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The young man's book of amusement

Halifax, 1848

To make Fine Blue Sealing Wax

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remove the glare and sleekness of the silk, being necessary to make your colours work freely; melt the isinglass in clear water so as not to be very glutinous, otherwise it would spoil your colours and discolour your silk; observe your lights are to be made by a small tint mixed with flake white, of the colour of the intended flower, just sufficient to make a degree from the colour of the silk; for instance, if a blue flower, a very small quantity of bice or blue verditure mixed with the white, using less of the white in proportion as the shades grow darker, indigo may be used alone in the darkest. Take care never to lay your colours on the silk thick, as then they will be apt to crack, to prevent which it may be proper to mix a little white sugar candy with the gum water. If your flower is so deep as not to admit of a pure white in any part, lay on a priming of white, which being thoroughly dry, proceed to the ground colour of the flower, advancing gradually with the shades as before directed.

To make Fine Blue Sealing Wax.

Take an ounce of mountain blue, or blue ashes, an ounce of fine mastic, the fifth of an ounce of true Venice turpentine; then get a small iron pot or pan well cleaned, and made so as to have a little spout or beak, put the mastic in first, which is to be melted on the fire, taking care that it does not burn: then mix the turpentine with it: this mixture being done,

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take the pan from the fire and put the blue ashes in it, then stir it all well with a little stick; take care when you put in the blue ashes that the other ingredients are not too hot, as that would make the colour too black, when all is well mixed, and before it is quite cold, take two pieces of glass, which must be made wet with water, then pour on one of them this composition in order to roll it in sticks under your fingers, which must be wet.

In order to give this wax the necessary polish, pass the sticks over the flame of spirits of wine, which are to be lighted for this purpose.

Method of Teaching Drawing or Writing to Young Persons.

An artist proposes to teach young persons the elements of drawing by making them first practise on a slate; because it may be soon cleaned with a wet cloth or sponge. This method indeed would save the expense of paper, and afford the pupils an opportunity of easily correcting their faults, without being obliged to begin their drawing again entirely.

For my part, I think it would be more advantageous to employ, instead of a slate, a piece of Bohemian glass, which might be made rough on one side, by rubbing it with a pumice-stone, or a flat bit of free-stone, or fine sand well moistened. Whatever figures have been drawn on this glass, may be effaced by a wet cloth in the same manner as from a slate; and