Stars scintillated	14 ..	12 ..	2
Moon rose of a red colour	8 ..	7 ..	1
Sun shone through thin cirrostrati	13 ..	6 ..	7
Bats flying about in the evening	61 ..	45 ..	16
Many toads in the evening	17 ..	12 ..	5
Many snails about	29 ..	15 ..	15
Fish rise much in the lake	15 ..	9 ..	6
Bees busy	29 ..	19 ..	10
Many locusts	8 ..	4 ..	4
Cattle restless	24 ..	12 ..	12
Landrails clamorous	14 ..	13 ..	1
Flies troublesome	22 ..	12 ..	10
Gnats troublesome	28 ..	15 ..	13
Many insects	24 ..	13 ..	11
Cows congregate and are clamorous	34 ..	18 ..	16
Spider webs thickly woven on the grass	13 ..	9 ..	4
Spiders hanging their webs in the evening	8 ..	5 ..	3
Ducks and geese clamorous	10 ..	7 ..	3
Cabbages and turnips lowering	25 ..	5 ..	20

In the above table it will be seen that fine weather predominates even in the prognostications for rain. That there are a greater number of fine days than there would be if we were to register the day rainy if followed by a slight shower, is owing in a small degree to the day being called fine unless sufficient rain has fallen to allow of its being measured in the rain-guage.

THE COLOUR OF HOUSES.—The interior of a house should always be painted of a warm, neutral tint. Pure white is too cold and cheerless for a dwelling-room, and is, moreover, so liable to stains, that its appearance of purity and cleanliness, which is a great recommendation with neat housekeepers, very soon wears off.

The purity of our atmosphere, and the absence of coal smoke, admit of houses being painted a pure white; and where lead and oil are alone used in the open air, the color will grow whiter from exposure; but in the interior of a house it will become a dingy yellow, from being deprived of light and air. White lead improves by age, and should not be used for wood work unless at least a year old; linseed oil also becomes purer and better from age, and should be at least two years manufactured before used. Much harm results from the employment of incompetent workmen in the painting of houses, as from their inexperience in mixing paints, and their inability to distinguish between good and bad materials, the employer often throws away his money, and defaces the appearance of his house in the attempt to beautify it by a coat of paint.

In painting a house any light color, particular care should be taken to *kill* the knots in pine wood, as it is technically termed, or the effects of the first painting will be greatly marred. The best method of destroying the turpentine contained in pine knots is by spreading upon them freshly slacked lime, which will effectually burn it out. After this has been done, the knots must be covered with a sizing, composed of red and white lead and glue.

In painting the outside of a house, there should be no turpentine mixed with the paint, excepting in the case of white paint, and then only in the last coat; not more than one part turpentine to four parts oil should be used, as oil has a tendency to discolor white.

White lead forms the basis of all pigments for house paintings except black, which is generally composed of lampblack; but a new mineral substance has recently been discovered in New Jersey, which forms a beautiful jet black, and resists the action of the atmosphere and water better than any paint yet made. It has already been extensively used on ships, and will probably entirely displace every other kind of black paint before long. Not much black paint is ever used on houses, although it is extensively employed for fences and iron work; and as it is important to use a material that will resist the action of the atmosphere in ornamental iron work, which is so soon destroyed by rust, the discovery of this new mineral pigment is a matter of importance to builders. We have seen some specimens of this new paint, which were remarkable for brilliancy of color and hardness of surface. A steam mill has been erected for manufacturing this article, and we shall be able to give more definite information respecting it before we conclude our remarks upon this subject.

The colors and tints proper for house painting, such as browns, drabs, yellows, pea-green, grays, and imitations of stone color, are made by mixing, with white lead and linseed oil, the following colors, which should first be finely ground in oil:

Drabs—Chrome yellow, lampblack, and red; or Venetian red and burnt umber, with white.
Brown Stone color—Spanish brown, chrome yellow, and lampblack, with white.
Grey Stone—Lampblack and Venetian red, with white.
French Grey—Indian red, Chinese blue, and ivory black, with white.
Sage color—Raw umber, Prussian blue, and Venetian red, with white.
Slate color—Black and Venetian red, with white.
Dark Blue—Prussian blue, with white
Sky Blue—Ultramarine or Prussian blue, with white.
Violet—Vermilion, blue, and black, with white.
Lilac—Drop black, ultramarine, and crimson lake, or Indian red, with white.
Peach blossom—Carmine and ultramarine, with white.
Rose color—Crimson lake and vermilion, with white.
Salmon color—Chrome yellow and Indian red or burnt sienna, with white.
Straw color—Yellow ochre and orange chrome, with white.
Buff color—Venetian red and yellow ochre, with white.
Pearl White—Ultramarine, crimson lake, and ivory black, with white.
French White—Indian red, ivory black, Chinese blue, or ultramarine, with white.
Fawn color—Yellow ochre and Spanish brown; or Venetian red, blue and umber, with white.
Pea Green—Yellow and blue; or chrome green, with white.
Green—Prussian blue and chrome yellow.
Olive Green—Chrome yellow and black; or raw umber and black.
Bronze Green—Black and green; or chrome yellow and black.
Orange—Chrome yellow and vermilion.
Chocolate—Spanish brown and black; or Venetian red and black.

There are various other modes of producing the above shades, but simplicity and economy are the objects we have in view. The gradation of shades produced by a varied portion of these colors is almost indefinite.

Small quantities of the coloring matter should first be added to the lead, and continued till the right shade is procured. Enough should be mixed at one time to cover all the woodwork required with one coat.—*Ranlett's Architect.*

VINEGAR.—Many families purchase their vinegar at a very considerable expense; some "make do" with a very indifferent article; and others, for want of a little knowledge and less industry, go without. It is an easy matter, however, to be at all times supplied with good vinegar, and that without much expense. The juice of one bushel of sugar beets, worth twenty-five cents, and which any farmer can raise without cost, will make from five to six gallons of vinegar, equal to the best made of cider or wine. Grate the beets, having first washed them, and express the juice in a cheese press, or in many other ways which a little ingenuity can suggest, and put the liquor into an empty barrel; cover the bung with gauze, and set it in the sun, and in twelve or fifteen days it will be fit for use.—*Farmer's Advocate.*