

hand, and reduced the chaos which she found to the smooth routine of a gentleman's establishment. In all that concerned their outward training she had worked well for her step-children, taking care that they had the luxurious surroundings and led the life that she considered their station warranted, in exactly the same way as she had given these things to her own children. She and her quondam friend, Mrs. Hardinge, had never met since the marriage of the latter, on which Mrs. Leslie had expressed an adverse and somewhat unkind opinion. Mrs. Hardinge could not leave the husband and children, to whom she was a necessary part of existence; nor had she thought it advisable to ask her old friend to leave her wealthy home in order to visit the happy but narrow household, where there were so many children and so few attendants, over which she reigned in more than content.

"If you were less wise and thoughtful than you are," she said to Grace, "I should have been afraid to trust you in the midst of so much wealth and ease, for fear it might make you discontented with your own home."

"Oh, mamma!" Grace cried, reproachfully; "I should be an ungrateful daughter if anything could ever make me forget the dear old place, where I always have you and papa."

"Yes, darling, I believe you," her mother said, fondly. "Yet we never know what temptation is till it comes to us. Ease and wealth are very attractive."

"Do not let me go, mamma, if you think I shall not be just as glad as ever to come home to you again."

"Not so, dear. I believe, if I have not very greatly mistaken my child, that your visit will only strengthen your attachment to home, for wealth robs people of many pleasures I have ever taught my children to value. I do not think you will find a happier household, and perhaps hardly such an affectionate one, as you have been accustomed to. I wonder whether Fanny can bring so much sunshine into home as my Grace does? Certainly, she can find no more tender affection."

"I know that so well," Grace replied, gratefully, and with tears rising into her eyes.

"But come," her mother said, cheerfully; "we have no time to lose, and must set to work. You must have at least two new dresses, and we cannot, with the best intentions, get through them alone without worrying papa by the sight of them. You shall run down now to Miss Leach's, and beg her to come to our aid for three or four days. I have not thought it necessary to look through your underlinen since your return, so we had better do that at once."

"I have everything in that way that I shall want," Grace replied, with perfect truth, for Grace had been taught that one of the marks of refinement in a lady's wardrobe is to have a sufficient quantity of under garments, neatly and tastefully made, and always carefully repaired. It had been her mother's plan, when a garment wore out, to have it immediately replaced, costing at the

time a very small outlay of time and money; whereas, if the whole stock had been allowed to wear out, the tax upon both would have seemed far greater, and Grace had striven to carry out her mother's teaching. At this juncture she felt the benefit of it, for she had no need to give up a single hour to this portion of her wardrobe.

The afternoon was spent in making necessary purchases. Grace had several useful dresses in various stages of wear. What she needed now, Mrs. Hardinge said, were some pretty ones, which fortunately could be bought very inexpensively.

"Is it not very extravagant, mamma?" she cried, apprehensively, when her mother ordered a length of cream nun's veiling to be cut off, and chose some pretty lace to trim it with.

"It would be in our smoky atmosphere," Mrs. Hardinge replied, with a smile, "but in the country it will keep clean a long time, and will look charming for garden parties and such occasions."

Miss Leach came bravely to the rescue, and the dresses were finished in good time. As Mrs. Hardinge remarked, it was most fortunate that the holiday was a summer one, for it was possible to buy so many pretty things with the five pounds her father had given for the purpose; and when Grace carefully folded these new possessions and laid them in her trunk, she felt almost guilty of having robbed her mother or the boys for her own adornment.

It was not without a pang that she bade them once more good-bye for a whole month. Her mother would not hear of regret, and waved her a happy smiling adieu, nor was it until her father had placed her in the train and had told her to enjoy herself and not forget to write them word of all her doings, that Grace fully realised that she was speeding away from the smoke and grime out into the glorious country which she so loved.

Once realised, the thought was an exhilarating one, and Grace's spirits soon began to rise. It was her own bright, happy face that leaned out of the window and scanned the faces on the little platform at Havering Station.

"Here she is!" cried Helen, dashing impetuously at the carriage door. "I arrived the day before yesterday. How glad I am to see you!"

Fanny came up more leisurely, but with hearty greeting, and introduced her brother Edward, who disappeared the next moment to see after her luggage.

"Is one trunk all?" he asked. "What a marvel—isn't it, girls?"

Then the four ran down the station stairs, laughing and talking gaily, to where a village cart was waiting to carry them on their way.

"You will take the front seat with Edward, and Helen and I will sit at the back," Fanny said, with a glance at her brother, which Grace saw, but did not quite understand.

"Oh, please let me sit at the back with you," she replied, with natural modesty, remembering that Helen was older than herself.

Helen laughed and blushed, as she

took the disputed place. Then the two others stowed themselves at the back, and leaving Grace's modest luggage to follow in the carrier's cart, they sped away along the dusty lanes, full of gay spirits, and little dreaming how two at least of them would look back upon this day as the marking off of an eventful epoch in their lives.

(To be continued.)

ART NEEDLEWORK.



HAVE given much of my time for some years past to the study of designing for art needlework. The prevailing rage for everything æsthetic in art has helped a good deal to bring about a revival in this particular line, which will, I hope, long survive the

mere requirements of fashion, which has given it so friendly a fillip. I think I cannot do better than commence these papers, for which I hope to gain the interest of art-loving girls, with the inevitable antimacassars, or, as we now call them, "chair-backs," as I find they are generally the first thing to be thought of when a piece of crewel work is to be taken in hand.

Most girls have at least some idea how to set about it, and have worked such patterns as can be bought at fancy shops; but I want to make those who have any knowledge of drawing understand how much more interesting and artistic they may make their work by having it all their own from the very beginning, and the designs I give are as much intended to set before you an idea of different styles of design, as to be actually copied on an enlarged scale for working.

Writers on this subject in *THE GIRL'S OWN PAPER* have already supplied details as regards enlarging designs to the required size, and of tracing, and pricking out the tracings, and then transferring them to the material by rubbing pounce through the pricked holes; but I do not think it has been sufficiently impressed upon you how necessary it is to make a very careful outline, painted over the pounced pattern so obtained, otherwise even tolerably skilled workers would make but a slovenly-looking piece of work.

Fig. 1 of these designs can be worked either at one or at both ends. The narrow border is continued all the way round at about an inch from the edge. We do not now set our furniture against the walls as much as we used to do; therefore it seems desirable that the backs of some articles should have their due share of decoration. It is only an outline pattern to be worked in ordinary crewel stitch, and in two or three shades of red or blue, or in golden browns. Red would, I think, be most effective for a pomegranate design; it can be worked either in crewel or filoselle. This is the next best embroidery silk to the real bobbin silk, which is only available for fine work. The filoselle should be divided into as many strands for a needleful—two, three, or four are generally used—as the design or material dictate. This kind of silk, however, does not wash in all colours, so if the article to be worked requires washing often, it would be safer to use the twisted washing silk. Many trailing plants can be adapted to designs in this style.

Fig. 2 is also to be worked either at one or both ends of the chair-back, the same



FIG. 1.—CHAIR-BACK, CONVENTIONAL POMEGRANATE.

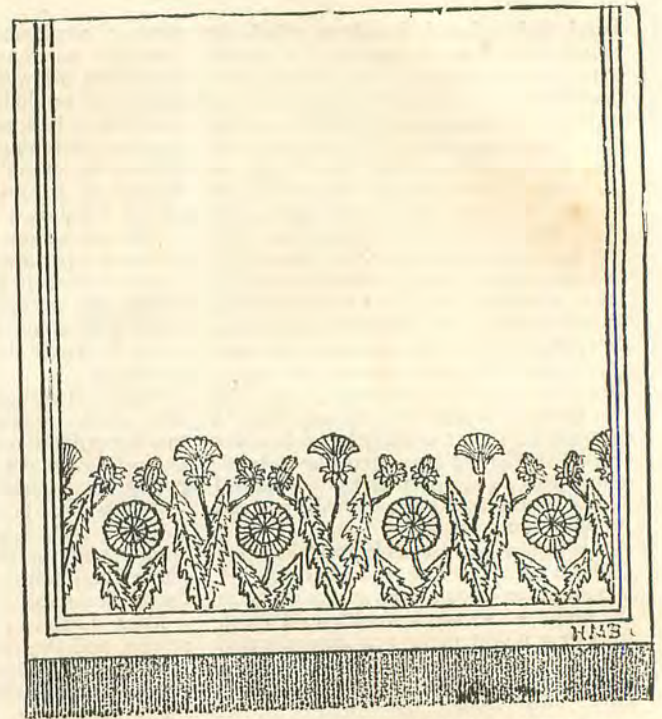


FIG. 2.—CHAIR-BACK, CONVENTIONAL DANDELION.

as fig. 3, three shades of crewel being used for the lines round the edges; it will always be necessary to use conventionally-arranged flowers for this style, as the effect can only thus be gained, but they need not be so conventional as to become absolutely "fancy" designs; daffodils, iris, buttercups, ox-eyed daisies, &c., would all be suitable subjects, and the colours used can be varied according to the taste of the worker. Of course, a natural rendering of some of these flowers is very effective and pretty when well done, but the chief thing to be thought of is to choose your colouring and ground judiciously. No. 3 is a Japanese design. These

have become great favourites of late, as they give so large a scope for choice of material and colour. Besides the ordinary crash linen, Chinese or Indian silk, or silk sheeting may be used to work them on, and if worked on a silk ground, Japanese gold thread may be used. This is a most effective finish to a design of this kind, by using it simply to outline the flowers which have been already worked in silk, and a still handsomer effect can be produced by outlining *all* the pattern so worked with it. On some materials the gold thread looks well alone as a simple outline. The Japanese thread should really be worked in a frame, but with care it may be

put on in the hand. It is always used double. The two ends must be pushed through the material with a stiletto, and fastened on the back side, the gold is then laid carefully along the pattern and sewn down at frequent intervals with silk of as nearly the same colour as it may be got.

Fig. 4 is another pretty style; the striped towelling with one sateen and one plain stripe has a very good effect, and the design of wild roses would be worked solidly, either *all* in silk, or the stalks and leaves in crewel and the flowers in silk. I have now given you four different styles of chair-backs, and we will go on to sofa-backs, which are about

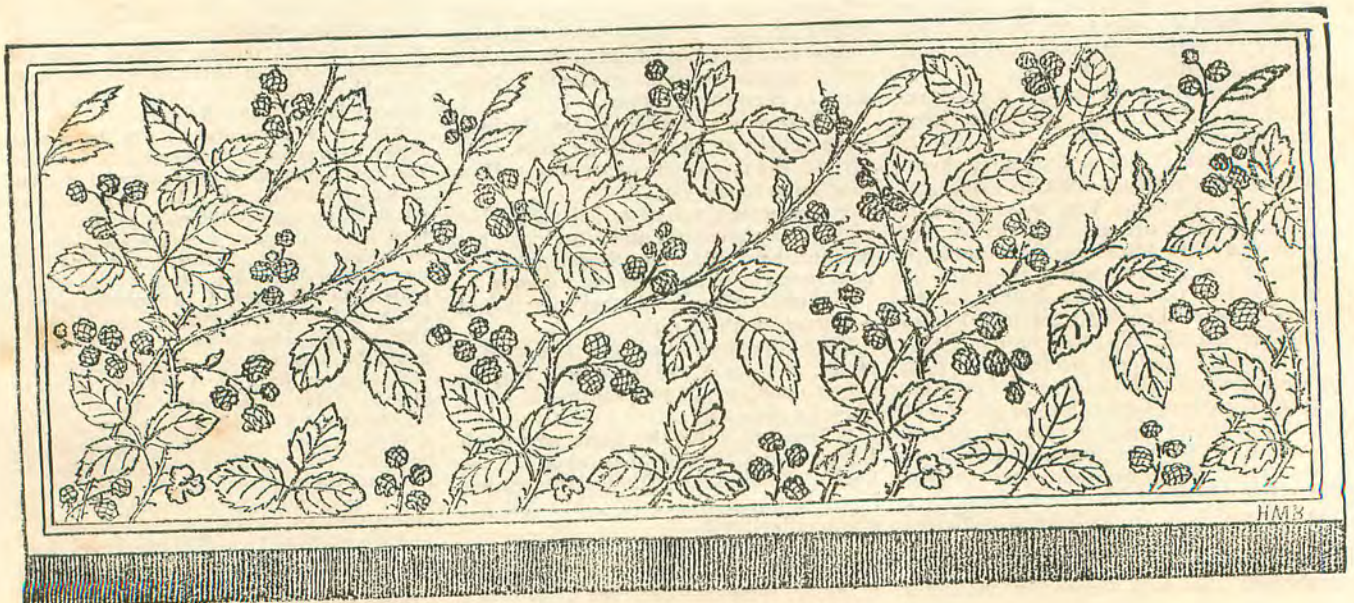


FIG. 5.—SOFA-BACK, BLACKBERRY.

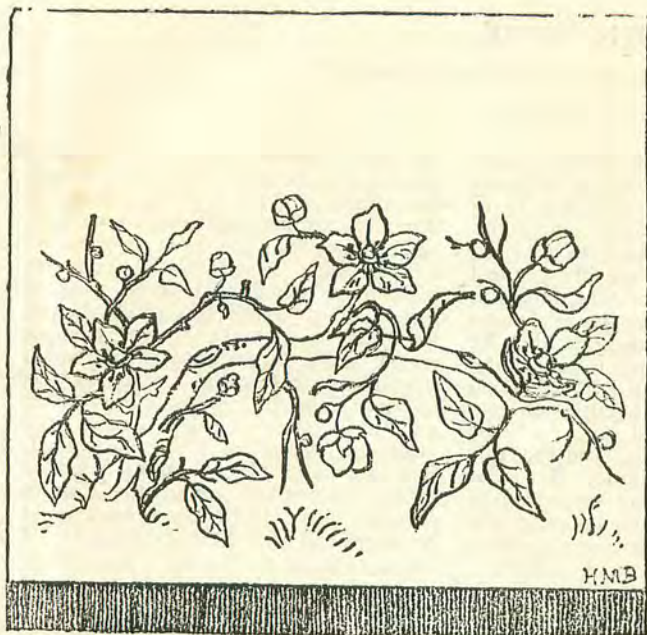


FIG. 3.—JAPANESE CHAIR-BACK.

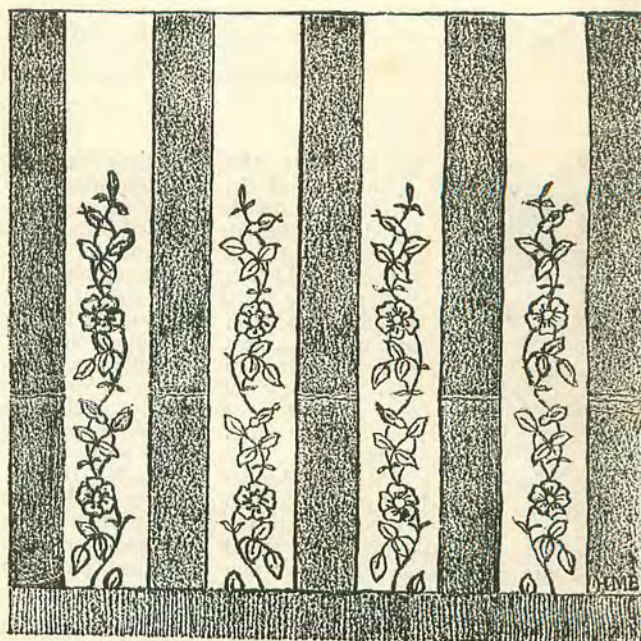


FIG. 4.—CHAIR-BACK, STRIPED CONVENTIONAL ROSE.

twice the width of the chair-backs, and the portion worked should therefore be rather broader.

Fig. 5 is what is called an "all-over" or diaper pattern, and is composed of sprays of blackberry drawn as naturally as its adaptation to the necessities of work will allow; it is to be worked either solidly or only in outline, according to the fancy of the worker. There are many plants you can use in this manner, such as honeysuckle, jasmine, wild rose, or even the long, trailing sprays of the larch, with some of the pretty pink-madder coloured apples or cones on them; orange or pomegranate, with both blossoms and fruit, are very effective too, but these would need more conventional treatment, as in the chair-back in fig. 1. There is also scope for much merely fancy designing in this style, which, if grace-

fully drawn, is as pretty and artistic as any I know.

Fig. 6 is also a Japanese design. It could just as easily be adapted to a chair back as any of these chair-backs which I have given you can be adapted to sofa-backs. My idea in giving this is that it should be worked on linen in two or three shades of brown, but it would be very handsome on white or pale-coloured sheeting (Roman satin) in outline only, with gold thread, but, of course, articles worked with silk or wool crewel will wash or clean more easily if gold be not used. And it is as well not to bestow it too freely on things that are in such constant use, and are so likely to be tumbled as chair and sofa backs. Fig. 6 would also do well as a panel or piano-front, as it could so easily be enlarged to the required size, and there is not so much work in

it as there appears to be, which is often the case with the most effective designs.

Now, I hope that by the aid of my hints, some of you clever girls will be able to lay your heads together, and produce either from enlarged copies of some of my designs, or from your own, some chair or sofa backs, "home made" throughout. In my next paper I hope to give you some borders of various styles and sizes, to suit all kinds of articles, as I find they come next in favour to the anti-macassars. I will now only add that the Royal School of Art Needlework at South Kensington, or Morris, supplies the best embroidery silks and crewels, and also the best Japanese gold thread, which latter if not really good will tarnish and sadly spoil the effect of your work.

HELEN MARION BURNSIDE.



FIG. 6.—SOFA-BACK, JAPANESE BAMBOO.

ART NEEDLE- WORK.

AFTER chair backs, I think perhaps borders of all kinds are the greatest favourites, as they can mostly be worked in the hand, though the broad ones, and those on rich material—such as plush, velvet, or satin—would all look better if worked in frames, as, indeed, the broad border of chestnut leaves, with which I am commencing the designs in this paper, ought to be. The scale on which it is drawn allows one inch to six: it is just two inches wide; therefore, the border, which is intended for a curtain, would be one foot in width. Place a strip of thin tissue or tracing paper over this design, and on it rule lines exactly one inch apart, along and across it, then on the paper to which you desire to transfer the enlarged copy rule lines six inches square (the narrow borders at each side should be about one and a half inch wide), and into each of these six-inch squares draw exactly as much of the pattern as there is in the corresponding one inch-square of the small design. By these means you will get a perfectly correct copy of it on a large scale, which you can then

and cobwebs would have also to be added. The border, when worked, can then be put on to a cloth or serge curtain, and would look very well.

Otherwise, two different serges make a very effective *appliqué*, and, of course, at much less cost. In this case you might cut out your pattern and apply it straight on to the curtain; this would be a very good plan to adopt with any old curtains to make them look fresh again, and would not take long to do, though the serge pattern thus treated would probably want a little more working up than a richer material would do to make it look handsomer.

Fig. 2, which should be enlarged in the same way as fig. 1, is also a broad curtain border, but more conventional in design. It would be most effectively worked on the curtain itself, and dark blue or green diagonal cloth or serge would be most suitable; it does not give so much scope for diversity of taste in style as fig. 1. It is intended to be solidly worked in simple crewel stitch, with different shades of green and red brown, the stems and veins of the leaves being from brown to red, and the flowers and insides of the pomegranates showing the seeds would be of a brighter red.

You can if you like put in the brightest shade in silk; this always has a good effect, like the high light in a painting. If done in the hand great care must be taken not to draw the threads so tight as to pucker the material in too great a degree to be set right in stretching. If this should be worked in bands, and placed on the curtain afterwards, the lines on each side must be put in; but if worked on the curtain itself they may be better left out. I shall, however, have more to say about curtains another time.

Fig. 3, a design of my favourite peacock feathers, is intended to be enlarged to six inches wide, as a band for a small work or occasional table. For this it can be worked on almost any material, as long as it is not too thick to allow the fine lines of the feathers to show well. I have seen some most charmingly done on old gold-coloured Roman satin for such a table. To get the colours right for working, and



FIG. 1.—BROAD CURTAIN BORDER.



FIG. 2.—BROAD CURTAIN BORDER.

transfer in the usual way to the material.

Curtain borders can either be worked in bands, to be afterwards put on the curtain, or at once on the curtain itself; but this last plan is so cumbrous I do not advise you to try it if you are using a design which can as well be worked on a band.

Appliqué is an easy and effective method of working curtain borders in this style. For this you must choose materials and colours that contrast well with each other, such as silk sheeting and plush or velveteen. In this way you would use silk sheeting to make your border, then cut the pattern out in plush or velveteen and lay it on the border; sew it on carefully, and either edge it with a thick line of silk or crewel, or with a fine cord. A few stitches will then work up the inside markings of the flowers and veins of the leaves if your pattern is not too complicated; and in the design I give the chestnuts

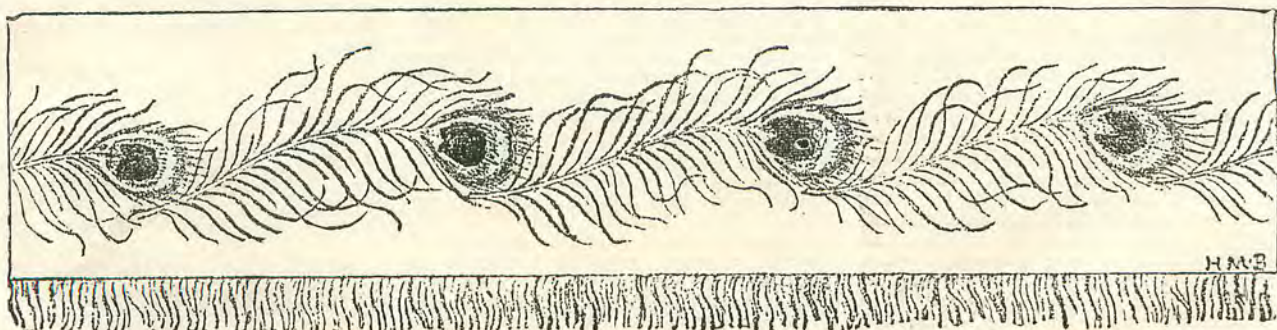


FIG. 3.—SMALL TABLE BORDER.

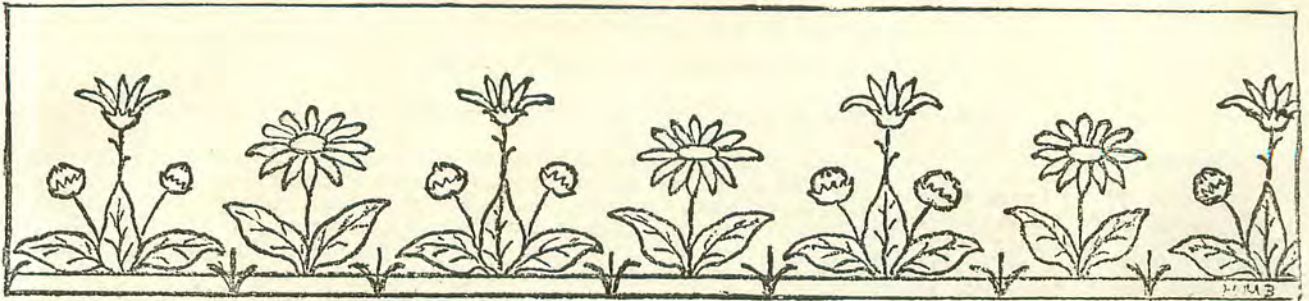


FIG. 4.—NATURAL DAISIES CONVENTIONALLY ARRANGED FOR BORDER. ANY SIZE.

also to make a life-like drawing of the feathers, I advise you to get one (they are to be got cheaply enough now at Messrs. Lazenby Liberty's in Oxford-street), copy its gracefully-curved lines carefully, and then match its colours as nearly as possible in silk or crewel, and keep it by you whilst you work. Enlarged still more, it would make a border all round an afternoon teacloth on crash, and if the self-made fringe of this were enriched by having needles full of the various coloured silks you have used in working the feathers rather freely put into it, the effect would be very pretty and harmonious.

This method of finish may also be used whena bought fringe of plain crewel is put on to a cloth or border, but it need not then be so freely introduced, a few threads of filoselle here and there having the same effect in the fringe that putting in the lights with silk has in the work. This border can also be adapted to a dress or a child's frock, any size you like, and for the latter especially it would be very pretty. Fig. 4 is a simple border which can be made any size required, and worked either

on crash or cloth, or any not very thick material, either in outline if small, or solid if worked larger, and, in the latter case, should be done in natural colours. As it stands now it would only be sufficiently important for a child's frock (in which case the frock might also have powderings of daisies scattered over it two or three inches apart), or some small article, such as a work-case or smoking-cap.

Fig. 5, conventionally arranged ivy and berries, may be treated in the same way as Fig. 4. It would look best with the berries worked solidly, whether the leaves be so or not; the upper division of the berries being dark brown or black, and the lower blue or olive green, while the stalks and veins of the leaves can be reddish brown.

Fig. 6 is intended, as I have drawn it here, for an afternoon teacloth or crash, and, as such, should be enlarged to about half the size again, or even twice as large, and may be worked with two or three shades of the same colour, with the flowers only in outline; or you may work the flowers solidly in natural

colours, with the border line at each side in dark green.

This I have given as an easy border for girls to make for themselves; other flowers, or even small sprays, would do, if clear and decided in shape. Arrange your flowers or sprays at equal distances within the border lines in any way you prefer, and then draw in the cobwebs afterwards; the groundwork of cobwebs is designedly irregular, or it would not have so pleasant an effect. You must manage to have a centre for a web here and there to bring all your lines to.

This border would also look well for other things, worked on dark satin; then the flowers could be solidly done in natural-coloured silk, with the cobwebs in light grey silk. Or, again, the border-lines and flowers might be worked in gold and the webs in silver threads. I had intended carrying my borders into another paper, but as the next part, though not the real Christmas number, will be virtually the holiday one, I think I will give the girls some ideas for small and pretty articles which they can make in their leisure hours, the turning out of which will amuse, as well as test the ingenuity of clever fingers, and then, if they desire it, we can resume the borders at another time.

HELEN MARION BURNSIDE.

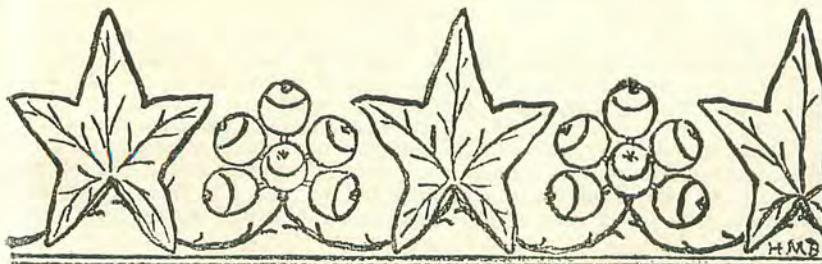


FIG. 5.—NARROW BORDER FOR CHILD'S DRESS. CONVENTIONAL ARRANGEMENT OF NATURAL IVY.



FIG. 6.—COBWEB BORDER EMBROIDERED WITH WILD ROSES. AFTERNOON TEA TABLE-CLOTH.

no whit abated; but Anna did not hesitate when once her plans were formed. She went up to her own room, hurriedly dressed herself in her long black cloak, the hood firmly fastened over her head, and crept softly out of the front door, without disturbing the little servant-maid, who would have gone into fits had she known the dead woman and herself were the sole occupants of the house.

Anna placed the door key in her pocket, and drawing her cloak around her, set off to consult Jules Peterson, the lawyer, at Dordrecht. What matter did it make to her that the way was lonely and dreary, the storm high? She had a purpose at heart strong enough to make her even forget herself, and the tediousness of the long miles she traversed. She hardly met a creature on the road as she sped along the marshes and found her way beside the sluggish canals. There was not a sound to be heard but the wind that howled through the leafless trees, and the frogs that croaked to each other across the swamps.

When Anna reached Dordrecht, the ancient city was wrapped in silence, and with quick steps she found her way to the Groote Hoofd, where stood Jules Peterson's tall, red-bricked house, with its peaked gable ends and its large windows. It was a solid, substantial building, old fashioned and respectable, that probably dated its existence to the early part of the fourteenth century, and that now stood frowning at her, wrapped in shadow.

Jules Peterson was in bed, doubtless dreaming pleasant dreams, for his annoyance was great when he was disturbed by persistent knocking at his door.

Soon his dark, curl-crowned head and indignant countenance were seen protruding from his bedroom window.

"Who is there?" he shouted; and in her reply he recognised the voice of Anna de Velde.

"What brings her here?" he murmured, as he snapped the window close, and made a hasty toilet in which he might make his appearance to admit the young girl to his presence.

"Jufrow Anna de Velde!" he gasped after on, as he placed a chair for her in his quickly-lighted office, and stood before her, much wondering what could be the cause of her visit.

Anna made no apology; she had a request to make, and she made it at once. When the heart is full of a purpose, words flow forth freely. By Jules Peterson's reply, the subject of her desire may be guessed.

"You wish Maria de Velde's will done away with? Impossible! None of us have power to do that."

"But the money is left to me. I am of age, I can dispose of it as I like, can I not?"

"Certainly, Jufrow de Velde. You may fling it into the deep waters of the Oude Maas, if you choose, though I should hardly consider that a sane proceeding."

"I would not throw it away, Mynheer, but I wish Oscar Von Huysen to have it."

"Make him a present of the money, then; he will doubtless be very grateful to you."

"But he must never know the part I take in the matter. I want him to suppose the property came to him from our cousin herself. He always understood from her he was to be her heir, and I would fain save him from the grievous disappointment otherwise in store for him."

"You are strangely considerate about Von Huysen's feelings," replied the lawyer, in a tone he could not help being rather sarcastic. "I suppose the report I have heard is true, and you are going to be married to him?"

"Yes, Mynheer, we are betrothed," replied Anna, as her pale face flushed, and her soft brown eyes drooped under his scrutinizing gaze. Then she added, eagerly, "You see, it

will be all the same in the end which of us has poor Maria's fortune, but I wish now to make it all over to Oscar."

"Will it be all the same?" asked the lawyer, still sarcastically. "Ah, my generous friend, there is an old saying that perhaps you have not heard about, 'Many a slip between the cup and the lip,' and if you take my advice, you will keep your money in your own hands."

The lawyer remembered Mistress de Velde's words about there "being very good reasons" why she had struck Oscar's name out of her will, and he had no great opinion of the young man himself. But the more he argued the firmer Anna grew, and at last she said she should leave his office and go to another lawyer, who would draw out the document she required without hesitation.

"Wilful woman must have her way, I suppose," said Jules Peterson at last, and he reluctantly began to prepare the papers, insisting, however, on introducing one or two points of his own. In the first place, he reserved for Anna the pension and house originally named for her in the first will, and this part he read aloud for her approval; and in the second place, he put a clause that Oscar would forfeit the whole of the money if he married anyone but Anna. In that case, the property would again be hers, but this clause he did not read aloud to Jufrow de Velde. As the expectant bride of Oscar Von Huysen, she would have considered such a proviso altogether unnecessary, but as a friend of the late Maria de Velde, Jules considered himself justified in protecting her young cousin as well as he could from possible injustice.

The business was at last settled to Anna's satisfaction, the lawyer remarking, as she signed the papers—

"Oscar Von Huysen will not be very particular in inquiring the why and the wherefore if he gets the property."

Jules Peterson had recovered his temper by this time. If Anna chose to be rash, and place her money in Oscar's power, that was no reason why she should be shivering with cold at that hour of the night. So he roused up his old housekeeper, ordered her to get hot coffee prepared, and whilst Anna was gladly partaking the fragrant beverage, he went out into the yard, got his chaise ready, brought out warm rugs and a fur cloak, and drove Anna safely home to the old house, her absence altogether unsuspected by the timid servant maid.

When the funeral was over, and Oscar had taken possession of the property—not being, as the lawyer had prophesied, very particular in inquiring into the "why and wherefore" such good fortune had fallen to his lot—he stated his intention of starting off at once to Arnhem to see his father and three sisters.

"I have not been there for an age," he said, looking down smilingly at his betrothed. But his smile was not returned. Anna was thinking how dreary the old house would soon be—Maria gone, and Oscar going away also.

"Shall you be sorry to lose me?" he asked, as he looked at her sad face.

"Yes, very sorry; and Arnhem is so far away," she sighed.

"Then you must come to Arnhem with me. Who, I should like to know, has a better right to a welcome in my father's house than my intended wife? I will write to Agatha, my eldest sister, at once, and she shall send you an invitation. Agatha manages all our affairs for us."

Anna did not object, so the letter was written, the invitation came in due time, and then, in some trepidation, the girl began to prepare for her visit. She had never seen any of Oscar's relations; her natural shyness made her almost shrink from going amongst

strangers; but then Oscar would be with her, and he would give her courage.

The preparations were rapidly made. Anna found the little servant girl another place, packed her mourning dresses in a portmanteau, and, locking up the old house, left it lonely and deserted.

Oscar was in high spirits; prosperity agreed with him.

"My sisters will be glad to welcome you," he said, "and my father will look on you as a new daughter. Who knows but our marriage may take place from his house, and be far nearer than we expected?"

Anna was very happy as she journeyed through new and strange scenes. She had been so long accustomed to the dreary flats, the canals, the marshes, the windmills with their flapping sails, with the dismal dyke near the old house, that all seemed fresh and beautiful, and when, at the last stage of the journey, Oscar drove her in a carriage to Arnhem, it seemed like going into fairyland. As they passed through a magnificent avenue of trees, dark in its intense shadows, the slant rays of the setting sun shone in at the further end, and touched with gold the lofty spire of a church that seemed to close up the vista. On one side rolled the waters of the Rhine, crossed by its picturesque bridge of boats, with steamers going up and down the calm waters; on the other were rich banks, and slopes dotted over with pretty villas and gardens. Anna was almost sorry when the journey was ended, and when Oscar, with a smile on his handsome face, exclaimed—

"Now we shall soon be at home."

She did not say why the journey had been so pleasant to her, but she felt it was because she had had Oscar to herself all the way, and he had been so kind, so thoughtful for her comfort.

Mynheer Von Huysen's house was in the business part of the rather fashionable town of Arnhem. It had ornamented gables, a red roof, and stood close on the pavement, without garden or grass plot in front. Before Anna entered the house, she was painfully conscious that more than one pair of eyes were curiously inspecting her through the diamond-shaped panes of the large window near the door. It was draped with dark, heavy curtains, and adorned with plants in pots, but the inquisitive eyes were distinctly visible to her, as she stood on the pavement waiting for Oscar to finish his bargain with the coachman.

(To be continued.)

ART NEEDLEWORK.



Any of "the girls" have a scrap bag or drawer, now is the time to bring out its contents. You have no idea how many really pretty things may be made at a moderate or very small cost from scraps of

velvet and velveteen, plush, satin, and cloth, but you must also bring to bear on them a good deal of neatness and taste.

No doubt there are many of you at home for the holidays now, who are ready and willing to give some of your time to the making of pretty things, either for the adornment of your own homes, or for presents. It is for such of you I am writing this special paper, in which I am going to tell you about some things which will, no doubt, suggest to you many others, according to what you may want.

For many small things a frame is almost a necessity to success, as they must be kept

smooth and unpuckered; these frames you can procure at most fancy shops, or at any stores, I should think. You must be very careful about sewing your material straight on to the webbing which is nailed to the rollers, and then stretch it evenly, or you will find it warped

perhaps work in the hand, if very well done. You see it would only want a small piece of cloth even to make a large pair of slippers. The one I give is a child's size, intended to be worked solidly on diagonal cloth. It would be so easy to make little patterns which would do for these, and, worked in crewel on diagonal cloth, they would be very inexpensive, as you could line, bind, and sew them on to a pair of fleecy soles yourselves; or you could make much handsomer ones on velvet or plush, outlining the pattern with gold and filling it in with filoselle. The ordinary shoe-shaped slippers can also be easily worked with small designs on the toes, but as they would have to be made up by a shoemaker, they would necessarily be more expensive.

Fig 2 is the end of a necktie; for these I think only conventional patterns look well. You can work them on any colour, or in any colour you please, but I advise you to keep to white or cream colour. Strips of Indian or Chinese washing silk will be best. I have often found that bits copied from a scrap of brocade or cretonne will make capital patterns in this style; you can work them easily in the hand, using self-coloured washing or "bobbin" silk, and working in satin stitch.

The design I give is for a straight end finished off with lace insertion, about one inch, and lace edging about two inches wide; and neckties such as this would be very pretty for young girls or children.

Fig 3 is a fan, to be worked on satin. The subject of fans is so wide and varied a one that I am sorry space will allow me to give you but one design, but I will suggest others which you can make for yourselves; for instance, a subject such as the blotter in figure 4 could be easily utilised as a fan. For working one

you must, however, procure properly prepared silk or satin, because it has to be stiffened; or with care you might prepare some yourself, by nailing it out on a board and pasting it with starch on the wrong side, before you put it into your frame. Fans to look at all well must be carefully done throughout.

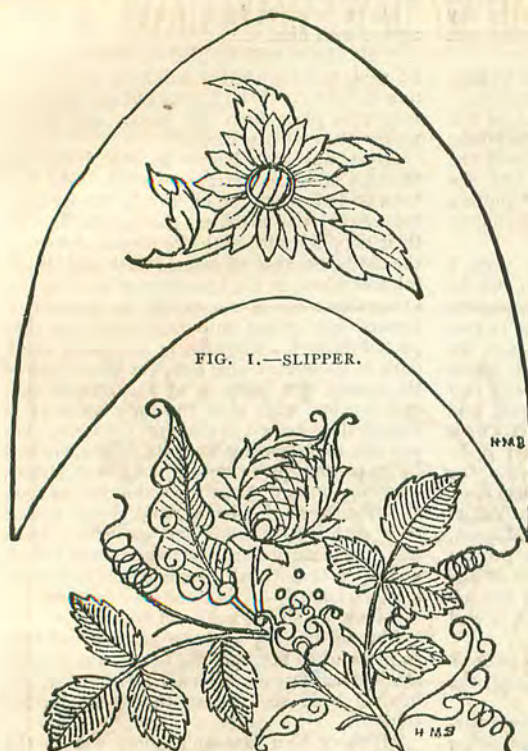


FIG. 1.—SLIPPER.

FIG. 2.—END OF NECKTIE.

when you take it out. After the stretchers are put in, it is generally necessary to brace the work a little more tightly with string or coarse thread.

In working you will find it better to keep the right hand underneath, as it may be supposed to be more clever at finding its way alone than the left, which needs the eye to guide it. You must, of course, in this case use two thimbles.

Fig 1 is a slipper toe, which you might

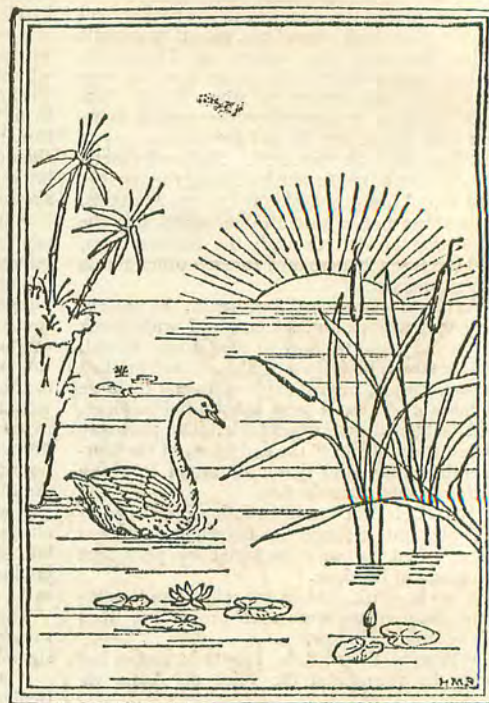
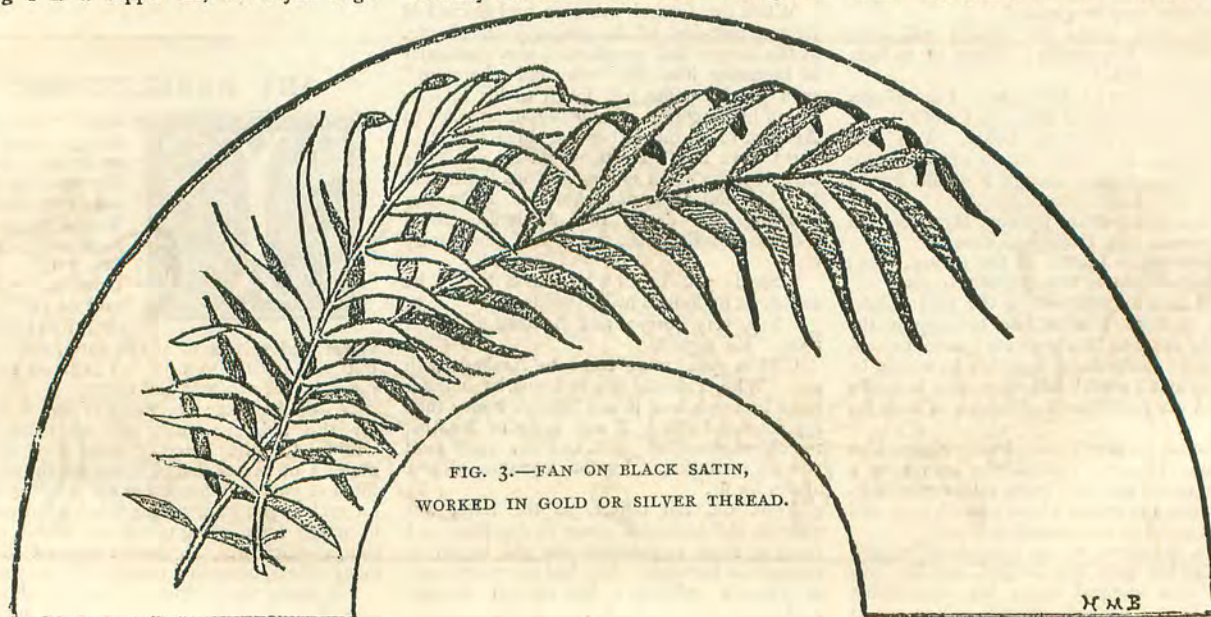


FIG. 4.—BLOTTING OR SCRAP-BOOK.

The design I give could be worked with fine silk, nicely shaded, and using lighter shades for the upper leaf; but it is my idea in the drawing to work it in gold or silver thread, the under leaf solid, and the upper one only in outline. Sprays of honeysuckle, wild rose, or white and pink hawthorn are very pretty, or you may make slight outline sketches in Japanese style and work them in gold or silver, which on black or dark-coloured satin will make very pretty and effective fans at the

FIG. 3.—FAN ON BLACK SATIN,
WORKED IN GOLD OR SILVER THREAD.

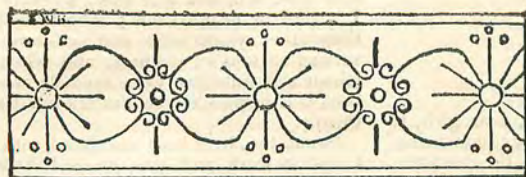


FIG. 5.—TABLE NAPKIN RING.

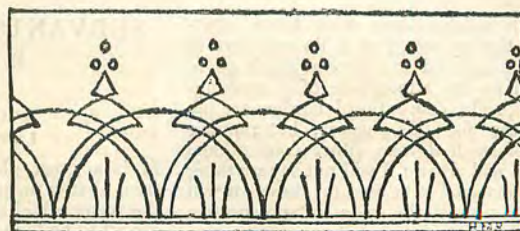


FIG. 6.—SMOKING-CAP BORDER.

expense of little time and work. Powderings of butterflies, or humming-birds, or a graduated flock of either would be very pretty.

Fig. 4 is a blotter, which you can make into an inexpensive article, or otherwise, as you may desire, according to the material used. If worked on jean or Roman satin in

Conventional designs of corners and centres are much used for blotters, or well-arranged natural groups, such as you will often find on cards, could also be copied; and anything that you use for a blotter could at the same time be made to serve for all sorts of things in the way of books and boxes.

two shades for each, and each ring should be of a colour that will harmonise well with the rest. I think a crest with a scroll under it, or a pretty monogram, or tiny flower sprays, nicely worked in gold on a set of different coloured velvet or plush rings, would be charming; but unless you are a fairly practised

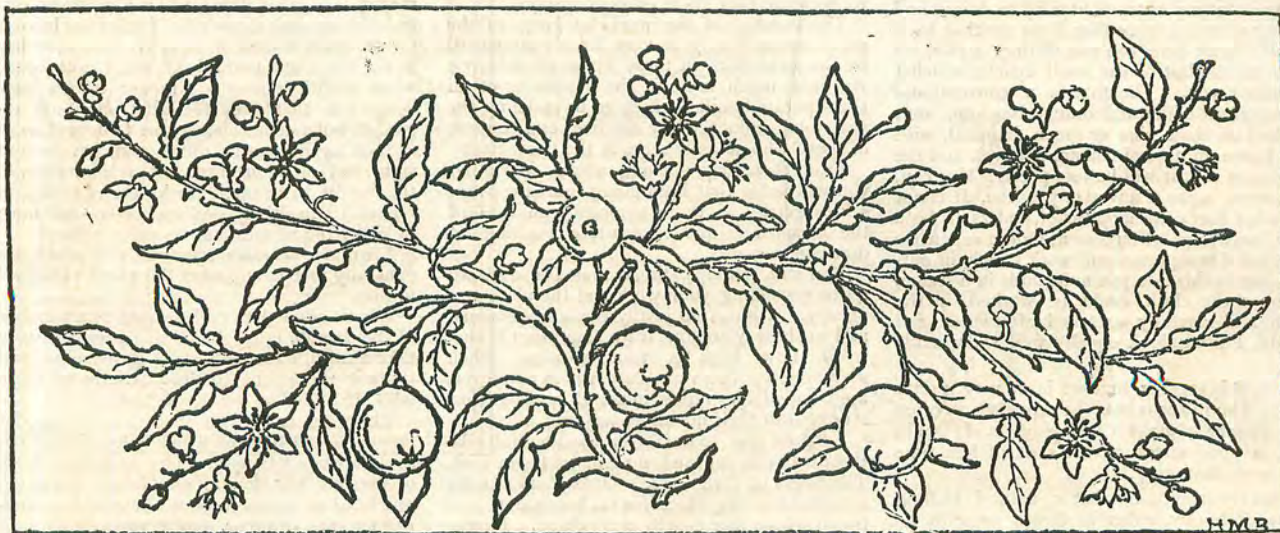


FIG. 7.—BRACKET. NATURAL ORANGE BLOSSOM AND FRUIT.

crewel it would not cost much, and might be worked in the hand, either in outline or solidly. You can alter the shape at will by taking away from or adding a little to the design in enlarging it. It would, however, be much handsomer worked on velveteen or satin in silk and gold.

Fig. 5 is for a table-napkin ring. A set of them worked on different coloured scraps of plush, velvet, or satin would be very pretty, and would only need very neat home work in making-up. Suppose the design to be on plush, you would outline it in filoselle a shade or two lighter, using only one, or, if you like,

worker I advise you to keep to the outline patterns. A set of these would be a very pretty and useful present at a trifling expense, save of time and taste.

Fig. 6. I suppose I must give a smoking-cap border, because as long as brothers will smoke sisters will be found good-natured



FIG. 8.—BRACKET. CONVENTIONAL BRIONY.

enough to indulge them with these superfluities. For my own part I do not care to see delicate material and tasteful work go to be defiled by the atmosphere of a smoking-room. Upright conventional borders are the best to use for this purpose, but running patterns of small flowers, either conventional or natural, will also do. I will not say anything about the material to be used for these—it will be best to consult the taste of prospective wearers on that point; but if you work something of a quiet and unobtrusive nature on cloth or crash which shall fit its owner well, it would serve also for a lawn-tennis cap, for which purpose a smart one on satin or velvet would be an absurdity. A monogram, or a school, college, or club crest worked in front of a serviceable cap, would no doubt please a tennis player.

Fig 7. And now I have come to brackets, which must be great favourites in these chivalrous days, and so, though I am encroaching on the courtesy of the Editor by so doing, and taking up more space than I am entitled to, I think I must give you two distinct styles, for they are the last of the small articles which I promised you. The first is a conventional arrangement of natural orange blossom, and, worked on dark blue or green diagonal, with the leaves in natural-coloured crewel, and the flowers in silk, it will be very pretty. You can, of course, make it any size you like. It is not intended for a corner bracket, unless it be a very large one. You can use more expensive material if you please, and work it only in outline, but in this case you must do it in a frame, whereas the cloth could be worked in the *hand, and carefully stretched* afterwards, and would, I think, look equally well when made up.

Fig. 8 is another bracket in a very pretty style. The festoons may be repeated as often as necessary to make it long enough. It would have a good effect, at the cost of less time and work than fig 7.

This is conventional, but a natural trailing spray of briony, either in flower or with its berries, Japanese honeysuckle, or any plant of a trailing nature, would do to use in the same way; or you might make little wreaths and festoons of flowers copied from old needle-work, such as our great grandmothers used to do so beautifully. For narrow borders I think this style is most suited to the china brackets are intended to support. The pattern I give may be either worked solidly, or the leaves worked in outline, with the veins put in of a different shade, and the berries solid. You can use any material you like, and finish off your brackets with fringe, in the same way as narrow table borders.

If space permitted I could tell you of so many other pretty trifles on which to employ your ingenuity; but I hope the few I have been able to give you will help you to make many others. If technical difficulties should at any time occur, I would refer you to the articles on crewel work and other embroidery subjects previously printed in THE GIRL'S OWN PAPER, and which contain much valuable information about stitches and other matters.

HELEN MARION BURNSIDE.



SERVANTS AND SERVICE.

By RUTH LAMB.

CHAPTER I. INTRODUCTORY.

It is a great pleasure for me, dear girls, to think that in the papers I am now commencing, the scene is laid by the fireside—the characters are all to be found under the home roof-tree.

A little while ago I was wandering from factory to factory, watching girls at work amongst whirling spindles, clattering machinery, and clinking hammers; wondering often that the young creatures were not bewildered or permanently deafened, by the ceaseless noise which accompanied their hours of toil; wondering still more at the varied articles produced by girl-hands, and at the way in which the comfort of persons, in every rank of life, seems to depend upon, and be ministered to, by what they do as outdoor workers.

The comfort of the world at large, of the great human family, is very largely influenced by the girl-toilers in these hives of industry. But how much more is the happiness of all the separate families which go to make up the vast total, influenced by the lives and conduct of those who actually serve in the home itself!

From these few opening words, dear girls, you will judge that I am going to address myself especially to those amongst you who fill the *honourable and responsible* position of domestic servants.

You will, perhaps, think that I use strong terms respecting your work and the place you occupy. I mean to justify these expressions, and to show you how truly important is that work, how high is your position, when measured by the vast trust which employers are compelled to repose in the girls whom they receive into their homes as servants.

I should like to establish confidential relations between you and myself, to begin with. The pages of THE GIRL'S OWN PAPER make a capital meeting-place for us, because it is a friend whose face is seen everywhere. I know some mistresses—not young ones either—who read it in the drawing-room, and then send it down into the kitchen; daughters of the household who take it, and then pass it to their waiting maidens, with a comment on such portions of its contents as are likely to interest them in turn; and what is, if anything, more pleasant still, I know more than one handsome, well-appointed home in which a young servant lends her G.O.P. to her mistress!

Does not this prove that, thus meeting, you and I will come together in the right place? Now for the reason why you should believe in me as a friend, my dear girls.

I have been the mistress of a house for a great many years, and yet, considering that I have usually had four female servants at once, I have not had a large number in the whole time.

The reason is that very few have left our home except to start in houses of their own, or from some equally satisfactory cause, and usually after a long term of service. Also, that when circumstances have rendered it necessary for a servant to leave us, it has been the rule for the family and herself to part with feelings of mutual regret and goodwill. It is always a pleasure for us to welcome under our roof those who have served us faithfully, and to hear of their well-being.

I have had only one thoroughly bad servant—but she was a systematically bad woman, who would have wrought mischief in whatever position of life she might have occupied. Ignorance of household routine, and inexperience in the performance of certain duties, may easily be corrected wherever a servant is able and willing to learn, and a mistress to bestow time and pains in teaching her.

It makes me glad as I write to think that I both have had, and still have, servants whom I regard as dear friends; who have proved themselves sympathetic and self-devoting in various seasons of sickness, and when extra labour and watching were needed; who have been true helpers and comforters to all around them.

Some, too, have been associated with me in Christian work, and have deemed themselves more than repaid for any additional labour which has thus devolved upon them, by the happiness that accompanies the very act of good-doing for Christ's sake.

I think of such servants as these not only with pleasure, but with the deepest thankfulness. With all my heart I desire to thank God for such service, and for the sense of family comfort and safety which has been one of its happy consequences in my own home.

I am sure every girl who occupies the position of a domestic servant will agree with me, that it is a good thing when a mistress can kneel down and thank Our Father in heaven for the great family blessing He has sent her in the shape of a faithful servant. Equally so, when a girl, coming a stranger into a new home, can thankfully feel that she too is regarded, not as a human machine to be sent away as soon as she breaks down, and, once out of sight, out of mind also; but as a member of the family, to be cared for by the rest both in regard to health of soul and body—and most of all by the mistress as “house-mother.”

I wonder whether servants and mistresses generally understand what the word “family” means.

I have alluded to each servant as a member of the family, but I know that people usually take a much narrower view of its meaning, and think it should be confined strictly to those who are united by the ties of kindred.

The word is used in several senses in our language, but the one which takes the lead is as follows:—“Family. The collective body of persons who live in one house and under one head or manager of a household, including parents, children, and servants.”

So you see, dear girls, who serve in other homes than that of your parents, you are none the less members of the family into which you enter, though your actual place and work in it differ from those of the parents and children. But if you claim to be of the family, you must remember that the very privilege brings also responsibility.

It forbids the putting of self in the first rank, and binds you to consider the well-being, convenience, and comfort of every member of the household, at least equally with your own. To work and think for the common good, *because you also are of the family.*

Notice how the Bible recognises this. Read through the Ten Commandments and see what individuals are named in those rules given by God Himself for the government of the human race. Here they are following each other: Father and mother, son and daughter, man servant and maid servant.

Not many pictures of girl life are to be found in the pages of Holy Writ. We catch glimpses now and then of Rebekah and Rachel and the daughters of Jethro tending their flocks, and watering them from the precious and jealously-guarded wells. These show us something of their occupations out of doors, of their readiness—ladies though they were—to serve the stranger and wait on the weary traveller. But the curtains of the tent are rarely lifted sufficiently to give us even a peep at the girls within, whether young mistresses or waiting damsels, when employed in household duties.

Ruth has a whole book given to her and her family. But we only see her for the first time in her widowhood, and when she has been ten years a wife. Esther has a still longer

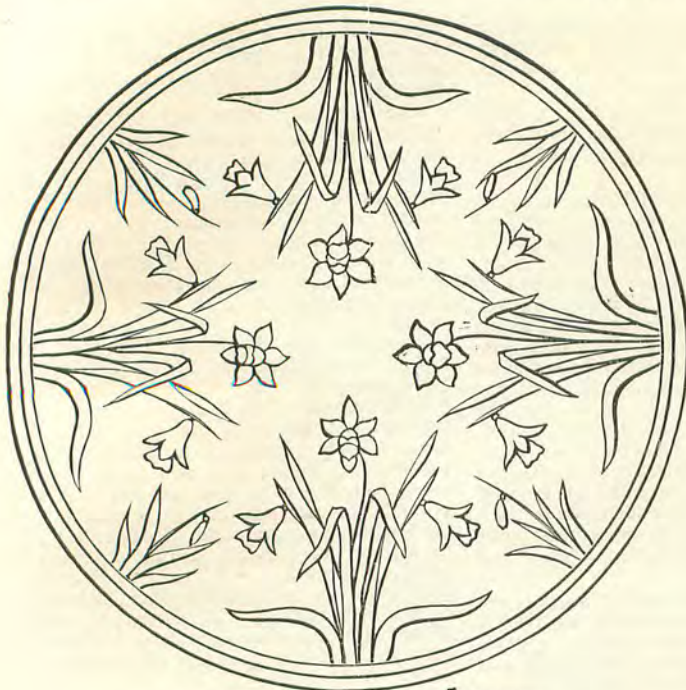


FIG. 1.—FOOTSTOOL—NATURAL DAFFODIL.

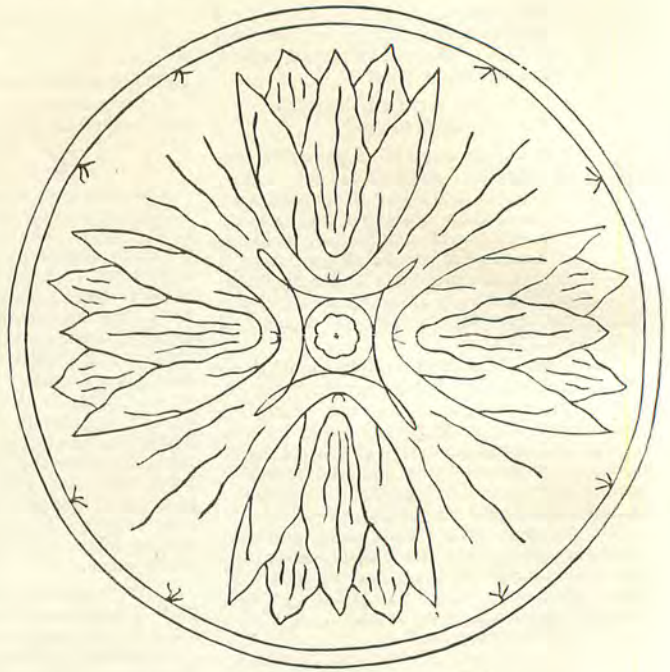


FIG. 2.—FOOTSTOOL—CONVENTIONAL.

garten for a real school, they are put into what is called the "transition class," which is, as its name implies, just for those in a transition state. Here they learn history, grammar, geography, and a few other things; so that the class of teaching in an ordinary school is not altogether new to them.

The whole morning's exercise occupies but the space of two and a half hours, or three at the most; and, to carry out Froebel's theory, there should be no school in the afternoon, though sometimes it is continued all day.

The children trained from a very tender age, till they are ready for a real school, in these establishments, certainly acquire a precision, prompt obedience, and deftness of action not to be gained later in life, besides imbibing an amount of varied information which lays an effectual foundation for all kinds of future instruction; and all in a form so pleasant and attractive to the child, that to be given a holiday from the Kindergarten, instead of being a treat, is regarded as a hardship and punishment.

DORA HOPE.

ART NEEDLEWORK.

No. 4.

It has now come to the turn of footstools and cushions, which I put together for the sake of convenience, as designs for the one will sometimes do for both. I am giving you some specimens of each. To begin with, the former, being chiefly worked on cloth or serge, are easily made in the hand, and some of the most effective patterns require very little work. But, before commencing one either for home work or for a present, I would advise you to consider well the general style and colouring of the room it is intended for; as a footstool that is so out of harmony with its surroundings as to be glaringly conspicuous, or, on the other hand, one that so

closely matches the carpet as to be almost invisible, and, therefore, constantly tripping up unwary feet, is more likely to prove a torment than a comfort to its possessors.

Small round or square stools have nearly superseded the large, cumbrous old-fashioned ones, and of these round ones are the most convenient and easy to make up, as they can be put on to flat muffin-shaped foundations, with or without a frame; the two round designs I give you will do for either.

Fig. 1 is composed of groups of daffodils, natural flowers, but conventionally arranged, and can be worked in their own colours in crewel on any shade of blue or green diagonal. The flowers should be worked in silks of two or three shades, taking care to make the outer petals of a very much paler shade of yellow than the bright golden trumpet-shade centre. The lines at the outer edge of

the stool would be worked in pale shades of green crewel, rather thick. There are so many flowers that will make pretty groups to work like this, and, as you see, only two different groups need be drawn—iris, narcissus, buttercups, white or yellow daisies, all would look well; and if you have an old stool to re-cover, you could easily make it up yourself; it only needs sewing on to the side piece, and a narrow cord to match the colour of the outer lines put round the edge over the join.

Fig. 2 has much less work in it, as of course it is intended that the outline only shall be worked, either simply with thick crewels or in feather-stitch. Two or three shades will be needed, and I think it would be best to work it in various shades of the same colour as the material, which may be either cloth, Roman satin, or velvet; and it could be made up in the same way as fig. 1.

Fig. 3 is an arrangement of the Egyptian lotus. If any of you girls are at a loss for conventional patterns, for almost anything, I would suggest some visits to the British and South Kensington Museums, more especially to the Indian department of the latter. You could find endless suggestions for the most beautiful designs there—scraps of borders, bits of shawls and cushions; the only difficulty is to make up one's mind what to choose, for it is quite an *embarras de richesse*, and you could sketch enough bits in a morning to work up into as many things as would keep you going for a long time. One of my favourite stool designs, to be worked in outline in the same way as the lotus design I give you, I copied from a section of the pavement of the ancient palace of Sardanapalus in the basement of the British Museum. It is also lotus, for this flower, held sacred by the Egyptians, is introduced into all their designs, and indeed gives its chief characteristic to oriental art. The design would look

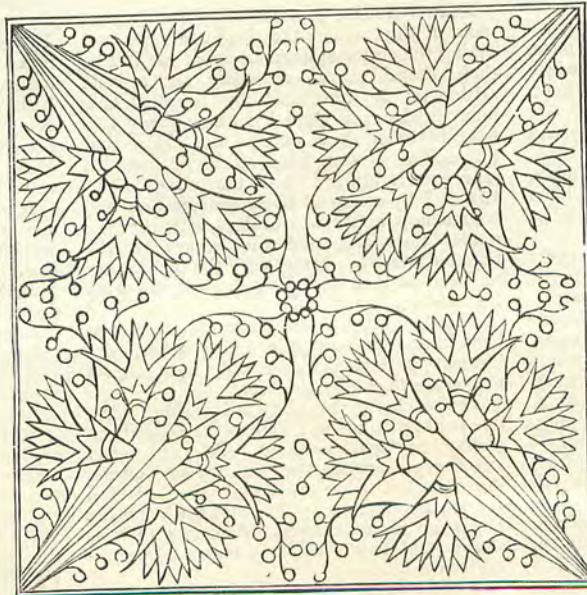


FIG. 3.—SQUARE FOOTSTOOL—CONVENTIONAL LOTUS.

well worked in several shades of gold colour on a green or peacock-blue diagonal ground, using the lightest shades for the dotted part. You may, if you please, entirely change the character of this design by leaving the dotted part out altogether, and using only a group of lotus springing from each corner, and perhaps place an open lotus flower in the centre; but this is optional, and if you do not want very much work, it would look well without; and in the same way this design would serve to adapt to various articles requiring corners. As a footstool, the square shape needs a wooden frame.

Fig. 4.—In this design it is the ground which is worked instead of the pattern. The whole of the ground of the pattern is evenly covered or darned with some small stitch. It is most effective for such articles as cushions, and is now much used, also for chairs and sofa-backs. It requires a bold and distinct conventional design, which must be very clearly marked on the material. All articles with darned grounds are worked in the hand, and are mostly done on linen or on light-coloured Roman satin. The sketch I give is only a quarter of the design. It is intended to be worked on linen, with blue or golden-brown crewel, or on white or cream-coloured Roman satin, with pale blue or yellow filoselle. The darning must be done by the thread. I have shaded it to show the effect; but, of course, only the outline of the pattern is to be marked on the material. There are other stitches used for this grounding, and for these I must again refer you to that treasure-house of art needlework, the South Kensington Museum. Curious stitches and cunning handiwork of all kinds you will find there, in gold and silk, and worsted, and on all manner of gorgeous materials. You could make out some of these stitches for yourself if you have any experience in art embroidery to help you; and you would also find there many bits of Grecian and oriental designs

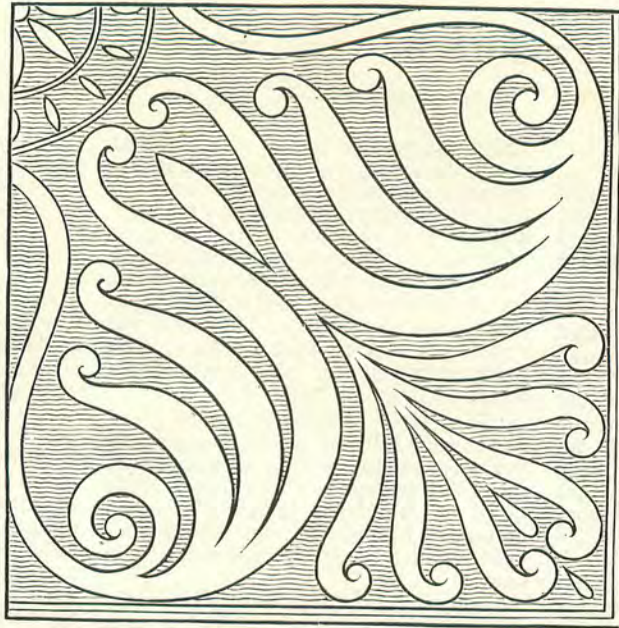


FIG. 4.—SECTION OF CUSHION—DARNED.

which would suggest patterns to use in this style.

Fig. 5 is a section of a cushion to be worked either on linen or on some light-coloured Roman satin. It has a good effect, and is so very simple, both in design and execution, that almost any of you could undertake it. Conventional sprays are best to use, and you may have as many different ones as you please, so long as they match well in character and in amount of work. The lines which form the frame of each spray must be carefully marked by the thread, and then it can be very well worked in the hand, in simple crewel, or, as it is more properly called, stem-stitch. In the same, or, in different shades of the same colour, if worked on linen, it would make a very useful corner for a cushion which is likely to be much used, as it will then wash or clean any number of times. If you are making this cover for any special

cushion, you must be careful to divide it into so many squares, according to the size you want, as halves or unequal squares left at the edges would spoil the effect of the whole.

Fig. 6 is the corner and centre of a cushion of conventional pomegranate. The lines round this are only intended to keep the design in its place. It is to be placed about an inch from the edge of the cushion, which can therefore be any size you require, and need not be drawn to fit any special shape or size. Cushions are extremely handsome worked on some dark material; on dark brown velvet, for instance, in rich gold colours, or on dark green velvet in light olive; but for my own part I prefer them rather light in colour. This design would work well on old gold, or on pale yellow or blue, either solid, in natural colours, or in outline in two or three shades; or it could be outlined with gold thread, and filled up with silk. I have seen pomegranates so beautifully worked and shaded in natural colours as to be real works of art; but it is necessary then to work the pattern in a frame, and it requires much experience to blend the shades and colours into each other in a harmonious and effective manner. The design I give is, however, too decidedly conventional (especially as regards the centre) to render a natural treatment desirable. It would be best to work it in outline, putting in the seeds of the fruit both in the corners and centre (which is intended to represent a pomegranate split open and flattened in the conventional manner), solidly, in the lightest shade of whatever colour you may be using, and outlining them with a kind of lattice-work stitch of the darkest shade. Now my paper has again reached its limit, and in my next I must take up again the borders for tablecloths, &c., which, I hope you have not quite forgotten, I left unfinished in the number for November 18.

HELEN MARION BURNSIDE.

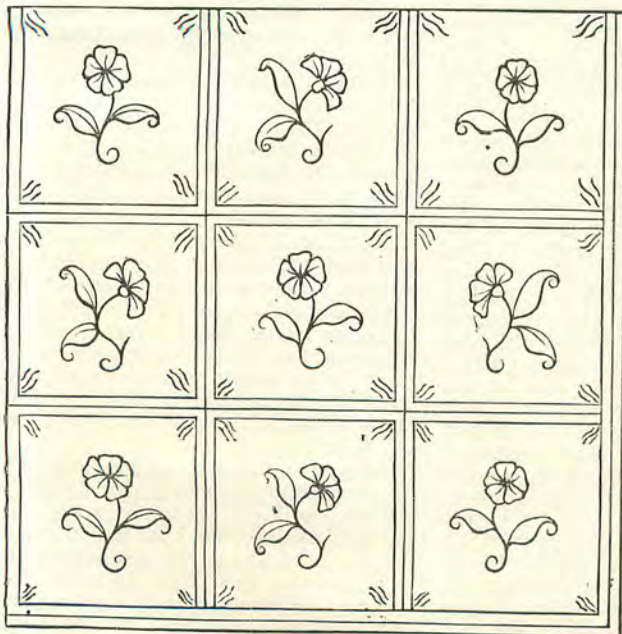


FIG. 5.—SECTION OF CUSHION.



FIG. 6.—CORNER AND SECTION OF CENTRE OF CUSHION.



FIG. 1.—TABLE-COVER—NATURAL IRIS.

ART NEEDLEWORK.

No. 5.

TABLE-COVERS will be found very convenient articles to work; a good bold outline pattern is very effective on a large cloth, and if a tolerably soft material is used, it does not form too heavy a piece of work to be done in the hand.

For small ones a simple spray of conventional fruit or flowers in the corners is generally sufficient. The edges of cloth or serge table-covers would be finished off all round with pointed *blanket stitch*, two or three colours or shades of colour being blended together. This stitch can be varied a great deal so as to form quite a pretty border, or if a plainer style be preferred a cord sewn at the edge of a thick cloth looks very well. A small square tablecloth suitable for a work or occasional table, on diagonal cloth with a bold, well-defined spray of fruit, such as plum or peas, in each corner, would take very little time to work, and be very inexpensive, as they need only be worked with crewel.

Fig. 1 is a spray of

natural vine, which can be worked in any colour. It ought to be some twelve or fourteen inches in height, and therefore would not be suitable for a very small cloth; it is drawn for working on diagonal, and would look well on any dark shade of olive or sage green. I would advise you to copy your colouring from nature, taking care to use some brown and yellow-brown at the root part of the stem and at the points of the leaves. There are so many varieties of pale purple and yellow iris, and if you introduce a little filloselle into the lightest parts they make really beautiful and artistic subjects for needlework. You might also work this on blue-green diagonal, or on brown velveteen.

Fig. 2 is for a small table-cover about a yard square, and the design need not be more than six or eight inches in height. The one I give is a small sunflower with buds, rather conventionally arranged. This style wants a rather large flower in the centre of the design, therefore a strictly conventional one is perhaps the best to use. If you cannot make a good original conventional flower, you can copy one from any carving or relief near you, or even from cretonne. I have seen many patterns of the latter from which entire sprays can be traced and transferred for needlework, or if you have any bits of plush, velvet, or velveteen you desire to use up, you might use a bold little spray of fruit or flowers, and cut up your scraps as for appliqué, and adopt a very clever method, which no doubt you have seen, and which would suit many of our girls who do not feel competent to draw designs for themselves. Cut out a good spray of flowers and leaves, and arrange them on the corner of your tablecloth; after carefully tacking these on, you can then work the edges down in long and short stitches; then, with the addition of perhaps only a few stitches in silk or crewel in the centre of the flowers, you have very nearly as good an effect as a worked corner. This method is of course admissible, and perhaps even more effective for cushions and curtain borders; but we must not diverge from the subject of this paper.

If you have any pretty bits of plush, or use them for legitimate appliqué; and you could make a very pretty fruit corner by choosing different greens for the leaves and grouping. Your fruit can—if you are clever enough—be a little raised by pushing a little cotton wool underneath. The edges of the stuff must then be sewn down as before, and can then be finished off by what we call couching stitch, or in the way I have just described, by working up the edges. Veins can then be worked in of lighter or darker green, and a few shading lines added.

Fig. 3 is a purely conventional pattern, in-

tended to be worked in a rather Japanese style, and it would look well on velveteen or plush. It could be any size you like, from ten to fourteen or fifteen inches in height; and you may, if you like, so alter the termination of the corners that you can continue a narrow



FIG. 2.—SMALL TABLE-COVER—CONVENTIONAL SUNFLOWER.

scroll border of the pattern all round, which would make it handsomer, and have a very pretty effect. Of course, the lines round these corners are not intended to be worked. The designs should be placed from one and a half to two or two and a half inches from the edge, which would then, as I said above, be finished off in blanket-stitch.

You might outline this pattern with gold, and fill in with crewel or silk, as you prefer. The flowers, to avoid monotony, can be worked in different harmonious colours, or shades of colour, and the centres a different shade to the outer petals. It might also be worked on cloth with crewels, but I do not think the effect would be so good as if it were done on rich material with a gold outline.

Fig. 4 will do for a cloth of any size, as you can enlarge the design according to your needs; it might be as much as seven inches wide, and you can make the daisies either white or pale yellow. I have drawn it only with the idea of its being enlarged to three or four inches, and it would then look very well on diagonal. If you are going to make it this size and work it in white, shade a little with grey at the base of the petals, and put in a few stitches of pale pink at the tips, or outline each petal with pale grey or green; this will throw up the white on a light ground and look very artistic. The flowers will be best worked in silk, with the centres a little raised by means of French knots. The leaves can be worked with crewels. If you are

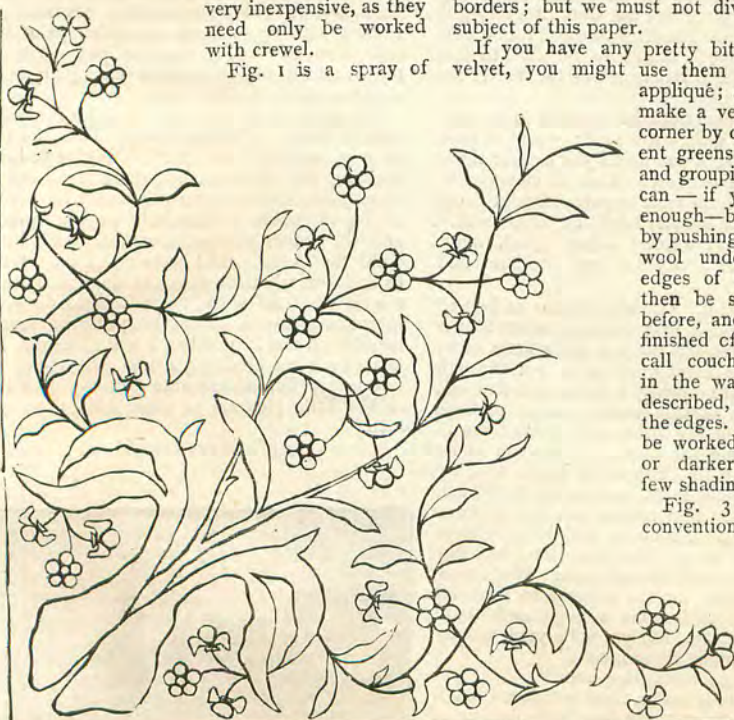


FIG. 3.—TABLE-COVER CORNER—CONVENTIONAL.

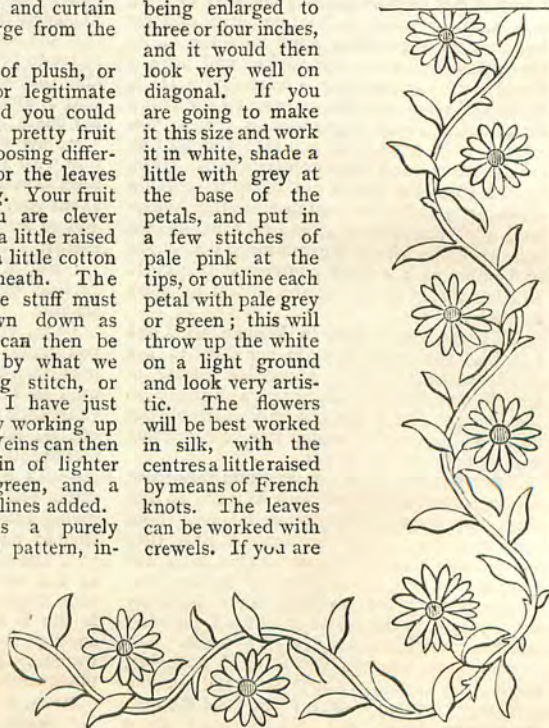


FIG. 4.—CONTINUOUS SMALL TABLE-COVER BORDER—DAISIES

going to enlarge the daisies into ox-eyes, you must leave out the pink at the tips, and be careful to make the stalks sufficiently thick in proportion, or it will have a weedy look; but if carefully enlarged it would make a handsome border for a cloth, worked either on dark green or blue.

Fig. 5. This is a border for a round table in orange, and can be worked in almost any style or colour you like. It should be enlarged to four or five inches wide, supposing the border to be six or seven inches in depth; and it would be finished off with a fringe according to your taste and the style of the work, supposing it to be worked in natural colours. A very good fringe can be made with the same crewels used in the work by knotting in a few strands of crewel with perhaps a little silk now and then introduced. You should pass the crewel in about an inch and a half from the edge, very close together; then you can cut the bottom even, and leave the cloth to lie under the fringe, which will make it look handsomer, and prevent it getting tangled and out of place.

Dark green, or blue cloth, or Roman satin would be a good ground for this, and then you can work it in the hand, as, indeed, you can most of the designs I give in this paper. Do not work the oranges with too bright a yellow; a sort of yellow ochre or old gold colour will be best, and the flowers can be put in with silk. I daresay you have discovered by this time that oranges are somewhat difficult to work with, drawing the material. They should either be begun from the outside, and worked in circles to the centre, or else, taking the black eye, or spot, at the top of the orange for a starting point, work each side in a curve to the stalk. The latter method is rather less apt to draw, and gives a better effect, if done carefully, as it defines the roundness of the fruit better. Another way would be to work it in outline only (but you would then need a handsomer material, such as plush or velvet, and work with Japanese gold). And again another, to make an outline with gold, fill it up with subdued colours in silk; it would make a very handsome border like this. The same pattern will also do for brackets in any of the styles I have mentioned.

Fig. 6 is a broad border, which can either be worked on your tablecloth at once, or on a different material or colour, to be afterwards

put on. In this style of design, which is good for plush, you get a very good effect, with comparatively little work; the sprays and butterflies give just enough interest and lightness, and prevent too much of your handsome material being covered. This is a good plan for large tablecloths, as you often find the folds hide the work over which so much trouble has been spent. Should you work this on plush I would advise a gold outline, and simple flat colouring, as where there is so little pattern it should be clearly defined.

The limits of space will oblige me to close my chat about table-covers now; but, as I often say, my object is as much to lead you to help yourselves to designs as to make them for you, so I trust what I have already said will suggest to you others on which you can show your own taste and skill; though, of course, I am highly flattered when I find—as I have done in several cases—that you have managed to reproduce some of mine.

HELEN MARION BURNSIDE.

THE GIRLS' FRIENDLY SOCIETY.

THIS is an age of societies. The world is so large, the number and variety of minds and moods so great, the circle which any one of us can hope to influence so small, that had we each to work alone, we might be tempted to sit down in despair of doing any good.

True, there are still heroes who can, by their own individual characters, affect the world or large parts of it, people who come to the front by a rare combination of great powers and great opportunities; but these never were a numerous company, and few of us are apt to think ourselves likely to be of their number; so we prudently fall back on the old motto, Union is Strength, and wherever we see that a great work wants doing we try to find or make a society to do it.

Everyone who has tried to work in a society knows, however, that if it is to be united strength, and not united weakness, it must also be warm. There must be those in it who believe with all their hearts and minds in the objects for which they are as-

sociated, and who are not content merely to approve of a good work, but are ready to spend themselves and be spent for it. Fire like this will kindle fire, and fire is the one thing not lost but increased by being shared and given away.

Among all the many societies of which we read and hear so much at this time, none is more likely to attract the attention of the readers of this paper than the "Girls' Friendly Society." Its very name claims our interest at once; and the interest is on both sides, for THE GIRL'S OWN PAPER is warmly welcomed and eagerly read by many members of the Girls' Friendly Society.

It is now between seven and eight years since five ladies met in the drawing-room of the Archbishop's Palace at Lambeth, to consider whether anything could be done to protect and befriend young girls, especially girls from country districts, going out to employment in large towns. Those who had cared for them at home were unable to follow them just at the time they were exposed to new temptations, and most needed a friend; and though in many cases all went well, yet from time to time sad tales came home of wasted lives spent in the service of sin or vanity, instead of in the service of Christ.

It was resolved to try and meet the need by forming a society, and a few associates were enrolled, to whom girls thus leaving home might be commended from place to place.

But little did the first promoters guess what a mighty power of growth was in the seed thus sown. Elder women found everywhere that this organisation gave them the means of communication they wanted in order not to lose sight of the young girls whom they cared for; maidens, not only those at first thought of, but of all classes and occupations, found in the rules of the new society a help to their efforts to live true, pure lives, and warm sisterly companionship for those who were lonely; and so the society spread almost like wildfire over the country, till at this time, though barely eight years old, it numbers in England alone over seventy thousand members, and nineteen thousand associates, while Scotland, Ireland, America, and many of our Colonies have taken up the idea and formed corresponding societies.

These are the three central rules of the



FIG. 5.—CONTINUOUS TABLE-COVER BORDER—ORANGE.



FIG. 6.—BROAD TABLE BORDER—BRANCHES OF ROSES AND BUTTERFLIES.

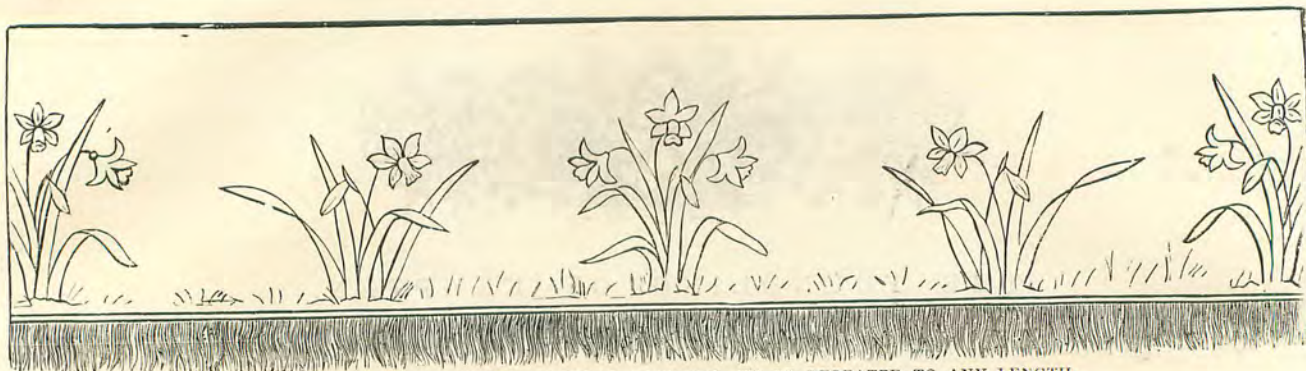


FIG. 1.—MANTEL VALANCE—NATURAL DAFFODIL, TO BE REPEATED TO ANY LENGTH.



FIG. 2.—MANTEL VALANCE—CONTINUOUS CONVENTIONAL THISTLE.

ART NEEDLEWORK.

By HELEN MARION BURNSIDE.



FIG. 3.—END OF MANTEL VALANCE.

MANTEL valances now hold a high place in decorative needlework, as they are of great importance in the furnishing of a room. It must be remembered, however, that they should not be used indiscriminately, for a heavy valance in a small room will have the effect of making it look smaller, and they must be chosen with much care, so as to harmonise with, or carry out the effect of, the wall paper, and of the furniture and ornaments of the remainder of the room. A well chosen one will show the ornaments placed upon it to great advantage, and I will add greatly to the comfortable appearance of the fireplace; sometimes a pair of short curtains are added under the valance, which fall to the ground, and are looped back at the sides when a fire is lighted in the stove, and which in the summer can remain closed. These can have a narrow border all round matching the mantel valance on a small scale, or can be powdered all over with small sprays of some part of the pattern. I do not think, however, these cur-

tains will ever become great favourites for ordinary rooms, as when drawn they must always have a rather heavy appearance, and they also tend even more than the valance to make a room look small; for this reason, I have not given you any separate designs for them.

Fig. 1. The first of my designs for valances is a very simple and easily arranged one, and will also serve as an example of how you may make designs with other flowers of the same habit of growth, such as iris, narcissus, etc. One large and one smaller group will do alternately. The daffodils should be worked on dark blue or green diagonal, or perhaps on brown velvet. Crewels will serve very well to work the leaves with, whilst the flowers can be put in with shades of filoselle, in the same manner as the round footstool of daffodils in No. 4. It must be finished off with a fringe of crewel, with a little silk worked in, and it will be better to put the fringe on, within two or two and a half inches

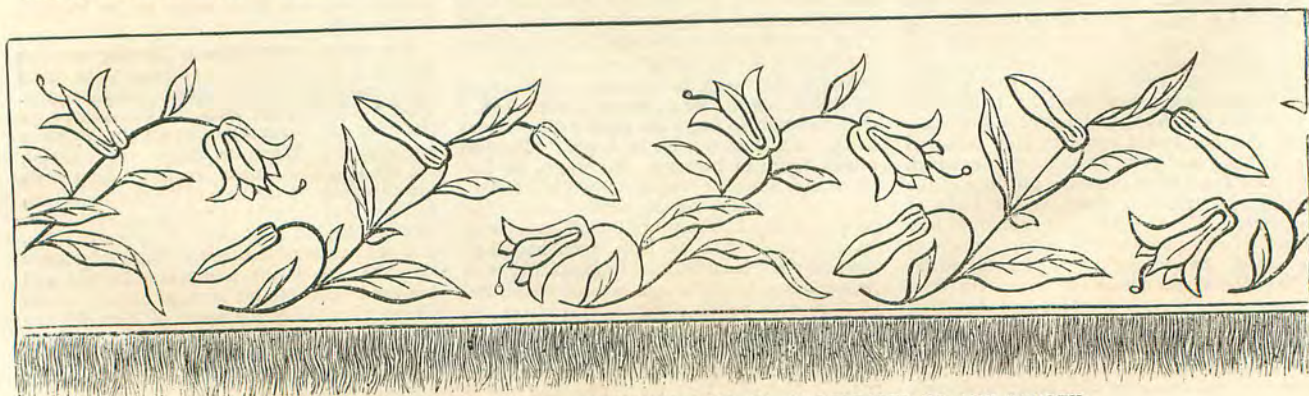


FIG. 4.—MANTEL VALANCE—CONVENTIONAL LILY, TO BE REPEATED TO ANY LENGTH.

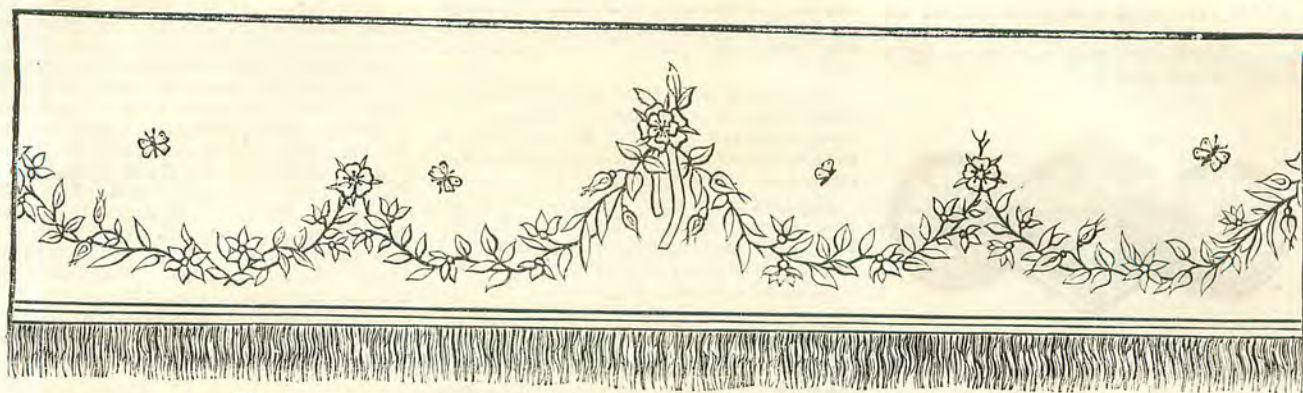


FIG. 5.—MANTEL VALANCE—CONVENTIONAL; REPEAT FESTOONS TO DESIRED LENGTH.

of the edge of the valance, and let it lie over, as otherwise it is liable to get tumbled and out of place. The few blades of grass above the border lines at the edge of the pattern will give it lightness, and can be worked in rather pale shades.

Fig. 2 is a design which will allow of more choice in material and colour. The narrow borders at each side of the broad centre are optional; of course your valance will look much handsomer if you include them. You can work this on any dark-coloured cloth or Roman satin, for instance on olive, or sage green, the leaves and stems worked with shades of brownish green crewel and filoselle, and the flowers with two shades of old gold. To make it a more important-looking design, the leaves might be worked in feather or long and short stitch, but it is a purely conventional outline pattern. It can be worked on plush or velvet, with Japanese gold thread if you like, but I think it will be prettiest on dark cloth, and with a few strands of gold-coloured silk in the fringe to finish it off; the narrow border lines and cross bars between them would also be worked with gold colours, and I think you would find it a useful valance which will light up, and also clean well, which is an important consideration with articles which are so liable to become quickly soiled by smoke.

Fig. 3 is a different style of valance altogether, which perhaps you may not have seen; it has a narrow edge of work which lies along the front of the mantelpiece, but which does not fall over, thus the principal part of the work is at each end, which falls over from 1

foot to 14 or 15 inches. A conventional "all over" design is best suited to this style; it need not have very much work in it, but it must be

effective, and I should think a good deal of Japanese gold thread, or gold-coloured silk, would for this reason be desirable; here again you could find suggestive bits amongst the specimens of old needlework in the museums. The design I give would look well on olive green or brown Roman satin, or plush worked in silk or gold thread, and finished off with a broad fringe containing gold also; this could be worked in the hand, and would be most suitable for a small room.

Fig. 4 is another strictly conventional pattern containing little work, and might therefore be done in the hand also, unless you are going to work it on plush or velvet, which almost always require a frame. It would do on cloth or velveteen, worked in crewel and silk mixed, the leaves in feather stitch, and the flowers in stem stitch, with silk if you like, the border lines just above the fringe being worked in rather light colours; or it might be worked in stem stitch throughout, if you want it to be only a simple and inexpensive outline on cloth. If on Roman satin or velveteen, the former mode will be preferable and make it look more important, but if you are going to work it on rich material, then outline it with Japanese gold and fill in with filoselle. Nothing, however, is really better than crewel work for such flowers, as it brings their grace and shape out in the shading; this would look very handsome worked in white crewel, shaded down well with greenish greys, and perhaps a few touches of silk in the high lights. You have no idea how effective such coarse crewel work is, and serge would be quite good enough to show it up.

Fig. 5. This design contains more work than you would think, as it must be closely worked, and on fine material. It is a revival of a very old style, of which you may find many specimens in old needlework; it would look best worked on something rather light in colour—old gold, pale blue on cream colour satin, or Roman satin. It would not suit an ordinary room so well as the more simple designs which can be worked on dark and less expensive materials, but it is nevertheless a very pretty

and quaint style, which can be adapted to a boudoir or small drawing-room containing choice china, brackets, shelves, ornamentals, etc., or anything to support specimens of china might be trimmed with work in the same style, the latter of course being much narrower. This pattern should be done entirely in silk, if you are going to work it in natural colours on a light ground, in the manner for which I have designed it, and, by the introduction of a few of the pinks and lilacs you see in old work, you may give it a very quaint effect, but you might also work it on a dark ground of plush or velvet, outlined with gold, and filled in with silk. You would find many carved or even painted festoons and wreaths of flowers in old rooms and on bits of work from which you might easily get sufficient designs of this sort to furnish a whole room.

Fig. 6 is a fender stool. These are now much more luxurious articles of furniture than they used to be, and can be arranged in so many different ways. You can either have a single long narrow stool, or a broader one with a small square one, which will fit in at each corner, and they may match the mantel-valance or not, as you like. An entire set, valance, curtains, and fender stools, with some effective design containing little work, would be very handsome on plush or Roman satin for a large room. The design I give will do for any sort, the sunflowers being intended to be worked on dark diagonal, in crewel alone. Remember the fender stool is likely to become quickly soiled, both by smoke and by use, and so should be made of serviceable material, and not too delicate in colour. It is a good plan to make the centres of the sunflowers in appliqué, which is durable; a soft dark plush gives the effect very well, worked



FIG. 6.—FENDER STOOL; ARRANGEMENT OF SUNFLOWERS.

up with a few stitches in spots. If you are going to make it narrow, and to match your valance, then such a design as fig. 2 would be most suitable.



NEW MUSIC.

AMOS AND SHUTTLEWORTH.

Sea Flowers. By Gustave Lance.—An effective and moderately difficult pianoforte solo in four flats. The same may be said of "L'Hélianthe," by Alois Volkmer.

The Glow-worm. Nocturne, by Louis Warner; and "Daphne," Gavotte by Edward J. Sturges, are both interesting pieces, and especially adapted for small hands.

The Four-in-Hand. Polka. By Albert Rosenberg.—Is bright and tuneful, and above the average of this style of composition.

WHITE BROTHERS.

Notturmo e Balletto. For violin or violoncello, with an accompaniment for the pianoforte. Composed by Karl Muscat.—An agreeable duet not beset with insurmountable difficulties.

Tender Moments. Waltz. Composed by Oliver Cramer.

Rosalind. Polka Mazurka. Composed by Louis Colas.—Both pleasant to dance to.

The Little Coquette. An easy waltz without octaves. By Karl Muscat.—Evidently intended for beginners in the art of pianoforte playing.

Why should we wish fancied cares. Words by Mrs. Hemans. Composed by Oliver Cramer.—A vocal duet skilfully and well arranged for two sopranos, bright, pleasing, and altogether a satisfactory composition.

Faithful and True. Song. Written by Clement Glenister. Music by Karl Muscat.—An easy and singable song, but not very original.

WEEKES AND CO.

The celebrated *Andante in G* (Battiste). Transcribed for pianoforte by Boyton Smith.—A nicely arranged transcription of a well-known composition, quite within the capabilities of moderate performers.

Echoes from Albion. Fantasia on popular English airs. By J. Theodore Trekell.—Three well-known favourite English airs most happily arranged into a pianoforte piece. It has the great advantage of being brilliant without presenting any difficulty of execution. This of itself would make it popular.

Pavan (in G). For the pianoforte. By J. Mayo. A pleasing theme, well-marked and expressive.

Bourrée. For the pianoforte. By E. Silas.—A drawing-room piece for moderate players. It is distinctly worthy of praise. We recommend it to the notice of our young friends, as there is work for the left hand as well as the right.

Along the Stream. Song written and composed by J. W. Wilson.—The introduction of

this song, commencing in D minor and changing into D major, with a vocal waltz refrain, is very bright and pretty both in words and music.

The Sea King. Bass song. Words by Barry Cornwall; composed by Charlton T. Speer.—An extremely good and bold style of song, both words and music in good taste. We recommend it to amateurs.

Happy Day Dreams. Song. Words by Sarah Louisa Moore. Music by Arthur E. Klitz.—A flowing melody, agreeable and singable, set to very meritorious words. We recommend it to our young friends.

BOOSEY AND CO.

Colin's Love Letter. Words by E. Williams. Music by J. L. Molloy.—A pensive and simple little ballad, in three flats.

Chances. Words by Hugh Conway. Music by J. L. Molloy.—A very pleasing song. Music and words well matched.

The Way of the World. Words by F. E. Weatherly. Music by J. L. Molloy.—A very meritorious song, set to interesting words.

I Did not Know. Words and music by Frank L. Moir.—Both words and music in good taste.

Precious Stones. Words by Jessie Moir. Music by Frank L. Moir.—A prettily-conceived song for girls, and one that points a good moral.

The Wide Wide World. Words by Cotsford Dick. Music by Spencer Hill.—A decidedly graceful melody to very happy words. We recommend it to our young friends.

Days Gone By. Song. Words by Henry Holl, jun. Music by Ernest Birch.

By the Firelight. Words and music by Mrs. Webster.—A sentimental song, very pretty and easily acquired. A great recommendation to amateurs.

GODDARD AND CO.

A Remembered Voice. Song. Words by Sarah Doudney. Music by John Henry.—A pathetic melody well set to beautiful and touching words, which we think will find many admirers.

The Scent of the Lilies. Song. Composed by Alice Bateman.—A somewhat sorrowful song, but words and music in good taste.

CRAMER AND CO.

Andantino in A. Song without words. Composed by Ruloff.

Also by the same composer, *Pégase au Salon.* Caprice brilliant. Two good studies for pianoforte players.

MOUTRIE AND SON.

Two Blue Slippers. A sprightly valse. Composed by Mrs. Foster Barham.

Forgotten. Song. By Julia Belinfanté. Music by M. Krohn.—A simple song. Words and music in good taste.

J. AND W. CHESTER AND WILLCOCKS AND CO.

Le Tambourin. Marche Gothique. *Gavotte et Musette.* *Les Guerillas.* Grande Marche. Four characteristic pianoforte solos. By Henry Lozé.—We have had occasion more than once to remark on the skill and ability of this writer. His compositions are for the most part graceful, pleasing, and easily acquired, and the pieces before us sustain the reputation he has gained.

Seven Songs. In two books. Words by Shelley and Burns, also from the poetry of Germany.—The book of "Seven Songs," by John Gledhill, is not at all inferior to a similar work we had the pleasure of reviewing a few months back—the same beautiful melodies and flowing accompaniments characterise each. We are particularly impressed with the "Imprisoned Songster," "Autumn Song," "A Faded Flower," "Reverie," and "The Pain of Separation." Our only regret is that as the style is so healthy and refined, the compass should be beyond that of the average singer. We may add that "Why" also, by the same composer, is similar in character and equally charming. Messrs. J. and W. Chester are to be commended for the typographical part of this publication.

ROBERT COCKS AND CO.

Cynthia. A right merrie dance. Composed by Michael Watson.—An easy pianoforte piece, lively and rhythmical. It is also arranged as a duet. Simple, effective, and well written.

Il Bolero. Spanish dance. Composed by Cotsford Dick.—A bright and sparkling composition, well worthy the notice of moderate performers.

Mendelssohn's Elijah. Paraphrase for the pianoforte by George Frederick West.—We think this exposition will be welcomed by many of our young friends. It introduces five well-known favourites from the above work in a musicianly and pleasing style.

When I Sing My Own Song. Written by Ada Lester. Music composed by Odoardo Barri.—A fairly good and pleasing ballad, without much attempt at originality—the compass easy.

WILLIAM LEA AND JOSEPH WILLIAMS.

Joy Cometh in the Morning. Sacred song. Words by the Rev. F. Linstead Downham. Music by James Butler Fortey.—A bright and tuneful melody, well expressing the sentiment of the words.

J. WILLIAMS.

My Lass.—Charming song, written for contralto or mezzo-soprano voice, by Ciro Pinsuti, the graceful and smooth melody of the second part offering an effective contrast to the spirited melody of the first. The words by Mary Mark Lemon are very appropriate.

March in C. For piano or organ. By David Wilcock. Dedicated to Dr. Horton Allison.—An excellent and well-written work, beginning with chords of pleasing harmonies, the second part being brisk and spirited, the whole terminating with the first subject, joined to an elaborate bass. Not difficult.

Anchored. By Michael Watson.—Deserves special notice, being a spirited and manly song, written in his best style, for a bass or baritone voice. The opening bars are bright and striking; it closes in a pathetic manner that is very effective. The words, by S. K. Cowan, M.A., are characteristic of the music.

Cærophylly March. For the pianoforte. By J. Pridham.—Will be found useful for beginners, who will appreciate the well-known Welsh air in the second part.

Only for Thee.—A charming and melodious waltz, written by Oscar Seydel.

The Zephyr Polka. By L. Williams.—Another addition to our collection of dance music. It is easy and bright.

Name the Day. By Henry Pontet.—A lively and sparkling song, written in waltz time, for soprano or mezzo voice, the words by Nemo being suitable and amusing.