

east wind and chill than is good for your plants. This month is one for working among the strawberry blossoms, and a little labour here is always well bestowed just now. The runners must certainly be at once removed: an operation so often carelessly or only half done, and sometimes neglected altogether. Then some tan or short grass from your lawn must be put down round them, to preserve the fruit from being damaged by the earth. Our mowing machine, which is now of course in weekly use, is able to give us shorter and finer grass; but tan is preferable rather, because slugs decidedly object to it, which is certainly more than they do to the strawberries. By the end of this month we are thinning our gooseberries for bottling, and keeping an anxious look-out among them for the caterpillar, so that where we fear the approach of this pest, we dust with soot, wood-ashes, or lime. Brushing them off quickly into some vessel

underneath unhappily takes up almost more time than we can spare. And currants must now again be thinned of their young wood; cut off from their tops all those bright green shoots and leaves that you see at the end of every branch. If these are allowed to remain on, your trees will be weakened, and your fruit poor; besides, the air and sun must be admitted to the base of the trees to colour and ripen the fruit. The peaches and nectarines will want very cautious thinning. If your trees are very luxuriant, perhaps a good crop upon them will beneficially check them; while if they are not in a strong condition, you might materially damage your trees by allowing too much fruit to ripen upon them. In fact, circumstances, weather, the season, the soil, the early or tardy arrival of spring, all these things affect us in the course we pursue. Our past winter was singularly mild, and our autumn to come, let us hope, will be singularly prolific.

THE VILLAGE MAY-DAY.

FILLED up with sacks, to yonder town
The great mill-waggon lumbers down;
Drawn by three horses, tall and strong,
The great mill-waggon rolls along.

The miller's smock is clean and new,
And smart with ribbons, red and blue;
And tinkling bells on bridle-rein
Have made the stately horses vain.

And every year the first of May
Is made the village holiday:
The school is closed: the children run
In meadows smiling with the sun.

And now before the mill they wait,
While some, impatient, climb the gate,
And shout with glee, when drawing near
The loudly rumbling wheels they hear.

And soon the horses loom in sight,
With gay rosettes and harness bright,
While close beside the leader's head
The miller walks with sturdy tread.

Long may the festive day come round
And find the miller hale and sound,
And may his goods increase, and still
The great wheel turn his busy mill.

J. R. EASTWOOD.

THE ART OF WATER-COLOUR LANDSCAPE PAINTING.

IN TWO PAPERS.—FIRST PAPER.

COLOUR is to the artist what expression is to the musician; a sketch in black and white, however well drawn, is not comparable to one glowing with rich transparent colours, provided the latter be equally well executed. To secure that transparency of tone which is the great charm of water-colour drawing, the best materials should be employed. Large brushes conduce to a broad style of working. Moist colours in pans will be found most suitable, especially for out-door work.

We give a short list of the colours most often required in water-colour drawing:—

Yellows.—Yellow ochre, gamboge, Indian yellow, and cadmium yellow.

Reds.—Vermilion, Venetian red, light red, Indian red, lake, pink madder, and rose madder.

Blues.—Cobalt, French blue, indigo, and Prussian blue.

Brown madder, purple madder, raw and burnt sienna are also useful.

The colours have been thus divided:—"As a broad rule, in skies use opaque colours, but occasionally indigo, lamp-black, and pink madder are admissible. For middle distances, mixture of semi-transparent. Fore-grounds, transparent." While it is not absolutely necessary for the artist to have all these colours in his box, yet it is desirable that he should have experience in the working and in the qualities of all, as he may be called upon to use them at some period, and may miss the tint he requires by not having them at hand.

The paper must be well and carefully stretched. First lay it on a clean table or on a sheet of paper,

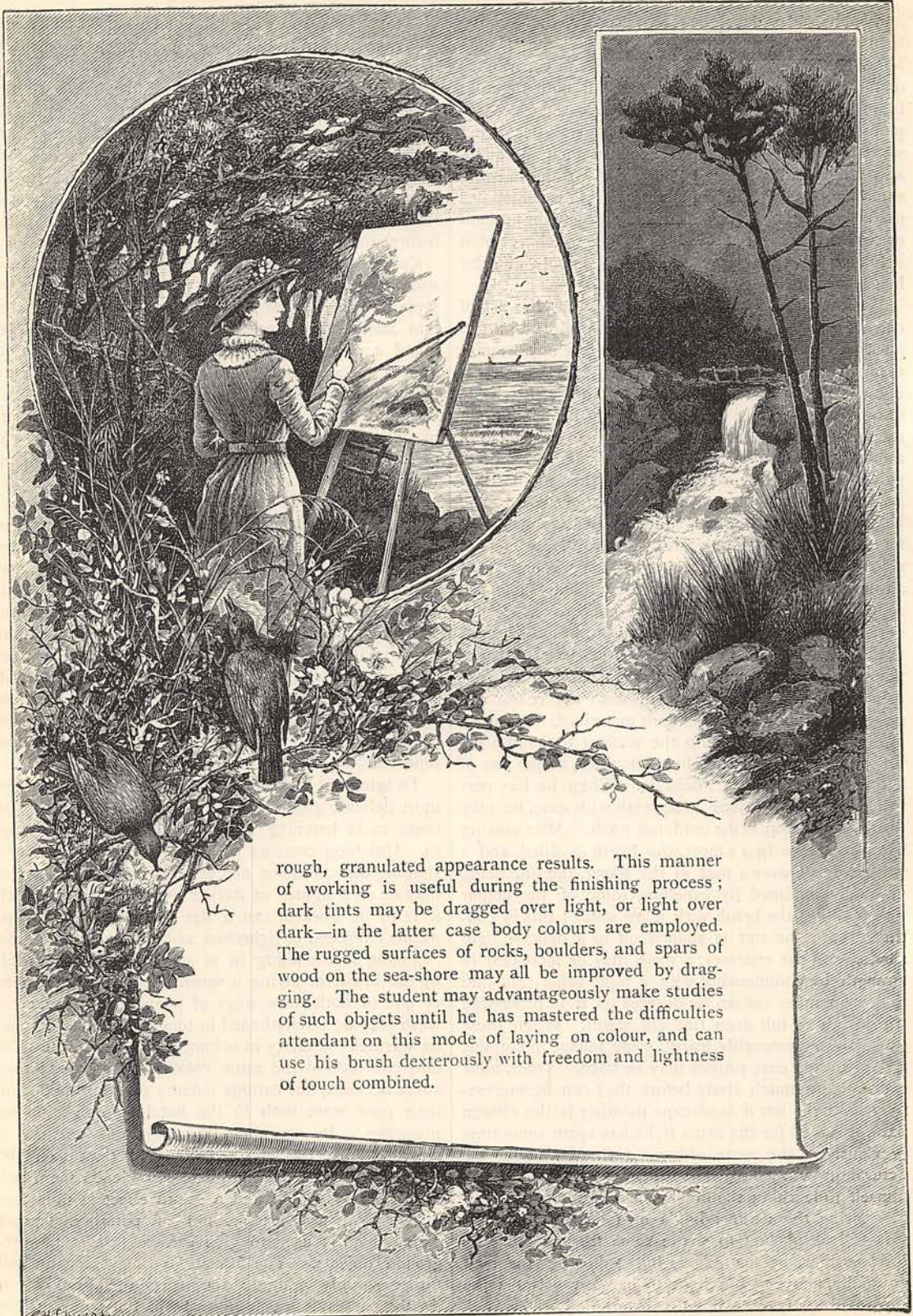
and sponge over the right side, wetting it thoroughly; then turn it, and sponge the contrary side, that it may be well soaked. Sponge or wipe off the superfluous damp, and lay on the board; then lift both together into the frame, and fasten in the back wedges. If a plain drawing-board is used, the paper, after being wetted, must be pasted for about an inch all round, and then laid on the board, the wrinkles being smoothed out with a clean cloth. Glue is sometimes used, the edges of the paper being turned for an inch or so over the back of the board; but whichever plan is followed, let the paper be perfectly smooth and dry before any drawing on it is attempted.

We must needs take it for granted that the art of correct drawing—which is, indeed, the hardest part of an artist's education—is understood before any attempt is made at painting a picture. The greatest perfection in colouring is valueless if expended on a sketch the drawing of which is erroneous. This being allowed, the first step is to learn to lay a flat wash evenly; and the easiest way of learning it is to take a sheet of paper, to stretch it, allow it to dry, then to mark off a portion, and fill it up with a wash of sepia. The beginner will find that it is not such an easy matter as he supposes to manage this dexterously. Enough colour has to be mixed to cover the whole of the allotted space, a large brush is then filled full of the sepia, and commencing at the left-hand side of the top of the paper, it is to be passed over from left to right until the entire portion is covered. If there is a faulty place, or any unevenness in the wash, never attempt to rectify it while the tint is still wet; the colour will only be displaced and the fault magnified. A course of sepia painting will help the student to handle his brush without increasing his difficulties, as the use of a multiplicity of tints would do. When he has perfected himself in laying a flat wash with ease, he may turn his attention to the gradated wash. After placing sufficient sepia in a saucer, the brush is filled, and a wash carried over a part of the paper, the tint being gradually modified by expelling some of the colour and re-filling the brush with more water; this is continued until the tint is shaded off to a delicate light shade. On the contrary, a wash may be increased in strength by commencing with a light sepia tint, and taking up more colour by degrees as it is proceeded with, when a full deep tint will result. When these washes are thoroughly learnt, some foliage, a cottage, a boat, or any easy subject may be tried. Trees, however, require much study before they can be successfully treated; but if landscape painting is the chosen path, it is well for the artist if he has spent some time previously in the more arduous task of studying the natural growth of trees, so that he may now confine himself to learning the manner of handling his brush in copying the various kinds of foliage. The next task will be for him to shade some trees, making no hard outlines at the edges, but softening them off gradually, allowing the light to be seen between the separated sprays; to imitate the gnarled branches of the oak, the knots and scores in the bark, the masses of light and shade in the foliage as nearly as may be.

Nor must he keep to one kind of tree alone; all sorts of foliage need to be faithfully copied, from the feathery branches of the graceful silver birch to the stately elm, the grand chestnut, and the tall, spiral fir-trees: to each a different touch must be given, that the observer may be at once enabled to tell at a glance the kind of tree the artist intended to represent. In sketching the forest glades, so dear to the lovers of nature, all sorts will have to be encountered, and the learner is wise who has familiarised himself beforehand with all the species.

Coloured washes will be found more interesting, and will not be so difficult if the preliminary exercises in sepia have been gone through; and to soften one tint into another by a series of gentle gradations will be found a pleasant occupation. Divide with pencilled lines a piece of paper into three portions, then have ready for use, in separate saucers, yellow ochre, vermilion, and cobalt. Lay in the first portion with a tint of yellow ochre, gradually weakening it by getting rid of some of the colour in the brush, and taking up water until you carry it half-way through the second portion, where it fades away entirely. Then, before it dries, take up vermilion, and commence at the top of the second portion, modifying it in the same manner until the middle of the third portion is reached, and the tint disappears. Once again, while the tint is still damp, take up cobalt, and lay in the last wash from the top of the third portion, modifying it until the paper is filled up. Thus you will have three distinct colours blended into one another, without any harsh water-lines or hard contrast to destroy the gradation. If darker tints are desired, the first must be allowed to dry perfectly, when the former process may be repeated.

To bring out a portion of a subject into relief the most delicate gradations are sometimes necessary; in these cases hatching and stippling must be resorted to. Hatching consists of the crossing of lines in a slanting direction, but not at right angles. The tint may be of a lighter or darker shade of that on which it is to be worked, and a flat wash may be by this means darkened or lightened as the occasion requires. Stippling is the filling in of any light interstices left by the brush in laying a wash. By the employment of one or both these ways of pencilling on colour a wash may be strengthened in tone; if too cold, it can be warmed; if faulty in colour, it can be altered. Not only can tints of the same colour as the ground they cover be used, but various colours may be applied in their pure state both in the hatching and stippling processes. By stippling in unbroken colours, a clearer, richer tint is often obtained than could be found by a mixed shade. The eye blends them into a harmonious whole, and a grand effect is thus produced. Yet another method of painting, termed "dragging," is used to give surface texture to foreground objects. The brush is dipped into colour rather slightly diluted; the artist then, holding it lightly, passes it across portions of the painting that he considers will be improved thereby; the colour being caught only by the projections of the paper, a



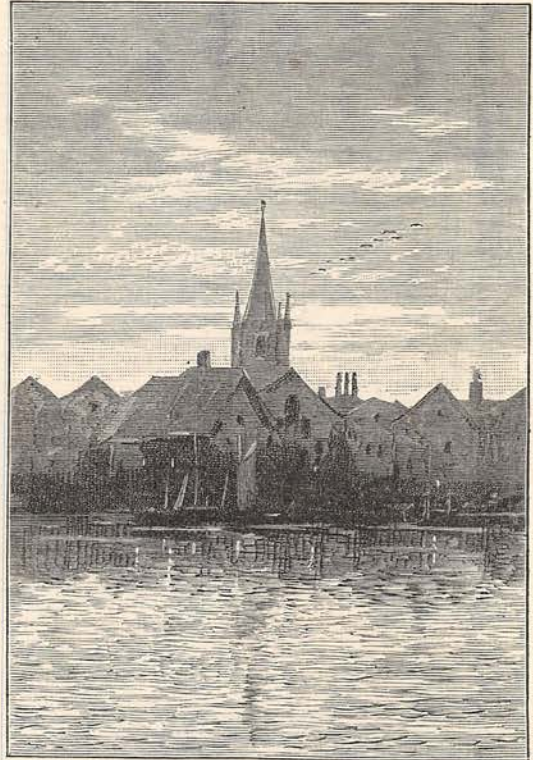
rough, granulated appearance results. This manner of working is useful during the finishing process; dark tints may be dragged over light, or light over dark—in the latter case body colours are employed. The rugged surfaces of rocks, boulders, and spars of wood on the sea-shore may all be improved by dragging. The student may advantageously make studies of such objects until he has mastered the difficulties attendant on this mode of laying on colour, and can use his brush dexterously with freedom and lightness of touch combined.

THE ART OF WATER-COLOUR LANDSCAPE PAINTING.

IN TWO PAPERS.—SECOND PAPER.

IN painting a picture, the first thing is to draw a perfect sketch. A pencil outline should first be put in correctly, and at the same time delicately, as hard pencil-marks are difficult to obliterate. The sketch should be completed as far as it is possible without erasures; if a mistake is unfortunately made, the faulty marks must be taken out with

least amount of rose madder, is passed over the sky and mountains, and gradated off until all colour is lost, but the whole paper is to be washed; it will be easy to understand that the wash must not be strong, or the lighter portions of the sky will be too dark in tone. This is allowed to dry. Then pass the brush, filled with clean water only, over the sky

*(Unfinished.)**(Finished.)*

WATER-COLOUR LANDSCAPE PAINTING.

bread alone, for india-rubber injures the surface of the paper. When clouds are marked in—and it is only necessary during learning that they should be—the faintest lines should indicate their forms, but whenever possible they should be represented by the brush simply. Should strong pencilled outlines be allowed to remain, the first wash sets them in, and it is most difficult to remove them entirely. Though to make a correct sketch takes up time, and the student is doubtless longing to commence colouring, yet the advisability of doing so will be sufficiently apparent later on.

Now, if we take a lake scene, with a soft, warm sunset lighting up the mountains that surround the water's edge, we may work somewhat as follows:—First, a wash of yellow ochre, warmed with the

near the horizon, and while still wet, wash in vermilion and bring it over the picture in the same manner as the former wash. Dry it, and wash the whole with water. When again dry, wet the part that requires the introduction of blue with water first, then place the blue in its position in the upper part of the sky, leaving any clouds clear on the light side, and shading off—while the blue is still damp—with soft grey on the shadowed side; now touch up the light side of the clouds with colour, and leave to dry. The whole is then washed again with water. Next put in the shadows of the mountains, and soften them off with a grey tint—a mixture of cobalt and pink madder produces a soft grey; at the same time wash in the shadows in the water. The reflections of the objects above in still water should be represented, before

beginning the local washes, in horizontal lines of the same colour as the objects reflected. Broad washes of colour are laid with a large brush, the strokes of the brush to form outlines in preference to adding them with the point.

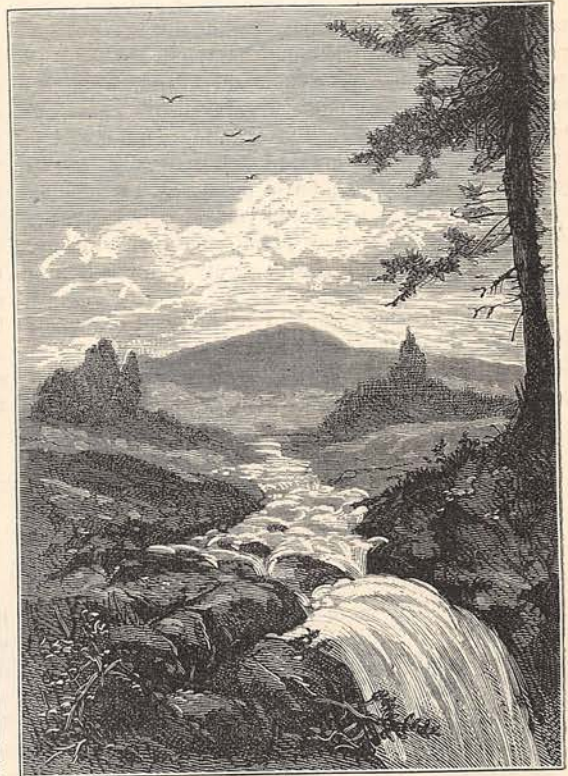
A wash of raw sienna is most desirable for water. Vandyke brown, indigo, and Indian yellow will also be required for waters of various depths and for shadows. When water is very clear, washes should be most carefully laid, that the transparency may be

up with the point. Venetian red, added to the blue and yellow, will produce the grey tint; more or less of blue or yellow can be mixed in, according as either colour predominates.

Never complete one part of a picture before the rest, but keep all the parts as far as possible equally forward. In working, a mountain or rock, if more finished than its surroundings, will often appear too prominent, and the student will feel disposed to wash it out as faulty; but when the remainder of the



(Unfinished.)



(Finished.)

WATER-COLOUR LANDSCAPE PAINTING.

preserved. Wash over the fore-ground with Vandyke brown, and mark out any rocks and stones that stand up from the water's edge; but the darkest markings and strongest touches must be left for the finishing process. Now increase the strength of the mountain tints; warm those that are tinged with rosy sunset hues, and darken those that need it, but let no blackness or heaviness mar the picture. Purer tints are often developed by glazing an opaque colour with a transparent than can be secured by mixing the two. The foliage of the trees is added after the washes are concluded. Those in the middle distance require to be a bluish-grey tint, and the foliage to be laid in with washes rather than decided touches; the form of the trees must determine the species, as they will appear too near if much worked

drawing is worked into as finished a state, he will find that the offending mountain has assumed its right position. Thus the completion of the fore-ground will cause the middle distance to recede, which before appeared too distinct and near. The rocks and stones require greys; brown and blue will give some shades, yellow ochre and sepia others; they may have the colour dragged over them to make them appear rugged, and body colour may here be used if preferred. Other portions of the fore-ground need colour to be dappled, stippled, or hatched in; the main point is to insure strength and solidity of texture. The strong markings and touches that give force and character to the whole conception are put in last of all with freedom and decision, and on these, to a great extent, the worth of the picture depends. If they are weak, false

in position, or faulty in form, the painting is so far worthless; but if, on the contrary, they are telling, mark out the strong features, and add strength and character to the objects they are intended to enhance, they stamp the picture at once as a work of art.

Tints are lightened and high lights taken out in various ways—artists use one or more of them as occasion demands. Experience will teach which is most suitable to carry out a desired effect. Soft feathery clouds may be taken out with blotting-paper while the wash is still wet, or during the laying of a wash the same brush may be used in a drier state to lighten any part of the tint. Blotting-paper folded, and the edges torn off, may be used on a wash while wet in parts that require high lights; when dry, the tint is rubbed with a clean cloth or silk handkerchief, and the lights remain clear. High lights may be also scraped out with a penknife when the painting is quite dry; the ripples on water are imitated naturally in this manner. Pumice-stone finely powdered, sifted, then sprinkled on the drawing and rubbed round with the fingers, is said to produce aerial effects, and the use of a piece of soft flannel with plenty of water is also advised.

The student can complain of no want of means for procuring certain appearances that he desires to obtain: the principal thing is to use them one and all with caution; for although he is enabled thus to pro-

duce beautiful effects legitimately, yet he should remember that if over-done and used too freely, a coarse rough picture will be the result. He may paint in his lights with Chinese white, or white mixed with colour, if he prefers it to the other methods, but many strongly object to the employment of any body colour whatever.

The artist should invariably work at a distance from his picture, and when putting in those parts that require him to work more closely, he should rise now and again, and view it from some distance. Especially in adding the last touches is it important that he should stand back from the painting, that he may be enabled to know more certainly where they can be used with the greatest advantage. Greater freedom and a broader manner is thus gained than by sitting close to the paper and working with minute touches, that are only permitted in the finishing up of a miniature. Ruskin, in his "Modern Painters," says:—"From young artists in landscape, nothing ought to be tolerated but simple, *bona fide* imitation of Nature. They have no business to ape the execution of masters, to utter weak and disjointed repetitions of other men's words, and mimic the gestures of the preacher, without understanding his meaning or sharing his emotions. Their duty is neither to choose, nor compose, nor imagine, nor experimentalise; but to be humble and earnest in following the steps of Nature and tracing the finger of God."

GARDENING IN JUNE.



NC E more we have come round to the roseate month of the year, when every gardener is—or ought to be—in full work, for our days are at the longest; and the weather, too, is as a rule not too violently hot for exertion in the month of June. By the end of May then, or early in the month upon which we have just

entered, our green-house to a very great extent is empty, for all our bedding-out stock has been turned out to take its chance in the open. We never allow our green-house to be idle, least of all in the gayest of the summer months; but, where we are growing no grapes, it is as well certainly to select some time between June and Michaelmas for any necessary repairs in the way of carpenter's work or painting, so that when the season comes round for storing away all our stock of August cuttings, &c., everything may be in readiness to receive them. No house ought to go more than three years without *outside* painting. It is a very false economy to allow a longer time than this to elapse without the painter's visit, for, owing to the constant and full exposure to the sun and the rain, the woodwork and frame generally, where paint is absent, become liable to decay, and in addition to this the putty cracks and slips off, the wet begins to find

its way through, your plants are spoiled by the drip, while the glass on the first gale is liable to rattle down with a smash. Once rid, then, of our bedding-out work, we give our house a thorough cleaning out, and afterwards make a selection of our most showy, least hardy, and best-grown plants, and place them at intervals along our stand, at a distance from each other proportionate to the number of plants at our disposal; or we retain, for example, any plants requiring a hot sun to develop their floescence, such as some of the large lily tribe. One or two orange-trees or large myrtles, geraniums on a large scale, and some tall and fine fuchsias will perhaps make up our summer conservatory display. If we are able to add to it in the endless variety of ways that could be suggested, so much the better.

Or, now that we have more room in our green-house, we can turn our attention to the growth inside of a few tender annuals, while any seedling plants that we have perhaps recently raised may be potted, our object being so to forward them and get them well established by the fall of the year. We shall want the watering-pot pretty frequently, for nothing is more hurtful to plants that are growing rapidly than a slack water-supply. And yet the soil must not be actually saturated, though the plant should be getting *nearly* dry before a fresh watering is given. Never,