

but a fork must not be stuck in it to turn it. Keep the stewpan well covered while cooking. Serve with the vegetables round.

Mouton à la Daube.—Take the meat of a leg of mutton, cut it in thick squares, lard them with pieces of bacon and of raw ham; place them in a pan with pepper, salt, and sweet herbs; pour six tablespoonfuls of vinegar over and leave for twenty-four hours. Chop six ounces of fresh fat pork, let it cook a little in an earthenware stewpan; drain the pieces of mutton, put them in with the pork, let them be over a moderate fire for twenty minutes, turning them so that they are evenly cooked, then add the pickle in which they were with a clove of garlic. Cook for ten minutes, then add half a cabbage, or if very large a quarter, some

little onions, and a piece of celery root cut in pieces. Cover the stewpan with a round of paper, then with a common plate half full of water; put it on the stove, where it will simmer very gently for four or five hours. Skim and serve.

Emincé de Mouton.—Cut some cold mutton in thin slices. Put in a saucepan a piece of butter the size of a nut, and a little flour: cook them a minute or two, add some broth, salt, pepper, a few drops of vinegar, and two finely chopped shallots; boil five minutes, then put in the meat, let it cook without boiling. Instead of vinegar, chopped gherkins can be used; they are added just before serving.

Hachis de Mouton.—Take some cold mutton; chop it very finely. Put in a saucepan a lump of butter, a few sweet herbs, and chopped

parsley, some cooked chestnuts, or two or three boiled potatoes, a tablespoonful of flour, pepper, and salt; stir and let all brown a little, then add some broth, and the chopped meat; let cook slowly for about twenty minutes, then serve with fried sippets or poached eggs.

Another Mince.—Take some cold mutton, remove the skin and fat, and chop it; chop an onion very small, cook it in butter until it is gold colour, shake in a tablespoonful of flour, stir for a minute, add a little stock, stir, and boil five minutes; add the meat, let it get very hot without boiling, season with nutmeg, pepper and salt, and serve with finely-chopped parsley on the top, and quarters of hard-boiled eggs round.

(To be continued.)

A GOSSIP ON PORTFOLIOS—HOW TO MAKE AND ADORN THEM.

By GLEESON WHITE.

To adorn a distinctly useful object and fittingly decorate some common thing of everyday life, has been rightly deemed a worthy aim in all living periods of art. Wherever art has flourished indigenous to the people, and not merely as a costly exotic, bought by the rich and chosen by them more for fashion's sake than love of it, the contrary has usually gained.

A Greek amphora of common earthenware has nevertheless true beauty of its own, while even in savage countries the crude art they knew is at least a flourishing living thing, and betrays the love of ornamental forms in their common domestic implements and clothing; it is the *parvenu* and the real Philistine who but love decoration for display, and prize it only when it is costly and looks worth the price paid for it. Not of this sort were the men who lovingly wrought the carved stones of our cathedrals. There, placed aloft where no human eye has seen it since the worker's hand left it, until some chance accident of scaffolding brings it once again within reach, we see the same patient care, the same infinite finish, that has been used for work in the sight of all men. Akin to this feeling was the desire of the old-country folks to have all their home appointments honest and good; not cotton-backed satin, or imitation oak to make a brave show, but lasting textures and solid furniture, all fit for its use, and therefore more beautiful than many a modern thing elaborately decked with ornament, that weakens and hinders the real purpose of the article which it professes to enrich.

This is an oft-preached lesson, yet to-day it is as useful as at any time, and quite to the point of this gossip, if we crown our drawing-rooms with costly bric-a-brac, and leave the useful adjuncts mean and unlovely. How often at a well-appointed writing-table some gorgeous thing in wood and metal is guileless of a scrap of that blotting-paper it professes to protect; or if the household be a musical one, and some music of a past season is required, have we not all seen the dingy, battered portfolios, with their cargo of untidy dog-eared music, brought into sight in a room wherein they were a positive eyesore, out of keeping with all the show-splendour of the surroundings? Those who really love decoration for its own sake will not grudge the time or cost to make a portfolio comely as well as capacious; or a blotting-book a good substantial thing in place of an empty sham. This is as sensible as painting flowers on a milking stool, or embroidering an antimacassar, and needs no apology for the suggestion. If, however, display is the sole object of modern fancy art, then it would be a pity to waste time over the method to construct portfolios, for that is a distinctly useful acquisition, and admits orna-

mental work merely as an added thing; as a popular lecturer puts it, "The joy of the workman in his work is so great that, having wrought a thing well, out of sheer love to make it excellent as may be, he adds the final decorative touches."

It is the object of this paper to explain the various stages in the building of a portfolio, then to suggest some ways of ornamenting them. But the lesson will be badly taught if the advice to aim at strength and neatness first is not clearly insisted upon. Then by choice of more beautiful materials, or some extra decoration bestowed upon the finished work, so far as it can be added without prejudice to the regular use of the thing itself, it may be turned to a pretty trifle in appearance, as well as a lasting and serviceable object.

Better far to make half a dozen common but strong folios, and so keep all the music tidy, than to evolve one sumptuous thing, all gold brocade, tied with silken bows, for show alone, employing the unsightly bulging objects to do the real work, while the impostor swaggers with an air of being serviceable, when it is really only an excuse for displaying another piece of dexterous fancy-work, and exists merely for effect.

There are divers degrees of fitness, and for special purposes a thing may be elaborated to be almost mere ornament, and yet escape the reproach. Nobody expects an imperial crown to be peculiarly comfortable or serviceable as a head-covering, so at the other end of the scale, by parallel argument, a portfolio kept on view in an ornate room, to hold merely the last sweet thing in drawing-room songs, or the newest platitude in waltz rhythm, may be of use in its way, although quite unfit to trudge to and fro from school, bearing the well-thumbed studies and daily exercises of sweet sixteen. Finery is not vulgar in the right place, but infinitely so in the wrong one.

The art of making portfolios and blotting-books is not an abstruse one. Bookbinding has become a popular pastime, even in ducal households; hence to highly-skilled amateurs the description in minute detail of the method to make such a simple example of the craft may be as absurd as instructing a pupil fresh from the highest school course of cookery lessons how to make a piece of toast. But home bookbinding, done completely and well, demands not alone a certain amount of technical skill, but a good many important accessories which are not required for this elementary case-making.

Given paste and paper, cardboard and leather, or some texture as its substitute, and anyone may start fully equipped. When a napkin press is not available some substitute will be needed; and although it is a little détour

off our main purpose, it may be as well to suggest one which is handy for many things besides pressing portfolios. It merely consists of a few common bricks packed up in cretonne, just as you would neatly wrap a brown paper parcel, but the cretonne is stitched after being so folded; then a wide tape for the string, leaving a broad loop for handle. A few of these placed upon a board are very useful for any purpose where a press is required. Even one brick so covered, with a pair of boards, covered to match, is handy in a bedroom to put upon gloves, ribbons, or laces, and take out the creases. These bricks can be made into very tasteful objects for inexpensive presents, and find a ready sale at bazaars, where any useful novelty is welcomed with avidity.

But to return to the subject, and enumerate the materials needed. Cardboard in some form, of course, preferably the common mill-board sold in large sheets from twopence to fourpence. This is less easy to cut than ordinary pasteboard, but much better to work upon, as its inherent stiffness is greatly increased by the added paper, and the tendency to warp, a property of all pasteboard, is hardly noticeable in this felt-like material. For the mucilage bookbinders' paste is best, but the official paste, or stickpaste sold in bottles, answers equally well. As, however, the former is much the most economical for use in any quantity, it will be best to give the recipe for its preparation. Stir two tablespoonfuls of flour into half a pint of cold water until it forms a thick smooth cream; then add gradually, stirring all the time, boiling water in which a teaspoonful of alum has been previously dissolved; pour the whole back into the saucepan, and boil until it thickens to a paste. This will keep sweet and wholesome for several weeks, especially if a drop or two of oil of cloves has been added to the boiling water.

For the back of the portfolio leather is undoubtedly the best, but to explain its use would be to trespass too closely upon the art of bookbinding, and exact a higher amount of skill and more elaborate touch than this paper aims at demanding. Next to leather, bookbinders' cloth is naturally brought to mind, but personally I dislike it, both to use, and for its appearance after. It professes to imitate a certain material, and fails to do so well enough to deceive a baby; thus it is worse than a crime, it is a blunder. American cloth is clumsy and hideous, but very strong. On the whole nothing I have tried wears better than cretonne, when it is used over the material for the joint itself. For the joint white ticket buckram is far and away the best for amateurs' use. For small cases for dainty purposes the white surface is very pretty, and can be decorated by

etching or other painted device. It is peculiarly easy to manage, it pastes quickly, does not shrink or stretch to any noticeable extent, dries firmly with a good substance, helping to

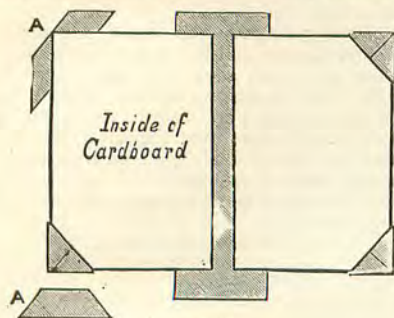


FIG. 1.

keep the shape of the back, and is not costly—eightpence to tenpence a yard, double width.

Deferring for a while the actual manipulation, I wish to speak particularly of the decorative aspect of the finished book, and of a few stuffs not generally employed as covering to portfolios and blotting-books.

Only those who have tried them know how gorgeous an effect the gold tinselled brocades sold at Liberty's, and kindred stuffs, yield when pasted on book-covers. They cost two shillings to five shillings a yard, but a third of a yard suffices for a good-sized blotting-book, and about a half-yard will suffice for a music-folio. If they are rather expensive they repay their cost, and raise the portfolio to the level of a beautiful object, while in no way detracting from its use.

An adequate substitute for these brocades may be found in cretonne and printed cotton fabrics. If a good pattern is chosen, and the strings wherewith it is tied be of a colour that harmonises, the effect is only less good than the brocade.

There is more method than madness in the advice to use these materials. To keep various groups of music sorted, easily at hand for reference when required, the distinctive colour and design of each covered portfolio assists the search far more than a label on the cover, which is only visible when the whole case is uppermost in a pile. Here is a pile near me. Moskowski in red and white, Bach in a sombre green, Schubert in blue and white, modern songs in a pink flowered pattern, gavottes, minuets, and kindred pieces in a red and black cover. These colours are merely named at haphazard. A very soulful person might symbolise the hidden meaning of each tone-poet by an emblematic colour, but as I cannot fathom the esoteric mystery of such transcendental analysis, the hint must suffice.

The Japanese gold leather wall paper, to be purchased in small quantities at Hindley's, Oxford Street, is excellent for this use, being

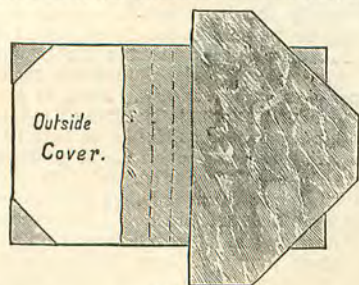


FIG. 2.

sumptuous in its appearance, of good wearing quality, and not very dear—a shilling upwards for a square yard. It is especially good for blotting-book covers, as it does not catch the

dust or show chance ink spots so quickly as a woven texture.

If any of these materials are chosen, and the idea of sorting the music in variously patterned cases is adopted, a question of sizes comes next. We all know there are at least four sizes of ordinary music. First the usual English size; next the size for foreign piano-forte music, which is shorter and broader than the English; then the Peters, Augeners, and Litolf editions in upright quarto, and the piano duet and organ music of the same editions, oblong quarto. Add to these the various series of part songs and anthems, and the need for an assorted series of sizes, as well as coverings, is apparent.

The sizes, too, need sub-dividing. A methodical person likes not to let Bach keep company with Offenbach, or Schumann *lieder* dwell with to-day's ephemeral trivialities. So, too, violin music must be sorted from piano solo; and the possible number of portfolios needful to keep all these groups properly



FIG. 3.

sorted is limited only by the quantity of sheet music the owner possesses.

Many of the thin volumes of the German editions are usefully treated if set in a portfolio exactly as blotting is added to its case, the elastic or ribbon of the back allowing the contents to be shifted at will, which is an advantage.

Add to these reasons for an ample supply of folios and their species, the effective presents they make, whether to friends or bazaars, and the special pleading on behalf



FIG. 4.

of an increased popularity of this home industry must be allowed.

Now for practical tuition. Having chosen the size of the case to be made, cut the required pieces from a sheet of millboard in this fashion: Take a T square and mark upon the board to be cut pencil lines at the proper place, at right angles to the edge of the board, hence the use of T square. Take a straight flat ruler, laid close to the pencil line, and pressed there very firmly with the left hand. With a very sharp penknife draw lightly down the line, and then in successive cuts, given smoothly with a firm, sustained pressure, cut until the piece is detached. As surplus cuts are sure to result (not on fingers if care is taken to keep each hand very firm), it is as well to choose someone else's best dining table for the operation; or to place first a good thick piece of board upon one's own.

If the material is to cover the whole surface of the covers, it will be best in most cases to

apply it over the buckram or cloth back, for ease in working and increased strength; so that the half-bound style, as it is called, will be enough to explain here. If corner pieces

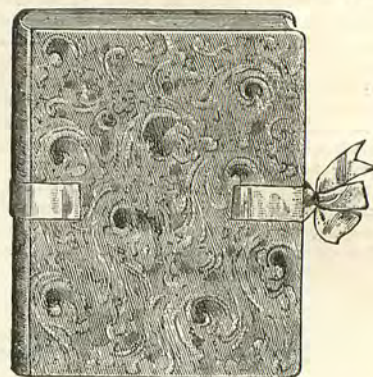


FIG. 5.

are needed, as they are in the *true half binding*, and are not if it is merely a foundation for after clothing, fix them as indicated in fig. 1, the first thing, while the boards are separate. Then cut out the piece of buckram or cloth for the back about an inch and a half wider than the needed thickness of the case each way, and an inch larger. Have ready a similar strip slightly shorter than the case, and not so wide as the other, to line the back. Paste the back piece and lay it on the table; then place the boards (as shown in fig. 1) down upon the back, turning over the top and bottom part, and then lining the back. See that the back piece is smooth before lining it, rubbing it, not directly with a duster, but laying a smooth, stout piece of paper over the pasted material and then rubbing it heavily with a cloth. In adding the lining to the back, see that it fills the depression between the covers, and work in close to the edge of the boards with a bone paper knife, so that it makes a shallow wide groove. Prepare beforehand marble paper, or any material chosen for the sides, cut as in fig. 2. These should be pasted in place, and the strings added as in fig. 3, before the lining paper is pasted on.

To insert the strings, cut a slit through the cover about an inch from its edge; pass the ribbon through, leaving an inch to paste down inside. Then the lining paper, cut a shade smaller than the cover each way, will secure the ties firmly.

These processes should follow each other as soon as practicable to avoid warping; but if the cover is to be of cretonne or other texture, let the back and its lining piece dry before applying the outside covering. The shape for this is indicated by fig. 4, which shows the way to use the material for the whole, without the buckram back piece.

If each of these parts is done well, the whole is well done, and finished in hardly longer time than it takes to write the directions.

For a blotting-book a piece of ribbon or elastic should be sewn in the fold of the case, under which to pass the paper.

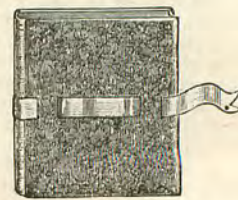


FIG. 6.

A pretty addition to the book is shown in fig. 5, where a wider ribbon passes in and out through two slits in the cover, and ties the whole; this is very effective with brocades,

cretonnes, or the Japanese gold leather papers. The idea is originally, I believe, Japanese, and used in French *éditions de luxe*, but practically unknown in England.

A pleasant variation from the orthodox shape of the blotting-book, made from half sheets folded across, is gained by cutting the whole sheets once across; this yields an oblong page, which is more round than the usual size, and in every way equally serviceable.

A few hints may be added. See that your covers have the corners with their proper part outside before pasting on the back. Remember that the holding powers of the case are determined by the space left at the back between the boards, and measure accordingly. Be careful in using sides of paper to paste it on parallel to the back of the case, and exposing equal parts of each corner. Paste the cloth for the back and corners a minute before use, to allow the adhesive matter to sink into the material, giving a second coat if needed just before application.

Place the case flat under weights as soon as it is finished; if you wish the back to be unwrinkled, lay a narrow slip of cardboard inside the back, otherwise the thicker covers will prevent it obtaining any of the applied pressure.

The Liberty brocades, for some purposes, are improved by a lining of silk. As this material is hard to paste, and impossible to apply to other textures, while the raw edge is unsightly, cut a piece of paper the needed size, stretch the silk over, pasting only the turned-over edge; put it under pressure, and when quite dry mount it inside the covers with a thin line of coaguline or mend-all round the edge.

To add flaps is difficult to describe, unless you think of each flap as merely another case with another back-piece—then the mystery is clear, for having made two covers into one, it is as easy to add any number in the same way.

For small folios, vegetable parchment is a pretty after-covering; as this will not take

paste well, cut it and crease it over, fastening only with the lining paper, and using adhesive matter on the edge of that only, so as to avoid "cockling."

If embroidery is used, the contents of the folio, or initials of its owner, may be worked on the side. But if brocade or cretonne be used, the wide ribbon shown in fig. 5 may be embroidered with letters; in this case make four slits on the top cover, as shown in fig. 6.

Real embroidery or crewel work would give scope for much dainty design, but there is no space left to suggest any details. I mind me of a book in the studio of a certain painter, clad in old ecclesiastical broderie; and this regal specimen offers a splendid reward to those who are brave enough to undertake such coverings; but having named this king of book-covers, no meaner things must be said, but the gossip abruptly ended, with a sincere hope that my explanation is clearly set forth, and that many will reap pleasure from the pursuit here set forth.

A SURREY IDYLL.

BY LILY WATSON.

CHAPTER III.

IN an incredibly short time Olive Woodford found herself installed as nurse and house-keeper *pro tempore* at the Manor House. She could hardly tell how it came to pass, but from the first moment of her entrance into the sick room her uncle clung to her. Perhaps his wandering memory recalled the old days when he and his sister were happy children together, and so gave the younger Olive her place in his imagination. Perhaps it was that Olive's gentle ways and nursing skill, acquired at ambulance lectures and by practical experience also, were doubly soothing, because Squire Dale had so long been unused to feminine tendance. At any rate he was as docile as a child in her hands; and though he could at first speak but little, he followed her about with loving gaze wherever her dainty figure in its white apron flitted to and fro.

The coachman's wife, a sensible, practical body, came to divide the night work with Roger, and Olive spent all her days in the sick chamber. The poor Squire had a horror of professional nurses, due chiefly to sheer ignorance of anything but the Mrs. Gamp and Betsy Prig type as portrayed in "Martin Chuzzlewit."

Olive was glad, as his dread was unreasoning, that she could save him from the necessity of having such aid. At one time his life was in danger, but he was at length pronounced convalescent.

"You cannot think what difficulty I had to get proper beef tea," said Olive to Blanche, as the sisters strolled on the Manor House lawn one bright October morning. "The cook

wanted to put in the beef just as it came from the butcher's, and boil it all up over a smoky fire. I had the greatest difficulty in getting her to cut the meat small and put it in a jar, and she would not believe a little water more or less 'made any odds.'"

"I wonder she let you teach her," observed Blanche.

"It needed the utmost care; but she is a good-hearted girl, after all," replied her sister.

"You find most people good-hearted, Olive, because you know how to approach them," said Blanche. "How do you get on with Touchstone?"

"I think the question is,

How do you get on with him, Blanche?" said Olive, looking with a smile at her sister's face. "He seems to find it necessary to spend a great deal of time at Miller's."



"A CHEERFUL GLOW BEAMED FORTH INTO THE DARKNESS."