

A NEW HOME OCCUPATION FOR LADIES.



CABINET PANEL.

HOW many women there are who admire pretty things, and long to have their houses full of them, but yet have no opportunity of executing any pieces of art work that require much time or labour! Some of the minor arts must be thoroughly studied before good specimens can be produced; for example, wood-carving, *repoussé* work, glass-staining, and china-painting. So the busy ones content themselves with needlework, which they can take up or put down at a moment's notice. A change of occupation, however, is pleasant, and I think that hundreds

of young women will be delighted to find what charming articles they can produce in Bossa Fascilis.

It is well known that our Royal Family feel a great interest in all kinds of artistic work, so it did not surprise me to learn that the Princess Louise had taken a lesson in Bossa Fascilis from the inventor. It is so easy to do, that for a skilled artist like the Princess Louise one lesson would suffice.

I intend to describe the work fully, so that our readers will have no difficulty in producing perfect specimens. No one need fail with a little perseverance and determination to succeed; still, practice is indispensable if we would turn out first-class examples. The firm, clear outline, the exquisitely rounded curve, show the master-hand, and at a glance we can tell the faltering lines of the amateur's first attempts.

Bossa Fascilis somewhat resembles *repoussé* work when completed, but it is not laborious, as that is; nor is it noisy, for there is no punching or hammering to be done.

Only the simplest of materials are needed. To enumerate them: first, there is the thin metal plate which looks much like silver, and which is to be embossed. These can be had of all sizes and shapes, to suit any ordinary purpose; they are, in fact, metal

panels. A few wooden tools of varied forms, but all with rounded tips, are specially made for the embossing. An agate style, some "filling," a wooden panel, a square of glass, and a piece of thick felt are also required. For the further decoration of the panel, oil and lustra colours are used; also for certain specimens imitation jewels, which can be obtained ready set in gilt mounts. The materials and tools, with requisite instructions, would cost the worker a guinea. This includes a panel ready traced and commenced, but oil and lustra colours are extras.

To give our readers a fair idea of the art of Bossa Fascilis, I will describe the entire working out of one piece. On the thin metal plate the design can be sketched direct, or a tracing taken from a drawing may be transferred to it; the latter plan is the best for amateurs, especially those who are not particularly good draughtsmen, to adopt. Red or black transfer-paper can be used, and the design can be fixed by going over the outlines with oil colour. For a beginner this will prove helpful, but when, after practice, the work can be quickly done, it will be unnecessary. The tracing, or sketch, is made on the face of the plate; the outlines are next gone over with the agate style, which indents the metal so that the lines show on the back. Now the plate is turned face downwards on the piece of felt, and the design is embossed by the aid of the rounded wooden tools. The metal is sufficiently soft to allow of the design being simply pressed out, so that no exertion is required on the part of the worker. When the whole is well modelled the plate is again turned over, but this time the back rests on the square of glass. The outlines are then gone over to make them perfectly clear, firm, and even; for this purpose a wooden tool that is only slightly rounded at the tip is employed. The reason why glass is selected for laying the plate upon during the process of marking out the design finally, is found in the fact that it does not yield to pressure.

The embossing being thus successfully accomplished, the next move is to make it invulnerable, as far as possible, to knocks, for as the metal is thin it easily dents. There is a particular kind of "filling," or paste, which is found to answer better than plaster of Paris, which was used when Bossa Fascilis was first brought out. The design at the back of the plate is concave, and this is filled in with the paste, which soon hardens, and becomes a support for the embossment. A sheet of paper is pasted over the back, and the piece is then ready for mounting on the wooden panel. The edges of the metal are turned over the sides of the wood panel, and nailed down to it; a few nails are also hammered through the design to keep the metal close to the mount; these do not show when the piece is painted.

The modes of decorating the embossed panels are so various that an ingenious worker can use the same

design several times, and yet secure quite different effects. Lustra colours are particularly well suited for the work; the metallic glitter corresponds with the metal design, or ground, which is left visible. If a floral arrangement is only slightly conventionalised, then I think oil colours are preferable, but this is all a matter of taste. Camel-hair brushes are used for laying on the colours. Occasionally a piece is done with transparent oil colours that allow the metal to show through; this manner of working imparts a gleaming silvery effect that is extremely pleasing. In colouring a panel, the design may be left plain, and the background alone be painted, or the design may be touched in parts with colour. On the contrary, the ground may be of the metal, with an embossed coloured design upon it. Metal backgrounds may be incised with set patterns by the aid of a pointed tool. These should be simple—such as the scale armour pattern—so as not to detract from the embossment. Then, again, backgrounds may be painted entirely in one colour, or varied tints may be employed between different portions of set designs; for example, an embossed monogram may be backed with a contrasting colour to that laid on the rest of the ground of the panel. Old illuminated missals would afford hundreds of good ideas to workers. Once more, backgrounds may be shaded from light to dark, or one colour may be gradually blended into another.

It will be as well for me to take our illustrations, which have been supplied by the inventor of Bossa Fascilis, Mr. Elliott, and describe how they can be successfully decorated with colour. These clever, effective, bold designs are from Mr. Elliott's own hand; our readers, therefore, enjoy not only the opportunity of copying a true artist's work, but of executing designs made expressly for Bossa Fascilis.

The monogram book-cover can be made to resemble, when finished, old leather. It is a splendid design, and, if well executed, makes an exceedingly handsome album-cover, blotter-case, or book-cover. The background of the design is partially carried out

in deep rich blue, and partially in a tan shade. The upper portion is blue, whilst the broken semicircles in the left-hand lower corner are tan-coloured. The conventionalised leaves are all of silver, and lozenges of silver encircle the monogram, and the flowers are tinted. The border is tan with silver design, and the edging is of blue and silver. I allude to the metal when I speak of silver, for no silver is laid on when carrying out any of the designs. These articles cannot be satisfactorily mounted at home; leather is the best combination, but brocade can be used.

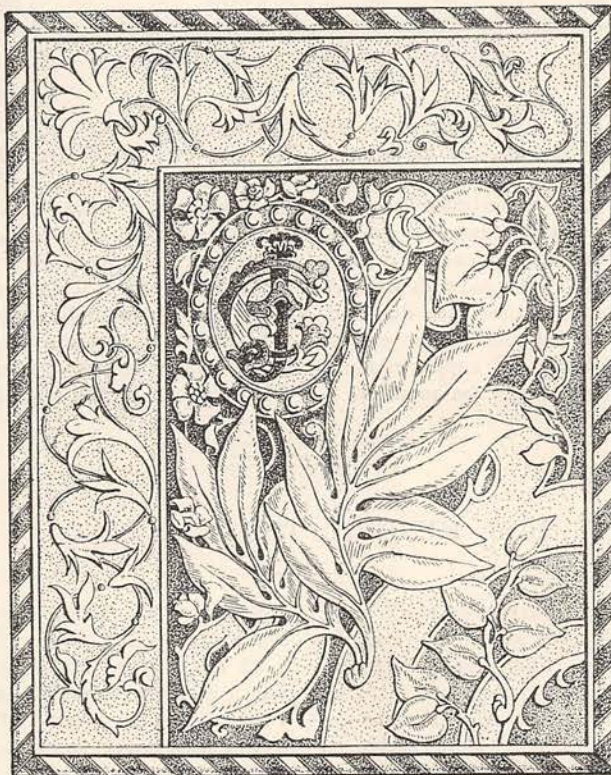
▸ The second illustration represents a blotter-case, enriched with arabesque design, and studded with jewels. The groundwork of the centre is the metal left untouched with colour. The embossed arabesques are tinted with shades of chrome and Indian red, and the border is chrome, with imitation opals, emeralds, and diamonds placed on it at set intervals. At the four corners are jewels; three ornament the centre, and each of the raised diamond-shaped portions of the design has one jewel to relieve it. The tone of colouring is soft brown, ranging from yellow to deep, warm, red-brown.

Both these designs can, of course, be coloured to suit the worker's fancy. I have described the scheme of colouring used upon the finished specimens, thinking that it would be a help to beginners, and would give them some idea of the work when complete.

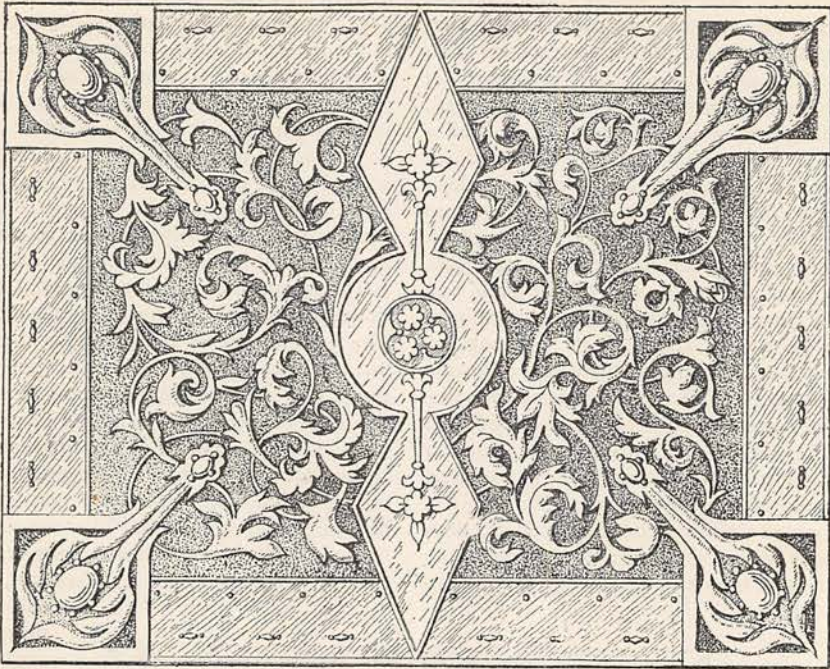
Our initial illustration, of poppies, may be done entirely in oils in naturalistic style; the background may be of cream shade, with wide bands of deep blue crossing it diagonally. This makes a pretty wall-plaque or cabinet panel. None of the metal is here left visible; it differs from an ordinary painting only so far as regards the embossment.

For photo-frames an excellent effect is gained by painting the ground some rich colour, such as

olive-green, deep red, or blue, and tinting the fine design to resemble ivory. A large oblong panel, with space for photo, can bear a design of acorns done in transparent oil colours, to show the metal slightly through the colours.



MONOGRAM BOOK-COVER.



EMBOSSSED AND JEWELLED BLOTTER-CASE.

Some charming panels have been designed as upright backs for brackets. One has the background shaded from brown to cream, and upon this is a group of terra-cotta and yellow-tinted chrysanthemums. The second has a blue-grey ground, with graceful yellow and cream poppies; these form a pair. Sconce-panels are also arranged with wrought-iron candle-holders. Some of these are diamond-shaped; they make a very agreeable change from the now general *repoussé* brass and copper sconces. Wall-plaques and photo-frames can be mounted in

mahogany beadings, or in wood enamelled to correspond with the design. Bossa Fascilis is just the thing for ornamenting writing-table sets, which are now made *en suite*: blotter, envelope-case, ink-stand, post card case and calendar, letter-rack, and open box for unanswered notes. I think, too, a panel of Bossa Fascilis would greatly enhance the beauty of an expanding photo-screen for the table. These are some of the smaller articles it will suit, but it can be used for door-panels, heraldic shields, friezes, mirror-frames, and furniture decorations.

E. CROSSLEY.

HOW MEN HIT THE BULL'S-EYE.



SUCCESS is everyone's mark. But only a few put an arrow in the white. Sometimes it is a random shot that does it. It cannot be denied that there are such things as happy accidents. The stocking-frame and the spinning-jenny were the almost hap-hazard inventions of William Lee and James Hargreaves. Cheap pottery came into existence at Burslem through a girl neglecting a vessel suspended over her fire. The contents were a solution of common salt intended to be used in curing pork. The liquid boiled over, and spread across the unglazed exterior of the vessel;

uniting with the brown clay surface it soon gave a brand-new enamel. A working potter in the neighbourhood heard of it, and came to inquire. The result was a great development of local industry. Schanward, a plain glass-cutter of the quaint old German city of Nuremberg, has linked his name inseparably with the rise of the art of etching on glass. His fame followed on a neat and timely guess. Some aquafortis fell upon his spectacles. He saw that in consequence the glass was corroded and made soft to the touch of tools. Thereupon he drew figures on a transparent plate, buried them beneath varnish, applied the acid to the ground of the design, and soon had his sketch standing out in effective relief.

An eminent living *littérateur* has related that his