

NATURAL SPRING OF CARBONIC ACID.

At Piermont, in Germany, there is a natural spring of well-known carbonic acid gas. The sides of it have been walled, and steps have been laid for entering it. The well is shallow, and the gas fills it to a depth of about four feet, so that the gas rises about to the middle of a person standing in the well. Carbonic acid, in contact with the skin, produces a peculiar prickling sensation, and people visit Piermont for the purpose of taking a carbonic acid bath. The keeper makes a practice of blowing soap bubbles, which fall through the air, but which rest upon the surface of the heavier gas, and dance up and down as the gas is agitated.



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TERMS TO CLUBS.

Persons sending us four Subscribers, the cash accompanying the order, will be entitled to one copy of the EDUCATIONALIST for one year.

TO BE ENLARGED.

After the expiration of three months, the EDUCATIONALIST will be enlarged to twice its present size, and its price will be advanced to one dollar per year.

Those of our readers who forward us their subscriptions at once, (fifty cents, its present price) will avail themselves of the benefit of the enlargement of the paper for the remainder of the year. We still urge our friends to exert themselves in soliciting subscriptions, while the paper can be obtained at the low price of fifty cents.

TRY, EVERYBODY.

Will not our readers, every one, try to procure one new subscriber for the EDUCATIONALIST? Try it once. By such an effort our subscription list would be increased to double its present number, enabling us at once to enlarge our paper to twice its present size; so, you see, you would be working for yourselves more than for us. Some teachers have been so good as to canvass their school sections, while others are so disinterested in the dissemination of knowledge that they have really refused to become subscribers. We have spent a good deal of time and not a little expense in circulating the EDUCATIONALIST, and have succeeded so far as to maintain an existence, in our somewhat contracted form; but we are not satisfied with this; we want to do more; we want to enlarge and raise the EDUCATIONALIST to that rank which a paper should hold; and we cannot do so without the assistance of the friends of education.

TEACHERS' CONVENTION.

The Teachers' Convention (East Riding of the County of Northumberland) will meet at the village of Warkworth, on the 14th December next.

According to our advertised rules, those of our readers who are arrears for three months will be charged one dollar. To such we would say, if the dollar is sent immediately you will be entitled to the EDUCATIONALIST for another year.

AMUSEMENT FOR YOUNG LADIES.

The following simple, yet beautiful, mode of occupying "leisure time," is not only very enchanting, but enables the pursuer to lay by a few pleasing and useful mementos of early childhood. It was procured from a foreign source by a teacher of "Fancy Arts," and now first published for the benefit of the rising generation:

I.—INSTRUCTION FOR GRECIAN OIL PAINTING.

List of Materials Used.—1 palette board and knife; 1 flat varnish brush; 3 sizes of sable brushes; 2 oz. Demar varnish; 2 oz. turpentine.

Colors Used.—Naples yellow; silver white; scarlet lake; raw sienna; Prussian blue; Vandyke brown; Emerald and chrome green; ivory black.

Receipt for Grecian Varnish.—Three oz. of balsam fir; 2 oz. alcohol; 1 oz. turpentine.—mix them well together.

Special Directions.—[To make flesh color, mix Naples yellow, scarlet lake and white together; you make the blush of the cheek and color of the lips a little redder than the rest, and double them with your finger, so as to blend well; to make blue eyes, mix Prussian blue and white; to make hazel eyes, mix yellow ochre and Vandyke brown, and a very little raw sienna; back grounds are varied according to the taste of the artist; to make sky and water, mix a little blue and white; to make trees, make the trunks with Vandyke brown, raw sienna and a little white, then the foliage is made by mixing a little chrome yellow and Prussian blue, mixed as you lay them on. When finished, varnish on the right side with Grecian varnish.] Turpentine is used to clean your paint brushes, or clean off paint if put on wrong.

General Directions.—First procure an engraving or lithograph, for your design to paint. Second, fasten the same, by pasting or tacking it to a small wooden frame, so as to keep it straight while preparing and painting.—Then take a soft blender, or copying brush, and saturate the picture on the wrong side, until thoroughly wet, with spirits of turpentine. This done, continue to saturate in the same way on the back, by using the Grecian varnish instead of the turpentine, as often as you see spots begin to dry on the back, until it becomes clear and glossy, and transparent like glass. (When your picture is well dried, paint it on the wrong side, following your boundary lines in every figure as designated

by the engraving or lithograph, using artists' colors and brushes—colors used according to the nature of your design, and scenery in the picture. In painting the figure of a person in a picture, first paint the eyes and let them dry, then the flesh color. Lay your colors on heavy, and mix Demar varnish with them as you lay them on.)

II.—INSTRUCTIONS FOR CELESTIAL PAINTING.

Special Directions.—In painting the figure of a picture, first paint the eyes and let them dry, then the flesh color, which you make as follows: Naples yellow, scarlet lake and white, mix together. Lay your colors on thin, all except the back ground and flesh color, which you lay on heavy. Mix Demar varnish with them as you lay them on, no shading is required, as that is made by your lithograph or engraving: back grounds and draperies are varied according to the taste of the artist; colors generally used for back ground are, Vandyke brown, raw sienna, ivory black, &c. Transparent colors used for the balance; [for red, scarlet or crimson lake; for yellow, yellow lake; for brown, burnt sienna; for blue, Prussian blue; for green, yellow lake and Prussian blue, mixed; for white, silver white, or white flake; for purple, scarlet or crimson lake and blue, mixed.]

General Directions.—[First take an engraving or lithograph you wish to transfer to glass, and cut the margin off around your picture, in the shape you desire it; then lay your picture in a pan of clear water until it sinks, after which remove it and lay it between the leaves of a book, or between paper, so as to absorb most of the water: this done, clean your glass and well varnish with a heavy coat of pure Demar varnish, the size of your picture, and in the place where you want it in the glass; varnish on the crowning side of your glass; and use a bristle brush to lay it on. Lay your glass level and let the varnish flow, and when it has remained long enough to become tacky, that is to say, it will not run, then lay your picture on the table, with the face side up, and hold the varnished glass over it with the varnish side down, in the place where you want your picture, and lay it down carefully, pressing lightly; this done, take a piece of dry paper or slip and lay on your picture, where you see blisters or air bubbles, and press them lightly from the centre of your picture, outwards. These must all be pressed out until there is none to be seen between the surface of your picture and glass. You must always keep a slip of dry paper between your fingers and the picture, or you will roll up the paper on the picture and spoil the same. This done, set it aside, and let it remain until the varnish is dry and hard; after this, wet your picture, and rub it with your finger until all the paper is removed but the print; this you will see by its being dark colored; then varnish again with Demar varnish until clear as the glass, which generally requires but one coat.

Here follow the directions given in No. 1,