

## 'VELOX' TRANSPARENT WATER COLOUR STAMPS

### Notice

These colours or their solutions should not be placed in the mouth or allowed to come in contact with abrasions of the skin.

### Directions

The articles necessary for use with 'Velox' Transparent Water Colour Stamps are few in number and simple in character. Good brushes should be selected and a set consisting of one  $\frac{3}{8}$ -in. flat and two No. 4 round, either camel's hair or sable, will be sufficient, although a few extra ones of different sizes (both fiat and round) will be useful.

Four or five small saucers, or a mixing palette (these are unnecessary if the '**Velox' Transparent Water Colour Outfit**' is used, as a palette is supplied) and a few pieces of clean, white blotting paper will complete the equipment.

Prepare colour solutions as follows : Separate from their respective leaves, one each of the following Colour Stamps Light Yellow, Deep Yellow, Warm Brown, Brilliant Red, and Foliage Green. Place these in separate dishes with a teaspoonful of clean water. The colour will dissolve instantly from its paper support and is ready for use. If too strong for the particular work you have to do, dilute by adding more water.

Now for your first experiment: Select a print on 'Velox' paper (velvet surface preferred) and of some simple bit of landscape.

If much foliage shows in foreground and middle-distance of your picture, use first a light wash of Foliage Green, then " touch up " shadow parts with Dark Green and Warm Brown and the " high lights " or those parts which show up stronger and lighter, with touches of Light Yellow or Brilliant Red.

Shrubby in close foreground should always be touched with same colours and in places made more brilliant with stronger tints.

A path or roadway in foreground should have successive washes of Warm Brown and Light Yellow.

Objects such as rocks, old buildings, fences, etc., need only a suggestion of colour, and for this a dilute wash of Stone Grey or Warm Brown is useful.

The one important thing to bear in mind is **not to use too much or too strong colour**. Doing so will destroy the transparent effect of the colours and perhaps entirely spoil your picture.

By following the suggestions given in these directions we believe anyone, no matter how limited a knowledge they may have of colours, can use the '**Velox' Transparent Water Colour Stamps** with very satisfactory results.

### Directions for Colouring Lantern Slides

THE colouring of lantern slides requires considerable practice and care in order to secure the most satisfactory results. The process is a very delicate one, calling for the careful handling of the gelatin-coated plates and good judgment in selecting and laying on the colours. However, the amateur should not be deterred from taking up this fascinating work, for it can be successfully accomplished with 'Velox' Transparent Water Colour Stamps because of the ease with which they may be handled and because of their brilliancy, wonderful blending, and transparent qualities.

Select lantern slides that are free from defects and which are of average density, with good, sharp detail and clear, transparent appearance.

The shadows in the picture must not be muddy nor should they be absolutely transparent, for some detail should show even in their darkest parts.

Use the same sizes of brushes advised for 'Velox' prints.

A stand or some arrangement for holding the slide so that a light may be placed back of it can be provided, but many successful workers hold the slide in one hand, placing it at such an angle that the image is readily seen when the slide is held against some white object such as a piece of clean blotting paper or sheet of writing paper. The idea is simply to get as strong a light as possible through the slide so as to make the objects in the picture perfectly visible. The white blotter or notepaper simply acts as a reflector.

It is advisable to work with a number of slides at one time. To do this, they should be prepared for colouring by quickly dipping them into water, then setting them on edge either in a negative rack or against some solid object so they will partially dry.

Begin to colour by " working in " the sky tints as in the ' Velox ' print, starting from the upper edge and working down into the centre of the picture.

Do not use much colour and do not charge your brush with too much of the liquid. It is easier to go over the same portion of the slide with several washes of dilute colour, thus strengthening the tint, than to use a strong tint for the first application. It is a difficult matter to reduce the colour when applied stronger than required.

After colouring the sky in the first slide, set this aside **and** use the same tint in the sky portions of your next few slides. By the time you have finished, the ones you worked with first will be dry enough *to* work on with another tint. Work with this colour in dilute washes **from horizon line** well up into the part that has already had the first tint; then, when this is finished, set the slide aside again to partially dry before completing the foreground and middle-distance.

Stronger colour can be applied to the foreground and any particular objects such as flowers, rocks, etc., can be livened and be made more conspicuous by applying dilute washes of Brown, Yellow or Red as they may require.

For detail work, use and apply the colour with tip-end of a brush. Be extremely careful not to scratch the gelatin coating of the slide, for while it is moist it is very tender and quite susceptible to abrasion.

Should the film be too soft after applying one or two washes of the colour and cannot be worked after this moistening, immerse it for a few minutes in an alum hardening solution; for this use one ounce powdered alum and sixteen ounces of water; then rinse it thoroughly in running water.

If the colours " creep " and the slide seems to have a greasy surface, it should be treated in a gelatin bath. Dissolve a piece of gelatin in a few ounces of warm water and either flow this over the plate or else immerse the plate in the liquid ; then set on edge in a moderately warm place to dry. Be careful to keep the plate free from dust while it is drying, for every particle that becomes imbedded in the film will show plainly when the slide is used in the lantern.

Lantern slide colouring is fascinating work and the art is easily mastered when careful attention is paid to details.

The amateur can secure excellent results when using the ' Velox ' Transparent Water Colour Stamps, and the professional will find that these colours are especially well adapted to all classes of work requiring colours with perfect blending and transparent qualities.

### **Light Yellow**

**A soft, beautiful yellow for use in flower work, sky tints, etc. Produces brilliant effects and combines readily with reds and blues, and if washed lightly over foliage before using Foliage Green, it gives added brilliancy. Use very dilute for sky tints.**