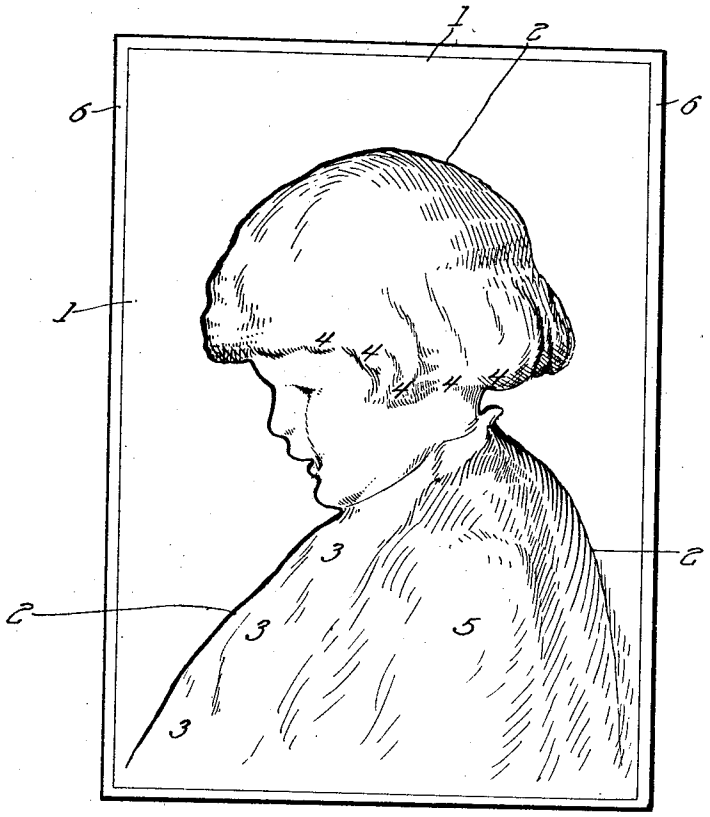
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PROCESS OF COLORING INTAGLIOS.

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1,395,379.

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PROCESS OF COLORING INTAGLIOS.

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Application filed June 23, 1919. Serial No. 306,167.

To all whom it may concern:

Be it known that I, MARY B. ADELSPERGER, a citizen of the United States, residing at Chicago, in the county of Cook and State of Illinois, have invented a certain new and useful Improvement in Processes of Coloring Intaglios, of which the following is a full, clear, concise, and exact description, reference being had to the accompanying drawings, forming a part of this specification.

My invention relates to a process of coloring or finishing intaglios or molds, an object being to provide an improved finish or appearance thereof. In connection with my improved process of finishing or coloring works of art of the above character it is particularly applicable to intaglios or molds as they are also called, that is, in which the principal objects are recessed and the so-called back ground is raised.

In applying my improved process to intaglios it brings out portions thereof, such as the main figure, where there is one, with beautiful effect not hitherto produced. The effect is particularly delightful and pleasing and is such that apparent changes are noticed as one continues to look at the finished product. Another very pleasing effect produced by my improved finish is such that the depressed portions appear raised and appear to have a sort of light emanating therefrom, principally where the light finishes have been applied.

In order to more clearly set forth the method of applying the process, I have illustrated in the accompanying drawing an intaglio to which reference will be made in connection with the accompanying description.

In preparing an intaglio, for example, such as is shown in the accompanying drawing, I first prepare a clay model in relief. That is those portions which are to be depressed in the intaglio are made in relief on the original clay model while the socalled back ground 1, is depressed in the model. The raised or relief portions of the model in the present instance include that part within the outline 2 of the figure. Of course, in the intaglio this portion within the outline 2 is depressed. The back ground 1 is preferably flat and in the model the main figure within the outline 2 is made as in the ordinary relief.

I next make a plaster of Paris mold from the original model, this plaster of Paris mold acting as a master mold from which I make a number of plaster of Paris models which are in fact duplicates of the original clay relief model but are more permanent. From these plaster of Paris models I make the final intaglios or molds.

These last plaster of Paris models in relief are those from which the final intaglio is prepared, the number being determined, of course, by the number of finished intaglios which are to be turned out. Of course where a great many intaglios of any particular subject are to be produced, it is apparent that a larger number of plaster of Paris models may be made.

These plaster of Paris models in relief from which the final intaglios are made are now shellacked and thoroughly dried.

I now produce the final intaglios from these plaster of Paris relief models, intaglios being preferably made of plaster of Paris which are then coated with a brown shellac and thoroughly dried, the brown shellac being preferable in that it is easier to more evenly apply the coating of oil paint which follows.

After the intaglio has thoroughly dried with the coating of brown shellac, I apply a thin coat of oil paint, preferably white zinc oil paint over the whole surface, being careful to apply this evenly and with a comparatively thin coat. As soon as this coating of oil paint has been applied, I apply a coating of tube oil paint, as ordinarily used by artists, on the back ground 1, this being the raised portion of the intaglio, but known as the back ground. I find by making this back ground of a dark color, the main figure which is usually in the lighter shades is set out to better advantage and produces a more beautiful effect. In an intaglio such as shown in the accompanying drawing, the back ground 1 finished in mottled dark blue and brown is very effective. This dark coating, I preferably spread with the fingers so that it is applied evenly along the outline or edge 2, this apparently being most effective in bringing out the lights in the depressed portions.

I now apply a coating of tube paint on the depressed parts, the color or colors of the paint preferably depending upon the final finish to be given. In the intaglio illustrated, I produce a very beautiful effect by leaving the face or complexion with

its coating of white zinc and oil paint and also on the front portion or breast 3. From the breast back on the body of the figure, I apply a thin coat of tube oil paint, a sort of grayish blue being very effective. The hair is colored with a very thin light auburn oil tube paint, except along the edge 4, where the hair is left with its coating of white zinc and oil paint.

These various oil paints are preferably applied with a china painter's grounding brush, a brush which is short, soft and flat, being very good for this purpose.

I now have the entire surface of the intaglio covered with a thin coating of oil paint which it is to be understood must be applied very quickly and thin and evenly.

The intaglio is now ready for the powder finish which brings out the beautiful effect heretofore unproduced.

For this purpose, I preferably first apply to the skin or complexion, which in the illustration is the face and neck, a coating of powdered sifted white zinc, applying it with a soft fairly full brush, slightly longer than the ordinary grounding brush and a little fuller; a brush about an inch to an inch and a half long being very good for this purpose. Of course, the width of the brush used depends upon the surface to be covered. A wide brush being used for larger surfaces and a narrower brush for smaller surfaces. This powder is also applied, on the intaglio illustrated, along the lower edge 4 of the hair and upon the breast 3, this finish producing a peculiar but very beautiful lighting effect.

This powder finish for the complexion or skin portions, I find very effective but, of course, it is to be understood that other powders may be used if desired. For example, I find that powdered white lead may be used either alone or mixed with the powdered zinc. One advantage in using the lead is that it is cheaper but it is unhealthy and for this reason I prefer the zinc.

I now apply dry colors, or powdered paints, as they are known commercially, and which is what is called for when purchasing the same. These powdered paints are of a color to substantially match the oil paint already applied. In the figure illustrated, a light auburn dry color is applied to the hair above the edge 4 and a darker dry color, such as a grayish blue to the body at 5 back of the light breast portion 3.

I now apply a dark dry color to the back ground 1, a very beautiful effect being produced by the use of mottled blue and brown. On this back ground 1, I preferably also rub the dry color with my finger along the outline 2 so as to set this back ground out more clearly, the powder being rubbed slightly heavier along the edge 2.

The cheek is now covered with a very light pink of flesh color dry powder and the eye may be darkened slightly.

In applying the powder, it is to be brushed on lightly and rapidly and brushed out of all depressions so that it will not cake at these points, also giving the surface a smooth flat or mat finish.

After the various powders have been applied as stated, I take a light, soft brush and brush the whole surface lightly and rapidly to bring out more clearly the lights and shades and also remove any surplus powder.

A border 6 may now be placed around the intaglio, and for this purpose a soft cloth is wrapped around the finger and the paint and powder rubbed off around the four edges so that the under coat of shellac is exposed and forms a narrow frame or border. It is now set up to dry.

In connection with the display of intaglios of this character, I find that the best lighting effect is usually produced by having the light come from above or one side, the one illustrated producing a very beautiful effect by having the light come from the left and from above. If the intaglio is hung so as to receive the natural light, very beautiful changing effects are produced as the sun or light changes.

A study of the intaglio produces an effect in which the depressed portions appear to be raised above the back ground and peculiar beautiful light apears to emanate from the lighter finished parts.

Now in connection with my process, I find a few general rules which are usualy applicable, the final result, of course, being frequently determined by the likes of the user, various color effects being produced as desired. However, I find that by applying the darker colors to the back ground and the lighter colors to the depressed portions, most beautiful effects are usually produced. Also I preferably apply oil paints of colors corresponding substantially to the desired final powdered finish. Also I preferably apply all paints before powdering so that a soft mat finish is finally produced. Of course, at times where wooded scenes are shown, or flowers form a part of the intaglio a touch of oil paint may be applied at different points, but I prefer not to apply much oil paint after the powder coat has been applied, as it frequently detracts from the much desired mat finish.

In describing my invention, I have chosen to apply my specification to a particular picture, but this is merely for the purpose of more clearly illustrating my invention. I also appreciate that various changes and modifications will readily occur to those skilled in the art and I do not desire to be limited to that shown and described, but aim to cover all that which comes within the spirit and scope of the appended claims.

What I claim as new and desire to secure by Letters Patent is:—

1. The process of coloring intaglios which consists of coating the surface with an adhesive fluid, then applying powders of desired colors to produce the wanted design, then brushing out the powder to secure a smooth mat finish, and then lightly but briskly brushing the intaglios with a soft clean brush to tone the surface.

2. The process of coloring intaglios which consists of coating the surface with a hard finish, then coating the surface with an adhesive oil paint in colors substantially corresponding with the final color scheme desired, then brushing on powders according to the final color scheme desired, depressed portions being preferably in lighter shades and raised portions in darker shades, then brushing out all depressions and lightly but rapidly brushing the whole surface to remove surplus powder and bring out more clearly the lights and shades.

3. The process of coloring intaglios which consists of coating the surface with an adhesive oil paint in colors substantially corresponding with the final color scheme desired, then brushing on powders according to the final color scheme desired, depressed portions being preferably in lighter shades and raised portions in darker shades, then brushing out all depressions and lightly but rapidly brushing the whole surface to remove surplus powder and bring out more clearly the lights and shades.

4. An intaglio consisting of a molded base, a hard finish coating on the face of the base, a coating of oil paint on the face of the base in color substantially corresponding with the final color scheme, and an outer coating of colored powders mat finished and forming the final design.

In witness whereof, I hereunto subscribe my name this 16th day of June, A. D. 1919.

MARY B. ADELSPERGER.