1925

Hand Painting in Costume

Margaret Erickson
Iowa State College

Follow this and additional works at: http://lib.dr.iastate.edu/homemaker
Part of the Home Economics Commons

Recommended Citation
Erickson, Margaret (1925) "Hand Painting in Costume," The Iowa Homemaker: Vol. 5 : No. 2 , Article 9.
Available at: http://lib.dr.iastate.edu/homemaker/vol5/iss2/9

This Article is brought to you for free and open access by the Student Publications at Iowa State University Digital Repository. It has been accepted for inclusion in The Iowa Homemaker by an authorized editor of Iowa State University Digital Repository. For more information, please contact digirep@iastate.edu.
Preparation of a Canary Yellow Georgette with Hand Painted Scarf

The dresses are usually made of a substance crepe, pongee or materials of that kind, and have a heavy conventional border at the bottom. These sport dresses are striking, especially if the design is a bright, blending contrast to the rest of the garment.

Velvet dresses can be made very stunn- ing with a touch of painting. However, velvet has a way of holding fast to the paint. It is necessary to take considerable care with the material. A charming set of collar and cuffs were brought to my notice not long ago. They were of white, square tuckered organdie. In the square at the corner of each cuff and at the points of the collar, were gay little sprigs of painted flowers. The set was worn on a plain, black satin dress. Leather collar and cuff sets which are so very present may attain individuality by adding touches of paint.

Little accessories may be made smarter by the use of paint. Purses, gloves, compacts, bedroom slippers, and even silk handkerchiefs are a few of the things that can be made unusual by a touch of paint added either in distinct designs or in the more conventional.

Apart from the simpler designs, such as are used on collar and cuff sets, hats seem to be about the easiest to paint. The hat, directly or indirectly, is a matter of public discussion. The buckram, background making the surface firm. The buckram takes paint well and is most attractive. A person needs an artistic sense and a steady hand in order to do hand painting successfully. Oil paints are better than the ordinary water colors. Ordinary paints of good quality, mixed with some turpentine, do very nicely. A little acetic acid added to the paint will aid in its adherency to fabric.

Block printing is easier, but must be done carefully in order to achieve the best results. Battle ship linoleum is a good substance to use for the block. The tools for this are a sharp razor blade, an etching knife and a small, sharp knife. The design is carved, painted with the paint and stamped on the fabric.

In painting thin materials, care must be taken to get the paint on in a smooth, consistent line. If it is too thick, it will crack and will appear too heavy for the fabric. If it is too thin, it will make the design run together. So in choosing materials for painting it is wise to use a rather firm material.

It is possible to use block printing in all the places you use hand painting. Lovely scarfs, borders for dressess and even hat trimmings are made with block printing. The simplest of the designs and the easy manipulation accounts for the popularity to some degree.

There is such a thing as going to extremes in the use of hand painted articles, but a touch will add individuality and distinction.

Merchants appreciate the desire of women-kind for these distinctions and are offering dress lengths of black prints and hand painted costumes at very reasonable prices. Of course, every woman prefers her own hand work, but when time or perhaps training prevents it, it is not impossible to have a distinctive frock.