cut as represented and gummed on. Then, when all is dry, mark the quoin-work round the

windows, fig. 14, in a very irregular way, as also at the angles of the building; and then it

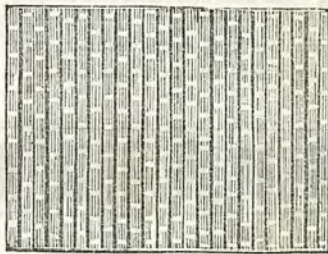


14.

may be bent at the angles and the flap, A. joined to the back of B. and secured thus by setting the house on end, inserting the straight edge over the joint, and leaving it for ten minutes

undisturbed. The porch may now be fixed to the main building; its doorway is open, but the door shown in the drawing must be put to the house, being bent a little open; it can be secured by the flange.

The next thing to be done is to form the roofs to porch and to main building, which is done thus: procure a piece of card double the size of fig. 15, half-cut through the centre, but only



15.

very faintly; cut the lines which are intended to represent the tiles or slates; these slight scratches are to be reversed, as shown on fig. 15. A similar piece should be made for the porch of the requisite size (see fig. 16); these may now be secured to the side walls and gables, to the flanges left, and suffered to dry. During this time cut four patterns, like fig. 17, and



16.

when ready put them on the ends or rather a little under the projections of the roof, as shown in the perspective drawing; a pendent should be cut of the shape shown, of tolerably thick board, and inserted at the point where the barge-boards mitre. These small

things are best applied by a pair of spring pincers, similar to fig. 18, which can be

formed of a piece of tin or brass, bent into the required form.



17.



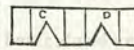
18.

We now come to the chimneys. These are formed of No. 2 board, half-cut, like fig. 19, doubled, and gummed. Small portions like these are best secured while the gum is drying, by wrapping round them a piece of cotton.



19.

As many of these must be formed as will represent the number of flues. A base



20.

must then be cut (fig. 20), making the sides C D, so large as to admit the number of flues; this is to be bent round the flues, the portions notched out being fitted to the pitch of the roof, before bending. A small fillet, half cut at the corners, is now to be put near the top of the chimney; and, when the whole is dry, it is to be secured to the roof. A small band, to represent the plinth of the building, must be neatly put round the whole; but care must be taken that it should stand on a level surface while this is being done; this will give a neatness to its finish, for should the building not be exactly true on its lower edge, it may be rendered so by the plinth. The whole should now be fixed on crimson velvet, or on a black polished stand.

Never color any portion of the work; it is not æsthetic in principle, nor good as a matter of taste. Many a tolerably good model has been spoiled by color being put upon the slates, doors, &c.

The work is done in card-board; and no attempt should be made to make it appear what it is not. No skill will ever make the card-board roof convey to the mind the idea of its being slate, nor the doors wood: indeed, the beauty of the work is its whiteness and sharpness of outline.

EMBROIDERY ON FLANNEL

