

game-birds' feathers came next, and obviously more may be expected. Butterflies are accumulating; a mole is now being stuffed (a beautiful creature it is!); and a hedgehog (scarcely less interesting) is expected home. A batch of coloured snail-shells is amongst our prettiest acquisitions.

In Architecture, all we have done as yet is to get out a plan (from actual measurement, by kind permission of the vicar) and elevations of our new church, to which my daughter has added a water-colour view in perspective. Rubbings of some monumental brasses in the old parish church are talked of. Now that domestic architecture is looking up, and the attention of the lover of this art is not exclusively turned to churches, I expect, when in our walks we give eye to it, to find here and there a bit of house-building worthy of being sketched and examined. In some neighbourhoods where Queen Anne is being revived, or the builders are otherwise awaking to the desirability of building picturesquely, there would certainly be scope in this direction.

Our neighbourhood is not very rich in Antiquities; but we have three old coins, discovered during excavation, a fragment of Roman pavement, and some similar objects, all described at length in the Antiquities section of our catalogue by my eldest boy, aided by a resident antiquarian, who is never so

happy as when the boy goes to him for information.

The Natural Features of the locality—which happens to be a very pretty one—are illustrated by a few photographs (bought), and a growing series of sketches from nature, by my daughter, in pen and ink, and in water-colours. Some of the black-and-white bits we have essayed to translate into etchings, not without partial success, for etching is by no means an abstruse mystery or a difficult process. Where the family includes an amateur photographer there is, obviously, another field of operations with the camera.

The whole thing, I must again say, is so fruitful, so interesting, and so capable of being connected with refined pursuits, that it seems to be difficult to overestimate its value. At every point it stimulates to knowledge and culture. It gives interest to every walk we take, and every call we make. To the ladies of the family it is, especially, a source of occupation and pleasure; and as for the boys, no sooner is ground broken within a mile or two for a drain, or a new house, or a chalk-pit, than they are on the spot looking out for "fossils" or "antiquities."

The formation and maintenance of a little domestic museum, in short, seems to me to constitute a very efficient means of education, while it is at the same time comparatively inexpensive, possible to every family, and as agreeable as it is useful.

PAINTING ON SATIN AND SILK.



WITH the revival of art in the present day, painting on satin has become deservedly popular. It is very effective, by no means difficult, and it can be utilised in various ways. It is particularly suitable for large folding screens, hand-screens, table borders, tennis aprons, and dress trimmings. Some of the handsomest court dresses have lately been prepared with sprays of flowers painted on them, and ladies have begun painting little bouquets on their long kid gloves to match their dresses.

We will now give a few simple instructions in the art. To begin with colours:—

Transparent:—Carmine, Prussian blue, purple lake.

Semi-transparent:—Burnt sienna, terre verte, Vandyke brown.

Opaque:—Flake white, Venetian red, cobalt, vermilion, chrome yellow, Nos. 1, 2, 3.

You will find these sufficient to make a beginning. They are prepared in tubes at any colourman's. You will also require a bottle of turpentine, a wooden palette, a palette knife, and some sable brushes, Nos. 4 and 5.

The satin may be cotton-backed, but the finer

the grain the better. It can be procured at any draper's shop. Now for your design. If you are able to draw, you will prefer taking a flower and copying it as you go along, and indeed this is much the best way; but for those who are unable to make a design of their own, I should suggest their utilising their old crewel patterns. Honeysuckle, jasmine, ox-eye daisies, apple-blossom, and any other flowers with a good deal of white or yellow in them always come out well on black satin. We will now imagine you are going to paint a piece of apple-blossom. Take your palette; squeeze out of your tubes a little carmine and a good deal of flake white for the apple-blossom, and terre verte, chrome yellow, burnt sienna, and Prussian blue for the green leaves. Begin by putting in the high lights with flake white, using a little turpentine, and while the work is still wet, apply a little carmine mixed with white to those petals that require it. For the calyx use terre verte mixed with yellow chrome, and put in the stamens with orange chrome. You will now begin the leaves, using the paint as thin as possible and working the way of the leaves, instead of putting on a flat tint as in water-colour. If you wish to show the under-side of a leaf, use a little flake white with the green. The stalk might be of Vandyke brown mixed with white, burnt sienna being used in places showing the knots in the wood. Do not

use much turpentine with your colours, but be very careful to wash your brushes well in it after using them. This is of the utmost importance, for if they are left dirty, the paint will stick to them and loosen the hairs of the brushes.

clematis would have a charming effect. Painting in water-colour, although not so effective as oil, is not without its merits. It is not so much trouble as oil, and has the advantage of being free from smell. Oils depend very much on the weather, whether they



DESIGN FOR PAINTING ON A SCREEN.

For decorating a screen, you might have some such design as the following: a kingfisher flying over a lake with water-lilies growing on it, and bulrushes in the background; or storks by the water-side, and large yellow flags growing near; or the beautiful golden oriole flying upwards to a bough of pale blue wistaria.

For a dado to a room, red poppies or purple

smell or not; on a dry fine day with the windows open it is imperceptible, but a damp day makes all the difference. Painting in oil on silk presents no further difficulties than painting on satin, although it is sometimes recommended to have the silk prepared by sizing it. In painting in water-colour the chief thing to remember is to use plenty of Chinese white; this may be procured in bottles, and lasts

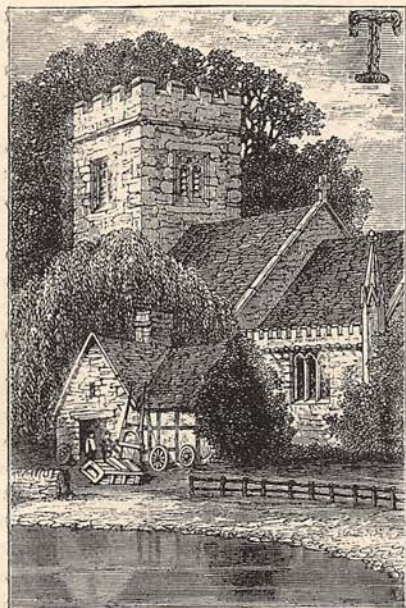
much longer than the tubes generally used. A little gum added to the colours brightens the general effect.

A quick artistic eye for the beautiful, combined with neatness, and a determination to persevere, is

all that is required to carry this useful art to perfection. A love of the beautiful is a refining influence, one that raises the mind to a higher level, and opens out to it an ever-widening field of intellectual enjoyment.

OUR FOUNDATION SCHOOLS.

ROSSALL, BIRMINGHAM, AND RADLEY.



RADLEY CHURCH.

THE name of Rossall, the great school on the Lancashire coast, opposite the Isle of Man, is, wrongly, associated in most people's memories with the story of "Eric"—that charming book that stands side by side with "Tom Brown" as a picture

of public school life. The description of the pleasant, healthy, and occasionally adventurous existence of a large number of boys who have the opportunity of pursuing their studies within sight and sound of the German Ocean, fits Rossall very tolerably, and adds considerably to the interest felt by visitors and new-comers, though in reality the scenery is taken from the Isle of Man, and the author of "Eric" was never at Rossall till last year. The school was founded in 1844, principally through the exertions of Canon Beechey, with the object of educating the sons of clergymen and others at a moderate cost, and on a plan similar to that of the usual public schools. Like Marlborough, it had the advantage of being originally established in an old mansion, called Rossall Hall, the former seat of the Fleetwood family, to the energy and enterprise of one of whose members the town and seaport which bears his name, owes its transmutation from a rabbit-warren to a thriving watering-place.

The existence of Fleetwood may be said to date only from 1836. Situated on a point of land at the south-west corner of Lancaster Bay, it is the terminus of a line of railway direct from Preston, and has a famous quay, from whence steamers depart for

Ireland and the Isle of Man. There are flourishing streets of shops, fine hotels, and abundant accommodation for summer visitors; while the establishment of the great school—just far enough from the town to keep the boys out of its temptations, and near enough to attract many of their friends to its neighbourhood—has proved to be a considerable element of its prosperity.

Rossall is divided into two distinct departments, the Classical and Modern; but the discipline and domestic arrangements are the same in each, and the control and management of both are in the hands of the Head Master. The boys have free access at all times to their own Form Masters, and each one is assigned to a House Master specially, for moral and religious training, and supervision out of school. Like so many of the great schools in the present day, Rossall has a nursery or Preparatory Department, under the management of a clergyman, in a nice house near the shore, about a mile away. It receives thirty-two pupils, who have their own cricket and football fields and fives-courts—privileges which can be appreciated by those who know how undesirable it is that big heavy fellows should play with small and slight ones. There is a Library, and a Sanatorium in a separate building; and the course of instruction is parallel to that of the Lower School—French, Drawing, and Writing being taught to all, while for German and Music a small extra charge is made. Boys are not received under seven, nor over ten years of age, the latter being the time at which they are eligible for the school itself.

Rossall is governed by a Council of twenty-four gentlemen (fourteen of whom are clergymen and ten laymen), which meets once a term at Preston. The Board of Management, consisting of eight members of the Council, meets at the school once a month, and the Bishop of the Diocese is the Visitor. Life Governors qualify themselves as such by a donation of £100, by which they are entitled to vote at all general meetings, and always have one pupil in the school on their nomination. A donation of fifty guineas entitles the donor to a single nomination, and the fees are so arranged as to give clergymen of the Church of England an advantage over other people. Pupils nominated by donors pay, if sons or dependent wards of clergymen, fifty guineas; if sons of laymen, sixty guineas per annum; while those who are not so fortunate as to get nominations pay sixty and seventy guineas a year respectively. All these