

**SEPIA.**—Unless artificially warmed by mixing other colors with it, this pigment is of a pale brown tint. Its pale washes are extremely clear, but its coloring property is so very strong, that, unless used with caution, it is apt to engender heaviness in its shadows. It is perhaps the best washing pigment we have. With gamboge it affords, for landscape, a range of fine neutral greens which are permanent. Indigo and sepia give very cool dark greens, and with Prussian or antwerp blue, low olive greens.

There are also two other descriptions of sepia; one called warm sepia, the other Roman sepia. They are tints compounded by the admixture of red and of a yellow with the natural sepia; the latter however is the only kind required by the landscape painter.

**COLOGNE EARTH.**—A cool brown, useful for the shadows of buildings: does not wash so well as sepia, and is preferred for some purposes on that account. Permanent.

**BISTRE.**—A fine brown color that washes well, and has a clearness about it suited to shadows in architectural subjects. Permanent.

**BURNT UMBER.**—A quiet brown color, affording clear and warm shadows. It is apt to look rather turbid if used in great depth, but it washes and works beautifully, and in buildings it is invaluable.

**RAW UMBER.**—A quiet yellowish brown, not perfectly transparent.

**INDELIBLE BROWN INK.**—Although this cannot be classed as a pigment, yet being very useful in the art, it may be proper to describe its qualities. This ink is a rich brown fluid, and, as its title imports, is indelibly fixed on the paper soon as it is dry; thus allowing the artist to work or wash over it repeatedly, without its being disturbed. If diluted with water to its faintest tint, it still continues to possess these qualities undiminished. It is generally used with a reed pen, and employed principally in architectural details.

**BROWN PINK.**—This color is almost indispensable in landscape, affording generally the rich foliage tints in foregrounds.