

While the Antwerp blue alone, and with yellow making *green*, will hardly bear any oil.

The *red* ware, such as is made at North Cambridge, Chelsea, and Beverly, Massachusetts, absorbs the paint most, and therefore requires more oil in the paints used upon it; while the cream-colored ware made at Portland, (Me.,) being less porous, requires less oil. This last has a very delicate color, but not so fine a surface as the red ware. It is also glazed on the inside, while the red ware as a general thing is not, and where it is, it is not to be trusted, as it is liable to "crackle," thus allowing the water to ooze through and spoil the decoration. Where they are to be used for holding flowers, the glazing is quite an advantage; but even in the unglazed ware, pieces that have a wide mouth can have a glass of flowers, with water, set in them, and thus amount to the same thing.

Most of the pottery comes from the potter's quite smooth and ready for painting; but some is rough and needs to be sand-papered with a medium fine sand-paper; in fact, the smoothest is improved by being finished with a fine sand-paper.

Another precaution must be taken, to make the even, "dead" finish, before spoken of.



EGYPTIAN.

When any design is used that requires one color to be laid over another, the color laid over must be put on immediately after the ground color, before the former has had time to set.

In fact, the whole design should be painted consecutively within a few hours, so that the whole may sink in together: and remember that every touch of the brush after it has set will leave a semi-glazed spot.

Some paints set quicker than others, and also there are "drying" days, when *all* paints set quicker than on other days.

In making a ground color, out of *two* or *more* colors, enough should be mixed for the surface required; for it is almost impossible to match it again, and the difficulty is just in proportion to the number of primary colors used. In laying on grounds, a *large* brush should be used, and the color laid on in broad strokes, so that the surface may look *even*; otherwise, it will look mottled all over, and fussy.

In selecting shapes and designs, care should be taken that they correspond. Egyptian figures should not be put on a Greek urn, or a Grecian pattern on an Egyptian amphora, and what is still worse, styles should not be mixed on the same vase.

(To be continued.)

**SIZE.**—The best size for distemper colors is made from the clippings of the skin of animals, which must be subjected to strong boiling. Take quantity necessary, put it into an iron

kettle and fill it with water; let it stand twenty-four hours till the pieces are thoroughly soaked. Let the size boil five hours, occasionally taking off the scum. When it is sufficiently boiled take it from the fire, and strain it through a coarse cloth. If the size is to be kept for a length of time, dissolve two or three pounds of alum in boiling water, and add to every pailful. The size must then be boiled again till it becomes very strong; it must be strained a second time, put into a cool place, and it will keep sweet several months.

### MOSAICS.

The modern process of making mosaics now commonly followed at Rome is thus described by a foreign contemporary: A plate, generally of metal, of the required size, is first surrounded by a margin rising about  $\frac{1}{4}$  inch from the surface. A mastic cement, composed of powdered stone, lime and linseed oil, is then spread over as a coating, perhaps  $\frac{1}{4}$  inch in thickness. When set this is again covered with plaster of Paris rising to a level with the margin; upon which is traced a very careful outline of the picture to be copied, and just so much as will admit of the insertion of the small pieces of smalto or glass is removed from time to time with a fine chisel. The workman then selects from the trays in which are kept thousands of varieties of color, a piece of the tint which he wants, and carefully brings it to the necessary shape. The piece is then moistened with a little cement and bedded in its proper situation; the process being repeated until the picture is finished; when the whole, being ground down to an even face and polished, becomes an imperishable work of art. The process is the same for making the small mosaics so much employed at the present day for boxes, covers, or articles of jewelry; and this work is sometimes upon almost a microscopic scale.

The Florentine mosaic, which is chiefly used for the decoration of altars and tombs, or for cabinets, tops of tables, coffers, and the like, is composed of precious materials in small sizes or veneers: and by taking advantage of the natural tints and shades which characterize the marble, the agate, or the jasper, very admirable effects may be produced in imitation of fruit, flowers, or ornaments. The use of this kind of mosaic is extremely restricted, on account of the great value of the materials.

**PAPIER-MACHE IN THE ARTS.**—The use of papier-mache in the practical and ornamental arts has multiplied greatly within a few years past. In its improved character and manipulation, it is applied by the cabinet-maker and upholsterer, with really surprising effect, to the enriched cornices of book-cases and cabinets—to their moldings and corners, and to the center ornaments of panelling on their doors and sides; to the elaborate scroll legs of pier tables and similar pieces of furniture in the French style of manufacture; to ornamental brackets for clocks, busts, vases, etc.; to the decorative borders of rooms hung with paper or other material; ornamental parts of picture and mirror frames, however curved and detailed in their pattern; and in almost indefinite variety, to cornices for windows, ceilings, etc. With regard to the mode of fixing papier-mache, in cabinet work the simplest plan is said to be the most effectual, namely, to treat as if it were wood—that is, fastening it by means of brads, needle-points, or glue. It is cut with a saw or chisel, and may be bent by steam or heat, planed and cleaned up with sand-paper to the smoothest face and to the finest arris if required. The larger objects, such as brackets, canopies, etc., can be made either with a wood core or wholly of the papier-mache; in either case, two or three screws keep them in place, and when fixed the work can be painted and grained without any previous preparation. In gilding, the surface of this material is found to be better adapted to receive the gold than is that of any other substance, and the same is also true in silvering.

**BRONZING PLASTER ORNAMENTS.**—Obtain from some color store a bottle of Japan gold size, a rather broad camel's-hair brush, and the desired quantity and shade of bronze powder. Then, with an ordinary pig-bristle brush, give the article a coat of the Japan size to fill up the pores. When quite dry give another coat. Let it stand until it becomes "slightly sticky," (not too wet or else it will drown the bronze). Then dip your camel's-hair brush into the bronze, and carefully brush it over the article until completely covered, taking care to hold the work over a sheet of paper to save all the surplus bronze. The bronze is about 2s. 6d. to 3s. an ounce, but a 4oz. goes a very great way. Some friends of mine, after the above operation, cover over with mastic varnish, but I myself prefer to see them without. Of course, if they are likely to be handled, the varnish will preserve them.