

"Some people think I can," replied he, with a smiling glance at Floy. He was considered to possess a marvelously fine baritone voice, and some folks thought it was a pity he had not been obliged to use it for the benefit of the public.

"She sings to us every day when the babies is asleep."

"Every day! Why, have you ever brought them out here before?"

And so the story came out; and so Prince Charming got an inkling of the difference between the pretty girl to whom he had been paying idle court all summer, and this, her less beautiful-seeming cousin.

He didn't say much just then, but oh, what a good time those small urchins did have that afternoon! Floy didn't have a chance to sing much, for Waldo did such wonderful things with a handkerchief; he made all sorts of funny animals and they actually talked to him, for the children heard them! And then he sung them such rollicking songs, with such nice choruses, that Patsy could hum them when he got home. And, best of all, he gave each of them two saucers of ice-cream before they got into the cars to go home.

"Sure, now, an' will ye coom agin wid Miss Floy whin we coom next time?" asked Patsy.

And Prince Charming actually promised to do so.

Bunnie wondered why Waldo did not return to Bar Harbor, as he had said he would do just for a day or two before the general break-up; she fretted and fumed and made herself generally disagreeable, but that did not mend mat-

ters. How was she to know that he was blaming himself severely for having been deluded by golden hair and blue eyes, and that he was now assiduously making up for lost time by going wherever Floy went, even though it was to West Roxbury Park with a lot of poor children?

It was not Bunnie's ear that heard him say, "My darling, can you not give me a few of the kind words and smiles you have been wasting on the small O'Briens and Sullivans all summer? Can you not give some thought to my health and happiness?"

"I do not see that your health needs attention," said someone, not Bunnie.

"Has a fellow got to be sick in bed before you can bestow a thought on him? Here I have been trying to make myself agreeable all this afternoon, and what do I get for it?"

"An approving conscience."

"It is a heart I want, not a conscience. And your heart, in exchange for the one of which you robbed me. Can you not give it to me?"

The answer is not for us to hear; but we may surmise that one person, at least, was satisfied with the summer; for when Mrs. O'Brien told Floy that the doctor said that those little afternoon excursions had been the means of saving her child's life, and added her own blessing, Floy said:

"Oh, Mrs. O'Brien, I assure you I have enjoyed the summer, too; it has been the very happiest time of my life!"

FRANCES E. WADLEIGH.

Home Art and Home Comfort.

Pigments and Colors.

HOW TO MIX THEM.

THE employment of colors ground in oil for producing portrait and landscape effects, dates back to some time about the middle of the eleventh century. It is undoubtedly true that oil colors are the most readily learned, are the easiest to work, and the most satisfactory as to results, of any of the standard styles of pigments. Distemper colors will wash off by working over the design. Water colors will frequently fade, or, when dry, become of a much lighter shade than when applied; but oil colors, carefully handled and judiciously mixed, retain their brightness, dry almost exactly true to shade, and withal dry so slowly that the most perfect blendings may be produced in the hands of even moderately skilled artists.

Much has been said of the permanency of oil colors and oil paintings, yet it is often the case that complaints are made that certain colors supposed to be permanent have either changed in tone, do not work true, or have faded almost entirely out, leaving but a suggestion of their original brilliancy.

That there are some good grounds for these complaints is no doubt true; but the difficulty is one that can readily be avoided by care in the selection of colors, reliable makes alone being worth the time and trouble of applying.

It must not, however, be forgotten that there are chemical combinations that may, and others that certainly will, change the tone of a color, or altogether destroy it; and the artist should either understand some of these chemical antipathies, or failing to do this, may choose only those colors that are known to agree when mixed. The secret of the permanency of the works of the old masters was the

fact that they mixed their own colors, and of necessity knew of what they were composed.

The term permanent, as applied to some of the oil colors, is therefore merely relative, and is governed wholly by their freedom from disturbing influences. Thus, fine white lead will retain its clearness and purity of color for an indefinite period if kept in fresh air, but becomes discolored and soiled by a few hours' exposure to an atmosphere laden with impurities. Carmine, which is considered one of the most fugitive of the regular colors, will last for many years if kept from bright light and atmospheric changes; and the finest ultramarine, which is, without doubt, one of the most permanent of colors, is instantly destroyed by contact with certain acids, or by the fumes of some strong chemicals. Consequently, in using the term permanent as regards color, we must take into consideration only ordinary influences, as under these alone can permanency be expected.

The amateur who paints, for any one of half a score of reasons, should at the outset become familiar with the various colors, their properties and names, and should learn something about the care of brushes, etc., before beginning her task. Failing to do this, there is danger that there may be much more material destroyed than is intelligently used.

To do really good work, the amateur must have good brushes. Those in use by the best artists are known as bristle, red sable, and oxhair, for laying on the color, and a badger blending-brush is a necessity. Good, fine bristle brushes are preferred to all others for larger oil work, while sable and oxhair and camel's-hair brushes are required for details, or for water colors. The badger's-hair blender is used for uniting and softening tints.

The care of brushes is an important item, not only for the preservation of the brushes themselves, but as regards

the durability of the painting. Many colors have special antipathies for alkalis; and when brushes are washed in soap and water, and are not properly rinsed, the alkali may destroy the next color that is used in the brush. If brushes are once permitted to dry full of oil color, it is almost impossible to clean them thoroughly afterward. If carefully cleaned from the first, really good brushes often improve with use until they are well worn.

Good, pure boiled linseed oil is the best medium for mixing oil colors, and many authorities insist that no other medium is required. Water colors are mixed with pure water, or that to which a few drops of ox-gall have been added to counteract a certain obstinacy in the affinity of the color for the paper.

During the progress of oil painting, the colors sometimes sink in, and various compounds have been put upon the market for the purpose of restoring them. A little boiled oil, rubbed into the picture with the fingers, will answer all purposes. It should be wiped off with a clean cloth before proceeding.

The palette should be of fine, smooth wood. There are two popular shapes, square and oval. The former is preferred by some artists, who claim that the corners give a larger space for colors. Before using, the palette should be coated with boiled linseed oil, and thoroughly polished with a soft cloth. After some use the wood becomes firm, hard, and glossy. Never allow the colors to dry on the palette in lumps. It is almost impossible to clean it afterward.

There has always been a considerable degree of interest regarding the colors used by eminent artists, and also in their manner of laying the palette. Amateurs, who usually think they must have every color on the dealer's list, will be surprised at the number of colors used by some of the best English artists.

The palette of Alma-Tadema, R. A., is laid with white, Naples yellow, yellow ochre, raw sienna, brown ochre, orange vermilion, Chinese vermilion, light red or burnt yellow ochre, burnt sienna, cobalt green, oxide of chromium, and ivory black. Madder lake and cadmium are sometimes used, but rarely. This list comprehends less than fifteen colors, and yet, with them, this celebrated artist produces an infinite variety of wonderful effects.

Sir Frederick Leighton, R. A., uses even fewer colors, his palette being laid with ivory black, cappa brown, burnt sienna, raw sienna, Roman ochre, yellow ochre, Naples yellow, aureolin and cadmium. A number of other colors are occasionally used, including white, vermilion, the madder colors, and cobalt.

Colin Hunter, R. A., uses white, Naples yellow, yellow ochre, raw sienna, cadmium, pale and deep vermilion, rose madder, cobalt, Antwerp blue, burnt sienna, madder brown, Vandyke brown, and either Caledonian or cappa brown.

The color lists at art stores include very nearly two hundred colors. Of these there are many that are not at all desirable, and many more that are not necessary. Fifty distinct colors are an abundance for any experienced artist, and many who are eminent in their profession do not use half of that number. A score or more contain ingredients that are destructive to certain other colors that may be mixed with them, and others are fugitive, or absorb moisture from the atmosphere, or will mildew and blacken by exposure and time.

There are, as almost every common school pupil knows, three distinct classes of colors: Primary, Secondary, and Tertiary.

A primary color is one that cannot be produced by the combination of other colors, but can be used as an ingredient in the formation of others. The primary colors are three: yellow, red, and blue.

The secondary colors are such as can only be produced by the union of two primary colors. They are orange, green, and violet. The three primary and three secondary comprise the pure prismatic colors.

The tertiary colors are those which are made from secondary colors, and are citrine, russet, and olive.

Black and white are often understood to be the absence of color, but eminent authorities agree that they comprehend all colors. Black is used in painting to give depth to shadows. It is most effective when placed beside or quite near a very light yellow, or white. In the selection of tube colors, three distinct blacks may be found useful. Two, ivory black and lampblack, will be sufficient for the amateur. Experienced artists often use but one. White is of the greatest importance in the combining of colors. By its means all delicate shades are produced, its office being that of a reducing medium. Cremnitz white and silver white will fill the ordinary requirements of a beginner.

Yellow stands relatively next to white, and in its lightest tones runs into white by gradations. Great care must be taken in the use of yellow where there is moist color containing any shade of blue on a canvas, as by the union of these two, green is produced. There are many yellow pigments, some of which are absolutely reliable and necessary, while by far the greater number are not only useless, but a fair proportion are positively destructive to other colors with which they are quite certain to come in contact, especially in inexperienced hands.

It is impossible to give special or authoritative directions for handling or using colors, as all of the best artists have ways of their own, and no two of them are likely to agree. In its perfectly pure state, black is rarely used. Applied against any particular color, the black lowers it, the white heightens. The following tables of mixtures to produce various colors have been approved by an eminent authority on colors. They include a sufficient number for all ordinary purposes, and special care has been taken to select only such as may be used with other colors without injury to either:

ROSE COLOR.—White, five parts; carmine, two parts.

SALMON PINK.—White, five parts; yellow, one part; raw umber, one part; red, one part.

FLESH COLOR.—White, eight parts; red, three parts; cadmium or Naples yellow, three parts.

PEACH-BLOSSOM COLOR.—White, eight parts; red, one part; blue, one part; yellow, one part.

PURPLE.—Red, white, and blue, variously proportioned.

LILAC.—Red, four parts; white, three parts; blue, one part.

VIOLET.—Similar to lilac, but bluer than lilac, and more red than in purple.

PLUM COLOR.—White, two parts; blue, one part; red, one part.

COPPER RED.—Red, one part; yellow, two parts; black, one part.

CARNATION RED.—Lake, three parts; white, one part.

MAROON.—Carmine, three parts; yellow, two parts.

WINE COLOR.—Ultramarine, two parts; carmine, three parts.

CREAM COLOR.—White, five parts; yellow, two parts; red, one part.

ORDINARY DRAB.—White, nine parts; raw umber, one part.

CLAY DRAB.—Raw sienna, raw umber, and white lead, equal parts; then tint with chrome green.

CITRON.—Red, three parts; yellow, two parts; blue, one part.

STRAW YELLOW.—Yellow, five parts; white, two parts; red, one part.

LEMON COLOR.—Lemon yellow, five parts ; white, two parts.

CANARY YELLOW.—White, three parts ; lemon yellow, one part.

GOLDEN YELLOW.—White and yellow, tinted with red and blue.

JONQUIL YELLOW.—Mix equal parts of flake-white and Chinese yellow with a dash of vermilion.

PORTLAND STONE COLOR.—Raw umber, three parts ; yellow ochre, three parts ; white, one part.

BRICK COLOR.—Yellow ochre, two parts ; red, one part ; white, one part.

STONE COLOR.—White, five parts ; yellow, two parts ; burnt umber, one part.

TAN COLOR.—Burnt sienna, five parts ; yellow, two parts ; raw umber, one part.

FAWN COLOR.—White, eight parts ; red, one part ; yellow, two parts ; raw umber, one part.

OAK COLOR.—White, eight parts ; yellow ochre, one part.

DEEP BUFF.—Yellow ochre, three parts ; white, one part, and a little red.

LIGHT BUFF.—Yellow ochre lightened with white.

CHESTNUT BROWN.—Red, two parts ; black, one part ; Chinese yellow, two parts.

ORDINARY BROWN.—Red, three parts ; black, two parts ; yellow, one part.

SNUFF BROWN.—Yellow, four parts ; Vandyke brown, two parts.

OLIVE BROWN.—Saxony blue, one part ; burnt umber, three parts. Change proportions for different shades.

CHOCOLATE BROWN.—To burnt umber add lake or carmine, or take Indian red and black to form a brown, then add yellow to obtain the desired shade. Burnt umber is almost a chocolate brown by itself, and needs only the smallest amount of red to brighten it.

DARK WARM GREEN.—Made with burnt sienna, gamboge, and indigo, in proportions according to the desired shade. Is useful for the tints of trees and shadows for grasses, and particularly near foreground.

WARM GREEN.—Made with same colors as dark warm green, but differently proportioned. This is useful for grass and weeds.

OLIVE GREEN.—If made with more burnt sienna and gamboge added to blue, than for the dark warm green, this is very useful for shadows to bright and warmish yellow greens.

LIGHT OLIVE GREEN.—Yellow, eight parts ; blue, one part ; black, one part.

WILLOW GREEN.—White, five parts ; verdigris, two parts.

GRASS GREEN.—Yellow, three parts ; Prussian blue, one part.

BRONZE GREEN.—Chrome green, five parts ; black, one part ; raw umber, one part.

PEA GREEN.—White, five parts ; chrome green, one part.

Various green tints may be produced by mixing light red and gamboge with indigo ; or burnt sienna, indigo, and gamboge. Indigo makes green by mixing with the following colors : madder purple and brown pink ; burnt umber and Italian pink ; Vandyke brown and yellow ochre ; madder brown and Indian yellow.

Shadow greens are made with indigo and burnt umber ; indigo and light red or Venetian red. Deep, rich autumn and russet greens are made by mixing deep cadmium and transparent oxide of chromium ; and a more brilliant, sunny green, by combining chromium and aureolin. Delicate, spring greens are mixed with permanent yellow and cobalt green. Bottle green is obtained by combining Prussian blue

and Dutch pink ; cold greens, by mixing Naples yellow and *terre verte*. For brown leaves, use yellow ochre and burnt sienna.

Rich glowing autumn reds, for flowers and maple leaves, are produced with permanent scarlet and carmine, madder, and Naples yellow, with blue or black, and a little white for reflected green grays.

Gray shades are used in all classes of painting. Indigo is the basis of many shades of gray. The student will do well to try mixing every color on the palette with a little indigo, to try the effect. A medium gray requires eight parts white, two parts black ; lead gray, eight parts white, one part blue, one part black ; French gray, white and a slight tint of ivory black ; pearl gray, black and white with a little red ; warm gray, Venetian red and indigo. A neutral tint, specially good for shadows in clouds, is made from Venetian red and indigo, with a very little white.

Flesh tints are made from brown madder, burnt sienna, rose madder, Vandyke brown, Venetian red, and zinc white. Vermilion is sometimes used, but is less desirable than other colors. Brown madder or Indian red may be used for shadow colors in flesh, also for draperies and portions of carpet. Carmine is not suitable for flesh tints, but works well in draperies, and for skies at sunset. Cobalt is useful in flesh tints, and with blue is used in deep flesh shadows.

Yellow ochre makes golden hair, and burnt sienna gives its deep shadows. Sepia and Payne's gray are used for shadows in white linen and white draperies. Burnt sienna makes admirable shadow colors for draperies of gold, amber, or other yellows. The various colors for accessories, walls, buildings, fields, and water may be selected from the lists of greens, browns, and grays already given.

NELLIE S. STOWELL.

Embroidery.



PIECE of embroidery was brought to me some time ago to see what could be done with it. The design was branches of bamboo, in yellow, tied with a red ribbon, and embroidered on a vivid green background. This was to be used in a room furnished chiefly with olive and blue. The needlework was beautifully done, but the colors were so vivid they actually made the eyes blink. This seemed to be modern Japanese embroidery. In old Japanese embroidery the colors are often exquisite ; rich, dull blue backgrounds with yellow-pinks and soft greens, all harmonized with gold thread.

This modern piece of work looked an impossible thing with furnishings of blue and olive. But nothing is impossible if the foundations are good. The design was simple ; then, yellow is always a good color ; and the needlework was exquisite. The only thing necessary was to soften the background. This has been done by darning in a background with olive-browns at the bottom, shading up toward the top to a gold-yellow with clouds of light yellow-blue. The green satin background changes the olive-brown to an olive-green, and the shimmering colors of the background behind the bright gold embroidery make it an exceedingly lovely piece of work.

I tell this simply as a suggestion for those who have some rich, beautiful material they wish to utilize for embroidery, and do not know what to do with it. You can soften and change the tone of a color by putting another with it, always.

I spent considerable time in a little room downstairs in the National Gallery, London, looking at Turner's unfinished sketches. They seemed crazy dashes of the most vivid colors, but they are of great value to students, because they show exactly how he made his colors so brilliant and yet so