

and the effect thereby produced excited further attention and study, ultimately resulting in the production of this very pretty description of marbling. I have also been credibly informed that the first that was made was done in the following manner :—One man got under the trough, and when the colour had been all put on, and the paper held in readiness to be laid down, he shook the trough so as to produce an undulating surface, when the paper was immediately applied, producing a wave-like appearance: these shades, however, were so broad and irregular when compared with those which are done by the present method, besides occupying the time of two to do the work of one, that it fell into disuse as soon as the improved method was brought to light. There was also another story current, which was this—and I am sorry to say that there is a considerable probability of an approach to truthfulness in it. A workman who had been indulging too freely in potations of strong drink came to his occupation one morning with a trembling, shaking hand and unsteady nerves: he could not hold a joint still, and alas! had neither money nor credit to get a drop more (just to steady him); so to work he must go as he was. But when he came to lay the paper down, his poor palsied hand shook so much that he spoiled (as he admitted) every sheet he tried. Some of this attracted the notice of the master, to whom the cause was explained, and the light thus thrown on the subject gave rise to further investigation and improvement, till at last the perfect development was obtained, and it became exceedingly popular, and brought in a very liberal remuneration. I do not vouch for the truth of either of these statements;

I merely give them as I received them ; but it is not at all necessary for the object of this work either to receive or reject them.¹

Size or medium, gum tragacanth and flea-seed for all Spanish patterns.

EXAMPLE No. 6.

Extra or Drag Spanish.

This is another variety, for which at one time there was a great demand, and which stands out quite distinct from any of the others. In order to accomplish this, you must have a trough twice the size of the paper you intend to marble, as, in order to produce the elongated form of the spots, you must, instead of shading, draw or drag the sheet of paper from one end of the trough to the other, letting it fall about an inch at a time, each inch, as it were, overlapping the former, and adjusting your distances so as to let the last fall just as you arrive at the opposite side of the trough to the one from which you began. The colours and preparations may be just the

¹ Since writing the above, the author has obtained possession of a book printed in Madrid nearly a hundred years ago ; it appears to have been bound at the same time and place, and is lined inside with a rude kind of Spanish marbled paper, the outsides of the book are also covered with the same ; and as both the texture and appearance of the marbled paper appear to be the same as that on which the book is printed, it seems evident that Spain can claim the precedence of England in the production of that variety, and that the various statements which have been made with reference to its method of discovery should be received with caution. The book is now in the author's possession.

same as for the other Spanish, only they must be considerably thinner, as from the circumstance that one sheet of paper being drawn over a surface usually allotted for two, the colours would accumulate so thickly on the paper that they would not only look muddy, but would also peel or scrape off, and not glaze. It is also more tedious to make, and of course more expensive than the ordinary kinds of Spanish, and always realizes a higher price.

EXAMPLE No. 7.

Nonpareil.

Perhaps no pattern that ever was produced has had such an extensive and prolonged run as this, and although it has now become so common as to be used on almost every description of work, it still holds its place in the favour of the public. About forty-five years ago it was sold at the extraordinary price of six shillings per quire for demy size, and that was very inferior to what may now be obtained for half-a-crown or three shillings.

In order to do this description of marbling you must have a solution of gum tragacanth alone in the trough to work upon, and the colours, though mixed with gall and water, must be used thicker, and in larger quantities than for Spanish. The accompanying example will greatly help to facilitate your comprehension of the idea of the progress of the pattern through its various stages till completed. You must first begin by sprinkling the surface all over with red (*a*); secondly, black, see (*b*); thirdly, orange chrome, see (*c*); fourthly, blue, see (*d*); and lastly, buff, see (*e*). You must now

take the peg-rake, which must be as long as the trough from right to left; this you must pass carefully and steadily up the trough from front to back through the colours, and down again from back to front,

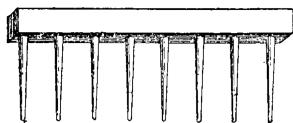


FIG. 4.

taking particular care when you draw it back that you bring the teeth of the rake exactly between the lines where they went up, and which, if left so, would produce a pattern in itself: see (*f*). Next, take your comb, which should be kept conveniently close to the trough in a narrow box filled with water, and gently draw it through the colour as formed by the rake from left to right, and the process is complete, ready for the laying-on of the paper, which should be done as quickly as possible. The result is shown in the example No. 7.

There may be many varieties made of this kind, both as regards the sizes of the combs, and the colours used for the various sorts of binding and books; for instance, a brown Nonpareil, and a black and brown combined, have been largely patronized for works of divinity; a red Nonpareil for military, and a green for floral; but they are all produced on the same principle and by the same kind of process as the first described, whether the colours employed be few or many: see example No. 8.

EXAMPLE Nos. 9, 8, 10.

Curl.

The colours for this pattern will require to be mixed and prepared in precisely the same way as the preceding

PROGRESSIVE STAGES OF NONPAREIL. PART II.

PROGRESSIVE STAGES OF NONPAREIL. PART I.

