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Richard Whitehead

Book 1793

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Book 1793

ART's Master-Piece: OR,

A Companion for the Ingenious
of either Sex.

CONTAINING,

I. The Art of Limning and Painting in Oil, &c. In Particulars, *Viz.* Drawing and Fainting Faces, Bodies, Garments, Landskip, Preparing and laying on Colours; Also Colouring Mezzatinto Prints, Gilding on Wood, Metals, and Leather. II. The newest Experiment in Japanning, to imitate the Indian way, Plain and in Speckles, Rock-work, Figures, &c. Receipts for making the several sorts of Varnishes, Colours, &c. III. To make Artificial Tortoiseshell, to Dye or Stain Ivory, Horn, Bone, Bristle, Feathers, and sundry sorts of Woods for Cabinets. IV. The Mystery of Dying Silks, Stuffs, Woollen and Linnen Cloth. V. To take Spots, Stains, Fitch, Tare and Iron Moulds out of Silks, Stuffs, Linnen, and Woollen, and to recover faded Silks, Linnen, &c. VI. The Art of Perfuming and Beautifying. VII. Divers Physical and Chirurgical Receipts. VIII. To make *London* Powder Ink, other Powder Inks, and the shining Japan Ink: with many other notable Things. By C. K.

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by John Crawford at his Shop in the Head
of the Tron-gate on the North Side. 1717.

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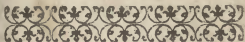
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THE
EPISTLE
TO THE
READER.

Kind Reader,

I THINK I need make no long Apology for this Book, since the Title is sufficient to recommend it to the perusal of the Ingenious, tho' it contains but bits of what in larger variety of curious Things, are more copiously inserted for the Accommodation of young Gentlemen, Gentlewomen, and others; done with that Care and Exactness, in all the many particulars, that without Vainglory, I may presume to say, That this, nor former Ages have not produced of these kinds any so Curious and Compact.

It carries with it all along linked as in a Chain, Pleasure and Profit, and cannot but be Grateful to the Fancier, especially of the Younger
A 2 Sort,

To the Reader.

Sort, who putting in Practice what best suits their Minds, may much please others and accomplish Themselves.

As for Limning or Painting, it has always been in high Esteem with the Greatest and most Honourable Persons in the World, and it is an Innocent and Diverting Recreation. Japanning I confess is not so ancient, especially in these Parts of the Glob, therefore to be esteem'd as (indeed it is) the more Rare and Considerable. as for the Rest too Tedious to enumerate in a short Epistle, tho' some of them have been long in Use, Time and Industry have better improv'd them to Advantage, such as are Industrious to employ their Talents for the Good of themselves and others; And so the whole Work not Comprehending many Sheets, I shall omit what more I justly might say, and submitting to the Genfate of the Candid and Ingenuous Reader, take leave to subscribe myself.

Your most Humble

Servant

C. K.



THE
Curious Art
OF
DRAWING
AND
Preparing for Limning or Paint-
ing in Oil, &c.

The Introduction to the Practice, in some Things necessary to be provided for the proceeding in this Art.

THe curious Art of Limning or Painting in Oil, has in all Ages been wonderfully admired and approved, as the Master-piece of other Arts and Sciences, wherein Art so exactly imitates Nature, that Motion only seems to be wanting; and many such rare Pieces have been drawn, that they

have at the the first blush deceived the Eyes of the Curious, who have taken them for real living Beings, and tho' the Eye and Hand are mainly required herein, the one to direct, and the other to operate, yet the Mind or Imagination must furnish out a great part of the Curiosity having Ideas, or the true shape of things always in a readiness.

This cannot be done hastily, but must be done by a steady Practice and curious Observations, and the first in this undertaking, is to prepare your self with suitable Materials, and amongst others French Chalk Red and White, that it may be cut into curious taper Pencils, to draw the out-strokes of any Figure you design, Sillow wood so burnt that you may do the like by it, and if these Strokes hit not at first to due Proportion, they may be rubbed out with the Feather of a Mallards Wing, and so till you find them right, then go over your Strokes with a strong well pointed Pencil, either of Red or Black Lead: To make the Impression more even and regular, it will be proper to have Pens made of Raven or Crow Quill, to finish the finer Strokes, also a Rule and Compass with three Feet, to take In and Out at the Points as you have Occasion, the one of white or red Chalk, the other of Black Lead, and a third of any other Pastile, and these in most Drawings are proper to mark out equal Distances after the drawing of the Out-strokes; there are other things requir'd, which in their proper Place I shall speak of.

Being thus far entered, come a little nearer to the Practice, and make your Entrance on it with plain Geometrical Figures, such as are the Circle, Square, Oval, Cone, Triangle, Cylander, which at first use your self to mark out with your Rule and Compass, till you can readily do it with your Hand, and these will much assist you in the beginning of this curious undertaking, the Circle well made will direct you in Orbicular Forms, as the Globe of the Earth, Spherical World, Moon, Sun, and the like; is very proper in confining the Picture you are to copy; the Oval gives you Directions for the Mouth and Face, the Foot of a Wine-Glass, the mouth of a Well, and the like; the Cone assists in drawing Columns, Spires, tops of Towers, Steeples, &c. The Triangle is of admirable use in making the half Face; the Cylinder gives you assistance in drawing Columns, Pillars, Pilasters, and other things belonging to Architecture; the Polygon may be also used in Ground-Plats, Fortifications, &c. and Angles and Arches in prospective

These things premised, try to draw several sorts of Fruits and Flowers, as Grapes, Cherries, Peaches, Apples, Apricocks, Tulips, Pinks, &c. also Insects, Trees, Brances, and the like, and from those proceed to practice on Birds, Beasts, &c. consider well their Proportion, Colour, Slowness, Swiftness, Fierceness, & many other things natural to them, and the better at first, till your Mind can well frame such Ideas, it will be proper to have good draw
ings

ings to imitate, and so go on by Degrees to other things as Fish, Mellons, Roots, Oranges, &c. and by no means mistake their suitable lively Colours, nor proper Form, and then you may venture on humane Faces and Bodies, wherein lies the Excellency of this Art.

of drawing Faces, &c.

When you come to draw a Face, you must well weigh and consider in what posture it must be done, whether side-ways, upward, forward, or downward, touching lightly the Features, where the Nose, Eyes, Mouth and Chin ought to stand, then go more perfectly over them for the Circles, Squares and Triangles used in this matter, may sufficiently guide you where the Nose, Eyes, Mouth and Chin should stand; but in taking the Features, observe with a stedfast Eye, the principal Muscles in the Face, which in Persons of years appear very much, and there is usually to be observed a threefold proportion in a Face, as in the first place, from the top of the Fore-head to the Eye-brows, in the second place from thence to the bottom of the Nose, and lastly from thence to the bottom of the Chin, observing in this case a due proportion in the length of the Fore-head and Nose.

In a full Face, the distance between the Eye-brows, consists in the length of one Eye, but where there is a side, or three quarters Face, the distance must be lessened answerable to the Proportion, the Nostrils must be placed directly

rectly against the nether corner of the Eyes, and if the Face you draw be Plump or Fat, the Cheeks must swell; but consider, in a lean Face the Jaw-bones stick out, and the Cheeks fall somewhat in.

In a smiling Countenance, the corners of the Mouth turn somewhat upwards, and in a sour frowning Countenance, the Fore-head is bending, and Wrinkles appear on the upper part of the Nose.

In drawing a fore-right Face, you must make a perfect Oval, divided by two Lines into three equal proportions, in the first part place the Eyes, in the second the Nostrils, and in the third the Mouth, keeping the Eyes an equal distance from each other.

In drawing an upright Head, you must make it in equal divisions, with three Lines every way, either upwards, downwards, higher or lower, divided as the former.

To draw the shortened or inclining Face, observe how the Lines agree, and so in their proper Places you may draw the Mouth and Nose, and the rest of the Parts after you have brought your Hand a little into Practice; and note, whatsoever Proportion the Face bears, your out-strokes must be formed accordingly.

As for the Nose, you must among other things, particularly observe the Roundness, Hollowness, and Indentings of the Nostrils.

As for the Hands, their Postures are various, but a true Measure must be observed in it, according to the Proportion you draw, as likewise

wise the Arms as far as they appear bare, then proceed to draw the Feet with Measure and without, but for these it will be requisite to get Drawings to Practice on at first, then practice drawing Feet and Legs conjunct or separate, and proceeding from the Members, draw the other Parts of the Body, and practice first on a Child, wherein there is more Ease, because they are of a fatter and plumper Face and Body, the Sinews, Lines and Muscles, not appearing as in Men and Women.

In drawing, begin at the Head, and so proceed by Degrees to the Feet, running it lightly over at the first, and as you see Occasion, increase the fulness, let the parallel Joints and Sinews be equally proportioned, as also the Muscles, and their Attendants, and exactly opposite, and the Motions of the Body be answerable to each other, and the Limbs a true Symetry, one not being larger than the other, nor longer where Nature requires it not.

In Shadowing, observe to cast them ever one Way, as in the figure of a Woman, if you begin the Shadow at the left Cheek, you must continue the like on the left Side the Neck, Body, and all other Parts, unless the light side of it requires to be dark, by reason some other Body standing between the Light and it, as put the case three Men stand together, the middle Figure must be darkened by the foremost, unless the Light by facing it comes between them.

Observe that all Shadows, the further off they

they are, grow fainter, and circular Bodies must have a circular Shadow' according to the light that makes it.

In drawing a Figure standing, draw that Leg the Body stands firm upon strait and steady, or else the Figure will seem to decline, as if it were falling.

As in naked Figures, the out-lines are required to be drawn first so do it in Drapery or Clothing, leaving spaces within for your greater or lesser Folds, and break them into lesser, that may be contained within them and the closer the Garment sits to the Body, the smaller and narrower must be the Folds, and in shadowing the innermost, it must be the hardest; and the outermost the softer continue the great Folds, but as for the lesser, break them off where occasion requires it; and the finer the Drapery is, the finer and sharper must the Folds be, and the Shadow the stronger and finer to the Eye, always observing that the Garment that sits close, as the Body Coat of a Man, or Breasts of a Woman and the like, require no Folding, but rather with a sweet Shadow represent that Part of the Body, that the Garment appears to cover, as Women's Breasts with a sweet round Shadow and the like.

Of Colours useful in Limning or Painting, and other Matters.

The next thing to be considered, the Cloth primed, and the Drawing put on, is the preparing

paring your Colours, which in Oil Painting must be with Lintseed Oil, unless for Linnen, and then Walnut Oil is a great deal better, for it will not turn Yellow, as the other in time will, when mixed with curious White.

You must grind your Colours on a Stone with a Muller, till they are as fine as Butter, &c. The Colours proper to be used in Linnen are,

The Blacks, Sea-cole black, Ivory black, Lamp black, & the Earth of Collea; the White, White Lead; the Green, Terravet, Verditer and Verdigrease; the Yellow, Spruce Oaker, Pink or Piment, & Masticot, the Blews, Smalt, Biss, Indico, and Ultramarine; the Reds, Red Lead, Vermilion, Lake, Indian-red, and Ornato; the Colours indifferent are, Umber, Spanish brown, burnt Spruce.

These are the chief to be laid in Oil, but Ivory, Spruce Oaker and Umber must be burnt before they are ground; and as for Masticot, Ultramarine, Vermillion, Smalt and Orpiment, you may temper them on your Pallate without grinding, though grinding is better, because it mixes them the better with the Oil, and makes them dilate and spread more easily: And what of these are to be burnt, perform it in a Crucible, taking care they be not overburnt, to lose their Tincture.

Take care in the next Place to get good Pencils of all sizes, proportionable to your Work a Pallate or Board to lay Colours on whilst you are using them, an Easle to place
your

your Cloth upon or against, and a straining Frame, to which it must be nailed, a Moltick or Stay, made of Brasil, or some ponderous Wood, not subject to bend, about a yard long, at one end tie a Ball of ravelled Cotton, with a Leather over it, so that with your left Hand, holding it against the work, you may support your right Arm with it, whilst you are working.

Of Mixing or Tempering of Colours.

To make a Violet Colour, take Indico, white Lead and Lake, mix them well, and the more or less of each quantity, will make it deeper or lighter.

A Lead Colour make of white and Indico, well mixed and tempered together.

For a Scarlet Colour, take Lake, Red Lead and a small quantity of Vermilion.

For a Flame Colour, take Red Lead and Masticot heightened with White.

For a light Green, take Pink and Smalt, and as you see Occasion light it with White.

For a Purple Colour, take Spanish brown, Indico, and White, well tempered together.

For a Bay Colour, mix Spanish brown and White.

For a Murrey Colour, mix Lake and White; and so by often tempering Colours, and Practice, you may find out the the rest.

Of the first Operation or Sitting.

Having thus far proceeded, it will be time

to begin your Work, and having laid your ground for the General complexion, and drawn the out Lines, which you must do with Lake and White mingled, drawing very faintly, that if there be any Fault it may be rubbed out and amended; the Proportion of the Face drawn, add to the former Colour a small Proportion of Red Lead, tempering it faintly to the Colour of the Cheeks and Lips, the tip of the Chin and Ears; about the Eyes and Roots of the Hair, placing red Shadows, and the Shadows must not be put in with the Flat of the Pencil, but with small touches, after the manner of Hatching, and in this wise go over the Face, and cover the ground Work, with these and the like Shadows, but in the dead Colours your Curiosity need not be great, only strive as near as you can to imitate Nature, for the roughness of the Colours may be mended at the second Operation.

Having duly placed and Proportioned your red Shadows, proceed to put your faint blew Shadows about the corners of the Eyes and Balls, &c. and the greyish blew under the Eyes and about the Temples, working them sweetly and faintly over by Degrees, beginning the Shadow as the Light falls, as likewise the hard Shadows on the dark side of the Face under the Eye-brows, Chin, Nose and Neck, with strong touches on those Places, so pass to the light side of the Face, and bring all your Work together to an equal roundness:

yet

yet at this time give not Perfection to any particular Part, but well view the Work, and consider how near you came to the Life, not only in likeness, but posture, colouring, &c.

Having now wrought the faint Shadows into the red Shadows, you may take a touch at the Hair, disposing it in such Curls, Folds, &c. as best contribute to Grace and Ornament, only drawing it with colours suitable to the life, and deepen it somewhat more strongly in the deepest shadowed Places, and so desist from your first Operation.

Of the second Sitting or Operation.

The Party to be drawn in this second Sitting, must take the Place and posture as before, and now you must take a more curious survey of the Lines and Features, and as you drew them over roughly before, now is the proper time to sweeten them with the same Colours, by working and drawing them one into another, so that no rough edge or lump of colour may appear, and you must do this with a Pencil sharper than the former, to render the Shadow smooth and soft.

This done, proceed to the back-side of your Picture, and if there be a Curtain required, and it be supposed of blew Sattin, then temper Bice with your Oil, and draw the out lines of the Curtain, as also your Picture, and lay it over very thin and airy with a large pen-

cil, that it may be the whole ground, intended to be done with Blew, and then lay it over again with a substantial Body, with the same colour, doing it swiftly that no part of the colour may be dry before it be all finished and in the same manner you may lay the backside with any colour.

This done, lay your Linnen of a fair white and your Drapery flat, with the Colour you intend it, then view the Face again well noting what Shadows are too light or too deep and labour to reduce the several Shadows to their perfection, then draw the Lines out of the Eye-lids, and shadow the entrance into the Ears, the deepness of the Eye-brows, and all the most material Marks and Notes in the Face, do this with a curious sharp Pencil then heighten the Hair, deepning it as it appears in the Life, casting over the Ground some loose Hairs, which will not only make it look airy, but seem as if the Picture stood a distance from the Curtain.

In shadowing the Lines, which must be done curiously, use Black, White, and a little Blew, deepen the Black with Ivory-black and put to it a little Quantity of Indico or Lake, and so the second Operation is finished.

The third Sitting or Operation.

Herein where you find any Defect, or judge it reasonable, you must give strong Touches, taking curious heed for the rounding of the Face,

face, which will now be better accomplished than before, observing diligently what yet may conduce to Similitude, as Moles, Scars, Casts with the Eyes, drawing of the Mouth and the like.

For Garments or Ornaments, the Ground for Blew, being laid with Bice, the Deepning must be Indico, and a little Lake, the lightning white, very fine, faint and fair, and for the greater Ornament, the light may be mixed with Silver or Gold, but of Drapery more particularly in Mezzatinto Painting, for Pearl colour the ground must be White and Indico, and the Shadow Pink and Black; if the Body requires to be in Armour, let leaf Silver be the ground, and when it is well dried and burnished, work the Shadow with Silver, Umber and Indico, and the Shadow on the Silver as the Life directs.

For Gold Armour, lay Shell-Gold for the ground, or liquid Gold, and shadow it with Lake, English Oaker, and a Mixture of Gold.

For Drawing a Fair Complexion.

To do this, make a mixture of a small quantity of White, and twice as much Lake and Vermilion, temper them well with the flat of a Knife upon the Pallate, and let it be used as the deepest Carnation in the Face, then adding a little Part more of White, reserve that for a lighter Carnation, and yet a third Part being reserved, add more White to it till it

comes to the lightest Colour in the Face, and so proceed to prepare the faint Shadows.

In doing this, take Smalt and mix it with a little White, which may conveniently serve for the Eyes, then separate the greatest quantity, and add to the rest a little Pink, and these well tempered will be sufficient for the greenish Shadows in the Face, then proceed to prepare your deep Shadows, do it with Pink, Ivory-black and Lake, a like quantity of each temper them well together, and if the Complexion you draw, requires redder Shadows, add more Lake; if blewer or grayer, more black, if yellower, more Pink.

Having prepared your Pallate with suitable Colours for a fair Face, consider again what other Colours are required; if the Complexion be more broun or swarthy, and in such Cases temper the Colours as before, putting a little quantity of burnt Oaker amongst the Lake, and Vermilion and White, that it may amongst your heightened Colours appear tawny; and in this Case, temper so much Oaker as will just turn it; and for your very deep and very faint Shadows, use the same as for the former Complexion.

For a tawny Complexion, use the same as before, however prepare the Shadows of burnt Oaker and Umber.

For a very black or dark Complexion, prepare the Shadows as the foregoing; but as for your lightening, take Lake, burnt Oaker, with

with White and Black; however, but a little of the White must be put in at first, that by degrees it may be the better worked up; and observe that the single Shadows laid at first upon your Pallate, and well tempered according to the foregoing Directions, serve as Shadows for all Complexions.

Further Directions for Colouring Garments, &c.

These Garments, or Drapery, require to be made suitable in their Colours; for Red therefore, lay the Ground with Vermilion, glaze it over with Lake, and heighten it with White.

For Scarlet, let Vermilion be the lightest, deepned with Lake, and heightened with Indian Red.

For Crimson Velvet, lay a Ground of burnt Oaker, Vermilion and Indian Red, glaze it with Lake, and touch it up with Vermillion.

For a sad Red heighten Indian Red with White, and deepen with Black, Pink and Lake, well mixed together.

For Green, heighten Bice and Pink with Masticot, and deepen it with Pink and Indico.

For Green Velvet, lay the dead Colour with a little White and Lampblack, glaze it with Verdigrease, deepen with Pink and Indico, and heighten with White and Pink.

For Yellow, use Masticot, Umber and Yellow Oaker;

Oaker; lay the dead Colour with Masticot and White in the highest Places and with Oaker in the meanest, in the darkest with Umber, glazing when dry, with Pink.

For Blew Garments, take Indico and White, first laying the White in its due Place, and then your mean Colour, viz. Indico and White, well temper'd in their proper Places, then deepen with Indico, and when dry, glaze it with Ultramarine.

For black Garments, let the dead Colour be Lamp-black and a little Verdigrease, and go over it when dry, with a little Ivory-black, and when you have heightened it with white, go over the work with Verdigrease and Ivory black.

For Orange-Colour, mix Lake and Red Lead, laying the lightest part with Red-Lead and white, the mean part only with Red-Lead, and the deeper with Lake, and if it be necessary, you may heighten with White.

For a Cloth-Colour, let the Ground be Umber and White, and for the deeper Shadows Black and Umber, for the mean Oaker and Umber, and heighten it with Oaker and White, and so much for Colouring Garments.

Instructions how to frame and paint Landships.

In this Work of Painting with Oil, begin with the Sky and Sun-beams, and the lighter Parts, and then the Yellow, which must be
done

done with Masticot and White; the next your Blew Sky with Smalt, leaving no Part of the Ground uncovered, but lay the Colours smooth all over working the Sky downwards, towards the Horizon, still suffering it to grow fainter, as it inclines nearer to the Earth, and work the Tops of Mountains and other Objects very remote, so faint, as they may appear lost in Mist or Air; and as for nearest and lowest ground, it must be a dark broun Earth-colour, inclining a little to yellowish and green, as the Nature of it requires, the next a light Green, and so proceed gradually; as they lose in their Distance, you must lessen their Colour, observing not to make any Thing that is to be seen at a great Distance, perfect or really, because you must imagine it is at such a distance that you cannot well discern it, but express it in Colours weakly and faintly, as your Eye judges, it may be, always taking notice to place the Light opposite to the dark, which will very much extend the Prospect, and do it so that the Shadows may lose in their Proportion of Distance, their force by little and little, as they remove from the Eye, observing always to put in the strongest Shadows nearest; put no Moon nor Stars but in a Night-piece, for they are not otherways naturally proper, because they cannot be well seen in the day; if you imitate an over-cast Sky, where black Clouds threaten a Storm, the Shadows may be on the
meeting

meeting parts of the Clouds, this may be also done with Colours mixed with Water, wherein Gum-Arabick has been dissolved.

If in any fair Landskip you express the Light of the Sun, always observe throughout the whole piece, that you cast the Lights of your Trees, Rocks, Hills, Buildings, Ruins, and all other things expressed in that way; observe also to lessen your Bodies proportionable, as they are nearer or farther distant, and carry it off so far that the Earth and Sky, or Water seem to meet; Rivers as they run to a distance, must lessen their Streams, so Ships or Boats, and the like.

As for Living Creatures, Beasts, Fowls and Serpents, or Insects you must consider their Proportion, Shape and Colour, and get Draughts or Patterns, which will be better than Printed Directions: and these Kinds being numerous, for brevities sake I must omit to treat of them.

To lay on Mezzatinto Prints on Glass.

In undertaking this curiously, lay the Prints flat ways in warm Water, of the finest and thinnest Paper; for that which is rough and thick, will not do near so well; if at all, let them soak well, and your Glass being very white and thin, go over it with Venice-Turpentine, spread thin with a pliable Knife, and daub it all over with your Finger, that the Turpentine may seem rough.

This

This done, take the soaked Print, and lay it on a clean Cloath even, then press it with another, to take out the Water, then lay it on a Glass, the Print next it, beginning at one end, stroaking outwards the part already fixed to the Glass, that neither Wind nor Water may be retained between, to wrinkle it; then with a little Sponge, or your Fingers, wet the back-side, and lightly by Degrees, roll off the Paper carefully, without making holes, especially in the Lights, which are the tenderest; and when the Print appears very transparent on the back-side, let it dry about two Hours, then varnish it over with Turpentine or Mastick Varnish, till you can see through it, and a Nights drying will prepare it to be worked on with Colours.

If you would have all the Paper off, so that nothing but the Print should remain, lay it as before, with Oil of Mastick, and a little Turpentine, and a Brush will fetch off all the Paper.

To paint Landships of Mezzatinto.

As for the Posture to do any of this Work, the best is sitting to a true Light; your Pencils must be fine, and in the first Place, glaze all the Places that require; and if you would have them thin as they should be, and soon dry, mix Varnish as they are laid on, and in four hours you may venture other Colours.

In this Work glaze the nearest and greatest
Trees,

Trees, Ground them with brown Pink; or if you fancy them greener, use distilled Verdigrease, and where the Leaves and Weeds that appear in some Landskips very sprightly and extraordinary green, must be glazed with distilled Verdigrease, and Dutch Pink, the Trees appearing farther off with only the former; the Hills, Rocks, Mountains and Trees at the greatest Distance, glaze with Smalt, a little Lake, and Verdigrease thinly mixed with Varnish; as for the Skies, use Ultramarine or fine Smalt, mixed with thin Varnish, glaze it over two or three Times with a large clean Pencil, and nimble Strokes; if Buildings, or Ruines of Buildings appear in it, finish them first, and the mixture of Colours, for these consist of Yellow, Black, White, and now and then a tincture of Red.

To finish Ground Trees and Skies, begin with the nearest and largest Trees; do over the lightest Leaves with white Pink and a little Smalt, and neatly do over the darkest and nearest Leaves, with a little Pencil dipped in Varnish, and those Trees you would have very beautiful, paint with a mixture of Verdigrease, Yellow Masticot and white; the darker Parts with white Verdigrease and Pink, as also those Trees you glaze with Verdigrease only they being very light mixed with White.

As for the Skies and Foreskips if any Clouds appear, let them be touched with Varnish, and a light Colour made of White
Lake

Lake and Yellow Oaker; touch also with these the light parts of Hills, likewise Towns, and the remotest Distance; then mix White and Smalt, as light as conveniently may be, and Paint over the Sky, add a tincture of Lake for the dark Clouds; let the Colours lie even and thin, and when finished, give it time to dry, to make it look more lively, set the Picture against the Light, that the Shadows may appear.

Of Painting Figures this way, as Men, Women, &c.

In painting a Face, where there are deep Shadows, glaze and touch them thinly with broun Ink, Lake and Varnish, also the black Ball, and white Speck of the Eye, as you will be directed by the Print: The round white Ball must also be of a convenient Colour; if the Lips are to be of a curious Red, glaze them with Lake or Cazamine, and then begin with the dark side of the Face, and paint the shadows with the Colour more red than usual, to do this, Yellow Pink, Vermilion and White are most proper; and note, no Varnish must be used in painting Flesh-Colours, except in glazing the Shadows, for the Varnish dries so fast, that you cannot sweeten the Shadows of the Flesh.

After this give a few touches on the strongest Light of the Face, as the Fore-head, top of the Nose by the Eyes, Chin and Mouth,

which Colour must be made white with pale Masticote, or Yellow Oaker, and a little Vermilion mixed, according to the Complexion intended; then mix that Colour a little darker, and lay it on all the Face, that before you had not very carefully painted, yet that for the Mouth and Cheeks must be somewhat redder.

Now with a fine clean Pencil, that has been worn a little, hatch and sweeten the Flesh Colours and Shadows sweetly together, taking care to cleanse your Pencil as often as it is requisite, so that whilst the Piece is moist and wet, you may regulate Cheeks to pale, or any other Defect.

If the Complexion be Swarthy, mix the Flesh-colour with White, Brown, or Yellow Oaker, and light Red, with agreeable Shadows; and by this means you may paint naked Breasts, Bodies or Hands, always being careful that your Pencil be steadily guided for the least slip mars the Feature, and trespass not on Features and lines of a disagreeing Colour.

How to paint the Hair.

In this painting you have no Occasion to use Colours or Varnish near so dark as the Life for the Print contributes to the darkning of it, as suppose you was to Print Black Hair you mix black red Oaker with a touch of Light Red or Lake, and these may well pro-

luce an Ash-Colour, and the Hair coloured with it, will show you a natural Black; if you would make the Curls stronger, with a lighter Colour, touch the lightest Part and the darkest with the contrary, which you may well see through, if the Colours are not laid too thick.

Of Painting Garments or Drapery.

If you are to paint Cloth or Drapery, in a broken Colour, observe carefully its mixture; however you must make three Degrees of that Colour, one the proper Colour, another more light, and the last darker, for it must be for the darkest folds, and the lightest for the the lightest Pleats, and that between both for the other Parts.

With a worn Pencil sweeten the Colour, so that the Folds may lye hard; and if you intend to make a Fringe, Imbroidery or the like, and do them with shell or powdered Gold or Silver, mix your Minerals with Gum-water, having a fine Pencil to hatch or imbroider the Flowers, and touch the Fringes and other imbroideries before you glaze, after this Manner, viz. I Imagine the changeable Draperies ground to be purple, and the light Yeallow; then must I take a fine Pencil dipped in Varnish, and thinly touch all the the lightest Parts of the Folds with Yellow Masticot, if there be occasion to repeat it; for it must be granted the Colour

must be very thin with Varnish.

When dry, you must glaze all over with Lake Smalt or Ultramarine, once or twice with Varnish, and so it must dry; and then I mix three degrees of Purple-colour, of Smalt Lake and White, and lay them on as directed and by these methods fitting your Colour suitable to your Intention, you may paint any other Drapery, which in this little Book I want room to particularize.

The Curious Art and Mystery of Japaning.

To be a proficient in this Art, several matters are required, and these you must consider as suitable, not only in property, but Goodness, that your Cost and Labour may not prove in vain.

As, two Strainers made of Flanel, moderately fine, or of course Linnen, in the Nature of a Tunnel, for to strain your Lac Varnish, and the other for your White Varnish, and the first of these may serve for Lacers when your Occasions requires you to make them; besides these, there are required two Tunnels of Tin for the same Purpose as before; Glass-bottles and Vials small and great must be in a readiness, as to suit with the Quantities of Varnish, your Business requires you to use, and Gally-pots to put it in, when you design to work; as also to mix your Blacks in, when they come to be ordered with other Things.

As for Tools, they are no less requisite; for without them, this Art would be insignificant, and therefore to furnish your self with them, you must have Pencils according to the greatness or smallness of the things intended to work on; those for the Varnish must be made of Camels Hair very soft, and are of various Prices as to the largeness or fineness; likewise drawing Pencils, placed in the Swallow, Duke, or Goose Quills as the fineness or largeness of the stroke requires, and the longest haired Pencils are accounted the best in this Business: You must have in a readiness a considerable Number of Muscle Shells to mix Colours and Minerals in, as the Occasion shall require it, Dutch Rushes are another Material useful in this Matter, to smooth the Work before it is Varnished, or take off the Knobs or Grittiness from the Ground, or when it is varnished.

Tripoly or Chalk, is proper to polish this Work with, when Varnished, being reduced into fine Powder, and sifted: As for Linnen-rags, you must be provided with them, both fine and course, to clear and Polish this Work: Also Olive-oil for clearing; but many of these Things shall be directed hereafter, as they occur in due Place, in this Work.

Several Things necessary to be used in this
Art, &c.

Of Spirit of Wine.

This is of main use in Varnishing, and if it be not properly qualified, it will spoil the Varnish, and not be capable, for want of Strength, to dissolve your Gums, or make them spread, and so consequently lie uneven upon the work. therefore,

To make the best Spirit for Japanning or Varnishing Wood, Mettals, &c.

What ever Quantity of Spirits you have Occasion for, take double that Quantity of Aqua-vitæ, which distil as slowly as you can, note, there is no kind of Spirit so good for dissolving the Gums as this drawn from Malt, only, take care you chuse the Aqua-vitæ drawn purely from Malt; when you have drawn near the half of the Spirits put into the Still, then prove it thus, viz.

Receive from the Still in an Iron Spoon or Muscle-shell, a little of the Spirit, into which put a little Gunpowder, and if when sett on fire, it burns out, blows up the Gunpowder, then 'tis good, but failing in this, and leaving the Spoon Moist when the Flame extinguishes; then presently remove the Spirits drawn, and bottle them clos up for after Occasions, but draw off all the remainder of your Spirits, and keep in a close Vessel, until you are to draw more new Spirits.

Of Gum animæ, Gum Lac, and Gum Sandarack.

To chuse these well, as for the first, take the most Transparent, clearest and whitest, which is the best.

The second also called Seed Lac, chuse that free from dross, sticks or dust, large grained and bright.

As for the third, take that which is large and very white, casting the least yellow, free from dust and dross.

Of Shell-Lac, White Rosin, Bole-Armoniack, and Venice Turpentine.

As for the first, that is best which is most perspicuously transparent, will easily melt, and draw out with your Fingers as fine as a Hair.

As for the second, chuse for your use that which is the whitest and clearest.

As for the third, that is most fit for your Purpose, that is free from Grittiness or Gravel, and is of a blackish red Colour, commonly called French-bole.

Of Gum Elemi, gum Arabick, and gum Capal.

As for the first, chuse the hardest, and freest from dirt and dross.

Chuse the second white and transparant.

As:

As for the third, that is best for your use that is whiteit, free from dross, and the thick dark stuff incorporated with it.

Of Gambogium, Isinglar, Benjamin or Benzoin, Dragons Blood, &c.

These are other things necessary in this Art, and ought to be well chosen.

As for the first, the best is that of a bright Yellow, free from dirty thickness and dross.

Chuse as to the second, that which is whiteit and clearest, free from yellowness.

As for the third, the best is that of a bright red colour, much like to clarified black Rosine, free from all dross and filth.

The Fourth, when the best, is of a bright red, free from all dross, it may be had as the others at the Drugists, but the Prices I set not down, because they Generally rise and fall.

Of Silver Dust, Brass Dust, Green Gold, Dirty Gold, Coppers, Powder, Tin, &c.

The Silver Dust, the best is brought from beyond the Seas, and is known from the Counterfeit by being squeezed betwen your Finger and Thumb, giving a glorious Lustre, as indeed it does in the Work.

Brass Dust, by Artists called Dust Gold, is the best made in *Germany*, the best is of a fine bright colour; nearest resembling Gold,
try

try it as the Silver Duff; as for the course sort, tho' it will work pretty well with Gold Size, yet it will not do so with Gum-water.

Green Gold, a corrupt Metall so called, is very good in this Work, for casting a fading green Colour.

Dirty Gold is a corrupt Metall, casting a dark, dull, though silverish Colour, bearing pretty well a resemblance to dirty drossy Gold.

Coppers are three sorts, Natural, Adulterate and Artificial; as for the Natural, being cleansed, it may be ground without any mixture.

The Adulterate is most fit for a Ground, and serves commonly to lay other Mettals on, as in hatching or heightening Gold or Silver on; but the Artificial is of a higher and brighter Colour than either: There are also used in this Art, those called Speckles of Copper, Gold and Silver, and divers other Colours differing in fineness, which may be worked as the Artist fancies, either on the out-sides of Boxes or Drawers, or on Mouldings, and may be purchased ready done.

Of Colours proper in Japanning.

Some of these are called transparent, on which Gold and Silver are to be laid, or some light Colour, so that by this means they appear in their proper Colours, lively and beautiful.

Of these, for a Green are distilled Verdigrease,

grease, for a Red, fine Lake, for a Blew, Smalt, have to grind these on, a Porphyry or Marble Stone, Grind with a Moller what quantity you please, with Smalt or Verdigrise, with Nut oil, as much as will moisten the Colours, and grind them till they are as fine as Butter, put then the Colours into shells, and mix them with Oil of Turpentine, till they become thin for use, lay them on Silver, Gold, or any other light Colour, and they will then become transparent; altering their lightness or darkness, according to that of the Metall or Colours that are placed under them; this for a curious Red may be done with Lake; but then use drying Oil to grind them with.

If you design Figures on the black of your Table or Boxes, as Trees, Birds, or Flowers, those may be done, for White, with white Lead; for Blew, Smalt, mixing it with Gum Arabick Water, and mingle them as you please to make them lighter or deeper; Flake White is a very pure White, but the other will do for ordinary Work, and you must use either of these with Smalt, or all other Colours that have not a Body of their own; you may for a Purple use Russet, fine Lake, and Sea-green, and it may be done with other Sorts of Reds and Greens, and except transparent Colours, all must be laid with Gum-water.

Seed Lac Varrish how to make it.

Your Ground Work is good rectified Spirits, of which you may take a Gallon, put it into as wide a necked Bottle as you can get, that the Gums may the better come out, then of the best Seed Lac add a Pound and a half, let it macerate twenty four hours, or till the Gums are well dissolved, with often shaking, to keep them from cloging together, then with Flannen Strainers strain it into a Tin Tunnel, placed in the Mouth of the empty Bottle, the Strainer may be made as before directed, and squeeze the Dross in the Bag, and throw it away as of no Use; then let the Varnish settle, and pour it off into other Bottles, till it rises thick, and no longer, then strain the thick part, and settle that again, and keep the fine Varnish for your Use, and this does as well, without the Danger of attempting to boil it, which endangers firing the House, and the Party's Life.

Shell Lac Varnish, how to make it.

This in curious glossy pieces of Work is not of Value, but in varnish'd Woods it succeeds, to make, put to a Gallon of Spirit, a pound and a half of the best Shell Lac, order it as the former, and though it has no Sediment, it is proper however it should be strained, to take away the sticks or straws that may be in the
Gum,

Gum, nor will it ever be fine and clear as the former, but turns in a few Days to Cloudiness yet it is fit for course Work, and much used.

White Varnish, how to make it.

Take an Ounce of White Gum Mastick, and an Ounce of Gum Sandarack, three Ounces of the best and clearest Venice Turpentine, Gum Elemi half an Ounce, Gum Capal an ounce and a half, Gum Benjamin or Benzoin of the clearest; half an Ounce, and half an Ounce of White Rosin, and the Gums being separated in their quantities provided, put the Rosin and Capal in a glass Vial, with half a Pint of Spirits, that they may be dissolved, and to the same End, in a glass Bottle of three quarts of Spirits; put the Venice Turpentine, Animæ and Benjamin, and in another Bottle the Gum Mastick and Sandarack, in a Pint and a half of Spirits, then dissolve the Gum Elemi in a quarter of a Pint of Spirits, powder very finely the Animæ and Benjamin, the better to dissolve in the Spirit, and then pour them off into one large Bottle, let them stand to fine as the former, and then strain them through a linnen cloth gently, not hardly pressing the Sediment, lest you carry the gittiness of the Gums along with you to injure the Varnish.

General

General Rules for Varnishing.

This is a point nicely to be observed, or your labour and cost may be in vain.

1. If you chuse Wood that is to be varnished, let it be exempted from knots, very close grained, smooth, clean, well rused, and free from Greasiness.

2. As for your Colours and Blacks, lay them even and exquisitely smooth, sweep all roughness off with your Rush.

3. Keep your Work ever Warm, but not hot to raise blisters or crack it, which nothing but scraping off all the Varnish can amend.

4. After every distinct Washing, let your Work be thoroughly dry; for neglect in this point introduces the Fault of roughness.

5. After it is varnished, let it lie by and rest as long as your Conveniency will admit, and it will be the better.

6. Ever take care to begin your Varnish strokes in the Middle of the Table, Box or or what Piece of Work you do it on, and not from one End to the other, and your Brush being planted in the Middle, strike it to one End, then take it off, and fix it to the Place you began at, so draw, or extend it to the other End, and so continue it till the whole plain be varnished over, and beware you overleap not the Edges, which is, when the Varnish hangs spatches or drops on
D them;

them; therefore to prevent it, draw y^r Brush gently once or twice against your Cly-pot when you dip it in the Varnish, your drawing with the Brush must be evenly not leaning harder on one Place than nother.

7. When you have proceeded so far as come to Polish, let your Tripoly or Chalk be very fine, and the finer the Work, them be still the finer, and use fine Rags keeping your Hand moderately hard upon it, and brighten or polish one Place as much as you intend, e're you leave it and pass another, and always have regard, that you polish your Work as smooth as you intend at one Time; but if your Conveniency will admit, let it rest two or three Days before you give the finishing Strokes after you have polished it but come not too near the Work to make it Thin and Hungry; for then it will require another Varnish, or remain to your Discredit.

8. Take a sufficient quantity of Tripoly or Chalk at the first Polishing, till it begins to come smooth, and so lessen by degrees, and carefully observe there be no Scratches or Grating in it.

9. When you have a mind to clear up the Work, wash off the Tripoly or Chalk with a Sponge, and soak up the Wet with a fine Linnen Cloth, and with Lamp-black mixed with Oil, gently smear the the whole Face of it, let no Corner nor Moulding of it

ape, that the whole Piece may be freed, then with other Linnen, and a hard Hand cleanse it of that, and these Things done here will be an admirable Gloss.

For white Work, let your polishing be gentle & easie, do it nimbly, and clear it with Oil and fine Flower, and in exactly observing these Rules you will prove an Artist.

Of Black Varnishing or Japan.

Provide for this imitation of Japan, a close grain'd Wood, well wrought off, Rubb it smooth and keep it Warm by a Fire, but never so near as to burn, scorch or blister your Work, then add to seed Lac Varnish, as much Lamp-black as will at the first strokes colour the Wood; do it three Times, permitting it to dry well between every doing, and also Rubb it well, then with a quarter of a Pint of the thickest Seed Lac, mixed with an ounce of Venice Turpentine, put a more Lamp-black, so much as may well colour it, and with this wash it six Times, letting it stand twelve Hours between the three first and the three last Washings; then with the finest Seed Lac just tinctured with the black, do it over twelve Times, letting it dry between every Time doing, after which let it remain for five or six Days before you polish it.

At the end of that Time, take Water and Tripoly and polish it, having first dipped

your Cloth in Water, and rub it till it gain a very fine Smoothness and Gloss, but not rub so as may any ways wear off the Varnish, which cannot be easily repaired, then use a Rag wetted without Tripoly, and clean it up with Oil and Lamp-black, yet polish not all at once, but let it have some Days respite between the first and last Polishing, and at least three or four Days.

White Varnishing or Japan.

This must be curiously done without any Soiling, and therefore you must be cautious of letting any dirty Thing come near, while you are doing it.

To begin this Work, scrape as much Ivory as will make it of a reasonable Thickness, or when dipping your Pencil into it will with a Stroke whiten the Body which has been passed over with a Brush, but it must be in neither of the Extrems, too Thick or too Thin, then mix it with your Size, and whiten your Work over with it, and when dry, repeat the same, covering it from a manner of Dust before it is varnished; it must be whited three Times, and dried between every one of them, smooth, and lay it as close as you can to the Wood with your Ruffles; then mix white Flake with your Size, only so that it may lie with a full and fair Body on the Piece, whiten your Work three several Times with this, drying between

tween each, then make it with your Rushes very smooth, but keep your Distance from the Wood.

In the next Place, take white Starch boiled in fair Water till it come to be somewhat Thick, and when it is luke-warm, wash over your Work with it once or twice, drying between whiles, and let it then stand twenty four hours, then take the finest of the white Varnish I have directed you to make, wash your Pencil in Spirits, and wash or annoint your Work six or seven Times, and after thirty or forty hours, do the like again, and if done with a dexterous Hand, a better Gloss will be set on it than if it had been Polished; but if it miss of that Gloss, it is requisite that you polish it; and in order thereto, you must accommodate it with five or six Washes of Varnish more than the former, and it must continue to settle well about a Week before you polish it.

In Polishing, your Linnen and Tripoly must be of the finest, being neat and careful in all this Operation, your Hand carried light and Gentle, having your Cloth neither too dry nor too wet; and clear it up with fine Flower and Oil.

Isinglass Size, how to make it.

Break and divide an ounce of Isinglass into little Pieces, put it into a glazed clean, and well covered Pipkin, and let it for twelve

Hours soak in a Pint and a half of fair Water, then place it over a gentle Fire, till it boil well at leasure, and when the Water is consumed to a Pint, let it stand to cool leisurely, and then it will be a Gelly, and may be used in the white Varnish and other Works, but make no more at a Time than you will use, for in two or three Days it will prove Naught.

Red Japan, to make it.

The Reds are properly three, viz. the common Red, the deep dark Red, and the light pale Red.

In the first Vermilion is proper, mixed with the thickest of Seed Lac, warm the Work, and mix your Vermilion with the Varnish in a Medium, carry it over it four times, permitting it to dry as the former; and if your Reds be in a good Body and Full, rush it Smooth, then with the ordinary Seed Lac Varnish wash eight Times, and after twelve Hours rush it again; and then for a curious outward Covering, give it eight or ten washes with Seed Lac Varnish, and after five Days polish it, and clear it with Lamp-black and Oil.

Of the dark Red.

The common Red laid as before directed, deepen it with Dragons-blood mixed with your

your Varnish, and when it has pretty good Colour, go over it with Lac Varnish, which will much deepen and strenthen the Colour, and in all things else, as to Polishing and Clearing, do as in the former Red.

Of the pale Red.

To do this, grind White-Lead with a Muller on a Stone, and when it is finely done, mix it with so much Vermilion as will make it a pale Red, mix Varnish with them, and give the Work four Washes, and follow the Prescription of the common Red, considering well, that the after Varnish will heighten the Colour.

An Olive coloured Japan.

Take English Pink Colour, grind it with common Size, and when it is like Pape mix with it a Proportion of Lamp-black and White-Lead, and work it as in other Japanning.

Chestnut coloured Japan.

To do this, take Indian Red, or else brown red Oaker, grind it well; and mix it with ordinary Size, then grind a little White-Lead extraordinary well with the small Size, mix with it Lamp-black, and so both with the Indian Red Oaker, stir, and well incorporate them together; if the Colour be too bright, darken

darken it with Lamp-black; if too dark, lighten it with White-Lead; and so bring the Colour to your Mind; considering always that your Varnish will heighten it

With this wash over your Work, let it dry, and repeat it till your Colour lie full and fair, rub it Smooth, but not close to the Wood, unless you design a new to beg u your Work, and give it a second Varnish.

After it has stood three or four Days, give it a Lustre with Seed Lac, and when dry fit it for polishing with White Lac Varnish, and clear it with Oil and Lamp-black.

Blew Japan.

To do this, grind white Lead very fine, add Smalt as finely ground, mix them with Singlafs Size; the white Lead grind with Gum-water, let there be a Proportion of White and Blew, and mix them well to the thicknes of common Paint, go over your Work with it, and when it is well dry, proceed so three or four Times, till the Blew lies with a fair Body, rub it smooth, and go over it again with stronger Blew, and when dry, wash it with the clearest Singlafs Size, having a new Pencil for that Purpose; then when it is dry, warm it by the Fire, and go over it with a Pencil dipped in white Varnish seven or eight times, and so let it continue for a day or two, then wash it as often as before, and so continue many Operations at intermitted times; for

for a Week at least must pass, before you can well venture to polish it, and when it is polished, Clear it with Oil and Lamp-Black.

Note, that in no wise you mix your Colours with Isinglass Colours too strong, lest when dried, they be apt to crack fly, and spoil the Piece; but when you lay your Wash of clear Isinglass, to keep your Varnish from tarnishing, or soaking into your Colours, then it is proper that it be of a full and strong Body.

And thus much may very well suffice the Learner, to give him an Insight into this excellent Art, from whence I shall proceed to other things, useful and profitable.

Of Speckles, for the Adorning of Japan'd Work.

Mix so many Speckles as you have occasion for, with ordinary Lac Gum varnish, so much as when they are put into a Gally-pot, will fit them for working with a convenient Pencil, but not so thick as Colours, keep them stirring very well with a Brush, and generally warm by the fire: This continue till you perceive the Speckles lie thick and even to your Mind, so beautifie them with three or four Washes of Varnish, mixed with Turpentine, and this unless you intend to polish, will be sufficient, but then you must give it after all this eight or ten washings with the prime Lac Varnish, drying between whiles, and then polish; and on this manner you may lay on all coloured Speckles; but Silver requires
Seed

Seed Lac Varnish, and the best white Varnish e'er it can be brought to a good Polish, but if not to be polished, you may spare your Varnish.

To lay on Speckles in Japan Work, &c.

If you design to adorn your Work with Flowers, Rocks, or Garments, &c. Varnish the Places intended with a fine Pencil, and through any small Sieve shake the Colours you design, whilst the Varnish is wet, and sweep up in Rock-work all Speckles that straggle on the Edges, with a new dry Pencil lodge them on the sides and top of the Rock, which sticking, will render the Work more beautiful, and give it a Shadow or Reflection.

This must be done with all Diligence, and no Intermiſſion had till finished, till once covered, and being once dry, operate again, and so one upon another successively, to shape it to your Mind; and in sweeping the Speckles, intermix not one Portion of scattered Parts with the other, that are of a different Colour, but every Parcel in the proper Station, to beautify the better: At first when laid, it will look dull and heavy, but the securing Varnish in a little time will add to it a pleasant, beautiful Colour; and so you may do Flowers, Trees, Garments, and many pleasant things to adorn your Work.

Wood, how to overlay with Gold or Silver.

To prepare this Work, you must be furnished with Parchment Size, that is, the cuttings of Parchment boiled in fair Water to a Gelly, and when strained and cooled, it will prove a strong Size.

When you are to use it put as much as you shall want into an Earthen Pot, and make it hot, then as it is cooling, scrape as much fine Whiting into it as will colour it, mix them well with a clean Brush, and with this mixture white your Wood or Frame, striking or jobbing your Brush against it, that it may the better enter in the hollownes of carved Work, then give it rest, that it may dry.

This done, melt the Size again, and put in more Whiting, to render it some Degrees thicker, and with this, do over the Frames seven or eight times, or as you see there is a necessity, and when it is dry, open with a Gouge no bigger than a Wheat-straw, the veins in the carved Work, that the Whiting has stopped up; then with a fine white Rag and your Finger, carefully smooth and water, plain it over, and rush it smooth when dry, if necessity require it; and in this Condition it will well receive your Gold or Silver Size; but before I proceed, I shall teach you to make these Sizes.

The best Gold-Size at present in use.

Take an equal quantity of the best French and English Bole Armoniack, grind these fine on a Marble stone with fair water then scrape into it a little Candle grease incorporate and grind all these well together then mix a little quantity of Parchment Size with a double proportion of Water, and the business is done.

The best Silver Size in use.

Grind fine Tobacco pipe-clay very small mix with it as much Lamp-black as will turn it of a light Ash-colour, and to these add bits of Candle grease, grind them very fine together, a mixture of Size and Water, and try these on the corner of the Frame, if it be rough in burnishing, put more Oil or Grease, and as near as you can bring it to a due temper, that it may work well.

To size your Frames, or other matters.

To do this, make the Size blood-warm, and with a fine Brush stir it very well, till it is somewhat thin, go over the Frames with it twice or thrice, yet touch not the hollow Parts of the deepest Carvings, where the Gold cannot conveniently be laid; for the yellow colour nearly resembling first laid

on, the fault will not soon be discovered; let it dry four or five hours, and then try the Gold if it will burnish on it, if not, alter the Size, and do it over again.

To lay on the Gold, in order to Burnishing.

Let your Frame or other matter intended, be set on a Hazle, place the Leaf-gold on a Cushion to be held in your left Hand with the Pallat and Pencil, you must for this Work have a Swans-Quill Pencil, or a larger of Camels Hair, if the Work require it, dip it in the Water, and wet no more of your Frame at a Time than will take up three or four Leaves, make your beginning at the lower End, and so proceed upwards, laying on whole Leaves or half ones, as it requires, then wet such another Part of your work, and lay on the Gold with your Pencil or Cotton, gently pressing it very close; and having gilded the upright Sides, turn the Frame and proceed the same way with the Ends, then survey the Spots and Places that are omitted, and cut small parts of Gold to cover them, when wetted with a smaller Pencil than before, when it is so finished, let it stand till the next Day that time you leave off.

To burnish the Gold Work.

Take a Wolf or Dogs Tooth, if you cannot get Aggats or Pebels formed into the
E same

same Shapes, and burnish so much of the Work as you design, leaving the Ground - the Carving untouched, and some other Part as you see best convenient, which in Respect of the burnishing being rough, the better set it off; That which is omitted to be burnished, must be matted or secured with Seed Lac Varnish or Lacker; if you design it a deeper Colour, then must your Work be reposse's' or set off with Lacker, mixed with Saffron and Dragon's blood, or the Colour called Ornato, and with a fine Pencil dipped herein touch the hollowness of the Carving, and the veins of the Foldages or Leaves, if you fancy it is not deep enough, you may by a Repetition make it so, and the Work is done.

To lay on Silver Size.

Warm the Silver Size that is newly ground and mingled well with weak Size, as you did the Gold Size, do it once or twice, and let it dry, and try the Leaf-Silver, if it will burnish on it, it is prepared for the Work, but if it will not make an Alteration in the Size, and for the rest, lay on the Leaf-Silver, and do as you did by the Gold, and it will answer.

Note, as farther Rules, and ever observe them.

1. Let your Parchment Size be somewhat strong, keep it not long, lest it spoils.
2. Grind no more Silver or Gold Size than just you have present Occasion for.

3. Ever

3. Ever keep your Work clean from Dust, after it is Sized and Gilded, or else in the burnishing it will be full of Scratches.

4. Do not whiten or burnish Gold Size in hard frosty Weather, for then the Whiten will be apt to peel off, and the Gold Flaw.

The Art of Gilding Mettals.

To prepare the Gold.

Take Ducket, or Leaf-Gold, what quantity you desire, observe to beat the Ducket very thin, and put this Gold with as much Quick s'ver as will just cover it into a Gally-Pot, where let them continue half an hour, where immediately after the Mixture stir them with a stick, then strain them through a piece of Leather, squeezing with your Hand till you have forced out as much Quick Silver as you can industriously do, so that what remains in the Leather, looks more like Silver than Gold, yet this only must be employed in Gilding after the following manner.

To gild with Gold, Silver, Copper, Brass, Princes-Mettal, &c.

Brush first your Mettal well with a Wire Brush, wet it with Water or Beer, and brush on till the dirtinels or filth be quite removed, that the Gold may more closely joyn it, prepare then your Quick Silver, by mixing it

with a little Aquafortis in a Vial, three or four drops of the Aquafortis to an ounce of the Quick Silver, quicken your Work with it; viz. rub it over with a Rag or your Fingers till it appears all silvered, or touched: Then done,

Take your prepared Gold, and with a small Knife, or Iron Tool proper to the Purpose spread or overlay the whole piece, omitting no part, give it two or three little heats, before you give it a thorough heat, so that with a Hair Brush like a Comb Brush, you may daub and spread your Gold, these little heats making the Quick Silver more ready to comply: then give it the thorough Heat, which will compel the Mercury or Quick Silver to evaporate or fly away, then take it from the Fire, and with a scrub Brush, untouched with Quick Silver, cleanse it as at first; if you perceive any untouched Spot of Quick Silver the Gold must be laid on it again, when it is cleansed with a scrub Brush, and after this manner you may heighten its Colour if you see it necessary.

To heighten the Colour of Gold.

Take an equal quantity of Salt Argal and Brimstone, mix them with as much fair Water as will cover the gilded Metall when put into it, boil them well, and tying your gilded Metall in a string, plunge it in for a little space, often plunging, and looking as often

on it it as you draw it out; and when the Colour is heightned to your Expectation, dip it in cold Water, and the Work is done; you may in the foregoing Manner double or treble Gild, till the Gold enriches it to a lasting thickness and colour.

To counterfeit Tortoise-shell.

To do this well, let the Wood you intend to work on, be very close grained, clean and smooth wrought off, as Pear-tree, or the like; but if rough grained, you must prime it with Whiting, as you are taught in black Japanning for course grained Woods, Rub it smooth, and go over it with Seed Lac Varnish, the breadth of a Silver-leaf, which take up with Cotton, and lay on it moist as close as may be then wash again, and place on another Leaf of Silver, and so continue till the Wood is overspread with Silver, and when dry, sweep off all the loose Silver with a Hair Brush, then finely grind Collins Earth, and mix it with Gum water, or common Size, and with this, having added more Size or Gum water than it was ground withal, Spot or Cloud the Ground-Work, having a fine, true, natural Shell by you to imitate, and when this is done, you will perceive several Reds, lighter and darker, appear on the edges of the Black, and many times lie in streaks on the transparent part of the Shell; to imitate this finely, grind Sanguis Draconis with Gum water, and with a fine Pencil draw those warm Reds,

flashing it in about the dark places more thick but fainter, thinner, and lesser of Colour towards the lighter Parts, so sweetning it, that it may in a manner lose the Red, being sunk in the Silver, or more transparent parts.

When it is done and dried, give at least six Washes of Seed Lac Varnish, and when it has continued twenty four hours, rub it gently and when it is smooth, and fit for the second operation, grind Gambogium very finely in an equal small quantity, put these into as much Seed Lac Varnish, as will serve to wash it another six times, then let it stand twelve hours, and give it the third Varnishing, and with the last mixture wash it so often, that the Silver is changed to a golden Colour, and the Work is done.

To Dye Wood a curious Red.

The Wood that takes this Colour must be very white, and to begin it put a handful of Allom in a moderate Kettle of Water, and cast your Wood into it, and when well soaked, take it out, and put in two handfuls of rasped Brasl-wood, and when that has boiled well, put the Wood in again for a quarter of an hours boiling, and it will take the Colour.

To Stain a curious Yellow.

In this case, take the knotty Ash or Bur, that is very white, knotty and curled, Smooth-
and

and Rush it very well, and when it is well warmed, wash it over with a Brush dipped in Aquafortis, then hold it to the fire till it desists to smoke, Rush it again when dry, then polish it, and varnish it with Seed Lac, and it will be of a curious colour, not inferiour to any outlandish yellow Wood, and if you put filings or bits of Mettal, as Copper, Brass, &c. each Mettal will produce a different tincture.

To Stain or Dye Wood black.

Boil Logwood in Water or Vinegar, and two or three times brush or stain your Wood with it when very hot, then take Nut-galls, and Copperas, bruise them well, and boil them in Water, and with it wash or stain your Wood so often till it be a perfect Black, or rather steep it in the hot Liquor if you can put it in, and the Dye will penetrate the better.

To Dye or Stain Wood for Inlaying of Flowers or other things in Cabinets.

Get moist new Horse Dung, and squeeze out the moisture through a Cloth, put it into several small Vessels fit for your purpose, and dissolve Gum Arabick, and Roach Allom, each the quantity of a Walnut, and with these mix Reds, Greens, Blews, or any Colour that is suitable to the Work, stir them often three or four Days, then take your Wood, particu-
larly

larly Pear-tree for White, cut into the thickness of Half-crowns, or so much as will suffice any inlayed Work, and in a Square or Length, according to your Desire, boil up the Liquors or Colours very hot, and put in the Wood till the Colour has well taken; some indeed you may take out sooner, the Colour being less strong, may the better agree with the particoloured Flowers, Shading and the like.

To Dye or Stain Ivory, Bone or Horn Red.

Soak fine Lime about twelve Hours in fair rajs Water, then pour off the Water well from the settling through a Linnen Cloth, and to each Pint put half an Ounce of rasped Brasil Wood, and having boiled your materials in Allom water, boil it in this, and it will give a curious tincture.

To Stain Horn, Bone, Wood or Ivory Green.

Prepare your materials, by first boiling in Allom-Water, then grind the common thick Verdigrease, or Spanish Green, a moderate quantity, adding half as much Sal Armoniack, and put them into the sharpest Wine Vinegar, as also the materials you intend to stain, and keep them there hot till they have taken a good tincture.

To Stain or Dye Horn, Box or Ivory a curious Black.

To do this, put small pieces of Brasil Wood into Aquafortis, and so continue them, till they appear green, then wash well your Materials in them, and boil Logwood in Water, into which put them whilst they are warm, and in a little time the Ivory, &c. will be of a curious Black, so that being polished it will look like Ebony or Japan; and if you would have any part for Flowers, or the like remain white, draw them before staining with Turpentine Varnish, and the black will not touch them, and afterward you may hatch them, and clear up with Oil and Lamp-black.

To Stain Skins green.

Bruise a good Quantity of the Leaves of Night-shade very well, dissolve in the Juice well strained out about two ounces of Allom, then put in half an ounce of Verdigrease, suffer them to stand over a very gentle Fire twenty four Hours, then warm, dip in a Brush, and strike over your Skins, let it dry, and repeat it till it has taken a pleasant Green.

An approved Way to colour White Leather.

These Skines must be hung in Lime or Chalk-Water, that the Wool or Hair may be entirely

entirely stripped off, and they become Supple, stretch them smooth on Tenters, brush them over with Allom-water very warm, and so tincture them with the Colours you design suitable to your Purpose.

To put a curious black on Leather.

Take two pound of the inward Bark of an old Elder, the like quantity of the Rust or Filings of Iron, put these into two Gallons of Rain-water, and close them right up in a Vessel, and when they have stood about six Weeks, put in a pound of Nut-galls well bruised, a quarter of a pound of Copperas, let them simmer a considerable Time over a Fire, and after twenty four Hours standing, and often stirring, pour out the liquid Part, and go over your Leather with it Warm, and it produces a curious German Black.

To colour Leather a bright Red.

Dip your Leather first in Allom-water, and rub it well therein, then take stale Urine, boil it till it is half consumed, scum it well, and put to it an ounce of the best Lake, rasped Brazil Wood two ounces, and an ounce of Allom, add to these likewise half an ounce of Sal-Armoniack, stir them well over a moderate Fire two Hours, pour off the liquid Part, and brush over your Skins with it, till it takes a good Tincture, remembering ever to
let

let the Skins in all Colours dry well, between each going over with your Brush, and your Expectation will be answered to a very considerable Advantage.

A curious French Yellow for Skins.

Take Wood-ashes and Chalk, of each a like quantity, and when you have made a good Ley with Rain-water, strain out the finest Part and set it over the Fire, then put in a sufficient quantity of Turmerick well bruised or beaten to Powder, and as much Saffron as may give a lively tincture, let it stand over a moderate Fire, but not boil, till it becomes pretty thick, and being warm, colour the Skins with it.

For a deep Blew or Purple.

Strain out the Juice of Elder-berries, put to two quarts, an ounce of Allom, half an ounce of Smalt or Indico, set these over a gentle Fire, and when warm, brush your Leather over with this composition.

For a Crimson Colour.

Dissolve Cake-soap in fair water and Bole-Armoniack, each three ounces, Place them over a gentle Fire till the Liquor grows clammy, then put in a little handful of Grains of Cochineel, two ounces of Red-lead,

an ounce of Lake, and a quarter of an ounce of Vermilion, a little piece of Indico, mix these well over a gentle Fire, till they are the thickness of the glear of an Egg, then go over the Skins with a soft Brush dipped into it, till the Colour arises to your mind.

To imitate the Turkey Blew.

Take two ounces of Smalt, a quarter of a Pint of Red Wine, half a Pint of Vinegar, an ounce of white Starch, incorporate these over a gentle Fire, till they come to a moderate thickness, then soak the Skins with Allom-water; add to the composition a pint of Water, wherein Gum Arabick has been dissolved, and stir it well, go over the Skins three times, drying them between whites, polish them over to render them glossy.

For a light Green.

Take the Juice of the Herb called Horsetail, add to it a little Allom, Verdigrease and Copperas.

To cover or dress Skins with Gold or Silver.

Grind Brown-red with a Muller, on a Marble Stone, add to it, to liquidate it a little Water, wherein Chalk has been dissolved, and lightly go over the Skins, till they look whitish, and before they are dry lay on the
Leaf

Leaf Gold or Silver, a little lapped over one another, that no space be found wanting, and when they stick well to the Leather, and are dry, polish them over with smooth Ivory, or a Horse's Tooth, and it will give a very glorious Lustre; the Silver you may lacker over with Lacker Varnish, and change it into a golden Colour.

Or another way, take glear of Eggs, or Gum-water, brush the Skins over with it, and lay on your Leaf Gold or Silver, doing as before.

To make Skins look shining; without Silver or Gold.

Take Gum-Water, the glear of Eggs, and the Powder of Antimony, grind and mix them well together, and the Skins being dry, lay it on them with a brush three or four Times, letting them dry every Time between; then burnish them over, and they will have a curious Gloss like Silver, which tinctured with Lacker varnish will produce a fading Gold Colour.

To Dye Bristles a Red Colour.

Take half an ounce of Allom, a quarter of an ounce of Vermilion, and an ounce of rasped Brazil Wood, put these into a pint of Vinegar, and boil them moderately thick, and dip in the Bristles when it is very hot,

and continuing there a Time, they will be fine Red; you may make larger quantities of the Liquor, with ingredients proportionable, and thus dye Feathers.

To Dye Feathers or Bristles Green.

Take Verditer and Verdigrease, each ounce, put them into a pint of Water, so the Feathers or Bristles in hot Water, and then put them into this Liquor boiling-hot and let them remain till they have taken a good Colour, and so according to the complexion of your Dyes, you may colour them this way any colour.

For Blew, let your Dyes be Indico and Bife.

For Black, Galls and Logwood, with a little Copperas.

For Purple, Lake and Indico.

For Carnation, Smalt and Vermillion.

For Yellow, yellow Berries and Saffron dissolving a little Tartar in your Water.

For Orange, Turmerick and Red-lead, and so of any other Colours you fancy.

Of Dying Silks, Stuffs; Cloths, Thread, and other things, of divers curious Colours.

To dye Silk a Sanguine Colour.

Take a Pound of Green-weed, as much Alom, bruise them and pour on them fair Water, and half a Pound of rasped Brasil, set them

em over a gentle Fire, well to mix them, then put in the Silk, suffering it to seeth there, and so continue it, by strengthening your fire, and dipping till you perceive the Colour is taken well; after that rinse it in Leys, Wood-ashes, or Oak-bark, and so clear it with fair Water, dry it, and press it.

To dye Silk a deep Carnation.

Take White-gall and Allom, the Herb called Foli well dried, to the quantity of a Pound two ounces of Spanish red, four of Indian mace, boil them in fair water over a gentle fire, and when they come to a height of nature, dip your Silks into them, and let them have good dippings three or four times, and the Colour will take very well.

To dye Silk Quoins red.

Let these be steeped well in Allom-water, then give them a gentle heat, adding in the heating Bran-water, a pound and a half of Green-weed, so heat it up, and put the Silk into it, but let it not seeth, then rinse it in Leys or of Wood-ashes, after that in water, then put in your Logwood Rasped or in powder, and so heat it up a second time, and so in thrice well dipping, the business will be accomplished.

To dye a curious Yellow.

Take wood the Stalks, Seeds and Leafs and lay them to soak in Wood-ashes Leys,
F 2 three

three hours, then seeth it till it is sufficient sodden, and put it into a mixture of hot Water and Urine, so heat it up, and strain the liquor part through a Sieve or Strainer, adding Verdigrease, and so boil it up with the Lead already sod, stirring and well mixing the Liquor about three hours, and when it is very hot, dip three Times.

To dye Silk a Rose-red.

Take to every 4 Yards and a half you intend to dye, a pound and a half of Nut-galls, boil them in fair Water unbruised 2 Hours, shift the Water, then put in the Silk or Linnen, letting it soak 4 Hours, then wring it dry, and heat it in fair Water, wherein Allox has been dissolved, then put in half a pound of Brasil-Powder, and a pound of Green-weed, and so by dipping gentle heats, the Colour will heighten.

A good black Water for Silk or Cloth.

Take an ounce of Lamp-black, half a pound of Nut-galls, bruise the latter, and put them into a Pottle of Water, with a handful of the Filings, or Rust of Iron, heat them up, adding a quarter of a pound of Copperas, seeth it to a third part consumption, then add half a Pint of Gum-water, and it will not only be for present use, but keep long, and be a very good Black.

To dye Purple.

In this case if you dye Silk, you must take to each pound of it an ounce of Allom, and a Gallon of Water, dissolving the Allom herein over a gentle fire, then put in the silk, and let it continue there about four hours, then take Lake and Indico, each a quarter of a pound a quart of Urine, then adding a little handful of Cochiaeel, heat them up into a Dye, and dip your Silks or fine Stuffs into it as usual.

To dye a very fair Blew.

Take any Silk, Stuff, or Cloth white, and soak it in Water, that done, wring out the Water very well, and add 2 pound of Would, a Pound of Indico and three ounces of Allom, give a gentle heat in fair Water, and so dip till you perceive the Colour take well.

Carnation.

To make this a cuious right Colour, take dried Purper, soak it in a Man's Urine for a Night, then take what you have to dye, and soak in Allom-water twice, seeth the Purper in fair Water, and then set another Vessel to receive the Liquor, and dip therein.

For a pleasant light Red.

Boil two Gallons of Wheat, and an ounce of Allom in four Gallons of Water, strain it through a fine Sieve, dissolve more Allom, half a pound, and as much of white Tartar,

add three pound ● Madder, to perfect the Colour, and put in your Stuff, Cloth, &c. at a moderate heat.

Black for Velvet, &c.

Take half a pound of Copperas, a gallon of Smith's Water, two pound of Galls, burn Ivory, Oak-bark, and Shoemakeas Black each an ounce, well ground, two gallons of fair Water, mix them well, and set them in the Sun, or other warm place a Month, often stir it, and at a moderate Warmth dip your Velvet, or other things designed for deep blacks.

To make red Water for Silk or Woollen, Violet, Green, Azure or Yellow.

Take two gallons of fair Water, four ounces of Brasil, and being half consumed in heating up remove it from the fire, put in an ounce of Grains, a quarter of an ounce Gum Arabick, with a quarter of a pound ● Allom well bruised, and having stood all night, it may be well used in the morning.

To dye Woollen, Yarn or Wool.

Take two pound Wood, to every four pound of Yarn, &c. add two gallons of Water; put more, two handfuls of Wood-ashes, and when it seeths, put in the Yarn or Wool, and let it continue half an hour, or some what more, then wring it, and put it in again, and let it seeth as long as before, and

and if it were a brown Blew, it will be a dark Green, or of a white yellow Colour.

To make Bran-water.

This is very necessary in Dying, and therefore you ought to know how to prepare it; do it with half a peck of Wheat-Bran, to two gallons of fair Water, over, a gentle fire, and half a pound of bruised Allom; suffer it to stand about a Week, with often stirring before you use it.

To make Grey Florrey.

Let the Florrey be soaked twenty four hours, then wring it through a Cloth, and take Ashes of Vine-Sprays, and with them make a Ley, and upon a Table spread the Florrey, about two hours, put the Ley into three Vessels, and shift the Florrey out of one into another, and before you dip, put Vinegar in, and the Florrey will be well ordered, and your Colour good.

To dye Linnen with Crampenade.

To three Ells of your Linnen, use a pound of the Crampenade, and a gallon and a half of Water, and so to a greater quantity proportionable; let it stand over a fire till it begins to seeth, put in at that time two ounces of Galls, and then your Linnen, and when you take it out, which must be often, wring it, and put it into Allom Water; but if you would have the Colour darker, it is requisite

to have a Ley of unflacked Lime, or Chalk Stones.

To dye a good Red in Linnen, Thread, or Cloth.

Soak a pound of Sam-fleur 24 Hours in 2 Gallons of Water, suffering it to heat over a gentle Fire, add 2 ounces of Vermilion, half a pound of rasped Brasil, and an ounce of Al-lom, dissolved in a Pint of fair Water, and dip, and order your Materials as in other Things.

Thus Reader, have I given you a good In-sight into the Mystery of dying Silks, Stuffs, and other Things relating thereto, which may by Practice prove Advantageous.

The Art of Perfuming.

To make Essence of Hypocras.

Take a strong Glass Bottle, and put half a Pint of Spirit of Wine into it, add an ounce of Cinnamon, half an ounce of Cloves, a gross of Ginger, and as much Coriander as you can hold with your Fore-finger and Thumb well beaten, 3 or 4 grains of black Amber, or Ambergrease beaten in a stone Mortar, stop the Bottle very fast, and set it on Sand, exposing it to the Sun for a Month; the Bottle in this case must not be full, nor stand out in the Rain; This is a curious and wholesome Perfume.

Essence of Amber.

Put a Pint of Spirits of Wine into a strong Glass Bottle, and beat in a very small
stone

Stone Mortar a gross, or the eighth Part of an ounce of black Amber, or Ambergrease, put it into the Spirits, with half a gross of of the Bladder of Musk very small, so stop it close, and set it for a Fournight as the former, shaking it 3 or 4 times a Day, when the Sun shines hot upon it, but fill not the Bottle full, lest the Spirits break it; and then let it stand still another fournight, and it is done.

Rosa Solis, or perfumed Liquor.

Put 2 Pints of Water, and 2 Pounds of Sugar in a copper Pan over a gentle Fire, and let them boil to the Consumption of the 4th Part, then put in 2 Spoon-fuls of Orange-flower-water, then throw in the White and Shell of an Egg, well beaten with a Whisk, and stir the Egg well in the the Liquor with it, take it off when it boils, and strain it thro' a Bag several Times, and when you perceive it well clarified, pour in of the best Brandy, and then Essence of Hypocrass or Amber, and you will have excellent perfumed Solis.

Angle-Water.

Put into an earthen Pot a Quart of Orange-flower-water, 4 Ounce of Benjamine, 2 Ounce of Storax, 4 Drops of Cloves, 9 Drops of Cinnamon, 2 or 3 Bits of Calamus, set the Pot on a gentle Fire, to the Consumption of a 4th Part, add a Bladder of Musk, then let it cool, strain it well from the Dross, and put it up for use.

Millefleur

Millefleur, or the Water of several Flowers.

To do this, put in a strong Glafs Bottle, a Pint of Angle-water, then in a little Mortar beat 12 Grains of Musk, then put several Flowers of various Scents, more of the weaker than of the stronger, that there may be a Temperature, and allay them with that Water, and when well infused, pour it off into a Bottle, and keep it well closed for use.

Orange-Flower-Water.

To make this well, infuse 3 Pound of Orange-Flowers, in a quart of Water three or four Hours, and so distil them in a cold Still; this Water is good for cleansing Snuff, making Angle-water, or perfuming Wash-balls, or Skins

The Queen of Hungary's Water.

Put a Quart of the best Spirit of Wine into a strong glafs Bottle, and 2 large hand-fuls of Rosemary Flowers, a hand-ful of Time, and half a hand-ful of Sweet Marjorum, the Leaf only, and as much of Sage, keep the Bottle clois stopped; and expose it to the Sun a Month, and then you may dissolve the bigness of a Bean of Orcanet, bruising it with a little Spirit of Wine, and put it into the Bottle; then expose it 4 or 5 Days more to Sun, and it will be of a fine red Colour, and a curious Scent.

Pastiles or Perfumes, of divers kinds.

Pastiles of Roses made into Wax-Candles.

Take

Take a Pound of the Dregs of Angle-water, beat them when dryed, very fine, and search them thro' an hair Sieve, then put to them a handful of the Leafs of Roses, newly gathered, dissolve Gum Adragant in Rose-Water, and beat the whole long together, to well incorporate it, then roll up Pieces as big as your finger taperwise, and when they are dry, they will burn like a Candle, and give a very curious Scent.

Perfumed Pestiles for Beads or Medals.

Dissolve Gum Adragant and Arabick in Millefleur-water, and put into it Marchal powder as much as will stiffen it into a Paste, rub the Moulds you cast them in with Essence of Flowers, and the Beads or Medals will be of a curious Brown or Coffee Colour.

Another.

Take of Frangipan and Cyprus Powders, each a like quantity, put them in Gum, wherein Millefleur-Water is the greater part, and make them into Pastiles,

To make Liquid Snuff, excellent for the Cure of the Head-ach, (r against the Apoplectick Fits; a rare Secret.

Take distilled Betony-water a pint, half a pint of Rosemary-flower water infuse in these four ounces of the best Virginia-Tobacco, finely sifted into powder; let them stand warm by the fire, or in the Sun twenty four hours

hours, then squeeze out through a very fine cloth the liquid part, scent it with a little Ambergrease, and a very small quantity of Musk, drop into it three or four drops of Chymical Oil of Nutmeg, or Cinnamon, shake it well when the Settlings are taken off, and keep it in small, close Vials for use, snuffing or spirting up a very small quantity at a time into your Nostrils; the scent of it without snuffing up remedies an ordinary Head-ach.

Cosmeticks, or Curious Receipts for Beautifying the Face, Hands or any part of the Body.

Benjamin Water, an excellent Beautifier.

Take a Pint of good strong Brandy a Pint of Spirit of Wine, half a Pound of Benjamin, and a quarter of a Pound of Storax, an ounce of Cinnamon, and half an ounce of Cloves, and four Nutmegs; beat the Spices and Benjamin, and putting them into the Liquids, stop them up close in a strong Glass Bottle, and let it stand upon Sand in the Sun, in the heat of Summer a month, and then pour it off, and clarify it.

This cleanses the Skin of Morpew: Tardness or Sun-burning, and causes a delicate Complexion, as does the Queen of Hungary's Water, which I have already taught you to make.

To prepare Sponges for the Face.

Having chose the best and smoothest Sponge, and cut off what is superfluous soak it, changing the Water till it looks clear, then dry it, and dip it in Orange-Flower or Angel-Water, pour over it a little Essence of Amber, then squeeze it but a little, and let it dry, and it will be for your Purpose, in Cleansing and Beautifying the Skin, far beyond the use of Linnen.

To cause a fair, clear Complexion.

Distil Fumitory Rosemary-Flowers, and Scabious, each two good Handfuls in a Pottle of White-Wine, and a quart of Dew, gathered off the Grass or Corn, with clean Napkins and Handkerchiefs, and so wring out: Keep it close stopped in glass Bottles, and wash the Face and Hands with it, as there is Occasion.

To cause a fresh coloured Complexion.

Take Oil of Myrrh an ounce, three drops of Oil of Sulphur, an ounce of the Oil of Sweet-Almonds, mingle them well, and anoint the Face going to Bed, and the next morning take it off with Benjamine-water.

To make a clear, pale Complexion.

Distil the Blossoms of Pease, Beans and Peaches, each a good handful, in two Quarts of Whey, and wash the Face with it.

A Pomatum to refresh the Complexion, and take off Pimples, and Redness.

Take half a Pound of the Leaf of Hog-Fat, work it well in fair Water till it is very White, then put it into a new earthen Pan put in a quarter of an Ounce of Copperas, two Pippins cut in Pieces without paring, mix an Ounce of the Oil of Sweet-Almonds, and strain it through a Linnen Cloth into clean Water, and make it into a Pomatum, and with it anoint the Face.

To take away Freckles

Take the Gall of a Cock, an Ounce of Rye-meal, a quarter of an Ounce of the Juice of Hemlock, an Ounce of Oil of Turpentine, make them into an Ointment, and anoint the Freckles with it, and in a little they will disappear.

A Pomatum to Plump the Lips and Cheeks.

Take an Ounce of fresh Butter, and as much Virgin-wax, set them over a gentle Fire, and throw in black Grapes, bruise them with a Ladle; then put in 2 Ounces of Orange-Flower-water; bruise in a Porringer, the bigness of a Bean of Orcanet, allay it with a little Orange-flower-water, put them into Pomatum, and work them up together with a Spoon, and put it up for your use.

Liquid Paste; to wash the Hands without Water.

Take

Take of bitter Almonds a Pound, bruise them well in a Stone Mortar, till no Lumps remain, wet it with a little Milk, and make, it into a Paste, beat the Crumbs of white-bread with a little Milk, and put these with the Yolks of Eggs without a Tread into the Mortar to the Paste; beat them up yet more, and then boil them till thick, and keep them for use.

*To take Spots or Steins out of the Face, Hands
or any part of the Body.*

Take Litharge of Silver an Ounce, the Juice of Lemon and a Sea-onion, each a Spoonful, mix these with a quarter of a Pint of White-wine-Vinegar over a gentle Fire, and apply a Rag dipped in them to the Spot, and often doing, it will remove it.

To whiten the Teeth like Ivory.

Take bruised Coral and Pumice Stone, finely sifted, and by rubbing the Teeth well with them, they will be as white as those of Infants.

To make Hair grow, and Curl.

Take the Ashes of Fern-roots an handful, as much of those of the Vine, and make a Ley with them in Ox Urine, boil in it a handful of the Tops of Hyssop, and wash the Ends and Roots of the Hair with it, or the bald Place, and the hair will immediately grow and curl.

To take Spots or Stains out of Silk, Stuffs, Woollen, Linnen, also Pitch, Tar, Rosin, wax, and to recover faded Silks, or Linnen.

To take Spots, or Stains out of Silks.

Take an ounce of Flaxseed, bruise it well in 2 or 3 spoonful of the Juice of Lemon, add a quarter of an Ounce of White Lead, and as much of burnt Bone, mix them over a gentle Fire, to a thickness, lay them on the Strainer.

To make a Soap that will take Grease, Spots, or Stains out of Cloth, Silks or Stuffs.

Burn a pound of Roach-Allom, and finely powder it, add to it half a pound of the root of an Herb called Florence-flame, then a new laid Egg, and two pound and a half of Cake soap, bruise and mix them well together that they may be made up with fair Water into Balls; then first wash the place stained or spotted with fair warm Water, scrape the Soap moist on it, and wash it out, and in 3 or 4 Times thus doing, the Blemishes will disappear.

To take Spots out of Linnen.

Take two spoonfuls of the Juice of an Onion, and as much of Lime-juice, wet it two or three times, as often drying it by a Fire, wash it immediately in a good Laver, and it is done.

A good Ley, to take out Spots or Stains.

Put half a pound of Soap-boilers Ashes, into two pints of Water; let them remain three days with often stirring, then pour off the clear Ley, and mix it with Fullers-Earth, and lay it thick on the place, drying it in the Sun, or by the Fire, and two or three times doing, it will effect your desire.

To take Spots or Stains out of Coloured Silks, Stuffs, Linnen or Woollen.

Take Pumice Stone and grind it to Powder, put to it sharp Vinegar and Fullers-Earth let it lie on and dry, then wash it out with Milk and the Flower of Almonds.

A way to take out Tar, Pitch, or Resin.

Dab on this Oil of Turpentine, let that dry, and put on more, and the 3d time when it is dried you may rub out the Pitch, &c. for it will crumble like dirt.

To take out Oil, or Grease.

Mix burnt Bone and Fullers-Earth with a little white Wine, and Plaister them on the Spot, dry it by the Sun or Fire, and it will suck out all the Grease in once or 2 doing.

Sweet Powders or Perfumes, &c.

To make gross Powder Ala-Marchale.

Take of Iris 16 Ounces, dried Orange-Flowers 12 Ounces, Corriander 4 Ounces, a

Pound of Provence Roses, 2 Ounces of Angle Water Dregs, an Ounce of Calamus, 2 Ounces of Souchet, half an Ounce of Cloves, beat them well one after another in a Mortar, mix them, and finely sift them into one incorporated Powder.

Powder of Jessimine.

To make this, mix about a Thousand Sprigs and Flowers of Jessimine amongst 20 Pound of fine Starch, in a clos Box, lay them even, making a Bed of Flowers, and a Bed of Powder, and let them lie 24 Hours without touching, then shift the Flowers, and put fresh Ones the same Quantity for three Days, and the Powder will be well scented.

Powder of Musk'd Roses.

To do this well, you must put the Musk'd Roses into the Powder, and leave there 24 Hours, in a clos Box, so shift them three Times, and they will give an excellent scent.

Powder of Orange-Flowers.

Mix a pound of good scented Flowers with 20 Pound of Starch, or Rice grounds, mingle them, and sift them twice a Day at least, for these are subject to heat, and in 24 Hours you must shift the Flowers, and put the same quantity of fresh Ones in, and so till there is a good Scent, keeping it always clos, unless when you use it.

Powder

Powder of Violets or Iris.

In this case beat the Iris, and pass it thro' a Sieve, mingle it with the Powder, and it gives the natural Scent of a Violet.

Powder of Amber.

Mix Jessimine, Rose, and Musk-Powder together, each a like quantity, then mix with them the 9th Part of an Ounce of the essence of Amber; then sift the Powder, but break not the Lumps made by the essence till dried, then sift them in, and mingle Well; and in this Manner with Flowers, Essences, &c. you may make what Scent you please, Starch being the ground of these Hair-Powders, which sucks the Scents, and contains it a very considerable Time for use.

*Wash-Balls Perfumed, &c.**Common Wash-Balls, to make them.*

Take a Pound of white Cake-soap, scrape it, and beat it well in a Mortar; take out the Crumbles that are not well incorporated, and put in a Pound of Starch well powdered, an Ounce of the Essence of Orange, half a Pint of Macanet-Water prepared, stir them gently with a Pestle, then beat till they are all well mixed, make the Paste up into Balls, and let them dry.

Wash-Balls of Neroly.

Take 3 Pound of Cake-soap well cleansed,
put

put to it when scraped, as much Rose or Orange-flower, as will temper it, stirring twice a Day, the better to soak; then having beaten it well, put in a Pound of Labdanum, in Powder, and 2 Ounces of Neroly, mix them into a Paste, and so make them into Balls.

Bologna Wash Balls.

Take three Bundles or Boxes of these Balls, beat them, and dip them in Angle Water, as much as will wet them, add half a Pint of Benjamine-Water, make 2 equal Cakes of the Paste, by well beating, then beat very small 2 Drams of Musk or Civet, with 2 Ounces of Balm of Peru, droped in by Degrees; add to these the gross Essence of Amber, and some Essence of Cloves, and some Cinamon, mix these with the Paste, make it into Balls, and keep it for a very curious Perfume; and in this nature other Wash-Balls, or Paste may be made, and perfum'd with various Scents.

Sweet Bogs to make.

Take of common Rose-leaves twelve ounces, Lavender-flowers a Pound and a half, sweet Marjoram-leaves twelve ounces, four ounces of the Leaves of Myrrh, six ounces of Tyme-leaves, four ounces of Melliot-leaves, one of Rosemary, two of Cloves, one of Musk-roses, a good handful of Citron and Orange-flowers; put these in a pot, making a Ley of Leaves and Flowers, and another of Salt, then stop it well, yet every other Day
fix

stir it with a stick, exposing it to the Heat of the Sun in Summer, but not in the Rain, and fill your sweet Bags with these, and Powder.

To perfume Gloves, Fans, or Skins, with Flowers, &c.

Grind on a smooth clean Marble Stone, two drams of Civet, add three drops of the Essence of Orange-flowers, and other Flowers, made with Ben-oil, add more, a few Drops of Millefleur-water; grind by it self Gum-Adragant, about the bigness of a Hazle-Nut mixed with Orange-flower water; after that, mix your Civet, dropping a little of the Millefleur-water; so do till all is well mixed, then put your composition into a Mortar, and pour more Water, stir it till it comes to a quarter of a Pint. lay it very even on your Gloves, Skins, &c. dry them in the Air, open, and order them for Colouring, and by this Rule you may perfume them with any Scents.

Roman-Gloves, how to perfume

Grind on a fine Marble, a dram of Civet, with a few drops of Essence of Orange-flower-water, then mix Gum-Adragant of the bigness of a Hazle-Nut, in other Orange-Flower Water, then warm a little Mortar, and infuse in it a dram of Amber, with a few drops of Orange-Flower-Water, pouring more to it by degrees, till all come to about a quarter of a Pint, then mix again the Civet, with some drops of the same Water, adding, till the whole

whole comes to half a Pint, and then perfume your Gloves, Skins, or Fans with it.

How to Colour and Perfume Gloves, at once.

Chuse what colours you like best, and grind them on a flat Stone, with a little Ben-Oil, or the Essence of Orange-Flowers or Jessimine, pour Orange-Flower-Water by degrees, still grinding. then put to the Colours, Gum-Adragant, dissolved in Orange-Water, then being well ground, pour all into an earthen Pan with more Water, taking the Colours, being not too thick, and then dip a soft Brush into it, and rub over Gloves, Skins, or Fans; let them dry in the Air, then smooth and order them as is requisite; grind a bit of your Colour with a little piece of Gum-Adragant, infused in Orange-flower and very clear, rub them over with this, and it will keep the scent a long time.

Several sorts of Snuff, Solid and Liquid, how to Make and Perfume them.

To prepare and cleanse Snuff.

The Ground of it is Tobacco dried into Powder, that it will sift curiously through a fine Sieve, and then it requires briefly to be washed and cleansed in the following manner.

Soak it in fair Water twenty four hours, then take it out, and squeeze it very well in a Cloth, dry it in the Sun on Wicker Hurdles, over which a fine Linnen Cloth is laid, keeping

ing it turning, and stirring almost continually; being dried, sprinkle Sweet-water on it, as Orange, Jessimine, Angel, or the like, then dry it again, and wet and dry it three times, by which means it will be capable to take the impression of any Scent, by being sprinkled on it, or infused; but if you design to colour it Red or Yellow, it must be done before it is scented, especially for Flower-scents, it may be coloured with red or yellow Oaker.

To Perfume Snuff with Flowers.

The Flowers most used in this are Jessimine, Orange, Musk, Roses, Common Roses, Turpe-Roses, &c. But these if used naturally, must be helped with the Essence of other Flowers, or the same; to do this, get a wooden Box large enough for your Purpose, lined within with dry white Paper, lay a laying of Snuff, and a laying of Flowers, and let them stand 24 hours, then search or sift the Snuff, to take out the Flowers, and renew them with other Flowers; continue it four or five days, then separate it, and keep it in close Boxes in a dry place for use.

Snuff, with Spanish Perfume.

Take a Pound of Snuff that has been perfumed with any sort of Flowers, beat in a Mortar twenty grains of Musk, with a little Lump of Sugar, so put in your Snuff by Degrees, gently stirring it about, and when the Mortar is full, empty it gently; and cover
it

it to keep in the Scent as much as may be, then put in 10 Grains of Civet, put in the Snuff again, and mingle them well, and so keep it dry for use.

How to take Spots or Stains out of Scarlet or Velvet-

To do this take Soap-wort, an Herb of that name, bruise it, and strain out the Juice, add a little black Soap, mix them well to a moderate thickness, daub over the stain'd or spotted Place, wash it out with warm Water, and suffering it to dry, do it again twice or thrice, and it will effect your Desire.

To take Iron-Moulds, or Spots, out of Linnen.

Dissolve the Powder of burnt Allom, in the Juice of Lemon; wet the Place with it, and dry it with the back of a Spoon, in the fore-part of which is a live Coal, and in doing it 5 or 6 Times, the Iron-Mould, or Spot will wash out.

To recover faded Linnen.

Heat a Gallon of new-Milk over the Fire, and scrape a Pound of Cake-Soap into it, and when the Soap is well dissolved, boil the Linnen well therein, and then clap it into a hot Laver of Water and other Soap, wash it out well, and it will recover its Strength and Colour.

To make Powder-Inks, as the London powder Ink, &c. and Liquid Shining Japan-Ink.

To make that which is called the London Powder-Ink.

Take ten ounces of the clearest Nutgalls, bruise them and sift the powder very fine, then White Copperas two ounces Roman Vitriol three ounces, Gum-Arabick or Sandriack an ounce, bruise and sift them very fine, so that though they appear White, a little being put into Water, will in a little time turn it, and an ounce of the powder will make a pint of very black Ink.

To make Japan, or Shining Ink.

Take Gum-Arabick and Roman-Vitriol of each an ounce, Galls well bruised a pound, put them into Rape-Vinegar made of clear Small-beer; let them remain in a warm place, often stirring till the Liquore becomes black, then add to a Gallon an ounce of Ivory-black, and a quarter of a pint of Seed Lac Varnish, and it will be a curious black Shining Ink.

A Powder-Ink to rub on Paper, and write on.

Bruise about twenty Nut-galls, and half an ounce of Roman-Vitriol, as much Gum-Arabick, and Gum-Sandrick; mingle these finely together, when well bruised and sifted to a Powder, rub the Paper hard with it with Cotton-Wool, and polishing it with a piece of

Ivory, Write with Water, and in a little time the letters you write will appear a Fair Black as if written with the best Ink.

Receipts for the Cures of sundry Diseases and Grievances, incident to Men, Women and Children.

For the Ague.

Take a little handful of the Tops of Rue, boil them in a quart of White-Wine, give the party half a pint four times successively, upon four Cold-fits approaching, if the Ague last so long; and put the party into a warm Bed, this must be taken as hot as the Patient can drink it.

To ease and remove the Pains of the Gout.

Take two ounce of Sarsaparilla, cut it small, and boil it in a quart of Small-beer, till a third Part be consumed, drink it as hot as may be and about a quarter of an hour after, bathe in with your Warm hands a mixture equally of the Spirit of wine, and the finest Oil of Turpentine, where the afflicting pain is, and it gives present ease, and in a short time makes it cease.

For Pains of Teeth.

Take Henbane Seed and Hysop Seed bruise them finely together, mix them that they may stick well with a little Oil of Spikenard if hollow, stop the Tooth with these, and a pice of the quantity of a large Pea, in a fine thin Rag, and lay it to the root of the Tooth, and the pain will soon cease.

To take away Corns.

Cut well and close, take out as much of the Corn as you can; then take burnt Allom, and the pith of an Oyster that sticks to the Shell, dried and poudred, incorporate these with a little Venice-Turpentine, put into the hollownes, if there be any, a little Tent of Lint dipped in Oil of Cloves and lay on the other as a Plaister, and it in a Weeks time with thrice renewing, takes away the Corn; making Flesh arise, to fill the hollownes.

For Blasts, Burns, or Scalds.

Take Ointment of Tobacco a quarter of an ounce, Pidgeons, or Pullets dung half an ounce, Sallad Oil two sponfuls, Snow-Water the like quantity, Cream a quarter of a pint, and the White of a new-laid Egg, beat and bruise these till they become a pliable Ointment over a gentle fire, spread them on a fair Cloth, and lay it to the afflicted part, and in three or four times renewing, it will take out the fire, and put the party in an easie way of Recovery.

For the Stone or Gravel, in the Reins or Bladder.

Take green Parsley if it can be got, that is running to Seed, if not, other Parsley, stamp it, and squeeze out an ounce of the Juice, and as much of that of a very hard Onion; take a little handful of Sloes, bruise them that the stones may break, mix these with a pint of whit-wine and boil it Well, then
add

add to the strained Liqueur, a quarter of an ounce of calcined Crabs Eyes or Claws, and let the Patient drink fasting half of it, and move up and down swiftly, and within a quarter of an hour the rest, and it will speedily afford ease, and bring away Sand and Gravel, if it remain in the Ureters, or Neck of the Bladder or Yard.

How to make Steell or Cristel soft.

Take a Quantity of unquenched Lime, and as much Soap Ashes, thereof make a Ley and strain it nine Times; then take your Steell or Cristal, and lay it therein a Night and a Day and it will become soft; but if you will have it hard again, quench it suddenly in cold Water.

Thus Reader, have I made good my Promise in this crowded Work full of Variety; and must conclude, because there remains not room for any more to be inserted in this little Book.

FINIS.

Note, That all the Measures, both Liquid and dry, mentioned throughout this Book, are English.

To P.H. in discolored horn or tortoise

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