

thereby avoided; and the pencil used must be a moderately soft, not a hard one. Mistakes, of which the fewer the better, can be taken out with bread-crumbs or india-rubber; the best and old-fashioned kind of the latter must be used, "erasers" making smears which are ineradicable. But a design may be also sketched on paper and transferred; and in either case, if much arrangement, as in wreaths, is required, this should be thoroughly worked out on paper and decided upon before it is placed on the satin. The artists' colormen now supply white, blue, red, and black tracing papers—the former is used for transferring on black. All must be well rubbed before laying on the satin, so that no more of the color will come off when it is pressed on than is necessary. When the design is laid down, design, transfer paper, and satin must be securely fastened at the four corners and the centre of each edge, to avoid all dangers of slipping.

The satin will now be ready for painting. Small quantities of each color to be used must be squeezed on the palette—of the pure colors no more than is necessary, as they will keep fresher in the tubes; but with mixed tints it is well rather to err on the side of grinding too much, as it is often troublesome to get the exact match again. It is also better to waste a little color by cleaning it off, than to spoil a great deal of work by using what is dull and dirty.

We do not advise an amateur to begin by trying a great variety of colors, as this only causes embarrassment; more can always be added as the work becomes easier. A learner should select some simple figure or flower, and thoroughly master the color it requires; then some other subject may be painted with the same, and a third upon a different colored ground.

The only medium employed is turpentine. It quickly dries, but it must be sparingly used. Too much of it will run into the satin, and a difficulty will be found in getting the color sufficiently thin to "take" on the satin, and at the same time not to run. If it runs, the brush is too full. Instead of loading the color, it must lie quite smoothly; no brush marks are to be seen, and the requisite texture is best attained by grinding the color with the turpentine until it is thin enough to flow freely from the brush, but at the same time not to charge the brush with too much of it. If when dry the ground appears through the paint, it must have a second coat. Only practice can teach the exact quantity of turpentine to be used, or of color to be taken up with the brush. When the work is finished, rather dry color in little bright touches here and there may be used with good effect.

We have now to add a few general remarks on the subject of the color of the satin to be chosen, and on suitable designs for the work.

The choice of the color of the satin will of course depend on the choice of the subject to be painted on it. Black is a good ground for flowers, but for landscapes it looks like a black sky; therefore blue, blue-grey, or pale saffron for evening effects, are preferable. Figures look well on black, but blue or pale pink are better for amorette or child subjects. For flowers, cream or ivory satin looks well, with red, crimson, blue or purple; crimson, but not terra-cotta red, with cream-colored, such as Gloire de Dijon roses; while terra-cotta color is a suitable background for buff or black. Pale blue or turquoise blue make lovely grounds for almost every sort of flower. They are especially suited for peach or almond blossom, with sulphur-colored butterflies, or for a design of corn, pink bind-weed, and blue corn-flowers, the blue of the last being shaded from the lighter blue of the ground. Greens require good management with green leaves, but when the eye for color is naturally good, and the skill acquired by training and practice is good also, the effect obtained by the relief from the ground of its own color shaded in the design cannot be surpassed; and a pale green ground, with its suggestion of the "green lap of the flowery May," is most appropriate for peach, almond, pear or apple blossom, with their brown stems and budding green leaves, or, the most graceful of all, white cherry blossom pendent on its long slender stems, and its unfolding bronzed leaves.

In regard to designs, figure subjects are sometimes chosen; but unless they are children, elves or cupids—in short, very airy and fanciful—we do not think them particularly suited for this style of painting, which is not so much elaborate or elevated as graceful.

It must be remembered that painting on satin, whether in oils or water-colors, is not pictorial, but decorative. For this reason, we do not care for landscape, unless it is a mere suggestion as a background for flowers and plants. Large-foliated plants—such as tree or dwarf palms, yuccas, figs, maize, can-

nas—are all effective; so are ferns when the fronds are simple, pinnatifid forms being most difficult to render. All serrated edges to leaves are difficult also, but of course they cannot always be avoided. Butterflies, dragon flies, and birds are easy, and are effective and suitable. A peacock, with his tail spread, makes a splendid panel for a fire-screen.

The round gipsy tables now in vogue can be covered with black satin painted with a wreath, and edged with deep fringe or with a corresponding border. Honeysuckle with its ivory flowers and crimson buds, and here and there a cluster of its scarlet berries, makes a beautiful wreath for painting on black satin; so does jessamine, either the white alone, or the white and yellow mixed. Pelargoniums—the "nosegay varieties," with their velvety spots—are well suited for the work. Scarlet geranium requires careful management, lest it look staring. A most brilliant wreath is formed by the little *Tropeolum speciosum*, and there is none more graceful than one of our common pink bindweed. A good design for a table is a bouquet of flowers loosely tied and apparently carelessly thrown down (but not in the center), while some of the flowers are scattered. Again, flowers may spring from one edge of the table, and birds and butterflies hover above them. For designs of this kind the position of each object may be studied from any Japanese drawing at hand, as even in the commonest they are instinctively put in their right places. We may add that, while it is a matter of taste whether a wreath or bouquet is of one kind of flower or of several kinds, it is a matter of practical utility to know that it is infinitely easier to arrange the former well than the latter.

Panels or screens look best with tall plants or flowers standing up from the ground, or sprays hanging down from above, but these may alternate. A four-leaved screen may represent the seasons—apple-blossom for Spring; roses for the Summer; a bough of apples for Autumn; and for Winter that "fruit that counterfeits a flower," branches of the lovely spindle tree, with its rose-colored fruit split here and there to show the orange kernel, and a dark trail of ivy to relieve it, with a suggestive feathery spray of the wild clematis seed, called by country people "old man."

A short time ago, the Turners' Company, of London, England, held their eleventh exhibition of specimens of turnery at the Mansion House. At previous exhibitions a large number of specimens of hand-turning were placed on view, and a considerable amount of attention was bestowed upon the affair by members of the turnery trade, and also by those who are in any way connected with building or cabinet work.

On the present occasion the numerical strength of the exhibits was not equal to that of last year, but the work shown was of very excellent quality from a technical point of view.

The competition was divided this year into three classes—namely, turning in wood, including both hard and soft materials; in pottery, comprising terra-cotta, stoneware, earthenware and porcelain; and in metal. In wood, the qualities considered in awarding the prizes were among others, beauty of design, symmetry of shape, utility and general excellence of workmanship, exact copying, fitness of the work and novelty; and the specimens were all of hand-turning without special rest or tool apparatus. In regard to pottery—form, execution and beauty were considered; and in relation to metal—truth in turning, accuracy in fitting, and general finish were dealt with. In each class the company offered as their chief prize a medal, the freedom of the company and of the city of London; and for other prizes they gave bronze or other medals, certificates and money gifts, these latter being mainly given by the Baroness Burdett-Coutts, Mr. Henry Collings and Mr. A. P. Bower, while Mr. S. Morley, M.P., gave special prizes for the best specimens of amateur work in ornamental turning in any material. In wood there were twenty-six exhibits, including vases, candle-sticks, inkstands, columns, oval frames, plates, waiters, table-legs and columns, cigar-holders, paper-racks, ring stands and other articles.

The judges for the wood turnery (Mr. A. P. Bower, Mr. S. Jacques, Mr. Jones and Mr. Winsor,) in their report state: "It is the pleasing duty of the judges to certify the continued improvement shown in this over former exhibitions. The various merits shown by very many of the exhibits have rendered the decision of the judges one of more than usual difficulty. In this, which may be considered the leading department of the company's craft, the court may be congratulated on the good results which have accrued by their appeals to the trade, now extending over so many years."