

madder, the most vivid colors being used for those that are to appear most conspicuous in the drawing. Colors that take a long time to dry may be mixed with Japanners' gold size and a little turpentine.

Water, correctly painted, has a very good effect in this variety of art. It should be shaded with long, straight, broken lines,

which should be quite dark in the front of the picture and gradually lightened toward the background. Mountainous or elevated distances may be represented with the aid of neutral tints mixed with a little white. For such subjects only a semi-transparent effect is desirable. Glass for painting on, cut to the requisite size, is easily obtained.

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### ▷ ON THE TABLE. ◁

AN extremely pretty and quite durable table-runner, which is the name applied to the narrow, oblong mats spread over the center of the cover, may be made as follows: Take a strip of fine linen sateen about four feet long and from twelve to fourteen inches wide; work a design in Roman embroidery, using white flax thread for the button-hole stitching, and underlay the design with the strong white net which in weave resembles coarse Brussels net, and can be purchased at all fancy goods shops.

A pretty stand for the coffee or tea-pot consists of a flat tile. If you have a taste for china painting, you can decorate a few in blue, red, yellow or in any of the neutral or dull colors now admired for china decoration. To beginners in the study, a hint may be given, that considerable valuable experience

in grounding or tinting may be gained by making up a few color designs on tiles, and noting the effect after they are fired. For instance, a tile tinted in four shades of blue arranged in a geometric design or in two shades of blue, with coral and gray, would enable one who contemplated doing a set of plates in these tints to judge of their exact effect after being fired.

A pretty set of cups and saucers for chocolate is tinted in a warm but not deep chocolate color. The decoration consists of small branches of cocoa palms, two of which are bound together at each side of each piece with a golden ribbon, this being bowed in Pompadour fashion at the point of crossing, and arranged in a scroll between the palms. The latter are painted a dark brown with outlinings of gold.

