

olive neutrals by the addition of Sepia. It is inflexibly permanent, and washes and works well.

**MARS ORANGE.**—A very clear and beautiful orange, of the Burnt Sienna character, but without that tendency to brown which distinguishes the latter; it is consequently valuable in its pale wash for bright sunny tints, and is unequalled for clearness of tone. Very permanent.

**BROWN OCHRE.**—A dense, deep-toned, brownish yellow, fine in sandy foregrounds. Brown Ochre and Indian Yellow give a deep autumnal tint of great richness. Permanent.

**CARMINE.**—A very brilliant, deep-toned crimson, possessing great power in its full touches, and much clearness in its pale washes, although in this latter quality not equalling Madder Lake. It flows and washes extremely well, but is seldom used in landscape painting.

**CRIMSON LAKE.**—Similar in its character to the preceding, but deficient in some of its richness and brilliancy. This color is generally useful in all departments of the art.

**SCARLET LAKE.**—More scarlet in its hue than the last, but not so transparent.

**PURPLE LAKE.**—A transparent, deep-toned Lake, useful in shadows.

**MADDER LAKE, OR ROSE MADDER.**—A very delicate carnation, much clearer in its pale tints than either Crimson Lake or Carmine, but wanting in intensity. It is much used in all classes of water-color painting, on account of its superior permanency.

**VERMILION.**—An opaque bright scarlet red, higher in its tone than any others; but a want of transparency, and its not flowing well, precludes its being used so generally as would be desirable: it stands well.

**SCARLET VERMILION.**—Has properties the same as above, with the exception of being a little more scarlet in its tint, and washing better.