

or Nonpareil pattern; the size or medium, also the same—viz., gum tragacanth alone. Proceed as follows:—First, sprinkle on a fair body of red; secondly, blue; thirdly, green; and fourthly and lastly, yellow or orange, whichever you may prefer. You must next make your curls—as it would be very tedious to make these one by one—over as large a surface as a sheet of paper; and, as there would be considerable difficulty to keep them uniform, you will require an instrument formed something like a harrow in miniature, consisting of small bars of wood placed parallel with each other at regular distances, each containing a number of pieces of wire about three inches in length, inserted at intervals corresponding with the number of curls you require on your sheet of paper. Presuming, therefore, that you have your colours all on ready, you take this instrument in both hands, and dropping it equidistant from all sides of the trough, give it two or three turns with a rotary movement, lift it immediately out, lay on the paper, and you will have the pattern represented in the example (No. 9) or No. 8. No. 10 has wider space and two movements, one the reverse way of the other.

## EXAMPLES Nos. 11 AND 12.

*Zebra.*

This is a very nice pattern when well made, and requires to be kept clean. In working you must proceed in just the same manner as though you were going to make Nonpareil with the first four colours, viz., red, black, blue, and yellow or orange. When you have proceeded thus far you must rake it before you throw on the buff colour from

front to back, and afterwards throw on the top or buff colour; lay on the paper flat for one pattern, and shade it as for Spanish for the other.

EXAMPLE No. 13.

*West End.*

This is a very neat, quiet pattern, and is in every respect similar to the Spanish in the working and throwing on of the colours, the principal difference being that the paper is laid down flat without being shaded. It consists of two prominent colours besides the veins: one of these is dark and dotted all over with small white spots, the other or top colour is light, and is made by taking a portion of the dark colour and adding to it and mixing up with it a quantity of white, sufficient to bring it to the required tint, and whether the predominant colour be brown, blue, or green, the same rule may be observed with all. Mix the vein colours with gall and water as in the instructions previously given for Spanish, then mix the dark brown thicker in body, and with a larger proportion of gall; sprinkle it on full, so as to drive the veins up fine; next take the white or gall and water, as in Italian, and beat or knock it on finely and evenly all over, but not so much as in the Italian; lastly, take the light or top colour which will require to be stronger in gall than any of the other colours, and sprinkle it lightly and evenly over all. Lay on the paper as quickly as possible, and the pattern is complete. The same preparation of gum and flea-seed will do for this as for the Spanish or Italian patterns.





























