

Fine Arts.

HOW TO PAINT IN OILS ON UNGLAZED POTTERY.

Owing to the great variety of surface in this unglazed pottery we are considering, the different degrees of hardness in baking,

IVORY BLACK,
INDIAN RED,
CHINESE VERMILION,

BURNT UMBER,
BURNT SIENNA,
ANTWERP BLUE,

VENETIAN RED,
FLAKE WHITE,
CHROME YELLOW.

These are as few colors as one can well get along with, and for gilding, "Bessemer's" gilt comes in little bottles; it is a bronze powder, and is accompanied by a bottle of liquid with which it is mixed at the time of application. It dries very rapidly on the palette and in the brush, thus causing some inconvenience, and is, on the whole, the most difficult color to use.

But it is very effective if *well* used. It shows defects of application more than any other color, but presents no great difficulties after one has got well acquainted with the working of the other colors.

Camel's-hair brushes are preferable, as they leave no mark of the hair. Half a dozen or more assorted will be needed—say two or three of the smallest for faces and fine work, some medium and one or two larger for grounds, and a couple of fine striper three inches long; also two or three handles to put them in, and a square mahogany palette.

The "striper" is considered to be so hard to use, that an amateur can hardly be expected to use it with any considerable degree of skill, but it is not so; it is the hardest brush to use, but the "knack" comes quicker than one expects, after getting familiar with the use of the other brushes.

Provide plenty of cotton rags for washing



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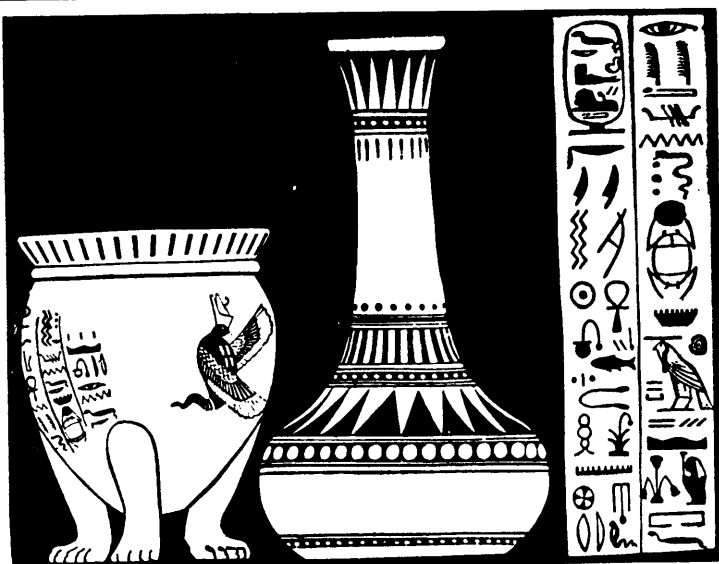
and also different kinds of clay used in its construction, it is difficult to make rules without many exceptions.

The same difficulty makes it hardly worth while to make paints already mixed for use, as their consistency would have to be constantly varied, to suit different qualities of surface.

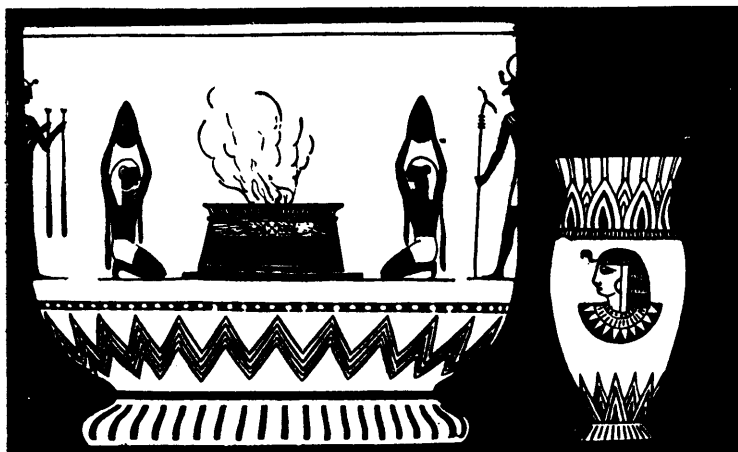
But, nevertheless, some idea can be given of the mixing and manipulation of the paints, through giving some of the most decided points; therefore we have drawn up the following suggestions, shall we call them, rather than rules.

As to material, it always pays to get the best. Winsor & Newton's (tube colors) are the best. The oil and spirit used are the two points about which it is most important to be particular. Get the best boiled linseed-oil, and *fresh* spirit of turpentine; always keep them, when not used, in the dark, and well corked, or they will in a few days become oxidized by the light, and so becoming gummy, will be unfit for use.

We will give here a list of most of the colors that will be needed for various styles of ornamentation, such as will be mentioned here:



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brushes, which, by the way, must be washed well with turpentine after each time of painting; they must not be left *once*. It is best also to clean up the palette each time. In mixing the paints, we use oil and spirit where they admit the use of both. Some paints will not admit the use of *any* oil, or they will glaze, while others will not admit the use of *any* spirit, or they will "smut" or rub off. They should be thinned to about the consistency of thin cream, in such a way that they will sink in and dry with a "dead" finish, neither "glazing" on the one hand or "smutting" on the other. Therefore, judgment must be used with the following statements:—

Flake white must always be used with *oil* alone.

Chinese vermilion with *oil* alone.

Venetian red with *oil* alone.

Ivory black, Indian red, the umbers, sienna, and yellow require about equal parts of oil and spirit.