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THE ART OF STENCILLING

INTRODUCTION

I CAN thoroughly recommend the study and practice of artistic stencilling to all those who are interested in the tasteful decoration of the home. As a medium of artistic self-expression it offers a scope that is unequalled both from a decorative and a utility point of view, and those with an eye for colour and effect can indulge their skill and individual taste to an almost limitless extent. Properly executed, it is more fascinating and useful than embroidery in any of its forms, whilst as a means of mural decoration—from the bathroom and nursery to the drawing-room—it is equally useful and decorative.

The art of stencilling is, of course, centuries old, the Japanese being the oldest and most gifted exponents of the craft. Most of us are familiar, in some form or another, with the wonderful intricacies of the designs, and the marvellous perfection of the workmanship, which embellish priceless Japanese works of art and the most ordinary of everyday articles alike.

The most recent use to which stencilling has been put is in decorating the various fabrics used in the home—cushions, table-covers, screens, lamp-shades, and a host of other things. Dresses and millinery

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may also be stencilled with the most pleasing results ; in fact the craft is extremely popular just now, for the English designs are most interesting and can be accomplished much quicker and quite as effectively as similar designs worked with a needle.

Stencilled work always finds a ready sale at bazaars and exhibitions, so that, as well as being a fascinating hobby, it often proves to be an extremely lucrative one as well.

TOOLS AND MATERIALS

THE tools used in stencilling and stencil-cutting are few and simple. For the cutting equipment one requires a sheet of plate glass about two feet square, a stencil knife, and an oilstone. If one's efforts in stencilling are to be a complete success as far as the cutting is concerned, the oilstone is necessary, for the knife must always be kept sharpened to a fine point : it is impossible to cut stencils unless the knife is really keen. There are many varieties of knife on the market, and almost all of them, if kept well sharpened, are capable of good service.

Stencil Brushes.—Stencil brushes are made of good hog's hair, firmly fastened to metal ferrules which are attached to round-ended wooden handles. The hairs are of even length so as to present a flat surface of bristle ends. The brushes should be well cared for. When new they should be soaked in water before use, and when used in oil or turps colour, they should be well cleaned after use and a piece of tape tied round the bristles to prevent their spreading out

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fanwise. Keep them in water until they are required, but, if they will not be wanted for some time, wash them thoroughly with soft soap, dry them, and keep the bristles tied.

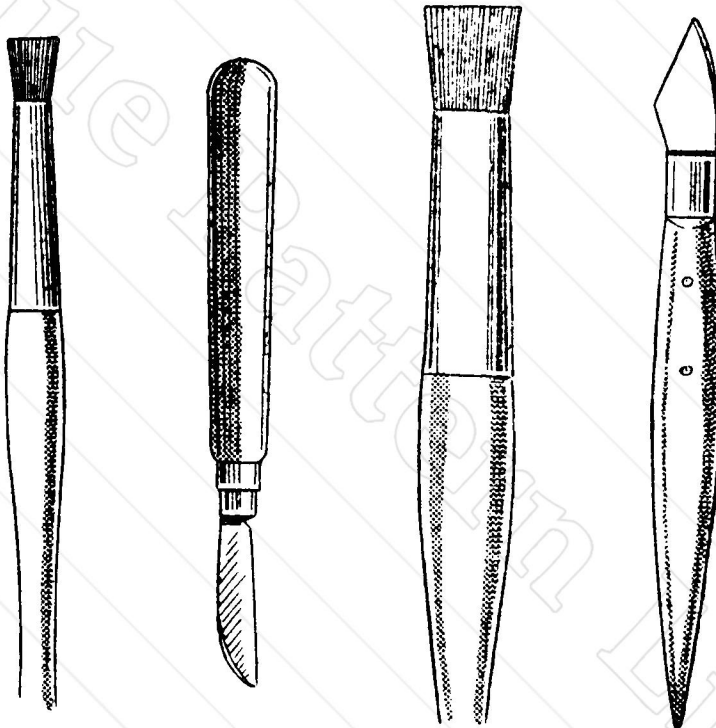


FIG. 1.
STENCIL BRUSHES AND KNIVES.

Stencil Paper.—Willesden paper can be recommended as it is tough and waterproof and also cuts very well. Many workers, however, prefer a stout cartridge paper, coated on either side with boiled oil (after the design has been drawn upon it) and hung up to dry for a few hours. Oiled royal paper ready

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for use may be obtained at artists' material depôts. Beginners are advised to use this.

Pins.—These will be required for pinning the plate in position ; they are small and strong, having glass or wooden heads large enough to be firmly grasped.

Stencil Colours.—For stencilling on wood or metal, oil colours should be used ; the oil colours prepared for artists are the most suitable. For larger and bolder work, the less expensive "School of Art Decorators' oil colours" can be used with every advantage. For stencilling on silk and other fine textile fabrics, a special class of oil colours has been prepared, the advantage of these being that they lay on easily and evenly, and neither spread under the stencil nor stain the fabric around the edges whilst drying. These textile stencilling colours are supplied in tubes ready for use ; if they are found to be too stiff they can be reduced by adding a drop or two of the medium which accompanies the colours. For water colour stencilling any artists' or students' colours may be used with confidence.

A Few Hints and "Tips."—Be quite sure that your work board is flat and free from any wrinkles. Oil colours ready mixed for use are inclined to sink to the bottom of the bottle ; they should be thoroughly stirred and kept stirred whilst working.

The colours should be spread evenly over the brush ; in oil stencilling the best work is produced with the least amount of colour. Use the brush lightly.

Although the special oil colours are called washable,

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it must be remembered that the washing must be done carefully. It should be done in warm water, and only a pure soap used—strong soap or cleanser must naturally be avoided—and the material must be handled as lightly as possible.

DESIGNING, CUTTING, AND PREPARING THE PLATE

THE designs which are most in demand are those of a floral type; in some cases strictly conventional designs are used, but for home decorative purposes the floral variety is, I think, the best.

If one has a bent for designing, it will add considerably to the fascination of the craft if one draws one's own designs. Those who are not so gifted, however, can obtain sheets of designs from any good Art shop, or they can, if they wish, copy a design which pleases them from an article already in their possession. In such a case the design is transferred in the following manner :

Place a piece of tracing paper over the pattern and fix it down firmly with drawing pins. Then with a soft lead pencil carefully trace the outline; when it is completed place the tracing in position over the stencil paper which should be secured to the drawing board with pins; after pinning down the tracing here and there along the top, insert a piece of carbon paper, coloured side downwards, between the tracing and the stencil paper. With a harder pencil or with the point of a knitting needle, go over the whole of the design again, pressing fairly hard and lifting the transfer paper from time to time in order to see that

no part of the design has escaped your notice. Take care, however, that the tracing is firmly fixed, as it will cause a great deal of trouble if it has even slightly shifted.

The design is now ready for cutting, with the very important exception of deciding where the "ties" are to be left.

When a bold colour effect is wanted on stencilled articles English designs are, generally speaking, the best ; the more intricate Japanese variety would be lost, for instance, on a heavy dark curtain, whereas the English ones would appear at their best. Similarly, these on a table-centre would look rather clumsy, whilst the Japanese forms, which require to be looked into to appreciate their full beauty, would show off to the very best advantage.

Ties.—In the arrangement of the strips or ties which hold the design together lies the whole art of stencil-cutting. The first and most important thing to remember is that, whatever plant, flower, or formal *motif* you make the basis of your design, you must plan it so that the ties which hold the plate together must form part of the design itself. Keep the detail as simple as possible ; it is always preferable to stencil mass rather than line.

As it is on the ties that the strength of the finished stencil depends, it is necessary to make them broad enough to stand any strain that is put upon them in the working, but not so broad as to spoil the general effect. Remember, however, that generally speaking, even those designs which come under the heading of



FIG. 2.
DESIGNS FOR STENCILLING.

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floral must be more or less conventional as the necessity of having ties rather limits the natural effect.

As a general rule the tie should be made the same breadth as the opening it supports. Thus in a stencil representing a straight band half an inch wide, the tie should be half an inch broad. It is impossible, however, to lay down a hard and fast rule; the student must learn to judge for himself the necessary breadth, taking into consideration that it must necessarily be in keeping with the particular type of design chosen. Never hesitate to leave plenty of ties, as some can be easily removed if they are afterwards found to prove superfluous.

Designs can be bought all ready for cutting, and then there is no need to trouble about ties, as this is already done, but personally I think it makes the work much more interesting if one draws and plans one's own design.

Cutting the Stencil.—Make quite sure that your plate glass is clean and absolutely free from any minute pieces of dust or grit—ties are often spoiled by the knife running against a tiny obstruction between the plate and the glass. Have your knife sharp and keen, and don't forget to have the oilstone handy, for you are bound to need it.

There are two ways at least recommended for holding the knife. The first is to hold it as one would a pen, which allows a free action and enables curves to be taken with ease. The other method is that of holding the knife in the palm of the hand, and

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although great pressure can be obtained in this way it is not altogether to be recommended, as one has not the complete control over the knife which is essential.

Before attempting to take away the piece of paper you have cut out, make quite sure that it has been cut *through* all round ; do not attempt to *pull* it out if it does not come freely. Cut out all corners carefully and quite cleanly.

When cutting a piece out, support it with the fingers of the left hand so as to take the strain off the ties surrounding it ; remember to cut always towards you and never away from you. It will greatly facilitate the work if, when negotiating curves, the stencil plate is turned slightly from time to time, with the left hand. In every way possible avoid putting any undue strain on the ties ; thus when cutting a design always work from the centre of the design towards the edge.

When cutting designs that are intended to be used over and over again for the continuation of a subject, such as borders for curtains, for instance, cut not only the complete design but a little of the commencement running on at the end of the *motif* so as to form a key for the fitting of the stencil in use. Thus it will form a guide to keep the design uniformly spaced and straight.

Lastly, at the risk of repeating myself, I will remind you once again to keep your knife really *sharp*.

When the cutting is finished, nothing remains to

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be done except to varnish the plate sufficiently to give it the necessary resistance against any substance that may be used in the process of stencilling. It should be well coated on each side with a shellac varnish, such as is commonly sold as French polish, and then hung up for several hours to dry.

This completes the preparation of the plate ; it is now ready for use, so we may get out the paints and brushes and proceed to the process of stencilling.

THE PROCESS OF STENCILLING

ORGANISATION saves vexation, so have everything ready before the start. Pin your plate in position, and having previously decided upon the colour scheme, have the colours mixed and ready for use. It is best to have them in small saucers or pans, and if the colours are liquid take care to knock out any undue amount from the brush before applying it to the stencil. Keep the brush as dry as is consistent with reasonably free working, and there will be little fear of the colour working under the plate.

The brush may be used in three ways :

1. A circular movement.
2. A "stippling" or dabbing movement.
3. An ordinary brushing or stroking movement

The first movement is usually employed when there are large spaces to be covered ; it is particularly useful when the colour has to be rubbed into the material.

The stippling movement is used when the openings

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are small, and when the material is very thin ; whilst the third method, the ordinary brushing motion, is employed in doing the stems of flowers or in the delicate veining of leaves.

Remember that the brush should in all cases be drawn up and down the openings and never across ; otherwise the colour scraped off the brush will collect under the edges, and your work will be hopelessly blurred as a result.

Don't overload the brush with colour, or the design will be darker in some places than in others, so that the general effect will appear distressingly " patchy." With a little practice, however, the student will soon learn to gauge the correct amount of colour to be used at a time to ensure easy working.

In the case where two or more colours are used in the design, it must be understood that there is no necessity for a separate plate for each colour. All that is necessary is to have by you a pot of each colour required, to use a different brush for each, and to take reasonable care to keep the brush out of the wrong holes.

MURAL DECORATION AND STENCILLING ON WOOD

ARTISTIC stencilling can be most effectively employed for the decoration of articles of household furniture, articles which are finished with white or ivory-tinted enamel paint being especially suitable for receiving coloured stencils. All manner of attractive results can be obtained, and this particular branch of the handicraft opens up a wide field of possibility before

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the ambitious worker who possesses both skill and originality. The most ordinary piece of furniture may be transformed into a thing of beauty by the judicious use of a suitable stencil ; take into consideration the period of the furniture and employ your stencil accordingly. It is possible to alter one's commonplace sideboard or chest of drawers until it is reminiscent of some lovely work of the Italian Renaissance period. Panels of doors, mantelpieces, etc., are also suitable subjects for decorative stencilling, and any amount of elaboration may be indulged in on such favourable surfaces.

In stencilling on wood, oil colours are the best to use ; they can be applied by the stencil brush in exactly the same manner as in stencilling on paper. One of the great advantages of oil colours, of course, is that should a mistake occur the colour may be wiped away and the work recommenced ; use the brush with a rather " stippling " motion, so that the colours lie evenly and solidly under the brush. It is always wisest to practise a little before commencing on a new piece of work : find out, first of all, with just how much colour the brush must be charged in order to get the best results.

Mural decoration also offers a wide scope for the worker, but it is a branch which I should not recommend anyone to attempt until he is thoroughly conversant with the elements of the craft. Here it is more important than ever that one should know exactly with how much colour to charge the brush ; otherwise, as can readily be imagined, dire results

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will accrue should the colour run down under the stencil plate! Remember that working on a wall is very different from working on a table, where the subject to be stencilled is kept flat.

As regards designs, it is impossible to lay down any hard and fast rules. Keep the design in character with the room, and take into consideration the matter of curtains and hangings. Don't spare yourself trouble in the business of measuring out the walls ready to receive the stencil, for if the design is not kept straight and uniform the whole effect will be utterly spoiled. If a very large surface is to be covered, which entails leaving off and starting again next day, be careful that the colours used in recommencing are of the same consistency as those employed the previous day, otherwise the work will appear very uneven when finished.

Nursery decoration presents a great opportunity for the use of the stencil, both as regards mural painting and stencilling on wood, for here, where there is no particular tradition to be maintained, one can give full rein to individual fancy, providing, of course, that one bears in mind that the decoration is intended for the pleasure of little people.

Nothing looks more attractive than white nursery furniture decorated with panels representing birds, animals, or the quaint little figures from nursery rhymes, and if the walls are stencilled with a frieze to match the furniture decoration, then the whole room presents an appearance of which any youngster might well be proud. Similar designs to the ones

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shown in the illustration (Fig. 3) would stand any amount of bright colour; nice, clean, strong colours are the best—the brighter and fresher they are the better the design will look.

It is quite immaterial whether plain, light paper,



FIG. 3.

STENCILS FOR NURSERY DECORATION.

distemper, or white paint is used to work upon—the stencilling will appear equally effective on any of them; there are few schemes more attractive, for instance, than plain blue, buff, primrose, or light brown walls decorated with a stencil done in darker shades of the colour selected.

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THE STENCILLING OF FABRICS

PRACTICALLY all fabrics can be stencilled—from hessian to georgette—so here the student has a wide field for the exercise of artistic talent.

In stencilling all fabrics intended for curtains, draperies, or dresses, use tube oil colours with turps as a thinner for the paint ; remember, however, that the work will be washable only within limits.

The most important rule is to keep the brush dry so that the colour has, as it were, to be *stroked* into the fabric—the colour should never stain right through even the most delicate materials.

The hands and everything connected with the work must be absolutely clean and free from the slightest trace of grease. The material should be stretched taut on a board with stencil pins ; whilst working there should be no movement of the material beneath the plate, or a blurred, uneven design will be sure to result.

Should the fabric be a very light or delicate one, such as silk or satin, the board should be first covered over with sheeting held absolutely tight, and *then* the material stretched over ; this will tend to prevent the spreading of unwanted colour on the wrong side of the material.

Satin, by the way, needs very delicate handling. Only the very slightest amount of colour is needed for colouring it, as the material soon shows signs of “clogging,” so that great care must be taken to mix the colour to the correct consistency.

It must be remembered that in stencilling on

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materials for curtains and similar draperies, the finished result will generally be seen in folds. The massing and general distribution of the colour is therefore more important than the detail of the design, which will not be seen so clearly.

The first consideration of importance in the method of applying stencils to large surfaces is how to manage a large bulk of material so that the stencil may be applied to the best advantage. Unfortunately, lack of accommodation usually prevents one from stretching out the whole length of the material, although it is by far the best policy to do so whenever possible. If the bedspread, curtain, or whatever it is the intention to decorate, can be drawn out taut, the corners at the top and bottom should be completed first, and then the border down the side from corner to corner worked to a straight line to connect them, and the same with top and bottom.

When there is not sufficient room for this method to be comfortably carried out, however, the best way is to do the corners, one at a time, first stretching the material properly before commencing. When the corners are all complete, carefully measure from the outer edge the position for the border, divide it up into suitable lengths, and do a piece at a time, taking careful measurements from time to time before commencing in order to insure that the border is being kept straight.

Very beautiful decorations can be produced by stencilling in water colours on dress fabrics which are not likely to require frequent washing, and for

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any characteristic patterns required in the making of fancy costume, for instance, the process of water colour stencilling is most effective.

Take care to mix the colours to the right consistency—the colour should go on evenly and thinly, having just sufficient body to cover the material without hiding its texture. Before commencing the actual work it is a good plan to test out on a piece of odd material the colours to be used. Once the correct shade and consistency of the colour has been determined upon, every care should be taken to retain it in that condition.

As regards patterns and designs generally, these will be decided by the choice of the individual worker. It must be borne in mind however that the stencilled article as a whole must be considered as well as the position it bears in relation to its surroundings. A pattern that would be satisfactory on a lamp-shade, for instance, might prove of little artistic value on a wall, a curtain, or a cushion cover; the size of the subject and the amount of detail to be introduced will therefore be governed by these conditions, and in addition the texture of the material will have to be taken into consideration.

A fabric and design suitable for the dining-room might look absurd in a bedroom or nursery, and this may also be said of the colour arrangement; consider the pattern first as a whole, then in relation to the object upon which it is intended to use it, and finally in conjunction with the surroundings in which it will ultimately be found.

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Broadly speaking, the chief masses of decoration should appear as a balanced distribution of lovely shapes to the eye of the casual observer ; closer inspection should yield extra richness and beauty of detail without detracting from the main mass of the pattern ; whilst the colour scheme by its judicious choice and balanced contrasts in tone should prove the crowning touch in the creation of a harmonious whole.

Common sense must play its part in the matter of applied design. The enthusiastic student will soon find out that satisfactory results may be traced to certain causes, and working along those lines will quickly be enabled to produce still more pleasing effects. Exercise your inventive power to the full, never be content with the mediocre, make copious experiments, and success in your chosen craft will be assured.

A FEW HINTS.

THERE are just one or two points which, if remembered, will make all the difference in turning out good work.

The basis on which to build all good handiwork is *patience!* Don't expect to meet with entire success the very first time you use a stencil ; repeated mistakes must not lead you to despair. " Try, try again " is a very good adage for all those who would succeed in handicrafts as in anything else, so treat your mistakes as lessons ; the same mistake should not be made twice, and, although we are all apt to



FIG. 4.
DESIGNS FOR STENCILLING

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fail at times, the mistakes made at the commencement of a new venture should arouse a determination to overcome the possibility of their cropping up in the future.

A little practice will save a lot of worry and vexation later on. In the case of stencilling on fabrics, make your first experiments on an odd piece of material—an *unwashed* scrap of satin, silk, casement cloth, or whatever stuff it is the intention to decorate—any odd piece will do for experimental purposes, and it is better to spend hours in getting the paint to the right consistency than run the risk of spoiling a valuable piece of material and, in consequence, getting discouraged from making any further attempts.

If you are forced to leave your work, cover the colours so that they are kept free from dust, etc. If, on returning to work, they do not go on as before, add a little medium until they attain their previous consistency.

Take care of all the brushes ; they should always be carefully cleansed as soon as they are finished with for the day. In the case of oil colours soak out the colour in a little turpentine ; then, with a little soap and warm water, well lather the brush with the fingers until all signs of paint have been removed ; rinse in cool water, shake as dry as possible, and when practical leave for a little while in the open air.

Where brushes for the same colour are in use daily, they may be put away at night in a piece of oil-proof paper, after just dipping the ends in a little raw

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linseed oil. In the morning they may be quickly prepared for use by washing them in a little turps and then wiping on a clean rag.

Stencil plates will also need care and attention. After being in use for some time it will often be noticed that much of the original sharpness of detail has been lost owing to the colour having accumulated at the edges. To remove this lay the stencil plate on a piece of paper, and then, if the colours used were oil colours, brush the plate over with a stencil brush which has been dipped in clean turps. When the colour is loosened it may be wiped away with a soft cloth; cleanse the plate on both sides.

To clean plates which have been used with water colours or dyes, all that is necessary is to lay the plate on a sheet of clean paper and then gently wipe it with a damp sponge. Stencil plates frequently used with water colours are inclined to rot and break more easily than those used with oils. To prevent this give them a thin coating of copal varnish on each side and then hang them up to dry in the air until the varnish is quite hard. All plates should be carefully repaired as soon as they show signs of a tendency to break. Seccotine may be used for mending purposes, and, when it is dry, the joint should be painted over with copal varnish.

Never use either stencil plates or brushes after they are obviously past their work—it is impossible to obtain good results with indifferent tools. If the plate is beyond any hope of successful renovation, cut a fresh one, and, as it is very important that the

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ends of brushes should be quite even, discard them as soon as they become worn down.

New brushes should be soaked in cold water before use. With the fingers gently work the bristles whilst they are in the water, dry them by pushing them rapidly backwards and forwards against the edge of the palm of the hand, and then put them aside until the next day.

Work *upwards*. Start with simple things which you are sure are well within your powers, and then you will gradually be able to attempt more and more ambitious work without encountering any insurmountable difficulties.

Lastly—be tidy. Do not be hampered by unnecessary paraphernalia on your work-table. Keep bottles containing oil or liquids tightly corked. Uncorked bottles standing on your table are likely to be knocked over and your work spoiled in consequence. By being methodical you will do better work. Have confidence in everything you do and feel that it is right before you start. It is of no use to hope that work which is hurriedly done will turn out all right. Good work is the result of avoiding defects.

WHITEWOOD PAINTING

INTRODUCTION

THE painting of whitewood and pulpware has many advantages as a home craft. The outlay for tools and materials is small, the work when finished is both attractive and useful, and in addition a ready market may often be found for the many fascinating and useful articles it is possible to make.

Nearly all women must be attracted by whitewood painting as a craft, I think, for there is none other which lends itself more readily to all forms of home decoration. Most of us like to possess dainty toilet accessories, and many are the charming colour schemes for toilet sets, mirrors, powder boxes, candlesticks, etc., which may be worked out in this fascinating medium.

Whitewood painting as an art is very easy to acquire, and anyone with a little patience and an eye for colour and form can soon learn to turn out attractive work. At the same time there is ample scope for originality in colour and design, and a student with imagination will never be at a loss for a means of expressing artistic personality.

It is a matter for personal taste what form the decoration shall take. Some may prefer to use simply plain colours ; others might like to add con-

WHITEWOOD PAINTING

ventional or floral designs. Both look equally well, but naturally, in making a choice, one must not forget to take into consideration the shape of the article, and the purpose for which it is intended.

TOOLS AND MATERIALS

WHITEWOOD articles and pulpware may be obtained at almost any shop which sells artists' materials. They are quite cheap, and there is usually a very good range from which to make one's choice. Here are but a few of the articles one may buy and decorate : Glove boxes, stamp boxes, candlesticks, blotting pads, serviette rings, powder boxes, mirrors, ash-trays, match-stands, egg cups. Plenty of scope here for the worker to exercise her imagination as regards colour and design !

Successful results can be obtained with any of the following colours : Tempera paints, water colours, poster colours, lacquers, enamels, and artists' oil colours. These last, however, I do not recommend for beginners, as they take rather a long time to dry.

If desired, one can buy a complete whitewood painting outfit ; on the other hand it is quite a good idea to procure a few good poster colours to commence with, and add to the collection as one becomes more proficient. In either case the colours chosen should include red, blue, green, chrome, black, and white.

Beyond the poster colours the student will need about three camel hair or imitation sable brushes—sizes one, five, and seven are the most useful—

WHITEWOOD PAINTING

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a broad, soft brush for the purpose of varnishing, some copal varnish, and a bottle of grey wood stain. To these must be added some tracing paper and a few sheets of sandpaper, size 0, and the equipment for one's chosen craft is complete.

COLOUR AND DESIGN

IN all cases the type of design chosen should be kept as simple as possible, and, when finished, no matter whether it be geometrical or floral, the design should suggest something of a freehand treatment. Otherwise the work has more the appearance of being manufactured instead of the result of handwork.

Where suitable the colour and markings of the wood may be allowed to take a share in the design ; the parts which are left unpainted will help to show up the colour in bold relief and a very pleasing effect will result.

Good, clean, bright colours are the best if the work is to keep its essential character ; the design selected must be carefully studied in relation to the chosen colours, for colour and design are so closely allied that, be the latter never so graceful, the finished article will appear dull and uninteresting if the former is ill chosen.

APPLYING THE DESIGN

BEFORE applying the design and commencing to paint, it is very important that the article should be perfectly smooth ; should there be even the slightest roughness on the wood it is advisable to rub it over

WHITEWOOD PAINTING

with fine sandpaper. Should the article selected be a box with a lid that fits in an inner lining, rub this down as well, so as to make an easy fit ; the paint rather tends to make the lid fit too tightly.

The design can be either drawn directly on the article, or it can be traced on. Those with a gift for designing will no doubt be able to make up pleasing patterns for themselves, but for others, to whom this talent is denied, it is quite easy to copy, by the means of tracing, any conventional design which happens to please the eye in some paper or magazine. It must be borne in mind, however, that the combination of good colours with a simple design is more effective than if very intricate patterns are used.

When the method decided upon is to draw the design straight on the article, fix the principal points by means of accurate measurements, mark them on the object, and then sketch in the main outlines with a pencil ; this is a quick and simple method, especially if the surface does not happen to be a flat one.

Tracing can be carried out in either of the following ways :

First make a careful tracing of the design chosen with a clear, black pencil line. Place this with the pencil side against the wood and hold it firmly in position with the left hand. Then with the back edge of a knife blade rub the tracing backwards and forwards in a slanting direction till the lines of the traced design are transferred to the wood.

The other way is to make a tracing in the ordinary

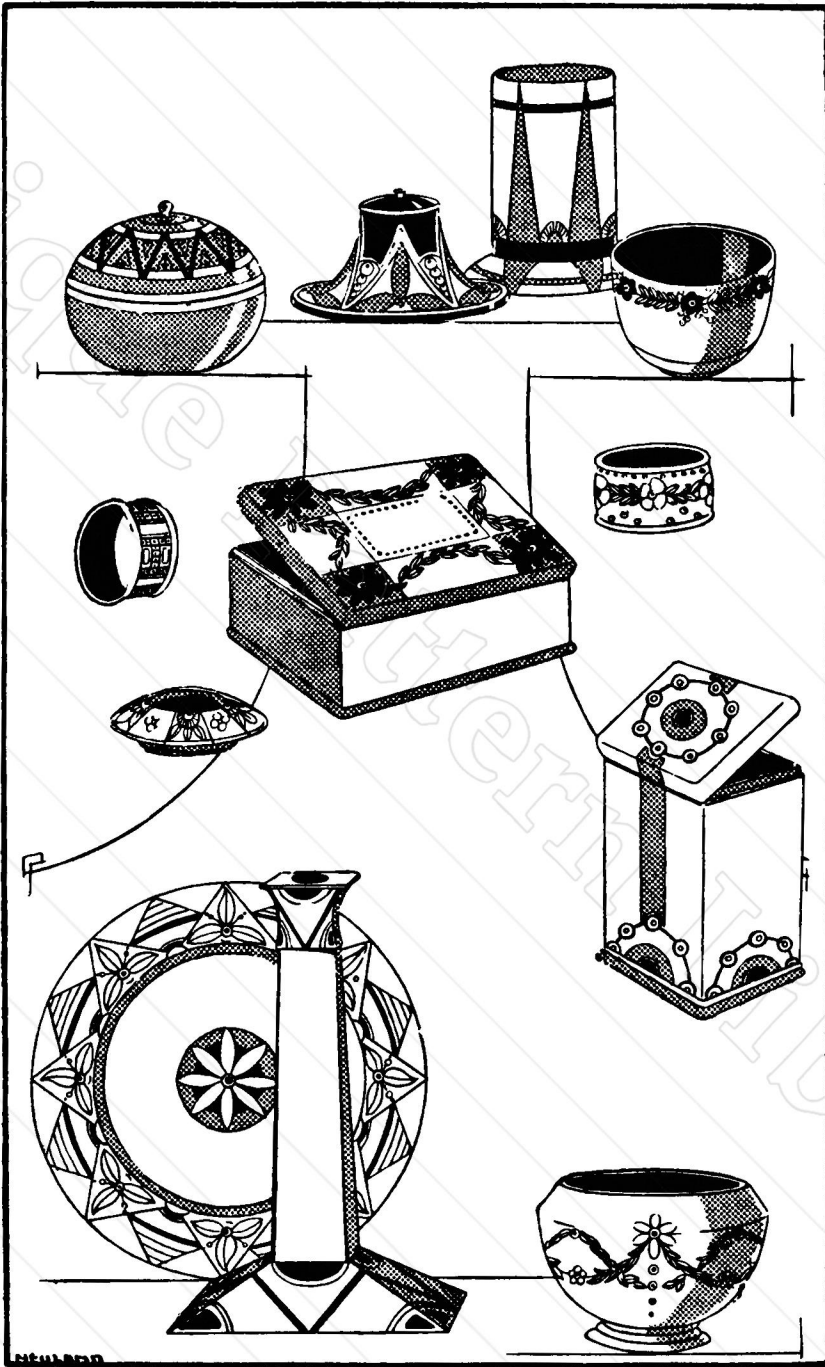


FIG. 5.
PAINTED WHITEWOOD.

way, reverse it, and rub the lines showing through with the point of a thick lead pencil. Place the design right side uppermost against the wood and then draw over the pattern again with a sharp pencil. Take care not to indent the wood beneath by pressing too heavily.

When the wood is of very open grain, the article must be painted over with a coat of prepared size. This fills up the pores of the wood and thus ensures a smooth surface. As a rule, however, the wood of articles intended for painting is sufficiently close grained as to make the sizing process unnecessary.

WHITEWOOD PAINTING WITH WATER COLOURS

WATER colours are extremely simple to use and give very good results. Only water, of course, is required to mix them, but whether they shall be opaque or transparent is a matter of personal choice which must be left to the worker. Some prefer the former because they may be used one upon the other and still retain their brilliancy without the aid of Chinese white ; others would rather use the transparent water colours as with these the full value of the grain of the wood may be retained as an artistic asset. The opaque colours are the more brilliant in appearance. However, the student must decide this matter for herself—the same method of working applies to both paints.

Mix the colours with sufficient water to allow them to be easily worked with the brush. If too much water is used, the grain of the wood will be inclined

WHITEWOOD PAINTING

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to rise. Two thin coats of paint are much better than one thick one ; the article to be painted should be given one coat of paint all over, allowed to dry, and then a second coat applied. Have plenty of paint mixed and ready so that there is no waiting ; otherwise the work will not have a clean and even surface—one part of it will probably be several tones lighter or darker than other parts.

When the painting is finished the work should be left for a few hours in order to dry thoroughly, and then varnished. This is necessary to make the colour permanent and as a protection against dust.

VARNISHING

THE varnish should be carefully painted on with the broad varnish brush, and if necessary a second coat must be applied when the previous one is thoroughly dry. In cases where size has not been used a second coat is usually essential to ensure a good surface. When varnishing, see that the room is warm and as free from dust as possible.

Copal varnish gives an exceedingly good finish, is durable, and also waterproof, but it will not hold water continually without marking. It can be obtained to give a bright or dull (matt) finish, whichever is preferred. Remember, however, that it takes some time to dry. It is a good plan to warm both the article and the varnish before applying the first coat. Allow two or three hours before applying a second coat, and to harden properly it should be left for quite twenty-four hours in a warm room.

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PAINTING AND DECORATING WITH OIL COLOURS

TUBE oil colours may be used both for groundwork and for picking out the design ; in both cases the same medium is used for mixing, except that for decorating the colours are usually mixed a little thicker. The medium for mixing is usually supplied in a whitewood painting outfit, but it can be bought separately from any shop supplying the materials for handicrafts.

As in the case of the water colour process already described, the articles to be painted must be given two coats of colour, allowing the one to dry before applying the other. For the design small sable or camel hair brushes are the best to use—Nos. 1, 2, 3 or 4—according to the amount of detail in the pattern. Have only a very little colour on the brush when commencing to paint, and take care to cover completely the traced lines of the design. As the colours are oils it is much the best plan to have a separate brush for each tint it is intended to use.

As soon as the decoration is quite dry, the finished work should be varnished all over in the manner already described ; this will not only protect it from dust and fingermarks, etc., but will also tend to add to the brightness of the colours. Students will have every reason to be proud of their work after it has been through the varnishing process, as it adds so much to the brilliance of the colour scheme that the difference between a varnished and an unvarnished piece of work is really remarkable.

WHITEWOOD PAINTING

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The varnish must be applied very evenly, and only just sufficient to cover the desired area should be used, great care being taken to avoid brush marks and ridges at corners, etc. Let the varnish dry and harden thoroughly before handling the finished work—the longer it remains undisturbed the better. To obtain the best results it is imperative that articles which have been varnished should be put to dry in an atmosphere which is as free from dust as possible.

Brushes used for oil colour and varnish should be cleaned in turpentine and afterwards washed in warm soapy water until perfectly clean ; ordinary soap flakes will be found admirable for the purpose.

PAINTING WITH OIL COLOURS AND DECORATING WITH POSTER COLOURS

DECORATING with poster colours over a flat surface of oil colour is yet another easy and pleasing method of decorating. Two coats of oil paint are necessary for the groundwork, and of course the oils must be perfectly dry before any attempt is made to commence the design ; for this style of work the simplest patterns will give the best results. The method is very simple and is especially recommended for the amateur, as should any mistakes occur whilst working, they may easily be wiped away with a damp cloth and the design recommenced.

When the oil ground colour is quite dry the design may then be painted on in the usual way ; the poster colours may be used either direct from the tube or

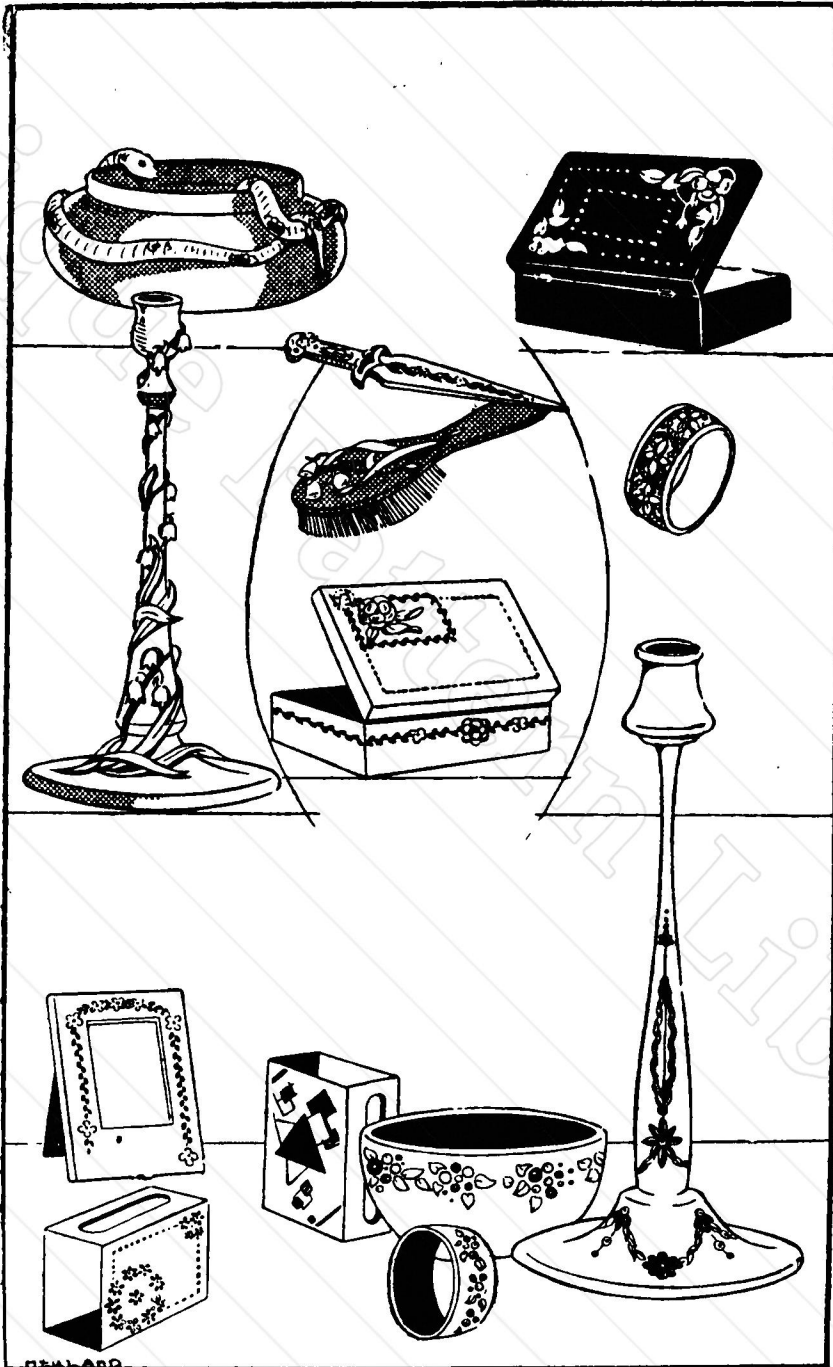


FIG. 6.
BARBOLA WORK AND PAINTED WHITEWOOD AND PULPWARE.

WHITEWOOD PAINTING

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bottle, or mixed with a little water should they prove to work too dry.

Some very pretty and delicate effects can be produced with little trouble by painting on the background a dainty sprig of flowers, treating the subject in as simple a manner as possible ; each flower need be little more than a dot and a few dashes, and if pretty pastel shades are chosen the result is most pleasing. A dressing-table set comprising candlesticks, powder-box, brushes, etc., done in this manner would look most attractive ; the background chosen might be a delicate shade of green and the flower decoration a conventional form of daisies or primroses treated as simply as possible, in pale cream or primrose yellow. It would form a pleasing combination if the inside of the powder-box, and that of any other receptacle, were painted bronze. " Florescan " colours give very good results if used for this purpose.

" STIPPLED " POSTER COLOURS

THERE are other methods of decorating with poster colours as well as painting designs. For instance, a very good effect can be obtained by using both poster and oil colours and then " stippling " one coat of colour over another. The usual two coats of oil ground colour are first applied and allowed to dry, after which the first coat of poster colour is thickly painted on the part to be decorated, and while *wet* a second colour is " stippled " over it.

This is done by holding a brush lightly charged

with colour in an upright position over the work and then gently dabbing the surface of the first colour with that on the brush, so that the two tints are worked in together to give an irregular surface. The colour used for stippling should not be mixed with water, and the brush used must be dry. Let the wrist work freely—don't worry if the stippling should go over the lines deciding the shape of the design, for any surplus colour may be easily wiped off with a damp cloth.

In the case of small articles, the stippling may, with good effect, be carried right up to the edge, but for larger pieces of work, it is, perhaps, better to wipe off the stipple about a quarter of an inch from the edge, thus forming a panel in which the decoration may be enclosed with a band of another colour suitable for the scheme chosen.

There will be no difficulty in getting a straight line for the stippled panel if the article is held in the left hand, and then a piece of dampened cloth screwed into a point is held in the right hand and run along



FIG. 7.
WIPING OFF AN EDGE.

the edge. Hold the point of the screwed rag between the thumb and first finger, and use the second finger as a guide; take care that the rest of the cloth

does not smear any part of the design you are not

WHITEWOOD PAINTING

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engaged upon—have a piece small enough to hold in the palm, with just sufficient protruding between the thumb and finger to form a point.

Some of the best combinations of colours for stippling are yellow over red, light blue over dark blue, and various shades of green worked one over the other. When selecting colours, however, it is wisest to test them first on an odd piece of cardboard to see if they are suitable for the purpose.

All manner of additional effects may be got on stippled box tops, etc., by making the panels of different shapes. Squares, oblongs, circles, diamond shapes—any of these may be used with equally pleasing results, and the student with a little artistic imagination will find it very interesting to work out all manner of quaint designs.

PAINTING WITH ENAMELS

ENAMELS may be bought with either a bright or matt finish. They do not require varnishing and are best for covering a large surface, as they are considerably thicker in substance than other colours. For the ground colour, two coats must be used, but only one is required for painting the design. Bold colourful patterns are the best to choose for this medium.

The dull or matt enamel is waterproof and heat-proof, and dries very quickly. To make sure of securing a smooth surface, apply the colour very quickly and draw the brush in one direction only. A special medium is obtainable for thinning purposes where necessary. Enamel with a bright finish takes

WHITEWOOD PAINTING

much longer to dry ; it should be left for about twenty-four hours, and the same amount of time to harden. Turpentine is used for thinning.

If the enamelled article is a box, or some other receptacle, it is better not to enamel it inside. Stain the wood some suitable colour ; bronze and metallic paints may also be used with extremely good results.

PAINTING PULPWARE

PULP powder-bowls for the dressing table and bath-room, fruit and flower bowls, etc., lend themselves very effectively to most forms of decoration. No sizing will be required, but to give a good surface all articles to be painted should first be well rubbed over with sandpaper.

Pulpware articles may be decorated in any of the various kinds of colours already mentioned, but with opaque water colours it must be remembered that the paint must be mixed a little thicker than when used for whitewood. Two or three coats are needed to cover the foundation colour of the pulp ; when the painting is finished, one or two applications of varnish will be needed.

If desired a waterproof and washable matt surface can be obtained by using special paints sold for the purpose. Sizing is not necessary, and one coat of paint should in most cases prove sufficient. Turpentine is used for thinning purposes when required.

For large surfaces it is advisable to use hog's hair brushes ; the ordinary water colour brushes are quite suitable for the pattern work.

WHITEWOOD PAINTING

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To give the finished article the attractive, dull, soft appearance, polish it with a soft rag on which has been smeared a small quantity of wax polish.

COLOUR SCHEMES

THE painting of whitewood and pulpware gives the student ample opportunities for exercising her originality, and those possessing artistic skill and imagination need never be at a loss for attractive ideas. All manner of articles for one's dressing-table may be most effectively decorated, especially if the colour scheme of the bedroom be taken into consideration and the toilet ornaments and accessories painted to match. Imagine, for instance, a room in which pale green and primrose colours predominate; what could be more attractive than candlesticks and round powder-bowl, etc., painted to match in pale green, with a design composed in primrose and violet?

Orange and black is another charming combination, and a splendid effect may also be obtained by painting the article a uniform grey and then picking out the design in rather brilliant oriental colouring. The schemes a clever worker can evolve are endless, and those workers who are interested in home decoration will have a great chance to make beautiful things for the house of their dreams.

BARBOLA WORK

THE NEW GESSO

THIS delightful homecraft will appeal to all those who like pretty things around them ; it is quite easy to learn, the outlay for the materials is not prohibitive, and there is plenty of scope for original work.

I advise beginners to buy themselves a Barbola outfit, as it contains all that is required for use in the way of tools and materials. Beyond this, all the student will have to get is a large tube of seccotine, and the articles she wishes to decorate.

Barbola is most durable and effective when applied to wooden or pulpware goods—bowls especially are very suitable for use in this form of decoration ; a round powder bowl would be an admirable subject for the amateur's maiden effort.

In the case of wooden articles the surface must be absolutely smooth, so prepare it before commencing the actual work by rubbing with fine sandpaper.

It is easiest for beginners, perhaps, to start with black as a background : later on, when proficiency is reached, the " key " colour may be any that individual fancy dictates.

Supposing the background colour selected to be black, proceed as follows : Apply two coats of dull black lacquer, allowing the first to dry thoroughly

BARBOLA WORK

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before putting on the second. Work *with* the grain of the wood. In order to give the work a good, hard, shiny surface, go over the whole of it, after making quite sure that the lacquer is perfectly dry, with woodfiller, and then leave it to dry. Black drawing ink will give a good background and may be applied after the box is decorated.

TO MODEL FLOWERS

ALL kinds of dainty little flowers may be modelled in this fascinating medium ; I think Barbola should appeal especially to nature lovers, for it is possible to make one's work look most life-like, and all the favourite flowers may be perpetuated to remind one of blossom-time even in the depths of winter.

The method of modelling flowers is the same in all cases, so I will now proceed to describe how to make some sprays of snowdrops, and from this the student will be able to work other designs of her own choice. Before commencing to model it is wise to powder the hands with a little gesso powder in order to prevent the Barbola from sticking.

Take a piece of paste about the size of a small nut and roll it into a ball in the palm of the hand. Then, holding the little ball lightly between the thumb and first finger of the left hand, gently pull and mould the paste outwards, using the thumb and first finger of the right hand. As you go, press the paste flat, widening it in order to form the shape of the petal, and, when it appears sufficiently large, neaten the edge with curved scissors. With the

BARBOLA WORK

thumb and finger mould it into shape. This will be the under petal, and is attached to the "cup" of the flower with seccotine.

To form the cup, take a piece of paste and roll it to the size of a large pea ; then with the round-end modelling tool mould it to the required shape. Dip the tool in gesso powder, press it into the bowl of paste, and work it round gently to make the cup. The edge will be found to be slightly fluted and this

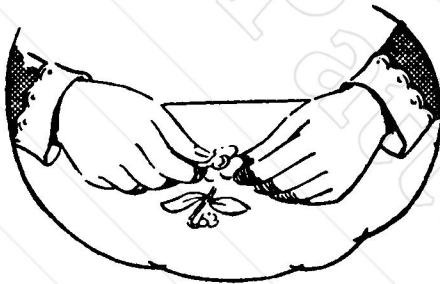


FIG. 8.
MODELLING FLOWERS.

should be accentuated by pressing here and there with the small end of the tool. Lay this on the petal you have just made and press the base into the petal.

Two more petals are made in a similar way, and they also must be attached to the cup ; mould them as you work so that the whole flower has as graceful and artistic an appearance as possible.

The stems are made by rolling small pieces of paste in the palms of the hands.

TO MAKE LEAVES

PRESS out sufficient paste on a slab of glass or a board, and cut one end to a point with a knife. Then model the leaf to the correct shape with the modelling tool. Now cover the base of the flower with secco-

BARBOLA WORK

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tine, form a little calyx of paste, and press this to the glued base. This will cover the joining of the flower and the stem. Buds can be made by modelling smaller petals and joining them without the centre cup.

ATTACHING THE MODELLED FLOWERS

EVERYTHING that touches the wood or pulpware must be glued down. Make a paste of a little Barbola and water to the consistency of cream, and then lightly coat the back of the flowers, leaves, and stalks with it and also with a little seccotine.

Arrange the spray of flowers as gracefully as possible on the object you intend them to decorate, and then press them well down with the modelling tool; the veining of the leaves, etc., may be marked in as you go.

Remember to allow for shrinkage. This is most necessary, as Barbola always shrinks a little as it dries; thus, if the necessary allowance is not made, spaces will probably appear between the leaves and the stalks, or even between the petals of a flower.

The flowers being successfully attached, the work should next be allowed to dry for about three days in a warm atmosphere. It must on no account be

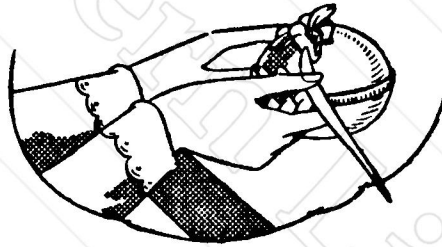


FIG. 9.
PUTTING THE DECORATION ON
A BOWL.

BARBOLA WORK

placed near a fire as when exposed to intense heat Barbola is apt to crack.

COLOURING THE PASTE

To colour the flowers and leaves, etc., use Barbola colour and a soft brush. The colours should be kept as clear and bright as possible, and very charming effects can be obtained with a judicious amount of shading. In the case of snowdrops, paint all the flowers white shaded with green, and, when dry, add a wavy green line round the top of the cup and paint it a delicate green inside. The leaves and stems should be pale green shaded with dark green.

FINISHING TOUCHES

WHEN the colour is quite dry, give the work an even coat of extra quick-drying varnish ; allow it to dry and then apply a second coat. When perfectly dry, the article should have the appearance of porcelain.

On completion it is sometimes found that the lacquering round the Barbola work needs touching up a little. This must be done very carefully, but the result will well repay you for the extra trouble. When this last finishing touch is dry, the work is complete and ready for use.

A FEW HINTS AND SUGGESTIONS

THERE are so many decorative uses to which Barbola may be applied that there is almost no end to its possibilities. One may model flowers and fruit for ornamenting all kinds of wood articles, pulpware,

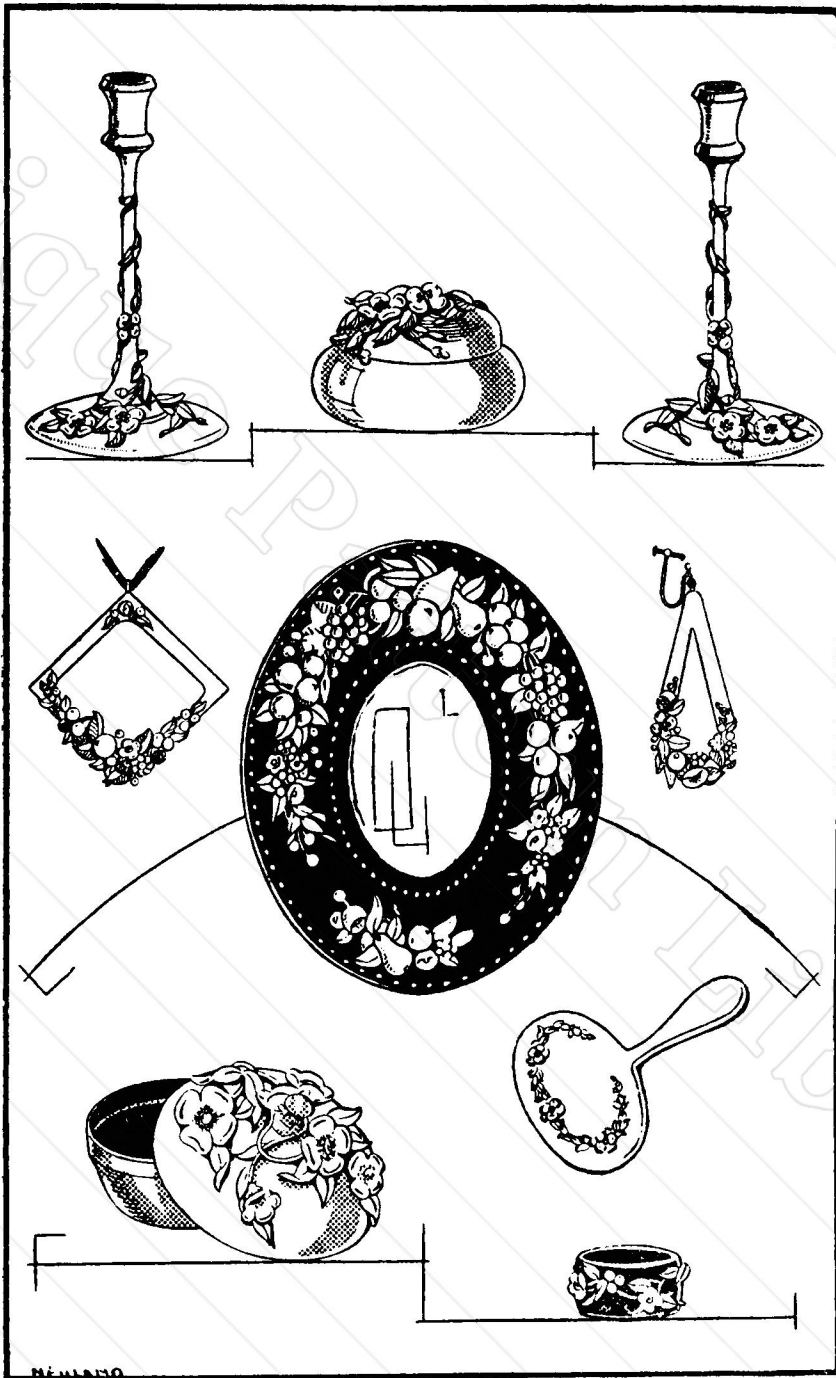


FIG. 10.
SUGGESTIONS FOR BARBOLA WORK.

and glass ; it is admirable for making personal ornaments, such as ear-rings and pendants ; whilst those who have gained sufficient proficiency may also model figures which, in their delicacy of finish and outline, rival the finest china.

Once the worker is confident that the elements of the craft have been mastered, opportunities will be found for working out artistic designs, and here, as in nearly all handicrafts, it is a great advantage if one is able to invent one's own designs and first draw out a rough sketch of what it is intended to do. There is the whole of Nature from which to select subjects ; all manner of fruit and flowers can be modelled most realistically, and the enthusiastic student will always be on the look-out for fresh ideas and the means to apply them in the most attractive and artistic manner possible. In all cases study the fruit, flowers, or whatever it is the intention to make, very carefully before commencing to model, so as to get it as correct as possible at the first attempt.

Paste that has not been handled too much *can* be rolled into a ball and used again after an unsuccessful trial, but it is better to avoid doing so if possible. Use a modelling tool wherever practical, thus handling the work as little as possible ; otherwise the modelling is apt to look laboured and consequently unnatural when finished. It is always best to work direct from the living model, but for occasions when this is not possible have by you a stock of really good illustrations. Excellent postcards may be bought from most artists' colourmen.

BARBOLA WORK

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Remember that the success of the finished article depends not only on the modelling but also upon the colouring. Choose your colours wisely ; study the intended colour for the background in relation to the design—the colours should either harmonise, or form a pleasing contrast. In the matter of fruit and flowers, get as close to Nature as possible ; don't be content with just copying the broad effect as regards colour but try to produce faithfully all the delicacy of light and shade. It is not enough merely to model and colour a pink flower with green leaves, one must study carefully, and faithfully copy all the varying tones of pinks and greens which that particular flower presents to the eye of the keen observer.

In the case of jewellery, pendants, brooches, etc., the shapes may be cut out in thin soft metal, coloured, or gilded all over, a safety-pin attached to the back (in the case of brooches), and then a group of flowers arranged to suit individual taste. Whatever the style of design chosen, it must be remembered to keep this class of work as dainty as possible—it will appear clumsy if the modelling is too heavy.

Pendants will require a small screw-eye at the top through which a ribbon may be threaded ; the ribbon may be of any colour you choose. With a pendant of cream lacquer and cream modelling, with touches of scarlet perhaps, nothing would look nicer than a black ribbon ; in cases where some strong colour predominates over the others, it would be as well to have ribbon to match, but all these matters are dependent on the choice of the individual

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worker. Colour is a wide subject, and two persons' tastes regarding it are seldom alike.

A careless worker seldom produces really good results. Remember to keep all paste well covered, and the cork should never be left out of the varnish bottle. If the paste should be a trifle hard, it will become plastic once more if a piece of damp cotton-wool is placed in the tin, the lid shut down tightly, and the wool left in overnight.

Remember to roughen the surface before glueing down modelled work, or it will not easily stick to the lacquered ground ; don't attempt to begin colouring before the modelling paste is perfectly dry, and, similarly, no varnishing must be done until the colouring is dry. Above all, do not begrudge the extra time needed for little finishing touches. Carefully examine the work after the colouring is completed, as the paste is inclined to contract and thus the colours may need touching up here and there.

Varnish must be applied thinly and evenly. Use a soft, flat brush, and usually, especially in the case of large surfaces, two coats are required in order to give the best results. Let the one dry thoroughly before applying the other.

PAINTING ON GLASS

INTRODUCTION

THE fact that comparatively few people have taken up the art of painting on glass is easily explained. Until quite recent times, painting on glass has only been employed for church windows, and the only known method of making the colours permanent has been by means of "firing," which was done by a jealously-guarded process. Of later years, however, enormous strides have been made in the preparation of all kinds of paints, lacquers, and enamels, and new mediums have been found with the added advantage of quick drying properties. Thus no one who feels attracted to this most fascinating art need have any fears that satisfactory materials will not be obtainable, or that elaborate or costly processes are involved.

This, however, does not imply that anyone can take up painting on glass and produce work equal to that displayed in shop windows. It requires an artist to paint on glass, just as much as to paint on canvas, and it is essential that the worker should be able to draw and paint really well if any outstanding success is to be attained.

PAINTING ON GLASS

Even for those who cannot draw and paint, however, working on glass can form a most attractive hobby, as the most delightful effects can be obtained by anyone who has artistic tastes and an eye for colour. For these latter less gifted workers, the decoration of various articles of pottery will form a further means of displaying their skill.

These few introductory remarks are primarily intended to discourage those who cannot draw and paint from attempting to carry out actual designs on glass, but to encourage them to take up decorating glass-ware and pottery by using colours in the numerous methods available. To anyone who has the gift for making designs—especially those of the formal kind—working on glass is one of the most interesting means of self-expression.

When proficiency has been attained by patience and practice the art will be found a most fascinating one, and productive of many delightful pieces of work.

MATERIALS REQUIRED

GLASS painting may be divided into two chief classes—opaque and transparent, and numerous varieties of colours are available for each class of work.

For the opaque kind ordinary art enamels (air drying) are quite satisfactory, or specially prepared enamels (such as “Pompeian”) may be obtained from artists’ colourmen.

PAINTING ON GLASS

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For transparent work enamels may be thinned out with turpentine or with whatever oil or spirit forms their medium, or numerous colours (such as "Bettsana" translucent lacquers, Lefranc et Cie's varnishes, or "Senamel" colours thinned with special medium may be used.

Sealing wax dissolved in methylated spirits may also be utilised, but it is not so permanent as the other colours mentioned, and will be softened if the article painted is washed in hot water.

This brings us to the question of durability, and while it is probably unnecessary to point out that no scouring agents should be employed in washing painted glass, it should perhaps be mentioned that painted glass should not be immersed in hot water for longer than is absolutely necessary, and that even then the water should not be *too* hot. The durability of the colours, providing that ordinary care is taken in washing the painted articles, is chiefly dependent on the worker's care in cleaning the glass perfectly before commencing the colouring. This point cannot be too strongly emphasised, and many really beautiful pieces of work deteriorate rapidly for the simple reason that care was not taken to see that the glass was absolutely clean when the colours were applied.

The question of brushes depends chiefly on whether the work is of the opaque or transparent variety. For applying the transparent colours, which are very thin, soft camel hair brushes are the most suitable, and it is advisable to have brushes of various sizes

PAINING ON GLASS

since it will not be possible to apply colour quickly and evenly with a small brush when the area to be covered is large. For opaque colours, sable or imitation sable brushes are required, as these have more "spring," and are thus better able to deal with the thicker paint.

Lining work such as is required for outlines or for

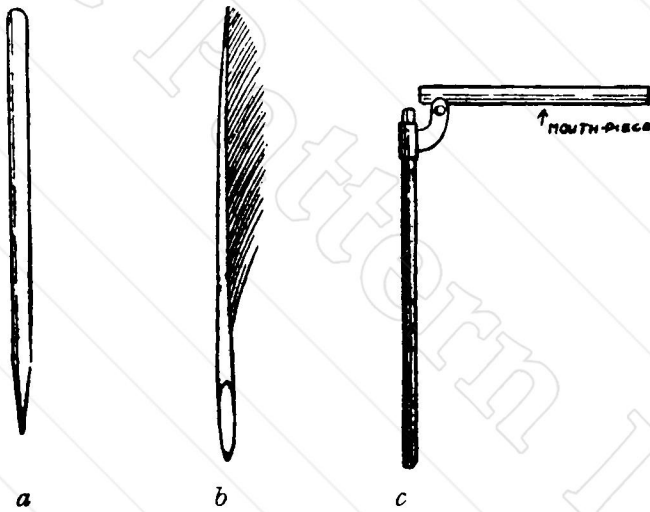


FIG. 11.

TOOLS FOR PAINTING ON GLASS.

a, pointed stick; *b*, sharpened quill; *c*, sprayer.

edges and bands on the glass may be done either with a fine (No. 00, 0, or 1) round sable brush, or with a long lining brush as used by coach painters, etc. A very steady hand is needed to obtain firm outlines of perfectly uniform thickness.

PAINTING ON GLASS

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A spray such as is used for spraying "fixative" on to charcoal drawings is a useful asset, especially where glass "decoration" rather than design painting is to be carried out.

A stiff-bristled toothbrush will be required if stippled effects are desired, while a sharply pointed wooden stick (such as a fine-grained meat skewer pointed by glass papering) will be needed for making dots. A quill, sharply pointed, but not split, is an alternative to this.

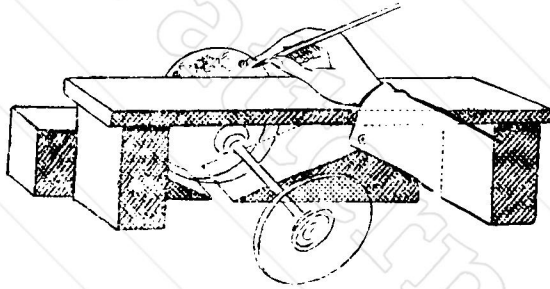


FIG. 12.

It is useless to attempt to tell the worker what glass articles to decorate as this is entirely a matter of taste, but it is as well to point out that the easiest subjects to work on are those with the flattest surfaces, and it is advisable that the beginner should choose a simple article for the first attempt.

Finally, the worker will probably find some wedge-shaped pieces of wood, covered with velvet or other soft material, useful for holding the work steady on the table, especially if the articles are of cylindrical or spherical form. A strip of wood about 12 in. by

3½ in. by ¾ in. will also be useful, and will form an excellent hand-rest when supported over the work by wood blocks or suitably sized tins or boxes. (Fig 12.)

GLASS DECORATION

THE decoration of glass other than the painting-on of designs will be dealt with first, as it will be readily understood that these methods of colouring glass may, if desired, be used to form a background for painted designs, the glass article being given its background on the inner surface and the design being added on its outer surface.

Before work of any kind is commenced on the glass it is essential that it should be perfectly clean, and the succeeding paragraph is therefore of the utmost importance whatever the intended method of decoration.

As the importance of getting the glass articles perfectly clean before attempting to work on them cannot be overstressed, and as the glass may be "tempered" or rendered unlikely to crack, by a process which will also clean it, it is advantageous to use this tempering process as the first stage of the cleaning.

To do this, place the glass articles in a convenient sized saucepan, or similar vessel, filled with cold water, and place it over a gentle heat so that the water will be brought slowly to the boil. The longer the water takes to boil, the better, and after the

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water has reached boiling point the saucepan should be removed, or the heat turned off, so that the water gradually becomes cool again. Leave the glass in the water until it is quite cold ; next remove the articles and wash them thoroughly and carefully with warm soapy water, using a sponge and a clean flannel, subsequently swilling them in cold water and drying. Finally, use a little methylated spirit and a clean, soft cloth, and give a final polish. Look carefully for greasy smudges or stains during the washing process, and make certain that all these are removed.

Never forget that it is very easy to spoil what might have been beautiful work by being impatient in carrying out the washing and cleaning process.

Most artistic and pleasing effects can be obtained by placing a glass bowl or vase on its side, putting large spots of thin colour or colours inside it, and rolling the article round *unevenly* in the hands. The colours may all be put in at once, or one at a time during the rolling process ; a little practice on jam-jars or similar articles will be found of the greatest value.

Common sense will tell the worker how to tip and roll the vase or bowl to obtain various effects. A little Florescan or other bronze-coloured powder may be dusted into the vase before putting on the paint, or, if preferred, the powder may be mixed with the paint.

Beautiful effects also result by covering the outside

of the bowl with colour varnish and dusting on a little coloured bronze powder while the varnish is still "tacky."

Very attractive schemes may also be worked out by use of the sprayer, as, by this means, effects may be obtained either on the inside or the outside of the article, or the inside may be coloured evenly or otherwise, and the cloudy effects produced on the outside.

Stippling may also be employed either inside or outside the bowl by putting a little colour on a stiff tooth-brush and rubbing the bristles so that they fling small spots of colour on the work. Stippling is best done *first* if used on the inside, any background or streaky effects being added after the stippling is dry. In any case it is best done with brilliant colours; a little experience is all that is required to obtain the most satisfactory results.

It is well to remember that bronze colours dusted on to "tacky" surfaces produce brilliant metallic effects, while duller results may be obtained by mixing the powders with the varnish or colour.

When using the sprayer a small turntable will be found useful, and this may easily be made by making a hole in the centre of a suitably sized wooden disc and placing a screw through it in the work table or work board, passing the screw through the disc and through a cotton reel so that the disc will be raised above the table and will thus be free to revolve.

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PAINTING DESIGNS

The question of what designs to choose is best left to the worker to answer. It is entirely a matter of taste, and, while the writer considers that not nearly enough has been made of the Egyptian and other early styles, there are many who consider designs of this nature ugly, and appear to be unable to appreciate anything other than flowers, either in single sprays or massed groups. Not that the flower designs are not pretty—they are, but they are to be seen on everything everywhere, so that a design a little out of the common appears to afford a pleasant change.

The most effective designs on glass are carried out in flat washes, the whole effect being somewhat on the lines of a stencilled decoration. Each small portion of colour, representing a flower petal, a wing-feather, or whatever the design involves, should be put on separately and should not be allowed to run into the adjacent portions. This effect is easily obtained by outlining the pattern first and then filling in *up to* the outlines with colours, the lines being then removed, thus leaving narrow dividing lines of clear glass.

Another method is to use a permanent outline of suitable colour or of gold, silver, or black.

Copying the Design.—Designs in great variety may be purchased cheaply from any dealer in artists' materials, or from any of the firms already mentioned in this book, but while the worker is probably

already acquainted with this fact, the question is often asked—" But how do you copy the design on to the glass ? "

The easiest way to do this is to secure the paper design to the glass by small pieces of stamp-paper, attaching it to the *inside* of the glass where the design is to be painted on the outside, and *vice versâ*. It is now a simple matter to copy over the design on the glass, using water colour Indian ink (*not waterproof*) if a removable outline is required as mentioned above, or the paint chosen for the outline. If this is to be permanent, special glass painting ink can be purchased, and this, or the Indian ink, is best applied with a fine pen.

When the outlining is quite dry the colours should be applied, the lighter shades being used first. If "blended" shading is required, the darker shade should be applied while the light shade is still wet, or if the shading is to be of a definite form—in fine lines—it should not be applied until the first coat is thoroughly dry. It is perhaps advisable to mention that the colours are inclined to spread when applied to glass, and for this reason care should be taken not to run over the outline if the latter is to be removed when all the colours have been put in.

When a design is repeated several times round the sides of a round vessel it is usual to have an odd number of repeats, and, in any case, it is important to have the design groups evenly spaced.

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If the vessel is flat, like a saucer or dish, draw a circle from it on a piece of paper, find the centre of the circle by describing arcs with a drawing compass, and then divide the circle into the required number of equal parts by using a protractor. There are 360 degrees in a circle, and 360 should therefore be divided by the number of "repeats" to be used in order to find the number of degrees between adjacent centre lines. With deeper vessels the centre lines for the design groups are found by cutting a strip of paper that will just go round the circumference of the vessel and then dividing it into the required number of equal parts. In each case the paper design should be copied in each position in turn, taking care to attach the paper design so that its centre line coincides with the centre line desired.

Another good way of attaching the traced design is to cut away any unnecessary margin round the design, then make a few short cuts with a pair of scissors fan-shaped round the edges, so that the edges will slightly overlap when the tracing is pasted on the inside of the glass. The paper and all traces of paste can be removed with warm water after the work is finished.

Dots are best made by allowing the colour to drop from the end of the pointed stick; this tool will also be found most useful for applying enamel, and each portion should be filled in by commencing in the centre and working the stick round until the whole of the desired area is covered.

GENERAL REMARKS

DUST is probably the greatest enemy of success in glass painting, and it is ridiculous to expect good, smooth-surfaced work to result if the colours are not kept carefully covered, and if the painting is carried out in a dusty room or somewhere where the dust is frequently disturbed. It is a good plan to make a little "roof" of newspapers on a wire frame, which can be placed on suitable supports immediately above work that is drying. If a speck of dust settles on the newly applied colours it will adhere and will always be visible as a small lump, marring the beauty of the surface. Dust specks should be removed from wet colour by the aid of a pin.

Where brilliant gold outlines are required, the gold should be put on last, as, if the colour is applied over the gold, a duller effect (often very pleasing, however) is obtained.

Designs on glass should *never* be overcrowded—quality rather than quantity must be the aim, and the simplest designs are frequently the most effective.

OTHER FORMS OF DECORATION

GLASS painting may also be done satisfactorily with ordinary oil colours mixed with transparent medium. White should not be used unless opaque effects are required, in which case the work must be done on the outside of the articles to be decorated. The colours

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should not be used thickly, or the result will be most inartistic.

Bands of "rough finish" may be made on glass by varnishing the portion to be "roughed" and then sprinkling with very fine sand or glass powder; effective dividing lines giving a panelled appearance to the designs may also be made in this way.

Glass can also be decorated with Barbola, and, as Barbola work has already been described in this book, it is only necessary to add a few notes on the application of this medium to glass.

When Barbola is used on glass it is important that parts of the design should be fitted over the edge of the articles so that the weight of the paste can be

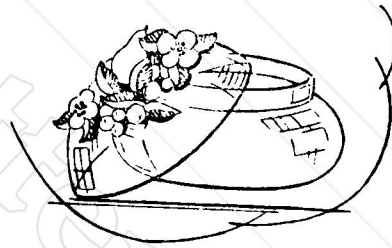


FIG. 13.
GLASS BOWL
DECORATED WITH
BARBOLA.

carried. As in painting it is most important to clean the glass thoroughly. The back of each portion of the design, when modelled, should be covered with C.S.A. metal glue and then pressed in position on the glass. Press the portions on as much as possible while taking care that the shape is not lost; if it is slightly crushed in the process it may be worked on again with the modelling tools after it is in position.

No one with artistic abilities need hesitate to take up painting on glass. Providing that the glass is really carefully cleaned, no difficulties should be

encountered, although the work, being of a fine nature, necessarily requires considerable patience. Those willing to expend the time and trouble will, however, be amply rewarded, for this fascinating craft opens up a vast field of possibility before the earnest worker, and many are the really exquisite pieces of work which may be wrought by those to whom glass-painting makes a special appeal.

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