

**ANTWERP BLUE.**—A deep transparent blue, which has naturally a green tinge, rendering it well adapted for mixed greens.

**INDIGO.**—This color is generally useful in landscape. It is not a bright blue, although very clear in all its tints. With indian ink it affords very clean purpley shadows; with either gamboge, raw sienna, roman ochre, or yellow ochre, it gives clear, sober greens. It stands well.

**GAMBOGE.**—A very lively and transparent yellow gum highly useful in every kind of subject. In landscape it affords, with indigo or antwerp blue, clear bright greens; and with sepia a very useful sober tint; in its very deep touches it shines too much, and verges on the brown.

**YELLOW OCHRE.**—This sober and useful yellow is generally employed in the distance and middle ground of a landscape; it possesses a slight degree of turbidness, and is esteemed for this property, which is considered to give it a retiring quality. It affords a fine range of quiet greens in its admixture with Antwerp blue or indigo; also a very serviceable yellowish drab with Vandyke brown. It is very permanent and washes well.

**ROMAN OCHRE.**—Is more transparent and rather cooler in its tint than the above, forming, with antwerp blue or indigo, an excellent range of greens, which are much used by many painters.

**RAW SIENNA.**—More transparent in its tint than any of the ochres. It has the objection of being rather pasty in working, although by proper skill in its preparation it may be divested of some of this quality. It is much employed in landscape, on account of being useful both in distance and in foreground; it gives bright sunny tints, and, with antwerp blue, very pure clear greens.

**CADMIUM YELLOW.**—This splendid, glowing, yellow pigment, prepared from the metal cadmium, is a recent addition to the palette. It is extremely brilliant and nearly transparent, which qualities make it invaluable for gorgeous sunsets. It also works and washes well, and is permanent.