

tween them, the thickness of which must be determined by the size of the pattern required. This you must move up and down as you draw it along through the colour from left to right, taking special care that the prong of the hind one just catches the bottom of the loop formed by the first, and you have the desired effect.

There are several variations of this style in use, both Shell and otherwise, indeed you may multiply patterns till you are confused.

EXAMPLES Nos. 20, 21, 22, 23.

Old Dutch.

This is one of the oldest and most esteemed patterns in use at this present period; it is more mechanical and requires a greater number of appliances than any of the previous sorts, and is accomplished by a very different process to any that have yet been noticed. If you take a sheet of this paper and examine it attentively, you will perceive that the colours are not scattered here and there in an indiscriminate confusion, but follow each other in regular succession diagonally across the whole sheet of paper, red being the preponderating colour.

In order to do this pattern well your colours should be particularly well ground, and of the very best quality, they ought also to be mixed a day or two before using, that they may be as mellow as possible. If attention be not given to these instructions, your labour will be in vain, for you will never be able to produce satisfactory results, with either inferior or badly prepared materials.

You will require a number of small tins or pots, an

inch and a half or two inches wide and about the same in depth—small jam pots will answer the purpose very well; you will also require two frames the size of the paper you intend to marble, in which are inserted a number of wooden pegs, about a quarter or three-eighths of an inch thick, fixed at regular distances about two and a half or three inches apart; both these frames must correspond exactly, and the pots of colour must be so arranged that the pegs will each drop into its respective pot of colour without any difficulty. It is with these you will have to put on the colours instead of brushes, with the exception of the red alone, which will have to be thrown on with a brush.

The colours required are red, blue, green, yellow, and white, and as you will not be able to mix these colours in the small pots, you must procure four large jugs with spouts, capable of holding about three pints of colour—a jug for each colour; in these the colours must be mixed, and be made all right for working before putting them into the little ones. In order to ascertain this you must try

Y	B	Y	B	Y	B
G	Y	G	Y	G	Y
Y	B	Y	B	Y	B
G	Y	G	Y	G	Y
Y	B	Y	B	Y	B
G	Y	G	Y	G	Y

them by dipping into each a piece of stick and letting a drop fall on the solution (having first thrown on a little red), and tempering it with gall till it spreads out to the desired extent; when they are all right for working, you proceed to fill the little pots and arrange them in the order shown in the diagram, one lot of the pots being filled with nothing but white,¹ and the other lot numbering the same in quantity, filled, or rather half filled, with the three colours, green, blue, and yellow, denoted in the diagram by G, B, and Y. When you have done this and arranged them conveniently as near the trough as possible without interfering one with the other, take the two frames of pegs and drop them carefully into the pots in such a manner as will enable you by a rotary motion of the frame with both hands to stir round the colour without upsetting the pots. You may now commence operations for the final procedure by first skimming the surface, then with a moderate-sized brush throw on a pretty good body of red, then lift carefully and gently your first frame, consisting of white only (always remembering first to give it a slight rotary movement so as to keep the colour from settling at the bottom of the pot, which it will very soon do)—gently, I repeat, lest you should shake the drops of colour off before you get it to its proper place over the red, and just let the tip of each peg touch the surface of the floating red all parts at the same time; quickly lift it

Instead of pots for the white, it will be less trouble to fill a trough with white, about an inch deep, in which you place the first frame of pegs, and as white costs little, you can afford a little waste.

off, placing it again in the pots ready for the next time, then quickly and carefully take the other with the three colours and let the points deposit a single drop of colour as exactly as you can in the centre of the drops of white just put on. You must now take a tapering stick—a stout brush-handle is as good a thing as any—and pass it up and down through the colours as they are now arranged on the trough from front to back at regular distances till you have gone over the whole extent of the surface, then pass your comb through from left to right, and you have Old Dutch, large or small, according as your comb may be; when you have lifted the paper out as it hangs on the stick, pour gently a little clean water over it, as that will wash away all the superfluous colour and gum and make it look clear and bright, which it will not do unless you wash it; still, even this will require to be performed with judgment; or you may wash off or impoverish the colours instead of improving them. It may also be done by putting on the three colours first, and the white after, the colours being adjusted accordingly.

When curls are required, of course you must have another frame with wires, according to the number and size of the curls required.

Some patterns are made by drawing through a second and larger comb, and sometimes even a third, but the more the colours are worked or drawn about after they are floated on the solution, the more likely they are to get broken and deteriorated in appearance to the eye.

Some use a rake similar to that spoken of for Nonpareil, but for this pattern the brush-handle is preferable.

EXAMPLE No. 24.

British.

This is not a very easy pattern to execute, although it has so unpretending and simple an appearance, as it requires a good deal of practice and judgment to keep up any degree of uniformity. Some of the patterns are made with and some without veins. It must be done in a trough double the length of the paper you use, as it must be dragged or pushed from one end of the trough to the other in the same manner as directed for the Drag or Extra Spanish, and the size or solution must be the same, viz., a mixture of flea-seed and gum tragacanth.

Proceed as follows:—Take two jars and a large plate or dish, mix your colour, whatever it may be, in one of these jars in the same way as you would for ordinary Spanish, pour some of it into the other jar, and dilute it with a considerable portion of gall and water so as to make it much thinner in consistency, but more powerful in its spreading or flowing-out propensities, pour on the plate about a dessert-spoonful of the last or thin colour, and then, taking the brush out of the thicker colour, press it down on the other colour on the plate rather hardy, at the same time just giving it a twist round so as partially to amalgamate the two without combining them too closely. Proceed immediately to sprinkle on all over the trough; the light and dark spots will fall together, intermingling with each other, and producing that variegated and motley appearance which characterizes the pattern. In laying on the paper, you must draw it in the same manner as for the Drag Spanish; black alone

used in this way on a coloured paper has a very unique appearance, and is, in fact, more like marble of some kinds than much of what bears the name of marble paper.

Thus far we have gone without the aid of any other acting agencies than gall and water alone; if such results as these can be produced with such simple materials, may we not be justified in expecting at some not very remote period far greater and more surprising effects from the advancement of scientific and chemical research, and its application to things hitherto considered by the many as beneath their notice, but which nevertheless involve mysteries which, with all their attainments, they are unable to solve, and so pooh-pooh them as commonplace and undignified withal.

EXAMPLES Nos. 25, 26, 27, 28, 28a.

French or Shell Marble.

The colours for this kind or variety may be prepared very nearly in the same way as for the Spanish or West End, but the vein colours may be a little thinner, and the top or principal colour not quite so strong in gall, but in addition to the gall a few drops of oil may be mixed and well stirred up in it: put in but a few drops at a time; stirring it well with the brush every time you add to it, trying it occasionally till it produces the desired effect, which should be the appearance of shell-like rings, darker in the centre than round the edges. Be very careful in mixing in the oil, as too little will make it full of unsightly holes, while too much will cause it to lose