

and that give it (with the exception of a mile or two near Bede's old church at Jarrow Slake) the appearance of one great dock that passes through factories and forges. The ship-yards on the Tyne, the mines, the river-works, the great engineering establishments would claim many days to visit and can be only glanced at. Coming away from this industrial hive, the ancient town of Chester-le-Street—once the seat of the episcopal See of Durham—is passed, and after a protrusion of the coal-mining district, the scene is at hand where Cuthbert's

“——— cathedral huge and vast  
Looks down upon the Wear.”

Durham may be made the last point of sojourn, and the restored cathedral, some of the churches, the beautiful banks of the river, the fine ruins of Finchale Abbey, and other sights will form a fitting close to the

pictorial part of the district before the coal-field is trenched on near Ferryhill, and industry swings its hammer in the ship-yards and rolls its iron at Hartlepool and Stockton. The tour affords a variety of scenery, the industrial level of the east giving place to the bleak moors and cold hills of the west, the pastoral Eden Valley, the hilly background of Penrith with its embosomed lakes, scenery of the Border ballads, the early homes of the engineers on Tyneside, and the diversified scenes from cathedral to coal-field of the fruitful county of Durham. It has its different phases of character, it affords many points from whence the lakes may be visited in detail, and it is one of the districts that most fully justify the “circular” visitation that is provided for by a system which might be with advantage extended to other parts of England.

### PRACTICAL HINTS ON TAPESTRY-PAINTING.



art of tapestry-painting is no new work, but has lately been revived with great success. Amongst ladies, with whom all kinds of art-work are the prevailing fashion, it is fast superseding the tapestry-work on frames, on which so many leisure hours were at one time spent. The rapidity and facility with which it can be accomplished is one among its several recommendations. While no one can for an instant hope to rival with tapestry-painting the splendid pieces executed in the looms of the Gobelin or

the Beauvais manufactories, still excellent imitations can be produced; and while the price of the latter debars the generality of persons from enjoying its beauty in their homes, the former brings the possibility of adorning their walls with picturesque panels within the reach of many.

Liquid colours are prepared specially for the canvas; they are, in fact, dyes that when applied sink into the material, by which means a durable colouring is obtained. As they do not differ greatly from the ordinary water-colours known by the same names, the amateur has not the difficulty to contend with that will of necessity be found in first attempting the decoration of pottery. Though both kinds of painting possess their several advantages, tapestry, without doubt, is the easier to accomplish, and the artist has only himself to depend on. He can balance his colours, harmonise his tones, and neutralise his effects of light and shade until a satisfactory result is attained; in china-painting, on the contrary, his work is, for a time at least, at the mercy of the man who

manages the kiln, the perfection to which it is subsequently brought being due to the firing it undergoes. Such drawbacks, though unavoidable, render china-painting a risky and oftentimes disappointing pursuit.

From a list of about thirty colours the artist will do well to choose a dozen or so, which will be found amply sufficient for a commencement. To lessen any difficulty in selecting the most useful, we may mention the following:—Cobalt, Prussian blue, turquoise-blue, végétal green, Hooker's green, crimson lake, vermilion, light chrome, cadmium, raw sienna, sepia, and black. As canvas of several qualities is to be procured, the artist must first decide as to the kind of work he intends to produce. A rough canvas is suitable for large showy pieces, and beautiful effects are secured by its appropriate use, but it is difficult to cover. The finer kinds are useful when it is important that delicate outlines should be perfectly executed, as they afford the necessary smoothness of surface; but a medium texture is, without doubt, the easiest for an amateur in his first attempts at tapestry-painting. In colour the canvas also varies, the finest being a soft buff shade, while the rough plaited sorts assume a brownish tint. The width of the material allows of its being used without joining for curtains and wall-hangings. It requires stretching in the same manner as canvas for oil-painting, but that can be done at the artists' colourman's where it is obtained. An embroidery frame will satisfactorily take the place of the stretcher if preferred, in which case the canvas is tacked across from side to side with strong thread or twine. Hog's-hair brushes are employed, with sable for finishing; round hog's-hair tools, flat at the end, are sold for working in the background and drapery. Several brushes should be at hand, for if the artist has constantly to wait while he cleanses his brushes, it not only greatly retards the work, but causes him to consider the process of tapestry-painting far more tedious than it is in reality.

The design is first sketched in with charcoal, and

should be entirely completed before the painting is commenced; any superfluous charcoal is dusted off, and the sketch is outlined with colours to preserve it. Soft shades of the colours to be used in representing the various objects should be used, such as green for the trees, so that they may be easily merged into the after-painting. When a decided outline is required—and it is often an improvement to decorative work—brown is most useful; but it is well to leave such outlining for the finishing process, as it is apt to get blurred and uneven during the working.

Tapestry-painting may be regarded much in the same light as water-colour drawing: the lights are left clear, no white being used; one colour is softened into another, and in such blending of shades consists the great charm of the painting. All tints dry lighter than when first washed in; two, and sometimes three washes are necessary before the requisite depth of tint is obtained; allowance must therefore be made for the absorption of the canvas in preparing a shade. The best plan is to mix, in cups or saucers, different strengths of the colours for the several washes. Darker shades should be put on first, so that the lighter may be blended into them. If the light colours are washed in first, the dark shades run into them, and may probably spread too far, and when such is the case there is no chance of complete alteration. Being dyes, the colours cannot be removed; the work must in consequence be proceeded with carefully. A tint, if not allowed to dry, may be partially lightened by washing out with plenty of water; but it cannot be entirely eradicated. Sufficient colour should be mixed at once for an entire wash. If a portion is commenced, and the worker has to leave off to mix more, he will find that a hard line is left on the canvas by the abrupt interruption, which there will be some difficulty in getting rid of. Especially with the sky is this precaution important. Several hues should be mixed before commencing to lay on, that each may be blended into the other as occasion demands.

Cobalt is good as a first wash; while pink madder, or carmine, with cobalt or French ultramarine, will produce soft grey for the light fleecy clouds that fleck the summer heavens. The warm hues that tint the horizon may be produced with pink madder, chrome, and cadmium; the sea-green, with cobalt and chrome greatly diluted. Above all, there should be no hardness, no harsh contrasts. The true representation of even the simplest sunset is no easy task; but when the summer sun descends behind clouds of brilliant orange, fiery crimson, and rich purple, that shade through infinite gradations of colour to lose themselves in the vast expanse of cool, pearly blue-green, the greatest master the world has ever known would surely have declared the task of truly depicting the scene in all its wealth and loveliness to be beyond his highest powers. No pigments are brilliant enough, none pure enough with which to portray one such sunset as we may see day after day unfolded before us. The green for leaves of trees is formed by mixtures of blue and yellow. Prussian blue is a useful colour, and with it and burnt sienna a good green may be produced.

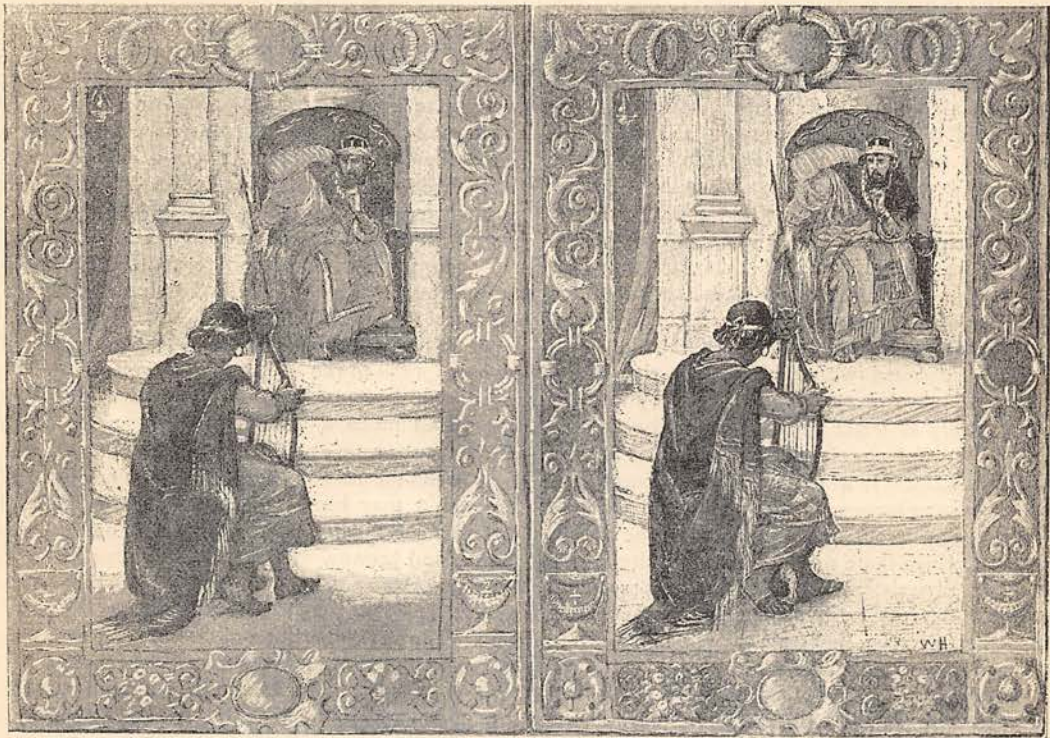
Cadmium may also be mixed with it advantageously for a rich green. Emerald-green is good to mix with other colours, such as Prussian blue, cadmium, or burnt sienna, but should be used sparingly alone. The backs of leaves are often of a light tone of colour; in these instances light chrome with blue is used. Hooker's green is valuable when added to yellow. Raw sienna, indigo, and a little chrome will be found suitable for painting some trees. An olive-green is made with Prussian blue and raw sienna.

The mention of how a few greens can be found may be of some little assistance to the worker; but it remains for him to determine, while mixing on his palette, the shade he requires, and the proportions of the colours he employs. For example, more blue gives a blue-green, more yellow a yellow-green; but experience and a close imitation of nature will alone enable him to produce such tones and hues as he sees revealed everywhere around him in woods and fields. The shadows in the trees being rendered in a warm brown causes the depth and intensity of the darker parts of the foliage to appear more real. Browns are formed by mixing purple with green, orange with purple, and green with orange. Vandyke brown and yellow ochre will do for stems of trees, sepia for the darkest shadows on the trunks. Rose-pink added to brown will give a warm tint that is often required. An old ruined wall, or portion of a castle, forms a picturesque object; it serves as a foil to the bright tints of foliage and sky, and cools the picture if too vivid in colouring. Sepia and cobalt make a fine grey; carmine and French ultramarine, or pink madder and cobalt, a soft pearly grey, useful for assisting the blending of colours. The foreground may have a first wash of raw sienna, the several objects being afterwards made out in greys, greens, and browns. In the middle distances greyish greens and browns predominate, while the extreme distances present somewhat stronger tones of the sky tints. The painting will require to be gone over twice, or even oftener, until the several parts bear a right relation to each other: one may need cooling, another strengthening, while yet another will be the better for some dark strong touches, to give force and solidity. On these dark touches, put in at the last, the reality of the representation hinges; they make the stones to stand out of the foreground; they raise the weeds from the pathways; they cause the rocks to look rugged, the tree-trunks gnarled and old. Still they should be put in with discretion, as much depends on the positions they occupy.

So far landscape-painting has been chiefly considered, but each worker should follow the style in which he excels, whether it be landscapes, figures, or flowers. In figure-painting the artist will have to depend chiefly on the draperies for his effects of colour, and these may be of the richest. A few, well chosen, will show to greater advantage than a multiplicity of hues. Orange-coloured drapery should be laid on in the following manner:—First, a tint of cadmium is washed over all; it is allowed to dry, and then a wash of carmine is passed over it; the shadows should be carmine modified with sepia. Vermilion is

improved in tone by the same means; its acknowledged heaviness and dulness is brightened up considerably by a first wash of yellow; its shadows are of lake and sepia. Crimson lake, with tints of yellow ochre, black, and vermilion, is useful as a drapery; burnt umber, black, and vermilion will make its deepest shadows. The chrome yellows are brilliant, but not to be counted on for durability; they are, however, good for vivid touches on yellow. Of greens mention has already been made; the shadows should be warmed with red, brown, or lake, mixed with sepia. French ultramarine is shaded with Prussian blue, but it is not desirable to use blue in large masses; its

into the shadows he will avoid the monotony that is the destruction of artistic colouring. But in tapestry-painting, as in all work done for the sake of decoration merely, the colours should be as few as it is possible to use consistently with the desired effect. If the imitation of tapestry-weaving is the worker's object, he will need to be the more careful that he attends to this point; but the modern style of tapestry-painting allows of greater indulgence in various colours, the painter has it within his power to employ any shade that can be mixed to suit his purpose. Still it is worth remembering that the richest colouring is often reached through a simple palette. True art is not attained by multiply-



(Unfinished.)

SPECIMEN OF TAPESTRY-PAINTING.

(Finished.)

shadows may be warmed with a brownish tint. A negative blue is often found more satisfactory than the pure colour; a mixture of emerald-green with Prussian blue forms a good compound tint. Purples are composed of red and blue; lake and indigo, or carmine and French ultramarine, will produce rich dark purples, carmine and cobalt a lighter shade, while rose-pink and Prussian blue will give yet another tint. After the flesh tints, which may be composed of rose-pink and light chrome, and the hair are washed in, the folds of the drapery are made out in simple gradations of the tints to be afterwards used. They should be put in lighter than they need to be when finished, as it is easy to give them another wash if, when dry, they are seen to require it.

A clever artist will make the most of the reflections the draperies receive, and by working various tints

ing colours, but rather by the employment of judicious contrasts, and subtle harmonies, that serve to bring out the highest beauties of a few until they present a combination perfect and melodious. In contradistinction to many other kinds of decorative work, it admits of the design being in a somewhat marked manner pictorial.

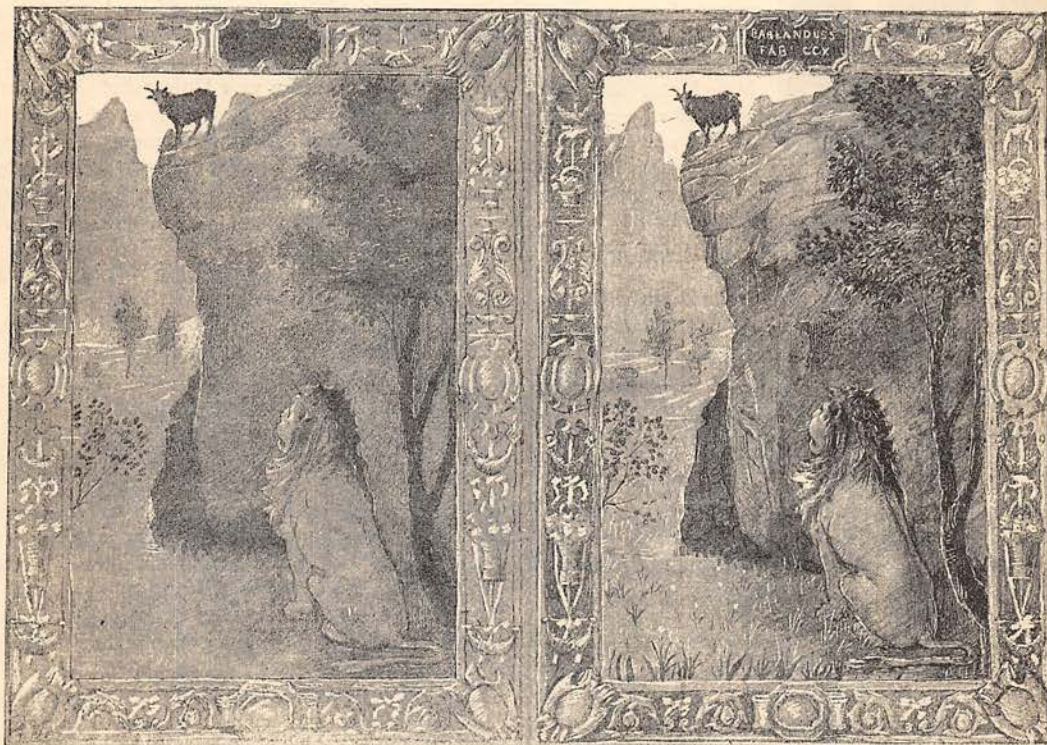
Many decorations are artistic only when they are to a certain extent conventional, but in tapestry panels, which at times take the place of pictures, less stringent rules are followed. In old tapestry, emblems, badges, and heraldry were constantly used to carry out the conception; the borders bore repetitions of shields and medallions at the corners, while small designs filled the intervening spaces. In painting a panel, the position which it is ultimately to occupy should be considered, in order that the style may

agree with the surroundings; so, too, in painting furniture coverings the colours and designs should be in accordance with the decorations of the room. That the work can be turned to good account in covering chairs and sofas is a great attraction to many ladies; needlework is so tedious, such a long time elapses before any show can be made, that painted tapestry was sure to win favour as soon as it was revived. The threads of silk and wool make the work fragile, and London smoke soon soils the delicate shades, while London dust clings closely to the congenial surface.

Although to some painted tapestry will never appear quite so beautiful as the old-fashioned needlework,

are sometimes added during the later processes of painting.

Elaborate borders may be improved by the introduction of gold; for panels it is suitable, as it will not then be subjected to friction. The method of laying on gold is as follows: coats of shellac varnish are laid on the portions of the canvas to be gilded; these must be allowed to soak into the ground until every part is thoroughly saturated; it must then be left to dry, carefully protected from dust. Now and again it will have to be tried with the finger to find out if it is in a fit condition for the gold to be applied; it is ready when it feels "tacky" to the finger, or when



(Unfinished.)

SPECIMEN OF TAPESTRY-PAINTING.

(Finished.)

yet its advantages are clearly apparent. The canvas is strong, no threads cover it that will easily wear away; the colours are fast, so that, much begrimed as the article may be, it can be washed; the surface, being fairly smooth, does not readily collect great quantities of dust. The sinking of the colours into the canvas renders the painting permanent, and as no body colours are used it remains soft and pliant. If the artist should find any difficulty in getting the canvas to take the dyes, he has merely to paint over the back with clear water; he will then find that when he washes on his tints they will be rapidly absorbed. A decoration may be executed in oil colours, but the canvas does not retain its flexibility when they are employed; they require to be diluted with turpentine or they will not penetrate through the material. When liquid colours are used, oil colours

it is nearly dry. The worker should by this time have his tools at hand; he will need a gilder's cushion, on which the gold-leaf is spread out and cut into convenient-sized pieces. He first blows some of the leaves from his book into the cushion, and, after cutting them to the requisite shape with a gilder's knife, he lifts each one with a gilder's tip on to the work, until the whole space is covered; next it is all pressed down gently with a mop, or dabbler, and afterwards the superfluous gold is dusted off with a badger. Tapestry-painting will be found a pleasant, agreeable pastime. It takes the place of fancy work for many necessary articles, and no one need feel to be spending their time uselessly who can produce a well-painted screen, curtains, furniture coverings, or wall decoration, for in making a home more beautiful and more comfortable time is always well spent.