Another.—Mix a solution of common salt and blue vitriol in water; by putting copper plates therein, a green precipitate will be gradually formed, which may be mixed with whiting, and then spread on a board to dry.

Another.—Good and Cheap. The following color must not be allowed to come in contact with *iron*, as the vitriol powerfully attacks it and thereby spoils the color.

Take eight pounds of blue vitriol (sulphate of copper), and two pounds of whiting, boil them in a brass or copper kettle, in three gallons of water, one hour, stirring the mixture the whole time till thoroughly dissolved. Pour it into an earthen pan, and let it stand several days. Decant the water, and mix the sediment with size; apply it to the walls with a whitewash brush. The shade may be altered or improved by adding a little Dutch pink or chrome yellow. When required for use, it must be dissolved in water, mixed with size, &c.

DRAB, IN SIZE.—An excellent Drab.—Dissolve in water, whiting, and grind some burnt umber very fine in water. Mix it to the shade required. Strain the color as usual, and mix with size. Raw umber will make a drab of a different shade.

Another.—Dissolve separately some whiting and yellow ochre in water. Take a proportionate quantity of each, and mix them together till a bright yellow is produced. Grind a little lamp-black very fine in vinegar, and with it sufficiently stain the color to form a drab; another shade may be obtained by adding a little Venetian red. Thus, by diversifying the proportions of the above-mentioned pigments, a great variety of shades may be produced.

BLUE VERDITER.—The best blue in use for distemper colors on walls. Dissolve some pieces of copper in aquafortis, and when dissolved, produce a precipitation of it by adding quick lime, in such doses that it will be entirely absorbed by the acid. In order that the precipitate may be pure copper without any mixture, when the liquor has been decanted, wash the precipitate, and spread it out on a place of linen cloth to drain. If a portion of this precipitate, which is green, be placed on a grinding stone, and a little quick lime in powder be added, the green color will be changed into a beautiful blue. The proportion of lime added is from seven to ten parts in a hundred. As the whole matter has already acquired the consistency of paste, it soon dries. It is cheaper to buy the verditer than it is to make it.

FRENCH GRAY.—Whiting predominates in this color; it is treated as the other grays, but with this difference, that it admits of lake instead of black. Take the quantity, therefore, of whiting necessary, and soak it in water, then add the Prussian blue and lake, which has been finely ground in water. The quantity of each of those colors should, of course, be proportioned to the warmth of color required. This is a handsome and delicate color for walls. Either of the preceding grays will answer for the first coat, as the French gray will cover upon it very well. Rose pink may be substituted, but it does not make so brilliant a color, neither is it so durable.

BRILLIANT PEACH BLOSSOM.—Orange lead (orpiment) and whiting when properly mixed, compose a beautiful and unfading color; it is much used by paper stainers. Dissolve whiting in water; then grind very fine in water a small quantity of orange lead and mix with the whiting; add sufficient size to the mixture, and strain it through a sieve, and put it into a cool place till fit for use. This color must be worked in a jelly, as the orange lead is heavy, and would otherwise separate from the other parts and sink to the bottom in its pure state.

SALMON COLOR.—An excellent salmon color may be made by dissolving whiting in water, and tinging it with the best Venetian red, finely ground in water. A little Venetian red mixed with lime whitewash, and a proportionate quantity of alum, will answer very well for common purposes. It is important, when Venetian red is required, that you obtain it genuine, as a spurious article is frequently sold for it, which, when used, spoils the intended effect when applied to fine work.

LIGHT GRAY.—A small quantity of lampblack mixed with whiting composes a gray; more or less black, of course, regulates the shade. With whiting, therefore, mixed with black in varying proportions, a wide range of shades may be obtained, from the darkest to the lightest gray.

STRAW COLOR, IN SIZE.—Dissolve the necessary quantity of whiting in water, then grind in water some chrome yellow or Dutch pink. Mix to the shade required, and add some strong size. Strain the color through a hair sieve, and set it in a cool place till fit for use.

BUFF.—A good buff may be produced by dissolving separately whiting and yellow ochre in water. A little Venetian red must be added to give the yellow a warm cast. Mix with size, and strain as before directed.

ORANGE COLOR.—For walls and stables. Use two pounds of green copperas, dissolved in hot water, just sufficient to dissolve it. Mix it well with eight gallons of fresh lime wash. Stir it well while using.

Another.—A mixture of whiting, yellow ochre, or Dutch pink and orange lead. These ingredients may be proportioned according to one's tastes. This color cannot be worked except in a size jelly, as the orange lead is a color which has great body.

LILAC.—Take a small quantity of indigo finely ground in water, and mix it with whiting till it produces a dark gray; then add to the mixture some rose pink. Well mix and strain the color, and a beautiful lilac will be the result.

PINK.—Dissolve in water separately, whiting and rose pink, mix them to the texture required; strain the color through a sieve, and mix with size.

BLUE IN DISTEMPER.—A good blue is made by dissolving whiting in water, and mixing some indigo with it.

ORDINARY KALSOMINING.—Buy the best bleached glue if the walls are to be white or some light tint (if dark, it is immaterial so the glue be clean) and use it in the proportion of a quarter of a pound to eight pounds of whiting. Soak the glue over night; in the morning pour off the water, as it simply swells while soaking. Add fresh water, put it in a pail, and set that in a kettle of boiling water. When dissolved, stir it into the whiting, adding enough water to make it, after mixing, of the same consistency as common whitewash. It may be tinted any colour, and is applied with a whitewash brush. If the colour is rubbed smooth in a little water and then mixed with the wash it will be more even. If the walls have been previously whitewashed scrape away all that will come off, and wash with a solution of vitriol—two ounces in a pail of water. The vitriol will be decomposed, forming zinc white, and plaster-of-Paris, to which the kalsomining easily adheres. It is important to dissolve the glue in a hot-water bath, for if scorched by too great heat its tenacity is impaired or destroyed. Whiting is simply chalk freed from impurities and reduced to a fine powder, and is also known under the names of Paris and Spanish White, though the latter is really a white earth found in Spain. There is a great difference in whitewash brushes, and the beauty of the work, as well as the ease of performing it, depends very much on a good brush, making it well worth while to pay the difference between that and a cheap one. For the inexperienced it is more difficult to lay on tints evenly than pure white.

LIME WHITEWASH.—Lime whitewash is made from lime well slacked. Dissolve two pounds and a half of alum in boiling water, and add it to every pailful of whitewash. Lime whitewash should be used very thin, and when it is sufficiently bound on the wall by means of alum, two thin coats will cover the work better; this may be used for the first coat, thinned with water. Most whitewashers apply their wash too thick, and do not mix a proportionate quantity of alum to bind it, consequently the operation of the brush rubs off the first coat in various parts and leaves an uneven surface, and the original smooth surface of the wall is entirely destroyed.

FOR OUT-DOOR WORK.—Eight ounces of lime newly slacked, by dipping it in water, and allowing it to break down in the open air. Now take two ounces of Burgundy pitch, and dissolve by a gentle heat in six ounces of poppy or linseed oil; then add to the hot lime two quarts of skimmed milk while in a hot state. Add the mixture of pitch and oil a little at a time, stirring all the while. Lastly, add three pounds of powdered whiting.
