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THE ART AMATEUR



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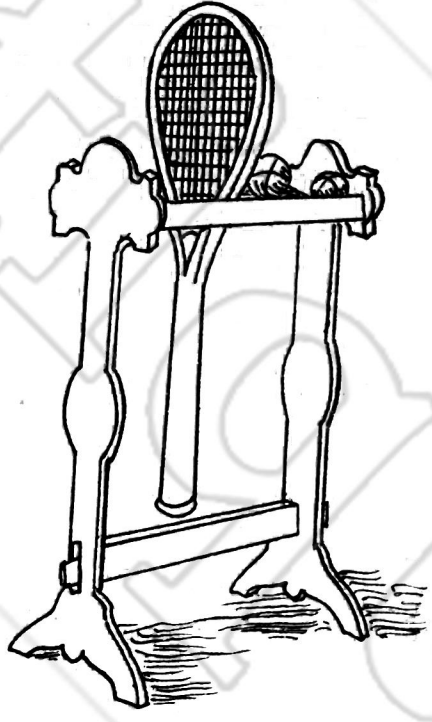
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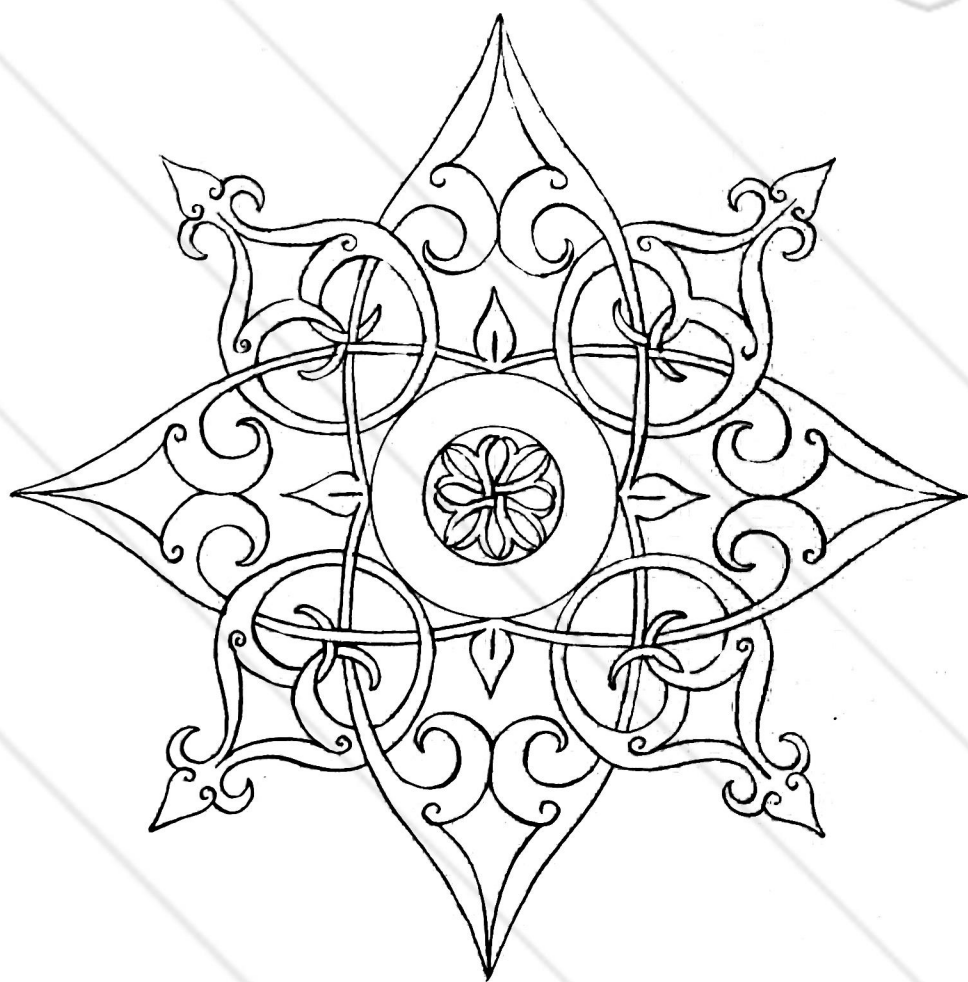
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lurking in the shadow, and to that by Boldini, in which he has been, as it were, dragged into the light. In these, they say, you have the true Whistler, obverse and reverse, charlatan and old beau. The rebels are not just to "the master"—he is, after all and above all, an artist; but, at least, they are consistent. If the new art is to come out of the American Girls' Clubs, it will not take on the tints of Whistler's palette.

There is a lesson in the details of the Rosa Bonheur sale which those who have large collections to dispose of will do well to learn. The family were offered two million francs for the collection *en bloc*. This they refused, believing it would bring much more at auction; but the entire proceeds were not more than one million two hundred thousand francs. As the pictures had been sent to London and exhibited there, at a cost of 25,000 francs, as the exhibition in Paris cost 20,000 francs, the catalogue 8000, and as ten per cent. of the gross proceeds have gone to the auctioneer, it will be seen that it would have been much better for the owners to have closed with the really generous offer made by M. Georges Petit and his associates. It is true that these would not have suffered; they would have sold a few pictures at good prices and would have held the remainder until they could dispose of them at a profit. It is said that Mr. Edward Brandus has secured a number of the best pictures, which will be shown at his galleries this winter.

The principal buyer at the Chateau Mereville sale was Mr. Hutchinson, of the Chicago Art Institute, who bought four of the fine decorative panels by Hubert Robert for a total of 62,475 francs. The subjects, as I have said, are Roman ruins with figures.

"I have made a discovery," said a young lady to me the other day; "it is that the French love red. The green fields, all the way from Boulogne, exist for the sake of the patches of red clover and the streaks of red poppies, and the buildings in Paris are kept so gray and dingy to bring out the red breeches and red caps and red epaulettes of the soldiers." If the ordinary Frenchman loves red in spots, the modern Impressionist painter loves it as a general tone. A few years ago the Impressionists saw everything blue; now the younger men see everything more or less red. At Durand-Ruel's galleries there is a great canvas by one of them, D'Espagnat, of women and children at a picnic party, which reminds one of certain lines of Tennyson's "Maud," that are, so to speak, red all over. D'Espagnat has painted a delightful series of panels in the new apartment of M. George Durand-Ruel in the Rue de Rome. All are groups of children asleep, rolling in the grass, playing with toys or pet animals, and so forth. This apartment connects with that of his father, where the door panels have been painted by Claude Monet with bunches of dahlias, gladiolus and tulips, and baskets of peaches and other fruits. They make a charming decoration, in keeping with the white and gold of the salon and the pink and red hangings of the other rooms. Though many paintings have been lent to the Retrospective Exhibition, the rooms are still a museum of Impressionist art. Here are Renoir's "Sleeping Woman with a Cat," Degas's pastel of danseuses and jockeys, Monet's haystacks, one of his views of Amiens Cathedral, and two of his latest series of paintings, of Japanese water-lilies under a bridge by varying effects of light. Most of the private collections of Paris have been literally emptied into the Retrospective Exhibition.

Though prices are uncommonly high, the sales at the Hôtel Druot, the Petit gallery, and elsewhere are well attended, especially by Americans. A group of important decorative paintings by Hubert Robert, from the Chateau Mereville, near Etampes, were sold the other day at the Petit gallery. The chateau, which cost fourteen million

francs over a century ago, has been levelled with the ground and the park is to be cut up into building lots.

Some of the prices obtained within the last few days at the Hôtel Druot are as follows: Rubens's "The Ethiopian Magus," on wood, 14,700 francs; Boilly, "Leçon de la Union Conjugale," 5900 francs; Sisley, "Petit Pont sur l'Ornain," 2405 francs; three studies by Corot brought 1120 francs, 1530 francs, and 1550 francs. At a sale of stuffs and embroideries the principal buyers were the Musée des Art Décoratifs and Mr. Kelekian. The highest price was 700 francs for a panel of old Italian red velvet, figured with fir-cones and pomegranates. At another sale a Hispano-Moresque dish with decorations in deep blue and metallic lustre brought 750 francs.

THE PARIS EXPOSITION.

BY ROGER RIORDAN.

EVEN among Frenchmen, those who have seen the Chicago World's Fair acknowledge that the present exposition as an architectural ensemble is much inferior. Individually, too, most of the important buildings show a surprising poverty of design. The entrance especially deserves all the reproaches that have been heaped upon it. It looks like a bad imitation in cast iron of a Turkish mosque with its flanking minarets. And the absurd statue that crowns it is an insult to Madame La Parisienne, whom it is supposed to represent. But the two permanent buildings devoted to the fine arts, in the larger of which the yearly Salon will be held in future, these and the new bridge of Alexander III. are worthy of the architectural genius of the country. Then there are several handsome buildings in the Street of Nations along the Seine, though the United States Pavilion cannot be reckoned as one of them. Italy's Venetian Gothic palace, England's Tudoresque mansion, the buildings of Spain, Germany, even Turkey, far outshine it. The horticultural buildings are admirable in their kind.

At night, the view down the Seine from the Pont de la Concorde is a spectacle which a Frenchman may be excused for characterizing as "fûrique." All the vulgar and ugly buildings are replaced by lines of light. In front is the new bridge, its bronze lampadaires aglow with colored lights. The banks of the Seine leading to it have been converted into rose gardens, hedged with festoons of electric lights. On the right the main entrance is now a bow between two shafts of blue and green fire, contrasting with the red and yellow Chinese lanterns in the thick foliage of the Champs Elysées. On the left the Eiffel Tower is outlined with thousands of electric lamps, and the whole length of the river where it passes through the Exposition grounds is a blaze of light.

Notwithstanding all that has been said to the contrary, it is easy for the visitor to confine himself to his specialty and to save trouble, fatigue, and disappointment. If he be interested in art, he needs hardly go beyond the two divisions of the Champs Elysées and the Invalides. Among the side-shows of the Trocadero, he will find only the Japanese pavilion, with its fine old lacquers, temple bronzes, and kakemonos, worthy of a visit. A card from Mr. Shugio will facilitate his entrance here, for it has been found necessary to put a check upon the rush of visitors. The handsome Persian pavilion in the Street of Nations should also be visited, where Mr. Kelekian makes a marvellous display of textile and ceramic art. The larger Palace of the Fine Arts is but a few steps from the main entrance. It is approached by a fine staircase, ornamented with pillars of green porphyry, and contains under its big glass dome the bewildering international exhibition of paintings and statues.

After walking for hours through its court and galleries, led on by the hope, constantly renewed, of seeing something worth the trouble, the visitor will join me in execrating all such huge agglomerations of good, bad, and indifferent art. One pushes on past masterpieces

THE ART AMATEUR.

to be in a manner forced to look at atrocities. In the interminable French galleries scores upon scores of huge canvases oppress the eye with their cruel evenness of execution. All are good from the academic standpoint, but none good enough. The most killing are the enormous historical and allegorical paintings. One of the worst of these represents a scene from "Salammbô," that of the rocky valley in which the starving mercenaries are imprisoned. But this is not so horrible as a much better painted picture, "Les Bouches Quatiles," in which a score or so of cannibals precipitate themselves upon a dying boy. One wonders where the artist could have got his models. Compared with this, Jean Veber's cripples fighting for a pocketbook and Henri Martin's black-robed and bat-winged Pleasure leading her followers to destruction in the sands are merely grotesque, and Rochegrosse's overstrained allegory becomes commonplace.

The most endurable of these big "machines" is Benjamin Constant's "Entry into Toulouse of Pope Urban II." The Pope, in white robes, preceded by prelates in purple and crimson carrying a reliquary, passes through the red-brick gateway in a glow of evening light to preach the first crusade. Several of the more important paintings that were at the Chicago Exposition are here. Fouric's "Bacchantes," so attractive then for its open-air quality, has lost much of its agreeableness by the darkening of the colors. On the other hand, Collins's nymphs dancing on the seashore has suffered hardly at all. "La Peinture Claire," if one were to judge by this exhibition, would not appear to last so well as that of the pro-Spanish school represented by Roybet, Simon, and Monet in his earlier works. Still, one can place beside Simon's "Spanish Rope-dancer" and Bail's "Boys Blowing Bubbles" Lerolle's fine study of a woman bathing in her apartment, which has only mellowed a little. One cannot yet judge how age will affect Gaston La Touche's "Bellringers," one man and two women pulling with all their weight upon the ropes in the colored light from a great rose window which forms the background.

In landscape there is nothing to compare with the work of the great masters of the Barbizon school. René Menard's "Storm in the Forest" and his "Rainbow" are poetic, but not particularly true to nature.

The other national schools show little but heavy and overemphatic imitations of the work of the various French schools. Belgium and Holland make an excellent showing, and the United States is a fair third. In the other sections there are a few good paintings in a lot of mediocre ones: Gandara's portrait of a young lady in gray in the Spanish section, Boldini's fascinating portrait of Whistler in the Italian, Franz Stuck's Rubens-like "Bacchanalia" in the German, and pictures by Burne-Jones and Albert Moore in the English.

One of the surprises of the exhibition is the excellence and originality of the Austrian paintings. Here some charming portraits by Milhoffer and Gustave Klinet are shown side by side with some very fantastical allegories by the latter. One of these represents a grassy knoll, at the foot of which, among clouds of mist, lies a red tragic mask. Near the top, apparently buried beneath the sod, but appearing through it, is a greenish head of Christ, from which grows a tree with bending branches and stars for leaves and fruitage. At the left, close to the frame, nude men, women, and children appear to struggle up out of the valley toward the tree of stars. Just what this edifying nightmare is intended to signify, it were, perhaps, too much to ask; but it is a relief to come upon it after the commonplace realism of the French and other galleries. In another room of the Austrian section is a very pretty tank for exotic fish, which is another example of dreamy and indefinite symbolism. On a base and three uprights of variegated yellow marble rests the basin of Carrara marble with a carved glass front. At the rear three heads—a man's on the one end and those of a woman and a child on the other—rise from the margin of the basin, with what may be either blood-vessels or roots

reaching down into the water. The heads support a marble tablet, painted with figures representing Europe joining America to Asia and Africa. America has her back turned, and appears reluctant to acknowledge relationship with the black and yellow races. What all this may have to do with the use to which the tank or basin is to be put appears to me a matter of little consequence. The work is beautiful and original in line and color, and that is enough.

In the great cruciform court of the palace the motley assemblage of statues in marble, bronze, and plaster is dominated over by Barrias's huge monument to Victor Hugo and St. Gaudens's "Sherman." It is in no spirit of national vanity that I call the latter by far the finest thing among the sculptures. Both horse and man are superb, and the angel of peace that leads them on appears worthy of her mission. Near these, in the centre of the court, will be found Bartlett's "Two Natures," Macmonnies's groups of horses for Prospect Park, Brooklyn; Karl Bitter's "Dancing Children," and other works by American sculptors.

Some of the French sculptors are attempting polychrome effects with considerable success. Barrias has a "Nature Unveiling" in tinted marble for the flesh parts and onyx and variegated red marble for the drapery. The latter is bound by a zone of lapis-lazuli, clasped with a scarab in malachite. And scattered here and there through the galleries of painting are many pleasing little statuettes and groups by Ferrary, in which marble, bronze, jadeite, and porphyry are brought together with much judgment.

THE illuminators of the Middle Ages devoted themselves by choice to the reproduction of the smaller and more humble wild flowers, and arranged them without grouping, each one distinct and separate, in their borders. Our modern book illustrators who design floral borders would do well to return to this apparently childish plan. It is not only that this diagrammatic presentation of the flower suits best with type—as may be seen in the vignettes to botanical books—but it affords the best chance to bring out the character and the delicacy of each flower, which is lost in the consolidated group. The background, too, being in this case entirely conventional—that is, absolutely at the artist's pleasure—may be made to distinguish the flower forms much better than a naturalistic one. There can be no better beginning for the young flower-painter than to copy the painted borders in an old manuscript, such as can now be obtained at a moderate cost, fashion among book collectors having turned in other directions. It will also give excellent practice in the use of gouache, which the old illuminators handled with the utmost *finesse* , though our present tendency is quite the reverse. We make these recommendations because in this branch of painting, as in all others, it is best to begin by close study of form and delicate handling, proceeding by degrees to a broader and more effective treatment.

WHEN beginning to study in a larger way and in broad washes, the eighteenth-century designs for tapestries of Redouté and others, many of which have been given in *The Art Amateur*, will be excellent models. Redouté, Marie Antoinette's drawing teacher, was almost the first to insist upon the lightness, the grace, the freshness of tone of flowers. The miniaturists and the Dutch flower-painters produced admirable works, but in their labored minuteness these look as though they were copied from solid flowers carved out of stones or wrought in enamel. The eighteenth-century painters first attempted to render their drooping, their swaying, the chance action of the wind on their petals. For this a quicker method was necessary. The miniaturists first carefully outlined each flower and leaf, then laid in each form with flat tones of gouache, and finally shaded, modelled, and added details with fine hair-strokes of transparent color.



"THE ORACLE." AFTER THE PAINTING BY CÉSAR PATTEIN.

THE ART AMATEUR.

PAINTING IN OILS FOR THE AMATEUR AND BEGINNER.

XI.



IN painting landscape, marines, and figures in the open air, atmospheric effect is now universally recognized as the first consideration. This is generally written of in such a way as to puzzle the seeker after definite knowledge. Corot is credited with saying that he wanted to make the air circulate between the branches of his trees.

A recent writer, an artist himself, tells his readers that "a landscape in which you cannot breathe is not a perfect one." This is a poetical way of putting things, just as when we talk of motion, animation, and so forth, in a picture. Of course, the figures in a picture do not move; there is no air in it to breathe; but if it is well painted, judged by modern standards, the spectator will find it easy to add motion and breathable space from his own imagination. That is what is meant by such phrases. The effect of atmosphere upon the eye is given by close attention to the way in which colors are modified by the air which comes between them and the eye. The air is not absolutely transparent. It has been scientifically demonstrated that it has a positive color—blue—and it is always more or less charged with mist, which makes grayer the colors seen through it. A man with an eye as sensitive and exact as Corot's or, still better, any of the leading Impressionists, detects and renders such differences even when the space in question is only that between one branch and another of the same tree. Hence, the air, to the spectator with a little good will and imagination, may seem to circulate through his foliage. But any one can soon come to perceive the difference which even dry air will make between a color in the distance and the same color in the foreground. Careful attention to this confers its chief distinction on modern landscape and, indeed, all truly modern painting. It will be chiefly remarked in the contrasts of masses that come against one another, and especially at their edges where they meet. Take, for instance, a tree near the foreground coming against a distant hill covered with similar trees. Look carefully for the differences of tone between the several parts of the near tree and those points of the distance that come in juxtaposition with them, and reproduce these differences. You will be surprised to see how much "atmosphere" you get. Try to carry the same sort of observation throughout the picture.

If you wish to paint figures in the open—and there is hardly a modern painter worthy of the name who does not, for it offers the greatest field for the art of the present day—do not think that you can dispense with the established course of study. You must draw much from the nude before you can paint a good figure in any way, ancient or modern. The action of the figure itself remains of as great importance as ever; it does not matter that we now add to that close study of its relations with its surroundings. And the action of the figure can only be fully seen in the nude. When you understand the nude thoroughly the clothed figure will be much more expressive for you. You should, therefore, attend a good life-class, if possible, during the winter or, at any rate, make good use of the studies from the nude published in *The Art Amateur*. It will make an immense difference in your work when you attempt the painting of figures in landscape in the summer. In drawing or painting the draped figure take your measurements by what you can see of the action of the figure under the drapery first, and consider the salient folds of the drapery where it is detached from the figure afterward. Do not paint a figure in your studio into a landscape painted out of doors. Paint figure and all out of doors, if you want to learn anything worth while. If you think you can make some use of what you already know by painting composition,

do the whole thing indoors, making what use you can of your landscape sketches and studies.

In sketching or studying the figure out of doors, you will find that the figure and its drapery reflects more of the color of its surroundings than it does within doors. This is because the light is brighter and more diffused. It may be necessary for you to rid yourself of prejudice in this respect, as we are much more accustomed to observing human beings within doors than without. For the same reasons, the construction of the figure, all that is peculiar to it, is less visible out of doors. It is a mass among other masses. What is "accidental" in the house—cross-lights, reflections, effects of contrast and harmony—become essential outside. The figure must, in fact, be treated much in the same way as you treat a tree or a rock; but, of course, with greater care.

Another point is this, that everything is flatter out of doors. In the first place, the diffused light planes things down; in the second, you have a much greater distance and many more objects to render, and cannot expend all your resources on one of them.

What has been said on this point applies to animals also. Frequently the local color is of less account than the color reflected upon it from the sky or from other objects. This is especially the case with regard to black and white objects. In bright sunlight, at a little distance, they hardly count as black or white at all.

PAINTING IN WATER-COLORS.

IX.

AN amateur should not be a dauber, and if he attempts the figure at all, he should study drawing seriously. We have all along counselled him to do so in this series of articles, which we now bring to a close. But one may make passable, and even valuable, sketches of still life and landscape without being a sufficiently good draughtsman to draw the figure at all well. We will suppose, then, that a special and very serious study of drawing from the model under a good teacher has been made by the reader who looks through these pages for practical hints as to how to sketch figure subjects in water-colors.

It is particularly necessary to proceed step by step methodically. Block out your figure in straight lines with a soft lead-pencil or with charcoal and with a very light touch. When satisfied as to the proportions, put in the principal curves; in all this treat the main internal lines of the features, the torso, and so forth, at the same time as the outlines. If this sketch is well done, you will already have some notion of relief and even of light and shade and color, for you may rub in a shadow or place a touch of vigorous black as you go along.

This drawing finished, if it is in charcoal, dust it off lightly, so as to leave an easily visible trace; if in pencil, pass a piece of bread pith over it. You can now correct it with a sharp pencil or, if you are sure of yourself, with a pen; but it is safer to allow yourself another chance for correction with the brush and finally with the pen. You are not to consider yourself bound in honor to stick to your outlines. You may have been very careful in measuring angles and proportions, and may think them quite right, but it is difficult to see the outline correctly until the masses have been filled in and the essential modelling given to the figure. Proceed, therefore, with light and rather loose touches, always leaving yourself a chance to correct your work as you get farther on and see better what you are about.

The main difference between water-color and oil is that in water-color you are to a greater extent continually drawing. The liquid wash of color can be guided by the brush with great precision to form a pastel of a very definite and characteristic shape, while the square bristle brushes and the thick impasto of the oil painter make it decidedly more difficult to render form exactly. A good sketch in oils is apt to look like patchwork beside an equally good sketch in water-colors. Bear this in mind.

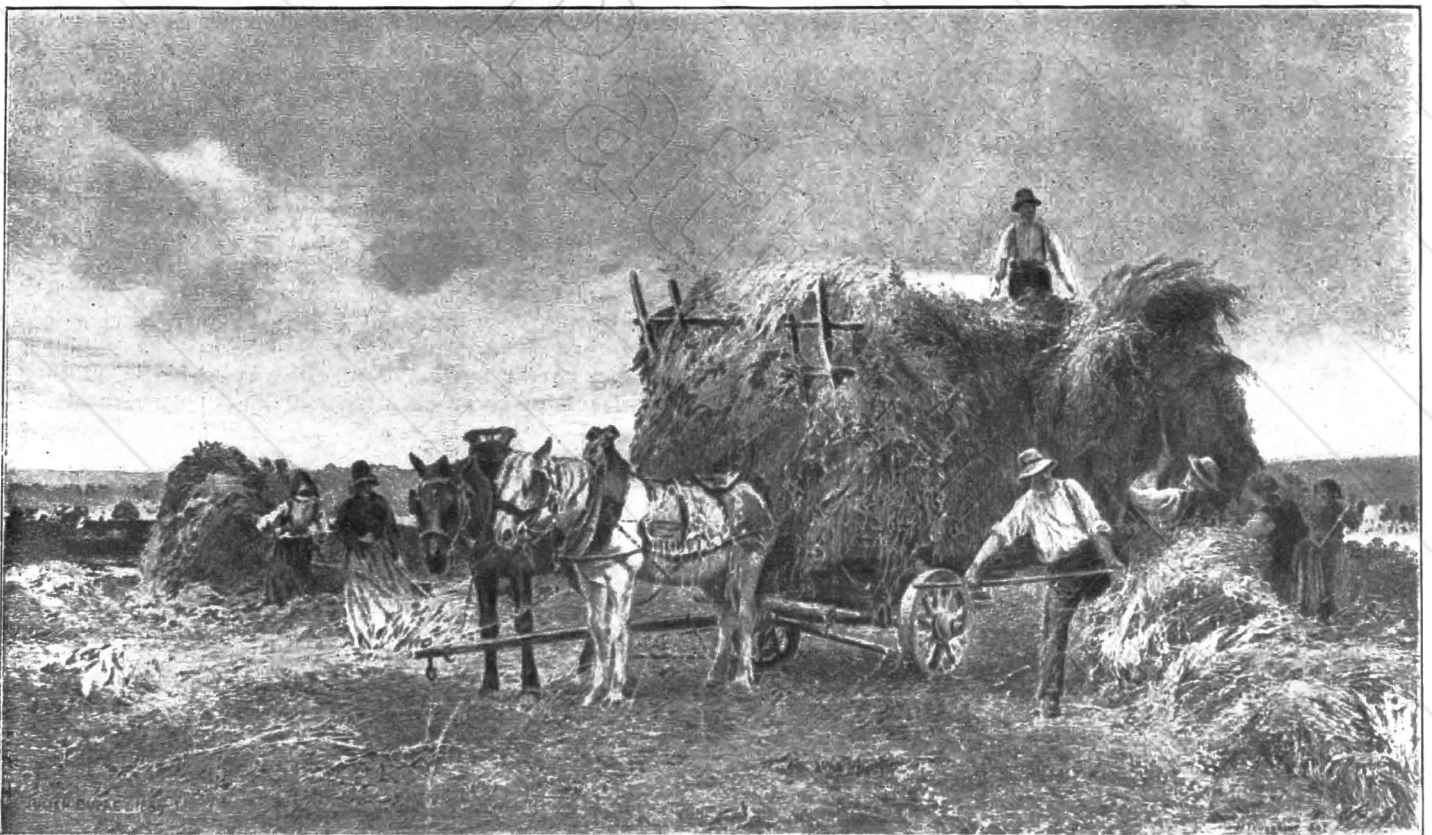
THE ART AMATEUR.

and while you may be content with less effect than you would easily get in oils, try to make amends for that by getting in more form—more drawing. Lay your washes, then, in masses, but with a sharp eye to the forms of these masses. As you will be obliged to neglect more or less the detail, even in the light, you must neglect it the more in the shadow, where it is less visible.

As in drawing all is relative, so also in color. You do not draw everything of the size of life; but if you make a man's head smaller, you make his nose smaller in proportion. So, in color, as you will find your black gray in comparison with the blackest spot in your subject, and as your white paper will be gray also in comparison, say, with a man's white collar in the sunshine, you must make all your other tones proportionate to these. Again, each color affects every other color. A touch of gray may look too dark and heavy until you place the accompanying touch of black beside it, when it will immediately become light and luminous. If you have to paint a costume into which enter tones of green and red, and you think your

trasted than within doors if it is sunny weather. Usually all the tones are cooler—that is, approach more closely to blue. This comes from the reflection of the blue or gray color of the sky, which enters into almost everything. There is, however, the exception of late afternoon, when the reflections are apt to be violet, the complementary of the yellowish afternoon light. But do not be led by this to paint shadows violet when you do not see them so, as some of our self-styled Impressionists appear to do.

If too much oil has been used in painting, the picture may become greasy and refuse to take a retouch. This greasiness can be got rid of by rubbing the picture carefully with sliced raw potato and then washing off the potato juice with a sponge dipped in clean, cold water. If the water is repelled from any part, a new application of potato is necessary. The potato must, of course, be fresh cut and the picture dry enough to stand rubbing. Never apply varnish thickly or in great quantity to a picture. Only that quantity necessary for the immediate



“THE HAY-FIELD.” FROM THE PAINTING BY JULIEN DUPRÉ.

green not bright enough, wait until you put in a little of the red; you may then find the green too bright, if anything. The colors called “complementary” seem more brilliant when placed beside one another than they are separately. Such is the case with the following pairs: Red and green, blue and orange, yellow and purple or violet. And all the tones of these colors partake of the same property.

As for posing, study your subject; see what poses he or she takes naturally, and choose that which is most expressive. Find, if possible, a background which is also in keeping with the character of your subject, and arrange the light and color so as to make an effective ensemble. This will be to treat the portrait much like a genre subject, which is the only artistic way to treat it, for it should not only resemble the subject, it should make an agreeable picture.

If your water-color is to represent a figure out of doors, you will discover that the tints will have to be softened if it is a gray day, but will have to be more sharply con-

effect of bringing out the colors should be used. When, after a while, it sinks in again, apply another slight coating, always taking care to have the picture, varnish brush, and saucer or other receptacle very clean. In that way you will avoid much trouble from cracks and running of the varnish. When varnish has been applied too soon or too quickly, it often forms a bluish mist or bloom, which destroys the effect of the picture. If the trouble is but slight, a good rubbing with a silk handkerchief will cure it. If not, the picture must be rubbed all over with linseed oil till the bloom disappears. As little oil as possible should be used. It may take several days to dry again, but the good effect will be permanent. Should it become necessary to take off the varnish from a picture, say to repaint part of it, the process requires but a little patience and care. Choose some portion of the picture that is painted solidly, and rub there steadily with the thumb until the varnish first wrinkles and then comes away in a fine dust. The rest can then be stripped off in shreds.

THE ART AMATEUR.



PEN SKETCH BY J. LE BLANT.

SOME HINTS ON DRAWING FOR REPRODUCTION.

If you wish to break some of the lines in your drawing which appear too solid, you can do so by the use of liquid Chinese white put on with a clean pen (it is well to wet it first with a brush). Do not load the pen too heavily, or the white will suddenly precipitate in a large blot upon your drawing. Test your pen first on another piece of paper to see whether the white will run easily in a continuous line; it can be made to do so as freely as ink if you will but get it of the right consistency. When you have got the pen so that the white runs off it as white ink, work with it over and across all lines which you wish broken in a direction at right angles with them, being careful to keep your white lines an equal distance apart. This is also very effective for skies.

The student generally resorts to gray lines when anything delicate is to be drawn, but such lines are, above all, to be avoided, for they cannot be photographed, and therefore cannot be satisfactorily reproduced by any of the photo-engraving processes. A student should always bear in mind that all lines, however fine, must be black.

Suppose you have some delicate object to draw—say, a flower or a woman's face—you think you must employ very fine lines to represent the delicacy of the shadows, and you fear you can find no lithographic pen fine enough to work with. But just experiment and see if you cannot make your lines in the face appear fine by contrast. This can be done by putting coarse lines in the hair, the hat, the dress, or some ornament about the neck; or perhaps, best of all, in the background immediately behind the face. This trick—as I needs must call it—is carried to the greatest perfection by the renowned American illustrator E. A. Abbey. It is well to procure some of the magazines with his work in them, and cut out the illustrations and have them by you when you are working.

In the work of the late George Du Maurier in *London Punch* we find that he seldom attempted shadows in a young woman's face. Great a draughtsman as he was, he seemed to shun so difficult an undertaking, and generally contented himself with drawing a girl's face in mere outline. (This shows how advisable it is to avoid too much delicacy in a pen drawing intended for periodical illustration.) But even to make these mere outlines appear soft, Mr. Du Maurier used the contrasts spoken of very frequently and with the most striking effect; to such an extent, indeed, that nearly all of his women are brunettes or, at least, have dark hair.

It is the ability to combine strength with delicacy of touch that is needed by the pen-portrait artist. In a man's

face the darker shadows about the heavier features are naturally easier to represent than those of a woman's face; but it is necessary, on the other hand, to make the face appear delicate, at least in color if not in form, in contrast to the drapery, background, and hair. This is not difficult, for a few dashes of solid black on a coat or cravat, some rather heavier zigzag lines in the background, and some well-marked shadows under the mustache and in the beard and hair will effect a wonderful result in making very close cross-hatching on the flesh appear gray. The putting in of these touches, as the putting in of the background, should always be the last thing done, and the delicacy or intensity of them should depend upon the necessities of the case. We should ask ourselves, What contrast does the face require in order to bring out the effect of delicacy or color? Some of the best pen artists do not use backgrounds to any great extent, but it is because of their ability that they can do without them. As a general thing, it is advisable to use a background. It certainly makes a picture look more complete. The disadvantage of it is that it demands more work on the face and figure. This is well worth noting. For example, you sketch on a piece of paper a fairly good outline of a face—that is, so far as it goes, suggestive and complete in itself. But put behind it a carefully finished background, and you will see that the sketch loses its suggestiveness and immediately appears incomplete and unfinished.

In making drawings for reproduction, your lines must be black, and to insure this you must use absolutely black ink. Ordinary writing ink will not do; it is blue, not black, and is dangerous on that account. Drawings are often sent to publishers in which the lines in cross-hatching meant to represent a gray tint are so close together that they would, in the event of the slightest reduction of the reproduction, print solid black! Other drawings show about two-thirds of the lines a rich black,



CRAYON DRAWING BY L. MÉLINGUE.

THE ART AMATEUR.

and the other third a pale brown or a faint gray. This is especially likely to happen in landscape work, where distance, hills, and sky had to be represented, while in figures the draughtsman, hoping to get delicacy thereby, used pale lines in the modelling of the face. Let us repeat: All such lines must inevitably come out "rotten"—that is, broken—or not at all on the photo-engraved plate.

Solid blacks are used to represent deep shadowy openings—say, for instance, between some massive rocks; the interstices between some heavy pieces of machinery which have fallen together after a heavy fire; or in the bore of a cannon or in the shadows on a patent-leather boot; on rare occasions in folds of dark drapery. But avoid using them to any great extent in a delicate picture, especially in backgrounds.

Solid blacks are often greatly abused in drawings of buildings. Now, if you are drawing a window partially

eyes set back in the socket and in shadow, but a solid black is apt to suggest a bullet hole. In the printing of a daily journal, owing to the rapid presswork and the poor paper, it is impossible to "bring up" cross-hatching if it is at all fine; so some newspaper draughtsmen get effects of contrast in light and shade by the use of solid blacks. In some cases they do this very cleverly, but they would not attempt to employ the same means if they were preparing drawings to be printed in a first-class magazine, which would demand illustrations having the serious and true artistic qualities rather than the mere glitter and dash, which in the slang of the studio is called "chic."

We know of no better preparation for landscape sketching than the drawing of buildings. It is advisable to choose a position where you will have the building you intend to draw well in view, and place yourself at such an angle to it that a third more shall be seen of one side



"GOSSIP." PEN SKETCH BY CARL MARR FROM HIS PAINTING.
(IN THE METROPOLITAN MUSEUM OF ART, NEW YORK.)

open from the bottom, and in that interval put a wash of solid black, it gives a depth and solidity to your building, but beware of overdoing the matter; do not put solid blacks in all the windows. The following experiment will show why this should not be done: Make a sketch of a long building on a piece of paper, with two or three rows of windows—say, at least twenty-four to thirty; fill in between the panes with solid black, then make a similar sketch and fill in with cross-hatching, and that heavy in only the lower panes, in some cases the two lower rows, in others three. Now, see if this sketch does not suggest an occupied house, where the shades are pulled partially down the windows, while your other is suggestive of a deserted building, a poorhouse, or a factory, or an edifice which has been burned out inside.

A solid black must also be avoided in drawing the sockets of the eyes. Very close cross-hatching suggests

of it than of the other. One of these sides should be almost entirely in shadow; if the sun is so situated that both sides are in the light, do not sketch it. The side that is in the shadow should be treated very simply. When you have become expert in indicating shadows on buildings, attempt buildings and landscapes combined.

Do not let any one think that one does not need to be a good draughtsman in order to use a silver print. Beyond the fact that a drawing made over one does make the proportions and outlines of objects more correct, it does not always imply a better drawing than could be made by copying the photograph free hand. You may work over a silver print and utterly distort the features of a portrait or falsify the values in a landscape, unless you have the true artistic sense and feeling to prevent it. The same care and attention is needed in this as in other drawing.

HINTS ON CHARCOAL DRAWING.

BY RHODA HOLMES NICHOLLS.



ANY of us who cannot make a forceful drawing with a lead-pencil have found the strong lines of charcoal effective and brilliant. Sketching from nature is necessarily much simplified when that subtle quality color is left out, ever varying and shifting, complicated in its rendering, and difficult to render harmonious. No wonder the student will find a rest and delight in the single tones of black, gray, and white or black and gray alone. Charcoal will give the most ex-

quisite grays. A good way to start a low-toned study is to prepare the whole paper with an even tone of charcoal. This can easily be done by holding the charcoal with the thumb and finger in the middle of the stick and dragging up and down the paper, then rubbing it down with the edge of the hand or a piece of rag. Add to this simple ground the black accents and take out the lights with kneaded rubber or bread rolled up to a point. The first way is preferable. The study will then have one predominating gray running through the whole. One paper, above all others, is particularly adapted to charcoal work. It is called Michelet paper, and comes in very beautiful colors—soft blues and pinkish grays, also in plain white. It can be bought on a block or by the sheet, and costs about four cents a sheet. This same paper is also pleasant to use with water-colors, using Chinese White. White chalk is sometimes introduced with charcoal on a tinted paper for the high lights. There are different qualities of charcoal; some are softer and blacker and other sticks are harder and finer. Both will probably be required. It is well to provide yourself with one or two of each kind. Little blocks are sold made of sandpaper; these are used for sharpening the charcoal. To get a very sharp point, it is well to cut the charcoal toward you with a knife. It generally breaks with sharp points, which are very desirable.

The accompanying drawing by Emile Vernier is made on white Michelet paper with fine charcoal. How much is expressed! One hardly misses color. It is full of atmosphere and has the charm of direct handling. The slight grain to the paper leaves the small particles of light in the shadows, which gives atmosphere, and is one of the qualities to be sought for. There is still another way of manipulating charcoal, and that is by the stump. It is not line work, but is more allied to painting, full values being given. Little bundles of gray paper and white paper stumps are sold. The former are softer than the latter. With these stumps the charcoal is rubbed into the paper, and with a leather stump lights can be taken out. This method is excellent for portraiture and very necessary for a beginner, being helpful for studying values.

There is no end to the uses of charcoal. For pure outline it is delightful, or for shading from the antique. It is also very useful in the more modern flat tones in decoration where objects are rendered in one color or two colors. The charcoal line is easily removed; a chamois-leather duster is the best to brush it off with, but the very ease with which the charcoal is removed also makes it necessary to fix it when the drawing is completed. For this purpose a fixative is sold. This is applied with a little spray, which is held a foot or two from the picture so as not to come out in spots. When once fixed the drawing can be freely handled. Unfixed charcoal drawings are always framed under glass.

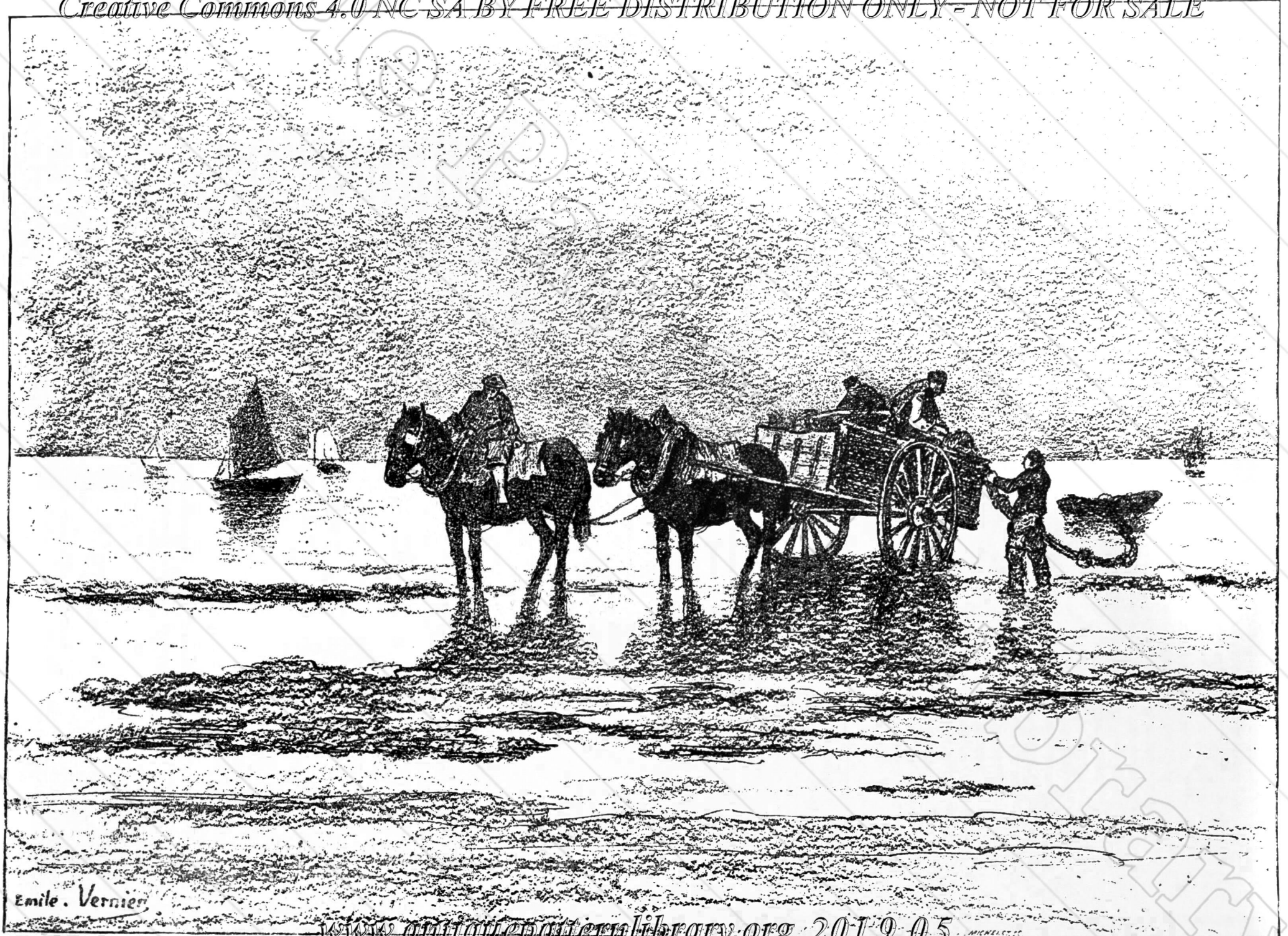
THE SWISS CABINET PAINTING ON GLASS.

BY ANNA SIEDENBURG.

THE so-called cabinet glass painting originated in Switzerland three centuries ago, the custom being to devote painted panels of glass to friends and as gifts of honor for public purposes. Such panels were generally put in the middle of the window and framed by geometrical designs in stained glass. The fashion has been revived in Europe lately, and suggests a new and interesting field for the amateur. There are two different methods of painting such panels. In both the outlining is done first with a pen or outlining brush in black; care has to be taken that the outlines are perfectly black when held against the light. This color has to be mixed with fat oil and turpentine. When perfectly dry, the whole surface is covered with a tint of the same black color for the shading, but this color has to be mixed with distilled water and gum; if the outlining is quite dry and the tint is worked over carefully, there need be no fear that the lines will come off. The tint must look on the glass like an untransparent mist. This being accomplished, those parts of the design that are to appear light have to be taken out with a bristle brush, the hair of which has been burned short to the edges. The highest lights have to be taken out with an etching needle. Those shadow parts which are to appear darker have then to be worked over with a soft brush, but before doing this it is better to fire the panel. When the shading is perfectly dry, the back of the panel is covered with a tint of Silver Yellow. This appears after the firing as a beautiful bright yellow. Applied to the back of the glass, it gives much richness to the other colors applied on the front of the panel. But Silver Yellow is difficult to handle, and should never be fired at the same time as other colors on the same surface, for it would be sure to spoil them. It is not mixed with a glass flux like the others; the medium with which it is mixed will appear after firing like a dull reddish color. This has to be wiped off, and then the Silver Yellow appears in all its beauty—that is to say, if it is applied to the right kind of glass and fired properly. Not every kind of glass will take it, and it will rub off sometimes with the medium, no matter if fired at a low or strong heat. The best way is to make samples on different kinds of glass and fire them.

Very pretty panels, harmonious and charming to the eye and not so very difficult to execute, are those in the Grisaille style, which are often found in the cloisters and churches of the old country, the luxury of colors in glass paintings being defended for some time in the churches. The monks, who did a good deal of glass painting, had to content themselves with two colors; they modelled the design in black and lighted it up here and there in using the Silver Yellow for pearls, leaves, or blossoms, which were most prominent in the design.

If brilliant colors are desired, one has to put them on the back of the panel in flat tints; but as the colors generally appear pale after the first tint, one has to work them over and fire again until the proper shade is obtained. The other method of cabinet painting is to work the colors over the shadow in front of the panel, to mix and work them more together, and finish the picture up in working it over and firing it several times. While the former method shows more the effect of a transparent picture, this one gives more the impression of an oil painting, and portraits are mostly done in this way. It is a matter of course that such panels, supposed to make transparent pictures, must not be worked on the table or with any background, but must let the light through if the proper effect shall be obtained. It is therefore advisable to have the panels on an easel leaning against another panel of transparent glass and letting the light through. The firing must be done very gradually, and one has to put the panels on the edges or on some chalk in the bottom of the kiln.



Emile Vernier

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"ON THE BEACH." FROM A CHARCOAL DRAWING BY EMILE VERNIER.

THE ARTISTIC VALUE OF BONES.

BY RICHARD WELLS.

I do not think that it has occurred to any of our craftsmen what good use the discarded shin-bone might be put to. When thoroughly cleansed from grease and bleached, it is almost as good as ivory, and certainly as easy to work. Moreover, it will take dye and stain much better than ivory. It is well adapted for the most delicate carving, and has been used by civilized and barbarous nations from remote periods. A great many interesting specimens of decorated bone-work can be seen in our museum, brought from the Pacific Islands, which are full of interest and remarkable for the perfection of an ornamental style by a primitive people. It is not my intention to dwell upon what has been done, but to show what can be done.

Shin-bones should be procured whole and cut into sections with a butcher's or mechanic's hack saw for the purposes their forms may suggest, such as vases. The one example shown here is mounted on copper. Shallow pieces can be carved or stained green or blue and mounted with silver for salt-cellars; smaller pieces can be used for napkin-rings. The shin-bone of sheep can be used for the handles of knives or paper-cutters, finger and thumb rings, and many other purposes.

To prepare the bones, the first thing to do is to remove the marrow; they should then be boiled in strong potash water for about six hours, replenishing the water as it evaporates. They should next be washed in hot water and scraped. After that they must be placed in a large jar or pot, which must be fitted with a perforated zinc bottom, standing about two inches high from the bottom of the pot. The bones are now placed in the pot and covered with spirits of turpentine. This is to remove the disagreeable odor and fatty emanations that may be left from the boiling, and likewise bleach the bones. The bones should be kept in the turpentine for three or four days, exposed to the sun if possible; if not, a day longer should be allowed. The turpentine acts as an oxidizing agent, and the product of the combustion is an acid liquor which sinks to the bottom of the vessel. The liquor strongly attacks bone if it comes in contact with it. When the bones are thoroughly cleansed they should be laid in the sun to further bleach them and remove the odor of the turpentine.

The bones are now ready to be worked into shape. The tools for this are a vise, three half-round rasps (one 12 inches, one 8 inches, and one 4 inches, for small bones), one half-inch No. 8 wood-carvers' gouge, and a mallet, sandpaper of various grades from No. 1 to 00, some fine pumice powder, and putty powder for finishing. The bones are held in the vise between soft wood clamps, which can be glued to the iron jaws. The figure is attached

up with the carving tool, both inside and out, next rasped into their final shape, the bottom trued, and so forth. The marks left from the rasp are removed with the sandpaper, using the grades as their numbers indicate. The first polishing is done with the pumice powder, mixed with thick soapsuds. This is applied with a strong piece of lint well saturated. For the inside the lint will be wound around a dowel stick; for the outside the bone should be driven onto a piece of wood that will hold the object secure, and then fastened in the vise. The lint can then be used with both hands. The final polishing is done with putty powder, moistened with alcohol and applied with linen.

The bones can be decorated with pyrography just as well as wood or leather can, and form very delicate grounds for fine work; but owing to the texture being so much closer than wood, the lines appear considerably finer. The tint obtained is a fine, rich brown.

Dyeing of Bones—Red.—Make an infusion of cochineal in water of ammonia, then make a weak solution of nitric acid and water, one part of acid to about one hundred and fifty parts of water; soak the bones first in the nitric acid, pickle for a few minutes, then submerge in the ammonia dye.

Turquoise Blue and Green.—According to the time allowed in the solution as above, using carbonate of copper instead of cochineal. Most of the aniline colors can be used for bone, washing first in alcohol and then boiling in the dye. After the dyeing they must be again polished with putty powder.

If the bone is to take the form of a vase, it must have a bottom let in or be mounted upon metal. (For mounting on metal, see articles on metal-work.) A piece of bone is cut out and filed to snugly fit the hole in the bottom. This bottom can be secured firmly with the following cement: Dissolve one ounce of isinglass and two ounces of white glue in thirty ounces of water; strain and boil down to six ounces. This should be done in a double boiler. Add one dram of gum mastic, previously dissolved in three ounces of alcohol, and one ounce of zinc white; mix the whole together. When wanted for use warm and shake well

before applying. Everything that is made in ivory can be made with shin-bones. For example, paper knives can be cut from the long way of the bone, filing down to the desired thickness. Pieces for inlaid box covers can be cut out to shape, forming geometrical designs, which can be colored, treated with pyrography, or engraved to represent different devices. Carving should not be forgotten, as many beautiful decorations might be made with little effort. The tools should be shorter than those used for wood-carving. A special handle can be had for this purpose that has a jaw and nut device, by which means the carving tool can be made just the length. The level of the carving tools should be shorter when work-



SHIN-BONE, COLORED A DEEP REDDISH BROWN AND MOUNTED ON POLISHED COPPER.

THE HOUSE.

SOME ROOMS IN A WILKESBARRE RESIDENCE.

THE residence of W. H. Conyngham, Esq., in Wilkesbarre, Pa., which we illustrate, might be described as palatial, if the word had not lost much of its form, owing to too common use. A palace is not necessarily gorgeous, but it should display a sense of style in the architect, decorator, and owner. This essential point is not lacking in this instance, for the Renaissance, in its various modifications, reigns supreme throughout. The effect of unity and harmony obtained by adherence to one well-defined style is very apparent in the house itself and distinguishes it from many so-called palaces which are rather museums of furniture of all ages and nations.

In the large entrance hall with a coffered ceiling, supported by Corinthian pilasters, the prevailing tone is a warm red. This red is on heavy Egyptian canvas, and is painted in transparent varnish colors, so as not to destroy the texture of the cloth and to give it more brilliancy of color. Some gold is introduced in a marquetry form between the centre of the panel, which is the aforesaid red, and the border, the background of the border being in salmon of different tones, with ornament in tapestry colors—green, gray green, gold, and so forth. The walls are wainscoted to nearly half their height. At the end of the hall the wainscoting is carried to the ceiling with elegant arabesques. The mantel itself is of white marble, richly carved. The windows have heavy curtains of dark red velvet with borders in appliqué of dull gold. The portières are to match. A large Persian carpet covers the floor. At night the hall is lit by a profusion of electric lights.

The library, with its Moresque ceiling, is kept in tones of Lincoln green and brown. The mantel is enriched with a carved frieze surmounting its facing of richly glazed tiles. Above the wainscot, which shows between the bookcases, the wall is covered with canvas of a variegated green tint. The frieze is the most distinguishing feature of the room. It has been designed by Mr. Alexander S. Locke, who has ingeniously worked into it the names, devices, and mottoes of the most celebrated printers. Many of the old printers' devices and book-marks are exceedingly decorative, and Mr. Locke has had

effective use of a number of them, including Guy Marchant, of Paris; William Caxton, the first English printer; V. Schumann, of Leipzig; the Plantins; of Antwerp, and so forth. These book-marks and old printers' emblems have been used as spots of color in the frieze, being in rich red, blue, gold, and so forth, with conventional foliage about them, and with a scroll entwined, bearing the names of some of the most celebrated authors.

In the dining-room Mr. Locke aimed at the rich and lustrous effect of old Spanish leather, which he has repeated on canvas by means of combinations of oil colors, metallic grounds, and varnishes, discovered after much experimenting. The bold, banding scrolls with brilliant flowers and leaves, which form the pattern, are relieved upon a ground of deep, rich blue, which appears somewhat paler in the photograph than it is in reality. The ceiling is similarly treated, but mainly in transparent golden tones, through which the metallic ground appears freely. There is also in this room a stained-glass

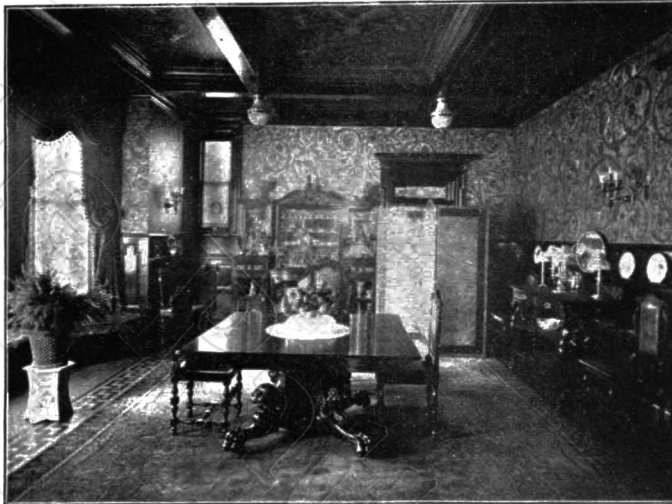
panel, the background of which is crystal in geometrical form, with the coat-of-arms of the Conyngham family in strong colors on the same. The rug on the floor was specially made and imported for this room. It is a shade of blue, the centre field being plain, with scroll-work in the border, similar in design to that used on the side walls and ceiling of the room, of a lighter tone of blue, the whole effect being old turquoise blue. This is also taken up by some very fine leather screens, the design of which is similar to the decoration of the side walls.

The principal guest chamber, in the Louis XV. style, is treated in pale lilac and yellow. The walls are panelled in relief and the panels hung with figured lilac silk. The floor in this room is hardwood marquetry, with a special rug made in yellow tones to match the yellow in the styles of the side walls and ceiling.

In several of the rooms above mentioned are stained-glass effects, which are always in keeping with the decorations of the rooms. The backgrounds of these are generally of

a geometrical design, with a cartouche or some other ornament in color.

Throughout the house the decorator, Mr. Locke, of the firm of Messrs. Arnold & Locke, has worked in full accord with the architect, Mr. Charles Alling Gifford, and the result is a sustained harmony of architectural adjuncts that is very pleasing.



DINING-ROOM IN THE RESIDENCE OF W. H. CONYNGHAM, ESQ.
(Charles Alling Gifford, Architect. Arnold & Locke, Decorators.)



LIBRARY IN THE RESIDENCE OF W. H. CONYNGHAM, ESQ.
(Charles Alling Gifford, Architect. Arnold & Locke, Decorators.)

CHIP OR NOTCH CARVING.

DECORATION by means of geometric or "chip carving," as it is frequently called, has been known so long that it is impossible to trace back its origin to any one especial source.

The first rude awakening of love for decoration among all savage races seems to have found expression in the ornamentation of the domestic or war implements with geometric designs, at first burned and then later cut with the knife. The canoes of the native Africans, the war bludgeons of the South Sea Islanders, the totem poles of the North American Indians, and the domestic vessels of the extinct Aztecs show the same rude idea of combin-

Chip-carving is frequently taught in the normal training schools in connection with sloyd, the young pupils decorating their more advanced models; in this case also using only the knife for the carving. Really artistic and beautiful chip-carving, however, is something more than mere knife-work, and it is with this particularly that I wish to deal in this chapter.

To begin with, the design itself should receive careful consideration. Merely a combination of geometric figures which covers the panel is not necessarily a good decoration. Its fitness for its object must be considered. A panel which has no pronounced framework should have a distinct border carved around it somewhat heavier than the rest of the design. The centre should not be entirely



ONE VIEW OF THE HALL IN THE RESIDENCE OF W. H. CONYNGHAM, ESQ., AT WILKESBARRE, PA.
(Charles Alling Gifford, Architect. Arnold & Locke, Decorators.)

ing straight lines and curves in ornamental geometric designs, and some of them are exceedingly attractive. Chip-carving is practised extensively among the Scandinavian peasants, who spend the time during their long winter evenings in carving their furniture or decorations for their houses and in making small objects for sale to the summer tourists. For this reason it is frequently called peasant carving, and some of the objects they make are very elaborate and beautiful. Frequently they color their work, using only red, blue, green, and yellow in different combinations, and the effect is often extremely pleasing. For carving they use only one tool—a sharp knife—and the effects they manage to produce with this simple instrument are really quite wonderful.

covered with carving, as it will then at a distance present only a confused mass to the eye. Rather have the designs separated by well-considered plain spaces, which will divide it in pleasing proportion.

Having decided upon the design and laid it out upon the wood by means of rule and compasses, the panel is clamped to the carving-bench, using a bit of waste wood between the clamp and panel, and the tools are selected and laid side by side with the points toward the worker. Four of these are necessary—a medium-sized veining tool, a half-inch skew chisel, a wide-flare parting tool, and a half-inch flat gouge for use in cutting down the curved lines. The principal lines, which form the general design, are then cut quite strongly with the veining tool. This

serves to bring out the design and give it character, and also to make the cutting down easier, since it is much less difficult to cut to the line left by the veining tool than to form an even line where the cuts on the two sides must meet each other. The skew chisel is used to cut down at the points where the carving is deepest. It is held perpendicularly with its long point where the deepest point in the carving is to be, and the cut is made along the line where the two sides will meet in their downward slope. It must be made deep enough, so that the wood on the sides will come away clean and leave no ragged effect where they meet. The parting tool is used where a long cut is to be made in place of the chisel, its two sides doing the work in half the time required with the chisel. The

for it resembles very much the ordinary pocket-knife. It consists of a hook-bladed knife fitted into a wooden handle four and a half inches long, of a gradual taper. The blade should be about one and three-quarters of an inch long, rounded off and thin toward the point. Any smith will make one for about fifty cents, or one can be shaped from a shoemaker's or sloyd knife by the simple process of grinding.

One of the greatest advantages of chip-carving with the knife lies in the fact that the carver does not need to support the work upon a table or bench, the work being generally held in one hand, while the knife is used with the other. The object to be carved can be secured to a bench if desired, but it will not be found so convenient.



ANOTHER VIEW OF THE HALL IN THE RESIDENCE OF W. H. CONYNGHAM, ESQ., AT WILKESBARRE, PA.
(Charles Alling Gifford, Architect. Arnold & Locke, Decorators.)

flat gouge is used in cutting down the curved sides, as it does the work so much more smoothly than the chisel.

It is exceedingly difficult to describe the process of chip-carving intelligently as done with these four carving tools. To further simplify the method, I will explain the use of the knife. Take an ordinary penknife and make two cuts, say a quarter of an inch apart, any length, upon a piece of soft wood. Cut through the surface at any angle, sloping the cuts toward each other. At whatever angle these cuts are made, they are sure to meet, making notches of the various depths and sizes. This is all there is in notch-carving. The effect of the design you want to execute depends upon the size, curve, and general arrangement of the notches.

The tool required is the simplest of all wood-carving tools. Its use should readily become easy to the hand,

The work cannot be so readily moved about as when it is held in the hand. This is a great advantage the knife has over the wood-carving tools. There are many ways of holding the knife, and those in which the carver finds that he gets the most command over the tool to cut the notch required will be found the best way. After a little practice no thought in the matter will be necessary. One will hold the tool naturally without thinking about it. Curved notches are the hardest to cut. The knife should be held firmly in the hand; the elbow should be well away from the body, so that a full sweep can be given with the blade.

Another way of holding the knife is with the handle firmly grasped and the first joint of the forefinger curved over the back of the blade; or the thumb may rest against the side of the blade, the fingers grasping the handle

THE ART AMATEUR.

firmly. These are only typical methods of making cuts; the knife can be held in any way that the amateur can cut to the best advantage.

It will be plainly seen that this tool must be kept in perfect cutting order. This cannot be too strongly insisted upon. The blade must not be what would be thought sharp in an ordinary pocket-knife; it must be as keen as a barber's razor. To get it into good condition, it should be well rubbed on an ordinary oil-stone, plenty of oil being used. Keep the blade perfectly flat, as a long bevel is required.

It will be seen that nearly all the cutting is done with about a half inch of the end of the blade nearest the point, so the greatest attention should be paid to this part. A blade that is thick at the point is not so easy to cut with as one that has a gradual taper. When the knife is well sharpened upon the oil-stone it will remain so for a long time, and when its cutting powers begin to give out, all it needs is to be rubbed a few times on a strop.

The preparation of the wood is the next consideration. It should be well dressed and thoroughly smoothed with the smoothing plane. On no account use sandpaper before the work is carved, for the small particles of sand work into the grain and cause great annoyance by dulling the tool. This alludes to all carving. Carelessness as to this rule is a mistake amateur wood-carvers invariably make, and then they wonder why their tools lose the cutting edge so quickly.

Designs should always be drawn or transferred on the wood, the originals being preserved for future reference. If designs are glued to the wood, they necessarily are cut away and are of no more use; besides, the plain surface is much more pleasant to carve upon.

In putting a design upon wood, only the outline need be drawn, for the notches show the shading, and the angles indicated form themselves naturally as the cuts are made. (See the decoration for a racket stand given in the supplement for this month.)

The wood for this work should be free from knots, and on this transfer or draw the design. The precise angle at which the cuts are made is of little consequence, but these should be as uniform as possible. The hand will soon become accustomed to cutting at the same angle or slope. The cuts should be made at the desired angle and the required depth at once, though this cannot always be done, especially in large work, when it is necessary to make more than one cut to get at the bottom. When this is necessary the greatest care should be exercised to make the cuts at exactly the same angle as the first, for if not, the notch or that particular side of it will show a ridge where the cut has been unequal, instead of uniform. The irregularity may be pared away afterward, but it is a waste of time, and the work never looks as clean and smooth as otherwise.

The student should bear in mind that the notches are to be cut from the outline to the centre, not from the centre to the outline; though he might think it easier to begin paring away at the centre, gradually increasing the size till he reached the outline. If anything like success is to be obtained in this work, he must begin boldly upon the outline, making one cut that reaches the desired depth.

Often a slight burr or ragged edge will be seen at the bottom of the notch, where the knife has penetrated further than it should. This may be removed easily if the work is small and intended for close inspection, otherwise it may be disregarded. The cuts themselves do not require any special attention. When the carving is finished the surface of the wood (not the notches) may be rubbed down with several grades of sandpaper wrapped around a piece of cork or flat wood. The notches will fill up with dust, but this can be removed with a stiff brush.

Stains and polish should never be used on notch-carving, for they cause the cross-grain of the wood to swell and roughen. Stains are absorbed more by the ends of the grain than elsewhere, giving the work a patchy, soiled

appearance. When it is necessary to darken the wood it should be treated with ammonia, either by fumigation or application and then wax polished. Varnish destroys the beauty of the work and gives it a commonplace look. Colored enamels may be used with good effect and the notches picked out with various tints. In the same way, bronze and gold may be applied, but it requires a great deal of artistic taste to choose the various tints necessary to produce a good effect.

THE beginner should beware of putting too much into his sketch. It will save him much disappointment if he will limit his early efforts to broken fragments, if we may so describe them: An ivy-grown church porch, for instance, instead of the whole structure, however picturesque it may be; an old stone cross; the broken stump of a tree. Such simple subjects are pleasing, and when well done soon lead to something of wider scope. In painting, pick out the salient points and dash them in vigorously. Any means to an end are admissible, that end being the production of a pleasing picture true to nature. If you lose a light and cannot regain it satisfactorily by washing or scratching out, then use Chinese white, but avoid this if possible. If bent on using opaque color, you may as well resort to oils at once. The chief charm of water-color painting lies in its delicacy and transparency.

A VERY handy mirror, useful for various purposes in the studio and out of doors, may be made by simply coating a piece of glass of any required shape or size on the back with black paint or thick varnish. Objects seen in this mirror have the effect of the same seen with half-closed eyes, the method usually taken to get a notion of the masses apart from the detail of a view. But the image in the black mirror has the advantage of being constant and of presenting more definite contours than that seen with half-closed eyes. In the studio the black mirror may be used in inventing ornaments by symmetrically repeating any assemblage of lines placed on the table before one, the mirror being held at right angles to it. With two such mirrors held together by a band of linen glued on to the edges, so that they may be opened or shut like a book, you have a new and very useful form of kaleidoscope. Set end down and opened at right angles, on a line drawing laid flat on the table, it will produce, as you shift it around, the most astonishing variety of rosettes, all perfectly regular, with four leaves or petals to each. By widening the angle, you may obtain triangular rosettes of three petals each, and by making an acute angle, rosettes of more and more compartments as the angle becomes more and more acute. Fixed at an angle of forty-five degrees, they will serve for a window mirror to show you what is going on in the street.

AN altar cloth embroidered with gold may be used in a dry, well-aired church for years without any material change in its freshness, but let it be removed to a damp building, and probably the gold will in a very short time become absolutely black. Gas, too, is a great enemy to gold bullion, and all needlework enriched by the precious metal should be kept as much as possible away from the hurtful influence of the effluvium. Vapors of every description are prejudicial to manufactured gold. The very use of perfume about the person or upon the handkerchief of the gold embroideress will seriously injure the brightness of her work—in fact, may cause it to change visibly before it leaves her hands. According to Anastatia Dolby, there are persons who “can scarcely touch or even approach gold without tarnishing it, owing to some exhalation from the skin.” She justly remarks that “such persons, however great their ability or taste for embroidery, should, upon conscientious principles alone, never apply themselves to gold work, professionally or otherwise.”

THE ART AMATEUR.

THE ARTS OF METAL.

IX. COLORING.

THE process in this art requires considerable practical experience in its application. The receipts given herewith are of the simplest and yet are known to be successful. In the first place, it is absolutely necessary to have the articles free from grease, and when clean they must not be touched by the hands. For producing the clearest effects the brass should be light in color, not copper colored. Copper will take the film, but is not so beautiful. For the finest effects the metal should have a high polish. In other cases bright dipping will do. Articles that are polished must be washed in hot lye (potash) and thoroughly rinsed in several waters, preferably warm. Upon this cleansing depends a great deal of the success. If it is thorough, the adhesion of the color will be perfect and the articles can be repolished with a soft buff and the burnisher used freely.

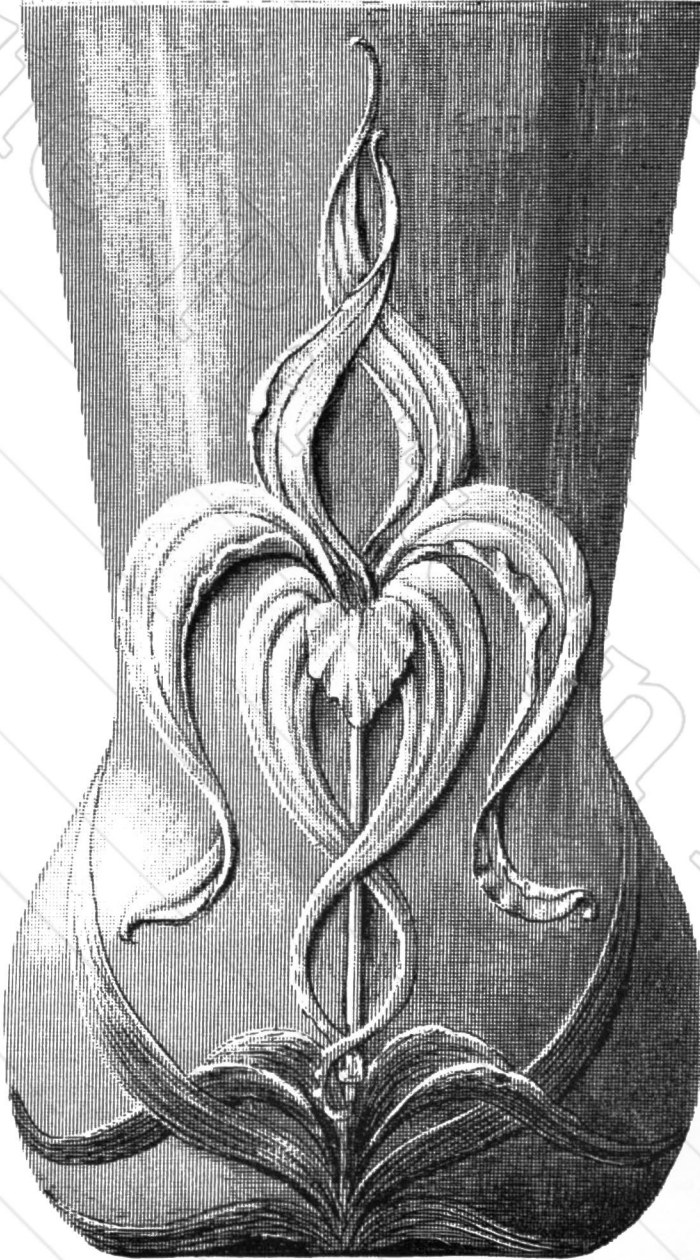
The vessels for holding the coloring fluids should be of earthenware, never of metal. As the coloring solutions are to be kept near the boiling-point when in use, it will be necessary to use a jacket kettle. The following will be found most desirable: A large tin wash-boiler and a two or three gallon stone crock. The size of these utensils depends upon the magnitude of the work to be done. For small work electric-battery jars and a cooking-pan can be substituted.

The coloring solution can be made thus: Hypo-sulphite of soda, one ounce to a quart of water (preferably rain-water). If the water is very hard, more soda should be added. A second solution is made of acetate of lead, one ounce to a pint of water. When these ingredients are thoroughly dissolved they are mixed together. The kettle should be placed over the fire, and when the coloring solution is almost boiling, about 200° F., immerse the metal to be colored. The coated surface is a thin film of lead sulphide, and according to the length of time the article is immersed will depend the depth of color deposited. In a few minutes small brass articles will be coated with color varying from golden yellow to bright copper or old gold to carmine dark red. Now the color changes rapidly from liquid aniline blue, bluish white, reddish white, to brownish. Copper does not show the lighter tints, while iron and steel only become blue. The solution should be stirred continually, as the sulphide of lead will deposit upon the bottom of the vessel when there is not metal for it to deposit on.

By substituting sulphuric acid for the acetate of lead, same quantity by weight, brass articles can be colored a beautiful red, and according to the time of immersion, the red will change to a brilliant green, a dull green, and then a brown with a purple glitter; this film is very adhesive. When the desired color is obtained, the article must be instantly removed from the liquid and washed in several lots of warm water and then dried in hot boxwood sawdust. When buffed with a clean, soft buff, it is ready to receive a coat of lacquer.

A solution for rose violet and blue on brass: Hypo-sulphite of soda, 600 grains; sulphate of copper, 470 grains; cream of tartar, 300 grains; water, 1 quart. This solution works best boiling.

Lustre colors upon brass: To obtain these beautiful effects, the brass must be highly polished. The following colors will be obtained: Light golden to darker golden, then various red tints to iridescent brown; the colors obtained depend upon the time the articles are allowed to remain in the mixture. Protochloride of tin, half an ounce, dissolved in 4 ounces of cold water; cream of tartar, 1 ounce, dissolved in 1 quart of hot water. When dissolved mix together and boil for a few minutes, and when ebullition ceases decant from the precipitate. Now make a second solution of hyposulphite of soda, 3 ounces, dissolved in half a pint of water. Mix this with the first solution while continually stirring, and then boil again. Allow it to get cold, then filter from the separated sulphur. This can be used hot or cold. When used hot the colors are produced quickly; if cold, they take a long time, but are more durable. The changing of the colors depends upon the length of time the articles are allowed to remain in the bath. To obtain green shades, take hydrochlorate of ammonia, 30 grains; sulphate of copper, 120 grains;



SILVER REPOUSSÉ VASE. BY ARTHUR W. DAWSON.

water, 1 quart. Use hot. To make a violet color, take crystallized acetate of lead, 1½ ounces, dissolve in 1 quart of water. In another quart of water dissolve 4½ ounces of hyposulphite of soda. Mix together and use almost boiling.

AN excellent method of cleaning the brass pendulums of clocks, which are often tarnished and disfigured with black stains, is as follows: Prepare nitric acid and water, an equal quantity of each, and put into a porcelain vessel. Now in strong hot soda-water wash the brass thoroughly, rinse in clean, hot water, and then dip in the nitric acid. Wash again in several lots of clean water.

THE KERAMIC DECORATOR.

UNDER THE DIRECTION OF
MRS. FANNY ROWELL, OF THE N. Y. S. K. A.

LUSTRE WARE.

BY H. C. STANDAGE.

(Continued from the July issue.)

LEMON YELLOW LUSTRE COLOR.

Ingredients:

16 parts of potassic antimoniate,
5 " oxide of zinc,
35 " lead glass.

Heat the mixture in a porcelain (not clay) crucible until it forms a flux, then pour it out, and when cold rub up to a fine powder with a muller on a stone, marble, or glass slab. The color will become decomposed if the fusion be carried too long.

PALE YELLOW LUSTRE COLOR.

Ingredients:

4 parts of potassic antimoniate,
1 part of stannic oxide,
36 parts of lead glass.

Fuse in a Hessian crucible, and then allow it to cool, afterward pulverizing it to a fine powder. The lead glass is prepared by fusing together 8 parts of minium and 1 part of white sand (silica).

URANIUM YELLOW LUSTRE COLOR.

Ingredients:

Mix together in the dry state, by means of a muller and stone slab—

1 part of uranic oxide,
4 parts of lead glass (prepared as in last recipe).

This mixture does not require to be fused.

YELLOW LUSTRE COLOR FOR LANDSCAPES.

Ingredients:

Prepare a lead glass by fusing together—

2 parts of minium,
1 part of white sand,
1 " calcined borax.

Then mix 8 parts of Naples yellow (ordinary oil painters' color) with 6 parts of this lead glass.

YELLOW LUSTRE COLOR FOR FIGURES AND LANDSCAPES.

Prepare a "Naples yellow" by fusing together for some time in a Hessian crucible—

1 part of tartar emetic,
2 parts of nitrate of lead,
4 " chloride of sodium (which has been dried in an oven until it decrepitates).

For use mix this compound with the "dark" yellow colors named above.

ORANGE LUSTRE COLOR.

Mix in the dry state, by rubbing up on a stone slab—

2 parts of uranic oxide,
1 part of chloride of silver,
3 parts of bismuth glass (as prepared for "Gold," above described).

ORANGE RED LUSTRE COLOR.

Ingredients:

15 parts of colophony,
15 " ferric nitrate,
18 " oil of lavender.

Melt the above ingredients together in a porcelain vessel (common saucer or plate will do) over a gentle heat on hot sand or ashes. When the mixture is homogeneous, take up from the source of heat, and while homogeneous add 20 parts more of oil of lavender. Then mix one-third of this mass with two-thirds of bismuth glass (as prepared under "Gold," *supra*). By varying the proportions of bismuth glass, various shades of orange to red can be obtained.

YELLOW AND RED LUSTRE COLOR.

Ingredients:

7 parts of ferric oxide,
24 " lead glass,
12 " minium,
1 part of calcined borax.

Mix all together by rubbing up under a muller on a slab. The ferric oxide is prepared by putting some anhydrous sulphate of iron—that is, crystallized ferrous sulphate—that has had the water of crystallization drawn off by heating the sulphate over a hot iron plate into a porcelain dish and heating it in a muffle furnace, with constant stirring, until almost all of the sulphuric acid has been expelled, then remove the dish from the furnace and allow its contents to cool, and wash the ferric oxide thus produced with water to remove all traces of undecomposed salt; and then, after collecting the oxide in a filter paper, dry the powder on a plate in an oven.

PALE PURPLE LUSTRE COLOR.

Ingredients:

1½ drachms of shavings of tin,
Aqua regia, q. s.,
½ ounce protochloride of tin of 1.7 sp. gr.,
340 ounces of water,
8 grains of gold dissolved in aqua regia, q. s.

Dissolve the tin shavings in sufficient aqua regia to dissolve it, and then concentrate the solution over a water-bath until it becomes solid. By this method chloride of tin is obtained, containing an excess of hydrochloric acid, then the salt is dissolved with a little distilled water, mixed with one-half drachm of protochloride of tin; then mix the solution of tin in the 340 ounces of water in a glass vessel, but the solution should contain a sufficient quantity of acid to prevent a separation of stannic oxide. Dilute this solution of tin with water and then mix it with some gold chloride that has been prepared as follows: Dissolve 8 grains of gold in aqua regia, and then evaporate same by degrees over a water-bath; then dilute with water and filter in a dark room the mixture of gold, and the salts will turn a deep red color without a precipitate showing itself; add 1½ ounces of liquid ammonia, when a precipitate is at once formed. If the precipitate does not settle completely, add a few drops of sulphuric acid, then pour off the fluid as quickly as possible, and wash the precipitate five or six times with fresh quantities of water by decanting off the water from the settled precipitate; then collect the precipitate on a filter, and allow it to drain off thoroughly, and then while still moist lift it off the filter (using a silver spatula) on to a piece of opaque glass, and mix with 6 drachms of lead glass, previously rubbed fine; then dry the mixture upon the glass plate by placing it in a warm room free from dust, and when dry mix it with 50 grains of carbonate of silver. By this means almost 1 ounce of pale purple is obtained with the aid of only 8 grains of gold.

COVERING WHITE FOR LUSTRE COLORS.

Ingredients:

1 part of minium,
1 " white sand,
1 " crystallized boracic acid.

Mix together and then pour into a porcelain crucible.



BLUE GLASS CUP DECORATED WITH WHITE ENAMEL.

THE ART AMATEUR.

This color is used for marking the lightest places of the design, which cannot be produced by leaving bare the porcelain, and also for mixing—but only in small quantities—with yellow and green colors to make them cover better.

PRISMATIC LUSTRE COLORS.

Make into a paste cyanide of gold and mercuric cyanide, rubbing them up on a plate, dry the mass at a gentle heat, and triturate oil of lavender. For use the compound is mixed with one to ten times its own weight of bismuth glass (*vide* "Gold," *supra*). When laid on biscuit porcelain and coated with a solution of uranium, light and dark iridescent colors are obtained. The colors may be all mixed together or else applied one on top of the other. When thus applied to glass, mother-of-pearl effects are obtained; but for these it is necessary to mix the biscuit glass with lead glass, and sometimes chloride of antimony mixed with resin must be added.

METALLIC LUSTRE COLORS

are obtained by the aid of carboic acid thus: Dissolve 10 parts of bismuth in aqua regia, and evaporate the mixture to the consistency of thin syrup. When cold, add 50 parts by weight of carboic acid, liquefied by moderate heating in warm water. Allow the mixture to stand undisturbed for some few hours, then stir the mixture with a glass rod and heat for some time over a steam bath, during which operation fumes will be given off, which should not be inhaled. Test the mixture from time to time by dipping a glass rod in it and dropping a little of the mixture into nitro-benzole; if it dissolves clear, the mixture should be removed from the steam bath at once. When this point is reached the mixture should be dissolved in nitro-benzole, and is then ready for use.

TIN LUSTRE COLORS.

Prepare this in precisely the same way as that just described for bismuth lustre; then dissolve 10 parts by weight of tin in aqua regia, and evaporate to the consistency of thin syrup, and treat this with 50 parts by weight of carboic acid, as above described.

URANIUM LUSTRE.

Dissolve 15 parts by weight of uranic nitrate in 40 parts by weight of pure hydrochloric acid, and then treat with 58 parts by weight of carboic acid.

IRON LUSTRE.

Dissolve 15 parts by weight of ferrous chloride in pure hydrochloric acid, and after evaporating to the consistency of thin syrup, treat with 50 parts of carboic acid in precisely the same way as above lustre; manganese lustre is prepared from manganese chloride, nickel lustre from nickel chloride, and cobalt lustre from cobaltous chloride. For the production of combination colors these different preparations are mixed together. All the above lustre colors are used alike as overglaze and underglaze colors, but the gold lustre colors can be used only on porcelain glaze, as when subjected to a higher temperature the gold and silver are separated in metallic form, and assume a dirty brown and leaden-like appearance.

ROSE-RED PURPLE LUSTRE COLORS.

Ingredients:

16 grains of gold,
Aqua regia, q. s.,
1 $\frac{3}{4}$ ounces alum,
5 gallons water,
 $\frac{1}{2}$ fluid drachm protochloride of tin of 1.7 sp. gr.,
Liquid ammonia, q. s.,
Carbonate of soda,
2 $\frac{1}{2}$ ounces lead glass.

Dissolve the gold in sufficient aqua regia to dissolve it, and having separately dissolved the alum with 5 gallons

of water, mix the solution of gold with it, then while continually stirring add one-half fluid drachm of solution of protochloride of tin, and then slowly add the liquid ammonia so long as a precipitate of aluminium is formed. When the precipitate has settled pour off the fluid, and replace it with ten times the quantity of water, to wash the precipitate, and then collect it on a filter and dry it at a moderate heat. Almost one-half ounce of dry precipitate will be obtained, which is then mixed with 40 grains of carbonate of silver and 2 $\frac{1}{2}$ ounces of lead glass (prepared in the same manner as given under pale purple); the mixture thus obtained is rubbed up on a glass plate.

TREATMENT OF THE CORN PLATE.

BY LOUISE M. ANGELL.

THIS design is simple in effect, and for that reason particularly the drawing must be carefully and neatly executed, showing each turn and curve of the leaf in its proper manner and relation. It could be effectively painted in several different schemes of color. The original has an ivory ground with brownish green foliage and gold corn outlined with black. The whole is rather delicately painted, and relies upon the fine outline to give it strength of character. The plate may be finished with two firings, but for an amateur it would be more safe to say three.

Draw a quarter section of the plate, being careful to have the design come properly together at the middle of the handle and the middle of the side of the plate. It will be an aid to trace the remaining three quarters—not, however, depending wholly upon tracing, on account of the concave surface of the plate. In this case it would be better to go over both sides of the tracing than to use impression paper. The tracing can be fastened in place on the plate by small pieces of beeswax placed at different points between the paper and the plate, fitting the paper to the curved surface of the plate by small folds or cuts, being sure that the design is in all parts in relative position with the edge of the plate.

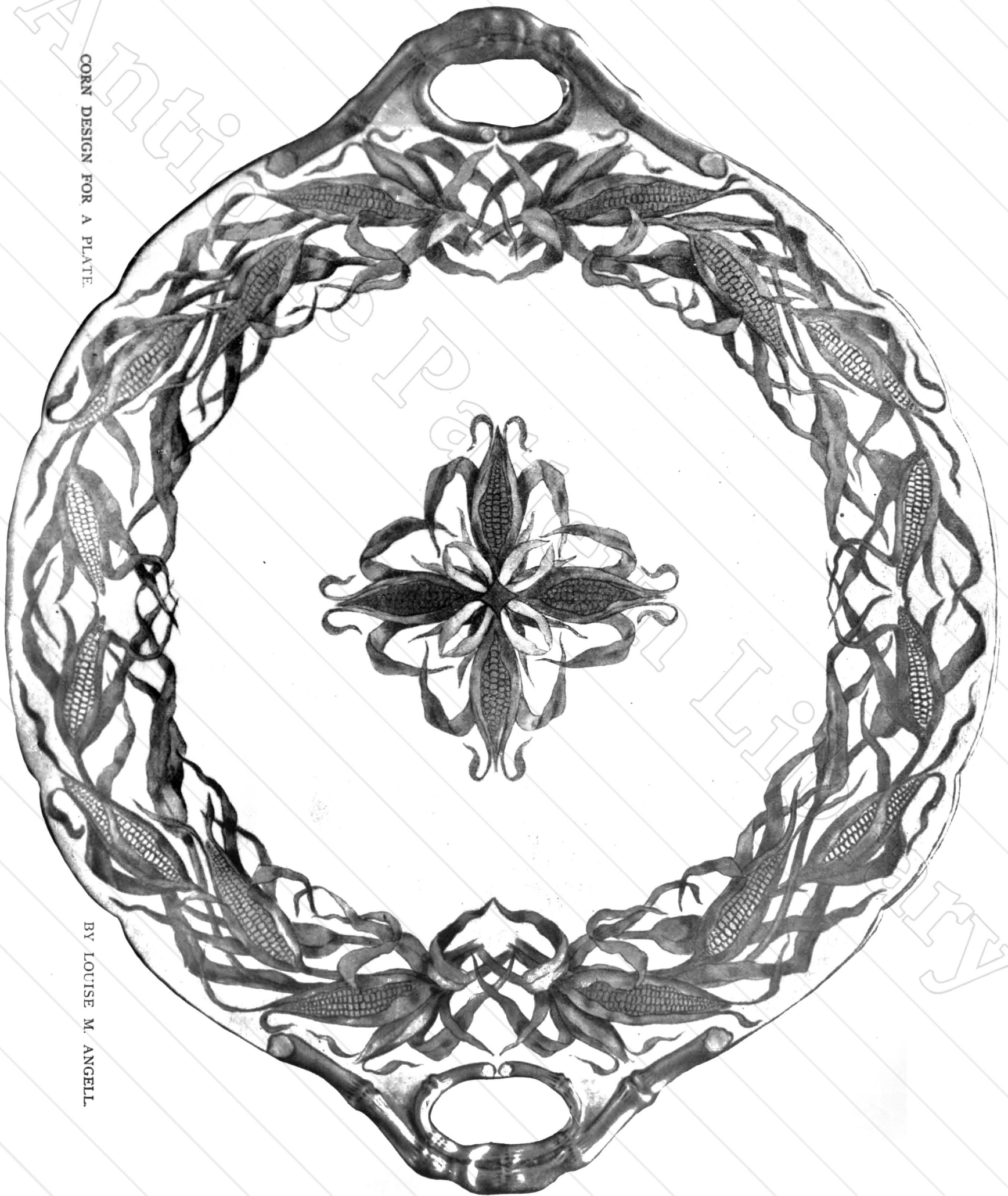
If the plate is to have three firings, the design may be drawn directly with the color, Finishing Brown, with a fine line not as dark as will be wanted in the final firing. Paint the foliage with Brown Green and Yellow Brown, in some parts using more of the green and in others more of the yellow brown; always use the latter delicately. In some cases the upper part of a leaf would be more green and the under part more brown, which helps to give the appearance of the turn of the leaf. In the heaviest shadow use colors more evenly mixed. Paint the space for the kernels of corn with a flat wash of gold put on evenly and not too thick to receive another coat in the second firing. Paint also the handles with gold.

For the second firing tint the ground of the plate with Silver Yellow and a touch of Finishing Brown put on thin to make a delicate ivory color. Be sure to clear from gold with alcohol any particle of color that may have been worked over it in the process of tinting. In cleaning do not have the cloth or brush very wet, as alcohol would spread into the tint. It will be well to clear the tint from all parts of the painted design, but it is necessary for the dark parts. Dry thoroughly, and give the gold a second wash. Gold put on with repeated firings is likely to wear better.

For the third firing retouch wherever necessary, making a clear, fine outline of Finishing Brown for the foliage and Outlining Black for kernels of corn and finish of handles, going over the black until clear and even, and keeping the line fine.

This design would look well in monochrome—Meissen Brown or Chestnut Brown, outlined with Finishing or some other dark brown. It would also be good in green—a pale tint of Apple Green or Royal Green—with the design in Royal Green and a little black. Another way would be to use an ivory or delicate cream ground, with the design and handles in color. The natural colors of

CORN DESIGN FOR A PLATE.



BY LOUISE M. ANGELL.

Indian corn are very beautiful—brownish green, golden yellow, and brown. Some of the ears are red, approaching violet of iron. These colors would also be effective with an ivory ground.

ANOTHER TREATMENT OF THE CORN DESIGN.

BY FANNY ROWELL.

MISS ANGELL'S corn design could be treated very effectively by using lustre in the shapes of corn and leaves. Yellow brown and dark green lustre, both put on in thin washes, would give a charmingly iridescent effect to the border. The turn of the leaves could be shown by light green lustre. The greens and yellow browns, whether in color or in lustre, make a pleasing scheme of color for a plate on which to serve corn. The beautiful forms are well kept in the design and a natural object made most delightfully conventional. We should use

leaf forms may be carried out with flat gold or with conventional coloring in connection with the border, or if a painting were very much desired, the nasturtium flower would not be out of place, for it would seem only to give a piquant flavor, and its color accords very well with greens. There is harmony in the idea if the flowers are treated ever so delicately, yet distinct enough to be clean, and if the vines are kept near the edge. Miss Angell's method of using a natural form in a decorative border suggests to us that many other pretty shapes besides corn would make delightful borders, if our amateurs will start with drawings directly from nature.

A set of fruit plates with the strawberry as a motive for a border would be very nice, and in how much better taste than a set blooming with natural strawberry vines! We must not try to rival nature when we decorate our china. We have seen strawberries and also corn, large and natural, painted on china that would have been just the right thing if used as labels for canned goods. They



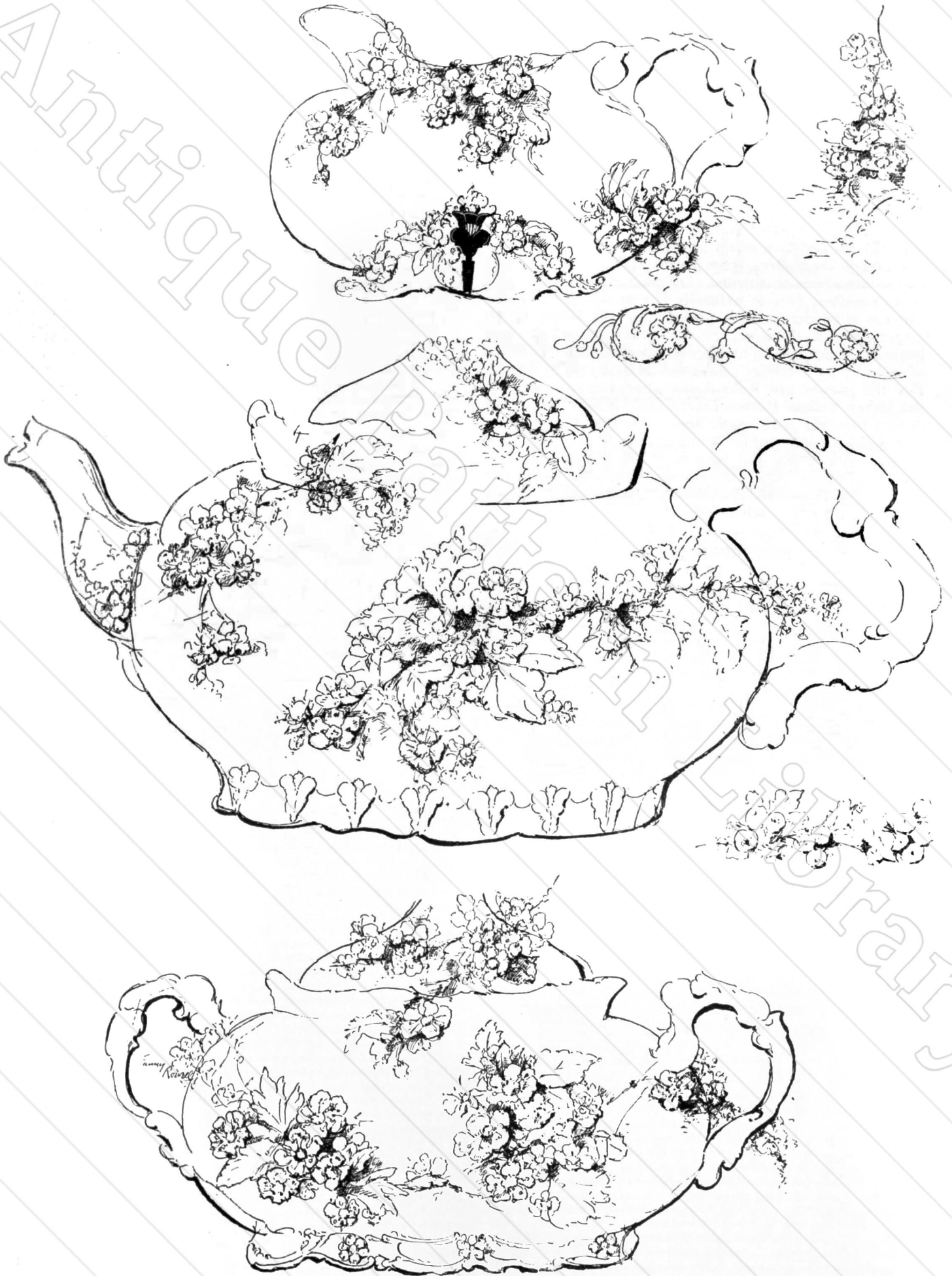
THE HAWTHORN DISSECTED, SHOWING THE FLOWER IN VARIOUS STAGES OF DEVELOPMENT.

nature only to suggest decorative ideas in our china decorations. Corn in its natural growth, especially if the design on the plate should be large, would seem to try to rival nature; but well put together as a border and arranged conventionally, it becomes an appropriate decoration. If painted larger and more showily, it would be bearable only for a short season, and if nearly the natural size would be exceedingly bad taste as a decoration for table china. Stalks of beautiful corn are lovely on a screen. They give the feeling of "out of doors," and should be painted as true to nature as possible, or on a large china panel a few ears of corn are truly decorative. The panel would look well hung in a dining-room, but the same painting on a platter to hold corn would be grossly out of place.

Realism on china for the different courses of a dinner should be avoided. A salad set with a border in green would be far more tasteful than with painting of salad leaves or chicory or any vegetable growth. The pretty

were very showy and appetizing, but they missed their place when they found their way to china. Try the strawberry vine as a neat border, with the small strawberry shapes in rose lustre, the leaves in green lustres, the centre of the plate in cream color, and outlining black very accurately placed to accent shapes. Gold as groundwork to the berries would make a very rich treatment. The flat enamelling so much used by Mrs. Kahler could be effectively employed in these designs.

Fish on fish plates, lobsters on lobster platters, asparagus on asparagus dishes, and chickens on egg dishes have all had their day. The community now calls for plain white china when they have been surfeited with so much ungainly work. When panels are inserted in borders, we may enjoy bits of nature pure and unadulterated, as landscapes, game, flowers, fish, and birds, because the shapes around them are conventional and frame them in a conventional way. Realistic work may be put on vases, rose jars, tankards, steins, and urns, so



we need not regret to lose it on table china. Fishes are most wonderfully decorative, and the graceful lines have been employed by the Chinese for ages for large decorative pieces. Mermaids, swimming fish, and ideal sea growths all appropriately decorate tapestries for a yacht, but we can spare them in their swimming realism from our table china. Palissy's serpent is decorative on his famous tray, but it is in bas-relief, and is altogether a wonderful decoration. In the same way we like a magnificent painting of grapes on a tankard or a punch-bowl. The pieces are large enough to stand alone, the arrangement and depth of color is charming, but do we want them so naturally on our fruit plates? It becomes wearisome to see natural grapes appear season after season everlastingly the same painted on the china we use for blackberries and then again for peaches and melons, until the grapes themselves come fresh from the vine to put the painted ones to shame. Try painting the grapes in small bunches, ever so naturally if you will—and if you can—as a border to fruit plates. Let the leaves be no larger than a thimble. Sketch the vine growth and beautiful bunches, and arrange as a band within a border of gold or as a border similar to Miss Angell's design. For the grapes use Ruby Lustre and some Violet, for the leaves Yellow Brown Lustre and Greens. Hold the design together with black lines. To design and draw this will take longer than to paint, but it will be an exquisite work when well finished. We will not have to wait long for an American school of ceramics when our china painters succeed in working out American flower and fruit growths intelligently.

HAWTHORN TEA SET.

HAWTHORN is usually painted in dainty clusters, the flowers white, pink, and pinkish purple. The background is softly tinted with light blue, made of Night Green and Deep Blue Green, and some écu tinting. Pinks and greens can be used also. Have the centres of the flowers tender with greenish gray. The colors combine harmoniously, and are quite sure to be daintily pretty. They should be kept very clean in color. If you wish to depart from this generally accepted way of treating hawthorn, try making the background of a different color. Paint the flowers naturally and prettily without tinting the china. Dry the color, and pad over the unpainted surface light green lustre. It need not go over the flowers. Tint until the lustre is quite tacky and finally dries. Rose lustre would also be pretty with a wash of yellow over the rose after firing to get a delightful shell tint. Select one of the borders for the base of the set, and paint the shapes adapted from the hawthorn with lustres and color that correspond. Outline the border with paste. If the body color of the set is shell tint, make the border of rose lustre and rose pompadour. If of green, use two shades of deeper green lustre for border. If the background is simply sky tints, put the border on with flat gold and gold paste. A treatment for painting hawthorn was given in *The Art Amateur* in November, 1899.

SUCCESS?

IF YOU WORK FOR IT.

WE know that china painters who work alone have difficulties that may be easily overcome if just the case may be made known and a little experience brought to bear upon it. One is apt to go to extremes, especially in firing. If underfiring has wrought damage, it is not necessary to cook work all to pieces the next time. You need to be very sure of your kiln before you undertake to fire precious pieces. Fire test pieces until you understand just when to turn your heat off. You cannot fire by timing the kiln, for conditions vary. State exactly your difficulty, and we will try to help you. Here is an experience that may save you from similar trouble: Not getting a superior glaze to her china, Cynthia concluded to do an oft-deferred thing—to whitewash her kiln. Now, Cynthia knew very little about whitewashing, but she had often read that an iron firing-pot absorbs glaze, and that whitewash counteracts the mischievous iron. She applied it in

generous quantity and fired—with great distress as the result. The glaze was very fine, what she could see of it, but the whitewash had peeled off the kiln and the trays, and had lodged its particles deeply in her dusted grounds, and fired therein. The trouble was simply superabundance of whitewash. The spotted china cannot be remedied, but the kiln can, in this way: Wipe off all the whitewash that will come off. Only the thinnest kind of a coating was necessary in the beginning. It looks only gray when first put on, but dries white. If thin enough there is no danger of hurting even the finest ware, and it does help the glaze immensely. Keep your firing-pot free from every kind of dust.

AMELIA has had troubles, too. She has succeeded in getting her underglaze stuck together—"kissing" in the kiln, it is called. She had become quite expert in underglaze painting, but her work had all been fired in the big underglaze kiln, the mysteries whereof were mostly myths to her. She resolved to touch up a few refractory pieces with enamels, and sign and place inscriptions on a few with overglaze color. Amelia forgot that the underglaze pieces will adhere to any glazed surface. She placed one precious piece on a saucer to keep it quite steady, and now they are stuck together for life. One base slipped during the firing against another, and they have become Siamese twins unless they shall be forcibly separated. Have you discovered that Belleek will serve you this trick also? Avoid placing a stilt on Belleek. It may adhere, or make a slight dent. Stand Belleek alone in the kiln; do not allow it to touch any kind of china. Heat the kiln slowly, and allow it to become quite cool before you open, and you will have fine results. A very full kiln fires more evenly than one that contains only a few pieces. Keep some of your experimental lustres to help fill up the kiln; you may achieve magical results by firing and refiring the lustres.

M.—Try to fire strong enough to glaze *pure relief white* for enamels. Such enamels wear. You cannot be positively sure of relief white that is fluxed except for cabinet pieces. Gold, too, is magnificent in color and wear when it has this strong, steady firing.

F. S.—Black is very effective on china when artistically placed in a design. Persian, Hindoo, Grecian, all call for black to some extent. It may be painted on in solid color. Ivory black is truly black, raven's black is a brownish color.

INTERLACED RIBBON PATTERNS are not pretty bow-knots and floating ends that we see so much in French designs, but they are the strictly lined designs, in and out, under and over, which are shaped somewhat according to Grecian lines. Borders of interlaced ribbon pattern may be copied from Anglo-Saxon and Irish manuscripts. Russian designs employ the interlaced ribbons a great deal, and we see them in old oil-cloth patterns and on tiles. They are accurately geometric.

ARTISTIC FLOWERS we seldom use. The heather grows in great profusion and variety. If you have opportunity to study it in its season of bloom you can get some fine decorative ideas that have been seldom used except in oriental work. The flowers are either yellow, red, pink, or white, according to their variety, and are always set against a background of dense green. One yellow-flowered species, called St. John's Wort (*hypericum*) has a mass of flowers branching from the main stem, with feathery centres longer than the hawthorn, and very graceful in formation. It has the romantic history of having formerly been carried as a charm against witchcraft, and had supposed good influence in conjurations and enchantments if gathered on St. John's Day. Another variety has dense whorled spikes of pink flowers, feathery in growth, tinged to shrimp pink, and crowned with purple leaves shading to red brown—a beautiful variety to combine with white flowers.

YOU MAKE THE MISTAKE of treating your china painting like fancy work. It cannot be picked up and laid down, or a little done at a time satisfactorily. If you work on it only from time to time the work is liable to injury. But if you put the china carefully away that it may not be handled, and is out of the way of dust and moisture, there is chance you may bring it through safely. It will depend upon your own care. Dry all tintings and flat gold. You can probably arrange to lay your work away in boxes until you again find time to work. I do not find it a good plan to commence a great deal of work at once unless it is a set that should match; then it should be done with the same palette and feeling. Plans and ideas are best carried out to the finish while one is enthusiastic, and before other plans may obliterate the idea or change the intentions.

REPAIRING OLD CHINA is a business. An old blue hawthorn vase recently bought at a sale cost \$75 to repair. It had been riveted, something that a good repairer never does. The first process was to give it a steam bath and take it to pieces. A man was employed a month in the work of cleaning, putting it together again and in glazing the damaged parts. Before completing it had to be partially fired, a most careful process, as the vase is worth hundreds of dollars. Such repairing leaves the piece without flaw or blemish. We can mend china in our kilns by a cement that comes for the purpose, or by uniting with enamel, and tying together with asbestos cord. The asbestos cord, however, is most flimsy stuff. You will be astonished to find it pull apart almost as easily as tissue paper, but with care in handling it may serve the

purpose of holding together the pieces until firing permanently cements. The cord is too frail to use the second time.

THE RED IN PERSIAN DESIGNS may be light as well as dark. It is equally correct coloring in light shrimp shades. Blue also may be light, although the darker shades are seen oftener—a little light blue gives such clear coloring to a design, very pleasing to the eye.

H. CHINA.—You need to study the artful contrasting of colors. Too much sameness, too much prettiness, not enough *snap* in your work. It is too even in tone to strike one with admiration. Study to get variety.

E. P.—For glass-painting peach blossoms should be done in pink enamel. They should be shaded after the first firing with Rose Purple, transparent color. The calyxes and stems should be done in brown enamel, and the stamens in the centres should be raised in enamel, worked over with Rose Purple. For china painting, make one or two of the most prominent blossoms in each group with Yellow Carmine, the others with Rose Pompadour, and model up with a gray of Carmine and Apple Green. The stamens are Deep Purple tipped with pale yellow. Cut out tiny dots with the scraper and fill in with Mixing Yellow. For the calyx use Deep Purple and Violet-of-Iron, and for the stems the same, with an occasional touch of green along one side; keep the whole delicate. If the bowl be tinted Light Coffee at the top into Chestnut Brown at the Bottom, and inside Trenton Ivory, it would harmonize well. Finish with a gold band, top and bottom.

TAPESTRY PAINTING IN POWDER COLORS.

In the illustration, "The Oracle," given in this issue of The Art Amateur, will be found an interesting subject for tapestry painting. There are several ways of treating the design, but in any case the three barefooted, bareheaded wanderers must be first well drawn on a scale of five inches to one. If one spends half as much time on the drawing as is required to color the picture, the result will be more satisfactory to the artist, the connoisseur, and the public. A faulty line is more conspicuous on a large scale than in a miniature, so be sure that the charcoal or pencil drawing is correct before beginning to paint. Should the material be creased or wrinkled enough to interfere with the sketching, it may be wet after stretching and allowed to dry and shrink taut.

If the children were gathering flowers or returning from a berry-picking trip under the noonday sun, the sky should be blue, lightest at the horizon, and the light strong from above on the tan skin and tow heads; but most probably the sisters are coming home from a stroll at sunset. This aspect can be very successfully depicted with the powder colors, as one distinct color after another may be laid on and blended with a scrub brush. Use Cobalt with a little yellow for the upper portion of the sky, changing half way down to a delicate pink (Carmine and Vermilion); follow this with a streak of clear Vermilion, and then at the horizon one of Chrome Yellow, and at once, while wet, scrub horizontally, first the blue, then the pink, not returning to the blue after getting pink upon the brush for fear of obtaining too purplish a hue. Take a clean scrub brush and rub always cross-wise of the picture, the Vermilion losing its upper edge in the pink and the lower edge in the yellow below. Allow no lines to remain. Let the green fields in the distance partake of the warm sky colors, and leave patches of yellow on the right to represent the fields of grain.

The clump of trees must be distanced by adding blue to the green. Allow the greens to grow lighter and leave patches of white for the daisies and wild carrots, especially on the rise of ground to the left of the picture, and fill in the balance of the foreground with varying shapes of Green, Ochre, Venetian Red, and Umber. Scrub these colors slightly into one another, and also into the spaces left for flowers, as it will represent the shadows of the petals, the high lights of which are to be put in with white after the ground colors are dry. If the surroundings are put in before the figures are painted, it will enable the artist to get the proper values on the flesh and gowns of the trio. In painting the flesh add a little Venetian Red to the ordinary flesh-color to give a healthy tone to the skin, and perhaps an extra dash of Vermilion to the cheeks. All the children are blonds. Yellow Ochre and Chrome Yellow, very thin, may be washed over the shadow forms of Umber or Umber and Blue for the hair. Dress the central figure in dull red, using Venetian Red thinly on the waist and strong, with Umber added, in the folds on the skirt; use Cobalt mixed with a bit of Venetian Red for the denim petticoat. The youngest child wears a faded-out dress of pink, figured and striped with a darker tone. Carmine and Vermilion, with a little yellow washed on thinly and shaded with Venetian Red and Carmine and striped with the same, would be well. The wrinkles in her white sleeves put in with Blue and Umber, and give the white a yellowish tinge. The basket is of Yellow Ochre and Umber. The figure on the left is dressed in dark blue (Cobalt and Umber) with apron of Ochre and Venetian Red.

After mapping in the shadow forms and laying in the first washes let the material dry. With Yellow and Vermilion and perhaps a little white touch up the portions of the flesh which catch the glow of the sunlight. Use great care in shading the

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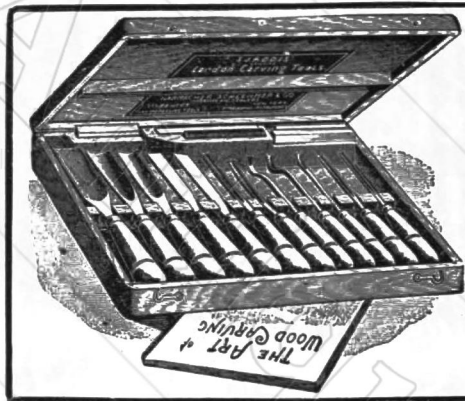
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arms and limbs that recede, and in getting the expression of the faces. Intensify folds and shadows, and indicate some few spears of grass and leaves, and transform the spaces left for flowers into common daisies, ox-eyed daisies and bachelor-buttons. Do not make the growing flowers distinct, as detail in the ground work takes away from the figures. H. P.

NEW PUBLICATIONS.

AMERICAN ART AT THE PARIS EXPOSITION.—Carolus Duran praises our exhibit of paintings at Paris as "a triumph of American art," adding that "the character of the work shown is of the highest possible order, and will result in Americans taking a very prominent place in the estimation of European artists." Bonnat also endorses the exhibit as "a very fine collection—the finest that America has ever shown in Europe." Of these paintings forty-nine are illustrated in the official catalogue of the United States Fine Arts Exhibit. Among them are works by Sargent, St. Gaudens, Winslow Homer, John W. Alexander, Cecilia Beaux, Pearce, Benson, F. S. Church, W. M. Chase, Child Hassam, Kenyon Cox, George De Forest Brush, Blum, Robert Reid, etc. The catalogue contains an interesting introduction on the progress of American art by H. Hobart Nichols, and gives a great variety of information about the exhibit and about the artists, the whole making a book which appeals to every one interested in American art. (Noyes, Platt & Co., Boston, 75 cents.)

A DIPLOMATIC WOMAN, by Huan Mee. This volume reveals the very unusual and exciting experiences of a young and pretty woman who engages in diplomatic intrigue and involves herself in an interesting coil of adventure. The tales are vivaciously related by the heroine herself, and at once claim the reader's attention. Particularly fascinating are the stories entitled "The Russian Cipher," "The Abducted Ambassador," and "A Deal with China." (Harper & Brothers, \$1.00.)

BALZAC'S LETTERS TO MADAME HANSKA. Translated by Katharine Prescott Wormeley. Balzac's letters to Madame Hanska, whom he married in 1850, three months before his death, extend over a period of fifteen years. Besides throwing much side-light upon the "Comedie Humaine," they reveal the man himself, and the inspiration which upheld him during the most trying period of his life. To this volume are added all the letters to Madame Hanska during the rest of Balzac's life, which are contained in the volume of correspondence in the Edition Definitive of Balzac's Works. (Little, Brown & Co., \$1.50.)

A DREAM OF A THRONE, by Charles F. Embree. This is a powerful and highly dramatic romance, dealing with a popular Mexican uprising half a century ago. It is a novel of adventure and war, and its strongly contrasted characters glow with life and realism. The writer's thorough knowledge of Mexican life gives him a wealth of new material, and the descriptions of scenery at Lake Chapala are vivid, full of color, and alive with mountain air. (Little, Brown & Co., \$1.50.)

THE THIRTEENTH EDITIONS OF A LITERARY PILGRIMAGE and LITERARY SHRINES, by Dr. Theodore F. Wolfe, and the fourth edition of his later work, LITERARY HAUNTS AND HOMES, are now on the market. These popular books were for a time out of print owing to the Lippincott fire. They treat of the homes and favorite haunts of both English and American writers. (J. B. Lippincott Company.)

THE MAN THAT CORRUPTED HADLEYSBURG, AND OTHER STORIES AND ESSAYS, by Mark Twain. Illustrated. (This volume contains a varied collection of the author's latest stories and essays. The former are full of sparkling humor, of subtlety in the weaving of plots, and of vivid character drawing. The essays are characteristic, wise, and amusing, and include among their subjects "My Début as a Literary Person," "Concerning the Jews," "Stirring Times in the Austrian Parliament," and "About Play-Acting." (Harper & Bros., \$1.75.)

HIWA: A TALE OF ANCIENT HAWAII, by Edmund P. Dale. Hiwa is a goddess queen of Hawaii during legendary times. The author has had the advantage of thorough familiarity with the country of which he writes, and his descriptions of native customs and ceremonies are admirable. The book opens up a new field for fiction. (Harper & Bros., \$1.00.)

BROWNING STUDY PROGRAMMES, by Charlotte Porter and Helena Clark. The accomplished editors of "Poet Lore" have produced a book no less interesting than stimulating. The poems are grouped under various chapter headings, such as "Poems of Adventure and Heroism," "Talk Poems," "Phases of Romantic Love," etc. The chapters are perfect mines of information, teeming with suggestions, with helpful questions and hints. For the intelligent comprehension of Browning this may well be considered an epoch-making book. (Thomas Y. Crowell & Co., \$1.50.)

THE INTEGRITY OF CHRISTIAN SCIENCE, by Mrs. A. D. T. Whitney. This well-known and popular author gives a most admirable work on the mistakes of Christian Science, as at present taught, and offers what she regards as a much needed corrective for the same.



Copyright, 1899, by Truth Co. MIXING THE LOVE POTION. By HARRY ROSELAND. Colored Supplement. Size, 29 x 20 inches.

The above is one of the many beautiful supplements which have been issued from time to time with

TRUTH MONTHLY MAGAZINE,

any one of which will be sent in protecting mailing tube upon receipt of twenty-five cents. Send two-cent stamp for catalogue.

TRUTH for August contains an exceptionally interesting article on Abbott Graves, the well-known painter of seafaring men. This article is profusely illustrated both in color and black-and-white, and contains an account of the life and work of the artist, together with his portrait.

A most curious and interesting article in TRUTH for August is that describing the Church Buildings in New York City which have been adapted to commercial purposes. The matter is fully illustrated and presents a singular phase of Metropolitan life. In addition to this are the usual departments devoted to Humor, the Stage, Literature, Travel, etc.

Owing to the widespread popularity of Mr. Harry Roseland's paintings of negro life, and the great demand for TRUTH'S beautiful reproductions of these fine pictures, the publishers of TRUTH have secured for the August issue, one of the most charming of this famous artist's canvases, "The Cup of Fate." The picture is a companion to the one shown above. It is printed in many colors and is a fac-simile of the original oil painting in every detail, and being printed on heavy paper (24 x 17½ inches in size) is well worth the handsomest frame one can give it.

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The book is written in a clear, terse, and convincing style. As she very pertinently remarks in one of her chapters: "If, as the Christian Scientists claim, there is no pain, why should they have healers to cure that which does not exist?" And again: "If there is neither cold nor hunger, why should they dress as handsomely as any other class of people, and eat just as heartily?" The most ardent upholder of the tenets of Christian Science cannot read Mrs. Whitney's book without being impressed by the justice of her statements, and we foresee for it a wide popularity. (Houghton, Mifflin & Co., \$1.00.)

Boy: A SKETCH, by Marie Corelli. Our readers will hail with delight this story by the talented author—her first long and important work since "The Sorrows of Satan. The plot is of the slightest, yet such is its fascination that one cannot lay the book down until the last chapter is reached. Boy was the son of an English officer, the Hon. D'Arcy-Muir, whose one idea in life was to get drunk and swear, and Boy's mother a lazy sloven, who spent her days in eating and talking scandal. We are introduced to the little boy when, at the tender age of four, a charming old maid friend of his mother, pitying the child's forlorn and neglected condition, takes him on a visit to her lovely home. Miss Letty twice made an offer to adopt him, the last time being when he was ten years of age, and visiting her in Scotland, but his mother would not consent, and packed him off to a school in France, where he remained a year, afterward going to a public military training school in England. Poor Boy could have been made under proper training a bright and useful member of society, but with the awful example daily of his worthless father and mother ever before him, he goes from bad to worse, and is expelled from Sandhurst for drunkenness and disorderly conduct. His final act was to forge the amount of a cheque given him by his old friend from £50 to £500, but he experiences the pangs of remorse after successfully cashing the cheque, and returns the money intact to her. He then enlists as a private in the Scots Fusiliers, and goes with his regiment to the Boer war in South Africa. A fierce battle rages, in which he falls mortally wounded, and is gallantly rescued by a boyhood friend, Alister McDonald, but he only survives for a few moments, dying in the arms of his friend after murmuring a message of love for Miss Letty. The story is wonderfully true to life, and the characters portrayed are real, living, moving people. Miss Letty charms one by her sweet unselfishness and her love for Boy, and the bluff, hearty old major, who has loved Miss Letty for thirty years, but can never get her to marry him, for she had consecrated herself to the memory of a dead man. A very touching scene is the last in which the major, going to break the news of Boy's death gently, finds his old friend sitting in her chair dead. (J. B. Lippincott Company, \$1.50.)

A GUIDE TO PYROGRAPHY OR WOOD BURNING, for the use of students and amateurs, by F. C. F. The publishers are to be congratulated on their foresight in bringing out this most comprehensive little work just at the time when pyrography is all the rage. The exceedingly moderate price puts it within the reach of all. The book consists of seventy pages of text, which not only gives careful directions regarding the method of working, but also choice of woods, lacquering, varnishing and staining. Suggestions for working on wood pulp board, leather, velveteen, and so forth are also included. The designs are numerous and useful. All the tools required for this most fascinating work are given, and what still more enhances its value to the worker is that a price list is added at the end of the book, showing just what each article will cost. As this is the only book on the market which treats in so complete and concise a manner on this subject, we predict quite a wide and deserved popularity. (F. Weber & Co., Philadelphia, Pa. Postpaid, 63 cents.)

HOTEL DE RAMBOUILLET AND THE PRÉCIEUSES, by Léon H. Vincent. The author describes in a very interesting fashion this famous old hotel, which had for its guests such celebrities as Balzac, Malherbe, Voiture, and so forth. The master and mistress of the hostelry also come in for a goodly share of attention. The little book is beautifully gotten up in a quaint old style which commands our instant attention. (Houghton, Mifflin & Co., \$1.00.)

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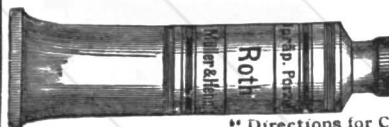
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OIL AND WATER COLOR PAINTING.

ALICE B.—To paint on Academy board, prime with a heavy underpainting of warm gray tint, using White, Yellow Ochre, a little Ivory Black and Burnt Sienna, mixed with a little turpentine. Put this on with a flat bristle brush, and when thoroughly dry rub down the surface with fine sand-paper slightly dampened with clear water. You will thus procure an excellent foundation.

PAINT.—The spottiness is easily explained—some of your colors have "dried in." You can restore their brilliancy by applying a little "French retouching varnish" thinly with the finger. Any color may be rendered transparent by mixing it with sufficient clear oil. Poppy oil is best for this purpose.

S. P. G.—To paint peach blossoms use Rose Madder; for shadows, White, Ivory Black, and Yellow Ochre, with a touch of the Rose Madder; for high lights, White and Rose Madder, with a touch of Cadmium Yellow.

STUDENT.—Do not allow paint to remain in your brushes even for one night, but clean them as soon as you have done with them. You will find, if you treat them in this careful manner, that they will last twice as long, and the hairs will not come out as easily as they would otherwise. Alcohol will clean sable brushes that have lain for some time with paint on them. Sweet oil is the best to clean them with.

E. M. B.—Use as large a brush as you can conveniently work with. If you do this you will not need to repeat the washes, for the simple reason that you can take up more color at one time. Keep two glasses of water at your side—one to wash the brush in, the other to wet the brush for the paint. All teachers will not so advise you. Many, especially those who work in landscape, seem rather to prefer to use a glass of water darkened with every color on the palette, and the palette itself in a muddy condition. This may do for those thoroughly conversant with the art, but for the young student it would be worse than perplexing—it would be ruinous. The clearer and more delicate the tints in flower-painting the better the result.

R. I. B.—It takes about two days for Poppy Oil to dry. Glazing is used by artists of the modern schools generally only as a last resort, and is rarely taught as an orthodox method. It consists in changing the entire tone of a picture or part of a picture by the application of some one color made transparent by some medium—such as oil. Scumbling is using an opaque color in the same way. Lighter tones are obtained by scumbling, and darker by glazing. For instance, let us say, a landscape when finished appears too cold in general tone to the painter, who does not wish to repaint solidly the whole picture; he therefore takes some good transparent yellow, and mixing it with oil, goes over the whole surface of the canvas with the color, using a short, strong bristle brush, and rubbing the color well in. When finished, the whole effect of the picture will be much warmer in tone; this shows the result of glazing when done in the proper way.

TO MAKE TRACING PAPER.

N. L.—(1) To make strong tracing paper dampen a piece of ordinary thick paper with benzine, and trace on the design. When the benzine evaporates the paper will resume its whiteness. If the evaporation takes place before the design is finished, dampen anew. (2) Do not begin a picture calculating to finish it before this or that date. The painter, like the poet, must carry out his inspirations without restriction as to time. (3) The word hue applies to the modifications which a color receives by the addition of a small quantity of another color; for instance, where blue is modified by red or yellow, added in such small quantities that the blue still being blue, yet differs from what it was before the addition of red or yellow, in being violet or green.

MAKING A PLASTER CAST OF THE HAND.

PLASTER.—To make a cast from the living body is an ambitious task for an amateur, as it is generally done in parts. The following description is of how to make a plaster cast of the hand: The sleeve of the person operated on should be rolled up, and a towel twisted round the wrist at the point at which the cast is to end. A little oil should be rubbed over the skin. As a cast showing one side of the hand will generally be all that is required, the mould can be made in a single piece. A soft pillow should be provided, a towel spread over it, and on that a newspaper. With a little arrangement, the pillow can so far be made to accommodate itself to the form of the hand, and will so rise round it as to leave no openings beneath; for if openings are left the plaster will run into them, and there will then be a difficulty in getting the mould away. The mould can then be made in the usual manner. The hand must, of course, be kept perfectly still till the plaster has set, or the work will be spoiled. When the mould is fin-

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SUNDRY QUERIES ANSWERED.

F. F.—Effects of color and light and shade are got with the pen either by masses of parallel lines called "tints," or by cross-hatching, or by various sorts of stippling. It is plain that the lighter the tone the finer should be the lines or dots, and the more open should be the treatment; that is to say, that the lines or dots should be farther apart. If the drawing is intended for reproduction, this rule cannot be departed from. It will not do to use pale or grayish ink, as a drawing made with it will not photograph satisfactorily, but will come out with the lines broken, or "rotten," as they are technically called. The ink should be jet black. Drawings in red or in brown ink sometimes photograph well, but those in blue or gray seldom if ever.

MONOTYPES.—In a little two-page monograph, recently published by Messrs. Keppel & Co., Mr. Bruce Horsfall, whose work in monotypes has been described in *The Art Amateur*, tells the public "what monotypes are." They are prints, each unique, taken from the painted surface of a sheet of polished metal. The artist paints his subject on the metal plate in oils, or in printers' ink thinned with sweet oil. While the color is thin he can scratch out sharp high lights, and he can give indications of texture and movement by the brush-marks. The print is taken on moistened paper by means of heavy pressure. Only one print can be obtained; and the object of making monotypes at all is simply the peculiar quality of the result, which is something like that of a perfectly well-printed photogravure, except that it shows the artist's hand directly, without loss or exaggeration. Mr. Horsfall's subjects are mostly marines and moonlight landscapes, subjects peculiarly suited to the monotype, which has a certain fluidity of aspect favorable to such studies.

O. S.—The many bad qualities of nitric acid as a biting agent, its dangerous fumes and uneven biting have led to many experiments to find a better mordant for the etcher. What is called "Dutch mordant" has been found in practice to work well, and is recommended by Professor Herkomer. Any one may prepare it: Take a stone jar of proper size, put into it one ounce of chlorate of potash, pour over that ten ounces of boiling water, and when the chlorate is dissolved, add twenty ounces of cold water. Next measure out five ounces of pure hydrochloric acid, dissolve in it a few small bits of zinc, and add to the contents of the stone jar. The mixture will be ready for use in an hour or two. Preserve in a glass bottle with a glass stopper. It can be used over and over again, like nitric acid, until it has taken up too much copper, which will be known by its turning a dark green color. A pale green does not matter. The action of "Dutch mordant" differs from that of nitric acid in that it bites very little at the sides of the lines.

TENNIS RACKET-STAND.

THE lumber for this useful and simply constructed stand should be either of sweet gum or sycamore. For the side pieces a board 14 inches wide and three-quarters of an inch thick when dressed should be procured. The top piece for the racket holders can be of the same material, reinforced with a side piece 1 3/4 of an inch wide and three-eighths of an inch thick. The lumber can be of full thickness and have the edges decorated. Should this be desired, the full width of the top will be 8 1/2 inches, the length over all, 22 inches; this length will allow one-half inch tenon at each end, which will be held in a groove in the side pieces, or, better still, three-quarters of an inch at each end of the width might come through the side pieces and be braced with wedges, as shown in the bottom brace. If the job should be done this way, an extra four inches should be allowed on the length. The bottom rail brace is made of 1 1/2 of an inch square lumber, which is 37 inches long over all. This is to be decorated on three sides only. The four edges are to be chamfered. The tenions which pass through the side pieces will be cut down to three-quarters of an inch by 1 1/2 of an inch. The wedge should be about one-quarter of an inch thick and 1 inch wide, tapered on one side only. The stand should be made up and fitted before the work is started. The wood should be smooth planed and not sandpapered. The first work will be on the side pieces. Either chip-carving or relief carving can commence the job. The relief should not be more than three-sixteenths of an inch. All the outlines should be cut away with a three-sixteenth of an inch gouge close up to the design. The background is next cut away with a flat gouge, leaving the gouge marks. Very little modelling should be done here, and this with flat gouges. The outlines should be left from the gouge, excepting where parts overlap. This should be undercut with a flat chisel. The finishing is done with beeswax or varnish. Full instructions for chip-carving will be found in another part of the magazine.



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