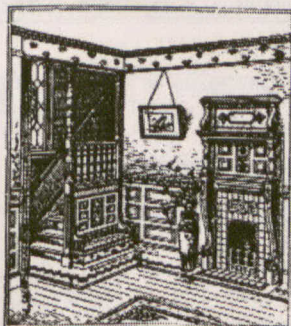


## PAINTING HARD PINE.

I regard linseed oil without pigment as the best priming for hard pine, and white lead and linseed oil as the best paint to coat up with, writes V. R. Ginnell in the Painters' Magazine. All combinations containing zinc, barytes or very much yellow ochre are liable to scale from hard pine. I read in a magazine that linseed oil and pine tar mixed made a good priming coat for hard pine. To test the question I primed some Georgia pine, put up on a southern exposure, with one part pine tar and three parts commercial boiled oil, and coated up with two coats of white lead mixed with boiled oil. The paint has endured the heat of two summers; the gloss is gone, but there is no sign of cracking, peeling or chalking. No pitch has come through the paint. I give this experience hoping that others who have had experience in painting hard pine may tell us what they know about it.

## COLORS FROM THE EAST.

It is an interesting fact that for some of the most valuable pigments or coloring materials, animal, vegetable and mineral, now employed in the arts and industries, useful and ornamental, the old countries of the East are still resorted to. From the madder plant, in its superior characteristics of Hindoostan growth, comes the almost unexcelled and indestructible Turkey red. Gamboge is sought for in the yellow sap of a tree, which the natives catch in cocoanut shells. Raw umber is an earth from Umbria, prepared by burning. Mastic, the base of the varnish so called, is from the gum of the mastic tree, indigenous to the Grecian Archipelago. To these may be added that most interesting substance, so exclusively Chinese in its production, and the composition of which they sedulously aimed to maintain as a secret—Indian ink. It is from them that the best quality of this highly prized material is still obtained, but the ingredients are not always uniform.

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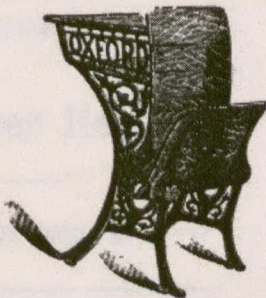
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