

MAGIC LANTERN
DISSOLVING VIEW
PAINTING

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MAGIC LANTERN

DISSOLVING VIEW PAINTING,



WITH

COLOURED ILLUSTRATIONS

BY THE AUTHOR.

SHOWING A PROGRESSIVE COURSE OF SLIDE PAINTING
FROM THE PLAIN OUTLINE TO THE
FINISHED PICTURE.

BY

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INTRODUCTION.

THE facilities now offered for "Dissolving View Painting" are so numerous, that it is within the reach of almost every one to be his own glass-slide painter. To assist the Amateur in his work, this little Treatise is written. We do not profess to tell our readers merely to take this book and read it through, and they will at once be able to paint a picture; no, a great deal of hard practice and study is necessary before the aspirant in this branch of Art can hope to produce a satisfactory result from his labours. But this we *do* claim for it, that it will smooth his path considerably, besides giving him some hints worth having.

We have frequently been disappointed with works written on glass painting; they appear to us only to half explain the matter—in fact, only to direct one what to do, without pointing out the way to do it, and so too often to lead the tyro into a labyrinth, till, in disgust, he throws the whole thing up, after having spent a great deal of time and money to no purpose. Having had some experience in this art ourselves,

we will endeavour, by placing coloured examples and a more thorough explanation before our readers, to put the matter in as simple and clear a manner as possible, so as to show them the *bad* effects of the colour when *first* applied to the glass, and then how to proceed to remove what is objectionable, and obtain better results.

This is not said to elevate this work to the disparagement of others, but from some unaccountable reason (best known to the author, perhaps) this vital point in glass painting has been almost entirely overlooked.

The magic lantern was long looked upon only as a means of amusing children, but since the introduction of photography it has become an instrument by which we can be made acquainted with almost all the Arts and Sciences, and have a peep at every quarter of the globe. Having so far explained ourselves respecting the above instrument, and the different uses to which it will adapt itself, we must now leave to our readers the task of perusing this little work. Trusting they will form a favourable opinion of it, and that it may be the means of their becoming true Artists in this most interesting pursuit, is the sincere wish of

THE AUTHOR.

NOVEMBER, 1875.

MAGIC LANTERN DISSOLVING VIEW PAINTING.

CHAPTER I.

IN commencing, we shall assume that the Amateur is as ignorant of the materials required for painting on glass as of the modes of using them. A useful complement would consist of—

- A glass easel, porcelain palette.
- About three No. 0 round sable brushes (same as used for oil painting).
- Six No. 1 ditto.
- Three goose goat hair brushes.
- Three duck goat hair brushes.
- One paper stump, with chisel edge.
- One etching needle.
- One large-sized domed top camel hair mop.
- Glass slab and muller.
- Palette knife.
- Glass paper block.
- Turpentine strainer and brush rest.
- One small bottle of mastic varnish.

- One bottle of Canada balsam.
- One bottle of japanner's gold size.
- One pint can of turpentine, best.
- A bottle of black stopping-out varnish.
- A magnifying glass, and the following colours in tubes :—
- Blue (No. 1), crimson, orange, raw sienna, burnt sienna, brown (No. 1), brown (No. 2), green, black (No. 1), black (No. 2), yellow (1, 2, and 3).

We have frequently been asked if those very brilliant colours, chiefly met with in comic slides, are manufactured for sale. Hitherto we believe they have not been, but for the future, we understand, they will be kept in bottles ready for use. A list of prices will be found at the end of this book. We cannot impress too strongly upon the user the necessity of having these liquid colours in addition to the others, if he really wishes to give a nice finish to his slides; and, for these reasons, that the colours mentioned first are required for skies, flat tints, &c., and are not so applicable for draperies, and so forth; but their great advantage is, they can be manipulated with the finger. The liquid colours, on the contrary, cannot be used in this way, but, because of their brilliance and transparency, are eminently suited for those purposes for which the tube colours are not.

We shall now take it for granted that the things enumerated have been obtained (for they will all be brought into requisition in due course); therefore, with the consent of the Amateur, we will at once set to work.

In the first place it is very essential that we should have a good strong light, and, if we paint at night time, the best thing to use is an Argand gas lamp—that kind known as a reading lamp, with an india-rubber tube connecting it with the chandelier; or, if you have not gas laid on in the house, a large paraffin lamp, with a green shade, will answer very well.

The next thing is to place the easel at the most convenient height for working. This, we think, the painter will find to be about six inches higher than an ordinary table (which, by the way, must be a very firm one). We advise this height because it prevents too much stooping and contraction of the chest, which is so well known to be injurious to health.

We must now place the muller and slab on our left, and the palette on our right hand, as also the brush-rest with the brushes thereon, the stump likewise, and, in fact, arrange all the materials about to be used.

Before we attempt the glass, we must draw the outline to work up to, an example of which is given in Plate No. 1 (we may here remark that certain views may be obtained printed in outline for colouring), and for this purpose either a small, fine steel pen, known as a lithographic crowquill, or a sable hair pencil is used. To those who are not accustomed to use the former, we would recommend the brush in preference, for although it is a rather more tedious operation, yet there is not that danger

of the ink suddenly blotting and spreading over the glass as with the pen.

The best vehicle to use is Indian ink, and to make sure of its biting the glass properly, a few drops of gum water may be added.

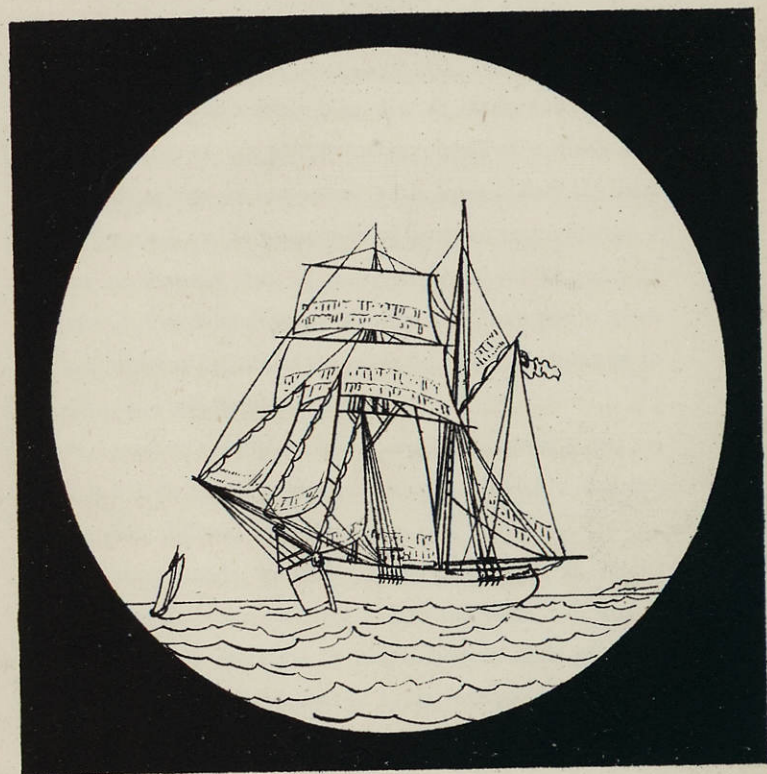
A liquid called water-colour medium is a good thing to use, as a very thin coat of this effectually removes all grease, besides giving a good foundation to work upon.

Having mixed the ink with either of the above fluids, and exposed it to the air, till it has become of about the consistency of syrup, we may commence to put in the outline.

It is always best to draw the outline on stout transparent tracing paper first, and then to lay the piece of glass down upon it, binding them together, as described on page 17.

The brush must now be moderately charged with ink, and the outline copied with a firm, steady touch; and should it not appear to your liking, we can rub out and alter.

When finished, the paper must be removed from the glass, and we shall paint on the *opposite* side to the outline, the reason for which will hereafter be explained.



CHAPTER II.

WE must now put a little blue, No. 2, black, and crimson out of the tubes on our palette (not too much at a time), and mix a little spirits of turpentine with them; only the best should be used, as the common kind becomes very gummy.

Now see that the piece of glass you are about to paint on is perfectly free from dust, as also the easel, and put a piece of clean white paper under the easel, to reflect the light on to the slide, and we are ready to begin.

Some painters use a piece of looking-glass instead; but we think it will be found to dazzle the eyes, besides which the light is more diffused with the paper.

In painting a slide, we must put the sky in first, as is done in oil and water colour painting. This the artist will find is the most difficult operation in magic lantern slide painting, so he must not be surprised if he is defeated in his *first* attempt, for it will require for some time close application to this particular part of the picture; but, having once mastered this, the other will come comparatively easy to him. The grand thing to be attained is to be able to put a nice, flat, even tint on the glass; therefore, we recommend that

the first slide painted should be of a most simple character. Now, having prepared the colour, as described on page 13, select one of the goose quill pencils, and charge the same well with blue, No. 2, and paint from left to right across the glass, leaving the colour fainter as you come down to where the horizon will be.

This will give the sky a very unsightly appearance, such as shown in plate No. 2, viz., of long streaks across the slide; but in the right-hand corner will be seen part of the sky finished. This effect is obtained by the application of the finger, it being dabbed on the colour, which must not be too liquid.

Some authors recommend the use of a brush called a dabber for this purpose, but our experience has been that it produces a misty and woolly effect on the skies, and is, therefore, worse than useless. We fully believe that nothing succeeds so well as the finger.

The amateur will most probably find that he cannot get rid of the skin marks from his sky caused by dabbing the glass with his finger. Well, we can only repeat that which we have already said, that he must not expect to succeed at once, but that the sensitive touch and dexterity of the finger will come to him in due time.

It is best to put rather more colour than you intend to let remain on. This is to provide for diminution of colour in working.

If the colour should stiffen during operation, take the



smallest drop possible of the pale drying oil, and rub it well into the tint.

The painter is also sometimes troubled by the colour crumbling and coming off on his finger instead of remaining on the glass. To remedy this, rub a little oil on the finger you are using.

Place in front of the easel a clean piece of old linen, free from dust, as that is the great enemy of the glass painter, and should be excluded in every possible manner, as one grain, the size of a pin's point, when magnified on the screen, would appear about the size of a half-crown piece.

It is best, perhaps, to have the slide turned upside down while putting in the sky, as you can increase the depth of colour as you approach the zenith.

If you have put too much colour on with the brush, the superfluous quantity can be wiped off by the finger on the linen before spoken of.

The touch must be firm and decided at first, but at the finishing up of the sky it must, on the contrary, be light and springy.

The second finger on the right hand will, we think, be found most convenient for use, the tip of which should be closely examined, and if the skin appears rough and granulated, the finger should be rubbed on the glass paper block, which will render it considerably smoother.

This causes a rather unpleasant sensation, but the effect gained will, we think, amply repay for the discomfort endured.

We shall assume that by this time the sky is finished. The next thing to do will be to mix up a rich purple, and paint it close to the horizon, as indicated in plate 3; then commence to dab till the blue of the horizon and the purple meet and are blended together.

Now mix raw sienna and blue, No. 2, together, to form a green, paint up to the purple, and blend in the same manner as before.

The green must be blended off downwards. The mixture of these colours is to form the different shades so often met with on a fine day at sea.

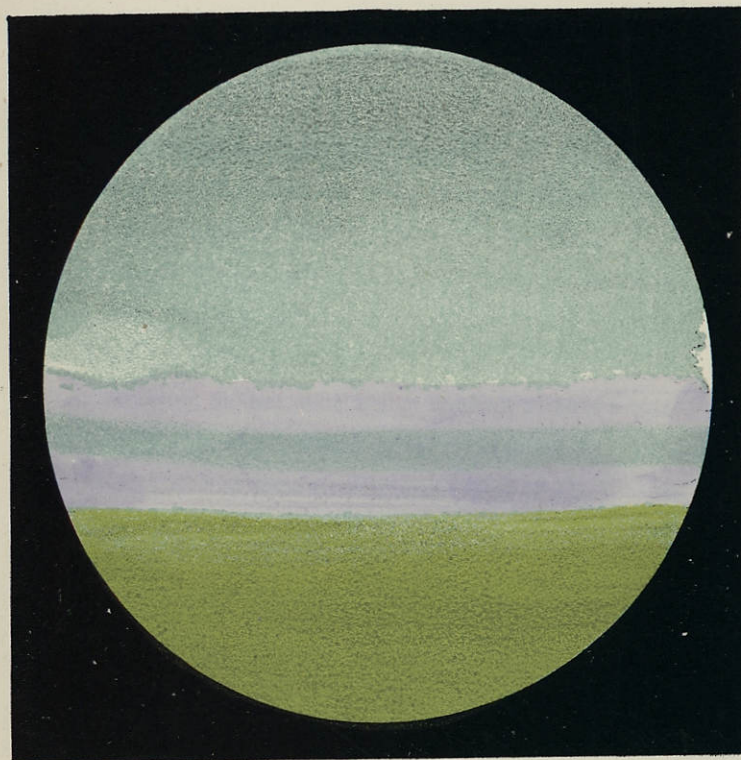
Now take the liquid green, No. 1, and paint in the waves (by the way, if the slide could be allowed to stand for some considerable time previous to putting on these last-named colours it would be better, as they would be almost certain not to affect the other tints); great care must be taken that the colour does not spread and form a thick edge against the tube colour.

No. 2 green must now be applied, and in the foreground the colour must be deepened with a little blue, No. 2, and black.

Of course the artist's good taste will guide him in the formation of the waves, that they may not appear formal.

The liquid colours may be applied with the No. 1 sable.

We will now put in our ship and finish our slide. Take the scraper and remove the colour up to the edge of the outline, and having scraped it cleanly away, paint in the hull of



the ship with brown, No. 1; then scrape out the sails of the vessel, and fill in with grey, varied with a little brown in the darker parts.

By this time the hull of the vessel will be dry, and must be shaded with brown, No. 2, adding a little black where the strongest shadows occur.

Now put in the running rigging with brown, No. 1, and the standing rigging with brown, No. 2.

To complete the work the water must be etched up with the needle to represent foam on the tops of the waves.

We should advise the tyro to be very careful about this, as very often a slide, good in other respects, is totally spoilt by a careless use of this instrument.

It is better, on the slide being finished, to have a blank piece of glass (known as guard glass) to back up or protect the picture, as also some circular mats made of black paper, which are very inexpensive.

Place one on the slide, and put the blank glass on top. Now, having cut some slips of black tissue paper, about quarter of an inch in width, paste them, and bind the two pieces of glass together, and our picture is ready for exhibition

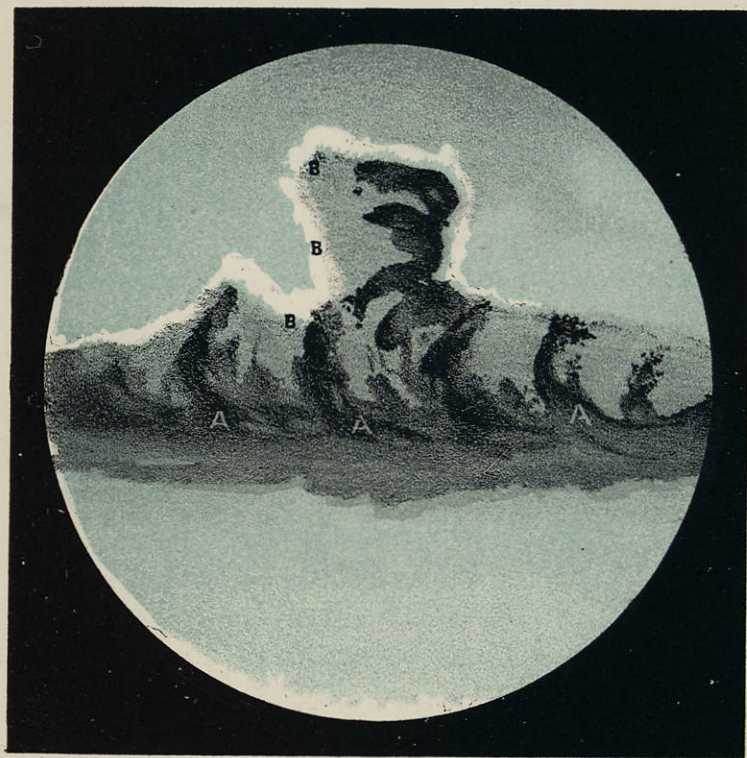
CHAPTER III.

THE next subject which we shall introduce to the notice of the reader will be that of a Landscape.* He will observe that we have placed one of those beautiful cumulus clouds, which are so often seen floating in the firmament on a fine day. To give them the requisite roundness and softness will severely test the ability of the painter; but by patience and perseverance every difficulty, no doubt, will be conquered.

To put in one of these clouds we must proceed in the following manner:—First of all, put in a plain sky, as described in Chapter II.; then, having finished this, take the stump and remove a portion of the colour, similar in form as seen in Plate No. 4. During this operation, the stump must be occasionally rubbed on a piece of clean white paper (placed near the easel), to keep it free from colour. Having done this, take some of the grey, and paint up nearly to the edge of the blue. Then, at about letter A, Plate 5, put on some black colour, as near in shape to the example as possible. Having done this, begin to manipulate with the finger, when

* For the Finished Picture, see Plate 7.







the different tints mentioned will blend into the desired effect.

Now take the chisel-edged end of the stump, and remove with great care some of the colour, as indicated in this Plate at letter B; and by again using the finger on the grey part of the cloud, a very natural effect will be obtained.* The distant hills must now be put in with purple and grey, with a slight admixture of orange and raw sienna. The lower part of the mountain must be blended off carefully. Now lay a wash of yellow—No. 1 liquid colour—on the parts where the grass is to be, and, while this is drying, paint in the first tint of the water with blue, No. 1. By this time the yellow ought to be dry. Next proceed with green, No. 1, to make up the form of the trees in the middle distance, and to shade the grass.

Next we must paint in the distant landscape with purple and blue, No. 2; then, for the trees and hedges in the foreground, green, No. 2, with touches of orange and burnt sienna, must be employed. Now put in the shadows of the water with blue, No. 2, and here and there a touch of purple. The pathway must be coloured with raw sienna, not forgetting to give the mill and houses a slight wash of the same colour.

The next operation will be to scrape away the colour which may have run over where the roof of the mill, figures, &c., are to be placed. Having done this, put in the roof with orange, shading it with burnt sienna and brown.

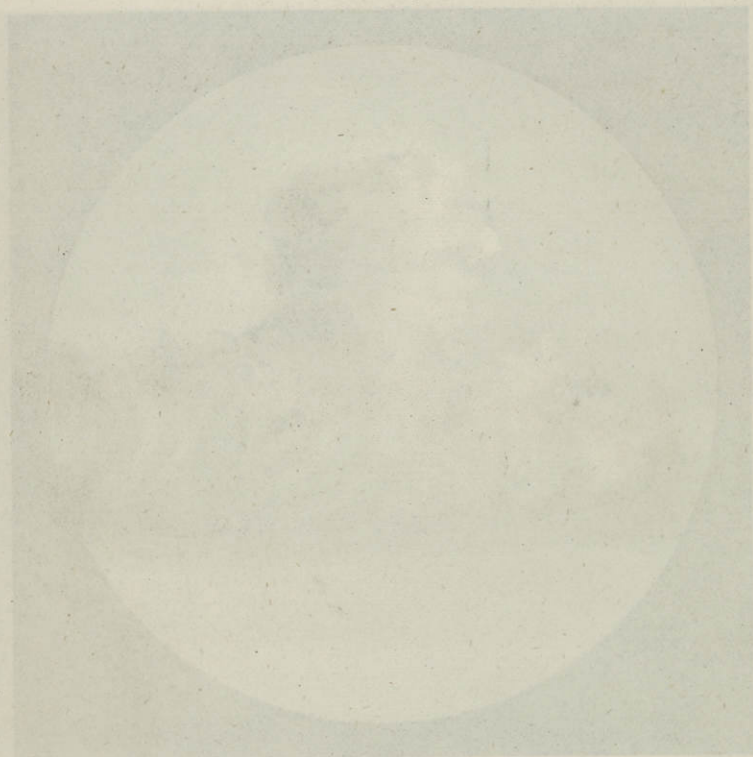
* See Plate 6.

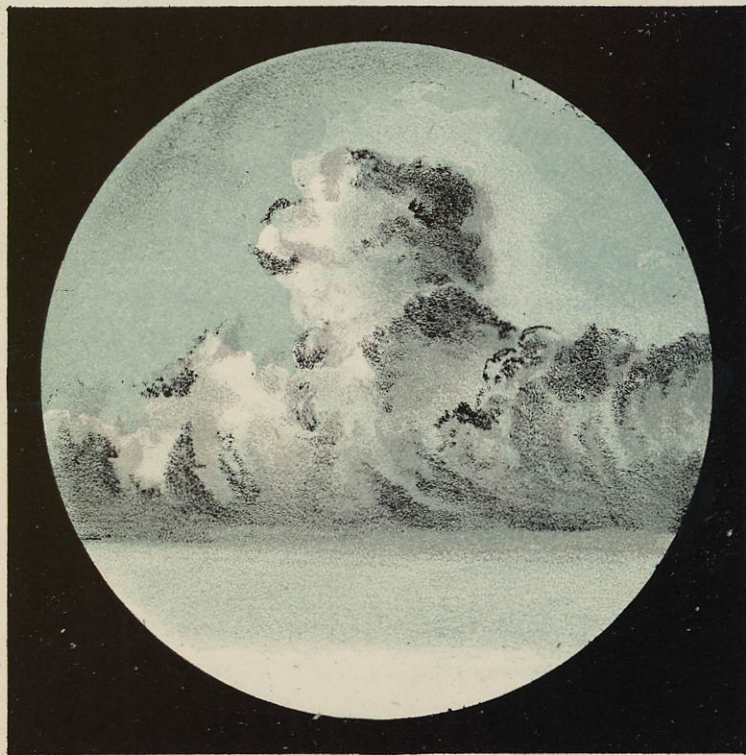
The trunks of the trees, banks of the river, and pathway, &c., must be composed of and touched up with all these colours.

The picture must be finished and strengthened in the shadows with the same colours, to which may be added a few touches of black to those objects which stand out most prominently.

The etching needle and scraper must be put into requisition to bring out the high lights, the ripple of the water, &c.

With the exception of a little retouching, which may be considered necessary, the last operation alluded to will be sufficient to finish the slide, and all that remains to be done is to mount and bind it, as previously described in Chapter II.







CHAPTER IV.

HAVING now (as we shall assume) mastered the two preceding slides, we may in this Chapter safely attack the more difficult picture presented to our notice, viz., that of a sunset.

This sky will require great care bestowed on it, inasmuch as there are so many tints difficult to blend together, that unless we proceed very cautiously, the harmony and brilliancy of the colours will be destroyed.

In commencing, we will prepare our palette with the following tube colours :—Blue, No. 2, crimson, yellow, No. 1, orange, and grey.

It will be best to commence with the light colours, because the finger is apt to get stained with the blue, and would, therefore, affect very considerably the delicate tints.

The first colour we must lay on will be yellow, No. 1, at the horizon. For this purpose, as mentioned before, we had better turn the slide upside down. Having put a nice even tint on, the next colour will be orange, which must be blended into the yellow ; after this, crimson and blue, which

(to prevent repetition) must be blended into each other, and increased in intensity as we approach the zenith.

We must be very careful to avoid the different tints showing a distinct line between each colour, or the beauty of the sky will be entirely marred.

Now take a piece of clean rag and wipe away some of the yellow from the horizon. Having done this, mix up a rich crimson, and fill the blank part nearly up to the yellow.

The stump must be then used to point the edges of the clouds which occur at the lower parts of the sky, as also those light fleecy ones near the zenith.

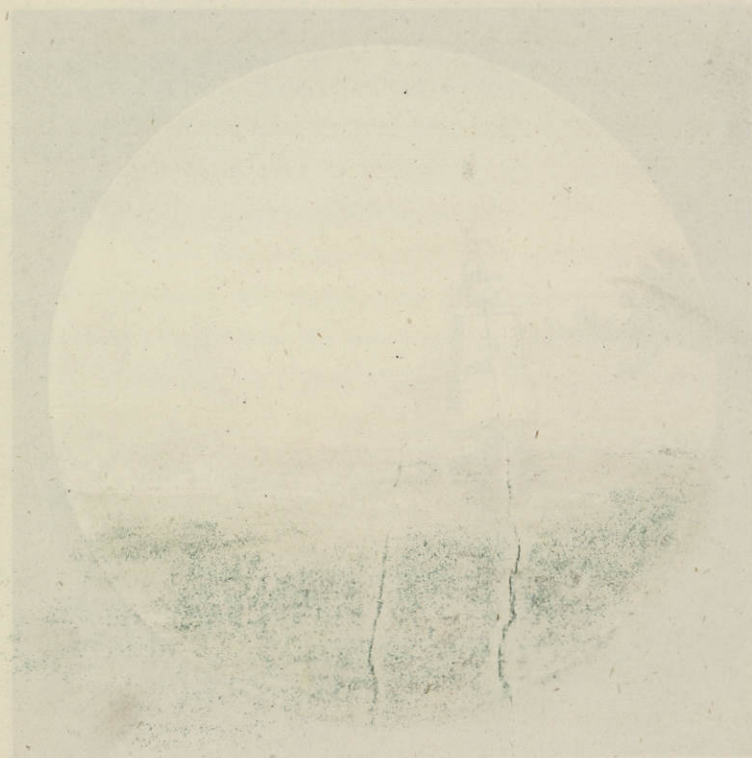
To put these last mentioned in and to give them a natural appearance will require some considerable practice, so that we should advise the tyro to get his hand in by painting clouds only on a plain blue ground with a blank piece of glass before attempting them in the slide.

For this particular class of cloud we must use the chisel edge of the stump, giving it a rather quick and twisting motion as we proceed.

Having used this as much as will have been considered necessary (softening off as much as possible, be it remembered), draw the camel hair mop very gently across the surface of the sky. This, if skilfully done, will soften down and naturalize the clouds very much.

When the colour is perfectly dry and hard, a wash of blue, No. 2, *tube colour*, must be applied, in a *semi-dry* state. Great care must be taken that the colour is not too liquid.





Of course that part of the cloud farthest from the sun will be much the coldest in tone, so that more blue must be applied to render the purple tint deeper.

The scraper must be used to take out the colour where the sun is to be, which, by the way, must be a true circle; and, when this is done, fill in the blank space with yellow, No. 2, liquid colour, seeing, before applying it, that it is of the consistency of syrup.

We must now proceed to put in the extreme distance buildings, &c. With respect to these buildings they had better be outlined and shaded with blue, No. 1, but those in the foreground with brown and black.

In using this last colour great care must be taken not to put too much of it on, as being opaque it will make the picture look coarse and heavy.

When all this is quite finished, put in the extreme distance of the water with purple and blue, No. 2, gradually blending down to a green, as described in Chapter I.

The ship must now be painted in. We had better commence with the hull, which, having shaped out nicely, we will leave in this state for a time, and proceed to scrape out the form of the sails. Too much care and attention cannot be bestowed on this part of the work, which must be done with great nicety, as one slip of the hand would, in all probability, spoil the picture.

Having fully completed this, the sails must be shaded with a warm purple, and outlined with brown, No. 2. The rigging

may be done with the same colour, except the shrouds, which may be put in with the black somewhat thinned.

Attention must be paid to the sails, that they be full and swelled out, that is to say, they should appear natural.

It is now time to finish the hull; for this we shall require the scraper again, which must be used to form the black portholes on the white streak on the side of the ship. When this is accomplished, the hull must be shaded with grey, just allowing the previous coat of brown to appear where the light falls strongest. The next thing to be done will be to paint the water in the fore part of the picture, which operation having been explained in a previous Chapter, it will be unnecessary to repeat here.

The slide must now be well examined to see if there are any of the shadows which require retouching, or any of the outlines, such as the rigging of the ship, the buildings in the distance, and so forth. Having seen to all this, we think we may consider our view finished, requiring mounting only, and, therefore, ready for exhibition.

We have now carried the amateur through the different stages which a lantern view has to pass, viz., from the mere outlined to the finished picture. Our next duty will be to offer a few general remarks on the application of water colours, &c.

CHAPTER V.

WATER COLOUR does not differ very much from varnish colour painting. Some artists recommend the amateur to begin in water colour first before attempting to paint in varnish, but we consider it more difficult and unsatisfactory as a whole, the chief objection being the repeated coats of varnish the painter would have to apply between each colouring; but the more practised hand will be able to put in almost all his picture before varnishing at all, thus obviating, if not altogether destroying, the bad effect produced by the too frequent use of this vehicle.

There are a great many things, however, to be said in favour of water colour, among which may be mentioned their purity of tone and great cleanliness, besides which there are

ERRATUM.

They are very often used in conjunction with varnish colour, that is to say, some portions of the picture are put in with the *first-mentioned* colour, and, being allowed to dry, the rest is finished with *varnish* colour.

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There are a great many things, however, to be said in favour of water colour, among which may be mentioned their purity of tone and great cleanliness, besides which there are not so many varnishes and mediums required. They are very often used in conjunction with varnish colour, that is to say, some portions of the picture are put in with the last-mentioned colour, and, being allowed to dry, the rest is finished with water colour.

Note.—The liquid water colours (a list of which will be found at the end of this work) are to be applied in the same manner as those in varnish.

This is sometimes very useful; say, for instance, if we have a very delicate sky to scumble with another colour, either to brighten up or tone down the same, when, as a rule, we can put a second tint on, without fear of disturbing the previous one.

The glass which is to be painted on had better receive a wash of ox-gall, which will give the colour more bite. In putting in a sky, it will be found that if the tint be dry, and the whole of it cannot be completed at once, the glass must be breathed on occasionally. With exceptions already stated, this system of painting is so much like that of ordinary water colour, that it would be superfluous to refer to it here.

And now for a word or two on painting photographic slides, taken from nature.

These pictures, although so very beautiful and true in perspective, as a rule labour under this great disadvantage, that in order to obtain the necessary definition of outline, the soft and delicate shadows have often to be sacrificed.

Therefore it frequently happens, where there is a great deal of foliage in the picture, there will be little more than a black mass of shadow, which, upon the slide being put in the lantern, will be almost (if not altogether) impervious to light.

It will, of course, be seen that to put much colour on this would make matters still worse; so the best thing to do will be, either to put on a very thin wash, or else to scrape out

the offending part altogether, and paint the foliage in by hand.

In using the etching-needle great care must be taken not to overdo it, as a fine photograph is very often spoilt in this way.

If the sky of the *plain* photograph should be of a dirty grey colour, it will be best to scrape it out altogether, going round with great care all the objects in the distance.

We recommend this course, because, unless the film is quite colourless, it will greatly impair the delicate tints of the sky.

In selecting a photograph choose a lightly printed one in preference to a dark one, as it admits of much more detail being thrown into it.

Perhaps some of our readers may be curious to know how this transparency for the lantern is prepared. The operation is as follows:—

The glass being coated with sensitized film and placed in a photographic printing-frame, upon which a negative has been placed, is then exposed to the daylight, after which a fixing solution is poured over it, and, being thoroughly washed, is then protected by a coat of varnish.

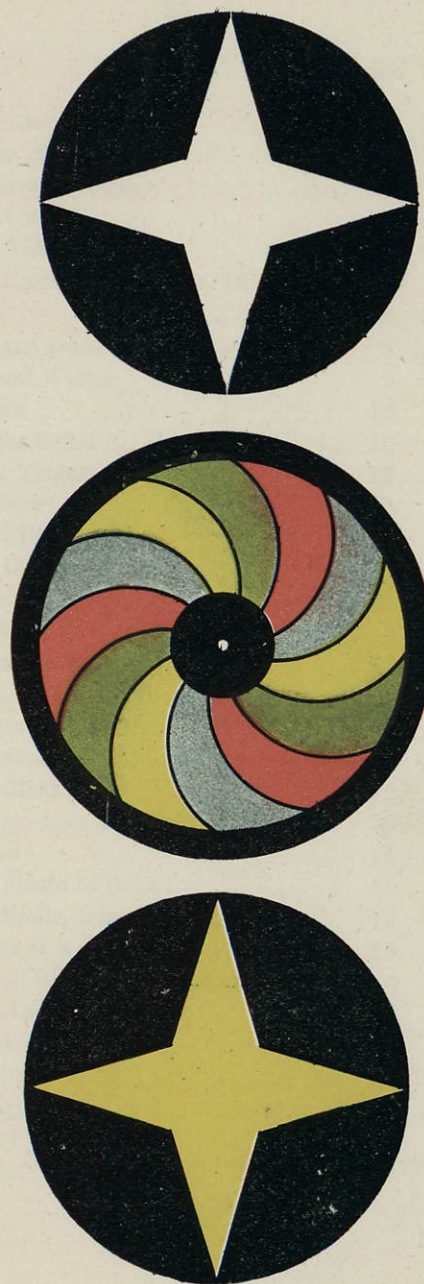
But perhaps the method most to be relied upon is by photographing them separately in the camera, after the same manner as one would sit for a *carte de visite*. If the artist should be desirous of having any sketches made by him photographed he must paint them in sepia (warm), with a

very delicate pen-and-ink outline. Colours of a neutral tint are best suited for photographing.

Some painters prefer to have their pictures (the photographs) unvarnished, as being more transparent; but we should not recommend the tyro to attempt to colour without their being varnished, as in unpractised hands the film is very apt to separate from the glass, and, of course, spoil the picture.

With respect to baking the colour on the slide, we should not recommend photographs to be put to this severe test, as in all probability it would cause the film to crack, and even with hand-painted slides this process is very risky, so that unless the picture is to be exposed for a considerable time in a lantern fitted with the oxy-hydrogen light (which sends forth great heat), the risk is hardly worth incurring. In painting chromatropes the *liquid* colours should be used in *all* cases.

The curious effect of these interesting slides is obtained in the following manner:—Two circular discs, painted exactly the same pattern, are placed face to face, with a small cog-wheel intervening in a wooden frame, the cog being connected to a handle, which, upon motion being given to it, is transmitted to the discs, which revolve in opposite directions, causing a very pleasing effect. These chromatropes may be obtained in outline at a trifling cost, as, in fact, may a great many others. As our readers may like a list of them, we give the following:—



No.		Slides.	Size of Picture. Inch.
1.	Natural History (Animals) ...	12	3
2.	Phenomena of Nature ...	12	$2\frac{3}{4}$
3.	Natural History (Birds) ...	12	3
4.	Robinson Crusoe ...	15	$2\frac{3}{4}$
5.	Tale of a Tub ...	7	$2\frac{3}{4}$
6.	Pilgrim's Progress, in 2 Parts, 12 in each	24	3
7.	Cinderella ...	12	$2\frac{3}{4}$
8.	Welcome and Good Night ...	2	3
9.	Summer and Winter ...	2	3
10.	John Gilpin ...	12	$2\frac{3}{4}$
11.	Sindbad the Sailor ...	12	$2\frac{3}{4}$
12.	Hop-o'-my Thumb ...	12	$2\frac{3}{4}$
13.	Bible History ...	12	3
14.	Little Red Riding-Hood ...	12	$2\frac{3}{4}$
15.	Jack and the Bean-Stalk ...	12	3
16.	The Sleeping Beauty ...	12	3
17.	Puss in Boots ...	12	3
18.	Tom, Tom, the Piper's Son ...	12	3
19.	Children in the Wood ...	12	3
20.	Whittington and his Cat ...	12	3
21.	Lord Bateman ...	12	2
22.	Jack the Giant Killer ...	12	3
23.	St. Dunstan, from Ingoldsby ...	12	3
24.	Blue Beard ...	12	3
25.	Overland Route to India ...	15	3
26.	Witches' Frolic, from Ingoldsby ...	12	3
27.	Nine Lives of a Cat ...	15	3
28.	Jackdaw of Rheims, from Ingoldsby ...	6	$3\frac{1}{2}$
29.	Views in Abyssinia ...	15	3
30.	Grimbeard, the Wolf ...	9	$2\frac{3}{4}$
31.	Mr. Phubbs ...	12	—
32.	Arctic Regions ...	12	3
33.	Holy Land ...	12	3
34.	The Bottle ...	8	3

To those who are not very good draughtsmen these outlines are a perfect boon, as they secure good drawing without any trouble.

Now for a word in conclusion respecting the lantern itself, the life-giver to the slide.

It is much better (if the means of the exhibition permit) to procure a good-sized lantern, in which you can have a light such as the oxy-hydrogen or the oxy-calcium. These, being the nearest approach to daylight, will delineate with greater truth, and bring out the beauties (as also the imperfections, if any) of your picture. But if an oil lamp is used, the camphorated oil is the best to burn, as it is whiter and cleaner in burning than ordinary colza.

If the picture is to be exhibited by the oxy-hydrogen light, the yellow tints must be kept down; but if an oil lamp is to be used in the lantern, the yellow tints in the slide, if *painted by daylight*, must somewhat preponderate, as this colour, seen by the last-mentioned light, is not so observable as by the former.

If the gas (say the oxy-hydrogen) is used, it is essential to have a safety regulating dissolver; by using this an accident is almost an impossibility.

The light must be turned on gradually, to prevent the condensing glass cracking, which it is apt to do if this precaution is not taken.

If these and a few other minor points are attended to, the exhibitor need not be in any fear from the use of the lantern.

Having now placed before our readers these few practical hints and suggestions on the art of Magic Lantern Slide Painting, we trust our humble efforts will be the means of providing intellectual and rational amusement for many a leisure hour.

THE END.

BRODIE & MIDDLETON, 79, LONG ACRE, LONDON.

LIST OF LIQUID COLOURS

To be used in connexion with the Tube Colours for

MAGIC LANTERN SLIDE PAINTING.

				Water.		Varnish.	
				Per Bottle.		Per Bottle.	
				s.	d.	s.	d.
Blue, No. 1	...	...	...	1	6	1	0
Do. „ 2	...	...	...	0	9	0	6
Crimson	...	...	...	1	6	1	0
Mauve	...	...	...	1	6	1	6
Orange	...	...	...	1	0	1	6
Purple	...	...	...	1	0	1	6
Scarlet	...	...	...	1	6	1	6
Rose ...	...	...	...	2	0	2	0
Flesh, No. 1	...	...	...	1	0	1	0
Do „ 2	...	...	...	1	0	1	0
Yellow, No. 1	...	...	...	0	6	0	6
Do. „ 2	...	...	...	0	6	0	6
Opal Yellow	...	...	...	1	0	1	0
Green, No. 1	...	...	...	0	6	0	6
Do. „ 2 (Autumnal tint)	...	...	...	0	6	0	6
Do. „ 3	...	...	...	1	0	1	0
Celestial Green	...	...	...	1	6	—	—
Brown, No. 1	...	...	...	0	9	0	6
Do. „ 2	...	...	...	0	9	0	6
Do. „ 3 (Autumnal tint)	...	...	...	1	0	1	0
Black ...	...	...	...	0	9	0	6
Grey ...	...	...	...	0	9	0	9
Black (stopping out)	..	...	...	1	0	1	0

