

## CANVASINE.



ANY months ago we recommended crystoleum painting because it opened out a means of employment to many ladies who were fond of art, but had not sufficient leisure or talent to turn their artistic cravings to real practical hard work. To how great an extent crystoleum has been practised, a glance at shop windows and a visit to exhibitions will testify. But notwithstanding its success, there are many ladies who were either daunted by their first efforts proving failures, and who were not sufficiently neat and patient to overcome its mechanical difficulties, and these will be glad to hear of a process, the result of which is more effective than crystoleum, and the execution of which is simpler, requiring no boiling of wax, no glasses, and no oil paints.

The object of canvasine is to so prepare and colour a photograph that when finished it looks like an oil painting, and can only be detected from the real article by its smooth and not rough surface, as the coarse threads of the canvas are clearly visible, and the depths of colour and rich background tints that render oil painting so different in its style to other methods of colouring are procured. The method is clean, the paints used have no smell, a picture can be completed at two sittings, and from a personal trial we find the work is easy and quickly accomplished by anyone with some taste and with sufficient knowledge of colouring and painting to lay a wash of colour on, and to recognise when the right tint for a complexion, dress, or sky has been attained.

The work consists in first preparing a photo, so as to be able to stretch it upon a canvas stretcher, like an ordinary stretcher used for oil paintings, and then expelling the grease from the photo, so that the paints will sink into and amalgamate with it so entirely that no trace of paper or photo remains. The paints and adhesive mixture sold by Miss Casper, 200, Regent-street, for this purpose, are her own invention, and form the secret of the system; but there will be no difficulty found in their manipulation.

The materials required are as follows:—Canvasine solution—medium, adhesive, and preservative, 1s. each the bottle; prepared canvas, camel hair brushes; wedged stretchers of four sizes, to suit cabinet, folio, royal, and imperial-sized photos, from 9d. to 2s. 6d.; roller, 9d.; a squeegee or presser, 6d.; canvasine colours, one shilling each, and sixteen in number, consisting of flesh tints, Nos. 1 and 2, flesh shadows, vermilion, carmine, light yellow, golden yellow, light brown, wood brown, sienna, blue violet, purple, green, and black. These colours are all dry, except the black, and are sold in saucers; the black is a wet colour, and is sold in a bottle; ordinary Chinese white is used where white is necessary. The photos selected should be good ones, clear and sharp in outline, and taken direct from a painting. With a badly-prepared and imperfect photo the desired effect cannot be obtained, and the photos taken from the Munich, Dusseldorf, Italian, and Dresden Galleries will be found the best for the purpose, although the photos from English pictures are as good when they have been taken by a good photographer. Figures and flower subjects—size 9in. by 7in., or 14in. by 10in.—either half-lengths of one figure, or groups of not more than two, are the easiest for a beginner to work at, as unless the head of the subject is a fair size, the washes put on for the complexion and the minute details of the features require more

care and attention than a learner can bestow. The following list of photos suitable for the work will be of use to the painter: "Egyptian Water-carrier," "Pompeian Flower Girl," "A Florentine Lady," "Spanish Balcony Scene," "The Betrothal," "Amy Robsart," "Flaminka," "Mignon."

Commence the work by preparing the photo. Take the photo, say of the "Egyptian Water-carrier," and match it as to size with a wooden stretcher; cut off any edges of the photo, so that it may be a very little smaller than the stretcher; lay it face downwards upon a plain deal table, or drawing-board, and give it one rub over with some fine glass-paper, if the paper it is printed on is very thick, but omit the rubbing, for fear of making holes, should it be thin. Pour out the canvasine solution into a dish, put the photo into it, so that it is quite covered over, and let it remain a few minutes; then take it out (put the solution back into the bottle) and lay the picture again on the board, face downwards, and dab away with a clean sponge any of the solution that is in a running state, but not any that is only wet. Before putting the photo into the solution, take a piece of the prepared canvas—sold expressly an inch and a half all round larger than the photo—and wet this thoroughly and lay it down upon the table or drawing-board, ready for use, firmly stretched out between drawing-pins and with its prepared surface uppermost. Cover the back of the photo with a good coating of adhesive mixture, painted on with a hop hair-brush, and put on freely, but quite evenly; lay the photo face uppermost upon the stretched canvas, and be particular to lay it down quite straight, and in such a manner that the threads forming the canvas are perpendicular and horizontal with the picture. Press the photo on to the canvas with the hand, and take the roller and roll it once or twice up and down the picture, so as to obtain upon it some markings of the canvas threads; then take a second piece of canvas same size as the first, and lay this over the face of the photo, but do not pin it down. Place the roller over it, and roll backwards and forwards for five minutes, until the canvas lines are fixed indelibly into the paper, and a good deal of the canvasine adhesive squeezed out. Look at the photo constantly while rolling it, and see that its edges become firmly attached to the piece of stretched canvas, touching them with adhesive should they not do so, and take the presser and pass it firmly and rapidly straight up and down and straight across the photo (with the spare piece of canvas in between), so as to press out all air bubbles, and to make the photo adhere in every part to the bottom canvas, and roll it well after using the presser. Continue to work in this manner until the photo adheres in every place, and the lines of the canvas upon it are quite distinct; then lay the picture still stretched to its board on one side for three hours, when it will be dry, before which time it cannot be painted.

When dry the photo can be stretched at once upon its wooden stretcher, or can be painted and then stretched. We prefer stretching it before painting, but it is a matter quite at the discretion of the worker. To stretch the canvas on the wooden frame, lay it on evenly, put a row of tin tacks into the canvas brought to the back of the frame, then pull slightly, and secure at the back in the same way the other three sides of canvas, being particular about the corners being neat, and finally hammer in the eight small wedges given with the frame into their proper holes.

Commence the painting by working at the complexion. This is obtained by putting on the colour with a number of washes, and dabbing each wash off before it has time to do more than penetrate the photo—the colour, if

left at first, quickly drying as a mottled surface, and being impossible to remove. The greasy nature of the photo is the cause of the washes of colour running unevenly, but as soon as that is overcome by the equalisation of colour, there is no further trouble in applying the colours. Each wash when put on is dabbed off with a small fine sponge; but for the first complexion washes, nothing removes the grease and allows them to settle evenly better than wiping them off with the human tongue; and, as the paints have nothing in them injurious to health, and the surface is a very small one, we recommend this being done, but for this part only of the picture.

Returning to our subject, the "Egyptian Water-carrier," let us begin to paint it. In a tumbler of water put a few drops of canvasine medium, and on a palette a little of flesh No. 1. Make a wash with it and the water, and apply it to the face and wipe it off at once; repeat this applying and at once wiping off six times, and then, if a good colour is obtained, put on flesh No. 2, to tint the cheeks, and then wipe it off; and flesh shadows round the chin, between eyes and eyebrows, under the eyes, and in other shaded parts, and wipe that off. Get the shadows and the tints of the right shade, and occasionally put on a wash of flesh No. 1 all over the face to tone it evenly, paying no regard to the features, and putting the washes on entirely over them. For an Egyptian face, and for brunettes and other dark-complexioned persons, add wood brown to the shadows, and a little of it to flesh No. 2. For a fair child, use a wash of flesh No. 2 over the whole face, as well as flesh No. 1, and paint in shadows with pale green and blue hues. When the complexion is quite finished, give the shadows a slight touch of blue, and put a shade of it between the eyelids, so as to soften the eyelashes. Take flesh No. 2 in a nearly dry state, and with it paint the lips and just touch the nostrils, and do not wash off any colour.

Paint the iris of the eye with blue or brown, according to their colour, and make a grey by mixing black and brown together. The pupil of the eye, in all cases, put in with a spot of black, and the light on the eyeball with Chinese white. A little touch of flesh No. 2 at the corner of the eye near the nose will heighten the effect; and the eyelashes, if shown, should be tinted darker than the hair, but of the same shade. Sienna will be found the colour most required for the eyelashes. The eyebrows require a wash of colour first, put on matching the light shade of the hair, and then being worked over with drier colour of the darkest tint of the hair. Black should be avoided wherever possible, and the deeper shades of brown mixed with blue used in its place, as black does not paint in well, and is liable, if freely used, to make the picture look hard and crude.

The hair for dark persons work on with a number of washes of sienna, which apply and wipe off at once with a sponge, until a deep, strong colour is the result. Shades of brown hair are obtained by using wood brown, in conjunction with sienna; black hair make by putting washes of blue on the picture before the sienna. For yellow hair, use golden yellow, and shade with washes of light brown, and touch up any very prominent light upon all the different hair shades with a little Chinese white, which use sparingly for light browns and freely for black shades.

The drapery of a figure and the large accessories are coloured after the face, hands, etc., are finished; but the background of a picture, such as a sky or distant mountain view, are better put in after the complexion is done, and before the features are brought out prominently; by this means, if the washes put on the background should by any misadventure run beyond their proper limits, the mischief is

## ANSWERS TO CORRESPONDENTS.

## EDUCATIONAL.

not so great as if they touched upon work done with nearly dry, and therefore deeper colour; but the worker must never forget that any colour put on dries deeper than it then looks, and when once dry cannot be removed, so that no careless putting on of washes in any part of the picture can be allowed.

In sky and other light distances wash in with blue and a little light green, to which add in streaks golden yellow and a pale wash of carmine for sunset skies. Clouds make with Chinese white put on rather dry, when the sky washes have been put in and sponged out until they are perfect. A foliage background make by washes of light yellow, golden yellow, green, wood brown, according to the tints required; and strengthen and bring forward prominent foliage, tree trunks, etc., by touching such parts with nearly dry colours after the washes. Backgrounds of old walls and other buildings make with washes of the two yellows, and with streaks of vermilion, green, and other deeper colours, put on with the brush and sponged off until they look soft and a part of the colouring. Water make with washes of blue and streaks of green and yellow sponged off as before; a little white after the other colours have dried increases the effect of water. In putting on and sponging off all washes, whether of background or drapery, remember to do this before details in dry paint are added, and never put on dry paint until the washes have thoroughly dried, or the sharp colour will become woolly, and run into the damp surface.

Draperies are put in after the backgrounds; they can be made of any shade, if in the original photo they are light in tone; but if they are dark, carmine is about the only colour that tells upon them; this colour comes out upon a dark ground as a very handsome ruby shade. Put on a wash of canvasine medium over all large surfaces of drapery, and sponge it off before commencing to colour that part; this helps the colours' absorption into the photo. Use large brushfuls of colour when putting in draperies, and sponge it off quickly; the right tint obtained make the shadows of the photo more prominent with a deeper tint of the same colour. Do not hesitate to lay on plenty of colour, and leave it when once a suitable shade has soaked into the photo. The blue, purple, carmine, and green are all suitable for draperies; scarlet make with washes of yellow under washes of red and white, with Chinese white for the highest lights and washes of pale blue-greys for the shadows. The white must be put on last, and never touched with the sponge. Lace and jewellery, and all gold lines in drapery, are the last details to be painted; lace is made by deepening any shadows with blue, and dotting high lights with white, silver ornaments with a wash of blue, and white high lights; gold ornaments with a wash of golden yellow, deepened with vermilion in the shadows.

The picture being now finished, a coating of canvasine medium laid only over the dark parts helps to preserve it, and it is then sunk into a deep and handsome gold picture frame, like those employed for oil paintings. The advantage of a good deep frame is, that it removes the picture a little distance from the eye, and helps to increase the look of oil painting that it has.

Miss Caspar, the inventor of canvasine, besides selling the colours, teaches the art at 7s. 6d. for one lesson, and £1 1s. for three, at 200, Regent-street.

B. C. SAWARD.



**LONELY JEANIE.**—We cannot advise you to give up a certainty, however small, for such an uncertain thing as private tuition, a branch which is greatly overstocked at present. Try to obtain some evening pupils where you are, or some needlework or writing, and look for a rise in your present state. Meantime, be patient, and lay your case before Him without whose knowledge the sparrows cannot fall to the ground.

**WHITE ROSE.**—There is no need to learn Latin in order to learn Greek. Many people have learnt enough of the latter to read the Scriptures, without a master. The best book you can have is a "Handbook to the Grammar of the Greek Testament," published by the Religious Tract Society, 56, Paternoster-row, E.C., price 7s. 6d.

**AUNT RHODA.**—Full information about Whitelands Training College can be obtained from the Rev. J. P. Fauntorpe, Whitelands College, Chelsea, London, S.W.

**MARINARCO and CASTELLAMARE.**—We advise that both sisters should be trained in the art of teaching. If you write to the principal at the Home and Colonial School Society's College, Gray's Inn-road, King's Cross, London, W.C., you will obtain information and advice. The resident students pay from £45 to £50 per annum. Day students are also received, and you would both be thoroughly prepared.

**JUPITER.**—Write to Miss Webb, secretary of the Society for Promoting Female Education in the East, 267, Vauxhall Bridge-road, S.W. She will give you all the information you require.

**PATIENCE and PERSEVERANCE.**—Write to the Rev. F. Browne, St. Catherine's College, Cambridge, in reference to the higher (local) examination, which is held in June. It is for girls over eighteen, and the fee is £2. All information will be supplied on application for it. We also advise you to read two articles of ours on the subject, viz., "Examinations, and How to Prepare for Them," page 425, vol. ii., and "Cambridge Local Examination," page 175, vol. ii.

**SNOWDROPE.**—At the Royal Edinburgh Infirmary probationers serve as assistant nurses, receiving £10 and uniform the first year, with a weekly allowance for washing. After having been trained, they are required to serve another year, during which they receive £20; after which they are free. Candidates for this profession are, with few exceptions, required to have attained the age of twenty-five. At the London Children's Hospital, Great Ormond-street, lady pupils are eligible from twenty-one years of age, and ordinary nurses at seventeen. The latter are paid at 7s. 6d. per week for a period of not less than six months.

## HOUSEKEEPING.

**PAULINE DARRELL** writes, "Could you kindly advise me if it would be wise to take and roll a carpet up on account of the colour going, that has been in a dampy room for two years?" We give it up if intended for a riddle, as too overpowering for our mind. The second query is more simple. As a rule it is not well to say "good-bye" very obtrusively at any evening party to anyone. Most people slip away quietly, especially if they leave early, for fear of "breaking-up" the party and annoying their hosts by doing so. In a party composed of relations you will probably have some last words to say, and you are more free to do as you like.

**ROBINA CRUSOE.**—Inquire for "starch glaze" at any grocer's; it will give a gloss to your starched articles with no trouble on your part.

**A DARKY.**—1. To keep a house of four or five rooms it would require about thirty shillings a week. You do not say in what trade your intended husband is engaged, nor whether to live in town or country, nor whether you would go out working in any capacity to help provide the means if you proposed to marry. The bride is not expected to provide anything towards the house, only her own clothes. If she do so all the better. 2. Mildew may be removed from linen by rubbing it well with soap and then scraping some fine chalk upon it, rubbing that well into it also; then wet it a little and lay it out on the grass for some hours. Do all this twice or thrice, and the mildew will come out.

**SCHNEIDER.**—1. For cleaning out water-bottles use salt and raw potato peelings. 2. For frosting window-panes, try Epsom salts, for muffing them, use putty.

**LAUNDRESS, A PETTLED YOUNG HOUSEKEEPER.**—Have the boiler scrubbed with very hot and strong soda and water, and then clean down with powdered bath-brick, whitening, and soda, mixed into a paste, and put all over it inside; allow this to remain on twenty-four hours, when it should be well rubbed off. If the boiler is in very bad order the whole process must be gone over again.

**ISABELLE TORRIANO.**—We should advise you to send your chairback to a cleaner to save yourself disappointment. You would find the "Song of the Shirt" in "Hood's Collected Poems." It was first published in the Christmas number of *Punch* for 1843.

**ADMIRER OF CLEANLINESS.**—Use a paste for cleaning

marble composed of washing soda, whitening, and chalk or pumice-stone; equal parts of each. Rub it on the marble with a cloth and leave it to dry for twenty-four hours, then wash it off with cold water.

**MARTHA.**—Grease may be taken out of boards with a paste of fullers' earth, soda, and water, which should be spread on the boards for a day and a night; then scour with very hot water. Grease may be removed from carpets in a similar way, but in this case, when the paste is dry, brush it out with a stiff brush, and use no soda.

## ART.

**J. W.**—You would have to go through an art training as well, we should think. We advise you to write to the superintendent, Female School of Art, 43, Queen-square, Bloomsbury, W.C., and take her opinion.

**A DARK BLUE SKY.**—Gold-coloured or blue American cloth would answer for your screens. You might paint a water scene on them; on the former in browns and reds, with a setting sun and some storks in the foreground. You might also use black or gold-coloured satin, embroidered, for which you would find ideas in the recent papers on art-needlework, by Helen Burnside. See also "Screens, and How to Make Them," pages 225 and 300, vol. iii.

**JUMBO.**—Clean the paint brushes with turpentine.

**KATEY.**—The varnish employed for paintings is mastic varnish. It should be applied with a broad flat fine brush very thinly, and swept regularly up and down. When finished, turn the picture round face downwards, and lay a cloth over it to preserve it from dust. Let it rest on supports at the corners or along the sides, of course. As to the injury done by flies to oil-paintings, you can prevent their settling upon them, or any other article, by washing them over with water in which a large bundle of leeks has been soaked for about a week.

**E. R. K.**—The general cause of the "spotting" of crystaline paintings is because the air and paste have not been carefully pressed out from between the photo and the glass. This part of the process requires careful manipulation.

**THREE OLD MAIDS OF LEIGH.**—For an article on "Leather Work," see page 261, vol. iii.

**MAUD.**—You will find the recipe for setting "smoke pictures" on page 399, vol. iii.

**A WOODEN PIG.**—Oil-paintings should not be varnished for some time after they are finished. Pigeons always require a little salt, which may be given in lumps of "rock-salt."

**HERNE THE HUNTER.**—For painting on wood in water-colours, see page 736, vol. iv.

**BET.**—For "Painting Magic-lantern Slides," see page 736, vol. iv.

**SYDONIE.**—You will find an excellent article on "Painting on China" on page 340, vol. i. Use the tube colours sold for the purpose. January 16, 1865, was a Friday; June 28, 1867, was a Friday.

**TERRIBLE TOM.**—An article on "Painting on Silk and Satin" was given in the "G. O. P.," page 66, vol. iv. June 24, 1867, was a Monday.

## MISCELLANEOUS.

**AN INQUIRER.**—A father has control over his daughters until they attain their 21st birthday.

**A DAUGHTER NAMED DAMARIS.**—You had better wait until you be of age, and see if then of the same mind; but meanwhile do nothing clandestine nor disobedient. If your parents will not consent to your engagement, you must give it up, asking them only to withdraw their objections if you, both remain constant and there are no valid reasons against the marriage.

**M. A. W.**—The initials, "S.T.P.," used after the names of the last century, mean *Sacra Theologia Professor*. The present equivalent is "D.D.," or "Doctor of Divinity." The sunflower is an annual; the seed is to be sown during the first week in April. **BETSY BINN.**—George III. half-crowns are worth 4s. 6d. to 10s.; George III. shillings with bust in armour, 2s. and 2s. 6d.; Queen Elizabeth half-crowns are worth 7s. to 30s. All coins so valued must be in good condition and perfect.

**SUE BROOK.**—The back numbers may be obtained by writing to Mr. Tarn, 56, Paternoster-row, E.C., and sending the money. The 26th June, 1865, was a Monday; the 22nd October, 1867, was a Tuesday; the 27th December, 1877, was a Thursday; the 4th September, 1862, was a Thursday.

**PRIMROSE.**—Drying and preserving seaweeds was described at page 542, vol. iii.

**CONSTANT READER,** "3 B. G's.," **EVADINE, THEOTUM,** and **Others.**—Cast-off clothes (sound but shabby), boots and shoes, etc., may be sent to several places, where they are most thankfully received, viz., for intending emigrants, to the secretary of the Women's Emigration Society, 15, Dorset-street, Baker-street, W.; for poor clergy, to the office of the Poor Clergy Relief Society, 36, Southampton-street, Strand, W.C. The Working Ladies' Guild, 113, Gloucester-road, South Kensington, S.W., is also thankful for any clothes suitable for governesses and other poor ladies. The clothes should be sent clean and in good order, and the carriage should in all cases be paid.

**ELLA B.**—The lines—

"Wherever God erects a house of prayer,  
The devil always builds a chapel there,"