

Tapioca is very nourishing and easy of digestion, but it requires very careful washing and cooking to take away the earthy taste. It should be boiled separately until almost cooked, then finished in the soup after straining it.

The Italian pastes now largely used in this country, and sold under various names, such as "Genoese," "Cagliari," &c., are very useful. Being small, they require little cooking, but they, too, need a thorough washing and separate boiling, as a good deal of flour adheres to them. They may be had in all kinds of

fancy shapes as well as letters. Grated cheese should always accompany soup in which these pastes are served; for family dinners Cheshire or Stilton *may* be used, but Parmesan and Gruyère are preferable. Parmesan is the most popular, as a small quantity will bring out to the full the flavour of the soup. One hint more—to any kind of stock a *sweet* ham bone or a slice of lean raw ham is a decided improvement; when for brown soup, whichever is used should be lightly fried with the rest of the meat for a few minutes before the water is added.

LIZZIE HERITAGE.



HOW REPOUSSÉ-WORK IS DONE.



DESIGN FOR A SCONCE

WHERE is scarcely any limit to the work in the way of decoration that ladies impose upon themselves nowadays. That which they would have regarded as a laborious undertaking a few years ago, they now consider as a merely pleasurable occupation. Not content with painting the walls of their rooms with subjects of their own designing, with stencilling patterns on the cornices of the ceilings, with decorating the panels of doors and shutters, with executing stained glass windows, with painting tapestry for portières and chair and sofa coverings, they now fill up any leisure time they have at their disposal by making some useful or ornamental article in brass. The work is quite easy, but a little patience is needed, as the metal does not yield all at once to the blows of the hammer and tools, as may be readily understood. And it is certainly not suitable employment for any one who objects to a continuous tapping sound, for that is altogether unavoidable.

Allowance being made for this drawback, repoussé-work is not otherwise unpleasant, indeed it would seem that many amateurs thoroughly enjoy it. In our opinion it is especially adapted for boys, and is an amusement that will keep their brains employed and their hands out of mischief on rainy days and long winter evenings.

Amateurs should commence operations with the thinnest sheet-brass, for there is but slight difficulty in ornamenting that. Take a small square piece first, and hammer out a pattern on it for the sake of practice. It is done in this manner. The design is first drawn in ink on the brass; a block of lead must then be procured on which to lay the brass

during the hammering process, or, in lieu of that, a smooth board will answer the purpose. The pattern on the brass is now gone over with a "tracer," which is somewhat like a chisel, quite lightly at first so as only to indicate the outline; this is repeated several times until it is sufficiently defined. It is a mistake to imagine that it might as well be marked out firmly enough the first time to bring the pattern into relief; if the attempt is made it will be found that the lines are bent into undesirable shapes. The tracer makes a number of short marks, and some practice is necessary before they can be joined imperceptibly so as to make a clear perfect line around the flowers and leaves of the pattern.

The outline being now finished, the background is hammered in; a punch having a broad end being used for the purpose. The longer the background is beaten the higher the design will stand out. Smaller punches are afterwards employed to give the ground a rough uneven appearance. Great care must be observed not to make holes in the brass, and it should not be forgotten that the longer it is beaten the more brittle it becomes. A good plan is to work from the edge of the brass up towards the pattern. Thin sheets of brass are apt to curl up during the hammering; to avoid this the edges should be turned over the block. Having become acquainted with the working of thin sheets, the worker can try his hand at the thicker kind. It is more difficult to manage, and the process is somewhat different to that already described. It is scarcely so suitable to lady amateurs, still it is done occasionally, as some are not satisfied unless they understand both styles.



DESIGN FOR A FINGER PLATE.

In thick brass the pattern is hammered out from the back, and for this a pitch-block is requisite. This is a block made of wood or iron, which is raised on a ring of straw or leather; the top of it is covered with prepared pitch, which needs to be warmed before the brass is imbedded in it. The article to be decorated is placed face downwards on the pitch, which when hard yields gradually as the punch is hammered on to the pattern. The pitch should be procured ready prepared, for it is not advisable for amateurs to give themselves the trouble of making it; but it may, nevertheless, interest them to know of what it is composed. Pitch or resin is mixed in equal parts with brick-dust, or plaster of Paris, or ashes, or fine sand, and to this is added a very little turpentine or tallow. The brass will work more easily if a very small quantity of oil be passed over the block, but too much will have the contrary effect, as the metal will not then adhere to the bed of pitch. A flat piece of brass can be hammered into a salver with a mallet with rounded ends; commence in the middle and hammer gradually until it assumes the desired form; it can be made of a saucer shape, or the centre only need be hammered and the margin left flat. It is then to be laid on the pitch and the pattern hammered out from the back. Clean it with spirits of wine and finish off the pattern on the face of the brass.

Having now briefly described the method of working both thin and thick sheets of brass, we will mention a few articles that may be easily manufactured by amateurs. Small trays are made as follows:—With a pair of compasses mark out a circle; within this mark a second circle an inch or two less in diameter, but this will, of course, depend on the size of the tray. Draw a design with ink in the centre of the brass, fill in the background by punching it with dots, or rings, or cross-lines, for punches of various sizes and shapes can be easily procured, so that there is no necessity for monotony even in the background to the ornamentation. Now with a pair of shears, suitable for the purpose, cut the sheet of brass into a round tray, by following the outer circle neatly, and turn up the edge with a pair of round-nosed pliers into flutes or goffers.

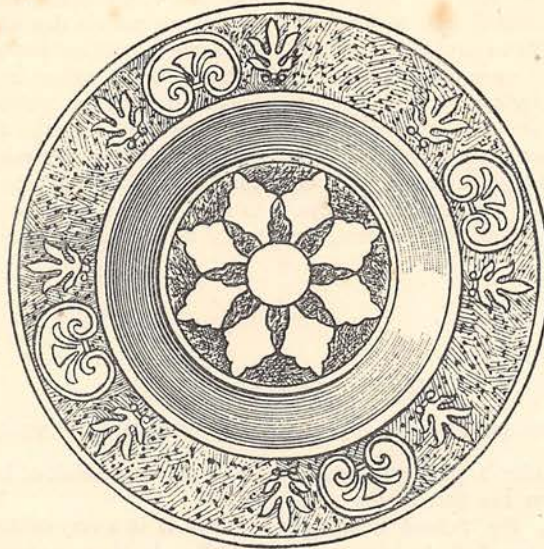
A finger-plate for a door is readily made. Its size depends on the fancy of the worker. The edges can be strengthened, after the pattern is finished, by doubling them back, a plain margin having been left beyond the

design for this purpose; the work looks better and less amateurish when this is done. Another plan is to get a workman to mount the plates in a brass frame in

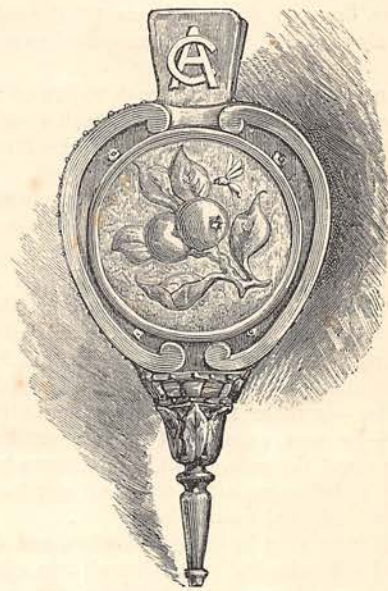
which there are holes for the screws that fasten it to the door.

Sconces, framed in plush, are fashionable; thin brass is used for these, whilst for unframed sconces a thicker brass should be selected; two or three candlesticks must be screwed, or soldered, on to them. Soldering can be done by amateurs, but it is best whenever practicable to give the piece to a workman to finish in this respect, as it is not worth the time or trouble to do it at home. Then there are letter-boxes, spill-cases, and mirror-frames, besides plaques that can be utilised as decorations

for cabinet-doors and the doors of small hanging brackets. The mirror-frames are considered rather difficult to manage, as the brass has to be bent over



SALVER IN REPOUSSÉ-WORK.



DESIGN FOR A PAIR OF BELLOWS.

a wooden frame. Spill-cases can be made in one piece, or two or three pieces may, if preferred, be used in their manufacture; the pattern is hammered out before the brass is bent to shape. Small bellows em-

bellished with brass plaques look exceedingly well, indeed they are quite ornamental for hanging at the side of the fire-place, and are especially in keeping when the fire-irons and fenders are of brass. The pattern should be simple and bold; a branch of foliage with one flower or cluster of fruit to form the centre of the design is as suitable as any for the purpose.

Brass may be treated in the same manner as wood, with a fret-saw, patterns being cut out with it. An admirable effect is secured when the upper part of a finger-plate is cut out in a set pattern and the lower portion is left plain. Key-hole scutcheons can be made with the saw, as well as the handles of keys. Most elaborate keys were in use in the old time, the

designs on the handles being composed of coats-of-arms, monograms, or crests.

From useful articles let us turn aside for a moment to consider those that are purely ornamental, and bracelets here suggest themselves at once. We should inform our readers that silver can be ornamented after the same fashion as that before noticed for brass, and, although it is harder, it is more agreeable to work upon. If holes are unfortunately made in it, as they probably will be in the first attempts, they must be soldered up by a silversmith. Brooches and earrings can be made to match the bracelet if the worker wishes to wear ornaments *en suite*. Copper is also a suitable metal for repoussé-work.

HIS SON'S WIFE.

BY THE AUTHOR OF "SO BLUE: THE STORY OF A GIRTON GIRL," "MR. DALY'S SITTER," ETC.



WHEN, after a prolonged resistance on the part of the rate-payers, the School Board at length invaded the suburb of Abney, N.W., and erected schools superior in every respect to those already existing in the parish, there was no one

whom the change affected more than it did old Reuben Sparrow, the master of the Free College for Boys. His pupils had never liked him much, and now they dropped off one by one till the embittered and sorely-mortified man was compelled to resign his post.

Fortunately he had saved enough to live on; and so, having no need to go in search of fresh employment, he was able to devote the best part of his time to the studies in which he had formerly delighted.

He was now a man of nearly seventy, with broad though rounded shoulders, and a face that would nowhere pass unnoticed. Deep furrows scored his forehead and bracketed his firmly-closed mouth; sparse white hair was brushed unevenly about his head; beneath heavy brows peered out the pedagogue's eyes, alert, shrewd, suspicious. He was quick to find fault, impatient of ignorance, slow to trust, hard to please, but—is there not a saving clause in every nature?—he was capable of strong, self-forgetting affection; and the wife, who for forty years had been his faithful helpmate, often said that she had never had an unkind word from him.

His distress may be imagined when one day this cherished wife, who had fretted herself into a low state of health over his recent humiliation, fell grievously ill. Reuben sent for the doctor, a young man in the first flush of his professional gravity and dignity, who, after examining the patient very carefully, seated himself to write a prescription in ominous silence. Reuben watched him at once anxiously and distrustfully.

"What dost think of her, young man?" he asked, at last.

"She is in a very critical state, and ought never to be left. Is there no one to share the nursing with you?"

Reuben threw up his head sharply. "There isn't a woman in the place but 'ud be proud to be called to the bedside of my Mary, but I won't trust any of 'em. She and I, we've always done for one another, and I can't have a meddling neighbour in now."

"Have you no daughter?"

"None but my son's wife, and she's naught but a tricked-out fool. Used to be a milliner's gal, and learnt to dress the outside of her head instead o' the inside. Got a fine long name like a lady's, but don't know who Julius Cæsar was, and calls the top of a pudding the bottom because it's turned out lowest—pooh!"

A sort of grim smile flickered across Reuben's face as he made this last singular charge against his daughter, but it only lasted a moment.

"The old woman's bad, then?" he said, his eyes fastened apprehensively on the doctor's face.

"I am afraid so," said Mr. Walters gravely. "I wouldn't refuse help in the nursing if I were you. You might regret it when it was too late."

"Let me alone, young man!" retorted Reuben fiercely. "D'ye think I'm no better than a silly woman? I've got a good head on my shoulders, and my wife's more to me than she is to any one else. Tell me what ought to be done, and I'll do it."

"Very well, Mr. Sparrow," said the doctor coldly; "but remember that you are human, and if sleep overtakes you just when you are most wanted, you will be responsible for the consequences."

He gave several minute directions, and left the house, vexed at Reuben's obstinacy. But the next morning, when he called, the son's wife was already installed by the patient's bedside, and Reuben, with an air of immense knowledge and superiority, was