

ART NEEDLEWORK.

By HELEN MARION BURNSIDE.

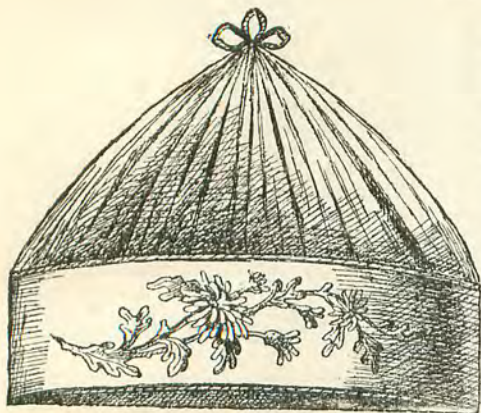


FIG. 1.—WALL POCKET.

In this and successive papers on the subject of Art Needlework we hope to tell you much which will indirectly help your work for the forthcoming Art Needlework Competition, and at the same time show you how the result of your labour can be made up by yourselves into beautiful and useful articles for home decoration.

The wall pocket, Fig. 1, can be made in almost any material or colour you please. The sketch we give is taken from one of terra-cotta coloured plush and satin; the front part is of plush, having a spray of pale pink chrysanthemum embroidered on it. This it would be best to work in a frame, to avoid dragging the plush. The leaves should be done in shaded crewel—solidly, of course—and the flowers in such delicate shades of pink silk as will harmonise well with the plush; the lights must be picked out with white, and a few stitches of pale green silk should also accentuate the lights of the leaves. When taken from the frame, the back of this embroidered panel should be stiffened with embroidery paste; it is then mounted on a stout piece of millboard, and

backed or lined with sateen; the piece forming the bottom of the pocket is covered on both sides with sateen (which can be got in all art shades, exactly matching the more costly material). The back is of satin, which matches the plush exactly in colour, and is gathered rather full on to its foundation of millboard. The three divisions are very carefully fitted and sewn together, and are edged with silk cord. Such a wall-pocket as this can be easily made by clever fingers in a few days. The cosy, of which we give a sketch in Fig. 2, is of olive-green velvet—any scraps of velvet, serge, satin, and plush which you may happen to have by you can be utilised for this style of appliqué. The design must be traced rather

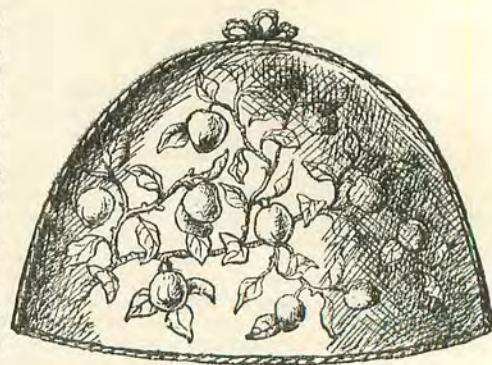


FIG. 2.—TEA COSY.

shades are introduced in the leaves. The mount may be of brass, ebonised, or painted wood, if you are ambitious enough to attempt mounting it at home, which is quite possible with the aid of some deft carpentering; paint will be best. The work must be stiffened at the back with embroidery paste, and carefully nailed into a light frame which will fit into the mount; you must then back this frame with some suitable material; the mount can be made of deal, painted with Aspinall's enamel, in black, dead white, or some delicate colour. It will require three coatings; and if you paint smoothly, and rub over each coat, when perfectly dry, with pumice stone, the result will give exactly the same appearance as if the wood were enamelled, and we think the accomplishment throughout of so uncommon and dainty a piece of handi-

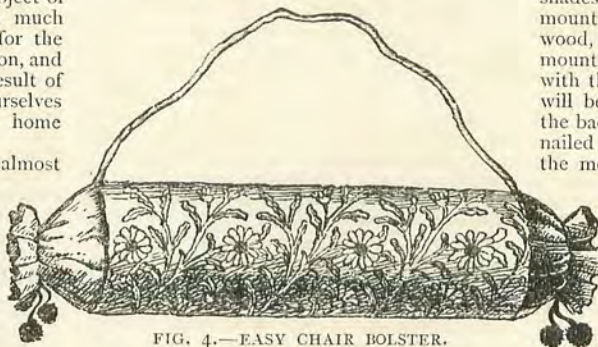


FIG. 4.—EASY CHAIR BOLSTER.

smaller than it really is on the ground material, which must be stretched in a frame, corresponding leaves and fruit being traced on the scraps of plush and satin, etc., of the real size; these are carefully cut out and pinned in their places on the velvet, with small pins, till the whole is arranged. The stems are then worked solidly and rather coarsely in shaded browns, outlined with Japanese gold thread; each leaf and apple is sewn down all round, the apples, which should if possible be of plush, or velvet of various shades, being raised by means of cotton wool inserted underneath; the leaves are of satin, from olive to the palest apple-green. The whole is outlined with Japanese gold thread, which is used also for the markings of both leaves and fruit. Both sides of the cosy can be treated in the same manner, and finished at the seam with a trimming of silk cord. It is an effective and truly "cosy"-looking article, which can be manufactured at home at very little expense.

Fig. 3 is a fire-screen, which shows a revival of a very old shape, and the design is an adaptation of an old style of needlework to match. The material, which must be stretched in a frame, is of cream-coloured silk, and the pattern is worked solidly in feather-stitch, in a variety of delicate shades of silk, no two flowers being the same colour. A great number of greens and dead-leaf



FIG. 3.—FIRE SCREEN.



FIG. 5.—WALL HANGING, SOUTH KENSINGTON MUSEUM. North Italian, Nineteenth Century.

work would be no small credit to the home-decorators.

"There is nothing new under the sun," and in Fig. 4 we believe our girls will recognise a modernised substitute for an old friend, not of their own, but of our grandmothers. We ourselves remember to have seen gorgeous objects covered with stripes of knitting in vivid hues, dangling by woollen cords and tassels from the backs of the easy chairs of a former generation, together with their contemporaries, the no less gorgeous and hideous "antimaccasars" of old; but modern culture has changed all this.

Nevertheless, the ugly little bolsters were comfortable, and consequently appear in a new form. The necessity of showing the design in our sketch makes its shape appear to be stiff, whilst the original is quite limp. The embroidered part is of Kirriemuir twill, on which the design of ox-eyed daisies is worked in outline only, with two shades of blue crewel, the centres of the flowers being filled up with French knots in dark blue.

The ends of the bolsters are of dark blue silk, drawn up with cord, and soft little plush balls to match. It has a cord to suspend it to the back of the chair, so that it is really a decorative substitute for the old abomination. Sateen might be used for the ends, which would be cheaper; but if you wish to make a really handsome one, this design could be as well worked solid and in natural colours, on silk sheeting, or any kind of soft silk.

Fig. 5 is drawn from a specimen of a wall-hanging in the South Kensington Museum. It is a pattern which could be so well and easily adapted for panels or wall-hangings in transposed appliqué, that we use it as an example. The original is silver brocade on crimson velvet.

By transposed appliqué, we mean that alternate inlaid and onlaid panels may be produced by the simple method of tracing the same pattern on two different materials, such as the crimson velvet and silver brocade of this wall-hanging; both patterns are cut out care-

fully, and the crimson pattern laid on the silver ground, whilst the silver is placed on the crimson. A very fine effect was thus produced by the Italians of the sixteenth and seventeenth centuries, when wall-hangings and panels were so much used in the decoration of rooms.

The inlaid part is sewn down with thread; the edges are then covered with a couching of filoselle, or with fine cord; the onlaid panel is treated in much the same manner; the small details of both, such as the markings of leaves and flowers, high lights, or necessary bits of shading, are worked with stitches of silk on the surface of the appliqué after it is sewn down.

Much less costly material may be used for this style of work; it is both effective and durable when well done, and is easily and quickly accomplished. It may therefore be applied, with advantage, to many articles of domestic use, by the more clever and industrious of Our Girls.



REPORT ON THE MUSICAL COMPETITION.

ADJUDICATOR: SIR JOHN STAINER, MUS.D.

OUR readers may remember that in the report of the previous musical competition we urged girls to try their hands at composition, and not to be discouraged if their first attempts result in failure.

We repeat this admonition. Even those who are destined to be successful in this art may fail at first, composition requiring practice like everything else in the world. Then those who have not genius gain enormously in musicianship by trying to compose.

We will suppose a dozen girls of average ability are standing round our official desk. They are asked in turn whether they love music, and probably eleven out of twelve will answer "Yes." We do not believe this eleven girls out of twelve are not really lovers of music, and by a little cross-examination we discover that one only cares for modern dance measures, that another answers "yes" because she considers it "the thing" to affect a love for all the arts, while a third likes music only as a means of showing off her manipulative skill or good voice. To these we have nothing to say, but to the remaining eight we address a few remarks.

You girls love music. Why? Because it gives you certain sensations of pleasure which you find it difficult to define. It appeals to your senses, to your imagination, and to your intellect. Now music if bad can be an agent for evil; it can certainly appeal to bad passions, it may fill the imagination with frivolous ideas, it may not appeal at all to the intellect.

But you answer, "When we confessed to a love of music, we meant good music." Are you sure you can distinguish between good and bad music? When you are asked your opinion of a composition you look at the name of the composer and judge from that, and not from his production. You are brought up to revere

certain names, and if you practise hard at certain good compositions, their beauty and subtle cleverness will after awhile reveal themselves to you, though at first you considered them dry. If you are to be musicians, you must be able to recognise good music, and the best means of learning to do this is to unravel the works of others (an important study pursued by all who wish to be composers), and attempt to create yourself.

If you are not able to recognise good music you are not musicians, and will not play as such, though your fingers be as supple and strong as Liszt's, and your dexterity is of a not much higher and eminently less useful order than that of a carpenter or plumber.

To this many may object, and remark that there are admirable performers who do not compose, and are they not musicians? Certainly they are. In order to be good players, in the judgment of musicians, it is necessary for us to understand the piece we perform, so that the various "points" may be brought out, that the composition shall be phrased, nay, more, that we shall impart something of our own individuality in our playing, treasure the thoughts of the composer and incase them, so to speak, in a framework of our own which does not alter the picture and yet is in itself a creation.

Yes, readers, it is undeniable that if we are to be good players we must understand something of music, and there is no better way of obtaining this knowledge than learning the science of music and trying to compose.

There were no bad manuscripts this time, and in one way this gave us pleasure; but it showed us that our advice had not been taken, viz., that those girls who had not attempted to compose should take this opportunity of making a commencement.

Do not enter these competitions only because you think it possible you may secure a prize! Let all our musical contributors take these opportunities of working at a noble study, and have the advantage of directing their attention to the form of composition which our very eminent and experienced examiner considers the best for them.

The following is the report of Sir John Stainer, our Adjudicator of the Prizes:—

It is always difficult to give an opinion on the relative merits of musical compositions which differ considerably in style and form. In the present case I have especially felt this difficulty. Some of the works submitted for competition showed considerable technical facility, but were wanting in interest; others seemed spontaneous and pleasing, but lacked originality; others, again, contained charming ideas badly brought together and presented in a form unsuited to the spirit of the instrument.

Having gone very carefully, indeed, through the pieces submitted to me, I award the first prize of Ten Guineas to Fanny Scholfield Petrie, and the second prize of Five Guineas to Amelia Corper.

Miss Petrie's composition runs smoothly; is thoroughly and naturally expressive of the feelings of joy and sorrow, and lies well under the hand of the performer. Its style is distinctly "Schumannesque."

Miss Corper's composition is slightly uneven in character: the first movement (sorrow) is most melodious, breathing the calm sweetness of Mendelssohn; but the second movement does not quite realise the idea of joy which would best contrast with the sorrow so lately depicted. The readers of THE GIRL'S OWN PAPER will, however, be able to judge for themselves. Of one thing I am certain, both prize compositions will be welcomed.

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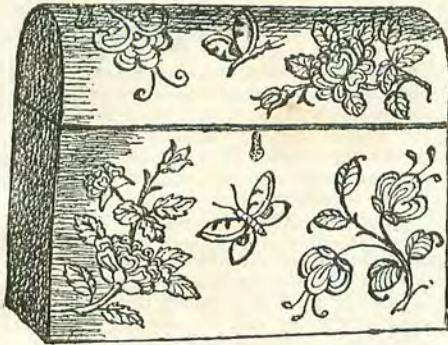


FIG. 1.—CASKET FOR PAPER AND ENVELOPES.

IN this series of papers on Art Needlework, contrary to our usual practice, we give sketches of made-up articles, because so many people complain that they are unable to take in written explanations; and therefore, assuming that many of our girls are already practised workers, such sketches may suggest articles, at once useful and decorative, on which they can lavish their skill to the best advantage.

At the same time experience has taught us how impossible it is to convey accurate ideas by means of black and white, even through so-called "illustrations," so much must necessarily be left to the manual skill and artistic judgment of the workers, who have to enlarge and carry out the suggestions with which we endeavour to supply them.

Fig. 1 is a casket for holding writing paper and envelopes. It is from eight to ten inches long, by from six to eight inches high in proportion. It is one of the few things which we advise should not be made up at home, the inside divisions of the casket having to be considered as well as the actual mounting of the embroidered cover.

Our sketch shows a casket covered with pale greyish green satin of a shade you may often see in the ground colour of old china plates. Indeed, the entire idea of design and colour was suggested to us by just such a plate. The casket is solidly worked in satin stitch, in a variety of delicate colours and shades of silk, and has an outline of fine Japanese gold thread. This outline is, however,



FIG. 4.—WORK BAG.

optional; it is only introduced to throw the design into clearer relief, and if preferred might be of fine black or dark coloured silk, such as olive green, instead of gold.

A great variety of small articles can be worked in this style of design, sprays being copied from pieces of real china or Indian ware, of which the finest specimens may be found in the museums, and "powdered" over the surface. The colouring of such sprays may also be imitated with advantage, for they are almost invariably in true artistic taste.

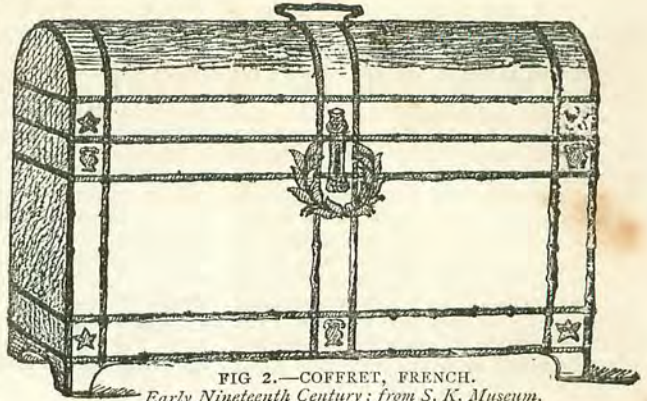
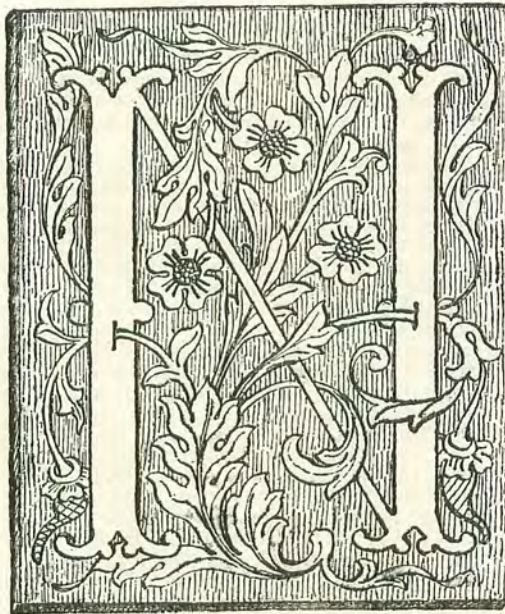
FIG. 2.—COFFRET, FRENCH.
Early Nineteenth Century; from S. K. Museum.

FIG. 3.—BLOTTER.

Such a casket can also be covered with velvet, velveteen, or plush, on which suitable sprays of natural or conventional flowers have been embroidered. In Fig. 2 we give a sketch of a coffret in the South Kensington Museum, which was probably the original *raison d'être* of these pretty caskets. We are doubtful if it can properly be called needlework. It is fourteen or fifteen inches long by about twelve inches high, and is covered with crimson velvet, ornamented with bands of gold braid, which are fastened down at intervals with silver stars; but it is probable that the alternate star and vase-shaped ornaments which fill the squares, formed by the braid, and which are of fine copper wire, are of needlework; also the wreath of leaves round the lock, for it closely resembles some clever German handiwork of sprays of flowers in gold and silver, which we have seen.

Fig. 3 is a blotter, the design of which, forming an initial letter, is suggested by a very beautiful and elaborate illuminated alphabet of the sixteenth century. In most cases it would be best to work a blotter and casket to match, and the style of Fig. 1 might very well be applied also to a blotter. Both

together, they are a most suitable and effective ornament to a lady's writing-table, and would make a very handsome present.

The blotter, of which we give a sketch, is of Kirriemuir twill, or strong evenly-woven linen. The design is outlined with dark blue in stem-stitch, and the ground is then filled up by being darned all over with a lighter shade of the same colour; either crewel, silk, or flourishing thread may be used.

All manner of materials will serve for the coverings of blotters—velvet, velveteen, or plush are most used, embroidered in various styles of design; but if the covering be of any linen fabric it can the more easily be taken off for purposes of cleaning. Stout mill-board foundations for blotters can be bought of any size, and we are sure that neat-fingered workers would find no difficulty in making up slip covers. They can be lined, according to taste, with silk, satin, or sateen, and the outside is costly or otherwise, and a case can readily be attached to one or both sides of the lining. In another paper we shall have more to say on the subject of embroidery, as applied to books, but it is too wide and interesting a subject to be dealt with amongst other things.

Fig. 4 is a work bag, well adapted for home manufacture. The stiff lower part is of olive-green plush, on which a spray of

FIG. 5.
PHOTOGRAPH
FRAME.

conventional honeysuckle is embroidered in delicate shades of natural coloured silks. The upper part is of olive-green satin, drawn up with silk cord to match, and the whole is lined with soft silk of a paler shade of green.

A circular piece of mill-board, measuring eight or nine inches across, will serve for the base of such a bag. This may be covered with silk or sateen. The upper side might with advantage have a piece of coarse flannel or a thin sheet of cotton wool inserted under the lining. Two or three sprays of flowers having been embroidered on a strip of velvet, velveteen, or plush, about five inches in width, the back of this is stiffened with embroidery paste, and it is carefully sewn on to a corresponding strip of mill-board, which should be cut an inch narrower than the embroidery, and must fit exactly the circular foundation. The strip is lined in the same manner as the base, and is very neatly sewn together. The upper

part may be of the same material as the lower or stiff division, or of silk or satin of the same colour. The latter plan is the most effective, and this portion will wear better and be less limp if it be also lined. Ribbon or silk cord of the same colour can be used as strings, and it may be drawn up with double cord by means of eyelet holes on each side if desired; the hem should always be between two and three inches wide to look well.

Fig. 5 is a photograph frame of thick cream-coloured silk of a strong and even texture. It is embroidered with sprays of flowers worked with fine natural coloured silks in feather stitch. It must be carefully stretched in a frame, and the inside space of silk should not be removed till the embroidery is completed. The greater variety of delicate shades and colours which can be introduced into the flowers and leaves, the better. If well carried out, the finished work will resemble very closely the dainty specimens which were executed by great ladies

and their attendant maidens at the end of the eighteenth and the beginning of the nineteenth centuries. The frame from which we sketch is for a cabinet photograph, and the embroidery is from two to two and a half inches wide. Larger photographs would of course require the frames wider in proportion. We have seen them as wide as five or six inches, for frames about eighteen inches long. Such embroidered frames will also serve admirably for small mirrors, and the Japanese style of the casket, Fig. 1, is very suitable for decorating them. It might be used most effectively for the larger sizes, especially if the needlework be outlined with gold thread. We would not advise any attempt at mounting at home, because in the first place the wooden foundation must be convex, and secondly, the smallest inaccuracy or drawing of the work in fastening it to the wood would inevitably ruin the appearance of the whole.

IT'S STRANGE, BUT IT'S TRUE.

By MEDICUS.

"It's strange, but it's true," I said to myself this morning when I sat down to write. My foolscap paper was in position, the bit of blotting paper under my hand; the sheet of paper alongside on which to note fugitive ideas as I work, lest they be for ever forgotten. All ready for my Girl's Own Health Sermon, and my brain as busy as busy could be(e). But, lo! when I popped my pen into the ink bottle not a drop would respond. The violet ink frozen and the red ink as well, though this latter does not so often succumb! And yet it is the month of March, with cock robin singing outside there in the apple tree, though for that matter this little rascal makes a point of singing when he sees me. But the blackbirds are quietly building in the yew hedge, the sparrows are overhauling their last year's nests in the wistaria, in hopes they will do again for this season, and the thrush would sing too if his feet were not so cold. I had a fellow-feeling with that thrush, however, as I had to go all the way up to the house, from my outdoor study, to warm my ink bottle at the kitchen range; a little extra stamping on the orchard path restored my circulation, and put me in excellent spirits. There was a splendid fire in the range, and the temptation to warm my benumbed feet was strong. However, I know better. I never have my feet cooked. It's strange, but it's true, that a great many people are never tired of cooking their feet, to the everlasting detriment of their health and constitutions. A favourite method of foot-cooking is to have them roasted. Whenever you come in from a stroll on a cold day, be sure to go and stick the soles of your pretty little boots as close to the bars of the grate as possible. The best plan is to sink into an easy chair, pick up a book, and forget all about them, till presently you have got to jump and exclaim—"I do believe I've burned my boot!"

But what does a boot signify? It is neither here nor there. A burned sole makes trade for the shoemaker; besides, roasted feet encourage the formation of chilblains, and the growth of soft corns, with rheumatism and bunions in prospective.

Other people prefer stewed feet. The receipt is a very simple one. Cultivate a horror of damp roads, be as careful not to wet the point of your boot toe as if you were puss in boots, and wear goloshes whenever you go out. This renders the stew complete, because then

both the stockings and boots become damp and hot, damp with the most unwholesome form of dampness, that from the perspiration of the body.

Another usual method of cooking feet is by "plotting" them. The word "plotting" is very expressive. It is Scotch, and I use it because I do not think there is any word in English that conveys so much. Scalding will not do, for plotting, although performed by plunging into hot water, hardly goes the length of scalding. Now, some people are always plotting their feet if they have the ghost of an excuse. It is done at bedtime. "I've got a bit of a cold on me," I heard a masculine fogey say one day; "I think I'll draw it down." He made the steward—it was at sea—bring him a bucket of boiling water. Into this he put a huge handful of mustard, then his poor feet. Thus he sat for half-an-hour, reading a book and drinking wine negus. Then he dried his feet with a warm towel, drew on bed socks and turned in. It was time, I thought. But I saw him on deck next forenoon—not morning mind you; people who plot their feet are not early risers—looking cold and blue, pinched and pecked.

Others, again, prefer to broil their feet, by taking a bottle of hot water, or even a hot brick or bag of hot sand, to bed with them.

Now, all these habits are most injurious to the health, for a person who has indulged in them many years loses to a great extent the right use of his or her feet. One becomes, consequently, averse to walking; exercise is neglected; the body gets soft, flabby, and unwholesome, or even adipose; the ankles suffer, and the knees get weak, so that by-and-by dyspepsia sets in. Humpty-dumpty's case is not worse than theirs then.

One day, two weeks ago, I was travelling to London; the snow was whirling past the windows and sifting in through the door chinks and ventilators. At M—— an elderly gentleman came in, and out of respect to his years I pushed the foot-warmer towards him.

"No, thank you," he said, politely. "I don't care to use that. It is not healthy."

"True," I said.

Then we got talking about the weather, and I happened to say it was the coldest day we had had.

"I don't think that," he replied.

"But I have proof positive," I added; "for the first time this year my bath was frozen

hard over this morning, and the sponge was like a lump of flint. It served to break the ice for me."

"Oh!" he said; "then, like me, you are a perpetual bather. I'd sooner want my breakfast than my cold bath. Do you wear flannels?"

"No; these merino businesses," I replied.

"Well," he said, putting up his sleeve a little way, "I have nothing but what you see. I never wore anything but linen. I never caught cold, and I couldn't catch cold after the bath. It's strange, but it's true."

Now, reader, I will tell you one or two other things that are strange, but true.

We are all ready enough to believe that procrastination is the thief of time; but there is another fault and still greater defaulter common to many—to thousands—of my girl readers. What I refer to is far worse in this way; it not only aids procrastination in stealing time, but it purloins from the possessor health itself. Can you guess what it is? You are not good at riddles? Well, I will tell you—irregularity in habits of life. You do not see at once in what way this can injure your health. You have often been told, or have often heard the saying, "A place for everything and everything in its place." You never, I dare say, thought there was very much in it, until you came to be the owner of a room of your own, or proprietor of even a work-box or writing-desk. Then, perhaps, you have had to ask yourself often enough the simple but perplexing question, "I wonder where I put it?"

Now, whatever that little "it" may happen to be, if you had put it in its little place, you would not have had to spend an excited, anxious—perhaps even angry—half-hour looking for it.

Probably it is a book which you ought to have put away when done with, only you were too lazy at the time, or thought you would lay it there just now and put it in its place another time; and of course forgot. So you go wandering about like a knotless thread, looking here, there, and everywhere, and getting in everyone's way, displeasing everyone, and not improving either your own temper or beauty. It may have been a letter, and now you want it, you want it now at once, or sooner if possible; the post goes off in half an hour, and you meant to answer it so prettily, and a deal depends upon that answer. "Oh,

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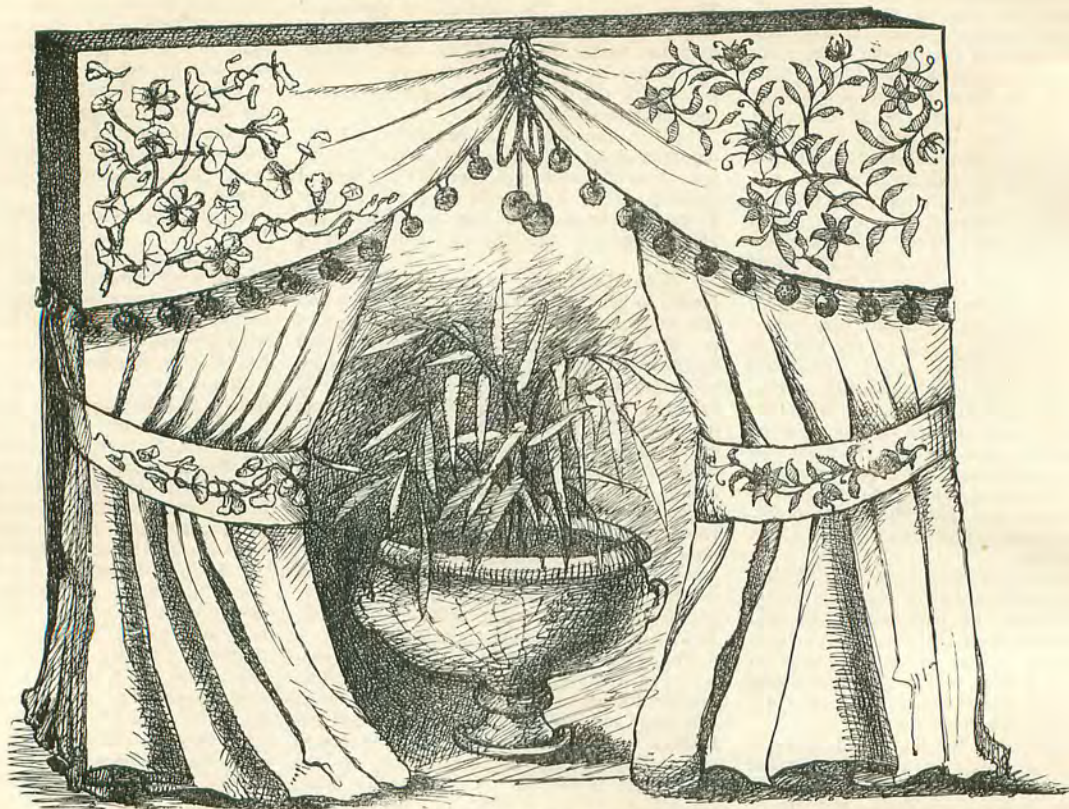


FIG. 1.—MANTEL VALANCE WITH CURTAINS AND BANDS. TWO DESIGNS.

WE have lately heard or read somewhere that mantel valances are going out of fashion, but, judging from the number of those which have been displayed at all the latest exhibitions of art needlework and decorative work of all kinds, we venture to think this is a mistaken notion,

founded probably on the changes in form which are always taking place. These changes do not always tend to prove the so often repeated charge of fickleness in public taste; rather are they the outcome of ever-increasing culture and love of true artistic decoration. Instead of the straight bands or borders of embroidery which have so long been used for the purpose, we now more often see draped valances, and the style of the needlework is not so much confined to "all over" patterns.

In Fig. 1 we give a sketch arranged so as to show two different styles of design adapted for the same mode of draping, so that either can be used for the whole. The material is rich brown plush. On the left side is a design of nasturtium, the flowers of which are of a variety of natural shades, from deep red to pale yellow. It is worked solidly in crewel, with a few stitches of silk here and there to indicate the lights. The band of the curtain has an adaptation of the same design.

On the right side of the valance the pattern is more Japanese in style. It would look very handsome on crimson plush, with the design worked in satin stitch in shades of terracotta red, and the whole outlined with Japanese gold thread. Plush drapes so beautifully that its own folds are sufficiently handsome for the centre of the valance and also for the curtains. The effect of the latter with bands of embroidery only is in better taste than if they were covered with needlework. The valance is trimmed with plush ball fringe, the appearance of which is very complete and pretty.

Velveteen or soft cloth can also be used if plush be more costly than is desired. Both valance and curtains must be lined, or they will not drape so well; the bands should also

be finished with silk cord round them, or, if liked, with ball fringe at the lower edge, to match the trimming of the valance. Another way to drape the latter is to loop it up between twenty and thirty inches from both ends, thus making three festoons, in each of which a spray should be worked. A fireplace is always so much the centre of attraction—the heart of the room, so to speak—that we do not think the decoration of it will ever cease to be the first effort when we turn our thoughts to making our homes beautiful. It has often occurred to us that the heaviness of effect, which is so difficult to avoid in the arrangement of this most important part of a drawing-room, could be overcome if (in cases where it



FIG. 2.—BELLOWS.

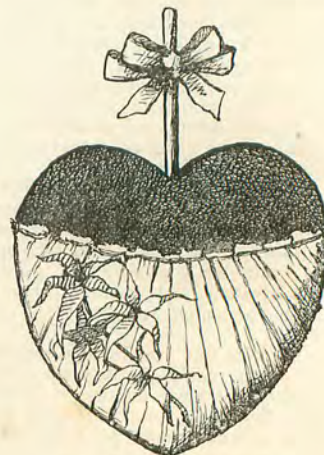
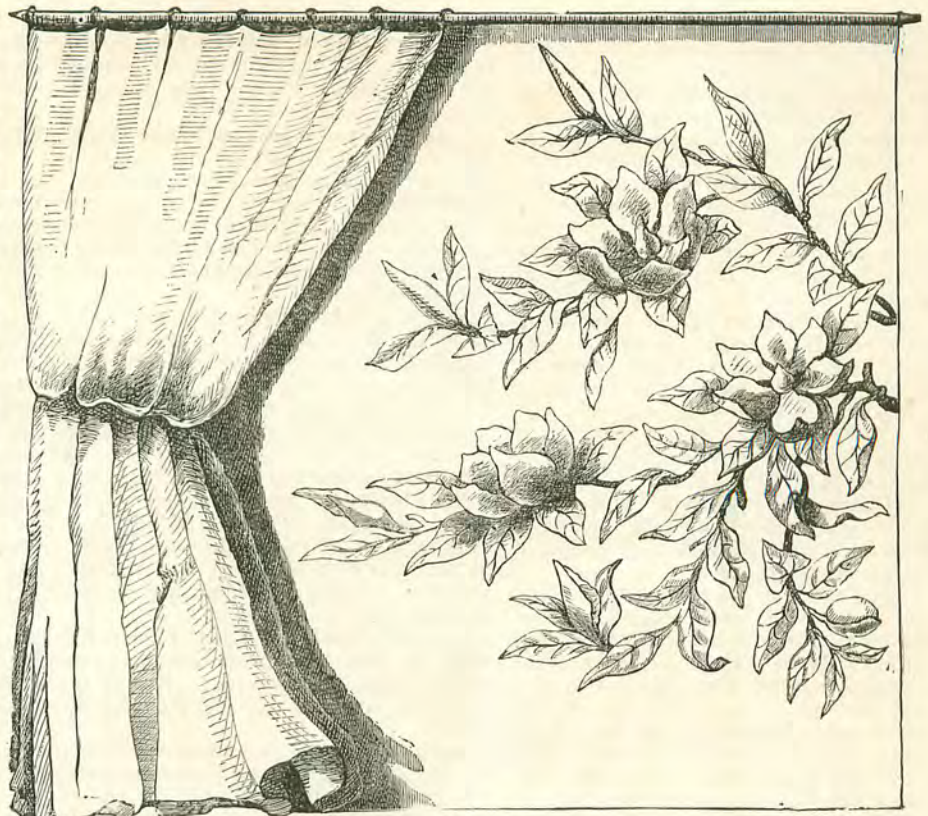


FIG. 3.—WALL POCKET.

be architecturally practicable) a tiny hanging conservatory could be built outside the wall over the fireplace, having a single large pane of glass or a window let into the wall of the room. The over-mantel, which should have no back, can then be placed over this window, prettily draped with soft silk or muslin. The little conservatory thus made may be filled with hanging pots of ferns, which could easily be attended to by means of a ladder or steps, and showing through what appears to be the glass back of the over-mantel, they would make a very light and pretty natural decoration. The great drawbacks to this plan are that it could only be carried out on a detached drawing-room wall, and that it would necessitate the chimney being carried on one side. Doubtless some of our readers can improve on this suggestion (for the introduction of which, in an article on needlework, we make a humble apology).

Fig. 2 represents a design for a pair of bellows, which are covered with velveteen. The design is worked in crewel, in satin stitch, the flowers in shaded white, or pale pink, and the leaves in olive green; the veins of the leaves and flowers are of fine gold thread. This pattern would look very well embroidered in olive green satin, or in natural coloured silk. Bellows are amongst the oldest objects to which needlework and all manner of art decoration has been applied, examples of which we have seen in various quaint and charming shapes.

Fig. 3 is a sketch of one of the innumerable wall pockets made of fans, which are always so greatly in favour with amateur embroiderers, and is very simply made. It is a penny palm-leaf fan, the front of which is first covered with crimson plush. It may have a thin sheet of cotton wool inserted, by way of padding, under the plush. If liked, a spray of palm leaves is worked in outline with Japanese gold thread on a piece of terra-cotta coloured pongee or tussore silk, which is gathered across the fan with elastic. To form the pocket a silk cord can be sewn all round, and a handsome bow in two contrasting shades of ribbon attached to its handle. This wall pocket may be made in any colour or combination of colours, and any simple spray will do to embroider on it, or tiny powderings will do, if preferred. It might be varied by the fan being covered with silk, whilst the pocket is of plush. Another way would be to place the pocket diagonally across



PIANO BACK.

the fan, and have long ribbon loops attached to the handle on one side.

Fig. 4 is a decoration for a piano back, which could easily be managed at home if a light wooden frame the size of the piano be made, with a brass rod and rings for the curtain. The material is of wallflower red velveteen, on which a branch of magnolia is embroidered in natural colours with crewels, with a few stitches of silk. Care must be taken to introduce the russet and golden browns in the stems and backs of the leaves, which are the great characteristic of the magnolia. The flowers, too, need careful shading with grey and pale green, the buds at the ends of each branch having a good deal of pale green at the base. The panel must, we think, be worked in a frame, and when finished will want stiffening with embroidery

paste before it is nailed into the wooden framework. A curtain of pale terra-cotta coloured pongee silk is then arranged on the unembroidered side, and a very artistic and effective piano back is the result. It would look equally well on brown velveteen, with a curtain of old gold. Any large branch of effective and graceful plants, such as honeysuckle, chrysanthemum, etc., would do to use for this purpose, or two or three stems of lilies, foxglove, or iris springing from the base of the panel at one side. The large flat surface of a piano back is one which naturally lends itself for purposes of decoration. The addition of a curtain breaking the expanse is a great improvement, and the embroidery being confined to one side only, it does not really cost more than a plainer style of ornament.

THE HILL OF ANGELS.

By LILY WATSON, Author of "Within Sight of the Snow," etc.

CHAPTER IX.

HERE is Evelyn?" anxiously inquired Mrs. Lancaster. The large, brilliantly-lighted *salle à manger* of the *Abendglüh* was filled with a motley crowd, from which arose a Babel of tongues. The evening strife between Germans and English as to whether the windows should be shut or open had set in, and at the "English table" our compatriots were triumphing over their adversaries.

The Lancaster party was a large one,

for Mrs. Lancaster, Miss Wentworth, Dottie, and Algy were reinforced by a stranger couple, with whom the young gentleman seemed on the best of terms. The head waiter on hearing the name "Lichtenstein" had wished to place them elsewhere, but they apparently liked fresh air, and were thoroughly at home among the English.

The gentleman, with spectacled blue eyes, long hair, and a drooping, fair moustache, had something artistic about his appearance. His wife was evidently an Englishwoman. Her sweet face, with brown hair ruffling back from a smooth white brow, blue eyes, and an intelligent

mouth, had a particularly bright expression. She was soon absorbed in conversation with Algy, laughing like a merry schoolgirl at his account of his adventures.

"But where is Evelyn?" again asked Mrs. Lancaster, piteously. "I haven't seen her yet, to speak to, since she came back."

"Oh, she will be here soon. Evelyn doesn't like to be hunted up, you know, mother," replied Dottie. But an anxious shade was on her brow that did not clear till Evelyn came in.

As she walked up the long dining-room the girl attracted the glances of



ART NEEDLEWORK.

By HELEN MARION BURNSIDE.

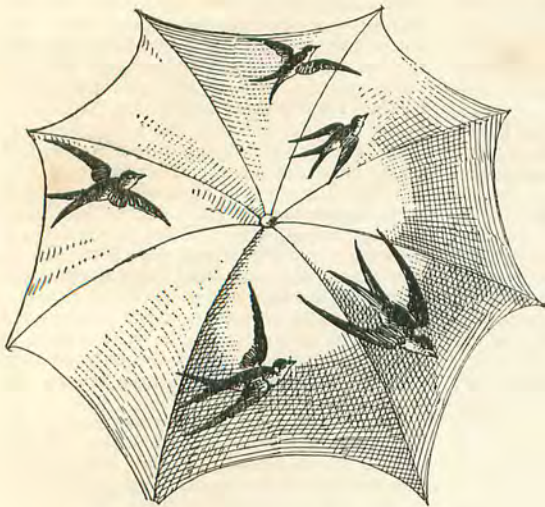


FIG. 1.—SUNSHADE.

With the sole exception of the sunshade, all the articles with which illustrations are given in this paper on art needlework are carefully chosen as such that may be carried out easily by ordinary girl-workers from beginning to end, as there is no troublesome or expensive mounting to be done.

To commence with our exception. The sunshade, of which we give a sketch in Fig. 1, is of natural-coloured tussore. A skilful needlewoman should be able, with a little management, to embroider this in its made-

up form, but it would be necessary, in order to hide the unsightly back of the embroidery, to have it lined with silk afterwards, and this cannot be done by the worker. The swallows are embroidered solidly in feather stitch (*opus plumarium*), in natural-coloured silks. Humming birds and butterflies are worked on dark-coloured satin on silk sunshades in the same manner. Very little work is necessary to produce a good effect. Bows of ribbon of some shade of the silk used in embroidery may be attached to the tops or handles of the sunshade, and

they may also be made smarter by the addition of lace. If natural birds or butterflies be too realistic for the worker's taste, the style of the design may be Japanese, and merely outlined in gold thread. This would be handsome on a sunshade of black satin, trimmed with Spanish lace.

Fig. 2 is a pocket-handkerchief sachet of the palest blue tussore or corah silk, on which natural tulips are solidly worked in feather stitch, in a variety of delicately tinted silks, pink being the dominating colour. It is lined with pale pink quilted silk, and trimmed with cord of combined pink and blue.

Sets of pocket-handkerchief and glove sachets, with nightdress and brush and comb bags, all embroidered and made up to match, are among the most popular art needlework presents of the season. Fine white sateen, or sateen-jean, is, in our opinion, the best material to use for the set of this kind. The design can be worked with flourishing thread, which is now brought to such perfection, and can be obtained in such endless variety of colours and delicate shades, that an article solidly worked with it can scarcely be distinguished from silk embroidery. Articles thus worked can so easily be washed or cleaned without injury, especially as the lining can, if liked, be also of sateen.

Fig. 3 is a glove sachet of olive green satin, which has a design of mimosa embroidered in natural-coloured shaded silk. Both leaves and stems are of rather pale green, and the fluffy blossoms are worked in two or three shades of yellow, in feather stitch. The stitches should radiate irregularly and not very thickly from the centre of each tuft. These flowers might be worked in French knots, but this would not give the soft and fluffy effect so well as the former method. The sachet is lined with quilted yellow silk, and bound with green cord. It is merely to give a suggestion for another set, such as Fig. 2. A glove and handkerchief case should always match. The two together make a very handsome birthday or wedding present. Nightdress and brush and comb bags would then make a second pair, if the whole four articles be too large an undertaking.



FIG. 2.—HANDKERCHIEF SACHET.



FIG. 3.—GLOVE SACHET.

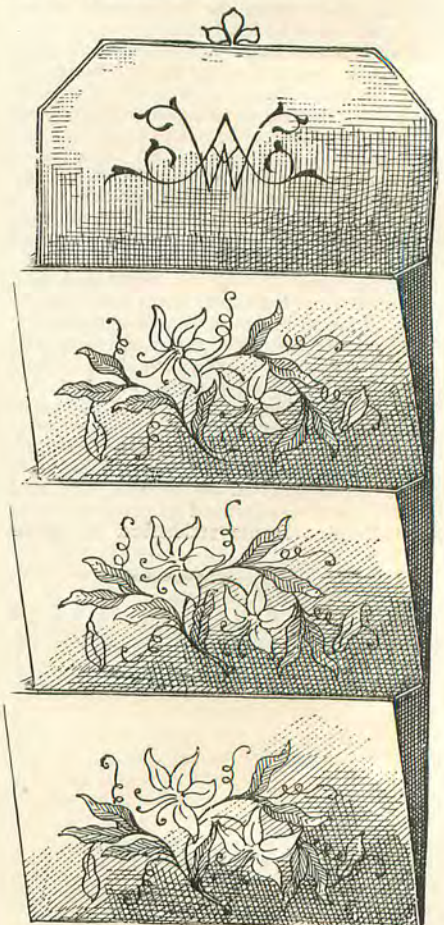


FIG. 4.—WALL-POCKET.

In Fig. 4 we give a sketch of a wall-pocket, such as would be a useful and decorative present for a gentleman, or for a bachelor's room of any sort. It will hold a good many letters and cards, and can be easily made up by a neat-fingered girl. A piece of millboard, from 12 to 14 inches long, by 6 or 7 inches wide, will make the foundation, with three

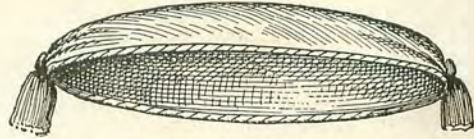
for the making up and finishing off of this pocket. It may be made in one material throughout, and any suitable small spray of natural or conventional flowers can be utilised for the design, which can, if preferred, be repeated at the top instead of the monogram. But if it be intended for a gentleman, the monogram, or perhaps initials and crest, or

silk. The little tassels which gather up the ends can be made by the worker of a needleful of filoselle.

The same design would look very pretty on dark blue silk. Such trifles as these, and others of which we have endeavoured to give practical sketches and suggestions, have certainly advantages in the eyes of many of our



FIG. 5.—TEAPOT HOLDER.



SHOWING REVERSE OF FIG. 5.

pieces of thinner cardboard for the pockets. The foundation is covered with terra-cotta coloured satin, backed with sateen of the same shade, with which the pockets are also lined. The front or embroidered parts of the pockets are of terra-cotta coloured plush. The design is outlined throughout with Japanese gold thread, its leaves and flowers being partly filled in with pale pink silk, in long and short stitch. Great neatness and care are necessary

the arms of the college or school, would certainly make it a more valued present.

Fig. 5 is an improved form of a teapot or kettle holder, for drawing-room use, of which, for practical purposes, we give two sketches. It is of olive green satin, on which is embroidered a tiny group of natural primroses, shaded daintily in solid silk. Layers of cotton wool are inserted between the satin and the lining, which is of primrose-coloured

girls, to whom larger and more complicated pieces of work appear too formidable to be commenced and carried out, from the fact that patience and energy are likely to fail before they are completed, and also because they do not involve any great outlay in the way of material, which is a great consideration to those who wish to offer a pretty and acceptable present, but who, at the same time, have but a limited command of pocket-money.

VARIETIES.

IN SEARCH OF A BARGAIN.

A woman went into a shop the other day to buy material for a gown. She selected, after a good deal of fussing, a gingham costing sixpence a yard.

"How many yards are there in the piece?" she asked.

"There are eleven," the assistant answered, after counting.

I will take ten," she said.

He suggested that she should take the whole piece, but she insisted that he should cut off ten yards, which was accordingly done.

"That is a remnant, I suppose?" she said, interrogatively, taking up the odd yard, as he folded the goods.

"Yes, ma'am."

"You sell remnants cheaper, don't you?"

"Sometimes," the assistant said laconically.

"What will you take for this?"

"Sixpence."

"But that was just what I paid for the piece."

"Yes; but I haven't any authority to mark goods down."

"Couldn't you send the cash boy to find the man that does mark them down, so as to see what he would take?" the customer asked anxiously.

"Just now," the assistant replied, "he is at his dinner, and I don't think he will be back to-day."

"And you couldn't mark it down yourself, and tell him about it?"

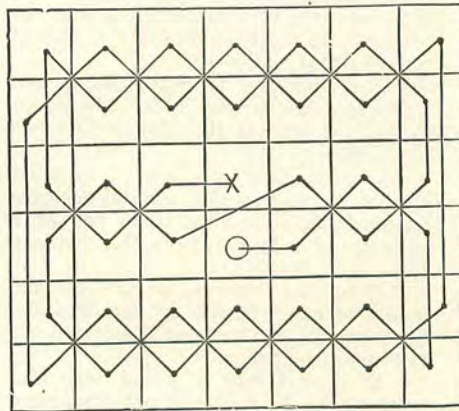
"No," the assistant said, smiling aggressively; "I couldn't really."

"Well," the woman replied with a sigh, "then I'm dreadfully sorry I had it cut, for I must have that yard any way, even if I have to pay sixpence for it. Ten yards wouldn't possibly do. But I ain't used to paying full price for remnants."

The assistant put the odd yard in, and what the woman told her dressmaker is unfortunately not on record.

SYMMETRICAL PUZZLE.

Key to No. IV.—Follow on from the star.



No. V.

Construct a symmetrical figure that will indicate the order in which these syllables must be read to form a passage from *The Faerie Queene*.

pass	be	gave	them	tin	sel	which
to	ure	scarce	and	pings	shone	steed
hold	ing	her	hold	en	trap	with
might	that	leis	her	wrought	all	her
him	so	f..t	all	and	beat	ments
fled	no	thing	gold	of	gar	were

AN EASTERN FABLE.

Riches expose us to danger as formidable as if they were a venomous serpent. We should neither look at them nor attach ourselves to them.

One day, Buddha, journeying in the province of Prasirajit, saw a place where a treasure had been deposited by someone, and it was composed of a great number of precious things. Buddha said to Ananda, "Do you not see that venomous serpent?"

"I see it," replied Ananda.

At this moment there was a man walking behind Buddha. On hearing these words he resolved to go and see the serpent. Having observed the precious and beautiful things, he bitterly blamed the words of Buddha, and considered them vain and foolish.

"These are very precious things," said he, "and yet he said that it was a venomous serpent!"

Straightway he brought all the people of his house to the spot, and by their assistance conveyed away that treasure, so that his wealth became immense.

But there was a man who presented himself before the king and told him that that person had lately found a great treasure and had not brought it to the judge. So the king immediately caused him to be cast into prison, and demanded from him the treasure which he had found.

He declared that he had spent it all.

But the king would not believe him. He caused him to be stunned with blows and put him to the most cruel tortures.

This man recognised too late the truth of the words of Buddha.

TRAINING IN SYMPATHY.—A man ought to know any language or science he learns thoroughly, while a woman should know the same language or science so far as to enable her to sympathise in all her husband's pleasures, and in those of his best friends.—*Ruskin*.