

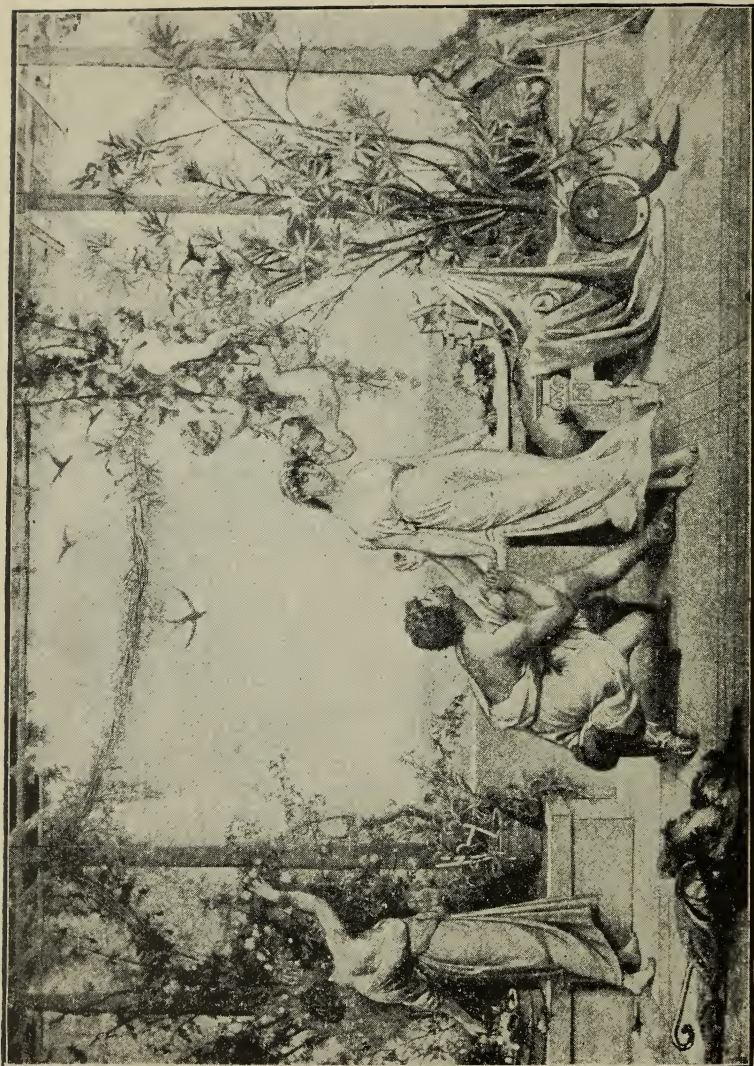
**TAPESTRY  
PAINTING**

**By Mrs. E. Day MacPherson.**





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THE PROPOSAL,

By MAZEROLLE,

Instructions for painting on page 40.

# TAPESTRY PAINTING,

A PRACTICAL HAND-BOOK OF  
INSTRUCTION IN THE USE OF  
THE LIQUID INDELIBLE DYES  
OR TAPESTRY COLORS. . . .

WRITTEN BY  
MRS. E. DAY MACPHERSON,

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Beatrice Tolman Sawyer  
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And sixty illustrations (reduced from the originals) of the colored studies and enlargements, together with a priced list of materials.







## INDELIBLE TAPESTRY DYES.

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### How to Use Them.

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The success of all decorative painting lies to a great extent in the purity of tone and general adaptation of the colors.

F. W. DEVOE & CO'S INDELIBLE DYES possess possibilities in point of color and working qualities that place them at the head of all others now on the market.

They are especially adapted to painting upon wool, silk or linen canvas, made in imitation of the Gobelin tapestry. But they will also be found valuable for painting upon other textiles, such as silk, satin, bolting cloth, and upon chamois, kid and other skins and parchment.

Although the dyes are transparent in themselves, they can be converted into *gouache colors*—*i. e.*, opaque colors—by mixing with Chinese white. They can then be used for painting upon all metal surfaces or upon wood or glass.

#### MATERIALS FOR PAINTING.

Indelible tapestry dyes and mediums; Chinese white; brushes; Faber's No. 2 crayons; charcoal; palette; saucers for color washes; stretcher; easel; mahl stick; work table; bag of pouncing powder; pouncing needle; steel eraser; canvas; and utensils for steaming.

The above is rather a formidable list as it appears, but actually it includes only those things found in every studio.

*F. W. Devoe & Co's Indelible Tapestry Dyes.*—These are seventeen in number, as follows: Lemon Yellow, Raw Sienna, Orange, Crimson, Vermilion, Maroon, Antwerp Blue, French Blue, Indigo Blue No. 1, Indigo Blue No. 2, Emerald Green, Blue Green, Violet, Purple, Brown No. 1, Brown No. 2, and Black.

*The Medium* is a mixture that must be used with the tapestry dyes upon the wool and silk canvas, that the painting may be properly steamed. Only by steaming is it possible to bring out the best qualities of the dyes upon these materials, and to make them indelible.

*Chinese White.*—This is never to be used when the painting is to be steamed, but can be mixed with all the Dyes in *gouache* painting at all other times.

*The Brushes* are of various kinds. For any but the tapestry canvas, the ordinary sable, camel hair and bristle brushes can be used. The brushes for tapestry canvas are chisel-shaped and of very stiff bristles. They are of two different shapes and fourteen sizes, and several of each kind should be at hand for facility in execution.

*The Palette* can be of china. A better one is a  $\frac{1}{2}$  $\frac{6}{0}$  sheet of thick plate glass, painted white on the bottom with oil paint. Some low cups of china or glass are needed to hold the color washes.

*Stretchers.*—The best are flat wooden frames, strong enough to hold the heaviest materials. A drawing-board can be used for chamois or leather, putting blotting-paper underneath the material.

*Easels* that stand firmly should be chosen, as there is much scrubbing in of the color. For very large panels the stretcher can be made to answer the purpose of an easel by fastening cord from middle of top to wall or ceiling. Incline the stretcher forward from the top to prevent the color from dripping down upon the canvas while putting in the washes.

*The Table* should be of medium size and height. The colors are liable to upset, and therefore it is well to have holes made in one end of the table, just large enough to catch the bottles about half-way up. Place the colors in the order of the above enumeration, and never change their arrangement. This will be found a great saving of time and trouble. An upright rim of wood about an inch above the table-top will prevent the brushes falling off.

*A Mahl Stick* is a long, light stick, used for resting the hand upon while painting at an easel. A slender walking-cane is a very good substitute.

*Bag of Pouncing Powder.*—The bag can be made of any muslin coarse enough to let the powder sift through. Pouncing powder is made of finely powdered charcoal and burnt sienna mixed evenly together in equal parts. It must be kept very dry.

*The Steel Eraser* must be either a round-pointed penknife or an ordinary eraser with a round top. It will be found a very useful tool in all kinds of painting.

*The Canvas* for tapestry painting is made of wool, silk, or of linen. The wool and silk canvas “take” the dyes so fully that after steaming they become indelible. But the fibres of the linen are so hard that the colors cannot sink into them sufficiently to allow of this. It is best to fasten the canvas upon a wooden stretcher before painting. This can be done by tacking along the top and down one side with short, thin, large-headed tacks. Then strain over the other side and bottom, tacking as you go. A surface free from wrinkles should be the result. Great care, however, must be taken that the ribs run straight across the stretcher. If crooked or pulled out of line, the painting, after steaming, will look all out of drawing.

If the framework of the stretcher is too large, tack top and one side, and then with a stout twine and upholstery or large darning needle lace the other side and bottom to the frame by passing the cord through the canvas and around the frame. The safest way,

however, to prevent slipping is to fasten very small screweyes into the framework on the inside at short intervals, and pass the cord through opposite each stitch. An old-fashioned quilting-frame or curtain-stretcher is a good substitute for the above in very large work.

The other materials will be spoken of later on.

#### STEAMING.

All paintings upon heavy wool canvas should be taken to the dyers' and steamed for about two hours' time. The first great requisite for all steaming of tapestry dyes is that they should receive what is called a "dry steam." Otherwise a drop of water condensing from the steam may ruin a painting by dissolving one color into another. The only safe way for the amateur to attempt the work is as follows: Wet a thick piece of cotton cloth in water; without wringing out, place it on a perfectly smooth table under the back of tapestry; put a thin piece of cloth over the face of the tapestry and iron over it until the wet cloth is entirely dry. Sufficient steam will be generated to fix the colors in all but the very thick materials.

#### DESIGNS.

The sources are countless from which designs can be copied. Suggestions for work may be had from architectural pieces, medallions, seals, the title pages of books, and from their vignettes and borders.

The engraved stones of the ancients, by their great number and perfection of execution, afford a rich field for study.

The antique *bas reliefs*, especially the types executed by the Greeks, have stood the test of ages as examples of pure beauty.

The masters of ancient and modern painting afford constant examples of beauty, grace and harmony—the three great requisites in decorative painting.

A great number of Greek friezes represent various phases of life which—attractive and instructive in subject—lend themselves to purely decorative effects in treatment.

In Correggio we find a treasure-trove of magical tones of light gliding through fascinating half-tones into rich reflected shadows that tempts one to an extravagant admiration.

Raphael has executed many decorations upon the walls of palaces, that offer the most noteworthy examples of the highest interest. This is especially true of the palace Chégré (Little Farnesina). The spaces above the windows are filled with fluttering Cupids bearing the spoils of the Gods submitted to the Empire of Love; and nothing can be more exquisite both in design and sentiment. Raphael's more famous cartoons are, on the contrary, not well adapted to either hangings or minor decorative objects.

The artists who lived in the splendor of the reign of Louis XIV gave the decorative as well as the other fine arts an extraordinary impulse. A brilliant and

extravagant court developed to the utmost their capacity, and therefore we may look to them for many valuable designs. The most striking types may be found in the productions of the French school from the XIVth Century to that of the present day.

Exquisite examples are to be found in Boucher's pastorals and Watteau's *gallantries*. In the works of Jean Berain, Jean Murot, Ranson, Picard and Pinet we find examples of the purest decorative art. It is a growing and favorite fashion among amateurs to copy the paintings which have been popular at the exhibitions of works by artists of the day. For this reason F. W. DEVOE & CO. offer a large selection of colored designs from favorite paintings. A scheme of color is also given, with instructions in detail as to the colors used in tapestry dyes.

There is offered, in addition, enlargements in outline of each picture. These are in two sizes, one size averaging 72×48 inches, and the other 36×24 inches. They are exact reproductions of the original outlines in point of drawing, and will be found of great help in producing a satisfactory rendering of the copy.

A careful study of nature, combined with a familiarity with the precious conceptions of the antique and the best work of the modern schools, will afford material for a lifetime. It is well, also, to consult the best authors upon the principles of ornament—the theory of color, and the laws of composition. Such a study will train the mind into a finer appreciation of all works of art.

It must be remembered that the imagination is the highest factor in the work of any artist, and no effort is thrown away that tends to arouse and stimulate this faculty of the mind.

In the choice of a design for an important work, it is well to consider the place it is to occupy.

For dining-rooms the most frequent decorations are subjects taken from hunting and fishing, and of flowers and fruit pieces.

For libraries, scenes of classical interest are always welcome, while in other apartments the lightest and most purely decorative work can find place.

For painted ceilings, choose a design that by its color and perspective will push back the planes upon which the subjects are painted. This increases the sense of height and distance, and thus produces a delightful impression.

The fixed part of hangings, such as valances, etc., require a certain substantial look which is well worked out by geometrical designs. In adapting a border to any painting, care must be taken that it should not injure the pictures in point of color, brightness, or character of ornament.

*Don't* put a Japanese border around a Greek frieze, nor one with a crimson ground against a picture with a mass of scarlet drapery. It is always best to have the borders well detached from the picture, as this tends to harmonize the painting with the surroundings.

Many tapestry panels are put into carved wood or bronze frames. Choose a wood that will be a good



contrast to the painting in point of tone and color. Do not put a carving of flowers around a panel of painted flowers, nor choose a florid, heavy design for a delicate vignette.

A very effective way to hang a large tapestry piece is to stretch it out on the wall, tack it quite closely with small furniture tacks; then glue or tack a broad border of plush or velvet on the wall around this like a frame, and cover the edges with a narrow gilt or bronze moulding. A light tapestry wool canvas rolls up into a very small space, and packs well into a trunk; thus travelers can easily give a dreary hotel parlor or a "camp" cottage an appearance of taste and even of luxury. A broad galloon or gimp can then take the place of the moulding.

It is, however, possible to obtain a very good effect by a border painted right on the canvas, around the picture. The panel can be hemmed around the sides and bottom by turning the canvas back once and making a "blind" stitch and hung by fastening at the top only.

#### ENLARGEMENTS.

It is absolutely necessary to have a correctly drawn outline of any design before beginning the painting.

For an enlargement from any copy it is best to draw the outline first upon paper and then transfer it to the canvas. This is often the most difficult part of the whole work, and one from which most amateurs shrink. Outlines can often be purchased of a desired copy.

Under the head of "Designs," mention is made of the enlargements furnished by F. W. DEVOE & CO.—these enlargements are really invaluable to the amateur artist. They are absolutely correct in drawing and are at such a reasonable price that all can avail themselves of the great advantages they offer. They are for sale at nearly all the leading art stores, or can be ordered direct from F. W. DEVOE & CO. If, however, these outlines cannot be had, a good way for the amateur to do the work is to divide the copy into spaces by lines running from top to bottom and side to side, each line being numbered. Then divide the drawing paper into spaces as many times larger than the copy as is wanted. Number each line of copy and drawing alike. The outlines of the copy can then be readily transferred to the paper, although great care is necessary to make an exact drawing.

Another way is to draw a line through the center from top to bottom and side to side. The copy can then be enlarged by comparative measurements. An enlarging instrument, called the pantograph, is often used but is not reliable in its proportions nor of much use in producing very large designs.

In painting upon tapestry canvas it is best to transfer the outlines by means of pouncing. First prick all the outlines with a large pin or needle; a No. 1 darning needle fixed into a brush handle is perhaps the best instrument. Adjust the paper to the canvas in the exact position required, and fasten it firmly so that it cannot by any possibility slip out of place.

Beginning at the top, pass the pounce-bag all over the outlines; watch carefully that sufficient powder to fill every puncture is left at each stroke, but never pass twice over the same place. It is best that the canvas should be laid flat, and the hand and arm must be held so that neither can touch the paper. If all due care is taken an exact duplicate copy will be the result. On lifting up the paper, blow off any surplus powder, and go carefully over all the outlines with a No. 2 Faber crayon in the finest lines you can draw. Faber is chosen instead of Conté because it rubs off less in the after painting. Never use a lead pencil, as it rubs up into the painting and injures the color and surface of the material. The pouncing powder must then be well shaken out of the canvas by beating from the back.

The design can be transferred to smoother materials by the use of transfer paper placed between the drawing and surface to be painted upon. Go over the outlines lightly with a sharp ivory needle or lead pencil, taking great care not to press with the hand or arm upon the paper, as this will smudge the material.

The red or blue transfer paper is best, and all superfluous powder must be cleaned off before using.

#### PAINTING UPON TAPESTRY CANVAS.

Silk tapestry canvas is a very pleasing surface to paint upon; but the wool canvas is much better adapted to general work. It "takes" the dyes better than silk or linen, works with greater facility, and in steaming gives more satisfactory results.

For large panelings the coarse ribbed canvas will be the most effective imitation of Gobelin tapestry. The finer grades are well adapted to all small panels or those which contain any minute details.

Do not try to sketch the design directly upon the canvas unless you are sure of drawing all lines correctly the first time. Erasure of any kind is certain to injure the working qualities of the surface. Of all methods of transferring, pouncing is perhaps the best.

#### PAINTING SKIES.

If a broad, open sky is part of the design, locate the horizon outlines and paint the sky before pouncing. But in figure pieces that cut high into the background this cannot be done, as the least bit of sky color might ruin the flesh tints. For sunset skies make four washes in separate cups: *First Wash.*—Medium only. *Second Wash.*—Tint of medium and indigo. *Third Wash.*—Tint of medium and raw sienna. *Fourth Wash.*—Tint of medium and vermilion. For a very bright sky add a little crimson to the vermilion.

Begin by wetting the upper half of the sky with the indigo wash; follow with the wash of clear medium down to the horizon, keeping well within the outlines. Into this paint next to the blue the vermilion wash, letting it blend well up into the blue and about two-thirds down to the horizon. Into the bottom of this now blend the yellow wash, carrying it over the horizon outlines about half way down into the distant landscape. The slight difference in the drying of the

sky washes and this yellow will serve to give an atmospheric effect. Let the yellow just at the horizon line be quite free from the rose tint, and for a winter landscape add a touch of lemon yellow. Scrub the washes well into the canvas with the largest brushes.

It will be impossible to produce even tints unless the canvas is evenly and thoroughly soaked with the color washes.

A blue sky with clouds can be painted with the following washes: *First.*—Antwerp blue and medium. *Second.*—French blue and medium. *Third.*—Raw sienna and medium. *Fourth.*—Medium only.

Cover the canvas with the wash of medium only two-thirds down; follow with the yellow wash, carrying it well over the horizon lines. The least touch of vermilion in this wash, at the horizon, improves a noonday sky. Then before the wash of medium dries, dab into the upper half the wash of Antwerp blue, following by that of French blue. Let each wash follow the outlines of the clouds with rounding strokes and the blending tones will give a very fair imitation of a cloudy sky. The purple hue of the French blue will unite well with the yellow if the latter is very faint in tint.

#### DISTANT OBJECTS.

Before the sky tint is dry paint into it the distant objects with a general violet hue of indigo No. 1, adding maroon in the shadows.

Indicate the shape of objects by drawing with the brush in masses of light and dark tints without details.

It is well sometimes, as it approaches the middle distance, to add various tints of lemon yellow and emerald green used in the faintest washes.

Use a small, sharp edged brush for these touches, and let them all blend well into the violet hue in the extreme distance. This is often best effected by laying in each tint in a sharply defined shape, and then blending by scrubbing them well into each other with a large brush wet with pure medium.

#### PAINTING MIDDLE DISTANCE.

In tapestry painting much of the most effective work can be put into the middle distance. Paint it with the same method as the extreme distance, but use all the colors stronger in tone and make the outlines more sharply defined. Use a little yellow to vary the green tints, and also the faintest touches of brown and pure vermilion.

#### PAINTING WATER.

Water must reflect the sky color, and should be painted with stronger tints of the same colors. The shadows should be greyer in tone except in water in the foreground. Water can be very effectively painted with all the reflected colors of the earth, sky and foliage. Paint in broken tones for running water, and smoothly for the glassy look of still water. Draw with horizontal strokes instead of the rounded ones used in drawing cloud forms.

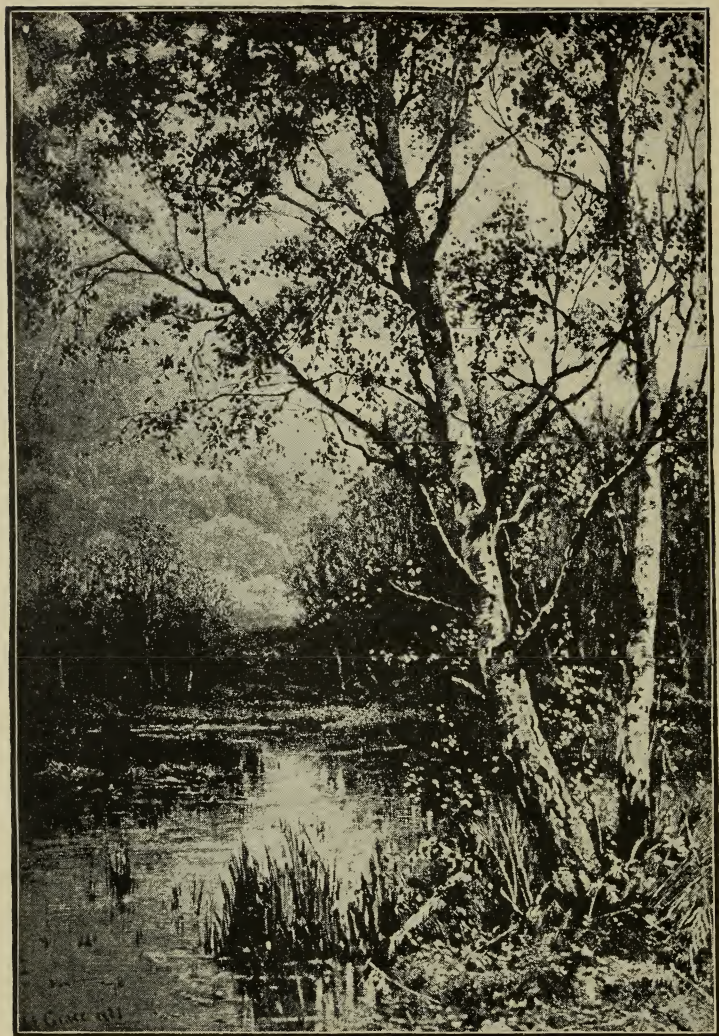
Water in the middle distance can be painted with indigo, with greenish lights, violet brown shadows, and

reflections of the sky colors in faint tints. All this sounds, perhaps, like a very difficult thing to do, but actually it is not. Effects are worked out with wonderful facility in tapestry painting.

#### PAINTING FOLIAGE.

Foliage in sprays of leaves and with distinct outlines is better adapted to tapestry painting than when it is in large, indistinct masses of light and shade. When, however, the latter is necessary, the work is best accomplished by blending various tints of blue, yellow, and violet hues together. Use for these Raw Sienna, Indigo No. 2, Orange, Violet, Brown No. 1, Brown No. 2, and Maroon. Put in the lights first, looking well that there shall be a number of blue green and yellow green high lights. This will insure a pleasing variety of tint without endangering the tone. The shadow colors can be blended together by using the pure colors in strong washes that blend one into the other; but do not mix them before putting on the canvas. Sometimes emerald green is added to the above colors. But the best effects are produced by blending the pure colors into each other. Lemon yellow can also often be used to advantage.

Into this blended mass of color, when partly dry, the outlines and accents of the copy can be drawn with a sharp, dry brush, with strong color. When all is thoroughly dry, the high lights must be scraped off. Use the medium pure.



GOLDEN LEAVES.

By J. E. GRACE.

Instructions for painting on page 40.



Study nature faithfully for effects, and learn to keep to her rule of showing only the least of pure color and wrapping everything in a tint of grey.

#### FOREGROUND PLANTS AND GRASSES.

The sprays of foliage, and all plants in the foreground and grasses, can be painted with the colors given for foliage, used quite pure and strong, with a very little black added to strengthen them. The brushes, however, should be smaller and sharper, and all the lines and accents drawn with a more decided touch, without so much blending of tints. Here and there a touch of pure color will serve to round a leaf or give greater prominence to certain leaves or grasses that are in full light. Look well to all the reflected lights in the shadows, keeping them warm and bright and the high lights crisp, sparkling and cool in tone. The lights on the edge of grasses is best taken off with the eraser; indeed, much of the most effective work in the foreground is done with the knife. In the most prominent objects it is well to draw in the shades first; when dry put in the local tints; afterwards draw the outlines, veins and ribs with a dry brush in strong color. The following set of tints will be found sufficient for all purposes:

Indigo No. 2 and Raw Sienna.

Indigo No. 2 and Lemon Yellow.

Indigo No. 2 and Orange.

Indigo No. 2 and Maroon.

Brown No. 2 and Indigo.

Brown No. 2 and Crimson.

Brown No. 1 and Violet.

Black and Emerald Green.

Black and Raw Sienna.

Black and Maroon.

Black and Brown No. 2.

An endless variety of hues and tint can be made with the above colors, mixed either on the palette or blended on the canvas.

Be careful, however, never to mix more than three colors together as there is great danger of making flat, dead tints if more are used.

As a rule the shadows should follow the contrast of color to the local tint rather than the harmony of colors (See glossary of terms).

One of the most effective things in tapestry painting is the trunk of an oak or birch tree, full of knots or ragged bits of bark and moss.

Paint in the local tint first and into this draw shadows and outlines with very strong colors, using plenty of gray in shadows and pure color in the lights. The edges of bark, etc., can be put in with a dry brush with strong color dragged over the tops of the ribs of the fabric. If on wool that is to be steamed, use the medium pure. When all is dry scrape off the high lights, giving full value to the sharp ragged edges.

#### PAINTING ROCKS.

In rock work there is much room for effective painting done in the very simplest manner. The shadows

are put in with a gray tint, with a ragged round brush that drags the color on in uneven sharp strokes. When quite dry, wash over with various tints of yellow, violet, browns and sienna reds, putting in the accents with sharp, crisp touches. Make the work strong and broad so that the solid look of a rock may be given and not the blended softness of a cloud.

#### TINTS FOR ROCKS.

Indigo Blue No. 2 and Maroon.

No. 1 Brown and Indian Yellow.

No. 2 Brown and Violet.

Orange and Maroon.

Mix these tints on the canvas only by blending one into the other. The gray can be made of black and a little emerald green. Model all the shadows and half-tints with this gray. For rocks that have a gray cast the above tints can be used if kept very cold with plenty of indigo and black.

#### PAINTING FLOWERS.

Only large and loosely petaled flowers should be chosen for tapestry painting. Draw in the outlines with a finely-pointed charcoal or pounce, or transfer the design from an enlargement on paper. Put in the shades first with a tint complementary to the color of the flower. When thoroughly dry wash over with a local tint, leaving the bare canvas for high lights; watch carefully for the reflected lights; they help greatly in giving the character of flowers which have lustrous petals or in colored leaves.

## FLESH PAINTING.

Flesh painting, which in oil colors presents so many difficulties to the amateur, is really very easily done in tapestry painting.

Transfer all outlines carefully, as much depends upon their accuracy. Wash in the shadows with brown No. 1 and vermilion, using the colors very thinly. When partly dry, draw into this wash the outlines of features and darker accents of shadows with orange. Throw into prominence the reflected lights, which help so much to give roundness to the features. Use brown No. 1 and vermilion and pure medium for all the first modeling. When all this is thoroughly dry, put in the flesh wash of medium, faintly tinted with orange. While wet put in the carnations at cheeks, lips, end of chin and tip of ear with vermilion. Put the color on cheeks in a triangular shape, softly blending it into the flesh. The shadows will now look too red. Qualify this color by a bright tint of green made of indigo No. 2 and lemon yellow or raw sienna.

Be careful that this green tint does not run over onto the flesh, as it will ruin the tint. For a very fair complexion, the flesh wash can be made of pure vermilion. Wash in the local tint of the hair and the adjacent drapery and background, as they modify the flesh tints.

When all these are thoroughly dry the flesh will probably look too hot and red. This can be remedied

by washes of a pearly gray that will at once give roundness and a natural tint to the flesh. Use indigo No. 2 and vermilion and yellow mixed to a greenish gray for a brunette, and a violet gray for a blonde. This is because the half-tones of the flesh are greenish in a brunette and of a violet cast in a blonde.

Use less yellow for the violet tone, and less red for the greenish tone. The markings of eyes, nostrils, ears, mouth, fingers, etc., can now be strengthened or softened as may be required. Keep the reflected lights quite warm and the half-tints cool. The principal reflected lights are under the nose, lower lip, over eyes, at the jaw, and shadowed side of the neck. Round the eyeball with gray. Paint the eyes with the greatest care, looking carefully to the little accents of light and shade that bring out the expression. Scrape out the highest catch-lights. Keep the ears a little warmer in tone than the face. See that the flesh above the upper lip is well subdued in tone, so as not to look too full and prominent.

The eyebrows should not be drawn too heavily nor in distinct lines, but be well toned into the flesh with a pearly gray tint. This same tint should follow the line of the hair as it comes against the flesh, and can be made like the above "half-tints." The shadows of the hair can now be worked up. When all is done and thoroughly dry, scrape off the high lights of flesh and hair, carefully preserving the shapes. The steaming will blend all these tints and give roundness and softness of effect.

*Blue eyes* are painted with Antwerp or French blue, used very thinly in pure medium; shade with brown No. 1. *Black eyes* with a wash of indigo, shaded with brown No. 2. *Brown eyes* with a wash of orange, shaded with brown No. 2 or black.

#### PAINTING HAIR.

Attend well to the masses of light and shade, and follow the direction of the locks in the strokes of the brush. The reflected lights must be carefully preserved, as they are very helpful, especially in glossy curls or braids.

*Golden hair* is made with raw sienna and vermilion, shaded with brown No. 2 for flaxen hair, or brown No. 1 for auburn hair; half tints, indigo No. 1. *Brown hair* is made with brown No. 1 or No. 2, according to the hue, and shaded with black; half-tones black used very thinly. *Black hair*, local tint, indigo No. 1; shadows, brown No. 2, with a touch of maroon in the reflected lights.

#### PAINTING DRAPERIES.

In painting draperies especial attention must be given to rendering the textures characteristic of the different materials.

Thus in silk the lights are flowing and the shadows sharp and full in tint. In satin the lights are sharp and crisp, and the shadows are broad, soft and full of reflected lights. Velvet always has a sharp, narrow light on the extreme edge of a fold, with a rich shadow

blending into a broad half tint. Watch carefully the shape of the folds in the copy, as much of the character of the different textures depends upon it.

Begin by washing in the shades; when dry, wash over all parts with the local tint of the color chosen. Use the medium pure, and as large a brush as can be managed, scrubbing the color well in, but not soaking the material as completely as in the sky and distant tints. The shadows may now look very queerly, but can be effectively finished by painting into them with a strong wash of the local color. Blend shadows into the high lights by faint washes of the cooler color used in the shades, and accent all the shadows with the warm color.

*Blue Draperies.*—Turquoise blue, local tint, ultramarine and emerald green; shadows, orange or brown No. 1 and vermilion.

*Gobelin Blue.*—Local tint, French blue; shadows, indigo and maroon.

*Peacock Blue.*—Local color, emerald green and Antwerp blue; shadows, brown and vermilion.

*Sapphire Blue.*—French blue and enough crimson to give the desired hue; shade with orange.

*Yellow Draperies.*—Local tint, raw sienna and a touch of crimson; or, lemon yellow and vermilion, or either yellow used pure; shadows, indigo and vermilion. Orange gives a very lovely local tint if used very thin.

*Salmon Pink.*—Local tint, yellow and a touch of rose; shadows, orange and emerald green, used separately.

*Red Draperies—Old Pink.*—Local color, maroon and a little crimson used in very faint tints; shadows, vermilion and indigo. Brown No. 1 and crimson can be used in finishing the darker shadows.

*Claret.*—Local tint, maroon and vermilion, with enough indigo to give desired hue.

*Light Pink.*—Pure medium tinted with vermilion; shade with Antwerp blue in the faintest washes.

*Scarlet.*—Crimson and raw sienna; shade with indigo and brown, used without mixing. A lovely local tint is made by mixing violet and brown No. 1.

*Brown Draperies.*—All shades of brown can be made with brown Nos. 1 and 2, shading with the color complementary both in hue and tone. Various hues can be made by adding lemon yellow or raw sienna to the above, or violet, vermilion or crimson.

*Purple Draperies.*—All shades of these colors can be made with violet and purple. Various hues can be formed by the addition of blue or of crimson to either color; shade with orange or brown.

*Green Draperies* are made with French blue and raw sienna for olive, and indigo or Antwerp blue and lemon yellow for bright greens; shade with maroon and orange, used in separate tints. Emerald and blue green can also be used pure, shading as above.

*White Draperies.*—Shade with black, used very thinly and into this blend the very faintest pink tint of vermilion leaving the bare canvas for high lights. These tints must not be strong enough to show any decided color.





ON THE LOOKOUT.

BY BOUGUEREAU.

Instructions for painting on page 44.

*Lace and Embroideries* are made by washing in a local tint, and then when dry drawing in the pattern with a small, fine brush.

*Jewelry* is painted with small, sharp brushes. Make the touches crisp and exact, and carefully indicate the reflected light. Scrape out the point of high light clean and exact. Use the medium pure.

The foregoing instructions can be carried out with great facility by even an inexperienced amateur, so wonderfully does tapestry painting develop effects in the various combinations of colors.

The directions given are, of course, only one choice of many methods; but if carefully carried out they will teach a method of handling and of coloring that will be found to be both efficient and suggestive.

#### PAINTING UPON SILK AND OTHER TEXTILES.

Silk, satin and bolting-cloth will always be favorite materials to paint upon for certain styles of decoration. Paintings of this kind are used for door panels, mantel valances, piano fortes, dress trimmings, parasols, fans, glove boxes, etc., etc.

Good taste dictates a careful choice of material and design, as well as style of execution.

Silk should not be corded, and must be of a fine, even texture, without much dressing.

The satin should be cotton-backed, thick and firmly woven, without any fuzziness of surface. The lighter tints of color are best adapted to the tapestry dyes. If, however, a dark shade is to be used, the dyes can

be mixed with Chinese white to produce the desired effect. All shades of white, from cream white to pink and from lemon white to yellow, are good, but flake white is too cold.

Stretch the material evenly and smoothly over a strainer as in tapestry painting, or tack onto a drawing board with a thick blotting paper underneath.

Arrange the design with due regard to the best position on the material.

If for a piano front it should begin upon one side and fall across the space. When, however, the design is a medallion with border, it can be placed in the center with good effect.

In a fan care must be taken that an important part does not come upon one of the ribs. It is well to draw out the shape of the fan and place upon it the lines of the ribs. The design can then be readily adapted.

A parasol will look best with large flowers and leaves. Figures and landscapes are out of place.

In painting dresses the prevailing color must be one that will harmonize well, not only with the color of the material but with the complexion of the wearer. Thus for a blond, the harmony of analogy is often chosen; for a brunette, that of contrast, in order to duly emphasize the piquancy of expression and coloring.

Sizing of the material is not necessary, but is preferred by many, as it allows greater freedom in working. Dissolve some good table gelatine in hot water, strain, and apply while hot; use quite thinly and see that the material is well covered or else it will dry in streaks.

It now remains to chose the method of execution. These are two—first, by simply using the dyes in transparent painting; the other, in mixing Chinese white with every color used. They are in this way turned into opaque colors.

The latter is the better for designs in which a broad, bold effect is wanted. The former for work that will allow of extreme delicacy of finish.

The materials are F. W. DEVOE & CO'S TAPESTRY DYES, Chinese white and the ordinary water color brushes.

Be careful never to get the Chinese white mixed into the bottles of colors, as it will injure their working qualities. The bottle of Chinese white should be kept filled with water when not in use that it may not spoil.

Very effective work may be done by painting a thick coat of Chinese white well over the design and then working the colors on that ground. Mix a very little glycerine with the whole to prevent cracking. Be careful that no soap is left after cleaning the brushes or palette, as it will ruin the working qualities of the white.

Sketch in the design, or transfer it in any of the methods already described. Put in the shadows in a flat shade with as few strokes of the brush as possible. To do this, take up a full brush of color, rather dry, and beginning at the upper part drag the brush over the part in one smooth stroke without raising it from the material. Follow the main lines of the shadow in the stroke. When dry add the lights in the same way.

Into these two flat tints the accents of light and shade can be worked very effectively with rapid, distinct strokes. When thoroughly dry the whole can be "pulled together" with a suitable half-tint, using the same combination of colors recommended in tapestry painting, mixing each with Chinese white.

The aim should be to bring out the general character of the design without entering too much into details.

The directions for painting different objects are in general very much like those for tapestry painting, except that Chinese white is to be mixed with all the colors, and the tints do not need to be scrubbed in but are to be laid on smoothly.

In using the dyes without the Chinese white, great care must be taken not to use the colors too strong, as they sink into the material and a stain instead of a tint is the result. Try the brush first upon a spare piece of material and absorb the surplus water out of the brush upon blotting paper.

Finish by stippling very carefully until the whole is modeled up and a smooth, highly finished appearance is given. Keep the whole well in half-tone. The method of stippling will be described under Photograph Coloring.

Gilding is often introduced to enhance the effect of the dyes upon textiles, or metals, and woods.

It is best used for outlines and veining upon bolting cloth. Especially good results follow its use. A little instrument called the air pencil can be used in outlining with good advantage.

A very pleasing effect is made by painting in the design with different shades of one color only, outlining the design with the gold. Add Chinese white to local tints in the high lights. When painting upon metal, glass or leather surfaces the dyes must be mixed with Chinese white. Leather should be sized with the white of an egg well beaten and allowed to settle. Choose the prevailing color of the design with careful reference to the color of the object to be painted upon.

#### PHOTOGRAPH AND PRINT COLORING.

F. W. Devoe & Co's Tapestry Dyes are especially adapted to this work, as they possess all the requisite transparency and strength of tint. If the paper is very porous, as is the case with platinum prints and many "process" prints, the surface must be well coated with a sizing. This can be made of nine parts isinglass and one part alum, dissolved in hot water. Strain and apply while hot with a large camel hair brush. Be very careful not to use the colors too strong, and wash over in the most even way possible. After applying a wash, it is well to wipe it all over with a soft, wet sponge; the tint dries more evenly. If extreme finish is required, it can be accomplished by stippling.

Stippling is done by touching into every spot that is uneven in point of color and smoothness with tiny dots and strokes, exactly matching in color and shape. The process is difficult to describe in full, but practice will soon show just what is needed. Practice also gives

a light, even touch, which is the first great requisite for all fine finish in painting of this kind. For the most extreme finish, turn the photograph from side to side in working, so that the grain of the touches may not be perceptible. Much of the effect of flesh painting depends upon a careful management of the pearly tints, and reflected lights. The following tints will be found useful :

FAIR COMPLEXION.—*Flesh Wash*.—Vermilion or orange, *very* light. *Carnations*.—Vermilion, with the least touch of crimson, or crimson and Indian yellow. *Shadows*.—Orange and crimson, or brown No. 1 and vermilion. *Pearly Tints*.—Indigo and raw sienna, or indigo and vermilion. *Accents*.—Crimson and brown No. 1.

The colors for a dark complexion are the same, except that the flesh wash should be of orange or brown No. 1, and all the tints used stronger.

The hair, eyes and drapery can be painted as has been previously directed for tapestry painting. In the case of very dark photographs, Chinese white may be added to the above colors, but it is best to have a light print and depend upon the stippling for effect.

On ordinary engravings and prints, the colors should be used without white, except perhaps at the last, when it may be added for the high lights. The backgrounds for vignette photographs can be floated in with a cloud-like effect with transparent colors. For bust photographs, with dark backgrounds, a stippled effect should be given. Chinese white can also be

used with the local tints, and the whole stippled afterwards with the same tints. The lightest part of the background is generally nearest the shadowed side of the object. This is the part that determines the color and values of the balance. Light, warm, clear colors blend best for most gradations of tint, if careful to keep them well subdued by blending into each other properly. The effect of the whole, when finished, should be of a neutral tint. In a bust portrait break the flesh tints into the background, and keep the part immediately around the head the coolest in tone and the warmer tints at the shoulders and margins.

#### ILLUMINATED PAINTING.

The dyes are especially adapted to the painting of illuminated letters, texts and heraldry. They should be used with Chinese white and a very little gum water. The colors must be chosen with reference to their symbolic significance. Thus white signifies purity, holiness and innocence; red, ardent spiritual love, earthly passion, energy, courage, etc. Flowers and other decorations have also a peculiar significance as emblems that must be well studied out.

Great care must be taken to lay the washes evenly and draw the outlines exactly. Feebleness of stroke or clumsiness of design shows in a most marked manner in this kind of painting.



# INSTRUCTIONS FOR PAINTING THE STUDIES ILLUSTRATED BY PLATES.

## PLATE I.

### GOLDEN LEAVES.

*By J. E. Grace.*

This landscape subject can be painted with a sunset sky and autumnal tints. As its name indicates, particular attention should be given to rendering all the various golden tints of foliage, both in foreground and distance. Begin by painting the sky as directed for a sunset sky, letting the yellow at horizon be quite warm in tone by a blending into it of the rosy tint of vermilion. If a blue sky with clouds should be preferred, as a greater contrast to the golden tints of landscape, it can be adopted with good effect. Keep the blue of a violet tone for the most complete contrast, using French blue and indigo No. 2.

In both methods of treatment the hills at the distance are violet in tone. Use indigo No. 1, with maroon in the shadows. Paint the trees of the middle distance with emerald green, yellow, vermilion, indigo No. 2, brown No. 1, maroon and violet—keeping it all well in the “golden” key. The tree trunks all through the distance are of a warm yellow gray of black and yellow or brown No. 1, with a touch of maroon in the accents. The grassy banks should be painted with a blending of all tints, the yellow predominating, toned with violet to keep them sufficiently gray. Paint the water with horizontal strokes, reflecting the sky tints

in front and those of the trees in the shadows. The rushes, etc., can be painted in with a ragged brush in strong colors. Make the head of the duck a bright color, and see that the water at the back of each is quite gray, so as to bring them into prominence. The trunks of the trees in foreground are shaded with brown No. 2 and violet and black. Preserve the bare canvas for the high lights, and put in all the accents of the rough back with due attention to the natural coloring and drawing. If well done, the result will prove wonderfully effective. Put the foliage in with brown No. 2, raw sienna, emerald green, vermilion, maroon and violet. The whole can be toned with half tones of black or indigo No. 1. The rushes are put in with the same colors, a dark sage green predominating. Use the medium pure throughout.

F. W. Devoe & Co. furnish outlines of this drawing in 72x48 inches and 36x24 inches in size. Also a colored copy and scheme of color in detail.

## PLATE II.

### THE PROPOSAL.

*By Mazerolle.*

This subject may be used for a wall hanging, a portiere for screens and various other objects. It can be adapted to a three-paneled screen by taking the two principal figures for the center panel, the Cupids for the right hand one, and the standing figure for the left hand section.

If the painting is to be done on tapestry canvas, transfer the design by pouncing, as already described. The scheme of color is as follows: Central female figure—white dress with gold ornaments, blonde hair and complexion; male figure—red robe, black hair; seat brown; drapery over chair, yellow; cushion, green; chair, olive gray; standing figure at left, violet overdress, white underdress; Cupids, blonde hair and flesh tints; flowers, pinks and tea-roses; foliage, green; tambourine, yellow outside, vermilion inside; flower pot, yellow olive; basket, violet brown; birds, violet brown; drapery at left, yellow; hat, gray green; feather, red; sky, blue with sunset tints; sea, violet blue; marble, violet gray.

Begin by washing in a blue sky, as directed, with faint sunset tints. The sky wash can be put all over the canvas above the horizon, except on the flesh tints. For the sea use indigo No 1, with a little French blue blended into it. For the marble use the faintest tints of violet yellow and blue green, blended one into another, keeping the light rather yellow; some black can be blended into the deepest shades; use the medium pure. Paint the foliage as already directed, watching carefully the lights and shades, and blending blue greens and yellow greens so as to give sufficient variety of tint and accent. The flower shapes can be scraped out of the mass of foliage, and colored with vermilion and yellow in faint washes. Keep them well toned into the foliage, as else they will give a patchy look to the whole. The birds can be put in

with brown No. 2, shaded with violet. Leave the lights yellowish brown. Paint the branches with a local tint of brown No. 1, shaded with indigo No. 1 and a touch of maroon. The peacock is put in with a local tint of emerald green and Antwerp blue, shaded with brown and vermilion. Put the tambourine in with raw sienna and brown No. 2, the inside in vermilion. The drapery over chair, raw sienna and vermilion, shaded with brown No. 1, and half tints of violet to subdue the whole. Green cushion, blue green shaded with violet, with touches of brown No. 2. The flesh tints of Cupids are vermilion shaded with orange, half tints indigo No. 1. The hair is raw sienna shaded with brown No. 1.

The female figure in center can be painted in the same way. The lover should have dark hair of indigo No. 1. Flesh, orange shaded with orange and vermilion; half tints, indigo No. 2 and yellow. The white dress is painted as directed for white draperies. The red robe of man is vermilion shaded with violet and brown No. 1; half tint, brown No. 2 shaded with violet and black. The violet robe of standing figure at left is made of purple, shaded with violet and brown No. 1 mixed. The drapery in foreground is raw sienna shaded with brown and touches of violet. The hat of black, shaded with maroon. Feather, vermilion. Staff, brown No. 1, shaded with black. Use the medium as directed with all the colors. Keep all accessories well toned down.

F. W. DEVOE & CO. furnish outlines of this drawing in 72×48 inches and 36×24 inches in size. Also a colored copy and scheme of color in detail.

### PLATE III.

#### ON THE LOOKOUT.

*By Bouguereau.*

This subject can be painted either with background like copy or with one of sky and clouds. A high rolling cloud, very white on top and shadowed underneath, can take the place of the rock. In this case make the background a soft bluish gray with indigo No. 2, vermilion and raw sienna in faint washes, blended one into the other. In the shadows put brown No. 2, and violet toned with indigo No. 1. The bare canvas is left for the high lights at right of figure. A little thought will enable one to adapt cloud-forms to the needed effect.

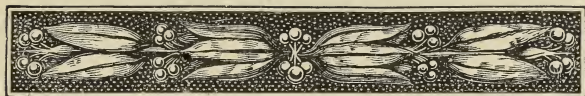
The figure should be painted in clear blonde flesh tints, with vermilion and a little orange; shadow with orange; half tints, indigo and vermilion. Work up the flesh as directed. Great care must be taken to keep the drawing correct, especially in the half tints. The expression is brought out by attention to the shades under the eyes, at the corners of the mouth, and in the shadows of the brow. Draw the fingers and toes with great care and look well to the fore shortening.

Color the quiver and bow in gold with raw sienna and orange, with brown No. 2 and violet in shadows. The ribbon is French blue and emerald green; arrows white—the bare canvas shaded with black; the wings the same, except that the faintest washes of pink can be blended into the half tone, and the same of yellow into the high lights. If carefully managed, a lovely effect can be produced in this way. The same is true in the flesh tints. Keep the pink tints for the half tones, and the yellow for the high lights, and you will have a luminous effect obtainable in no other arrangement of tints.

The background of the copy is put in as directed for foliage. The tints selected for the light at right of figure determines the key to the whole background. It would be well to have this a warm, yellowish green. This will allow of cool, bluish green shadows, which will prevent the raw look that too much pure green would give. Put roses in with vermilion. Use pure medium, with washes of color and do not neglect the variety of tints that are indicated in the copy.

The rocks are painted a warm, yellowish grey, with brown No. 2, black and maroon, shaded with brown No. 1, violet and indigo or black. Keep the foreground plants a cool, quiet green, using indigo No. 2, raw sienna and lemon yellow, with brown, violet and black as shadows.

Messrs. F. W. DEVOE & Co. furnish outline enlargements of this subject in two sizes, also a colored copy with written scheme of color.



## General Remarks.

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The following table of contrasting colors will be found of value in all kinds of work, and will also help in studying the effect which colors have upon each other in a combination of materials, etc.

*Blue—Orange.* Green Blue—Red Orange.  
Blue Green—Orange Red.

*Green—Red.* Yellow Green—Purple Red.  
Green Yellow—Red Purple.

*Yellow—Purple.* Orange Yellow—Blue Purple.  
Yellow Orange—Purple Blue.

*Orange—Blue.* Red Orange—Green Blue.  
Orange Red—Blue Green.

*Red—Green.* Purple Red—Yellow Green.  
Red Purple—Orange Yellow.

*Purple—Yellow.* Blue Purple—Orange Yellow.  
Purple Blue—Yellow Orange.

In considering the harmony of colors, we must think of the harmony of scale and the harmony of hue, together with the effect upon these of the dominant colored light.

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In the harmony of contrast, the complementary colors of the above table produce the strongest effects.

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It is often possible to harmonize two discordant color effects by a cord, band, or border of some harmonizing tint.

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In small rooms it is well to have the furniture and hangings of the same color-effects, using the harmony of analogy rather than that of contrast of scale and hue.

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The coverings for chairs which are to stand in front of a wall-hanging, should be painted with reference to following the color of the border of the hanging, rather than that of the hanging itself.

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In painting a panel to hang upon a door, it is best to adopt the harmony of analogy and a lighter tone than that of the woodwork.

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For scarfs around pictures on easels, choose those colors which harmonize closely with the general tone of the painting. Paint a design that is conventional in character, rather than a repetition of the picture forms,



as, for instance, yellow hangings will harmonize well with a painted landscape in which green foliage and blue sky predominate, and a mazy film of geometrical figures can be painted upon it in brown tones outlined with gold.

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In contrasting a full color with a light tint of a contrasting color, the surface of the light tint must increase in proportion to its admixture with white.

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No two lights or shades in a picture should be of equal value.

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Painted ceilings are of Italian origin, and were in great favor during the reign of Louis XIV. The works of the masters in art of that period offer splendid examples for copies.

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A lemon-colored ground sustains with extraordinary brilliancy all the crimson, scarlet and yellow tints; in short, every color except the blues and the violets and absolute white.

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A fine grey is made by blending a wash of blue into one of vermilion.

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The more drawing required in outlines, the dryer should be the brush in all kinds of painting.

In mounting silk or other materials on glass or metals, put the glue on the object, and not upon the painted material.

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It is said that fine wood ashes make a better pouncing powder for velvet or plush than burnt sienna and charcoal.

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In pouncing a design for transferring to velvet, do it from the back, that the holes may have the flat surface against the velvet. The powder will get mixed in the pile if this caution is not taken.



## Glossary of Terms.

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*Accents.*—Those touches in a painting which indicate the highest lights and deepest shades, and emphasize the most important outlines.

*Accessories.*—Adjuncts introduced into a picture to give relief to the main objects.

*Background.*—A term applied to all the space back of the principal group or groups of the picture. Much of the effect of the whole design depends upon its arrangement, both in point of tone and color.

*Breadth.*—Such an arrangement of light and shade as will best bring out the idea of grandeur of effect and expression.

*Complementary Colors* are those which afford the most complete contrast to each other. (See table.)

*Foreground* indicates those objects nearest the eye. As a rule they should be well defined and only less strong in point of color than the principal group.

*Fore-shortening.*—Is a term applied to the appearance of any object when it is so placed that its length seems to be shorter in proportion than it actually is.

*Harmony*, as applied to painting, implies the proper arrangements with each other of the lines, lights and

shades, colors, hues of color, and expression that go to make up the component parts of a picture.

*Harmony of Colors* treats of the harmony of scale, the harmony of hues, and the effect upon these of the dominant colored light. Harmony of colors are of two kinds. First, harmony of analogous colors; second, harmony of contrasting colors. In the harmony of contrast the complementary colors are those which produce the strongest effects.

*Hues* are obtained by mixing a slight portion of one color with another color.

*Local Colors* are those which indicate the individual coloring of any object or part of a picture.

*Primary Colors* are those which are obtained without mixture with other colors.

*Relief* in painting implies such a management of a figure or group as will detach it from the background and give a natural appearance of solidity or prominence.

*Scale* of a color means the tints that range between the normal color and the extreme mixture of white or black with it.

*Shades* are obtained by mixing black with the various colors and hues.

*Tints* are obtained by mixing white with the various colors or hues of colors.

*Value* is a term applied to different planes of light and shade in a picture. Thus the objects in the distance are of different value from those in the middle distance, and these again from those in the foreground.

F. W. DEVOE & CO'S  
Indelible Tapestry Colors,  
OR DYES.

1½ OZ. BOTTLES.

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These colors are put up in concentrated form, and are to be diluted with the Tapestry Medium, thus giving a variety of shades of each color. The Medium is used with the Colors the same as water is used with water colors; that is, a sufficient quantity is used to give the shade desired. After the painting is finished it must be steamed, to fix and make the colors permanent, bringing out their brilliancy. This ensures the permanency of the painting; and when thus fixed they can, if required, be scrubbed with soap and water, without the colors undergoing any change either in tone or brilliancy.

The steaming can be done at any dyeing establishment, or as described in "Tapestry Painting."

- |                          |                             |
|--------------------------|-----------------------------|
| No. 1. Lemon Yellow.     | No. 10. Indigo Blue, No. 2. |
| " 2. Raw Sienna.         | " 11. Emerald Green.        |
| " 3. Orange.             | " 12. Blue Green.           |
| " 4. Crimson.            | " 13. Violet.               |
| " 5. Vermilion.          | " 14. Purple.               |
| " 6. Maroon,             | " 15. Brown, No. 1.         |
| " 7. Antwerp Blue.       | " 16. Brown, No. 2.         |
| " 8. French Blue.        | " 17. Black.                |
| " 9. Indigo Blue, No. 1. |                             |

By bottle, \$0.25.

Tapestry Medium (pint bottles) by bottle, \$0 40.

## F. W. DEVOE & CO'S

# Enlargements and Studies for Tapestry Painting.

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The difficulty heretofore experienced by those desiring to take up the study of Painted Tapestry, has been the lack of appropriate studies of sufficient size to enable those who have not the necessary knowledge of drawing to accomplish the difficult subjects generally used in the work.

*The Enlargements* in outline, with the accompanying design which is colored with the Tapestry Colors, or Dyes, and the written scheme of color, supply this deficiency, and will enable the amateur to accomplish successfully Tapestry Painting and the production of wall hangings and other fabrics decorated with the Liquid Indelible Dyes. The enlargements are furnished in two sizes, 54 x 72 and 27 x 36 inches, at the same price.

### PRICED LIST.

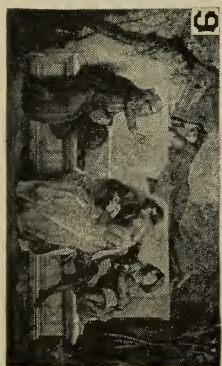
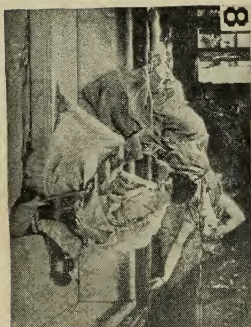
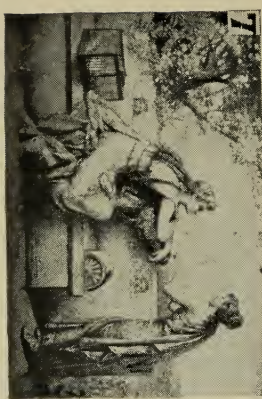
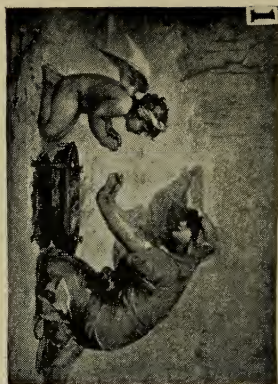
Enlargements in outline, 54 x 72, or 27 x 36 in....each,	\$1.00
Colored Study.....	" 1.65
Scheme of Color.....	" .35
The set complete, of any one subject.....	2.80

All subjects and both sizes are one price.

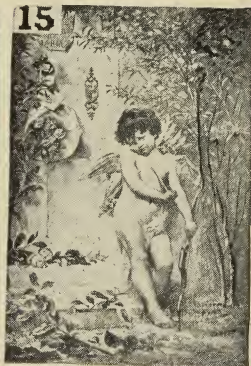
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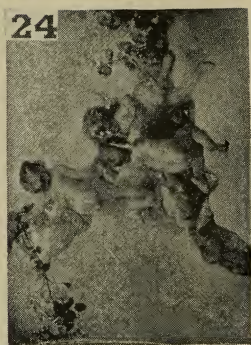
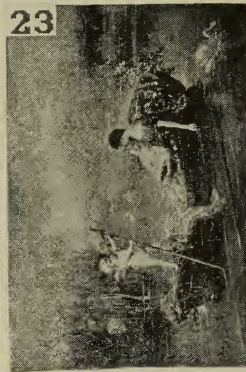
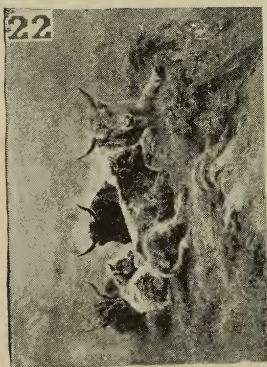
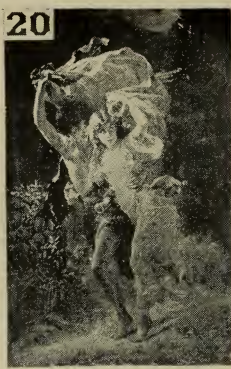
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	" 2.	Cupids .....	Tojetti
	" 3.	Love's Dream.....	W. J. Martens
	" 4.	Titania.....	E. Veith
	" 5.	Little Marauders .....	L. Prion
	" 6.	First Love Letter.....	M. Stone
	" 7.	The Faithful Messenger.....	D. Coomans
	" 8.	Favorite Author.....	A. Tadema
	" 9.	Florentine Poet.....	A. Cabauel
	" 10.	The Fates.....	Paul Thumann
	" 11.	The Proposal.....	E. DeBlass
	" 12.	A Bulgarian.....	P. Thumann
	" 13.	Happiness .....	L. Lefler
	" 14.	Fairy of the Moon .....	H. Kaulbach
	" 15.	Closed on Account of Marriage..	L. Prion
	" 16.	Mignon.....	P. Wagner
	" 17.	The Pompeian Girl.....	Sickel

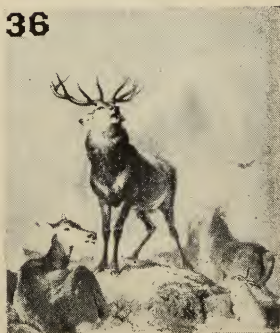
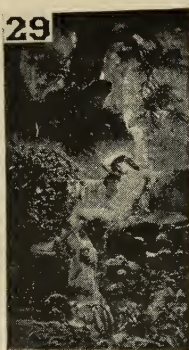
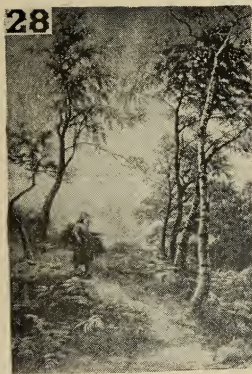
No. 18.	First Words of Love.....	C. Perugini
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" 58.	Golden Leaves.....	J. E. Grace
" 59.	Twilight.....	R. Halfnight
" 60.	Allegory.....	F. Lifer

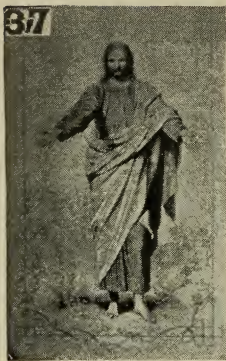


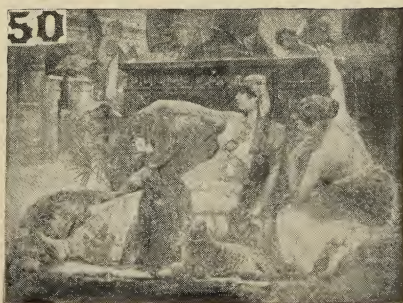


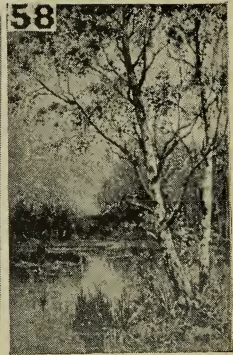
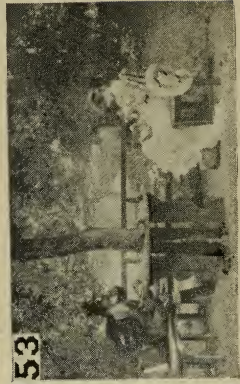
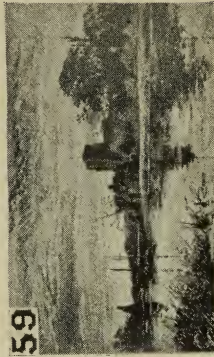
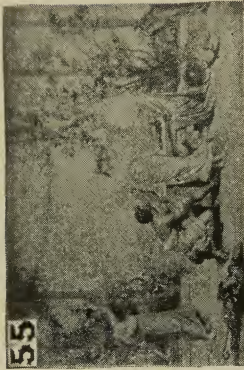












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