



The Frisket Stipple

... Something New in Wall Decoration

IN the home, in hotels, churches, restaurants, club rooms—in fact wherever people gather socially, the demand for a new type of wall decoration, which will be at once artistic and inexpensive, is a problem constantly before the decorator. Flat paints with conventional designs produced with ordinary stencils, while popular, frequently do not succeed in securing the precise effect sought by the decorator nor in imparting that atmosphere of distinctiveness to a room which is the high point of the decorator's art. Very often, the effort to achieve originality, as well as appropriateness in design, results in bizarre or baroque effects which are offensive to even the most inartistic observer.

In order to meet the need for a versatile and economical wall finish, National Lead Company's Department of Decoration has developed the frisket stipple which should be a welcome addition to the art of the interior decorator. It is a wall design which possesses simplicity without being severe, which can be repeated endlessly without becoming monotonous, and which lends itself to a variety of moods and motifs in wall decoration. Furthermore, it not only possesses all desirable artistic merits but the fact that it can be easily, quickly and inexpensively executed makes it a wall finish truly modern in every sense of the word.

This new wall decoration derives its name from the cut-out paper mask through the openings of which paint is applied to the surface. The word "frisket" is a term borrowed from the printing trade where it is used to describe the cut-out sheet which, stretched on a frame and laid on the press, prevents certain parts from being printed. The

effect is achieved through the use of two tones of a dominant color, blended spots of contrasting colors, and the surface stippled over all.

There are practically no limits to the subjects which can be treated with the frisket stipple. The illustration above demonstrates a design for restaurant walls, the subject chosen being a portion of the New York sky-line. At the end of this article, three other designs are suggested—a mountain view, a Turkish sky-line, and a sea view.

The use to which a particular room will be put determines, of course, the subject to be used. For instance, animal cut-outs would be suitable for a child's nursery. Athletes in action would be appropriate on the walls of a room in an athletic club. It is only necessary to keep in mind the fact that the real effectiveness of the frisket stipple lies in its simplicity and freedom from intricate detail. Distant views or easily silhouetted figures will be found to be the best subjects.

The tools and materials needed to carry out this wall finish are simple and inexpensive: a sheet of paper suitable for cutting into a frisket or stencil, some heavy paste white-lead, Dutch Boy flattening oil, two or three tubes of color-in-oil, a four-inch wall brush, a wall stippler, and a few yards of adhesive tape.

The execution of a frisket stipple job is in accordance with accepted painting practice and can be done by any responsible painter. The method is as follows:

When a suitable design has been chosen, it is traced upon the stencil paper. The length of the stencil is determined by the amount of variety the decorator desires in his subject; its depth by the

size of room to be decorated. It is important that the design should run off the two edges of the sheet on the same level so that when the stencil is moved and the design repeated, there will be no gaps or obvious joints. The design is then carefully cut out.

After the walls have been thoroughly cleaned and the painter is satisfied that they are in good shape to take paint, a ground coat of a suitable color is applied. Both the ground coat and the frisket coat are stippled. The chief advantages of a stippled job lie in its neat satin finish which is far more pleasing than any brushed out job, and in the fact that all brushmarks are eliminated. Contrary to the general opinion, stippling does not add to the cost of painting. In an ordinary brushed out paint film, the painter is required not only to apply the paint but also to carefully brush and crossbrush in order to get rid of the brushmarks as best he can. In stippling, the painter merely applies the paint without regard to careful brushing and evens it out with a stippling brush.

As most decorators know, paint to be stippled is mixed a trifle thicker than ordinary wall paint. This is essential since the stippling brush brings the little points of paint out as the brush leaves the surface and these points tend to flow back more completely with thin paint than with a thicker mixture. The thickness of the paint is determined by the degree of stippling desired. One hundred pounds of heavy paste white-lead thinned with two gallons of flatting oil make a good heavy bodied paint suitable for this purpose. The color of the ground coat will be determined by the design that has been chosen. If a city skyline, a pale gray will do; if a sea view, a pale blue; if a desert, a light buff; and so on.

When a workable stretch has been coated in, dabs of color thinned with flatting oil are applied here

and there. On a gray ground, touches of Venetian red, chrome yellow and lampblack might be used; on a blue background, a little white-lead; on a buff ground, burnt sienna and chrome yellow are effective. The dabs of color are blended into the background while the undercoat is still wet, the blending being done with a stippling brush.

On the following day when the stippled ground has become thoroughly dry the frisket is attached to the wall at the proper height above the chair rail or wainscoting using the masking tape along the upper edge of the paper to hold it securely in place. On an ordinary wall, the center of the open work in the stencil should be about on a level with the eyes.

The same paint that was used for the ground coat

may be used for the stenciling. It is only necessary to add more of the original tinting color in order to bring it to a deeper shade. After the paint has been applied through the frisket over a workable surface, dabs of tinting color, thinned with flatting oil are spotted here and there in the same manner as on the ground coat and blended in by means of the stippling brush. When one stretch is done, the masking tape is stripped off and the frisket moved along to the next stretch and the process repeated. When the entire wall has been coated and stenciled, freehand figures may

be painted in here and there for greater effectiveness.

As has been said, the chief advantages of the frisket stipple lie in its adaptability to any size or type of room, in the wide variety of subjects which can be treated with it, and in the fact that it is inexpensive. Although it is best fitted, perhaps, for restaurant walls, club rooms, etc., where it will be found to be a happy medium between conventional designs and expensive murals, it offers a very effective treatment for corridor walls in schools or office buildings, waiting rooms and halls.



Part of frisket raised to show section of wall on which skyline design has been applied

