

Revolving Iron Fanning Mill.

Mr. Matthew Jones, Secretary of the Darling-ton Agricultural Society, desires further information about the Fanning Machine described in the September number of the *Cultivator*. We inadvertently omitted to give credit to the article in question, but believe it was copied from the *Southern Cultivator*, published at Augusta, Georgia. The description given in our journal was so plain that any mill-wright could construct it. We are unable to further illustrate the principles of this machine, but we fancy that it would not be a difficult matter to build one from the drawing, that would perform all that the writer stated in its favor.

The same correspondent is anxious to purchase a Reaping Machine, and desires us to furnish him with any additional information that we may be in possession of. We would beg to state in reply, that there are six or eight patent reaping machines in different parts of the United States, each of which differs so materially in its construction, that the inventors have secured an exclusive right to manufacture them.

The following extracts are taken from the *New York Farmer and Mechanic*, which will serve to illustrate the principles of a machine invented the past summer.

"It seems to us worthy of the strong recommendation it has received from the farmers in that vicinity. It requires two horses to work it, and will cut about four acres in an hour. It is adapted to stony, uneven, and side hill grounds.

I claim, says Mr. Woodward, the following advantages over other machines:

First. By the combination of a sheaf-box within the platform, I am able to cut 9 feet or more in width.

Second. I can raise or lower my machine from 4 inches to 3 feet—cutting at these and intermediate heights.

Third. The grain is left in grips or quantities the right size for sheaves.

Fourth. The machine can be introduced in any part of the field without cutting a place for the horses to walk.

Fifth. It can cut a whole field of grain before any of the sheaves are bound.

Mr. W. informs us that he has cut buckwheat which was so small that it was not worth cutting with the scythe. The knives are on the self-sharpening principle, and are set in motion by

coo-wheels. The price of the machine is about \$125."

The Art of Painting.

Compounding Colors.—White is considered as not only a principal color in painting, but the base or foundation of all light colored paints. White lead is the principal white in use, though a more delicate white, called *flake white*, is used in ornamental work. Several common colors, known as lead color, &c., are produced by mixing lamp black with white lead in different proportions. A small quantity of Prussian blue, finely ground and added to white lead, constitutes the common sky blue. Minute quantities of blue and yellow added to white, produce the delicate pearl color, much in vogue in parlors and halls. Straw color is produced by the addition of a little chrome yellow to white; and pea green by the addition of Paris green. A beautiful light purple, or peach blossom color is produced by adding to white lead, small quantities of ultramarine glue, and drop lake. It is needless to specify the exact proportions of the ingredients in these compounds; the only rule being to add the coloring ingredients in minute quantities, till the required color is produced. The most common color for floors, is composed of white lead and yellow ochre, in about equal quantities by weight, with the addition of one ounce of red lead to each pound of the mixture. In painting carriages or ships a variety of compound colors are used, a few of which may be here noticed. The best black is composed of lamp black and Prussian blue. A dark green consists of a mixture of chrome green and Prussian blue. A brilliant plum color is produced by a mixture of lamp black and vermilion. Olive color is produced by mixing lamp black and chrome yellow. A brilliant orange color is produced by mixing chrome yellow and orange lead—(a pigment similar to red lead, but more refined.) A stone brown is composed of lamp black, yellow ochre and Venetian red, equal parts; the addition of white to this compound reduces this color to a drab, or a light stone color. A mixture of lamp black with Venetian red, constitutes the chocolate color. A bright rose color, which is much used in ornamenting, is composed of white lead and drop lake. As a general rule, the colors should be mixed with oil and ground separately, before being compounded, or mixed together; but should not be diluted any more than is required for grinding, until the color is perfected.—*Scientific American.*