

she had turned into the house and shut the door, almost in his face. Up-stairs, in her bed-room, she threw herself on the bed, and the great sobs came thick and fast.

"Everything I love, every one I love, all gone from me; all, all gone." That was the burden of her cry. But by degrees she grew calmer. She rose, and smoothed her hair and bathed her eyes. It was a most unusual luxury for her to cry, and she felt thoroughly ashamed of herself as she caught sight of her swollen features in the glass. She had a thousand things to do this afternoon; for her time was more than filled up in the service of others, and there were many arrears, the consequence of her illness, to be made up. Few, therefore, were the minutes she must allow herself to grieve for her dog. Yes, she would walk to Bewshot; it was only three miles off, and the exercise would do her good. She should meet

no one there; no Sir Augustus with his sneer, no Lady Travers with her gentle, unreal smile; only those who were far more wretched than herself, and whose sympathy for the loss of her favourite, well known as her shadow, would not jar upon her.

There was a knock at the door.

"Who is it?"

"Lord Rushbury is in the drawing-room, ma'am. I told him you could see no one; but he said he must speak to you for one minute, and he was sure you would see him."

A ghost of a smile flitted over Joan's features.

"Tell him," she said, "that I will be down in five minutes."

"So they are come home," she added aloud, to herself. "I wonder what he is come for. Perhaps poor little May wants me."

END OF CHAPTER THE TWENTY-FOURTH.

SOME PRACTICAL HINTS ON PAINTED WOOD DECORATION.



First thoughts, it may appear to some readers that painted decorations are obtainable only by those who can employ first-rate workmen; but a little consideration of the subject may induce them, if they have acquired a knowledge of drawing, to attempt to beautify their rooms by their own handiwork; and when one part has been satisfactorily accomplished, it will doubtless lead to other portions both of wood-work and furniture being similarly embellished. It would make a long list if we were to enumerate all the articles in a house that could be thus raised from the dull common-place into valuable articles possessing real artistic beauty. To produce harmony of tone and good decorative effect is of the highest importance; both designs and paintings, however good, will be worse than useless if they do not embody these two great qualities. To paint one article without any reference to its surroundings, is in the worst possible form; it is in the harmonious effect produced when regarded as a whole that true artistic taste is shown. A heavy, sombre, dull room that children regard with awe, can be made a charming dwelling-place, if some time, labour, and loving thought be expended on it; and as to the influence a gloomy room exerts on the characters of its inhabitants, what a tale of their experiences might be written! Who of us, on the contrary, does not know what an enlivening effect a room prettily decorated and charmingly furnished has on the spirits? When we exclaim, "How pretty!" either to ourselves or to its mistress, on entering such a room, surely the brightest and best side of our nature is aroused, we are the more ready for genial conversation, and our hostess, gratified by our manifest admiration, does her utmost to entertain. For it is an

undeniable fact that if our surroundings are agreeable both work and recreation are the more enjoyable. The few suggestions we propose to offer may enable some of our readers thus to transform an uninviting sitting-room into a bower of comfort and beauty. The wood-work and walls demand our first attention. The hues of both must agree—no crude colouring or harsh contrasts may be tolerated. A safe plan to follow in choosing the paint, is to take two of the most prominent tints in the paper, and match them for the paint, but other combinations are equally or even more acceptable if arranged by one who possesses a knowledge of colour. Pictures by celebrated artists will be of great assistance to any who do not feel competent to judge for themselves. It is not possible to go far wrong if cool olives, sage or blue greens are admired: so many beautiful materials have these shades for their ground-work that it is an easy matter to combine their hues with walls and wood-work. Peacock and indigo blues are more difficult to manage, but repay the extra trouble when well assimilated.

The choice of colour will depend greatly on the aspect of the room; a bright, sunny room will bear cooler, duller colouring than one with a north aspect, which will admit of brighter hues being displayed. If the walls are to be painted, soft tones should be preferred to form a fitting back-ground for pictures and ornaments. Walls done in distemper allow of charming groups of flowers, or figures in medallions, being painted on them in body colour, which is a great desideratum in houses where pictures are few; large spaces of bare walls can thus be made to add their quantum to the general effect. With a few such groups, some corner brackets, and some old china plates hung in suitable positions, the absence of pictures will not be so severely felt. A dado will give scope for decoration also. It may be of panelled wood—alternate panels should be painted with bulrushes,

ferns, or suitable flowers; only flowers growing on tall stems can be selected for this purpose, such as lilies, arums, and iris. A rich appearance is produced by the introduction of gold, when every other panel may be gilded, and the flowers represented on it. A more economical plan is to paper the walls as high as the surbase or chair-rail with alternate panels of chocolate-coloured and gold paper, then to decorate the gold ground with flowers. A wooden rail that can be utilised for holding old china plates and dishes should separate the dado from the upper part of the wall. If a room is too lofty to please the taste of its occupants, the addition of a frieze will materially alter the appearance of the height. The frieze may be from one to two feet in depth, and should be painted in a sketchy style; elaborate finish would be lost when placed so high above the line of vision; it may be either of a lighter shade than the wall colour or of a good contrasting colour.

There has of late years been a great rage for the sun-flower, but it can only be said to be a passing fancy. Though in itself a good subject for decoration, it must be used alone; no other flower will accord with it. Again, its colour is awkward to harmonise with others. Yellow at all times requires care in its application, but when employed in large masses such as the sun-flower renders necessary, it is only in experienced hands that it can be successfully dealt with. Flowers of one class should be chosen to be grouped together, that is, hot-house flowers may not be combined with wild flowers or water-plants; the magnificent and rich glowing colouring of the former will destroy the beauty of the more delicate forms and hues of the latter.

The designs having been decided on, the materials with which it is to be carried out next occupy our consideration. Oil colours should be used for the purpose, the work by their means being quickly and effectively accomplished. Panels can be procured of the artist's colourmen of any required size, the painting can then be done on an easel, and when finished, can be let into the door, or shutters. The door panels already in can be utilised as the ground for painting on, but in that case they must be rubbed down as smoothly as possible before the design is commenced. A carpenter will be able to give them a smooth, level surface.

The brushes and colours employed should be of the best; a great deal of extra trouble is incurred by the use of inferior articles, and the painting will never be satisfactory, however much labour is bestowed upon it, if the colours used are not of the best kind. The same holds good with brushes, the superior sorts lasting much longer in good condition than the cheaper kinds.

We will now give a short list of the colours which will be found most useful, and the worker can add others as he finds he requires them. It is well to bear in mind that a multiplicity of colours is very perplexing to the beginner, and does not insure a good piece of colouring in the end, unless used with great discrimination; a few colours intelligently employed will combine to produce a more pleasing effect

than the most elaborate palette that can be prepared when placed in undisciplined hands. Some of our best artists have used a simple palette. The colours are as follows: Reds—vermilion, light red, pink madder, Indian red, and the lakes. Yellows—chrome yellow, yellow ochre, raw sienna. Blues—cobalt, ultramarine or French ultra, Prussian blue, and indigo. Browns—Vandyke brown and brown madder. Greens of all shades can be obtained by the mixture of blue and yellow; cobalt, ultramarine, and Prussian blue will combine with chrome yellow, yellow ochre, or Naples yellow. If a transparent green is required, it is found by the admixture of the above-mentioned blues and raw sienna. Various tints of orange are composed of yellow and red; light red or vermilion with chrome yellow or Naples yellow; raw sienna or yellow lake with carmine or pink madder will produce a transparent orange. A tube of flake white is quite indispensable. Shadow colour is formed of lake, Indian red, ivory black, and white. Mediums can be procured ready for use of the colourmen, and this plan saves much embarrassment to the beginner. Hog's-hair brushes are required of various sizes—a good many will be needed, as it is best to keep some expressly for the lighter tints, not using them for the darker colours. A badger's-hair brush, or softener, will be useful, but it must be employed judiciously, that its use may not detract from the desirable crispness and sharpness of outline. One or more wooden palettes should be procured, and they ought to be of a good size, otherwise constant cleaning will be necessary. A mahl-stick should also be obtained to prevent the chance of the hand resting on the panel.

The design having been outlined in charcoal, the shadows must be the first point of consideration; shadow colour of various strength should be used. It is well to study carefully the position and form of the shadows, that they may not afterwards need alteration. By any change of plan a risk is run of damaging their clear transparency, which is one of the greatest powers in the hands of the painter. All heaviness of shadow must be studiously avoided. Tints should be lighter than they are to appear when completed; they can be strengthened in the finishing process. The first painting should be as carefully performed as the last touches, for a slovenly commencement will never produce a creditable finish. Be careful always that not the slightest touch of colour shall be placed on the panel until there is first a clear, distinct idea in the mind of the purpose the stroke of the brush is to serve. Having found the exact tints for the local colour of the flower, lay it in and join it to the lights and shadows by means of a middle tint of pearl grey. On the well-advised use of the middle tint, much of the beauty of the painting depends. It gives roundness and solidity, softens down rough edges, and assists in adding the exquisite transparent texture that some flowers possess. But its application must not be exaggerated, or the brilliancy of the flowers will be endangered. It should not be carried too far into the lights so as to interfere with their colouring, or too far into the shadows lest it mar

their transparency. The second painting should be considered as a means of heightening the effect produced by the first, the outlines must be more carefully noticed, the shadows strengthened and the lights enhanced by scrumbling. A hog's-hair brush must be used with very little colour in it, and this is to be passed lightly over those parts of the painting that require it. The tints used for this purpose are usually opaque colours mixed with white; the tint is generally of the same tone as that used in the first painting. The object of scrumbling is to soften and cool down any parts that stand out too strongly marked, or too prominent. The shadows are not commonly subjected to this process. If shadows require more force it is given to them by glazing; the colours to be chosen are mostly transparent and are diluted with medium to such a consistency that, when applied, the first painting remains distinctly visible through the glaze. The beauty of the shadows is greatly increased thereby, but if not discreetly handled it only serves to give a garish effect that will at once pronounce the work to be that of an inferior artist. Glazing ought never to be attempted until the first painting is perfectly dry and firm, otherwise the previous lay-on will be worked up by it, and a muddled appearance will be the result. The shadows and the lights

should be kept in as large masses as possible, and the strongest shadows will be found in the immediate neighbourhood of the highest lights. Shadows should not be depicted in too cold hues, especially in the representation of flowers this fault should be avoided; a little lake and Indian red will give warmth where required. Heavy, cold shadows will ruin the appearance of the beautiful blossoms, causing them to look dull and unreal, instead of enhancing the brilliant softness of their natural hues, as will be the case if they are well rendered. Dry-touching consists in improving those parts of the picture that are incomplete, by delicate

finishing touches; but too high a finish is to be deprecated; if not carefully performed, it is apt in unskilful hands to degenerate into a weak striving after smoothness, whereby much of the force and intention of the first conception is lost. Mr. Ruskin gives us most valuable advice on this point. "The fact is that both finish and impetuosity, specific

minuteness, or large abstraction may be the signs of passion or its reverse; may result from affection or indifference, intellect or dullness. Some men finish from intense love of the beautiful, in the smallest parts of what they do; others in pure incapability of comprehending anything but parts; others to show their dexterity with the brush and prove expenditure of time. Some are impetuous and bold in their handling, from having great thoughts to express which are independent of detail; others because they have bad taste or have been badly taught; others from vanity; and others from indolence. Now both the finish and incompleteness are right where they are signs of passion or of thought; and both are wrong, and I think the finish the more contemptible of the two, when they cease to be so." The artist can call yet another process to his aid, to promote the further perfecting of his subject; but, like glazing, it will injure rather than



DESIGN FOR A DADO PANEL.

improve the representation if too freely employed. By the term loading is understood the laying on of colours in a thick state on the high lights, causing them to rise above the general surface and thus to receive greater illumination and stronger reflected lights.

The texture of the petals of the blossoms should be as far as possible truthfully interpreted. It varies so considerably in different flowers, that the beginner will find here a serious obstacle to overcome, still on its faithful delineation much of the naturalness of the pictured form will depend. The shadows and reflections to be found in a white flower allow of the

introduction of many exquisite tints. Red, blue, yellow, and black may all find a place on the palette when mixing the tints for giving the reflections. The artist who can paint from growing flowers, or from blooms freshly plucked before the heat of the sun has had time to cause their fragile beauty to fade, has an indescribable advantage over one who takes for his copy a "flower-piece," even though it may have been executed by a celebrated artist. Nature never has been, or can be, rivalled; the graceful form, the glorious colour, the innumerable tints found in the simplest flower that grows, as far excel any human work as does the sun the most brilliant artificial light.

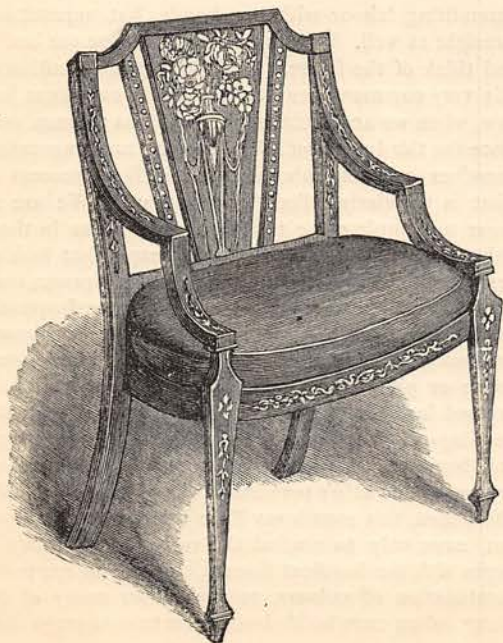
With ferns for subjects, beautiful sketches can be composed for decorating the drawing-room or the boudoir. The choice is so large, the forms and sizes of the fronds so various, that little difficulty will be encountered in drawing a suitable design for any article. The colours of ferns never clash one with another, heavy and feathery kinds can both be introduced into the same piece without detriment, and the golden and silver ferns will afford much additional beauty as well as variety. The heavier fronds should always be placed in the lower part of the panel, the lighter specimens will fill in the upper; thus, in the accompanying illustration, the walking-leaf fern, that reminds us of our common hart's tongue, but greatly elongated, gives force and character, and serves to throw up the more delicate fronds that cross and intermingle with it. The fronds should be of a dark green in colour, the younger leaves will be of a paler shade; the stems are green and succulent. The fronds of this fern grow to a great length, and then droop downwards towards the earth, and at the extreme end of the long narrow point will often be found



a young fern growing in a perfect condition. The large, serrated five-rayed fronds may be greatly varied, and will provide the artist with the opportunity of giving some beautiful effects. The under part of these fronds is powdered over with a wax-like substance, that varies in colour from a whitish tint to a pale yellow, and again, from a rich golden colour deepening to orange. If full advantage be taken of these shades a lovely combination of hues will be produced. The upper side is of a darker tint of green; smooth, but not shining. The stalks should be represented of a dark brown colour. The third specimen that finishes the panel will have bluish-green fronds and chestnut-brown stems. Should the remaining space left uncovered be too great, it can be readily filled in with a few fronds of maiden-hair fern, which is too well known to need description. Its elegant feathery appearance will lighten any design that would otherwise prove too heavy; but, as a rule, panels should not be entirely covered; over-crowding will defeat the artist's object, namely, that of decoration. For a dining-room door many propositions could be offered.

A handsomely carved wooden mantel-piece is a thing to be greatly desired, but one made in a plainer style will supply its place successfully, if a little painting be inserted in lieu of carving. A running floral design may be chosen, or a set pattern may be used as preferred. The divisions should be filled in with bevelled glass, with the exception of the centre one, which may contain a picture. A head shows to the best advantage; either a Roman or a Grecian profile is suitable, or, as our illustration shows, a head surmounted with some kind of old-fashioned head-gear, such as was commonly worn in the sixteenth century.

The chair of which we have given an illustration is copied from one belonging to an antique drawing-room suite. On the back is painted a golden vase, clasped round with pearls and decorated with pale blue drapery, which contains pale blush roses, a crimson dahlia, white clematis, and blue convolvuli. The two upright



bars are painted to imitate pearls, while the outer supports of the back bear a design of clematis blossoms. The arms and legs are ornamented with white berries and leaves. On the front of the seat are roses and clematis, connected in the centre with soft-hued pink ribbons. For decorations of all kinds it is best to use large brushes, for they encourage the artist in the habit of working in a broad, free style, which is most desirable. Nevertheless, broad strokes are not necessarily the consequence of the employment of large tools, but are dependent also on the manner

of using them. A clever artist can produce minute work with a broad brush, but it is the result of long practice that enables him to do so. Dürer was celebrated during his lifetime for his method of painting hair so as to appear peculiarly fine and soft. Alluding to his success in this respect, Giovanni Bellini once expressed a wish to possess such a pencil as Dürer was in the habit of using. Dürer at once handed him several of various sizes to choose from, at the same time telling him that he could work equally finely with any one of them.

A BUNCH OF ROSES.

BY THE REV. M. G. WATKINS, M.A.

ROSSES, while all your beauties cloy,
Grief, tyrant-wise, oft smothers joy ;
June's cherished blossoms, red, pink, pale,
Whose perfume faints on every gale,
Your thousand charms my heart should glad,
And yet—your fragrance leaves me sad !

Thou, blushing bud, of hope rich queen,
Thy promise type of me had been
Last summer, when beside this gate
We stopped—what time his patient mate
Eve's minstrel solaced—and my heart
I gave, and vowed nought love should part.

But thou, poor cankered rose-bud, killed
With insect-guile, typ'st hopes now stilled ;
Affections blighted, trust once slain
By cold neglect, ne'er bloom again ;
With careless scorn and absence tried,
My love, like thee, has shrivelled, died !

Ah, full-blown rose ! some happier maid
Thou'd grace, within dark tresses laid ;
The fullest depths of tender love
Glow in thy lustre ; throned above
Her radiant eyes, thou'd well express
How trustful beauty blessed can bless !

GARDENING IN JUNE.



ONCE again we find ourselves in the full tide of summer enjoyment. We have parted with the month of May, which even at its best and brightest always makes us poor gardeners a little nervous as to what may follow after a day of uninterrupted sunshine ; nor do we forget that even the strawberry-blossoms, now in such luxuriance, have before this been made to look of a dirty-white when surrounded—though it may be only for a very short space of time—by the whiter snow, the final effort of a winter that always seems so loth to leave us and so glad to come back to us again. But now that we have entered upon the month of June, we take heart and go boldly on with the full determination to enjoy the flowers and the fruits in their season, and to make the most of the golden third of the year upon which we have just entered.

Now, as we have so often remarked before, the great secret of successful amateur gardening is not merely

unremitting labour with our hands, but unremitting foresight as well. We must look ahead, use our brains and think of the future. And perhaps a repetition of this very commonplace caution is very expedient just now, when we are doubtless still, and have been ever since the third week of May, exciting and engrossing ourselves over the laborious and tedious process of what is popularly called "bedding-out." We are so eager to complete the transformation scene in these hitherto dark and leafless mould-heaps, that look so desolate in their little artistic circles and squares scattered over the lawn. Perhaps we are not unfrequently single-handed, and we begin to calculate how many half-miles we have trodden between our little greenhouse or pit in the back garden and our now half-dressed lawn in the front. We discover that this bedding-out takes up an incredible amount of time, and begin to feel some uneasiness and alarm lest we are neglecting other portions of our pigmy estate. We shall, then, this month say little more about bedding-out, save only to remind the rash or incautious to begin with the hardiest flowers, to have an eye to the combination of colours, to peg down many of the plants when once bedded-out so as to encourage them