

tell you the very truth. I do *not* think you frivolous and shallow; but I fancy sometimes that you try to appear so, and it makes me sorry, because—well, because I am sure you are capable of better things."

"Thank you," said Julius in a low voice; and then he turned from her and moved about the studio, looking at this thing and that without, however, really observing anything. Enid wondered if he were offended. But presently he came back to her and held out his hand. "Thank you," he said again; "I will

try to deserve your good opinion. I will see if I cannot do something to please you."

"Not to please me," said Enid; "do try to do something and be something in the world; but let it be from a high motive."

"What motive?" he asked.

"What motive?" she repeated.

"Can it be necessary to ask here in Rome what should be the motive of a true man's life—here, where so many heroes and martyrs laid down their lives rather than disobey the voice of duty

and of God? The past seems to me to teach so solemn a lesson."

"What lesson?" he asked.

For a few moments she did not reply. Then she said in low, grave tones, "That the world passeth away and the lust thereof; but he that doeth the will of God abideth for ever."

Julius Dakin did not reply to her words. He laid down some tickets Miss Marian had asked him to procure for her, and to bring which had been his errand to the studio, then went away.

(To be continued.)

CHAMOIS LEATHER EMBROIDERY AND PAINTING.

It is a pleasure to bring to our readers' notice a material that can be used both for needlework and painting, and that promises a change that will be appreciated by skilful fingers from the well-known grooves of fancy-work. Leather is a material which does not at first sight promise much; as although the old proverb, "There is nothing like leather," is remembered by all, still the picture conjured up is not reassuring. The hard unyielding skin that bears rough usage so valiantly, is hardly the fabric to select for delicate and difficult embroidery, or one that is likely to permit itself to be fashioned into ornamental articles by girls destitute of a workman's tools, and without the technical training of a special trade. But the chamois leather that we recommend differs from the leather used for saddlery, shoes, portmanteaus, and book-binding. It is as soft as a glove, though of thicker texture, and bought in small skins, either of a natural *écru* colour, or dyed in various tones, and it can be cut to any shape with the help of a pair of scissors. By its use a transformation can be made in many a useful and everyday article, hiding as it does the groundwork of the ornament; and being thin, it will re-cover many a box or case that without its aid would have to be banished from society.

Photograph frames, jewel boxes, handkerchief and glove cases, watch stands, wall pockets, letter and card cases, blotting pads, "Bradshaw" and magazine covers, are amongst the small articles that can be covered with chamois leather, while for larger things that

require whole skins, there are small table-covers, splashboards, panels, screens, etc.

Chamois leather skins are sold either dyed, or in their original leather-coloured tint. They are dressed, and have a slight gloss upon them, and do not resemble, either in texture or shade

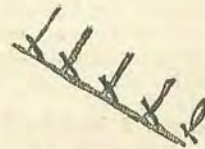


FIG. 1.—STITCHES.

of colour, the chamois leathers used for plate-cleaning. Some of the skins are much better than others, are larger, and of even thickness, and have not so many small seams in them. It is, therefore, best to select them yourself, and feel them over well. The skin should be soft and yet firm, as if too elastic it will stretch more than is convenient when it is being made up.

The undyed skins are the most useful, as they are easily tinted with water-colours; and as painting and embroidery are frequently combined in one piece of work, it is best to have a neutral groundwork to start with. The price of the skins is from three to four shillings. They are, like all skins, irregular in shape, and one cannot reckon upon more than a perfect square of eighteen inches from them, although, as they are longer than their width, several inches more than this stated measure (one way of the material) is obtainable. When embroidering the material, small flowers and delicate tracery are used for small articles, and large conventional designs for the tablecloths and panels. Filo floss, Roman floss, purse silk, and embroidery silks can all be employed; and most conventional or flower designs are finished with an outline made of gold thread sewn down with silk. The thick parts of any pattern are worked with satin and Kensington-stitch or basket-stitch, the finer parts with outline-stitch, Tête de Boeuf, French knots, diamond-stitches, or any other light open embroidery stitches.

Sometimes the grounding to a large design

is tinted in with water-colours: at others it is covered with lines of silk interlaced with open wide-apart crossings. The bars so well known as connecting hand-made lace can also be employed, or the irregularly crossed lines shown in Fig. 1, which are made with double lines of silk, caught down with securing-stitches brought up from the back of the leather, passed over the line, and put back to the under side. The outline-stitch, also shown in Fig. 1, is used as a finish to any open edging, and resembles hem-stitch in its working.

Before commencing any large piece of work, it is better to learn how to cut the material and embroider it upon something small, and for this purpose select Fig. 2. This is an eyeglass case made in the shape of a geranium leaf, and acting as a rubber to clean the glass as well as to hold it. Select a small geranium leaf and cut out its outline, first in chamois leather, then in thin flannel and lining silk. Cut out a second piece of leather like the first, except making it pointed at the top (as shown in the design) instead of indented. Work the veins of the geranium leaf with lines of coarse shaded silk, selecting a russet-red shading off to yellow, and secure these lines with stitches brought from the back. With close satin-stitches work the deep band round the leaf, using shades of fine and dark-coloured green silk; line the leaf with the flannel and the silk, and secure these materials to the outline by

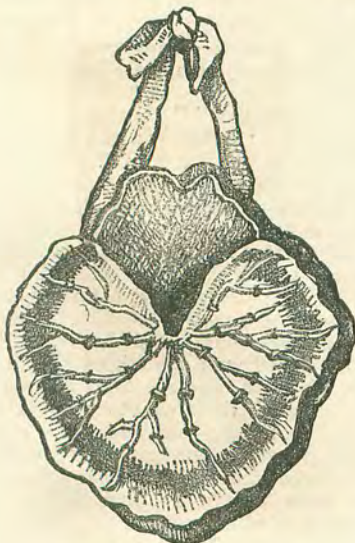


FIG. 2.—EYEGGLASS CASE.

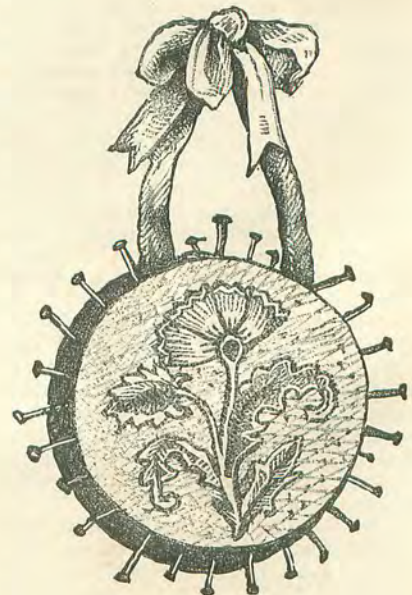


FIG. 3.—PIN-CUSHION.



FIG. 4.—GOLD SPOON CASE.

fine overcasting. For the second and under leaf, cover the piece that shows above the first leaf with crossed lines of silk, overcast the two leaves together, conceal the stitches so made by a line of gold thread, and sew a green ribbon to the top of the case, to hang it to the side of the waist. A little tinting of the grounding of the leaf in water-colours is an addition to the work; but this must be done in shades of yellow and light green, and before the embroidery is employed.

Fig. 3.—This pin-cushion is given of a large size to show the stitches for filling-in, and the grounding-stitches. It is made of two circles of leather, with a horse-hair stuffed centre covered with ruby-coloured velvet. To work the pattern, outline the design upon the leather, either by drawing it, or by tracing it off with the help of blue carbonised paper and tracing paper. Then work the grounding by laying filo floss in crossed lines on the ground, and catching these threads down by bringing a stitch up from the back of the material and returning it. Take two strands of filo floss, and with these work the filled-in leaves and the outline-stitches shown in the picture. Lay a strand of medium-sized gold thread round all the design, and fasten it down with securing-stitches. The piece of leather forming the back of the pin-cushion needs no ornamenta-



FIG. 5.—CARD CASE.

tion. Glue the two pieces of leather to the made-up centre of velvet, and finish with an ornamental bow and loops of bright-coloured ribbon.

Fig. 4 shows the ornamental outside of a case for keeping gold and silver apostle teaspoons in. This case when filled is laid upon the silver table, now found in most drawing-rooms. Instead of apostle spoons, it can be shaped to hold and show off one or two spoons preserved for their quaintness or rarity. The length of the case will depend upon the number of spoons. There must be ample room allowed for a separate pocket for each spoon, and for a flap of five inches beyond. To make the article, first cut the length and width of the case out in chamois leather, wash-leather, and crimson silk. Outline the design given and work it as stitching with crimson-coloured purse silk, using a darker shade of the same coloured silk where the shading is shown. Then prepare the inside. Take two long narrow strips of leather; fit these strips to the spoons so that they will just hold in a little pocket the top and end of one spoon; work in coral-stitch an ornamental bordering (half an inch from the edge) round the space intended for each pocket, and line the strips with crimson silk, bringing the lining over as an edging on one side of each strip. Lay the outside cover, the wash-leather, and silk lining together, place over them the two strips of leather prepared for pockets, with their ornamental silk edge inside, and overcast the pieces together firmly

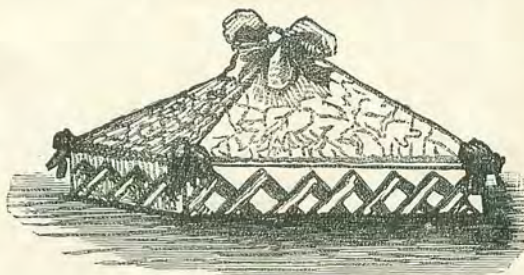


FIG. 6.—JEWEL CASE.

on the outside. Now stitch down the pockets to the silk and wash-leather linings, but not to the leather lining, and see that the pocket intended to hold the top of the spoon exactly faces the pocket intended to hold the base. The strips of leather for these pockets are made as narrow as possible so as to hide but little of the spoons. Finish the case by binding the outside edges with a narrow crimson ribbon stitched on with machine-work.

The card case shown in Fig. 5 is intended for a pack of Patience cards. It is made just a little larger than the cards, and of three pieces of leather; the front piece a long square ornamented with water-colour painting and a worked-in grounding; the back like the front, with the addition of a flap, and a long narrow piece of leather forming the sides and bottom of the case. The painting is done with ordinary water-colour paints mixed with Chinese white and aquarelle, the grounding as enlarged in Fig. 1. The case is lined with silk, joined together with overcasting the edges to the outside and stitching ribbon on as a binding. This description of case, according to its size, can be repeated for letter cases, circular note cases, photograph manuscript, and many other flat portable articles. The jewel case of Fig. 6 can be used as a handkerchief or glove case. Its best foundation is an old box. Many pretty shapes for such a case are to be found in sweet boxes, plum boxes,

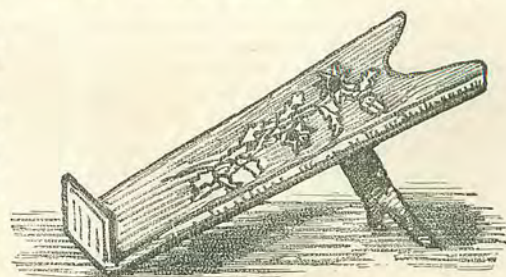


FIG. 7.—PHOTO STAND.

and boxes that linendraper keep their goods in. The shape of the lid is cut out in leather that is embroidered, and the leather is glued to the background. The edges are hidden by sewing a dark silk cord over them, and a bunch of ribbons to the top and corners. The sides of the box are shaped in leather, and then two narrow pieces of coloured ribbon, such as navy blue and pale yellow, orange and dark green, plum colour and pale blue, are taken and stitched down in the running pattern shown. The ribbon is not cut, but turned over where the points show, and turned under the box where they do not. The inside of the box is lined and quilted with satin, and the bottom of the box made neat by glueing a piece of leather to it.

The photo stand (Fig. 7) is formed of a boot rest covered with leather, with a narrow ledge at its base made of millboard and covered with leather. The front of the rest is covered with leather ornamented with a group of flowers painted in water-colours. The back is covered with plush, and the two materials are overcast together, and the stitches concealed with a thick cord, as before described.

Fig. 8 is intended as a case to hold a silver drinking cup, christening cup, or bridal cup. This idea of a bridal cup has lately been revived, and is the remnant of the old custom of drinking the bride's health on her departure from home. The bride's cup is made of silver, and is an exact imitation of an old-fashioned drinking cup. It is fitted into a leather case lined with silk, with a leather lid made higher than necessary. Fitted into this lid, and kept in position with a leather strap, is a small book. In this book all brides and bridegrooms who have taken of the contents of the cup, and had their healths drunk, write their names and the date of their marriage. It is not



FIG. 8.—BRIDAL CUP CASE.

required that this ceremony be gone through on the day of marriage—any time during the first three months of marriage is sufficient: therefore anyone possessing such a cup will be able to collect all the signatures of her friends who have lately married. Some of the old cups made for these bridal cups were shaped like a woman holding above her head a small bowl on a movable hinge. This shape of cup was made that the bride and bridegroom should drink at the same moment out of it—the bridegroom from a hole made in the head of the figure, or from the cup made by the skirts of the woman—which was reversed and carefully filled with wine—and the bride from the bowl with the movable hinge.

To make a suitable case for a bridal cup, it is necessary to shape the size of it in strong cardboard or millboard, and sew a circle of cardboard into this as a bottom, and make the lid of a circle of cardboard and a narrow strip of cardboard. The lid overlaps the lower part to the depth of two inches, and should be made large enough to do so when lined, and deep enough to hold the book without its interfering with the cup. Having made the foundation, cover it on the inside with a lining of satin mervilleux, and on the outside carefully glue on the leather. Let it fully dry before ornamenting it with painting. For the background use silver and gold paints, running the two together, but not covering the whole surface. Buy a little pure parchment size and mix it with the silver and gold powders, and paint it carefully on to the leather.

If you have by you any of the little ornamental punches used in repoussé brass-work, a few impressions of stars, *fleurs de lis*, etc., look well punched in by their aid over the gold and silver surface. Having finished the background, paint in the design with water-colours, mixed largely with Chinese white to render them opaque, and with aquarelle as a medium to strengthen and harden the colours. The background of gold should be under the coloured design, but it should be left plain, not stamped, the stamping being used here and there about the plainer parts in small wedges of ornamentation, not in solitary stamps. The lid

of the box is gilded and silvered, and ornamented with a motto or quaint saying, such as, "Good luck to the bride," "Peace and plenty to all," "God grant all who drink health and happiness." These letters are painted in black and red, and should be made distinct, although the lettering should be quaint. The stamping down of the background looks well upon the top of the lid, where should also appear the monogram of the owner. When the work is complete and well dried, preserve the colouring by passing a very thin coating of leather varnish over the outside. This varnish looks quite brown, but if thinly applied, does not dim the colouring.

Large chamois-leather skins, and sometimes several skins neatly joined together by a saddler, are required for such articles as tablecloths, splashboards, and panels. Tablecloths are embroidered and the others painted. The splashboard shown in Fig. 9 requires two large skins to make it, with an edging of dark leather or of furniture plush. The background is painted in tints of blue, shading down into rose-red and yellow (the colours of a sunset), the bamboo tree entirely in grey tones with some of the prominent leaves black; the pepper-tree with its berries in natural tints, the peppers red and pink, the leaves dark green. The little birds upon its branches are coloured black and white. The painting is the better for a wash of varnish if it is used as a splashboard, but not if it is intended for a

panel that will not suffer from damp, as varnish, however carefully applied, always gives a shiny look to the articles it preserves.

Besides painting and embroidery, chamois leather lends itself as a background to scorched or burnt-wood engraving. The modern revival of the old Dutch poker-work, with improved instruments and patterns, has opened out a new and distinct class of decoration, but this decoration, from its nature, has been almost exclusively confined to various kinds of wood. The hot needle that is the operator's tool needs a hard resisting substance to work upon; and no highly-finished design, with deeply-burnt down background or outline lines, can be successfully produced without such a background. But outline subjects of no great depth are perfectly easily executed upon chamois leather, and are well worth the trouble, as they are more suitable for the decoration of music portfolios, book covers, blotting pads, and letter cases, than either embroidery or water-colour painting.

The designs are not far to seek; every child's magazine is replete with outline sketches of animal and bird life; every artistic paper, and even the advertisements used by such art shops as Liberty's, are full of quaint sketches of Chinese life, or sprays of delicate flowers, branches of pine trees adorned with their cones, chestnuts peeping from their well-defined leaves, groups of Japanese maidens at play, monkeys hanging by their tails from tree branches, or owls and bats flying across their

only friend, the moon. Given but the "seeing eye," and there is no difficulty in obtaining patterns; while for the more gifted workers, an original design will always be well shown off upon this background. When using burnt-wood implements upon the leather, it is necessary to keep the needle fairly cool (this is done by not working the air-pump quickly). The lines that are required are even and thin, not deeply scored in, and not showing rough edges. The whole pattern is done in outline, and for shading or background nothing more is desired but a little cross-hatching worked in very lightly.

B. C. SAWARD.

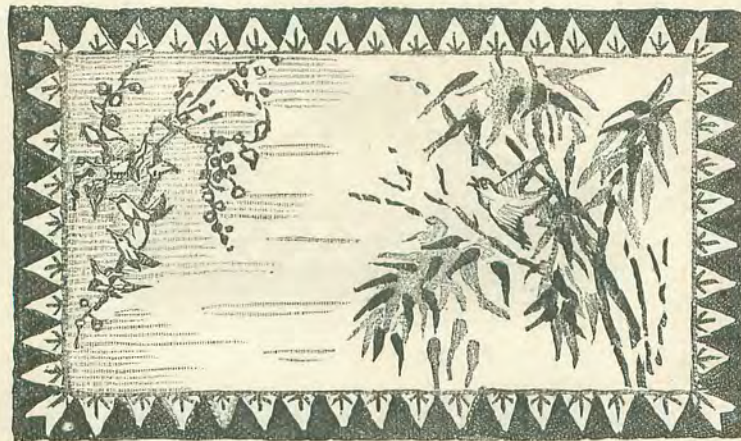


FIG. 9.—SPLASHBOARD.

THE FLOWER-GIRLS OF LONDON.

By EMMA BREWER.

CHAPTER II.

EARLY MORNING AT COVENT GARDEN AND LATE EVENING AT ISLINGTON WITH THE FLOWER-GIRLS.

"Many a little maid to be seen in the flower-market in the early hours of morning would, on enquiry, turn out to be a genuine heroine, and the mainstay of her family."

"If you want really to know anything about the flower-girls, you must be in Covent Garden soon after sunrise," said one of the growers to us; "but it will be rough work pushing in and out of the crowds, and I dare say it would answer quite as well if we wholesale people were to tell you what we know about them."

This, however, did not suit our purpose; we were, of course, very glad to obtain reliable information, but it must be in addition to, and not instead of, our personal experience.

We wanted to learn the habits and manners of these girls, and make their acquaintance in the early morning, as they came to market with their little capital to lay it out to the best possible advantage.

The next day being Saturday, the very busiest market morning of the week, we resolved to take the grower's advice, and join the assemblage of men, women, and children whose battle for life begins before London proper opens its eyes.

It seemed like getting up in the middle of the night, all was so still within and without. The sun alone appeared to have begun its daily work, and as it poured in at our window,

served to remind us that we must at once bestir ourselves if we meant to carry out our plan.

So without loss of time we were up and dressed, and after drinking a cup of hot coffee, were in the street making our way to Covent Garden.

How quiet and fresh London was at that early hour! No one astir, no danger in crossing the roads except for one or two persons with the passion of tricycling upon them, who might have run us down perhaps; for they, like Jehu, were driving furiously.

Our thoughts as we walked along were much occupied with the flower-girls, whose search for food and independence entailed so much hardship and self-denial, and who yet pursued their course with steady purpose and unflinching courage.