

with uncertain gaze. Where everyone was so kind it was hard to choose. Ethel had not tossed her head once since she entered the room; Kate kept taking off her spectacles, and polishing them on her handkerchief; Flora looked so kind and comfortable, the "Bridgie's expression" was stronger than ever in Margaret's eyes, but there was a something in Lottie's

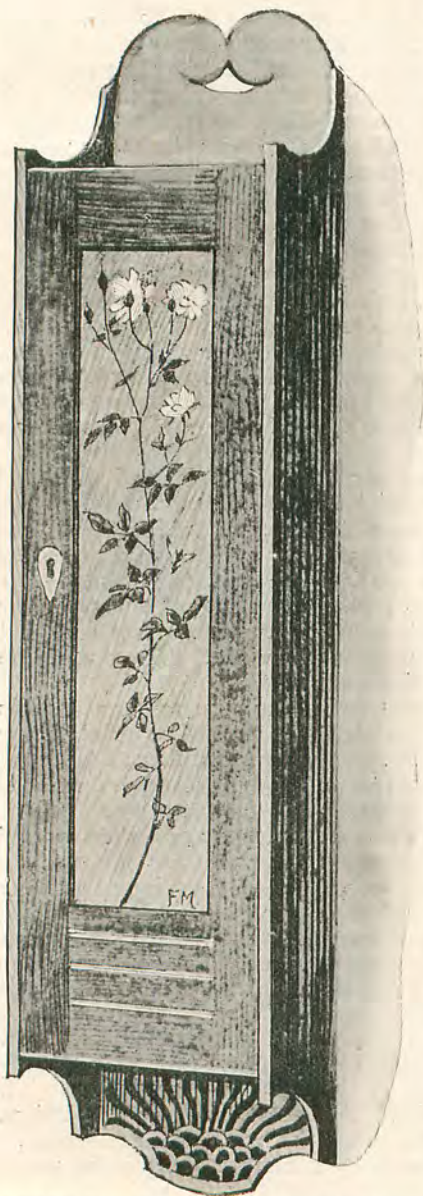
face—a humble wistful longing which was to be found nowhere else.

"Lottie, please!" she cried quickly, and the other girls realised at once that the cure had begun, for Pixie was already forgetting herself and considering how she could make other people happy!

(To be continued.)

A HANGING CUPBOARD WITH DECORATED PANEL.

THE design here given was suggested by a cupboard I saw at one of the exhibitions of the Home Arts Association at the Albert Hall. Most hanging cupboards are square, more or less, but it seemed to me a pleasant innovation to make a long narrow one. The proportion of the one sketched gives a good panel for decorating, and in order to enable the reader to see the details of the design, I have



DESIGN FOR HANGING CUPBOARD WITH DECORATED PANEL AND FRET-CUT END.

(For detail of panel see other design.)

drawn the panel full size, though it has had to be reduced to get it within the compass of this page. The branch of rose, which forms the motif of the panel, was sketched direct from nature, but I carefully selected a spray which came simply, so that there is no confusion or complicated foreshortening to handicap the decorator. The result is that it might be treated as an inlay (an article appeared on inlaying in No. 1154 of the "G.O.P."), but we will here confine our attention to brushwork. If the panel be some light natural wood, then the design might be transferred to the panel, and all the drawing done with a fine long-haired brush known as a rigger, using some dark colour such as burnt sienna and lamp-black mixed with a little copal varnish and turpentine. When this is quite dry, the leaves can be coloured with transparent oil colour, using such mixtures as Prussian blue and

raw sienna, gamboge and terre verte, burnt sienna and viridian. Thin with varnish only, and float on with a camel-hair brush. "Break" the colour, as artists say, that is, do not mix up a lot of colour, but just tone the blue with the yellows, and so on. Don't think of getting a natural effect, but a pleasant piece of decoration. The flowers and butterflies can be put in with flake white, and when this is quite dry, the former can be glazed with a transparent tint of rose madder and gamboge mixed with varnish, while the insects can be variously coloured. Transparent or semi-transparent colours on light wood have a very soft and pleasant appearance.

Those who use gesso (see No. 1142 of the "G.O.P.") could employ it in carrying out this design with good effect. The gesso could be used for stems and flowers, leaving the leaves to be painted except where one leaf comes against another one: the gesso can be used to accent portions of the design. If the panel is painted a dark colour, then the decoration might be in light tones of greyish green, dull yellow, or red. The leaves and stem should be put in with flake-white thinned with turpentine, and when this is quite dry the drawing can be put in in outline, as I have before suggested, and then when this too is hard, the white can be glazed with some tone of colour. If yellow be the tone, and this would go well with a dull green or brownish ground, then use raw sienna, golden ochre, gamboge, cadmium or middle chrome, and possibly a touch of burnt sienna and terre verte just to give variety, but keep the whole design in some one tone of colour, so as to obtain a pleasant harmony. Remember you are decorating a piece of furniture and not painting a picture or making a transcript from Nature. A certain simplicity and even severity should characterise your work.

Artists' canvas, tinted with some greyish tint made of flake white, raw umber, cobalt, with a touch of yellow ochre put on thinly, so as to leave the grain of the canvas showing, could be used to paint on. It is a good plan to put the ground colour on with a palette knife, as by this means the colour is more "broken" looking, some parts of the canvas receiving more colour than others. Don't thin the colour, but use it as it comes from the tubes. When this is dry the design can be carried out in some simple way as before suggested, decorative rather than realistic. The canvas should be cut to fit the panel exactly, and it can be stuck on with very thin glue used boiling hot. The decoration might be quite finished before the canvas is stuck on the wood.

A word as to the cupboard itself. I have shown it is a hanging cupboard, but it could be made to fit a corner with a little adaptation. If it is for painting, then make it of pine or American bass-wood. If it is for a corner, then the two sides must come to a right angle. I have suggested a simple fret-cut or pierced design at the bottom just to give a little daintiness to the article. The top could be so treated if desired. In the case of a corner cupboard the piercing must be designed to be repeated on both sides, and not as shown in sketch. A corner cupboard would be easier to make, and I am inclined to think that it would have a nicer appearance than a square one. Many of my readers may have brothers who would do the wood-work, leaving the decoration to the sisters.

Paint of various shades can be purchased ready mixed in tins, or enamel could be used as a finishing coat, but if the panel is to be painted, do not enamel it, as paint does not take kindly to enamel.

HOUSEHOLD HINTS.

THE SCULLERY.

A few words concerning the scullery and how to keep kitchen utensils generally may not be out of place.

Firstly, then, let us deal with the scullery sink, this bane of so many housekeepers. The sink should be cleaned thoroughly each time after washing up, and if housewives would insist upon this a great many troubles would be avoided.

Over the mouth of the waste-pipe I like a perforated brass or zinc trap, which cannot be removed; this prevents many a stoppage in the drain from an accumulation of potato-parings and odds and ends, even to knives and forks, being washed down.

If much grease has to be got rid of, or indeed very greasy pots washed, I recommend that when possible the water should not be thrown down the sink. But if this cannot be avoided then see that a kettleful of boiling water is poured down immediately afterwards. The reason why I advise this precaution is that the grease in the water in its passage down the cold pipe becomes cold and sticks to the sides of the pipe, gradually blocking the pipe up, and if not removed by the flush of boiling water it soon becomes unwholesome, and gives off bad gases which come up through the pipe into the house, and are undoubtedly the cause of much nausea and sickness, if of nothing worse.

WOODEN UTENSILS.

All wooden utensils should be cleaned thoroughly each day after they are used. This is most necessary, as wood absorbs dirt and grease so easily, and if grease is allowed to soak in, it is most difficult to make the utensil sweet, clean and a good colour.

I deprecate the use of soda in washing wooden utensils, I find that it makes wood a bad colour.

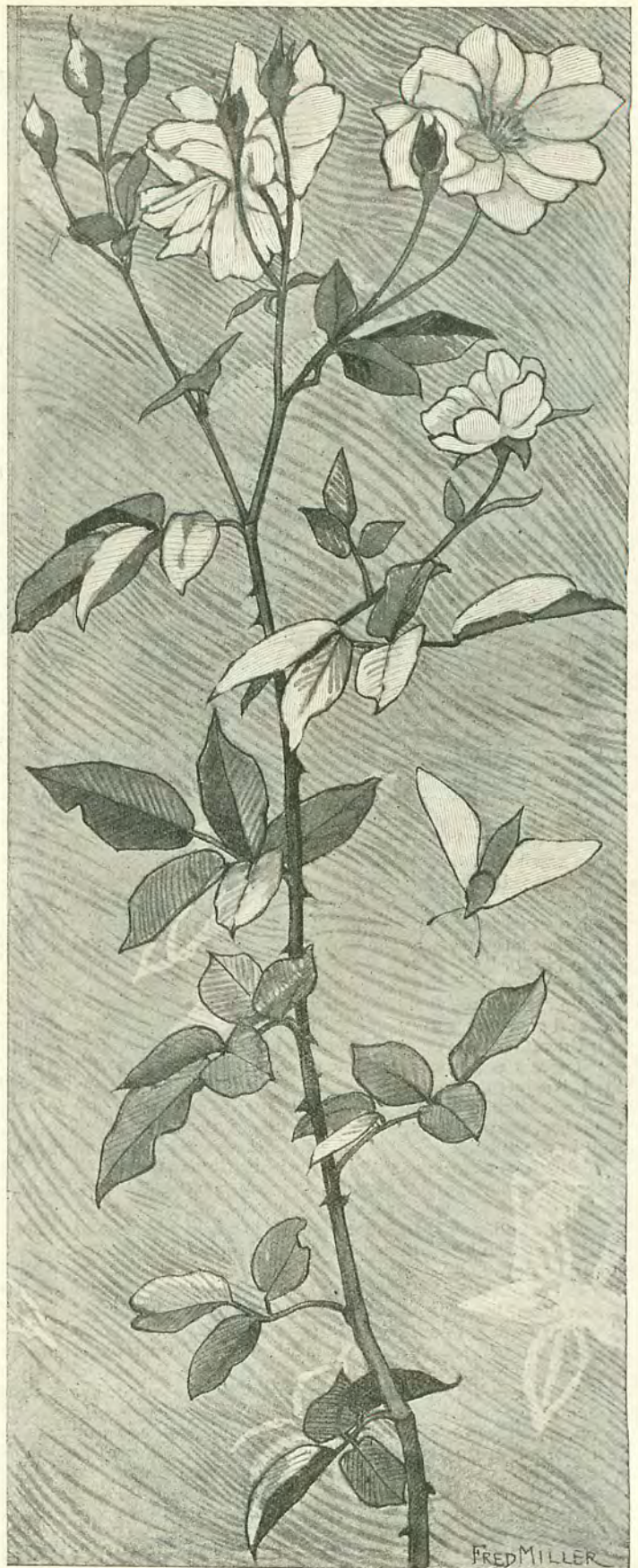
We will suppose you are going to wash a pastry board on which pastry has been made. First scrape off the flour and any paste which may have stuck to the board, wash the board well all over with cold water. If hot water were used the flour on the board would become sticky, and would be much more difficult to remove. Now scrub the board thoroughly with hot water, using a little soap on the scrubbing brush, and sprinkling a little Calais sand over the board. Be careful to scrub the way of the grain in the wood, otherwise the board will soon have a rough woolly appearance. Swill the board thoroughly with cold water to get rid of any particles of soap and sand. Dry the board with a clean dishcloth and stand it on end where the air can purify it, but not close to a fire, for fear of warping the wood.

KNIVES AND FORKS.

Knives and forks should never be thrown into a bath of hot water with other utensils; the hot water loosens the handles. The best plan is to collect the knives and forks, then have ready a jug of hot water, to which may be added a small piece of washing soda if the knives and forks are very greasy. Now stand the knives in the jug, blade downwards, being careful that the water does not touch the handles. Allow the knives to remain in the water for ten minutes, then take them out, wipe them dry and polish them on a knife-board, being careful to see that the ferrules are bright and clean. Dust them and put them away.

If the blades of the knives are stained in any way, a raw potato cut in half, dipped in a little knife powder or powdered bath-brick and rubbed on the blade will remove the stain very quickly.

MARY SKENE.



PANEL OF HANGING CUPBOARD, ABOUT HALF SCALE, TREATED WITH SPRAY OF ROSE.

(It was drawn direct from Nature, though the forms were simplified. For method of reproduction refer to article.)