

EXAMPLES NOS. 14, 15.

Antique Spots.

There will now be no necessity for us to repeat or recapitulate the manner of mixing and throwing on the colours for the veins, &c., therefore useless repetitions will be avoided, as they will tend to confuse rather than to edify; however, any remarkable variations will still be specially noticed and duly impressed on the attention of the student. In this section of the art you will find two examples, the colours being prepared the same as for Nonpareil and the same medium, viz., gum tragacanth, being used to work upon. When you have thrown on the three colours, red, black, and yellow, you must rake them as for Nonpareil before throwing on any more, after which proceed to throw on the other two; a little white to be beaten over the whole at last. The same rule to be observed whether the top colour be pink, blue, fawn, or any other shade. See Example No. 13.

Sometimes the raking is done as follows. A wider rake is used, with prongs of wire; this is taken through the first three colours from left to right, it is then again taken through with an up-and-down or undulating movement, after which the other colours are put on as described before. This gives a more elaborate appearance to the pattern, but we must leave everyone to their taste, as what one approves another may condemn. See Example No. 14.

EXAMPLES NOS. 16, 17.

Antique, Straight, and Curled.

The first stages of this pattern will have to be worked

after the manner of Nonpareil, though the colours are different, viz., first, red; second, yellow; thirdly, blue; and fourthly, green. You must now take your rake and after having drawn it through the colour from front to back and *vice versâ*, you must beat a little white, not too freely, over it, and the pattern is completed.

For the other (No. 17), in addition to the former, you either with a piece of wire, or a light frame with pieces of wire at certain distances, you must give a kind of curl one way and then shifting the frame so as to permit the points to come just between the spaces left untouched, give a gentle curve the reverse way, and again the pattern is completed.

EXAMPLES NOS. 18, 19.

Antique Zigzag.

Use colours same as for Italian, but rather thicker in consistence, and thrown on instead of beaten on, or if beaten on, fuller than for that pattern; next beat on white, not too finely, then take an instrument which you may



FIG. 5.

instrument which you may easily make yourself, as follows: Procure two pieces of wood about an inch square and two inches shorter than your trough from front to back; in these insert pieces of wire about two inches apart, more or less, according to the size of the wave you wish to produce; then fasten them together so that the teeth or prongs of the one are exactly in the centre of the intervals of the other, the space between the two being regulated by a small piece of wood fixed be-

