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The young man's book of amusement

Halifax, 1848

Of Painting of Glasses

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accordance with what is supposed to take place, under the circumstances intended to be represented.

He proposes to supply the light by a portable gas lamp, with apparatus for increasing or diminishing the supply of gas to the burner at pleasure, which, by a peculiar stop cock, might very readily be accomplished. Then, by diminishing the light gradually, the brilliancy of the figure might be reduced as it retires, its lineaments would become shadowy and obscure, and at length vanish into thin air, as it is expected a phantom would do.

Of Painting the Glasses.

You first draw on a paper, the size of the glass, the subject you mean to paint: fasten this at each end of the glass with paste, or any other cement, to prevent it from slipping. Then with some very black paint mixed with varnish, draw with a fine camel's hair pencil, very lightly, the outlines sketched on the paper, which, of course, are reflected through the glass. Some persons recommend writing ink, and a common pen with a fine nib: but this, even if it succeeds in making a delicate black outline, is sure to be effected by damp or wet.

It would improve the natural resemblance, if the outlines were drawn with a strong tint of each of the natural colours of the object; but in this respect you may please your own fancy. When the outlines are dry, colour and shade your figures; but observe, to

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temper your colours with strong white varnish. A pleasing effect will be produced, if you leave strong lights in some parts of the drapery, &c. without any colours. The best colours for this purpose are transparent ones; opaque or mineral colours will not do. The following are in most repute.

For Pink and crimson.	Lake or carmine.
Blue.....	Prussian Blue.
Green.....	Calcined verdigris, or distilled ditto.
Yellow.....	Gamboge.

To facilitate the Painting on Glass, by laying on Mezzotinto Prints, for Magic Lanterns, &c.

Cut off the margin of the print you intend to use, and lay it in a flat vessel of hot water; let it remain on the surface till it sinks. Take it out and press it between cloths or papers, so that no water may appear on the surface, but the print be quite damp; then lay it, face uppermost, on a flat table, and have ready a piece of crown glass free from blemishes; lay some Venice turpentine all over on one side of it with a soft brush, hold it to the fire that it may be quite equal and thin: then let it fall gently on the print. Press it down, that the turpentine may adhere to the print; also press the print with your fingers, from the middle to the edges of the glass, that no blisters may remain. Wet the print now with a soft cloth, and rub it gently with your finger,