

provement and enlargement, thanks to many friends and for all who help whether by word or deed.

WATER COLORS.

(Continued from page 154.)

The flat long hair brushes used in oil painting, if made with fine soft bristle, are very effective tools in experienced hands, in cases where body color, or any rich and powerful tone is desirable. Their strength and stiffness enable the painter to employ thicker color than can be worked with sable brushes, as well as to force it more effectually into the texture or grain of the paper.

COLORS.

In water color painting, as now practised, the colors are used in three forms; namely, dry cake colors, which are considered by a numerous class of artists to have certain advantages as regards purity of tone and perfection of wash; moist colors placed in earthenware pans, and arranged in convenient tin sketching boxes; and colours put into collapsible metal tubes, as in oil colors.

Of these forms the second is the most convenient and advantageous for the learner, and even for the advanced artist.

It may be observed that the tube colors above spoken of are chiefly serviceable in large works requiring a considerable body of color to be laid on in a short time.

It must be remembered that the following catalogue of colors contains only those absolutely useful in landscape painting; that however nearly they approach each other generally, they all differ in degrees of opacity or transparency,—in hue and tone,—and particularly in working.

REAL ULTRAMARINE.—This brilliant blue is the purest in tint and at the same time one of the most permanent pigments known; it is nearly free from any tinge either of purple or of green.