

JUDY CURTIS.—Our Blessed Lord said, "A little while and ye shall not see me, and again a little while and ye shall see me." He also spoke of the Bridegroom being taken away from them. It is true that the spiritual presence, unseen of His people, is ever with them, according to His promise, "Lo! I am with you always, even unto the end of the world;" but this is not the same as His bodily presence, which His disciples enjoyed for a time. St. Paul said he had "a desire to depart and be with Christ," which was "far better." "Here we see through a glass darkly, but there face to face." This will throw light on the passage (2 Cor. v. 8) which seemed difficult to you. Scripture must always be compared with Scripture to arrive at its true interpretation.

ROSE.—1. Covers for the vols. of the "G. O. P." can be had at our publishing office.—2. The 18th October, 1890, was a Saturday.

NORMAN and ETHEL MAY.—1. You should not stop to speak to any man in the street, excepting an intimate friend.—2. Bread sauce should not be placed upon the chicken.

A. L. B.—Weak or inflamed eyes are sometimes benefited by counter irritation, and a small blister behind the ear would do more good than the slight perforation of the ear, which in a healthy person is so quickly healed. But you should have a doctor's advice for your eyes, or you might produce a sore that would not very easily heal. We do not advertise corsets. Let them be loose.

B. M. A.—When addressed in the third person the answer should be the same. You ought not to write "the Miss Smiths," but "the Misses Smith." We have given a long series on both "Rules of Good Breeding" and also of "Etiquette," which latter are only observed in the highest circles of society. With reference to "Letters (and cards) of Invitation," see p. 535, vol. iv. The number is for May 23rd, 1885.

HOLLY should never append initial letters referring to degrees taken in any ordinary correspondence.—2. What is called a "Cinderella dance," simply means that it lasts till midnight only. The name has nothing to do with cinders or sitting in dust and ashes.

KANGAROO.—Many amongst your fellow readers of this paper are anxious to obtain early copies, some of which are out of print and cannot be supplied by us. We have a correspondent in Los Angeles most desirous of obtaining the first three complete volumes of the "G. O. P." amongst others. Those who have any of which they would like to dispose should give their private address for our benefit at least, as we could then dispose of them when application is made to us.

F. G. SCHUMACHER.—We do not know the address you desire, but think we have taken the best method by which your wishes may be met sooner or later.

IVY.—When shown into a private reception-room, and the lady of the house is not there, but a stranger, make a slight formal bow on entering the door, as you would at a *pension* abroad, but take no further notice. If in the highest circles of society, you would stand about until the entrance of and reception by your hostess.

LONELY LASSIE.—1. It is well to cut or singe the ends of the hair once a month.—2. Your letter does you much credit. Accept our thanks.

A SIMPLE METHOD OF WINDOW DECORATION.

MANY of our readers live in London or in the suburbs, and are troubled by an involuntary knowledge of their neighbours' back yards, and the unsightly objects that too often disfigure them. Without indulging in the beautiful but expensive luxury of a stained glass window, it is often a problem how to retain the desired light in a passage or room, and yet shut out a disagreeable view.

A very simple invention has been shown us with this object in view, and one that can be accomplished for a few pence by any girl who has skilful fingers and a certain amount of taste. This invention consists of cutting out on cartridge paper what is known as a stencil plate, filling in the spaces so cut out with a sheet of tracing-paper, and colouring the latter with transparent water-colours. The effect of this contrivance when placed in the window is of light seen through soft colouring, and of a handsome coloured design bordered by dark bands that represent the leadings of coloured glass, and that throw into relief the lighter portions of the pattern.

The designs used for this decoration should be as open as possible, but have to be arranged so that their various parts can be connected together by the short thick bands known as "ties." There is not much difficulty in obtaining suitable designs either from the numerous sheets of fret-work patterns that are published, or from the same sheets of stencil-patterns, while anyone who has the power of adapting a design intended for another object, will find plenty of subjects from conventional wall-paper designs, from crewel-work patterns, or designs for stained glass windows; while the fortunate ones who have a talent for drawing can easily sketch in a stiff flower pattern like the one illustration we give, and see that it is connected together in every part.

To commence the work, take the exact size of the window; if it is a very large window not divided by small window-panes, join the sheets of cartridge-paper together so that the join comes in the centre, and fix them firmly with strong glue. Trace or draw the design upon the paper, and fit it exactly into the space. Connect all open parts of the main design with the "ties," and make these ties very visible, or the cutting knife may ignore them. Place the sheet on which the design is drawn on a sheet of glass, with another sheet of cartridge-paper matching it in size between it and the glass; take a sharp short penknife or a stencil-knife and cut away all the parts of the pattern that are to be open. Cut through both sheets of paper at the same time, and pin them together firmly, so that

they are in no danger of shifting during the operation.

Examine the work from time to time and see that no mistakes are made, and when it is completed, remove the under cut-out sheet, and put in its place a flat sheet of tracing-paper. Take some water-colours and colour the tracing-paper wherever the openings in the design render it visible.

Use only transparent colours, such as cobalt lake, gamboge, sap green, burnt sienna, and any madders. Paint in roughly and colour every exposed part thoroughly. Raise the cartridge-paper up, and again go over the colouring, bringing it this time beyond the exposed places, in order that should the pattern shift when gummed down to it, no unpainted part is visible. These transparent colours can be mixed together and also shaded; and as they look much lighter against the light than on the pattern, they require a good deal of colouring. Gamboge is shaded with burnt sienna or lake, cobalt with sap green, lake with rose or purple madder, and a variety of greens made by mixing cobalt and gamboge, and working in burnt sienna or lake at the tips of the leaves. The colouring is very easy, it is entirely conventional, and confined to crude effects.

Let the paint dry, then place the coloured paper face downwards on a board, and carefully gum to it the under sheet of the cut-out cartridge-paper, fitting the open spaces to the colouring. Allow the gum to dry, then turn the painting face upwards and gum the upper sheet of cut-out cartridge-paper over it, fixing it down with its edges even everywhere with the edges of the under sheet. Let the gum dry, and then hold up the pattern to the light. If any part of the tracing-paper shows uncoloured, retouch these places with water-colours. As a finish lay a single coating of Aspinall's enamel over the cartridge-paper, taking a light colour such as pigeon-egg blue in preference to a dark one, as the Aspinall is only used to preserve the paper, not to darken it; the effect of leaded lines being already attained by the double pattern. Fix to the windows either with fine furniture-points or by gumming strips of paper to the sides of the wood and colouring them.

The illustration given is either intended to be enlarged for a centre pane of glass, or to be put upon one of the long narrow strips of glass of a hall window. The line round the pattern paint with cobalt blue, the lines beneath with gamboge and burnt sienna, the centre of the flower with gamboge and lake, the petals with lake shaded with madder, the leaves with various kinds of greens.

B. C. SAWARD.

