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Luster and Kensington Painting.

Kensington painting is of very recent origin, and has become, even at the present time, extremely popular. It is simply the method of affixing artistically paint to the surfaces of fabrics in a manner to resemble the stitches of Kensington embroidery. Any one with an eye to the blending of colors or a taste for the beautiful can easily do it in a very short time, and after learned it is much less expensive than Kensington embroidery. The same rules apply to this as to the Kensington stitch, and it can be done on almost any kind of material, although the favorites are velvet, plush-silk, felting, and velveteen.

THE PATTERN.

The design you wish to paint should be stamped on the fabric the same as for embroidery. Use care to select colors that will be effective on the material you use. Beginners should choose some large design, such as roses, tulips, cat-tails, etc., as these are more open and easier made than the smaller ones, which, being finer, are much more difficult to paint.

STAMPING THE MATERIAL.

The first thing in order after procuring your paint is to either stamp the fabric you wish to paint with your own patterns if you have them, or if another design is wanted get the stamping done at any first-class establishment, which can be done at a very small expense. If you have not powder, a good powder for stamping colored goods can be made of one part Prussian blue to three parts pulverized rosin. It can be applied with the regular ponset, or you can make one by drawing a piece of woolen cloth over the end of an ordinary spool. Lay the perforated pattern on the cloth *rough side up*, and with the block take a very little of the powder and rub it over the perforation. This will transfer the design to the fabric, and it is then ready for painting. To clean the pattern use turpentine or naphtha, and wipe with a dry cloth until all the powder is cleaned out of the holes in the pattern. It can then be used again.

THE METHOD OF PAINTING.

First outline the figure with a stiff steel pen, or if the material is so rough it will not show clear, you can embroider the outline with silk or tinsel. Take the color you wish to use and squeeze a little out of the tube on to a palette or a saucer. If a combination of colors is desired you can mix them to get the wished-for shade with the blade of a common penknife.

In painting use the pen inverted, or bottom side up, and scoop the paint into the *hollow* of the pen, like a shovel, then wipe the *back* of the pen with a cloth, and you are ready to begin. Draw your pen over the stamped outlines, always turning it a little to one side to get sharp outlines on the outside, and the paint will be left on the fabric in little rolls which closely imitate stitches.

Keep your pen filled, and next apply to cover the petal or leaf on the inside, always drawing the pen in the direction of the center, in the same manner as you would to embroider.

Put on the several shades in the same manner, blending them together with the pen. By short, scratching strokes you can give the work the appearance of stitches, and on the finer work a needle can be used instead of the pen.

Leaves or petals should be outlined with the pen first and then painted with the strokes drawn toward the center. Lay on the principal colors to your work first; after this you can add the darker and lighter colors and blend them together with the pen. In the larger petals or leaves a brush can be used to advantage to fill in. In many flowers, such as golden-rod or coxcomb, the paint should be applied by "daubing" it on with the end of the brush. The only general rule to follow is to make the paint look like stitches of embroidery.

Always give the work plenty of time to dry, but if you wish it to dry very fast use a little magilp in your paint.

Be careful, in handling, not to blur the paint or hit it in any way. Should you accidentally do so, allow it to dry and paint it over.

WHAT PAINT SHALL I USE?

Any standard "tube"-paint will do, which can be procured of dealers in artists' materials. The colors most used in Kensington painting are flake-white, silver-white, cork-black, crimson-lake, rose-madder, vermilion, Indian red, Prussian blue, Antwerp blue, light chrome-yellow, lemon-yellow, medium chrome-yellow, light German yellow, dark chrome-yellow, light chrome-green, medium chrome-green, dark chrome-green, Vandyke brown, Caledonian brown, burnt sienna, and mauve.

Great care should be taken to select colors with a heavy body, as thin colors will be transparent and will be absorbed by the material painted on. Thin colors can only be used by putting on two coats, one white coat under the bright colors.

TO MAKE SHADES.

If you wish orange mix red and yellow; red and blue for purple; blue and yellow for green; make bottle-green by adding a little purple or mauve to dark chrome-green; dark green, by adding lemon-yellow to black or bronze-blue; grass-green, by adding Prussian blue to lemon-yellow; olive-green, by adding mauve to medium yellow; sky-blue, by adding white to ultramarine-blue; purple, by adding ultramarine-blue to crimson-lake; Turkey red, by adding vermilion to black; to make lavender, add mauve to white; slate, add blue and black to white; russet, add green to purple. These are the most popular combinations, although thousands of others can be made; but practice is the best teacher.

METALLIC LUSTRO-PAINTING.

The only point wherein this differs from luster-painting is that bronze-powders of different colors are used instead of paint, giving the work a luster such as is not produced by the simple Kensington painting. The bodies most used for mixing the bronzes are asphalt-varnish for the dark colors and white balsam mixed with turpentine for the light colors. They can be made at home or procured of any dealer in artists' materials. The colors most used are carmine, dark blue, medium pink, pale blue, pale pink, deep purple, pale purple, rich gold, pale gold, green-gold, brilliant green, light green, dark green, orange, lemon, fire, brown, mauve, violet, maroon, steel, and sparkling or brocade silver. There are also coarser kinds of bronze-powder, called "metallic flitters," in the following colors: silver, blue, red, green, purple, gold, orange, and dry colors, dull blue, dull red, silver, and dull light and dark green, all of which will be found useful in doing this work.

These bronzes are already prepared to mix with the bodies, but when other tints are required they can be mixed together to produce the desired shade.

HOW TO MAKE LUSTRO-WORK.

The method of preparing and applying the paint is the same as in Kensington painting, only that it is applied with a brush instead of a pen. In using the bronze it should be stirred frequently and the brush washed in turpentine after using. Apply the paint with long, free strokes, thickly but lightly, to the surface of the fabric. In many places where bright spots are needed to give extra luster to the work, the metallic flitters can be sifted on with the thumb and forefinger. It is not always necessary in this work to follow the natural colors of flowers, as bright, striking work is needed, and it should be the aim of the operator to make it striking—even flashy—in its appearance.



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The Art of Kensington Embroidery and the Colors of the Different Flowers.

STITCHES.

Under the head of stitches we shall describe only those most used in the art-embroidery of the day. The stitch itself is not of so much importance as the many forms of using the material to make it the most effective.

The Outline-Stitch, used on what is sometimes called sketch-embroidery, is done wholly on the surface of the cloth, with a long stitch forward on the face and a very short stitch back on the under side, so that the article, when finished, will show no loose ends on the under side. In making the stitch the needle is held directly toward you and the thread drawn from you.

The Split Outline-Stitch is made the same as the above, except that the needle is brought up through instead of at one side of the thread of the preceding stitch.

The Filling-in Stitch.—This stitch is used for filling in leaves and petals of flowers. First take one or two rows of stitches around the outside of the leaf; then bring the needle up through the outside line, with a short stitch over toward the center; then follow back at the outside of the outline-stitch, and so on until the leaf or petal is filled, making several rows and always pointing them toward the center of the figure.

The Laid-Embroidery Stitch.—This stitch is used for embroidering flannels, etc., and is made by bringing the needle up at the outside of the outline and over to the center of the leaf, repeating this operation until the leaf or figure is filled out on both sides of the face, which will leave a ridge in the center.

The Stem-Stitch.—This is the same as the outline-stitch, only that the short stitch is taken further back, the needle being brought a little below the center of the forward stitch.

The Seed-Stitch.—This consists of very short, straight stitches placed either regularly or irregularly just near enough each other to show a little of the ground material between.

The Laid Stem-Stitch is made by bringing the needle up one side and down the opposite side directly over the outline-stitch.

The French Knot.—This is made by bringing the needle up through the cloth where the knot is to be drawn; draw the thread tight and place it over one finger of the left hand; twist the needle once or twice around the thread; pass it down nearly through the cloth near the point where it was brought up, and draw the knot tightly around the needle, holding it with the left thumb; then draw the thread through and you have a "French knot." This stitch is difficult to make at first, but when learned will be found easy.

The Plush-Stitch.—This is made by working on the material instead of through it. First fill the figure with French knots, using the proper colors; then take a strand of filoselle and bring the needle half way through between the French knots; lay the floss about three-eighths of an inch from the end against the needle, holding it in position with the thumb; then draw the needle through and pass it down on the opposite side of the floss; draw the stitch tightly and clip the floss with scissors, which will give it a tufted and velvety appearance. Repeat until the design is completed.

The Bird's-Eye Stitch.—This is a sort of chain-stitch worked from one central point. Bring the needle through the center of the flower, back at the same point and out near the end of the figure; throw the loop of the thread over the needle and draw through; then pass the needle down on the outside of the loop and back again at the center. This must be repeated for each petal.

The Couching-Stitch.—This stitch, used on tidies, table-covers, etc., is made by catching down a thread or cord by a single stitch taken straight across the threads. It is a splendid stitch for covering and joining seams.

RIBBON-EMBROIDERY is made by using several different shades of ribbon to form the flower, fastening them to the material a little full so they will "puff" in the center, and then working the edges, center, and stem with embroidery or French knots. The

best flowers for working in this manner are the wild rose, forget-me-not, wild clematis, daisy, and Russian snowflower. Ribbon-embroidery is very popular and is the least expensive of any art-embroidery. For small flowers the ribbon may be worked in a large-sized worsted-needle and through and through the material, taking a single stitch for each petal.

ARRASENE AND CHENILLE.—These materials are used the same as floss or crewel in the same articles, only that the stitches are taken longer, as the material is closer. They may be shaded with gold-tinsel or fine chenille-embroidery, which will make a very pleasing effect.

COLORS OF FLOWERS, FERNS, GRASSES, ETC.

In working art-embroidery, it is of the utmost importance that the proper colors should be used to produce the best effect. The names we use for colors are the same as given on the color-card of the Florence embroidering-silk and filling-floss, which are now the acknowledged standards.

Wild Rose.—Petals pale pink (704) shaded down four shades; stamens light golden olive-green (581), with French knots of maize (567, 568) to represent anthers and pollen; sepals and leaves three shades of olive-green (683); stems bright olive-green shaded with light pomegranate (680).

Sweet-Brier Rose.—Same as above, only that the petals are of a darker pink.

Yellow Rose.—Same as the wild rose, except that the petals are three shades of lemon (502), with French knots of canary (505).

Yellow Daisy.—Petals canary (505 to 507); center of flower seal-brown (532), with outside ring of olive-brown (561); leaves and stems olive-green (694 to 698).

Lilac.—Flower two shades of lilac (650, 651); under side of petals light raisin (672); buds medium raisin (673, 674); leaves and stems olive-green (684 to 688½).

Poppy.—Petals three shades of light pink (534 to 537); stamens lily-green (663), with French knots of bronze-green (586); seed-vessel golden olive-green (584) crossed with dark garnet (546).

Forget-me-not.—Flower light blue (736, 737), with a French knot of orange (508) for the center; leaves and stems dull olive-green (694 to 696).

Violet.—Petals lavender (511, 512), with veins of purple (515); center of the flower a French knot of ecru (565); leaves and stems olive-green (684 to 688).

Sunflower.—Petals canary (504 to 506); center of flower French knots of chenille seal-brown (531), with traces of dark maize (568); leaves and stems olive-green (694 to 697).

Pansy.—Petals lilac or reddish-purple; stems and leaves olive-green (694 to 698).

Lily of the Valley.—Flower white (614) shaded with light lily-green (661); leaves and stems olive-green (684 to 688).

Calla-Lily.—Flower dead white (615), with shading toward the stem of a lily-green (661, 662); pistil light maize-ecru (565, 566); leaves and stems olive-green (684 to 688½).

Morning-Glory.—Bluish-purple (512) or dark cherry (577 to 580); leaves and stems olive-green (686 to 688).

Tulip.—Petals dark scarlet (540 to 544); leaves lily-green (662 to 666); stems dull olive (694 to 696).

Pond-Lily.—Petals dead white (615) shaded with silver-drab (641) and traces of pomegranate (677); stamens light old-gold (558); sepals olive-green (683 to 685) shaded with pomegranate (678, 681); leaves olive-green (695 to 698); under side of leaves pomegranate (679, 681) shaded with olive-green (696).

Geranium.—Flowers any bright color; leaves olive-green (686 to 689); stems olive-green shaded with medium tan (690, 691).

Coxcomb.—Flower coxcomb-red (730 to 735); leaves and stems dull olive-green (694 to 697), with touches of red on the stems.

Apple-Blossom.—Petals light rose-pink (533, 572, 573); half-open buds lighter pink (674); stamens bright olive-green (683), with French knots to represent pollen; young leaves olive-green (683 to 685); old leaves dull olive-green (694 to 696); stem reddish-drab (658, 660).

Ferns.—Olive-green or fawn-brown.

Grasses.—Blades olive-green; top light brown, pomegranate, or terra cotta.

Cat-Tail.—Head seal-brown (530 to 532); leaves olive-green (605 to 688½).

Wheat.—Light maize (567) or straw color.

Oats.—Dark lily-green (663 or 665).

Strawberry.—Berry dark red (540 to 543); seeds maize (566 to 568) and dark brown (751, 752); leaves and stem medium olive-green (683 to 688).