

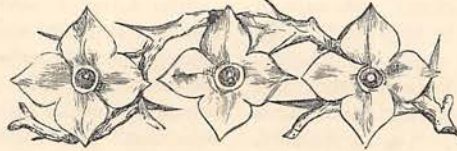
"And who is Mr. Don? A Spanish sailor, I presume, or possibly a Neapolitan, since they use the Spanish title there?" asked Sir Richard, trying not to yawn.

Mr. Langton took it upon himself to answer. "It is difficult," he said, with a smile, "to say what Mr. Don is, and what he is not. I never had a pupil to match him. He is the handsomest lad from here to Sunderland, and about the boldest. He is only a jet-hunter, living by a precarious industry peculiar to our sea-coast, but out of a crowd you would at once select him as a gentleman, though whence he came or what was the rank of his parents, no one knows. A fine fellow, Don!"

"I am sure of it," returned Sir Richard, with every appearance of interest. Then the baronet's groom and horses came round to the door, and there was a hearty leave-taking, with pledges of future friendship, and the visitor rode off gracefully towards his lonely home at Helston. More than once during the ride Sir Richard showed his white teeth with a triumphant air.

"A good beginning," he muttered. "I saw the girl's eyes glisten more than once as I spoke of the East and of sunny Italy. If I can touch her youthful fancy and it is all right about the money, why, then!"—and he rode on.

END OF CHAPTER THE EIGHTH.



WHAT IS KARTALINE?



UNDER the name of Kartaline a new method of colouring photographs has lately been introduced; and as it is one that will, we believe, commend itself generally to amateurs, we purpose explaining the process. The colours, which are specially prepared, were invented by the same French chemist who was so successful

with his indelible colours for tapestry canvas; this in itself is a guarantee that they possess the qualities claimed for them. As the tapestry colours sink into the canvas and in drying become indelible, so the Kartaline colours sink into the photograph, and become, as it were, a part of it, not merely lying on the surface as water-colours do. This being the case, the picture presents a beautifully soft appearance, somewhat like an ivory miniature, and the resemblance is the closer the more the picture is worked up. The incorporation of the colours with the photograph, whilst it secures durability, has yet its disadvantage for amateur workers, for, as will be at once understood, no false strokes can be made without injury to the painting; but those who have any mastery over their brush will find no difficulty in employing this mode of colouring.

The colours are named as follows:—White, flesh (No. 1 and No. 2), vermilion, carmine, light yellow, golden yellow, light brown, wood brown, sienna, blue, violet, purple, green, black. They are dry, with the exception of black, and are spread on a piece of cardboard. Even these colours, few as they are, will not all be needed in the generality of subjects. To apply them, dip the brush into the bottle of medium, and with it take some of the colour off the card, transfer it to a palette, and dilute it as much as

necessary with the medium. Various tints may be obtained by the admixture of colours, as in ordinary water-colour drawing. The Kartaline green is never used pure for foliage; it is invariably modified with yellow or brown. Divers reds are sometimes required for draperies in genre subjects; for these, proceed after this method:—First, wash over the portion that is intended to be red when finished with yellow; after a few seconds, sponge it off and lay over it a wash, or successive washes, of vermilion or carmine, until the requisite depth of shade is secured.

For the assistance of our readers who propose attempting a trial of this new art work, we will describe the colouring of a cabinet-sized photograph. The larger the head the easier the work will be, as the features will be more plainly marked, and the eyes, probably, more distinct. It should especially be noticed that the outlines of the eyelids and the iris of the eyes are perfect, not blurred and difficult to trace; otherwise the painter will have to depend much on himself for supplying deficiencies, and introducing lines and shadows. In portrait-painting a line wrongly curved or a shade too strongly marked will make all the difference between a good likeness and a bad one.

First of all, the photograph must be damped, and in no way can this be so satisfactorily done, as photographic colourists acknowledge, as by the tongue. It is well, however, that we are assured that the photograph and the Kartaline colours are quite harmless, being "prepared without any poison or deleterious matter of any kind." Now, dip a brush into the medium, and rub it on the colour known as flesh tint No. 1. All the colours are used thin, as in drying the tints deepen. Wash over the darker parts of the complexion with this, and leave it for a few seconds until it is partially absorbed; then remove the superfluity of colour with a wet sponge, brush, or with the tongue. Next mix on the palette flesh tints No. 1

and No. 2, being careful to use but little of the latter in proportion to the former; the whole complexion and flesh parts are laid in with this mixture, a short time being allowed for it to become incorporated with the photograph, after which it is treated in the same way as the first wash. If too great a quantity of No. 2 is used, the complexion will appear of an unnatural pink hue, and the picture will in consequence be worthless, for the colour cannot be removed—that is, not to any appreciable extent—when once it has been left to sink in. It is better always to use the colours too weak than too strong, for it is easy enough to strengthen them by laying on a second wash. Now we come to the cheeks. For these, lay on a drop of flesh tint No. 2, pure, and wash off again at once; repeat until the whole cheek presents a rounded appearance, with the colour evenly diffused, but lightened as it fades off into the local colouring.

If possible, get the person whose likeness you are colouring to give you a sitting; no portrait can be so truly rendered from memory as from nature. If this is impossible to obtain, procure a piece of the hair that you may be able to give the right colour, and try to get some one to describe accurately the colour of the eyes, and whether the complexion should be florid or pale. For the shadows use blue or a grey tint, as may be deemed most desirable. The principal shadows are those under the eyes and eyebrows, round the nostril, and on the chin; but the learner will need to put them in with great care, for if they are too dark the likeness cannot be pleasing. A small brush is best, and it should be only slightly filled with colour. Soften the hair also on the forehead with relief shadows, and when these are sufficiently strong, blend the tints by washing over the whole complexion with a last wash of flesh No. 1 and No. 2. The colour for the lips is flesh tint No. 2, but it must be much diluted. Apply with care, shading delicately so as to give roundness, keeping well within the outlines, and having regard especially to the expression. The eyes are put in with brown or blue, the pupil with black, and the whites with white modified with blue. The high light should be put in last of all.

Introduce as little white as possible in Kartaline painting; being opaque, it does not look well in certain lights, and yet it is essential for some parts. Work in the details with the tip of the brush and

with nearly dry colour. It is scarcely necessary to say that the complexion tints must be entirely finished before the details are laid in; and also that when the white is once placed it should not be retouched, or it will work up. Employ light brown, or brown and black, for the hair, eyebrows, and eyelashes, and mark out the latter distinctly but softly. The curve of the eyebrows must be rendered truly, also the texture of the hair, with its waves and curls. Attention must be paid to the quantity of medium that is added to the colours, but the only way to learn how much to use is to watch the work as it progresses. Too little will cause the wash to appear dull, and it will become uneven when wetted. On the other hand, too much will make



the picture shiny, as though gum had been added to the tints, which is by no means desirable. A word or two as to draperies. They may be of any hue that the worker prefers, but we would advise a beginner not to overlook the importance of securing good contrasts combined with harmony of tone. A book on colouring will be found valuable to the amateur; but after all, experience is the surest guide, and that can only be gained by constant intelligent practice. White—in any quantity, that is—should be avoided, but lace is becoming to every complexion. When a group of figures forms the subject of the picture, blue and red draperies are

both admissible, but for single figures they will be generally considered too pronounced. The worker, when he has once mastered the art, will not need to confine himself to simple subjects, for any photograph can be coloured after this method. The background should harmonise with and relieve the subject; a warm mixed tint is safest for the beginner to use, in our opinion. The background may be left unpainted at the option of the worker; it does well enough, but the picture has not so finished an appearance as when it also has received a wash of some colour. Lastly, there is an enamel called Kartaline Preservative, which is sometimes used to render the photograph still more lasting; but it is not of importance, as the colours will preserve the work without its aid. It gives a bright gloss which some may not think an improvement. When employed it must be poured on freely, allowed to flow over the surface, and then quickly drained off into the bottle again.