





the shell or ringy appearance altogether, and to spread out in such a manner as to destroy the appearance of the pattern entirely ; there will be no way of rectifying this but by mixing some more colour without any oil, and adding it to that which contains too much.

We will, as at the beginning, commence with a single colour, without any vein, and a very neat pattern may be produced therewith, and called Small Blue Shell. The blue may be made with a mixture of indigo, rose pink, and Chinese blue, or damp Chinese blue where it can be procured ; you must also provide yourself with a small iron rod or bar about 12 or 14 inches long, not too heavy. This you must place on your left hand, so as to be conveniently taken up when you require to make use of it, which in the small patterns will be with every colour you use, as well with the vein as the body colours ; but in this instance, having but one colour and no veins, you will have but little difficulty in accomplishing your task. Presuming, therefore, that you have your colour right, and everything in order, you, as usual, steadily skim the solution or mixture in the trough, and with a tolerably good brushful of the colour in your right hand and the rod in your left, you proceed to beat or knock the stock of the brush against the rod ; go equally and uniformly all over, taking care that the colour falls in spots as near to one uniform size as possible, otherwise it will have a cloudy and imperfect appearance. In order to accomplish this desirable object, you must hold the bar at least at an elevation as high as your head, which will cause the spots to extend over a greater space, and to become finer as they descend, while if you hold it too

low it will be a difficult matter to preserve uniformity. You must also be careful to keep the ring of the brush wiped from the superfluous colour which will accumulate upon it in the course of the operation, and which will fall off in large spots or blotches, giving the work a most unsightly appearance.

You introduce three veins, red, yellow, and blue, mixed with gall and water, and instead of knocking the brush against the iron bar, you must sprinkle them on with a peculiar shake of the hand only attainable by practice. The colour (brown), mixed in the same way as in the preceding pattern, but sprinkled on evenly all over the red and yellow and blue, driving those three colours up into veins, produces the large Brown Shell or French, as No. 26. S. Brown is produced in the same way, but knocked or beaten on.

We will now contrast these with two well-known old patterns, called by the trade Large and Small Fawn. The Small is made with only a blue vein, the Large with both black and blue. The colour called Fawn is pure Oxford ochre, burnt without any other colour mixed with it, and is mixed, in the same way as the blue in the previous example, with gall water and a little oil. These were very popular fifty years ago, and had a great run, the Large Fawn for stationery work especially, but are now superseded by the importations from the Continent, which have interfered with the manufacture of all the commoner kinds of marbled papers in this country. (Nos. 27, 28.)

























