

THE ART OF PAINTING ON CHINA.



POTTERY has of late occupied much of the attention, not only of those interested in its production, but of the public generally. There has been for some years past a demand for greater beauty, both of form and ornamentation, in the articles required for daily use.

Artistic taste has been expended upon them, and novelties in shape, with ever-fresh combinations of colours, are constantly being offered at the numerous establishments to suit the endless varieties of taste, and meet the constant calls of fashion. Take, for instance, the divers articles adapted to the use of holding flowers alone; here may be seen baskets in imitation of Dolly Varden hats turned upside down, offering a tempting receptacle for the sweet wild flowers gathered in the country ramble among the corn-fields; brackets representing birds' nests, for embellishing the empty spaces on the walls, thrown up by velvet shields or reflected in glass plateaux; boats presided over by Cupids, suggesting at once the glorious water-lily

as their most fitting occupants; and for vases, their forms are innumerable—tall and short, bowl-shaped and cylindrical; time and space alike fail us to enumerate the various styles that embarrass the choice of the bewildered would-be purchaser. But the rage for china does not end with useful articles. Those who cannot bring out of their treasure-stores, old Nankin, Dresden, Worcester, Chelsea, or Sèvres plates, dishes, and ornaments, may solace themselves with the assurance that modern china, well painted, is fast becoming as popular in its way as the more valuable "old china." There is one recommendation in the sight of modern china ornamenting our walls, there is no deception about it; it does not pretend to be what it is not, as some so-called old china that, were the truth known, was manufactured but yesterday. And, indeed, some of the plaques painted by our best artists find a place on the walls of royal palaces, and are well deserving of the honour, if we may judge from the high patronage bestowed on the exhibition of china held from year to year. The interest in these private and public exhibitions appears in no way to diminish, patrons and artists alike increase.

The mirror bought by the Queen last year was a fine example of the adaptability of china-painting to the ornamentation of articles in ebony, that would without its assistance appear heavy and dull. The clear white ground of the tiles, painted with delicately tinted flowers, served to lighten and throw up to great advantage the deep black of the chastely carved frame; an oblong piece of brilliant plate-glass, deeply bevelled at the edge, filled the centre space.

But the object of this paper being to give some information to those readers who have not yet learnt the art of china-painting, we turn now to consider the different styles of working; we shall, however, confine ourselves to over-glaze and under-glaze painting, leaving out of the question in the present paper the majolica ware, and also the lustré ware, that is unsuited for the amateur artist. We will first mention the articles required for over-glaze painting. The dry colours in glass capsules should be obtained in preference to those ready prepared in tubes. They can easily be mixed after a little practice to any required thickness, which is not the case with prepared colours; and they have not the disadvantage of becoming "fat" by keeping, which moist colours are at times apt to become, the meaning of which term will be given later on. All colours are the brighter for being fired as soon as possible after their mixture





with oil. The colours for over-glaze painting are entirely different from those used for under-glaze; in no case can one be made to take the place of the other, the enamel colours being in themselves glossy when laid on the china, while the under-glaze colours are dull, and are dependent on the subsequent glazing for their brilliance. China-painting, both over-glaze and under-glaze, can be worked with either water or oil; as it is our intention to give information on the use of both oil and water, we will mention the mediums necessary. A bottle of fat oil of turpentine, and some ordinary spirits of turpentine, will be required. It is just possible that in the case of our artists living in the country, or abroad, fat oil of turpentine could not easily be procured by them; the following directions for its manufacture are therefore given for their use. Ordinary turpentine is the only article needed. Pour a small amount into a cup and let it stand exposed to the air. This exposure will cause the evaporation of the spirit, and the fat oil will be left ready for use. More turpentine is added, little by little, as the spirit passes off. For water-colour, gum is generally used.

The brushes should be of sable for water, of camel's-hair for oil-painting; seven or eight will suffice at first for practice. One

or two brushes called outliners are required for marking the strong outlines of the design. Two dabblers of different sizes should be procured, one small and the other large, for laying the background smooth and even. A china palette, a palette-knife, and a muller for grinding the colours are indispensable for the china-painter.

The plate, plaque, or tile must be carefully observed to see that it is as faultless as possible; any flaws will interfere with the painting, and if cracked ever so slightly, the piece will probably be returned from the firing in two parts, and both time and labour spent on it will thus be lost; its shape should also be true. The materials being now at hand, the drawing may be commenced. This should be done very correctly. A clever artist might sketch at once on the plaque or tile, but it is safer to make a drawing first, and then either copy or transfer it to the china. Porcelain, being the ware already glazed, will not take a pencil-mark, therefore the sketch must be made in Indian ink, or any other vegetable colour. To transfer a sketch, take the drawing and lay it on the tile in the position the sketch is to occupy, then slip the red or black transfer paper between it and the china, fastening down the corners with modelling-wax, gummed paper, or a piece of the blank paper that is often found on stamps when bought in any quantity; this will keep the design firmly in its place, and can be easily washed off when the drawing is completed. Go over the whole outline with a sharp-pointed pencil or agate point, then lift one corner of the paper to see if all the drawing is complete on the china. If so, the design is to be taken off the tile, and the whole outline pencilled out in water-colour carmine, or Indian ink. The design may be transferred without the use of the transfer paper, if preferred, by means of charcoal



or common rose-pink being pounced through holes pricked in the design at certain intervals; but this involves more trouble, and there being no fear of the transfer paper marks showing after the firing, it is best to employ it as the quicker method of the two. The outline should be kept clear and firm, but no great harm is done if the learner happens to get beyond it into the background space, as all marks in Indian ink will fire out; still, an outline badly done testifies that an uneducated eye and unsteady hand have been at work on it. We will suppose the design is composed of a group of flowers, and give a few hints respecting the manner of applying the colours. The explanation of the mixing of colours with the mediums shall have the first place, as that is, after all, the first real difficulty that besets the tyro in china-painting. In the case of water being employed, place as much colour on the palette as will be required, take a very little gum on the tip of the palette-knife, and rub down the colour with it, adding as much water as is necessary to make it work well. It is impossible in writing to give the proper quantity of gum, but the mixed colour can always be tested by allowing it to dry on the palette; if it dries shiny it will prove that too much gum has been used, and the colour would crack if fired; if, on the contrary, too little gum has been used, it can be known by passing the finger over the dry colour, when it will be found to rub off.

To mix the colours with the right allowance of oil may be found, on first trial, a rather more difficult performance; if, however, the directions given are closely followed it can be accomplished without any great fear of failure. It is very important to rub the colours down until not a trace of grittiness remains, otherwise the tint when fired will appear speckled; here the muller and glass slab will be in constant requisition. After placing some colour on the palette or slab, dip the point of the palette-knife into the fat oil, and grind down the colour with it until the oil is thoroughly incorporated, diluting it with turpentine gradually until it is of such consistency that it will work easily with the brush, then with the muller rub round and round, when it will become perfectly smooth without a grain of colour remaining unmixed; add more turpentine as it dries on the slab. No more fat oil should be used than is quite necessary to work the colour. Some patience is required in the mixing of colours, but it has its own reward in the evenness of the tint when laid. The same test as before may be employed to prove that the right quantity of oil has been used: allow the colour to dry, then if it is found to be very shiny it proves that too much fat oil has been used, and the consequence would probably be that, if the colour was used in this condition, when fired it would boil up or blister, showing little bubbles on the surface that would have to be scraped off and re-painted, which would effectually destroy the flatness of a tin: besides giving double work to the artist. The same effect will be produced by the use of moist colours which have been kept too long. They were before mentioned as becoming too "fat;" when such is the case, the only remedy is to re-mix them by adding

dry colour. The use of too little fat oil is, though not so disastrous in its consequences, to be discouraged, for on drying the colour will be found to be rough, and in an unpleasant state for working up with finishing touches.

The artist should choose a good light for the painting—a table placed near a window facing north is best—and a seat should be selected where the light will fall from the left hand on to the plate; the shadow cast by the hand will not then rest on the painting; if it does so, it will be found to render more difficult the execution of fine lines and finishing touches. A silk or foulard is the best material for painting in; the small loose particles that are found on woollen dresses and the dust that collects in them interfere greatly with the painting. Although the short hairy particles will fire out, they often leave a dark mark that cannot afterwards be eradicated; a needle or the point of a brush will best remove them. It is by far the easiest way to paint the background, should one be desired, before painting in the flowers and leaves; there is then no danger of spoiling the design, for should any of the background tint cover any spaces left for the flowers or leaves it can be easily scraped off with a penknife. Some persons paint over the entire surface of the plate with the background tint, and when quite dry, scrape out the spaces inside the Indian ink outline, leaving them by this means white, and ready for the colours that are afterwards to be laid on. There need be no fear of painting over the outline if sketched in Indian ink, as turpentine has no power of removing it because it is mixed with water. Others, again, paint the design and lay in the background afterwards; but it is a much more difficult plan, as in an intricate design the dabbler cannot be used, or if used in the larger spaces, it can only be done with great caution, for fear of touching the green tints of the leaves or spoiling the colour of the flowers. The colours must depend entirely on the flowers. With the exception of white flowers, that will look well on almost any tint, much of the success of the plate depends on a good contrasting colour being chosen. We will give a few suggestions on this critical point, reminding our readers that light-coloured or white backgrounds have the effect of causing all colours to appear darker by comparison, while dark or black backgrounds lighten the tint of the objects they are intended to throw up into relief. Iris, painted with purple royal mixed with blue to the correct shade, will blend with a yellow background, and form a rich piece of colouring. Forget-me-nots, again, look well with a deep blue background composed of a purple royal and blue mixture. Primroses will accord with a lilac background, daffodils with a background painted in azure-blue, while corn-flowers will bear a dark orange ground. Rose du Barry is a splendid colour for grounds; it is the same as that used in the Sèvres works. Celadon-green is also a beautiful colour for grounds; it is the tint of a duck's egg-shell, and harmonises well with many of the soft delicate flower tints. Mixed lilacs for grounds can be obtained ready

for painting in three different shades. Purple royal will mix with many colours; brown, orange, or yellow mixed with it will give good shades. Greys are composed of mixtures of brown and blue; brown, green, and blue; and of brown, green, blue, and pink. These mixtures will agree with any coloured flowers, and as they do not interfere with their tints, they are always safe to use. Mixed backgrounds can be formed of many colours, and when well selected are very soft and pleasing in their effects. For example, a mixture of blue and pink will give a mauve or warm grey, according to the proportions used; it should be applied very thinly if a delicate tone is required. Blue and green, as also brown and green, will produce various useful shades.

The colour being selected and ground finely on the slab, add a few drops of oil of aniseed to prevent it being too quickly absorbed by the china—sufficient for the entire wash must be ready before commencing—then take as large a camel's-hair brush as it is convenient to work with, and wash over the whole ground-work quickly with light sweeps of the brush, keeping the hairs flat and open; then take the dabbler and, holding it upright, dab rapidly and evenly over the entire surface, which will cause the colour to dry smoothly. The dabbler must on no account be used if it is not perfectly dry, and the process must not be continued too long, for on the paint becoming drier it will only serve to draw off the colour if the dabbling is persisted in. Still, the longer the dabbler can be used without drawing off the paint the smoother will be the ground; experience will soon teach how long it may be employed before the paint dries. Some dispense with the dabbling process altogether, simply laying in the washes with the brush alone, preferring that their backgrounds should not be too smooth. A flat tint should be washed in first, and the hatching worked in of the same tint, or other tints may be broken in to heighten or lower the effect as may be deemed expedient.

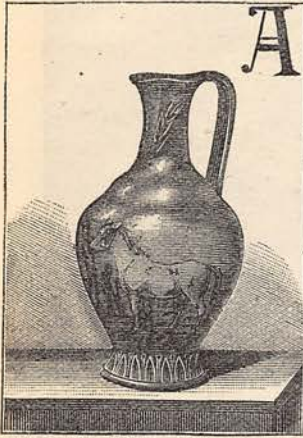
Ground-laying is performed by quite a different method; its object is to lay a perfectly smooth and even tint. The plate is washed over with grounding-oil, the depth of the subsequent colouring being dependent on the thickness or thinness of the oil coating. After laying on the oil let it stand, protected from dust, until it is partially dry; try it by touching it lightly with the finger. When it is somewhat set it is ready for the further operation of bossing. Screw up a piece of cotton-wool, cover it with three or four layers of fine linen, leaving sufficient length to hold it by, then again cover it with leather or silk; this is used as a dabbler for smoothing down any raised lines left by the brush when coating the plate with the oil. Now dip a piece of cotton-wool into some dry finely-ground colour, and dust it over the plate until every part of it is coloured, and until the oil will not absorb it any longer; any colour that will not adhere can then be dusted off with a flat wash-brush or softener, perfectly dry and clean. Set the plate aside when the background is finished until it is thoroughly dry, as the least touch or finger-mark will show, and once a

background is marked it can never be patched up again satisfactorily.

Now set the palette with the tint for the flowers and the shadow-colour. A pearl-grey shadow-colour can be obtained ready mixed, or it can be mixed by the artist by means of grey-black, blue-green, or soft turquoise and orange; this makes a shadow-colour for white. Lay on a tint of the flowers, adding shadow for white where a pearly-grey tint is necessary, leaving the lights in pure china. It is easier in small flowers to paint over the whole, and to scratch out the lights with a penknife; either plan is equally good. Then set a palette with green for the leaves, wash in the lights with yellow or pale green tints, then the deeper shades of green and reddish-brown, according to nature. Keep each tint at first in its separate place, then soften them down with shadow-colour where it is found. If the whole leaf were first washed in with green, and the lighter or darker tints placed over it in those parts that require them, the result would be an unevenness of texture, and those portions of the leaf would appear heavy in comparison with the rest. A great variety of green is produced by mixing blue and green, brown and green, or yellow and green. Those who are accustomed to water-colour drawing will doubtless be surprised that blue and yellow are not mentioned for producing greens, but these colours do not give clear greens in ceramic colours; if used, neutral shades of green will be the consequence. Blue-green is useful for sprays of leaves seen in the distance, and with the addition of grey-black forms a very desirable tint. Rose-leaf green is also a most serviceable colour for the palette, as it will assist the artist in producing the greens of autumnal tints when mixed with carmine and purple, soft blue-greens when mixed with azure-blue. It will also combine with brown, or yellow, or orange, so that the variety of shades of green composed with this green as a foundation are almost endless. The stems of a rose-branch will require outlining with rose-colour and brown, and the thorns must be marked out in rose-colour. As a second firing is almost always indispensable, it is best to leave the finishing touches until after the plate has been once fired. When returned from the kiln some colours will be found probably to have faded; these require re-touching. This is often the case with some of the browns; greys, however, do not alter much, therefore they must be used sparingly. Carmine should be laid on in a thin wash, as otherwise it is likely to turn yellowish in the kiln. The first firing being accomplished, it only remains for the touching up and the finishing touches to be added. The darker shades may require deepening, and the dark touches on the buds should be put in. Shadow-green will be needed, or a shadow-colour can be made of brown and green, for the deepest tones of green. The darkest touches on the stems will require brown, or brown and red; thorns must be darkened with ruby. An olive-green may be composed of green, brown, orange, and red. Purple-brown is useful for outlines. Some artists outline their entire sketch at last with it after the shading and finishing touches have been put in.

MORE SUBJECTS FOR CHINA-PAINTING.

BY A PRACTICAL WORKER.



A DECORATIVE plaque for hanging may be composed of *Lilium lancifolium*, with a background of purple royal. The design being sketched in and the ground put in, the flowers can either be left in the pure china shaded with shadow for white, or enamel white can be used, which adds greatly to the richness of the painting. By its use flowers can be painted in actual

relief, or it can be employed if preferred simply for the high lights on the petals. The shadows should be washed in first in this case, as the white is apt to soil, and even to chip off if not carefully treated. The mixing of white enamel should be performed with great care on a delicately clean palette, as any dust will materially affect its appearance when fired; it should be used thick and laid on just where required at once; it should not be rubbed up with the brush when on, and sufficient quantity should be laid at first if possible. Should it, however, not be found to stand out in such high relief as desired, it must be allowed to dry, and then another coat can be applied. One of its greatest charms is that it can be moulded by the brush into any form. After mixing the enamel on the slab with fat oil, dip the extreme tip of the brush into it, and lay it on the flower, moulding it to imitate the shape of the flower, or the raised portion that is being copied. If used too liquid it will flow over the outline, and will vanish in the kiln. Judiciously used, it is a great power in the hands of the china-painter. The plaque should be sent to the kiln as soon as it is finished; indeed it is generally acknowledged that all colours are brighter, and appear to greater advantage, when fired as early as possible after being mixed with oil or water; they fade off and lose their brilliance when allowed to lie by without firing. This is especially the case with rose-colour.

The landscape-painter will doubtless find it easier on commencing china-painting to begin with his own special branch of study. The outline may still be drawn strongly in Indian ink to serve as a guide, although no outline is required in the after-painting for the trees, water, &c. There are many greens to be had suitable for trees, and when mixed with orange, blue, brown, or carmine, any tint may be obtained to give the varied hues of spring or autumn. Roseleaf-green will be found very useful, as it mixes well with so many colours; blue-green may, however, for some

tints be preferable. The principal difficulty will be found in softening the clouds; these should be washed in thinly and left lighter in the first painting than they are to appear when finished; they can then be touched up before the second firing; all soft demitints are best left for the last firing. Azure-blue, of which two tints may be obtained, will be necessary for the blue sky, while greys can be mixed for the clouds as required. No harsh, rough edges should be left, but all should be softened down and shaded off with delicate tints of pearly grey. Brown rocks can be washed in more thickly, as brown fires out considerably. The strokes of the brush should in general be allowed to follow the strong markings that indicate the crevices and fissures of the rocks. Should mountains be seen in the distance, they must be washed in with the same colours as those used for the sky, but of a somewhat deeper shade. Distant trees should be of a paler tint than those of the foreground, and partake of a bluer shade mixed with grey; blue-green is suitable for this purpose. All broad lights and shadows require great care, that their transparency and purity may be preserved. If a tint is found to be unevenly washed in, it should be allowed to dry without alteration. The faults can then be clearly seen, and can be rectified as far as it is possible much more easily than while the colour is still wet. Vandyke brown can be employed in washes and touches on the stems and branches of trees. There are many varieties of brown, and with the test-tile to assist no difficulty need be experienced in purchasing those most suitable for the artist's purpose. The second painting is chiefly a repetition of the first; where the tints are sufficiently deep after the first firing they should be left with the simple addition of a few finishing touches. Shadows should be deepened if found wanting in depth, and dark touches on trees, rocks, or buildings added to give sharpness and strength to the landscape. The soft, grey tints must be put in, and any high lights may be scratched out with a penknife. Two or three firings are usually found sufficient, although twelve or fourteen are sometimes necessary in delicate, highly-finished work. there are always risks attendant on this part of the process; the colours may fire out too much; some fade more than others, and there is also a chance of the plaque cracking in the kiln, or breaking in its journeyings to and fro. Therefore it is well not to have it fired more often than is quite essential for the perfecting of the painting.

Heads and figure subjects on china are, without doubt, the most sought after at the present time for decorative purposes, and they are not more difficult of accomplishment than flowers, but the drawing must be more strictly correct or the expression will be wrong and the whole painting worthless. The flesh tints can be bought, or mixed by the artist himself. A

mixture of rose-colour and light orange will produce an excellent tint. Red alone can be used, but will hardly give such an exquisite shade for fair complexions. The design being outlined, the background may be put in and allowed to dry, then the flesh tints washed in. They can be dabbled if it is found easier. When dry the shadows may be lightly washed in, and blended into the flesh tints with the dabbler. Care should, however, be taken that the shadows do not trespass too much on the clear complexion tints. Any flat wash can have a few drops of oil of aniseed mixed with the colour on the palette, to prevent it drying too quickly to allow of the free use of the dabbler. The hair must next be washed in broadly; the larger the brush used, the freer will be the treatment and the broader the style. Grey shadows must be used sparingly in the hair, or it will appear heavy. The drapery should harmonise well both with the head and the background. For fair complexions a soft background of turquoise is very lovely, although a stronger effect would be produced by using a rich dark colour, such as purple royal mixed with blue. A celadon ground throws up dark brown hair to great advantage. The drapery is best painted as simply as possible, that it may not detract from the importance which the head should possess. In choosing colours the painting should be regarded as a whole and those tints employed that give to each other, by force of



contrast, the fullest complement of power and brilliance they possess. The finishing touches on the mouth, eyes, eyebrows, and nostrils should be put in last, and the face can then be outlined. For this purpose purple-brown is recommended. Fine sable brushes are best for finishing, especially if smooth, fine work is in hand. The hair must be made out in finer strokes, though no representation of single hairs should be attempted or it will look hard and unnatural. Small locks of hair, or flat curls falling on the forehead, give a softened appearance to the face, while a coquettish little mob-cap on the head adds yet another charm to the piquant beauty of a youthful countenance.

Of under-glaze painting it will be unnecessary to speak at great length, as the method of mixing the colours is the same as that used for over-glaze. The mediums are also the same, but the colours are, as before said, entirely different. The latter colours are dull before firing, and depend on the glaze for their brilliance. It is generally considered more difficult of management, as if a mistake is made in the painting it is very troublesome, and in some cases almost impossible to remedy it without leaving a smear which will be observable when fired. All light tints must therefore be most carefully laid, and the outline strongly marked that one tint may not interfere with another. It is quite contrary in this respect to over-glaze painting, as if a mistake is made in porcelain a penknife will remove it, and the china be left as pure as before; but the "biscuit" absorbing so quickly any colour laid on its surface renders it a hard affair to eradicate it thoroughly. The only remedy is to dip the brush or a piece of linen rag in turpentine, and to wash the error out as quickly as possible before it has had time to dry in. The unglazed ware is easy to work on as regards the sketching of the design. A pencil or charcoal is used as easily as on paper, and any mark can be erased if desired with bread. A design can also be traced out with ordinary tracing-paper, but if an outline is required to show when the plaque is completed, it must be gone over with some ceramic colour such as man-



ganese brown, or old brown and claret-brown mixed. There are two distinct styles of painting on the biscuit or *faïence*. One method is suitable as a sort of foundation work, which can be finished after glazing with enamel colours; the other method allows of the entire painting being finished with under-glaze colours. For this kind of work one firing is usually sufficient. The former style of painting is done in flat, even tints the same as over-glaze; in the latter the colours are laid on thickly, and stand out from the background in relief. The object of flat tints being laid in under the glaze is that the colours appear softened

When that is perfectly dry, wash in the flesh tints with claret-brown very thinly; then put in the shadows with a mixture of claret-brown and old brown, dabbling the edges off softly into the flesh tints. Where a greyish shadow is found a little French green may be added to the mixture, but it should then be used carefully, as greys look dark when fired. The hair, eyebrows, and eyelashes may next be laid in with claret-brown and old brown, or any colour according to copy. The eyes may next be put in with blue or brown; the lips will require a wash of cerise, and also the cheeks. When all is dry, a few finishing



when seen through the glaze into which the plaque is afterwards dipped. If a tint is found to be sufficiently deep when glazed, it should not be touched up after in enamel colours, but the under-glaze work allowed to remain. Backgrounds, and some flowers and leaves, can be completed entirely in under-glaze colours, but faces and figure subjects almost invariably require enamel colours to finish them. We will, however, mention how a head can be worked entire on the biscuit, although the plaque would scarcely be found satisfactory if a brilliant piece of colour is desired. The difficulty that stands in the way is the want of a bright flesh tint. Enamel colours are far more effective, and there is a much larger choice. The head being drawn in pencil or charcoal, outline the whole of it with a mixture of claret-brown and old brown. Next lay in the background of deep blue.

touches can be added; any rough edges softened down; the hair finished off more perfectly. If it is a bright brown colour, it will be greatly improved by the addition of a little orange. The plate can then be sent to be fired, but it must not be expected to come back with brilliant flesh tints. If such are desired, the only plan is to finish it in enamel colours. We will suppose that the artist has no objection to over-glaze finishing, in which case it is better not to use any flesh under-glaze colour. Simply, after drawing the head and painting the background, put in the shadows of the face with the two browns already mentioned, the hair and eyes, and the shadows of the drapery, leaving the cheeks, lips, and all flesh colour unpainted. Send it in this condition to the kiln, and when returned finish up with enamel colours. The leaves of flowers may be completed before

glazing. Roseleaf-green and pea-green are useful colours, and different shades of green may be produced by the mixture of orange and green; orange, green, and claret-brown; but for the latter mixture, which gives an olive tint, only a little claret-brown should be used, as it is apt to act injuriously on the green, so that when fired only the brown may remain. Browns should be put on thickly, as they fire out, but the right strength for all colours can be learnt only by repeated trials. If too much medium is used, they will weaken in the fire; if used too strong, they will appear dull and heavy.

A few suggestions as to the suitable colouring of the illustrations that accompany the present paper may possibly be found useful to amateurs. A china plate having been procured, free from defects and from scratches, sketch the design in Indian ink, and then proceed to lay in the background with deep azure-blue; the serrated edges of the leaves will have to be carefully preserved. This will, perhaps, be found to be the most difficult part of the painting, but will well reward any care spent on it. Set the plate on one side until the ground is dry, and then arrange the palette with the flesh tints, and shadow colour for the face and hair—viz., light orange and salmon for the flesh tints, and flesh shadow colour which can be procured ready mixed. Olive-brown is charming for the hair, and pearl-grey will shade the muslin cap delicately, yet effectively. Now set the palette with roseleaf-green, yellow, pearl-grey, rose-colour, and brown. With these colours paint in the leaves and stems, which require many shades impossible to describe in writing, but which are well known to the lovers of wild-flowers. When it is practicable a flower should always be painted from life; the hues are so varied and exquisite that to lose but one of them is a sacrilege. Take another palette set with rose-colour and pearl-grey, also yellow and orange. Wash the roses over, shading them with pearl-grey, and put in the seeds with yellow and orange; but do not attempt to finish all the fine details. It is far better to leave them for the second painting. The plate can now be sent to be fired, and on its return it will be easy to see what parts require finishing. The lighter portions of the flesh tints may not need retouching; the shadows will probably require strengthening, and the demi-tints softening down into the local colour. The touch on the corner of the mouth and those on the nostril and eyebrow may be put in. The hair will require a few sharper lines to give a more decided form to each separate waving lock. The shadows on the cap must also be toned down; a few sharp shadow lines artistically placed give character and force to the whole painting. The leaves should next be touched up where necessary; the softened tints of the backs where visible should be especially noticed, as they add great beauty to the spray. The roses will now have to be completed, and much attention is requisite that they may appear, as far as it is possible to make them, as light and elegant as they are in nature. The seeds may be raised in white enamel, and shaded with orange and ruby, the centre shadow

being of pearl-grey. The thorns will need ruby to outline them strongly on the one side, and the stems are improved with the addition of a little Vandyke brown. When all that is possible has been done to finish and beautify the painting, it must undergo a second firing.

The vase will be most effective if painted in the "impasto style"—that is, with highly raised flowers. A vase of Lambeth *faïence* should be obtained and hog's-hair tools employed for the work; the advantage gained by this method of working being the high relief into which the flowers can be wrought. Great care should be expended in giving an accurate form to each blossom. The enamel white should be used as firm as possible, that it may not spread and lose its perfect shape, and that the outline may be kept true. The white will in some cases, if used too liquid, disappear almost entirely in the firing. The entire painting is best finished at once, as much of the softened effect which is the great charm of underglaze work is lost when re-touched in enamel. Any background tint may be chosen that does not interfere with the tints of the leaves; but it is advisable when convenient to select one that will harmonise well with the predominant colours of the room in which it is intended to be placed. To insure a rich decorative effect should be the artist's aim in painting a large vase. This object should be borne in mind both in the choice of flowers and in the colours employed.

Some designs can be more easily and elaborately represented if painted in enamel; such will be found to be the case with the figure sketch of the two boys on the river bank, which forms a portion of the picture by Zuccarelli. This illustration suggests itself as a good subject for the decoration of a dessert plate. To be successfully carried out it should be painted in soft, delicate tints that harmonise in tone. The bulrushes form a beautiful background to the figures; the rocks give the requisite force; fleecy, rose-coloured and golden-tipped clouds give lightness and brilliance; while the water in the foreground enhances the beauty of the whole by the softness of effect it adds to the picture. Porcelain, with its smooth, white surface, allows of as high a finish as can be obtained in an ivory miniature; but such work is suitable only for articles that are to be seen close at hand. It is quite out of place and lost on a plaque that is to decorate a wall, or a vase that is to be viewed from a distance.

The head surrounded with daffodils may with advantage be much enlarged; it can be commenced on the biscuit, if preferred, and finished in enamel colours. The daffodils, leaves, and background can all be done in under-glaze colours, and if they do not fire out will not require retouching. The flowers will need yellow for the petals and orange for the centres; the leaves should be of a pale yellowish green. The cap on the head is white, shaded with grey, and the kerchief across the shoulders should be worked in rather roughly with thick folds, to give the appearance of a woollen material. The background may be of a rich violet, which will serve to throw up both flowers and head.