LESSON XXX

DECORATIVE WORK

The student is now in a position not only to draw for fashion papers, but to use his knowledge in designing box covers, book covers, cards, etc., and to draw catchy pictures which may be used for advertising purposes and which will be salable. Publishers will order pictures from sketches submitted in rough form, but the artist's finished work must first be approved.

Sketches are made with a few pencil strokes giving the publisher the ideas. They may be very rough but must have snap and the lines must be drawn as if one knew how. The more sketches one creates of this class the more ideas will come to him.

A composition is good when the main point in the picture is most apparent, all other things being subordinate to it. The given space must be filled in nicely, but not crowded. Keep your point of interest near the center and have the background spaces interesting. This may be accomplished by making a variety of shapes and sizes, without having them too different. All parts must pull together for one purpose. Study books on composition. These treat on balance, harmony and tone values.

It is well first to sketch in your ideas very roughly with pencil and practice paper. Take your ideas from decorative pictures, changing the figures and the backgrounds. Start with some selected idea and place lines around it that will fill in the given space; these lines will suggest shapes of objects which may be used for the main idea or for the background.

It is well to draw the figures and the background before placing the frame line around them. To ascertain just where to place this frame line, make a small hole in a piece of paper, cut the hole round or square and view the picture through it, shifting the opening in different positions. This is called a "finder," and by this method you can find the best place to draw the frame around the picture.

These sketches, when worked out, may be rendered on pencil paper with pencil only, or they may have flat washes of color placed on the parts to be colored.

A finished pen-and-ink drawing should be drawn on bristol board. If the colors are to be given, place them on transparent paper which is laid over the picture, being pasted on the wrong side of the top edge of the bristol board. This will suggest to the publisher the color scheme, although he may change it when reproducing the drawing. Many drawings are sold this way; they are line drawings. Others are sold with the colors carefully worked out on the pictures themselves. These should be rendered on illustration board with wash or tempera colors. They require a different process for reproduction than that used for line drawings. Consult previous instructions for the use of water-color paints, Lesson XIX and XXIX.

Try for good color schemes. Use combinations of colors you have seen, also try new combinations. Try out all schemes on other paper before attempting to color your drawings.

The sketch shown in Fig. 1 was taken from seven different pictures, the figure itself being drawn first (the figure was in underclothes, the right-hand held flowers,
while the left one was resting on a table). There is nothing in this sketch to suggest any of this detail except the position. Now let us dress the figure in a summer dress with a hat suitable for the occasion. A parasol will go nicely in the right hand and fill in the space at the right. There is still more space to fill at the right; a rose bush will go well with the idea of a hot, summer day. The composition needs a lawn for the standing figure and this is taken from still another picture. Let us place a few more roses on the left at the bottom, and a few clouds at the top which help the summer day. Thus we have parts of seven pictures; the lady, the dress, the hat, the parasol, the bushes, the lawn and the clouds.

Study Fig. 2. This little girl was seated in a daisy field with hills in the background. Her hair had a Dutch cut. She was picking a daisy. Suppose we draw her as she sits, give her long hair and another dress and have her fixing a pot of flowers in the house. The window suggests the house part; so we have the child, the hair, the dress, the plant and the window taken from five different pictures.

When submitting sketches, ovals and circles need not be perfect, but when making finished drawings be very accurate. Use a compass for circles and a ruler for squares and oblongs.

Construct an oval within an oblong. A good way to make a perfect oval is to draw diagonal lines from corner to corner and a vertical line and a horizontal line through the middle. Draw one-quarter of the oval in the left-hand top corner. Trace off this quarter of the whole drawing and turn the tracing over, placing it in the right-hand corner, having all lines fit. Trace off, then turn the tracing over and place it in the right-hand lower corner; trace to the left lower corner similarly and then redraw carefully.

Fig. 3 was designed in the same way. The little colonial lady had one hand resting on a piano and the other one extended. Why not place her dress in her hands and help the old-fashioned effect by the diamond window in the background?

In Fig. 4 the winter girl is very much blown by the wind. Everything is driven in the same direction, even the snow. A small portion of a figure may extend past the circle, but do not extend it too far. Do not touch the feather with the circle or the figure with the distant hills. If the figure were leaning against an object, she would touch the object. In case of distance the space between lends atmosphere.

The student must not only strive to draw well, but he must strive to sell his work. Remember publishers will not go to you until you have shown yourself worth looking up. Go to them with samples of your work, always taking your best drawings, and taking to each house the class of work that that house uses.

Letters of introduction are excellent things to have, and they might get one a position. But good work is required to keep a position, as it is the work that really counts. Show what you can do and do not get discouraged if you do not make a sale at once. Most houses are courteous and are willing to offer suggestions.

"Free Lancing" is when an artist has his own studio and sells his work to different business houses.

Take your knocks as so much medicine and keep on learning and pushing to the front. There are many positions open for artists and even a subordinate position is a wonderful thing, for it will give experience and may lead to opportunity.
THE WILEY TECHNICAL SERIES

EDITED BY JOSEPH M. JAMESON

A series of carefully adapted texts for use in technical, vocational and industrial schools. The subjects treated will include

Applied Science; Household and Agricultural Chemistry; Electricity; Electrical Power and Machinery; Applied Mechanics; Drafting and Design; Steam; Gas Engines; Shop Practice;

Applied Mathematics; Agriculture; Household Science, etc.

The following texts are announced; others are being added rapidly:

ELECTRICITY


Answers to Problems in Essentials of Electricity. 5 by 7¾. Paper, 25 cents net.


Answers to Problems in Elements of Electricity. 5 by 7¾. Paper, 25 cents net.

Alternating Current Electricity and its Application to Industry. By W. H. Timbie, Head of Department of Applied Science, Wentworth Institute, and H. H. Higbie, Professor of Electrical Engineering, University of Michigan.

First course. x+534 pages. 5¾ by 7¾. 389 figures. Cloth, $2.00 net.

Second course. ix+729 pages. 5¾ by 7¾. 357 figures. Cloth, $3.00 net.

Answers to Problems in Alternating Current Electricity. First and Second Courses. 5 by 7¾. Paper, 50 cents net.

Continuous and Alternating Current Machinery. By Professor J. H. Morecroft, Columbia University. ix+460 pages. 5¾ by 7¾. 288 figures. Cloth, $1.75 net.

Continuous and Alternating Current Machinery Problems. By W. T. Ryan, E.E., Assistant Professor of Electrical Engineering, the University of Minnesota. 40 pages. 5¾ by 7¾. Cloth, 50 cents net.


Answers to Problems in Essentials of Alternating Currents. 5 by 7¾. Paper, 25 cents net.

HEAT AND HEAT ENGINEERING


Steam Power. By C. F. Hirshfeld, formerly Cornell University, and T. C. Ulbricht, formerly Cornell University. viii+410 pages. 5¾ by 7¾. 228 figures. Cloth, $2.00 net.

MECHANICS AND MATHEMATICS

Elementary Practical Mechanics. By J. M. Jameson, Vice-President, Girard College; formerly Head of Department of Physics, Pratt Institute. xii+321 pages. 5¾ by 7¾. 212 figures. Cloth, $1.50 net.


Practical Shop Mechanics and Mathematics. By James F. Johnson, Superintendent of the State Trade School, Bridgeport, Conn. viii+130 pages. 5 by 7. 81 figures. Cloth, $1.00 net.

Arithmetic for Carpenters and Builders. By R. Burdette Dale, formerly Director of Vocational Courses, Iowa State College. ix+231 pages. 5 by 7. 109 figures. Cloth, $1.25 net.

Principles of Mechanism. By Walter H. James, Assistant Professor of Mechanical Engineering Drawing, and Malcolm C. Mackenzie, Instructor in Mechanical Engineering, Massachusetts Institute of Technology. v+241 pages. 5¾ by 7¾. 284 figures. Cloth, $1.50 net.

SHOP TEXTS


Pattern Making. By Frederick W. Turner and Daniel G. Town, Mechanic Arts High School, Boston. 119 pages. 5 by 7. 88 figures. Cloth, $1.00 net.

Plain and Ornamental Forging. By Ernst Schwarzkopf, Instructor at Stuyvesant High School, New York City. x+267 pages. 5¾ by 7¾. Over 400 figures. Cloth, $1.50 net.

DRAFTING AND DESIGN


Agricultural Drafting. By Charles B. Howe, M.E. vii+63 pages. 8 by 10¾. 45 figures. 26 plates. Cloth, $1.25 net.

Architectural Drafting. By A. B. Greenberg, Stuyvesant Technical High School, New York, and Charles B. Howe, Principal, Bushwick Evening Trade High School, Brooklyn. vii+110 pages. 8 by 10¾. 53 figures. 12 plates. Cloth, $1.50 net.

Mechanical Drafting. By Charles B. Howe, M.E. x+147 pages. 8 by 10¾. 165 figures. 38 plates. Cloth, $1.75 net.

Drawing for Builders. By R. Burdette Dale, formerly Director of Vocational Courses, Iowa State College. v+166 pages. 8 by 10¾. 60 figures. 50 plates. Cloth, $1.50 net.

AGRICULTURE AND HORTICULTURE

Field and Laboratory Studies of Soils. By Professor A. G. McCall, Ohio State University. vii+77 pages. 5 by 7. 32 figures. Cloth, 60 cents net.

Field and Laboratory Studies of Crops. By Professor A. G. McCall, Ohio State University. viii+133 pages. 5 by 7. 54 figures. Cloth, 85 cents net.

Market Gardening. By F. L. Yeaw, Oasis Farm Orchard Company, Roswell, New Mexico. Formerly Professor of Market Gardening, Massachusetts Agricultural College. vii+110 pages. 5 by 7. 36 figures. Cloth, 75 cents net.
THE WILEY TECHNICAL SERIES—Continued

AGRICULTURE AND HORTICULTURE—Continued

The Chemistry of Farm Practice. By T. E. Keitt, Chemist of South Carolina Experiment Station, and Professor of Soils, Clemson Agricultural College, South Carolina. xii + 253 pages. 5½ by 7½. 81 figures. Cloth. $1.25 net.

Studies of Trees. By J. J. Levison, formerly Forester, Park Department, Brooklyn, N. Y. x + 253 pages. 5½ by 8. 156 half-tone illustrations. Cloth. $1.60 net.

Agricultural Drafting. By Charles B. Howe, M.E. 46 pages. 8 by 10½. 45 figures. 22 plates. Cloth. $1.25 net.

School Entomology. For Secondary Schools and Agricultural Short Courses. By E. Dwight Sanderson, formerly Dean, College of Agriculture, West Virginia University, and L. M. Fears, Professor of Entomology, West Virginia University. 356 pages. 5½ by 7½. 233 figures. Cloth. $1.50 net.

THE LOOSE LEAF LABORATORY MANUAL

A series of carefully selected exercises to accompany the texts of the series, covering every subject in which laboratory or field work may be given. Each exercise is complete in itself, and is printed separately. 8 by 10½.

Important Notice

WILEY LOOSELEAF MANUALS

The sale of separate sheets of the Laboratory Manuals of the Wiley Technical Series has been discontinued. These Manuals will, hereafter, be sold only as a complete book, with Removable Leaves. Descriptive literature will be sent on request.

Exercises in General Chemistry. By Charles M. Allen, Head of Department of Chemistry, Pratt Institute. An introductory course in Applied Chemistry, covering a year's laboratory work on the acid-forming and metallic elements and compounds. 62 pages. 8 by 10½. 61 exercises. Complete in paper cover. Removable Leaves. $1.00 net.


Qualitative Chemical Analysis. By C. E. Bivins, Instructor in Qualitative Analysis, Pratt Institute. 11 pamphlets supplemented by 100 sheets with which the student is taught the principles of qualitative analysis. 106 pages. 8 by 10½. Complete in paper cover. Removable Leaves. 1.50 net.


WILEY LOOSELEAF MANUALS—Continued


Studies of Trees. Their Disease and Care. By J. J. Levison, M.F., Lecturer on Ornamental and Shade Trees, Yale University Forest School, formerly Forester, Department of Parks, Brooklyn, N. Y. 20 pamphlets. 8 by 10½. Removable Leaves. 1.00 net. A cloth binder for above sold separately. 50 cents net.

Exercises in Farm Dairying. By Professor C. Larsen, Department of Dairy Husbandry, South Dakota State College. Loose leaf. 8 by 10½. 69 exercises. Complete in paper cover. Removable Leaves. 1.00 net.

DRAWING


General Drafting Problems. By Charles B. Howe, M.E. A series of 23 sheets. 10½ by 8. In a separate binder. Complete. 50 cents net.


PRINTING


BIOLoGY

Laboratory Manual in General Microbiology. Prepared by the Laboratory of Bacteriology and Hygiene, Michigan Agricultural College. Ward Glidden, Head of Department. xvi + 418 pages. 5½ by 7½. 72 figures. Cloth. $2.50 net.
This book may be kept

**FOURTEEN DAYS**

from last date stamped below. A fine of **TWO CENTS**
will be charged for each day the book is kept over
time.

<table>
<thead>
<tr>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1861</td>
<td>01</td>
</tr>
<tr>
<td>2 May</td>
<td></td>
</tr>
<tr>
<td>27 Apr</td>
<td></td>
</tr>
<tr>
<td>27 Jul</td>
<td></td>
</tr>
<tr>
<td>Aug 7</td>
<td>81</td>
</tr>
<tr>
<td>Sep 14</td>
<td></td>
</tr>
<tr>
<td>Oct 2</td>
<td></td>
</tr>
<tr>
<td>Oct 23</td>
<td>97</td>
</tr>
<tr>
<td>Feb 2</td>
<td>1899</td>
</tr>
</tbody>
</table>