

PROGRESSIVE STAGES OF SPANISH.

EXAMPLE No. 1.

AS gall is the principal acting ingredient in every pattern—in fact, as it is impossible to proceed without it—we will, in the first place, by the aid of a very simple pattern, endeavour to illustrate its effects.

Assuming, therefore, that you have the solution in the trough properly prepared, and of the right consistency, your colours ground as directed, and everything conveniently arranged and ready to hand, take two pots or jars, in one of these mix up a little blue colour with gall and water, and in the other a little gall and water alone: about half a table-spoonful of gall to half-a-pint of water will be about the proportion, but for this no exact rule can be given, as all galls are not of the same strength, the only way of determining this being by trying its effects on the solution, by sprinkling a few drops of the colour on it first; if it does not float or flow out and spread on the surface of the solution, you must add more gall, a little at a time, till you produce the appearance represented by the example (*a*, No. 1), then take the brush with the gall and water, and sprinkle it carefully and evenly over the blue you have just previously put on, and if you have the right proportion of gall in the water it will produce the effect represented in the example (*b*, No. 1): if there is not enough gall in the water it will only give the appearance of white spots on the blue; if too much, it will drive the blue up into very

fine veins, leaving too much of the white paper exposed; this you will soon be able to rectify by a little judgment and practice. This example is given simply to illustrate the effects of gall, and to show how important a place it occupies in the production of the marvellous and beautiful varieties with which this book is illustrated.

But if, instead of sprinkling or throwing on the colours by the hand, you put them on by striking or knocking the stock of the brush against a small iron rod or bar about half an inch in thickness, you will have a neat network in lieu of the larger spots and coarse veins, and the pattern called Blue Italian (No. 1) will be produced.

Size or medium, a mixture of gum tragacanth and flea-seed.

EXAMPLE No. 2.

Italian Four Veins.

We will now take the example No. 2. In this you must adopt the same method of procedure, the only difference being a greater number of colours, and of course a little more difficulty in the manipulation. You will now require five jars and brushes, one for each colour (*viz.*), red, yellow, green, blue, and white, or gall and water; they must all be mixed with gall and water as in the preceding example, but each succeeding colour will require a little more gall than its predecessor, and the white, or last colour, must be sufficiently strong in gall to drive the other colours up into very fine, small veins; you must expect to make several trials before you succeed in getting your

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colours all right for working. I have given progressive illustrations for your guidance by which you will see the changes which take place as each additional colour is sprinkled on the solution in the trough; you must begin with knocking on the red; secondly, yellow; thirdly, green; fourthly, blue; and the effects produced should be such as you will see marked *a, b, c, d, e*, in the illustrated example No. 2. These four colours may be put on with small brushes, but the white or gall and water will require a larger brush, and should be held up on a level with your head and beaten on evenly all over the other colours; if you hold it low down near the surface you will produce a cloudy, irregular appearance, unsightly to the eye, and unfit for good work.

When well done it is a very neat and pretty, though simple pattern, but requires great carefulness and cleanliness in making or working, in order to turn it out well; and you must be very careful to keep the rings of the brushes wiped with a piece of rag after dipping them in the colour, before commencing to knock them against the iron rod, as the colour will accumulate on them and fall in large spots or blotches here and there, which will spoil the appearance of the work altogether.

Note, gall and water is preferable for the top colour for book edges, but you can work with more certainty, especially by gas or candlelight, by mixing a little white with it; all the colours for this pattern require to be thin.

Size or medium, a mixture of gum tragacanth and fleaseed.

Some are made with one colour only, such as red or blue; some with two, but the working is the same in all.

EXAMPLE No. 3.

Spanish.

You must not imagine that there is anything like nationality attached to any of these varieties of marbling on account of their names. England has long maintained, and still maintains the pre-eminence over every other country in this very peculiar and interesting branch of art industry. Many of the foreign papers are got up with a beautiful surface and finish while the intrinsic merit of the work is of a very mean standard, and are sold at a much cheaper rate than that at which they can be produced by the British workman. But to proceed. This sort of marbling is distinguished from all others by having a series of light and dark shades traversing the whole extent of the sheet of paper in a diagonal direction, and if you will closely follow the instructions here laid down, the striking beauty of the effects will not be more surprising than the simplicity of the method adopted for producing them. The colours for the veins may be mixed in the same manner as for the previous patterns, that is, with gall and water, and the same preparation of gum and flea-seed is used to work upon; but instead of knocking the colours on, you must have a little more in your brushes and sprinkle or throw them on by a peculiar motion of the hand which you can only acquire by practice. First, red; next, black; thirdly, yellow;

fourthly, blue ; and lastly, with a larger brush and fuller of colour, you throw on the brown or predominating colour, beginning at the left-hand corner of the trough farthest from you, and working down and up closely and regularly all over, taking care not to go twice over the same place, or you will produce an appearance like rings by the falling of one spot upon another, which is objectionable. You must next take up the sheet of paper by the two opposite corners, and holding it by as small a portion as possible between the thumb and forefinger of each hand, keeping it nearly upright but inclining towards the left, you allow the corner held by the right hand gently to touch the floating colour, while, as soon as it touches, you must shake, agitate, or move it to and fro with a regular motion, at the same time gradually lowering the sheet of paper with the left hand till it is lying flat on the surface of the solution in the trough. On taking it up you will find it shaded in stripes, and where properly done it will have a very pretty and striking appearance, but of course it will require considerable practice to make it perfect. The brown colour will require to be much stronger in gall, as well as thicker in consistence than the vein colours ; *a, b, c, d, e,* represent the colours as they appear in succession as thrown on. No. 3 *a* the same when shaded, as *f*, whether green, brown, or any other colour.

EXAMPLE NO. 4.

Fancy Spanish or Lace Pattern.

This is rather a complicated and tedious pattern to make, but it has a very neat and pretty appearance when

done well, and looks like a combination of the Italian with Spanish, which in fact to a great extent it is, the difference being this—that there are more colours in the veins, and the white is beaten on more finely, and the veins are not so closely driven up as in Italian itself, the last or principal colour being so tempered with gall as to drive the whole of the colours previously put on sufficiently close to produce the appearance of lace net between the spots lastly thrown on, which should be done rather liberally, so as to uniformly cover the whole; when this is done, lay on the paper in the same way as described in the previous pattern, shading it as it descends, and you will have the result shown in No. 4.

EXAMPLE No. 5.

This is a pleasing variety caused by bending or folding the paper in squares or diamond shapes, producing somewhat the appearance of watered silk. There is no difference in the preparation of the colours required for this purpose, but it is more difficult to guide the paper in shading as you lay it down. A little more than half a century ago the so-called Spanish marble was unknown, and, like most novelties, commanded a very high price when it first came out; and various stories were circulated as to how it was first discovered, some of them ridiculous enough. One is as follows: A man was busily engaged on his work, and just as he was on the point of laying on his paper, another drove with some violence against his trough, by which the whole surface was agitated and set in motion like the waves of the sea,