

THE ART
OF
PAINTING IN MINIATURE
On Ivory,

IN THE MANNER PRACTISED BY THE MOST EMINENT
ARTISTS IN THE PROFESSION.

ALSO, INSTRUCTIONS FOR
PAINTING IN WAX-CRAYONS ;

Comprising, under the following Heads,—

The proper Colours for Painting
in Miniature ; the Nature and
Properties of each, and Manner
of preparing them.

Rules for choosing Camel-Hair
Pencils.

Instructions relative to the choice
of Ivory, and to bleaching and

polishing it preparatory to be-
ginning a Picture.

Method of managing the Colours,
in the different Sitings, in tak-
ing a Picture from Life, or in
copying from another Picture.

Instructions for painting in Wax-
Crayons.

TO WHICH IS ANNEXED,

The Art of Burnished Gilding on Glass.

IN A VARIETY OF BRANCHES.

BY JOHN PAYNE.

THE NINTH EDITION.

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ADDRESS.

WHEN the Writer sat down to compose the First Edition of this small Work, he felt all the Diffidence attendant on a first Essay ; but, the rapid Sale of the former Editions, and the approbation which has been bestowed on the Work in several periodical Publications, now induces him, without hesitation, to submit a NINTH EDITION to the public eye. In this he has made some improvements, and he can venture to assert, that, by a proper and persevering attention to the Rules laid down, a young person must either be destitute of the requisites necessary to constitute an Artist, or entirely deficient in point of attention, if he does not succeed in Miniature Painting ; his remarks and instructions being, not solely the result of his own practice, but likewise those of Artists truly eminent in the Profession, with whom he has been in habits of the utmost intimacy. At the same time, he cannot but allow, that the having an opportunity of seeing an experienced Artist put these rules in practice a few times, would certainly be useful to the young amateur ; as it would help to remove that doubt and anxiety which too often cast a cloud over the brightest genius, and impedes its progress ; whereas a confidence of knowing the practical, as well as the theoretical, ground-work requires only application to insure success.

To the present Edition have been added Instructions for making and painting WAX-CRAYONS ; an art not only useful, but much admired, although, at present, in a state of infancy.

Should the Work be found pleasing, or meet the approbation of the connoisseur, the gratification of the Author will be an ample recompense for all his care and attention.

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THE ART OF PAINTING IN MINIATURE, &c. &c.

OF COLOURS USED BY ARTISTS IN MINIATURE- PAINTING.

IN painting the face, the yellows that are used are five, viz. gall-stone, terra sienna, Nottingham oker, Roman ochre, and Naples yellow; the latter three of which are opaque colours, the other transparent. The greens are confined to one, which is sap-green. The blues are verditer, Prussian, indigo, smalt, ultramarine, and Antwerp. The reds are carmine, drop lake, Chinese vermilion, and Indian red. Under the class of reds may also be put burnt terra sienna, its colour inclining much that way, though more to the orange. The only browns, if any be used in the face, are burnt umber and terra de Cassel, and they are only to be used in the mixture of dark shadows under the nose, &c.

For painting draperies, we shall only add to the above colours lamp-black, king's yellow, and flake white.

ON THE NATURE AND QUALITIES OF COLOURS.

YELLOWS.

We shall first begin with *gall-stone*, the genuine kind of which is very difficult to be had in London; a spurious kind being manufactured from dried ox-gall, to which colourmen put gum-water, and so impose it on their customers for a colour, which is one of the finest and brightest in the world, and a lasting one: although in face-painting it should be sparingly used, its wonderful brilliancy being apt to drown all the other colours, and make the work it is used in too warm in its tints. To get it genuine we would recommend our readers to apply to the slaughter-men at any slaughter-house, who will examine the gall-bladders of the oxen, in many of which gall-stones (being concrescences formed in the bladder) are found; by this mode only, will the artist or amateur attain possession of this unrivalled colour in its pure state.

Of *Terra Sienna* we shall say but little, gall stone, already noticed, being so much superior in point of colour and every other quality; it is, unburnt, a bright yellow earth, somewhat of a foul greasy nature; it is used by some miniature-painters as a warm yellow; but, burned, it is a beautiful colour, partaking of three tints, yellow, red, and brown.

Nottingham Ochre is a bright yellow earth, and although an opaque colour, it works well, and is much in use amongst the

painters in London ; but, on account of its heavy quality, it must be used with caution ; it certainly is a lasting colour, and of much service in the fleshy teints of the face.

Roman Ochre is a reddish yellow earth of a very great body ; some painters have used it with success in miniature painting, as it works, when properly portioned with gum-water, extremely sharp and neat, and, being in itself a warm colour, it communicates that quality to the teints it is worked in.

Naples Yellow, although we have mentioned it under the head of yellows, is a colour which, though adopted by some artists, is not by any means in general use for miniature painting ; nor do we think that it will stand : it is a pale gritty yellow, very hard to grind and prepare ; is of a very sickly hue, and has this very bad quality, that it absorbs all colours that are either worked on it or mixed with it.

BLUES.

It is scarcely necessary to inform our readers, that, of all blues ever in use, none can, in the smallest degree, be set in competition with *Ultramarine* ; its wonderful brightness and permanency by far excelling others ; but the misfortune artists labour under is, that, like every other valuable article imported from foreign countries, it is generally so adulterated, that it is next to an impossibility to obtain it genuine. The ingredient that is mixed with it is smalt, finely ground in water, and then dried. But the way to detect the imposition is, to put a small quantity of what you should buy for ultramarine on a broad case knife, and hold it over a candle, keeping the smoke from touching it, when, if adulterated, it will appear in grey spots, but if pure, it will remain brilliant, as before the trial.

Prussian Blue is a good colour, and for which there is no substitute in miniature-painting, on account of its strength of effect and transparency ; of it there are several kinds, some very light coloured, others dark ; the former we very particularly caution the young artist against, as it is only a compound of the good kind, and either whitening or some such thing. The best and purest sort is dark and brittle. It is a colour very apt to crack when dry, on the pallet, a prevention for which is given hereafter, in treating on the preparation of colours.

Smalt is a very fine bright blue, inclining to purple, but so excessively hard, that nothing but an agate flag and muller will sufficiently pulverize it for fine uses.

In some things it may be used when ultramarine is not to be had : it is a colour that does not work well, nor is it to be depended on as to permanency.

Indigo is a useful blue, though it must be sparingly used, on account of its extreme depth of colour, nearly approaching to black ; the best is called the rock indigo. The way to judge of its qualities is to break it ; and, if good, it will have a copperish hue, but, if bad, it will be of a dead blackish cast.

Verditer is a fine blue, and much used by miniature-painters, not only in their sky-grounds, but likewise in the delicate parts

of their faces, and in finely expressing the anatomy of ladies and children's necks ; and we think it a beautiful colour ; but it requires to be very finely ground on a very hard flag. As to durability, it is not recommended ; we believe that it does not stand, but changes in time to a dirty greenish colour, on account of its being made from copper : care should be taken not to put the pencil it is used with much in the mouth, as its qualities are pernicious.

There has lately been brought forward a colour called *Antwerp Blue* ; which is certainly one of the greatest deceptions in the world, being, when dry, a most beautiful bright blue ; but, when wet and prepared, a very dingy colour, and totally unfit for the face of a miniature. It seems to be a compound of Prussian blue, verditer, and some kind of white ; as you will perceive, on breaking a lump of it, white specks all through it. It may be used in blue draperies, or back grounds, but in nothing else.

Sap Green, which is the juice of buckthorn-berries, we pronounce, not only from experience, but from the liberal use made of it by several eminent artists, to be a highly useful colour, when judiciously mixed with other colours ; producing warm fleshy teints, which cannot be produced without it. Its extreme thinness and transparency also, is a strong recommendation in its favour, and it never changes. There are a variety of teints under the title of sap-green, some being of a yellowish cast, others darker, and some very dark ; the last is, we presume, the best, the berry of that colour being at its full growth and in perfection.

REDS.

Carmine is a very fine bright crimson, inclining to the scarlet, and is rather an opaque colour. From it a variety of fine teints may be made, but its being such a very high red, renders it unfit to be used in delicate subjects, as children, or fine women. There are various kinds of it prepared by chymists, but the deep kind is the best, the lighter sort being frequently made so by adulteration. If any crimson colour stands in water, it is this.

Drop Lake is made from the shearings of scarlet cloth, and is a pleasing crimson colour ; its inclining to the purple makes it particularly useful for the carnation teints in painting delicate subjects. There are several kinds of it at various prices, some being nearly as bright and high coloured as carmine, which kind, we are convinced, is made so by the addition of that colour ; lake being, as before observed, of rather a purple crimson, is more transparent than carmine, and therefore by miniature-painters more generally used.

Chinese Vermilion, when good, is a charming bright red, and useful in miniature pictures, though not to be freely used, its opacity rendering it dangerous to mix much with other colours ; but by itself, in touching the under-lip, and other parts that require extreme brightness, it is of wonderful service. It is very difficult to find the real kind, the common vermilion, mixed with lake or carmine, being a general substitute ; but the spurious and the genuine kind very materially differ in working,

the former being thick and heavy, the other the contrary. It comes from China in small parcels of fourteen ounces each, with Chinese characters marked on the cover; but although this is the only mode of coming at the genuine kind, still there are descriptions of persons who contrive to baffle artists in that particular, by counterfeiting the characters on the covering of the packets.

The native or *Mineral Cinnabar*, or vermilion, is likewise very fine in Spain; and the French have mines of it in Normandy. There is a method of preparing factitious cinnabar, viz.—Take six ounces of sulphur, and eight of quicksilver, mix them well, then set them on the fire till part of the sulphur is consumed, and the powder remain black: after this, it is sublimated twice in open pots, at the bottom of which the cinnabar remains very heavy, and streaked with the lines or needles, some red, and others brilliant, like silver,—then take it, and purify it in the following manner:—Grind it well in fair water on a marble, put it into a glass or earthen vessel to dry, then put urine to it, and mix it, so that it be thoroughly wet and swim; then let it settle, and the cinnabar being precipitated or fallen, pour off the urine by inclination, and put in fresh in lieu of it, leaving it so all night, and repeating the same charge four or five days, till the cinnabar is thoroughly purified. Continue the process with beating up the white of an egg, which mixing with fair water, pour it upon the cinnabar, and stir the whole about with a walnut-tree stick; change this liquor two or three times as above, and keep the vessel close covered from dust; when used for water-colours, temper it with gum-water, and a small quantity of saffron dissolved will add to its brilliancy.

India Red is of a deep purple cast, and is a most excellent colour, not only for touching the deep red parts, but likewise in the fleshy tints of men's pictures. It is a colour difficult to prepare, being very hard and gritty; but it is to be bought in the capital colour shops in London, ready for use, in an impalpable powder, and works extremely well. It is useful in bright back-grounds, and also in draperies.

BROWNS.

Umber is a yellowish brown, very greasy, and mixes unkindly with water-colours, and, in miniature-painting, useful only for draperies, and even for them can be dispensed with; but, when properly burnt, is a charming reddish brown, very useful in many parts of miniature-painting, and works extremely sharp and neat.

Terra de Cassel, or *Vandyke Brown*, so called from the very great estimation the inimitable painter *Vandyke* held it in, is the finest rich brown in the world; in itself producing a more beautiful colour than can be formed by the junction of any colours whatever. It is in general use amongst the oil and water-painters in London. It is, in its natural state, rather coarse and sandy; but, when prepared, it amply repays the artist for his labour in preparing it.

Lamp Black is the smoke of burning rosin, and is useful for marking the pupil of the eye, for mixing in hair colour, and in painting draperies. It is a good colour, when burnt, stands and works remarkably well for touching the pupil of the eye. The smoke of a candle received on a plate is found the best, being blacker than the common lamp black.

King's Yellow is a fine bright opaque colour, and is admirably calculated for painting lace, gilt buttons, &c. &c., but is a rank poison, therefore should be cautiously used.

Flake White, or refined white lead, is useful in cloth draperies of men's pictures, but not to be used by itself as a white, for to a certainty it will turn black, which circumstance should be nicely attended to by all the artists. If used in miniature-painting, for linen, &c. it should be immediately covered with a glass, which method is the only one which stands a chance of preserving its purity.

OF THE PREPARATION OF COLOURS.

As amongst the number of necessary colours above-mentioned, there are three which require to be burnt, viz. Terra Sienna, UMBER, and Lamp-black; we shall instruct the young artist in that particular.

The colour is to be put into a crucible, which is to be covered and placed in a hot fire, and when you think that the lump of colour is red-hot through, take the crucible off the fire, and let the colour cool; but the lamp-black is to be prepared in a different way. You take some of the common kind, put it on a clean fire shovel, or plate of iron, over the fire; it will immediately, on receiving the heat, begin to smoke, on the ceasing of which your lamp-black is freed from the oily substance it originally contained, and fit for immediate use.

GUM WATER.

Choose the large white pieces of gum-arabic, which are brittle, and easily come to pieces in your fingers, also that which is clear, put it into a clean phial, and pour some water on it, which is well strained, and divested of all sandy particles. Make your gum-water about the thickness of barley gruel, that is, so thick that you can feel it in your fingers. *Note.* The fresher made your gum-water always is, the better.

TO GRIND COLOURS, AND PREPARE THEM FOR THE PALLET.

You must provide yourself, if possible, with an agate flag and muller; but, if that cannot conveniently be had, glass may answer, though not quite so well. The glass muller and flag must be lightly roughened with fine flour-emery, which will give it a surface that will continue a long time. After being particularly careful that your flag, &c. are quite clean, you lay some of the colour to be ground on it, bruising it, whilst dry, gently with the muller; then put a few drops of water on it, and grind it very carefully, not making it too wet, as that will prevent it from keeping sufficiently under the muller. When you think it is

finely ground in the water, take your pallet-knife, or a thin-edged piece of ivory, scrape your colour together in a little heap on your flag, which let dry for a short time, then add your gum-water to it gradually, having a piece of ivory near you, on which you are frequently to lay some of the colour with a camel-hair pencil, thin; and, if you perceive the colour in the smallest degree to shine when dry, it is gummed enough; then you are to scrape it off your flag, and transfer it to your pallet.

Note. There are some colours which will not bear a sufficient quantity of gum to make them shine, without injuring their qualities, as smalt, ultramarine, and verditer blue.

OF HAIR PENCILS.

MANNER OF CHOOSING THEM, &c.

Pencils for painting in miniature are not made of camels' hair, but of the tips of squirrels' tails, and of these there are two kinds, the dark brown and yellowish red. Pencils made of the latter kind are, for what reason we know not, called sable-pencils, and are of a stiffer nature than the others, and bear more than double the price. They certainly are a useful kind of pencil, as long as the fine flue at the end of the hair remains, on account of their elasticity; but the instant the flue is worn off, they, from their harshness, become useless; at all events, we think they may be dispensed with, as no pencil can be superior to one made of the common kind of hair. We would here caution our readers against the error too prevalent amongst young miniature-painters, which is, that of preferring a very small pencil for their work, vainly hoping, by the assistance of such a one, to execute their picture with more neatness and accuracy; but in this, as before observed, they will, not only by their own experience, but by their intercourse with eminent miniature-painters, find themselves egregiously mistaken; the finest and most highly-finished pictures being executed with a middle-sized pencil, the point of which being not only sufficiently neat, but from its body containing a quantity of colour in fluid, enables the artist to give that mellow firm touch which is so generally admired by connoisseurs in the art. We have observed pencils, with some miniature-painters, trimmed down, by cutting some of the hairs away at the butt, next the quill, so as to leave not more four or five in the pencil, for giving sharp neat touches at the finishing of their pictures, the consequence of which was, that their works were dry and hard. We therefore advise the young artist to choose a middle-sized pencil, with a good spring and point, both of which he will know by drawing the pencil lightly through his mouth, and touching it on his thumb-nail; if he finds it, on being moderately wet, to spring again into its form, after being bent, it is a good sign; but, as there are many pencils possessed of that quality, which are deficient in another material one, namely, that of a good point,

that must be very cautiously looked to, by turning the pencil round on the nail, in every direction, observing the hairs at the point keep equally together of a length, and none shooting out on either side (which is often occasioned by the pencil-maker putting the hair into the quill with a twist in it). All these defects being carefully guarded against, you are sure of being in possession of a very principal material for miniature-painting.

IVORY.

METHOD OF CHOOSING, BLEACHING, AND PREPARING IT.

OF Ivory there are various kinds, the distinction of which, in this art, is of very material consequence: but observe, that ivory newly cut, and full of sap, is not easily to be judged of; the general transparency it exhibits in that state, almost precluding the possibility of discovering whether it be coarse-grained or fine, streaky or the contrary, unless to the artist, who, by a long course of experience, is familiarized to it. The best way to discover the quality of it is, by holding it grainwise to the light, then holding it up and looking through it, still turning it from side to side, and very narrowly observing whether there be any streaks in it; this you will, unless the ivory be very freshly cut, easily discover; and in this you cannot be too particular, as it is not an individual observation, but that of many experienced painters, "that a good piece of ivory is half the work done." There is a species of ivory which is very bad for painting on, although it has no streaks in it, being of a horny coarse nature, which will never suffer the colours to be thrown out in the brilliant manner a finer species of ivory will; you are therefore not only to be cautious in choosing ivory free from streaks, but likewise that which has the finest and closest grain. Having instructed in the mode of choosing ivory, I shall now proceed to treat on the manner of preparing it for painting on.

You are to heat a smoothing iron in so small a degree that you can hold your hand on the face of it, so long as you can reckon three or four, in moderate time, then put your ivory between a clean piece of folded paper, on which place the hot iron, turning your ivory frequently, until it becomes a transparent white; for you are to observe very particularly, that an opaque white will not answer for face-painting in miniature, as it would give a harshness and unpleasant appearance to your picture.

When you think your ivory is sufficiently white for your purpose, lay it under some flat weight until it cools, as that will prevent its warping. You then proceed to prepare it, for which purpose you must pound some pumice-stone in a mortar, as clear and fine as you can, which put into a fine linen or cambric bag, tying it about midway, tight, but leaving room for the pumice-dust to sift through the bottom. Then get a long mustard-bottle, perfectly clean and dry, in which suspend the

pumice-dust, covering the top with the muzzle of the bag, so as nothing can come out; then shake the bottle smartly in your hand, when the fine particles of the pumice will sift out, and remain at the bottom of the bottle, thereby preventing any coarse grains from being amongst what you are going to use, which would very materially injure your ivory. Your pumice-stone being prepared, scrape the leaves of ivory with a sharp pen-knife, until the scratches of the cutting saw be entirely obliterated; then take either a piece of Dutch polishing rush, or a piece of middling fine patent glass-paper, (the latter of which I think the handiest,) and carefully polish your ivory with it, not by passing your hands backwards and forwards, but in a circular manner, until you have it pretty level; then strew some of your pumice-dust on the ivory, and put a few drops of water on it; which done, with your muller work on it in a circular manner, as before, until you find every part has equally received the pumice, which you will know by exhibiting a dead grave appearance, those parts which have not received the pumice continuing to shine in spots, which you must still labour to do away with your pumice and muller. When you find it pumiced to your satisfaction, take a clean sponge and fair water, with which gently wash your ivory free from the pumice-dust, taking care not to rub it hard, lest you give the ivory a gloss that would prevent your colours from taking on it so pleasant as you could wish; after this, lay your ivory to dry, and, in a few hours, it will be fit for use.

Then you are to paste it on a piece of wove paper, by touching the back of it merely at the edges; as gum-water, or any other cement, being put near the centre of your ivory, will cause a dark unpleasant spot perhaps to appear through, at the very part where your face is to be painted.

INSTRUCTIONS FOR MIXING COMPOUND TEINTS FOR THE FACE.

Purple is formed either of ultramarine, Prussian blue, smalt, or indigo, mixed with either carmine or drop-lake. Ultramarine, although the most beautiful and brilliant of colours by itself, yet in any mixture it loses that perfection, but it still retains a sufficient share of brightness to render it a desirable teint in the purplish grey shadows of the face. Prussian blue, mixed as before mentioned, makes a bright or dark purple, according as the quantities of either colours are proportioned; but indigo makes still darker, owing to its great natural depth of colour. Smalt and carmine, or lake, form nearly the same teint as ultramarine, and may be used nearly for the same purposes.

GREY.

Of grey teints there are various kinds, according to the subjects they are required for, and the parts they are to be placed in. A warm grey teint may be made by duly portioning burnt

terra-sienna, Prussian blue, and drop-lake ; the more terra-sienna in it the warmer the teint ; the more Prussian blue and lake, the colder. Another grey teint, which we have known to be used with success by some eminent miniature-painters, was composed of Prussian blue and Chinese vermilion ; but, on account of the unkind manner with which vermilion incorporates with any other colour, it required a greater portion of gum than ordinary to make them work or keep together. A third grey teint, which we consider as an excellent one, is formed of drop lake, sap green, and Prussian blue.

OLIVE TEINTS.

A very fine olive teint is formed of gall-stone, Nottingham ochre, and carmine, or lake ; and another of sap green and lake, simply.

OF HAIR TEINTS.

A beautiful hair colour, either dark or light, according to the quantities of colours, is made of carmine, lamp-black, and sap green. The manner of forming it is only to be acquired by practice ; but the knowledge of making it, when once attained, will be found worth the time disposed of in the trial. That very difficult teint which is often to be met with in children's hair, by the proper junction of these colours will be produced to perfection. Other hair teints may be made of terra-de-cassel simply, or by the addition of lamp-black. Some excellent painters make all their hair-teints of burnt terra-sienna, lamp-black, and Nottingham ochre, the latter being added only when there is light hair to be represented. Burnt umber has been substituted for terra-sienna, along with the lamp-black, and forms a good teint ; but care must be taken to avoid either the greenish or reddish cast, which it is apt to produce.

TEINTS FOR FINE LINEN, GAUZE, &c.

Of all teints in transparent painting, such as in the miniature works of the present day, there is none more difficult to ascertain, than the one we are at present about to treat on ; from this reason the delicacy, not only of mixture, but of touch, would require a painter to be what no man ever was, *semper eadem* ;* for the same nicety of teint, for this purpose, which a man might hit on this day, to-morrow he might not be so fortunate in, nor might he be so happy in that exquisite touch which conveys the idea of beauty in the thinness and folding of the linen or gauze, the true painting of which often stamps the character of an artist, and, in the general opinion, throws a veil over the defects in other parts of the picture, which the more experienced connoisseur would readily point out. We shall therefore only observe, that any of the teints, under the

* Always the same.

head of grey, will, properly managed, answer the purpose. Having now pointed out the manner of preparing the delicate transparent tints for miniature painting, I shall proceed to treat on the grosser ones, namely, those for draperies.

OF COLOURS PROPER FOR MEN'S DRAPERIES.

We shall, under the above head, make some general observations:—The first of which is, that in all cloth draperies for mens' portraits, it is necessary to add some flake white, as it not only gives the colour the dead appearance which cloth exhibits, but its being incorporated with the flake white, gives it a body which bears well against the face, gives value to it, and makes the flesh tints appear to more advantage. The next observation we shall make is that, in grinding up your draperies, you are to make them appear several degrees lighter in colour than you want them to be when dry; for this reason, the flake white is a colour so very heavy, that, after you float-in your coat, it will sink to the bottom, and leave your colours several degrees darker than when it was wet; and, finally, we wish to impress on the reader, not to be too heavy or thick in floating-in his draperies, but merely to see that the colour be evenly spread over the part whereon the coat is to appear.

As, in the instructions relative to draperies, we have made use of the term *float*, the young artist should be informed that there are four technical terms in miniature-painting: namely, *floating*, *washing-in*, *handling*, and *marking*. The first process, which is *floating*, is used chiefly for draperies, and is thus performed: having marked with your pencil where your drapery is to be, grind up your colour on your flag (not putting a quantity of gum-water that would make it shine, as it would frustrate your purpose); then take a large soft hair-pencil, and, having previously laid your ivory on a very level table, fill your pencil plentifully with the colour, and lay it quickly all over the parts of the ivory you want covered, seeing that it runs on every part equally, which, if kept in a proper fluid state, it will readily do; then lay it in some place to dry, where it is not likely to receive dust, when you will have a fine level surface ready to work the shadows of your drapery on in a couple of hours. *Washing-in* is performed when your picture is on your desk, by filling your pencil moderately with colour, and giving a very broad stroke rather faintly, as the contrary would not answer; this manner is chiefly used in beginning the hair, back-grounds, and likewise in laying on the general flesh tint of the face. It is also used in the first touches of the dark shadows, which ever ought to be began faint and broad. *Handling* is the manner in which all the fleshy parts of a miniature must be worked, after the first washing-in; and, lastly, *Marking* consists in the sharp spirited touches given to the different features, in order to give that animated appearance so necessary to constitute a fine picture.

Black drapery is formed of lamp-black burnt, and flake white, and must be laid in with a good deal of the latter, as otherwise

it would be very difficult to manage the shadows, so as to produce a pleasing effect.

Blue drapery may be made of either Prussian blue or Antwerp blue, mixed with white. Indigo being too much inclined to a blackish cast, and, as before observed of the black, a good deal of the flake white must be mixed with it, from the same reason.

Green drapery is well made of king's yellow and Prussian and Antwerp blue; and it is scarcely necessary to observe, the more blue, the darker the green, and the more yellow, the contrary.

Yellow, for officers' facings, or the like, cannot be so well represented by any colour as King's yellow, as above-mentioned, laid thin, with a moderate quantity of gum in it.

Drab colour is well represented by a judicious mixture of umber, in its raw state, and flake white.

A Queen's Brown, as it is called, is made of burnt Roman ochre, a little lamp-black and lake, with flake white amongst it.

Claret colour may be well represented by a mixture of terra-de-cassel, a little lamp-black and lake. The more black and lake, the deeper the colour.

Dark brown can be formed by a junction of Nottingham ochre, lake, and lamp-black.

Lilac is made of carmine, Prussian blue, and flake white.

Grey can be formed only of lamp-black, flake white, and the smallest quantity of lake, laid in very thin.

Reddish brown is best made of Indian red, very little lamp-black, and flake white.

Scarlet for officers' pictures, &c. is a colour very difficult to lay down rules for making, as in some pictures it is dangerous to make it too bright, for fear of hurting the effect of the face, by its brilliancy catching the eye too readily; consequently, if the subject you are painting from life be very pale, you run a very great risk indeed, by annexing a very bright scarlet to his picture. The management in that point, we must, therefore, leave to the young artist himself to judge of, and only mention that a very bright scarlet is made of Chinese vermilion and carmine, ground together, (without any flake white,) and if you want it still rendered brighter, when it is dry, fill your pencil with plain carmine, mixed with thin gum water, and glaze over it nicely; but if, on the contrary, you wish to sadden, or take away a share of its brilliancy, add a little flake white to it, and that will have the desired effect.

OF PAINTING THE FACE IN MINIATURE.

You are first to provide yourself with a mahogany desk for painting on, which is a box of about fourteen inches high, and a foot broad on the top; there is to be a lid covered with green cloth, which is to have a pair of small hinges at the front, and to lift occasionally with a supporting rail at the back, and notches, so as readily to adjust it to any height; you may choose it in the same manner as a music-desk. About the middle of the green cloth there is to be a slip of very thin mahogany, glued

at each end, but the centre of it left free, to fasten your ivory by, slipping it between the mahogany and green cloth.

The next thing you have to observe is the *choice of your light*, which in this kind of painting cannot be too particularly attended to, it not being like oil painting, where the rays of the sun may be kept out by blinds, &c., without causing any material inconvenience. A north light, or as nearly as possible to it, must be attained. If there be more than one window in the room, the second must be closed, so as to admit no light, and the one you sit at is to have a green baize curtain against the lower part of it, to reach about a foot higher than your head, as you sit at your painting desk, with your left hand towards the light.

Place your setter at the distance of about a yard and a half from you, in that point of view, by which the shadows will not only have their proper effect in marking the features, so as to form a perfect resemblance, but likewise so as that it shall be a pleasing one; for the young artist may rely on it, that no person of any description ever yet sat for a likeness, but would wish to have that likeness as favourable as possible. This point being settled to your satisfaction, begin drawing the outlines of the face, and in this be very particular, as much depends on it. When you have them drawn correctly, and that even in such state there appears to your own eye a degree of likeness to the subject sitting for you, begin to lay in the colour, faintly, of the iris of the eye, the shadows under the eye-brows in a grey teint, and under the nose rather a warm purple, in broad faint washes, ever keeping this in your mind, that you must, in the process of painting the face of a miniature picture, go on faintly at the beginning, and not hurry in your colours, as such conduct will, to a certainty, make your teints look dirty, and your picture harsh and disagreeable. Having, as before observed, laid in your grey teints where your shadows are to fall, go on heightening them by degrees, working in hatches with a middling full pencil, not too washy, nor too dry; as the former would be the means of muddying your colours, and the latter would make them raw. When you think you have pretty strongly marked out and worked up the shadows, mix a wash of either gall-stone or Nottingham ochre and drop lake, with which faintly go over the fleshy parts of the face, where the shadows do not come, and then proceed to heighten the carnations on the cheeks, the colour of the beard, if any such appears, still working, in the handling manner, as I have already mentioned, in various directions; so as that, after some time working, the intersections appear like so many nice points or dots, which appearance, in fine pictures, leads the inexperienced artist to imagine that the picture was entirely dotted in, and is thereby led into a thousand errors and difficulties.

A general rule to be always observed is, that it is much easier to warm the teints of your face, than to cool it, by working proper colours over it. We, therefore, advise the beginning to be with cool greys and purples, and towards the finishing of the picture, to add warmth, if necessary, by gradually working

such colours as gall stone, terra-sienna, or the like, over, in addition to the carmine or lake that may be necessary to produce the teint of nature.

On managing colours in painting a miniature, we forbear saying any thing more ; and shall, before proceeding to make some general and concluding observations, only advise the amateur, or young artist, to procure a good miniature picture, painted by some eminent artist, and to closely copy it, calling our injunctions to his aid; an attention to which, we dare venture to say, will facilitate his improvement.

GENERAL OBSERVATIONS ON MINIATURE-PAINTING.

It is scarcely necessary to remark, that the first and grand essential, towards perfection in this art, is a thorough and well-grounded knowledge in the art of drawing, both from the round and from life ; and although it has not been our purpose to write a Treatise on Drawing, still we beg leave to advise our readers, who wish to arrive at perfection in the pleasing Art of Painting in Miniature, carefully to attend to correctness of drawing, as without that, however brilliantly coloured their pictures may be, the eye of the experienced artist, or of the connoisseur, will not be imposed upon by gaudy trappings, but will instantly condemn the work, and thereby cast an indelible stain on the merit of a young artist, whom, not want of real genius, but actual negligence, brought into that misfortune ; for a well drawn indifferently coloured picture will better escape the lash of the critic, than one badly drawn, and ever so highly embellished by colouring.

From the variety of style adopted by different miniature-painters, it is very difficult for a young beginner to ascertain which is the best to follow ; and although, in any other sort of painting, we would caution him against becoming what is termed a *mannerist*, by pursuing a particular plan of working, yet, in miniature painting, there is a certain degree of mechanical attention to be paid to the management of the water colours, to preserve them clear and free from muddiness, which is much more difficult to attain than the management of oil colours. We would, therefore, again recommend to our reader to procure a good miniature, if possible, and keep it by him, observing the style of penciling and management of the colour, at the same time letting nature be his guide in the marking of features, and the colouring of his picture, from the person sitting to him.

In the management of back-grounds, the young painter is to observe their two-fold purpose, that of giving the lights their proper value, and, on the other hand, of harmonizing the colours of the face, by artfully engaging the eye with somewhat of similitude in the back-ground, to a teint in the face, which otherwise, in course of working to express a particular part, might appear too prevalent.

The highest degree of perfection in a miniature painting is, a fine effect produced to the naked eye ; and, on examining it

with a magnifying glass, to discover that there is scarcely any work in it; so certain has the artist been of his touch, that every stroke of his pencil told as much as twenty from an inferior in the art.

We would very particularly recommend, to a person who commences miniature-painting, and who has formerly been copying either from large drawings or from busts, to continue, at his leisure hours, still drawing large in black and white chalks, as copying correctly from larger drawings gives an extreme facility to the hand, when it comes to draw smaller figures.

In the painting of a head, on an oval piece of ivory, such as at present is the form of a miniature picture, the chin should be brought as nearly as possible to the centre of the ivory, unless the person be very tall, in which case it must be rather higher up; and, if very low, the contrary.

We now conclude with advising the young miniature-painter to be modest and attentive; not, by overleaping the bounds prescribed by modesty, to argue himself into a too high opinion of his abilities, nor, from want of attention, to prevent the world from perceiving that he was ever possessed of any of the requisites necessary to constitute an artist.

INSTRUCTIONS FOR PAINTING IN WAX-CRAYONS.

Painting in Wax Crayons is an art at present imperfectly known, but, when properly managed, it produces a very pleasing effect. It differs very materially from the former style of crayon-painting, the colours being incorporated with wax, instead of pipe-clay, which is the basis of dry crayons; it has also the particular advantage of being better calculated for minute drawings, and not mouldering away or rubbing off the paper; but it requires the assistance of washes in water colours to improve its effect, as from the nature of the wax, the frequent workings over the crayons would cause glassiness that would prevent their taking hold in the latter part of the finishing, so as to produce the strength required; therefore, it is to be observed that the water colours are to be used on beginning the picture, and in finishing it. The crayons to be judiciously worked on the water colours, when they produce the appearance of an elegantly finished stippled engraving, coloured in the plate; the tooth or grain of the paper catching the crayons in dots (when worked gradually with a light hand) in a wonderfully pleasing manner.

We shall now proceed to the instructions, which we shall confine under a few heads—namely, the kind of wax to be used in making the crayons, the colours fit to be incorporated with the wax, the choice of paper, and the mode of using the crayons.

The wax proper to be used in making the crayons, must be bleached bees' wax, entirely free from adulteration, either by spermaceti or tallow, which ingredients the wax-chandlers generally add in making their candles. It must not only be pure, but likewise of the hardest kind, of which the Russian wax is the best, although in colour not quite so fine as either the Ame-

rican or English wax; but its hardness gives a firmness to the crayons, and prevents a greasiness which softer wax would create.

The colours proper for mixing into crayons must be the following, viz., for yellows, king's yellow or yellow ochre; for blues, Antwerp or Prussian; for reds, carmine, lake, and Chinese vermilion; for browns, umber, burnt and unburnt; for blacks, lamp-black only. As to compound teints, they are to be produced by a judicious management of the water colours over the crayons: and this rule, with respect to the colours proper to be used for crayons, is to be particularly observed, that none are fit for the purpose, but such as, in their dry unmixed state, will mark on paper pretty freely: for the reader may easily judge that the tenacity of the wax would completely prevent any hard colour from working that was incorporated with it.

Having procured the kind of wax above mentioned, you are to have a nice glazed white pipkin, perfectly clean and free from any greasy particles; and, having previously ground your colours on a flag with your muller, perfectly fine, in fair water, and dried, put a small quantity of wax into the pipkin, which you are to place over a very slow fire; when the wax is entirely dissolved by the gentle heat (for if it bubbles it is spoiled), gradually sprinkle in your colour, stirring it with an ivory pencil handle, until you find it perfectly mixed; at the same time observing, that you do not overload the wax with colour, as it will make the crayons too brittle; nor are you to put in too little colour, as it makes them faint and work greasy; so a medium is to be observed, to ascertain which practice only will conduce.

There are some colours, such as vermilion, which on receiving too great a heat, turn black; and that must be very cautiously observed, as vermilion, in this kind of painting, is a highly useful colour; as is also lamp black, forming a harder kind of crayon, which is to be made by mixing some of it, in its raw state, with strong glue, letting it harden, and then burning it in a crucible (as directed in the instructions for calcining colours for miniature-painting), then pulverising it on your flag, and mixing it with your wax, as before mentioned. This kind of black crayon is most excellent for giving sharp touches in dark parts, and for making sketches to refresh the memory; is much superior to Indian chalk, as nothing will cause it to rub or spoil, it remaining as immoveable as writing ink, and working extremely pleasant.

The paper fit to be used in wax-crayon painting must be of the wove or vellum kind; but as of this there are several sorts, it is necessary to mention, that it must be of a middling fineness; for, if too coarse, the grain will catch the crayons in dots so remote from each other, as to make your work look unpleasant; and, if the paper be too fine, it will not catch the crayons as it ought, but clog your painting without producing any effect. The only rule we shall therefore lay down for choosing your paper, is to go to the stationer's, and taking a small bit of soft black crayon in your pocket, inquire for wove paper, and by

gently rubbing the crayon on a few sheets of different kinds, you will then become a judge of what paper is the best for your purpose, which experience you will attain without any expense worth mentioning. Having procured this necessary article to your satisfaction, you then proceed to work.

The desk you are to work on must be much larger than the one described for miniature-painting; this kind of work being commonly used for larger sizes than that style of painting is.

Having your sitter placed in the manner pointed out in the treatise on miniature-painting, with a soft piece of charcoal sketch faintly the distances and forms of the features; then touch them in more strongly with your crimson or black crayon, still altering, until you are perfectly certain you have a correct outline, which, in this kind of painting, is absolutely necessary; for if, in your fair drawing, you commit an error in your outline, you never can alter it, the crayons being in their nature so adhesive, that nothing will remove them. Having on your first sheet made your outline correct, rub the back of the face part with crimson crayon, the hair part with a suitable coloured one, and the drapery, if white, with black; then laying the paper on a fair sheet, go over the lines of your sketch with a tracer, when you will transfer, in a very neat manner, your outline ready to colour it. You are then to mark in the features of your sitter more strongly with crayon or water colour, and a fine pencil; ever observing, when you use it, to work over with a suitable coloured crayon, as it is that which will give it the beautiful dotted appearance so much to be admired.

Having marked in the features sufficiently strong to put the likeness out of danger of being spoiled, make a wash of yellow ochre entirely over the fleshy part, deepening its teint according to your subject, wash-in the colour of the eyes, lips, hair, &c.; all which being dry, work with your different coloured crayons on the parts, until you produce the effects required; filling up any interstices of the crayons with dots of water colours and a fine pencil: as to the teint for your linen shades, the black crayon will produce that in every degree, the paper answering for the lights of any coloured drapery, for then you are to wash-in and shadow it with the crayons. Your paper is to be perfectly dry, otherwise the work will appear glassy; but even should that be the case, hold it before the fire, and the shining appearance will instantly vanish.

With respect to your back-grounds, as this style of painting is intended to be light and sketchy, sky and back-grounds are to be preferred; to manage which, the best way is to stump them in with dry colour, to whatever teint you find pleasing, which will give a proper value to the appearance of your wax-crayons. Your drawing, either of portrait or landscape, being finished, have ready a large flat board, on which you are to stretch a sheet of royal paper; and having pasted the back of your drawing with some flour paste mixed with isinglass, lay it on the royal paper, and carefully press it in all directions with a soft towel or handkerchief, when your work will be completed.

OF GILDING THE BORDERS OF GLASS.

The art of gilding upon glass, which is a revival and improvement upon attempts made many years ago, is chiefly used for decorating the borders of prints, in executing name plates and inscriptions for various purposes, as also for ornamental decorations in a variety of elegant works, with different coloured grounds; but, as black is the most general one in demand, we shall first proceed to treat on that, in two ways of performing it.

You are to procure some of the finest isinglass, which you will distinguish by holding it between you and the light, when that which is white and transparent is the best, and the contrary is totally unfit for this purpose. Dissolve it in very clean water, pretty thick, and strain it through a linen cloth; then, into a tea cup of very clean milk-warm water, put about the size of a small pea of the isinglass jelly, which let gently incorporate with the water; now, having your glass that is to be gilt quite clear, and free from any dirt or grease, get some leaf gold, the less porous in the beating the better, put it on a gilding cushion, and cut it in pieces for your purpose, according to the breadth required; then touch, with a hair pencil dipped in the thin isinglass water, on the glass; and, while moist, lay on your leaf gold, piece by piece, until you have the parts you want covered. The leaf will instantly adhere to the glass; then place it within the air of a fire, in a slanting position, until it dries, which will be in a few minutes. While it is gently warm, take a piece of clean cotton wool, and rub the gold to the glass smartly, until you not only find the superfluous pieces of leaf gold gone, but that likewise the back of the part gilt receives a kind of polish; then proceed to lay on a second coat of gold, in the same manner as the first, drying it as before, and polishing it; and so a third coat, which is full sufficient, and, to gild properly, cannot be dispensed with. Then take the size of the print or drawing, which is to be framed, and laying it on the gilt parts of the glass, mark where the corners are to come, with a hair pencil, and some dark colour; after which, being provided with a long wooden ruler, and a pointed piece of ivory, draw two parallel lines out of your gold, and with a mahogany or deal stick, pointed cautiously, work away the superfluous part, leaving the gold fillet which is to encompass your picture, sharp and neat; when, if you have a mind to ornament it by any other lines to appear black, in the centre, lay on your ruler, and with your ivory point scribe them, and then varnish, having some black japan, to which a little burnt lamp black has been added, to deepen its colour. Paint it all over the gilt part of your glass, and the space between it and the edge, then set it to dry, which will take place in a few hours, when you are to lay out the breadth of the black line that is to be inside your gilding, scribe it with a sharp point, and cut away the waste black, with a graver or some sharp instrument.

If you want to cut figures, or any kind of ornament, out of

your gold, after your glass is gilt, have a drawing of your design on paper, at the back of which rub some powdered red chalk, and the smallest quantity of fresh butter; lay the paper on the gold, and, with a bluntish ivory point, go over the lines of the drawing, and they will be nicely transferred on the gold; when you can, with an ivory point, trace them out of the gold, and shade them agreeably to either fancy, or from the drawing you have by you; and then, by mixing any colour you choose with white copal varnish, you may vary your ground as you think proper.

But the most important secret in the glass gilding, is the method which only a few persons in London are acquainted with. In an instant after your glass is blacked, take away the parts where your gold is to appear, and leave the remainder of the black to stand fast, by which mean the black gilding work is done in one half the time, and with half the gold leaf. The process is simple, and is thus performed:—You are to get the very best black japan varnish, such as used for the roofs of carriages, to which you may add a very small share of burned lamp black, very finely ground in spirits of turpentine; then, with a large flat varnish brush, give your glass one even thin coat, holding it between you and the light, observing that it does not appear a thick dead black, but exhibits a degree of transparency, and not too much so as to prevent its appearing a good black at the right side of the glass. After this, you are to have your letters or ornaments, drawn on paper, as before mentioned, and trace it in the same manner on your black varnish, when it is perfectly dry; the drawing will be very critically transferred to the black. You are then to get a fine needle, and fix it in a wooden handle, firmly, with which you are to scribe the outlines of what black is to come out, through the varnish, so as not an edge hangs to the main body of the black. Then take some thick brown paper, dip it in water, and squeeze it gently, and spread it over the parts of the varnish you want to detach from the glass, and in a few minutes, by raising one edge of the black, it will all peel away as clean from the glass as if it never was on it, in an instant. When all the black you want is taken out, lay your glass to the fire, and the remaining part of the varnish will instantly become hard as ever, and ready to have the gold put on.

FINIS.