

captain of the Boat Club, who was present, firmly but politely suggested the breaking up of the party—"unless," he explained, "you want to see Paul's go down to-morrow night."

But men must work, or at any rate go in for examinations, whatever the women may do. So the "Eights" passed away, and Blue-eyes returned to her home, taking with her, for many, the sunshine she had brought. The Proctor's notices recalled Frank and several hundred other unfortunates to the stern realities of University life. Parted for a while in the all-too-brief days of Blue-eyes' supremacy, Monkton and Frank drifted together again by the force of kindred obligations. Together they went to the Junior Proctor, and entered their names for Responsions (commonly called "Smalls," "because such a werry small number on 'em gets through," as the guides will tell you); together they parted with the statutable guinea, fondly hoping that in due time they would get a tangible result in the shape of a testamur. Together they gazed admiringly, nor yet without awe, at their names when they appeared in the Gazette; and together, in white ties and "garments of a subfusc hue," as prescribed by the statutes, they proceeded one bright morning in June to the Schools. There for two days, from nine to twelve and from half-past one to half-past three, they were examined by papers in Latin Prose, Latin and Greek Grammar, Arithmetic, and Euclid in Frank's case, Algebra in Monkton's, the latter subjects being alternative. Then, after waiting a few days, Monkton's *viva voce* came on, the order of this being alphabetical. But when at two o'clock the same day the Clerk of the Schools read out a list of those who had passed, and for the gladly-paid

shilling handed over a small piece of blue paper testifying the fact in the handwriting of the much-enduring Examiners, Monkton's testamur was, alas! not forthcoming. Frank did not pass as easily as he might have passed. The last few weeks had taken the polish off his work. He got his testamur, it is true, but he was rather ashamed of feeling relieved, for he knew that he ought never to have had any fears of failing in such a school-boy examination.

He called on his tutor to consult him as to his future work. After a little questioning, Mr. Wood's advice to him was to go in for a Pass in Moderations, and, that over, to read for Honours in one of the Final Schools, such as Modern History or Law. The advice was wise, for Frank's classical reading was not very much advanced; and even if he could have got through the bare reading of the necessary text-books, he would not have acquired the style of translation and elegance in composition needed for the highest honours. The subjects for Pass Moderations are Latin Prose (rather more difficult than for Responsions); the Four Gospels (in the original Greek); the Elements of Logic, or Arithmetic and Algebra to Quadratic Equations; unseen passages of Greek and Latin; three authors, of whom one must be Greek, and one must be either an Orator, Philosopher, or Historian.

Frank chose Logic in preference to Mathematics, by Mr. Wood's advice; and for his authors, Herodotus (Books V. and VI.); Livy (Books V., VI., and VII.), and Juvenal, certain Satires being omitted. Having purchased these books, and laid in a good store of industrious intentions, he left Oxford and his freshman's term behind him, not at all sorry to be going home.

END OF CHAPTER THE THIRD.



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FLOWERS OUT OF PAPER.

"Arrayed in garb of lovely hue."



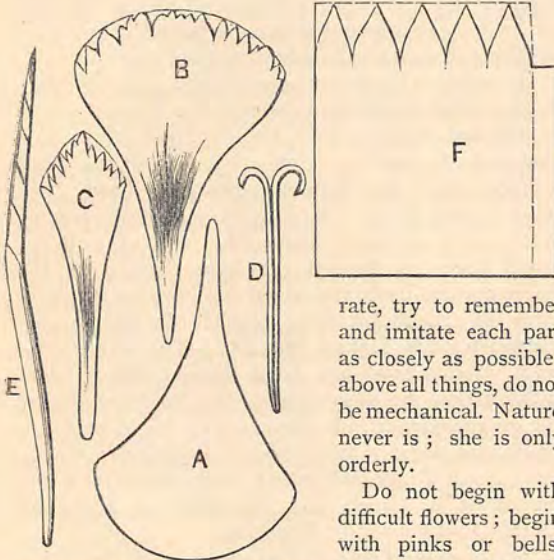
AMONG the most beautiful things in last summer's great art-gathering in Paris were the artificial flowers—of course I mean the French ones. Most of these treasures are made of the finest cambric or lawn, as sharp eyes may see on very close inspection. They are the work of "artistes" in flowers, not the common every-day workers who supply ordinary miliners' shops. They are, generally speaking, not intended to be worn in bonnets, but to be looked at, and kept as things of beauty in the

boudoir or on the dining-table, where in the very depth of winter they will blush and bloom (apparently), even diffusing a sweet scent, the more surely to deceive all but the initiated few. Some of the most natural of all these lovely blooms were made of paper, nothing more or less, and its fine texture certainly lent itself to the purpose better than any cambric could do.

Seeing these set me wondering how it was that so few ladies, who have long evenings and other leisure time, did not employ a little of it at this pretty work, the materials for which are of an almost nominal price, and the result of so pleasing and useful a nature, serving to deck the table or to aid the toilet, for the little paper rose-bud or camellia will not fade in an hour as a real one does, even if in season and procurable.

The three things needed for success are taste, good

materials, and patience; it is all the *artiste floriste* has. She looks at and studies the real thing, learns it, then sets about reproducing it. Of course you cannot always do this, though you generally can find some picture of a flower, and work by that; or, at any



MODEL FOR DOUBLE CARNATION (p. 155).

rate, try to remember and imitate each part as closely as possible; above all things, do not be mechanical. Nature never is; she is only orderly.

Do not begin with difficult flowers; begin with pinks or bells, primroses, or any single flowers which you can lay flat on a piece of thin card, and trace all the parts. Having cut the shape carefully, keep it by you, so as to have a stock to select from when you set to work at a bouquet or the trimming of a dress.

The right sort of paper can be bought at any fancy shop in town or country. It should be of different degrees of thickness, and of carefully-chosen tints of colours. The green leaves of any ordinary "artificial" are better than those home-made, as they are stamped by steam, and of shaded greens; they are also sold in little packets.

To make paper flowers perfectly it is certainly not necessary that you should understand botany; yet the following directions will be far more easily understood if we give a few general terms by which the different parts of a flower are known.

In the most perfect blossoms there are several parts besides the peduncle, or little stalk on which the flower itself is supported.

First is the calyx, or flower-cup, which we will call an extension of the peduncle in the form of leaves. Then the corolla, which is formed within or above the calyx, and which often displays most wonderful texture and colour. When this corolla consists of more than one part, each part is called a petal, and by many, a leaf of the flower. Yet the real leaves are very different things, as we all know if we stay to think about it.

Thirdly, the stamens, which are ranged within the corolla, and are long thread-like things, bearing small knobs on their heads.

Fourthly, the pistils, one or more, which are organs standing on the rudiments of the fruit. Fifthly, the seed vessel. Where this is wanting the plants are said

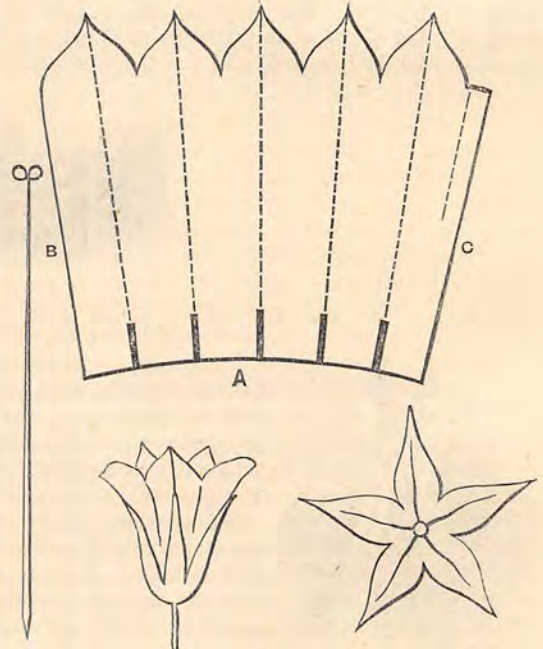
to have naked seeds. Then the receptacle by which all the rest are united; and the seed, the bringing of which to perfection is the object of all the other parts.

Of these I shall mostly refer to the calyx, the corolla or petals, the stamens, and the pistil. The few tools a worker will require are two pins made of bogwood or bone, one with a round head as big as a marble, the other with a more pointed top, but round at the base, a steel pin, a pair of sharp scissors, and a pair of nippers. You will also require some bits of copper wire of different sizes, two or three paints, some liquid cement, a brush, and a little wax.

Among the simplest and most satisfactory flowers for inexperienced fingers to begin with is the purple or white campanula, a flower which flourishes in June or July, and which grows and spreads in pretty luxuriance about our gardens and windows.

Having procured some paper of whichever colour you prefer, fold it, and cut it into pieces of about two inches wide and two inches and a half long. Trace on them the figure A, and cut it out carefully. Then fold each piece five times from the points, so as to leave it well ribbed, and carefully paste the edge C over B, that the join may only appear to be another rib. Then having snipped it slightly along the bottom, screw the base tightly, fit it on to the rounded knob of a piece of wood—or the head of a large knitting-pin will do—and work it about until it assumes a pretty bell shape, with the lines or ribs still showing distinctly.

Having prepared several of these "flower-cups" of somewhat varying sizes, cut as many pieces of the

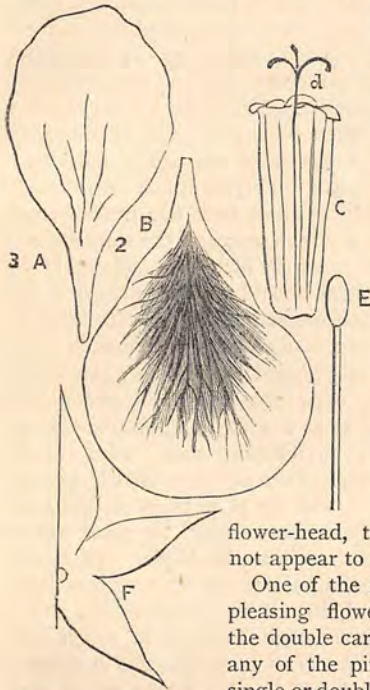


MODEL FOR CAMPANULA (p. 155).

thinnest wire you can procure into lengths of three inches, or rather less, and having made a little bob of yellow silk at the end of each to represent the pistil, twine a small strip of dark green paper as tightly as

you can round each wire, fastening it with a touch of gum at the end that it may not slip off.

When all are prepared, push one of these wires into each flower-cup, leaving the pistil to project somewhat



MODEL FOR GERANIUM (p. 156).

beyond the ends of the surrounding petals, which are to be curled back slightly. The other end of the wire will of course form a stalk, and it must be bent at a graceful angle—first, however, having a small green calyx, which must also be firmly ribbed by folding over the pin slipped along it, and fastened to the

flower-head, to which it must not appear to cling closely.

One of the most natural and pleasing flowers to model is the double carnation, or indeed any of the pink family, either single or double; they have also the great advantage of being by no means difficult even for very

inexperienced fingers to fashion, as will be seen by the subjoined explanation.

Cut a strip the whole length of your sheet of paper, then fold it over and over into a little flat packet of about three-quarters of an inch wide. Then trace A on the top fold, and holding the paper firmly between your fingers so that it shall not shuffle about, cut the outline through the whole packet, which will thus give you a dozen petals. Holding them still fast together, lay them on a piece of wood, and with a sharp-pointed penknife notch out firmly the points, as in B. For a good full double flower you will require about twenty of the larger size, and perhaps six of the smaller (C), to be used up near the centre.

These petals, cut from carefully selected and delicately tinted creamy or rose-coloured paper, must now be striped very irregularly with deep crimson or purple, sometimes about the edges, in other species deeper down. Any way, all uniformity is to be avoided, or the result will be a stiff and ugly flower.

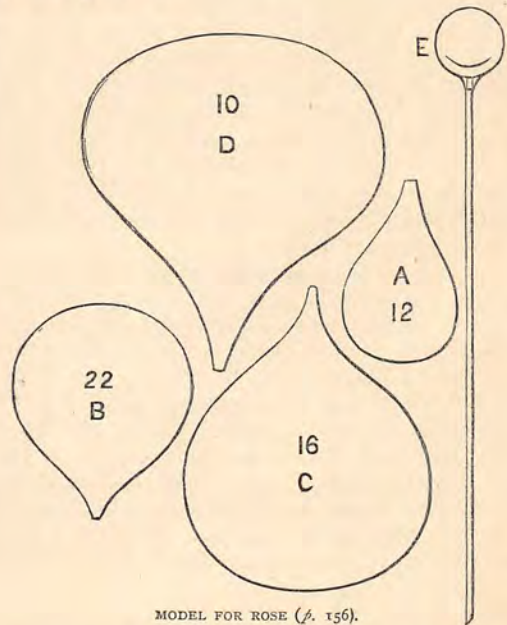
Having the petals all prepared, take a piece of rather thick wire seven or eight inches long, cover it with some pale green paper, and to the end of it fix the forked pointal D, which is peculiar to all this sort of flowers. This pointal is made by rolling a strip of paper between the thumb and fingers till it is as thin as packthread, and neatly tapered at the ends like E; then double it in half, and slightly curl over the ends; this will form the centre of your pink, picotee, or carna-

tion, for they are all made in precisely the same fashion except for the number of petals. These you can now proceed to attach round the wire with a touch of gum and a roll round of silk. The inner ones must be compressed, and the outer ones gradually expand and fold back until they form a semi-globular mass of a natural size and shape.

The calyx, F, is next to be formed of the same dull green with which the stem has been hidden, but of stiffer paper, and in somewhat the same way as the campanula already mentioned, except that it is not to be made at all bell-shaped, but straight, and of equal thickness, which can be done by rolling it round a pencil while gumming together. It is to be drawn over the stalk, and close up to the base of the mass of petals, which it should tightly enfold and hide. The few small leaves can be cut out of the same stiffer paper, but a little bit of green dull calico looks better, if artificial leaves are not obtainable.

The dark rose-leaved clove looks very rich when placed with other flowers. It is made in precisely the same way, except that instead of notching the petals they must only be a little crimped at the edges, which can easily be done by pressing slightly with the forefinger and thumb.

The aristocratic geranium, which is extremely pretty when well made, requires a certain amount of artistic treatment to render it quite satisfactorily. Here you will want your paint-box, and a little wax, and burnt sienna in powder, which you will get at any colour shop, and which you will find very useful for the golden-brownish pollen, or dust found over the pistils or heads of so many flowers.



MODEL FOR ROSE (p. 156).

Having procured some pale violet or pinky-white paper, not of the thinnest kind, trace and cut out three of the petals A, and two of the size B. Then, having mixed some crimson lake, wash a little mass of colour

in the lower part of the centre of the two petals B. When this is dry, and of the depth required, mark in the veinings, by means of a quill pen, with a darker red, produced by mixing black with the lake, taking care these lines show without looking hard and wooden, as they are apt to do in the hands of beginners, who generally rather over-do nature.

The next thing to prepare is the stalk, which can be made of fine wire, round which is rolled the usual pale-green strip of paper. Then take a little ball of wax, and roll it into a roundish lump at the top (see E), round which is to be rolled the corolla, C. The stamens can be made of paper, but they have much more natural an appearance when composed of waxed stiff white threads, the tips of which are dipped in a little hot wax, and dusted over with the sienna powder. The centre one should be composed of four firmly-twisted threads, the waxed ends of which divide and curl slightly over, and beyond the rest.

Before proceeding to mount your petals take each one and fold or dent it deeply about half-way up, doubling it over the end of the steel pin, and forming a bend or centre. Curl the even edges of the petals slightly with your fingers here and there, to take off any unnatural formality. Begin now to fix the three smaller petals (A) in their places, the centre one last and a little lower than the other two, keeping them on by means of one or two turns of fine green silk; then place the two larger ones behind them, bending them so as to make a pretty, graceful whole.

All that now remains to be added is the calyx or flower-cup, F, made of dull light green paper, which must be slipped up the wire, and turned up so as to fit on the base of the blossom, to which it can be lightly fixed by means of a touch of paste. Three or four of these blossoms and a couple of almost hidden buds can be placed in a bunch, all the stems of about two inches long, and by means of a thread of silk fastened on a thicker stalk of any length. If any green leaves are required it is advisable to buy them ready stamped, as they would be very difficult to make, and can be purchased in small packets at any fancy shop for a very low price.

But now for the rose—"the resplendent rose"—without which no bouquet, not even a paper one, would be complete; and if your roses can be copied from natural ones, of course it will be better than any model I can give you, though this one, closely followed, will give a very pretty and pleasing result, especially if the colours are well chosen and two or three shades of tint used. This one is a pale pink rose, but there is an almost endless variety well adapted for our modelling, such as the Damask, of a deep, glowing red; Madam Black, of a pure, lovely white; Cloth of Gold, Tea, Provence, China,

and Tuscan roses. The first thing to be done is to fold the paper (which should be extra fine and clear for this queen of flowers) into as many thicknesses as you will require petals—say 12 for A, 22 for B, 16 for C, 10 for D; each size may vary just one shade in depth of colour, though some prefer them all of one uniform tint. Then on each folded paper trace the model, and cut as in the former directions, keeping the little piles separate from each other. Next take a piece of stout wire, and having rolled some soft paper into a round ball of the size of a pea, bend the end of the wire a little and attach the ball to it, tying it fast with thread; or if the rose is to be at all an open one, make a thick but tiny tuft of yellow silk to represent the stamens, and fasten that so as to cover the little loop and end of the wire. Each rose-petal should now be placed in the palm of the hand and pressed and rolled with the ball-tool until it assumes a concave appearance, such as we all so well know in dropped rose-leaves; the larger outside ones, C D, must also be curled and turned back over the edge, so as to give the scroll-like appearance usual to a large well-formed rose. This can be done by using the edge of the scissors—that is, placing the thumb against it, with the petal between, and carefully drawing up the scissors—when the petal will at once curve and curl against the blade. Of course your own recollection of nature will be your best guide as to how much of this curling is advisable; and it depends, too, upon the stage of bloom at which your flower is represented. If at its fullest, two or three of the outside petals should be of a deeper colour, very much curled, and somewhat discoloured round the edges.

Next for the mounting—and here you will find the little steel nippers handy, together with a small brush wherewith to lay on the paste, as the less your rose is touched with the fingers the lighter and prettier it will look. First gum two or three of the smaller petals together, and place them round the heart or tassel, following with rows of A—first three, then five in a row—then with rows of B, C, and D, until you have fixed them all on in due order. Then comes the calyx, which, as with that of most flowers, will be much better bought ready made. Most likely you may have one that has already served in an ordinary artificial flower, and that by a little management will serve admirably for this, if the stalk is carefully pushed through and the whole gummed together carefully, and neatly covered with a strip of paper.

A very pretty and useful kind of rosebud can be made in this manner by using fewer petals of crimson or white paper, and nicely preserved sprays of green moss, carefully arranged over a half-closed calyx of stiff paper. One spray of good leaves makes the illusion complete.

C. L. MATÉAUX.

