

ber number, will show you how to give water a look of transparency, as also how to paint reflections. Water, like the sky, should be laid in at first in one flat tone, into which are painted the reflections, lights and final details. (2). To paint tree trunks properly requires some knowledge of drawing and values, as in any representation of spherical form. Put the lights and darks where they belong. Rotundity is given by correct shading and reflected lights.

Tinting China.

"AMATEUR" wishes to know how to tint china. We cannot do better than to quote from an article in *The China Decorator*, entitled "Tinting," as follows:

Take out enough color to cover the space required when the flux is added with a thin coat, add to it one-fourth as much flux as you have color; rub down perfectly smooth with a little spirits of turpentine, using a glass muller. Continue the rubbing until all the grains have disappeared; add to it the same proportion of thick oil that you used of flux, and one drop of clove oil. Mix this in thoroughly with the palette-knife, and add enough lavender oil to make it as thin as you want it. Be sure that the china is clean and free from dust. Lay the color on with a flat brush or a large, square quill brush. If your color was a little too thin, let it stand a moment before beginning to blend; if not, commence at once to blend the color when first laid on. Use the soft camel's hair blenders. Go over the entire surface with the first blender, and finish up smoothly with the second. If you have some one at hand to clean the first one, while you are using the second, it is well to have it ready in case you need it. When the color is *very* thin two blenders will sometimes be found inadequate.

Should you get the color on too thick in

some places, and too thin in others, take a Fitch blender and distribute the color evenly by pouncing rather hard on the thick portion, and then on the thin. If the work looks dauby, after it is dry, wash it all off, and begin again. Do not let it remain with an excuse that it is your first.

Direction No. 2 teaches an entirely different handling of the color.

About one-third of a tube of color would be required to tint a medium-sized plate; add one-quarter as much flux, and rub down, as directed before, with a glass muller and turpentine; add, when smooth, one quarter as much fat oil as you have color, with one drop of clove oil; stir this in with the palette-knife, and rub well for several minutes with the knife, frequently breathing upon the color. When it has a smooth, honey-like consistency, add a little lavender oil, and begin to lay the color on the china; fill the brush well with color, and give a broad, even sweep with the brush. Be careful not to go over the same place twice, as the first might wash up. When the space is entirely covered, take a Fitch blender, and commence to blend in small circles, round and round, until the whole surface has been gone over. Continue until the color begins to look even and smooth, or until the blender is too full of color to work with. In this case, take a second blender and work until the color hardens on the plate, and the surface has a fine, glossy appearance.

In this manner the best work is done, but articles tinted in this way will not stand more than two firings for most of the colors. Black will scale after one firing, unless a trifle of deep blue is added. Reds all scale badly, if laid on thick, after a second firing, particularly capucine red. Purple is one of the worst colors for scaling when used very thick. When colors are mixed, they are not nearly as liable to scale.

TIN flower pots, with a trough about the edge and around the center, are made. In the troughs ivy or some running vine is planted and being bent over the pot entirely conceals it.

A WALL pocket may be made of two pieces of board covered with plush, the back rather larger than the front piece, and the two joined at the sides by ribbons. This is well adapted for holding newspapers, etc.