

"I don't, and I mean to tell her so one of these days. I play quite as well as she does, and I'm sure I know German better. I don't see what I want a governess for at all, mamma; I think I'm quite old enough to take care of my own education!" *Blanche* cried, impatiently drumming with her fingers on the table.

"Your Uncle Derwent does not think so, darling," Mrs. Trent replied, with the same feeble indecision in her voice; "he fancies you require to learn a great many things yet, and I do wish, dear, that you would try to be a little more obedient and attentive."

Blanche tossed her head, turned up her nose, and looked very scornful and rebellious. Obedience to her governess and attention to her lessons were the two things of all others she detested. She was in reality a very bright, clever girl, who could learn easily if she only chose to take ordinary trouble, but she had heard herself spoken of as bright, sharp, quick, clever till she began to consider herself quite a genius, and the routine and restraint of the schoolroom an insult. Her mother foolishly fostered and encouraged the idea of her having unusual abilities, and whenever visitors came to The Dingle, as their house was called, Blanche was sent for to play, or sing, or exhibit her drawings or paintings. She was very pretty, too, and inordinately vain of her appearance as well as of her accomplishments. In short, at fourteen, Blanche Trent was as spoiled, selfish, wilful, conceited and, despite her varied accomplishments, as ignorant a girl as one could easily meet. Governess after governess had left in despair or disgust, Mrs. Trent being always too weak to be just in her decisions, and the result was that Blanche always had her own way and thought she was going to have it for ever. Her father died when she was a baby, and her mother had never been able to manage her, being naturally a weak, loving, nervous woman, and rendered still more so by continual ill-health. Indeed, Blanche ruled the whole household till her Uncle Derwent returned from India. Captain Haughton was Mrs. Trent's brother, and The Dingle was his home. Mr. Trent had died young and poor, and his wife's income would scarcely have defrayed the expenses of their only child's education. However, Blanche knew nothing of that; she seemed to regard The Dingle as her own personal and absolute property. It had been her grandfather's, and was now her mother's; in the ordinary course of events it would be hers some day, and with that notion in her head, she treated her uncle very much as if he were an intruder.

Captain Haughton smiled good humouredly, and thought what a fortunate thing it was for his niece's future happiness that he had come home. The first thing to do, of course, was to find a suitable governess, and Helen Lyster seemed the very person suited for the task of reducing a refractory young lady to order. She was the daughter of an officer, highly cultivated and accomplished, but quiet and unobtrusive in her manner. She came very highly recommended, and Captain Haughton liked her appearance, and decided she at least should have a fair chance with Blanche, and that Mrs. Trent was not to interfere.

"Remember, Miss Lyster, all complaints, if there are any, are to be brought to me, and the very next day Blanche went with a budget—

"Uncle Derwent, I don't like Miss Lyster. I don't think she's a good governess," she cried, in her usual way, expecting her uncle to reply, "Then, my dear, we must try to secure a better."

But Captain Haughton only just raised his eyes from his writing for a moment with a look of grave surprise—

"I'm quite satisfied with Miss Lyster,

Blanche. You are not capable of forming an opinion; go back to your lessons."

Blanche went, and the result was a weary morning for Miss Lyster. She was supremely patient, and bore all her pupil's waywardness and rudeness—for Blanche could be very rude when she liked—with calm dignity; still, it was a relief when the morning's work was over.

"I'm afraid I shall have a great deal of trouble," was her mental comment; "the girl has been completely spoiled; she has everything to learn, and much to unlearn, but she has great capacity, and I think a fairly good disposition at bottom. I must only try to reach her heart; once that is accomplished, the rest will be easy."

But that was a very difficult task. Blanche was not naturally of a very affectionate disposition. She loved people and things by fits and starts in an uncertain sort of way, and just so long as she could patronise them. She was habitually more than constitutionally selfish, and she was vain. To win her affections it was necessary to praise her all the time, and that Miss Lyster could not conscientiously do. The result was she made very little progress with Blanche, and Blanche made still less with her, for she was determined not to learn, and one day she burst into the drawing-room, and declared that Miss Lyster didn't know how to pronounce German. While Mrs. Trent was feebly remonstrating, Uncle Derwent entered the room, and stumbled over the German grammar.

"You've dropped your book, Blanche," he said, quietly, pointing to it. "Pick it up, my dear."

Blanche obeyed, sulkily, and left the room, and then Mrs. Trent repeated what she had been saying.

Captain Haughton looked and felt really provoked. Ringing the bell, he sent for Blanche, who entered the room with a frown of defiance.

"What's this you've been saying about Miss Lyster, Blanche?" he said, gravely. "Your mother tells me you say your governess cannot pronounce German!"

"She can't, uncle; she makes the most ridiculous mistakes," Blanche cried, eagerly, glad of an opportunity of airing her grievances.

"My dear, it is you who are ridiculous. Miss Lyster speaks German perfectly; she has spent her entire youth in the country. Once for all, Blanche, let me have no more of this fault-finding, for you only display your own ignorance. I have perfect confidence in your governess's ability, and so has your mother."

Blanche tossed her head scornfully, but remained silent. She had much greater faith in her own capacity for judging.

"And I think it would be well," her uncle continued, gravely, "if you bestowed more time and attention on your studies. You cannot hope to have the advantage of such a teacher always, and you may some day have occasion to turn your talents to practical account."

"I'm quite as well able to teach as Miss Lyster," Blanche muttered, sulkily. "She never tells me anything I want to know," and anything Blanche Trent did not want to know that thing she would not learn. So two years passed away. Miss Lyster was patient, painstaking, careful; Blanche wilful, obstinate, often unruly, blindly rejecting opportunities that could never be recalled, wasting precious days and hours that could not be lived over again, however much she might desire it. She had learned much that she could not help with such a teacher, but not a tithe of what she might have acquired had she been so minded. She still considered herself a genius, quite capable of doing any-

thing, which so often resolves itself into doing nothing, and was pleased to fancy herself totally unappreciated and misunderstood. Sometimes, in spite of herself—or, rather, quite unconsciously—she would unbend a little under Miss Lyster's genial, unvarying influence, and be amiable and almost industrious; but at the slightest symptom of reprover correction, she flew back to her old defiant position of idleness, as far as her lessons were concerned, and studied rudeness in her demeanour. More than once her uncle endeavoured to point out to her how extremely wrong her conduct was, and how very unpleasant she made it for her governess, but Blanche only tossed her head in a way that seemed to say plainly she would make it unpleasant for her Uncle Derwent, too, if she dare.

(To be continued.)

## HOW TO PAINT UPON SILK AND SATIN.

WE live in an age when all the world is doing something, and every girl is just as busy over her particular occupations as her father, which, though they may not have much result in the money market, are as important to the worker in their way—first, because they tend to keep her mind active and cheerful, and secondly, if such a result is required, they will in the end help her to support her part of the family burden. There is no greater enemy to vanity and sin than wholesome hard work and the feeling of usefulness it encourages; and we ought all to be thankful that we live in times when occupation is admired, instead of in the bygone days of gentility, when a lady was considered to lose caste if she attempted to be useful, and was therefore compelled to be idle from the force of public opinion.

Now that drawing and painting have made such rapid strides among the educated classes, they have become the means, besides being remunerative, of introducing much beauty into our homes. Many a girl can design and paint prettily for decorative purposes whose finished pictures might not be considered sufficiently good for exhibition, and this talent will add much to the uniqueness of a sitting-room, or of articles of dress, and will relieve both from that bugbear of all true artistic natures, namely, universal sameness in attire and furniture. Rooms and dress generally give some index to their possessor's mind, and quiet originality or picturesqueness in both is more appreciated than the most expensive copies of another's thought.

Painting upon silk or satin is a favourite mode of decoration, and one that can be used in many ways about a room. The best objects to ornament are curtain borders, mantel and table covers, screens, piano-backs, and brackets. We have seen extremely elegant screens designed to fill in the front of a grate in summer time ornamented with painting upon satin. The screen is made as high as the grate and not quite as broad, and looks like a simple square frame of black wood an inch and a half broad, supported upon two black feet. The satin is stretched within the framing and protected at the back with a deal board, and the make of the screen is so simple that any working carpenter would turn it out at a very moderate price. Brackets against the wall can also be devised in an inexpensive way by using the same kind of framing for the outside, filling the centre with black or coloured silk painted with flowers, and making a small shelf to hold ornaments across the centre. A back will be required for the bracket, both to keep the silk

clean and to help to support the shelf. The other articles that can be painted on need no description as to mounting. The best articles of dress to ornament are fans, muffs, parasols, pockets, and trimmings down the front of a dinner dress.

We will now turn to the actual painting. The first thing to be done after deciding upon the object to be decorated is to fix upon a design and upon the silk or satin. The flower selected should be sketched out carefully upon cartridge-paper and made perfect as far as its main outlines upon that, ready to be transferred to the material, it being a mistake to draw directly upon that, unless the artist can do so without any erasures, as mistakes and corrections will show if left untouched, and when taken out bring up the surface. The choice of the silk should be a careful one, as much of the beauty of the painting will depend upon a good selection. A good, close-made plain silk is the best; corded and ribbed textures are liable to greasiness, and the paint often cracks when laid thickly upon them, particularly when they are used in fan painting. Select the colour of the silk according to the use that is to be made of the article, choosing deep rubies, blues, and browns for furniture, and pale pinks, lemons, citrons, creams, gold colours, and greys for fans and dress trimmings. Avoid a black foundation, if possible, as the tint is too hard for a flower background, and other colours can now be purchased in such deep, rich tones that black can easily be discarded. Always buy more of the silk than necessary, as a margin to stretch it by is required, and a little spare piece is very useful to try colours and effects upon. The silk is first prepared to receive the paint, and to do this it is necessary to take away any greasiness in its texture that would resist the application of paint by a wash or sizing, which is applied after the silk has been stretched either upon a drawing-board or in an open frame. The open frame is the best to use, as then the silk is free upon both sides, and the washes dry better; but as each frame should fit the article stretched, it is not always convenient. Four pieces of wood, made to fit into each other and to expand by means of pegs and holes after the manner of woolwork frames, are good, while a little ingenuity can manufacture a frame the size required out of four strong, straight pieces of deal. When the silk is stretched upon a drawing-board a piece of white paper should be put between it and the board. Stretch the silk in both cases very tightly, and fasten it down with drawing-pins half an inch apart. There are many recipes for sizing, each painter having a favourite size, and all the following are good—namely, isinglass, gelatine, and white of egg—if the worker will only put them on properly. For gelatine or isinglass put in an ounce of either in water enough to cover it, and allow it to soak for an hour. Take it out and pour over it a pint of boiling water and mix until the isinglass is quite dissolved, and run it through coarse muslin, so that no sediment or undissolved matter is left in it. While still hot, apply this to the silk with a sponge, rubbing it thoroughly over the surface, so that every part receives it, and an even coating is given. Dry the silk by rubbing it gently down with an old piece of white silk, and dry the back of the silk in the same way. If there is any doubt about the size not having been put entirely over the surface, or if the silk slackens in the frame, stretch the silk more tightly and re-size it. When using white of egg, only take the liquid part, which sponge well into the silk so as thoroughly to penetrate, rub this dry with an old silk rag, and let no wet remain on the surface, as any place left damp will change in colour.

When the surface is dry, draw in the design

selected, using a fine pencil, or transfer it from the sketch by laying a light-coloured transfer paper on the material, and then the sketch, and pin both down. Then put down the frame so that the silk is supported by some hard surface, and with a fine knitting-needle trace the chief outlines of the design through to the silk. Use the least prominent shade of transfer-paper, and rub it over with bread to remove any superfluous colour before using it. Never attempt to trace more than outlines, and lay these in as lightly as possible. Trace in the design so that a spray of flowers starts from one side of the silk and flows towards the other, rather than always starting from the centre; but endeavour to place the greatest mass of flower or colour near the centre, while upon the side left plain relieve any blankness by inserting a bird, butterfly, dragon-fly, or tufts of reeds, grasses, or single flowers. When preparing a fan, stretch the silk evenly in a square frame and draw a half-circle with a pair of compasses upon it, and see that the horizontal line at the bottom is even with the line of the silk, and make it correspond with the outer radiants of the fan, draw a straight line through the centre of the fan with white chalk, and bring your design across this. The lines of the radiants of the fan can be drawn in white chalk on the silk, as they rather help the designer to place the outline.

Painting upon silk or satin is done in two ways—one in which the colours used are simple water-colours, and the effect obtained dependent upon the softness of the shading and the beauty of the design; and the second, where body-colour is freely used, and the effect attained with broad washes and colouring. For the first kind of painting: after the silk has been stretched, sized, and the outline put on it, use the very best water-colours and put in all the shadows of the design with neutral tint, to which a little of the colour of the flower or leaf has been added, then lay on a wash of each of the chief colours, and soften these into the shadows with the deeper tints of the flowers. Make the highest lights by mixing Chinese white with the colour, and deepen and bring up the darkest shadows. In copying natural flowers, be careful that no hard and dark edges are given to leaves or petals, and always look for and paint the bright light that is to be found near a shadow, particularly where curves are made; and also be careful to show the underlight that will be found where a leaf curves over and the under part of it is in shade. The correct colouring of the lights and shades will give the necessary roundness and boldness to this kind of painting, which is really water-colour flower painting, and whose effect, though not so brilliant as body-colour painting, is more lasting and less glaring. Most of the beautiful French fans are painted in this way, as the colours so applied will not crack and split. Put a little sugar into the water used, add a small quantity of gum water to any colour that will not dry—never use gamboge—a drop of Eau de Cologne to colours that are too dry, and a little oxgall to bring up their brilliant tints; but in using the latter, if too much is put on the opposite effect will be the result, as it will deaden, not improve the shades. Only paint with plain water-colours upon light silks, such as bunches of violets upon pinky creams, carnations of various shades upon lemons and citrons, Gloire de Dijon roses or Austrian briars upon yellows, whites, creams; pale pink flowers upon Eau de Nil; and groups executed entirely in terra cotta or Payne's grey upon lighter shades of their own colours. If gilding is to be added to any part of the picture, paint that part first over with cadmium, and then gild with the best cake gold or shell gold, no other kinds being good enough.

Body-colour painting is used chiefly for furniture decoration, and for any colouring

that is wanted of a bold and effective character without much work. After the silk has been stretched and sized, and the design drawn, paint over the whole of the design—if upon a dark silk—with a wash of Chinese white. Take the Chinese white (sold in bottles, and not in tubes) and mix it with water, in which a little gum has been put. Lay the wash on quite smoothly, and when it is dry, should the white at all peel, put on a fresh coat, to which more gum has been added. When the white is quite dry (it should be sufficiently opaque not to show the silk through, and yet not so thick as to rise above the silk) paint over it. For faded leaves, and leaves painted grey colour and in shadow, lay over the white a simple light red, Payne's grey, madder brown, or olive lake tint, according to their shade, mixing them with Chinese white, and putting them all over the surface of the leaf in one continuous shade. For leaves in the foreground make three shades of green—a dark, a medium, and a light. Put on the dark first and shade to the light, but do not attempt any elaborate colouring. Mix all with white, and rely for effect upon the broadness of colouring and the brilliancy. Tint the leaves in various shades of green, but use but three shades to each. Paint the flowers in the same way, making white the highest light and leading up to it, but use such a high light sparingly, or the result will be chalky. Leave the painting until quite dry, then strengthen the deepest shadows with a dark colour unmixed with white, and to which add a little gum as a glaze, and paint over with a faint wash of the colour of the flower, unmixed with white, any part of the composition that looks too white or glaring, and is not sufficiently blended. Use the glycerine, oxgall, and Eau de Cologne for the same purposes with the paints as before mentioned.

Painting upon satin in water-colours differs but little from painting upon silk. The satin should be chosen of a fine and good make, with a smooth and even surface; it should be stretched, and gone over with a thin solution of isinglass, most carefully applied over its surface, unless the medium, known as Veloutine, is used, which contains a mucilage that counteracts the greasiness of the material, and so dispenses with the sizing. Extra care is needed when tracing the design on to the satin, as the carbonised part of the paper is so apt to dirty so delicate a material, and paper must always be kept under the hand during the painting, to counteract the heat of the hand. When the design has been traced, mix Chinese white with Veloutine instead of water, and lay it as a wash over all the parts to be painted, and when this is dry paint over it in the same way as in body-colour painting upon silk, adding the Veloutine to each shade, and dispensing with all other mediums, except water.

Oil colours are sometimes applied to satin and silk backgrounds; they look well if only coarse and large work is attempted, such as sunflowers, bulrushes, foxgloves; but water-colours are better for fine work. They are laid on as in oil painting, and require no preparation, turpentine being used for their medium. Oil colours look to greater advantage upon stiffer materials than silk or satin, such as coloured and strongly made twills and sheetings that are not fluffy, but are hard and smooth, and partake of the nature of canvas. High three-fold screens of navy blue sacking, painted with oil colours, are most effective, the background being supplied by the colour of the material, and the panels of the screen painted with hollyhocks, foxgloves, and iris, or with birds of tropical plumage; and brackets can be painted in the same way.