

AMATEUR UPHOLSTERING.

By DORA DE BLAQUIÈRE.

PART I.



AMATEUR upholstery has been brought into much prominence since the advent of the idea that our houses should be individualised, or present somewhat more of ourselves than they used to do in the days when we bought our furniture *en suite*, and fashion demanded a match for every easy-chair, and at least a dozen ordinary chairs to go with every sofa, which were to be drawn up in a stiff row against the wall on each side of the room. We have changed all that to-day, and it has become quite *en règle* to have no two chairs alike; and we are not obliged to match our sofas either, and can have as many as we choose, or may be able to muster up, of any and every shape. Tables follow the same rule of dissimilarity, and so do the inevitable screens, if we have more than one. In fact, many drawing-rooms seem to me to consist of two big arm-chairs, a high screen, and a small table. I feel almost fortunate when I see a room like this, for in others the process of what I call individualising has really gone mad. The consequence of the individual to whom it belongs having no ideas, or too many ideas, and no plan to work by, results in a mixture of Rag Fair and Carnival frippery, which is too bewildering to look at, and too horrible to live with.

One benefit has really accrued, I think, in bringing amateur upholsterers very much to the fore; and some girls have, in fact, provided themselves with a small tool-chest, such as is often bought for boys, containing all the smaller appliances likely to be needed in a house. My own idea is, that a small cupboard, which will hang against the wall, is always useful. It should be made with two doors to open in the centre, and sufficiently deep so as that the backs of the doors can be used for the hanging-up of tools. What are called medicine, or bottle, cupboards can be obtained for a very small sum, and one of these would answer if all the shelves were taken out except one at the top. But care must be taken to have the cupboard deep enough, or there will not be room for the varied assortment of tools. A drawer would also be of much service to us in keeping our things tidy; and if we had it divided into compartments, we should get more use out of it, and we should also have a small box divided into compartments to hold our nails and screws, this box being small in size, so as to fit into our cabinet.

The tools should hang at the back of the cupboard, and the most useful ones will be, I think, as follows:—A small hatchet, a small saw, a hammer, a mallet, two gimlets of different sizes, a screw-driver of medium size, a chisel, a small plane, a knife, a pair of large scissors, an upholsterer's needle, a pair of wire-nippers, a bradawl, etc. Then, on the shelf I should keep a glue-pot and paste-pot and brushes; and if anyone has taught you to solder, here you must keep your iron and other utensils, several balls of string, and some chalk, as well as a carpet-stretcher or fork, and a file or two, with a good selection of nails and fine tacks.

Now, I have given you a small list of your tools, and I hope you will soon become quite clever in using them. Perhaps you may even aspire in time to put in a pane of glass, as well as to manage to take out the old one,

which is the more difficult operation of the two. When you have accomplished putting in a screw straight, and hitting the head of the nail without once striking your finger or thumb, you will be really on the high road to perfection as an amateur upholstress and carpenter.

The chief use of the amateur upholstress has been to nail up fans, to drape lengths of art-muslin, to paint three-legged stools, and perhaps drape them with the same cheap material. Some of the draperies have been very cleverly put up; and I have seen much ability displayed in inventing an overmantel, to cost neither less nor more than 5s. So I may hope that, incited by my instructions, some of my readers may really develop into most useful members of the home-party.

Now, I daresay you will be quite aware that the chief cost of all small house-repairs—the mending of locks, castors, blind-hooks, etc.—consists in the time taken by the man who comes to see to them. So, if you can contrive to save any of that time, you will be saving money. If a lock be out of order, for instance, and you have learnt how to use a screw-driver, and can take it off and send it to the iron-monger's for repair, you will find the cost much less than if you had employed a workman to come and take it to the workshop, in order to see what was the matter with it. In the same way the chair-casters become unscrewed; there is nothing to prevent your re-fastening them. And if the small hook at the side of the window, where the blind cords are fastened, be broken, there is nothing to prevent your detaching it and taking it to the iron-monger's to match it; and when you get home you can replace it yourself without trouble. More than half the small repairs could be minimised if we screwed up the loose handle when we saw it needed it, or put a nail in the carpet when it had come out.

One of the things that girls really can do in the house is, to stain the floors. This does not involve the least hardship; and there are numberless recipes for doing it, all and any of which are good. If we have plenty of money, we can purchase our stains at the oil-shop—oak, or walnut, as we may like—by the gallon, and dilute them to our liking. If inclined to spend less money, we can use permanganate of potassium, in the proportion of an ounce to a gallon of water, or two ounces for a deeper hue. Two or more coats will be required. I need not remind you that the floor must be thoroughly well scrubbed—perhaps several times—before you begin your staining, so as to ensure perfect cleanliness. The cracks in the boards themselves, or any holes, should be filled with putty, and all the paint spots must be removed by pouring a little drop of turpentine on them; and when the paint is soft, scrape it off with a knife. The permanganate of potassium of course must be polished afterwards with turpentine and beeswax, which is somewhat of a labour; and many people who do not know that make a fuss about making it. If you will take the trouble to shave up your beeswax over night, and cover it with turpentine, in the morning you will find it melted, and you can stir it into a cream with a short stick. A marmalade or salt jar is, either of them, good for use for making and keeping the mixture in; and you can always renew the latter, and add to it either beeswax or turpentine, as may be needful. The secret of a bright polish is to use as little as possible, and to rub very hard. You should have a weighted brush with a long handle, for rubbing the floor.

The other way of staining a floor cheaply is to use kerosene oil to it, or else boiled oil. Either of these plans is excellent for wear, and both take a good polish. The watery stains seem to have fallen into disrepute for their non-wearing qualities; and I notice that our American cousins are using what they call "stains," but what I believe are in reality paints; for they are mixed with boiled oil and turpentine, and are coloured with burnt umber, burnt sienna, lamp-black, and chrome yellow, these all being ground in oil as well. Thus, a "stain" for old oak would be one pint of boiled oil, one pint of turpentine, two tablespoonfuls of burnt umber, one tablespoonful of burnt sienna, and two tablespoonfuls of lamp-black. Great care is needed in mixing all these ingredients well together. After the stain is mixed, you can try it on a piece of wood, and it can be diluted with equal parts of boiled oil and turpentine. The stain should be applied to one board at a time, moving the brush the way of the grain. The floor when finished will require twenty-four hours to dry, and when dry should be well rubbed with an old piece of carpet, or a weighted brush. After this you can have it polished with beeswax, or else varnished, buying the varnish by the gallon, and applying it as you applied the colour—working the brush, as I said, the way of the grain. These stains could be prepared at any paint and colour shop, I should suppose, by giving the directions; and I gather from the paper in question that they wear well. A pretty way of finishing the sides, or, as it is now called, I believe, the "surround," of a room, is to stencil it when staining it, drawing out, before you begin the staining, a border of diamonds to imitate a *parquetierie* flooring. The diamonds can be stained over with a light shade first, if you like.

We have been talking about the screws in castors becoming loose. The same trouble is often the case with the hinges all over the house; and one of the things from which we all suffer is the general tendency of hinges to creak and squeak, for want of a little oil applied with a feather. All the hinges in the house should be looked after; and a very extra-bad creak, that will not yield to oil, will often do so to a soft bit of soap. This want of oil is so often felt in the case of our window fastenings, which are half of them broken for lack of it; for they get so dry in the sun and air that the first quick and violent snap they get they break.

The present fancy for "easy-corners," window-seats, and divans, with multitudes of cushions, is a magnificent opening for our brave amateur upholstress. The old problem of "what to do with the corners" need never distress the furnisher of to-day; in fact, I have heard an enthusiastic lady say she "wished she had a house that was all corners!"

One of the benefits of these two, *i.e.*, the divan in the cosy-corner, or the "ingle neuk," is, that they lead to a great economy of furniture, and so are an unmitigated blessing to people of limited means. The home-made cosy-corner requires, in its beginnings, a real carpenter's help, for we must have a firm seat, and this can only be made by a working man. It should be like a shelf, not less than half a yard wide, if not 20 inches, which is better; the height when finished should not exceed 16 inches *with* the cushions, so the shelf for the seat should be about 14. Almost all the corner seats I see are too high and too narrow; for we want comfort and a lounge, and if the corner has one long side, we can make it

replace a sofa. Nor shall we find the cushions a useless encumbrance, for if we move to another house we can have the same kind of shelf put in. For a window-seat, I think 18 inches too wide, and also 14 inches too low; but we must be guided by our window. There are such things as iron brackets to be purchased for the ends of our seat; but I imagine it could be more cheaply supported by a cross-piece from the wall.

Over this cosy-corner, about 2 feet or so, a flat strip of wood must be nailed, of about 2 inches wide, along the wall, and on this at intervals you will screw in some small hooks, to hold up the cushions for the back. Two feet over this again you will require a small light shelf of about 6 inches wide, if you want it for books; but if for china only, a white-wood galleried shelf is now sold for the purpose in many shops, for using over doors, and it can be made of any length. This would answer very well, and would be cheaper. But I do not advise you to put it up yourself, for it may fall down again, as plaster will not hold nails. Now, between this and the ledge of wood to support the pillows you can apply some form of ornamentation as in a "real" cosy-corner—some gold Japanese paper, a piece of lincrusta, or a piece of the same cretonne, or whatever you cover the cushions with. Roman satin looks well; so does a flowered brocade-tapestry, or even a flowered paper, provided it be good. My suggestions are derived from various cosy-corners that I have seen, and you must endeavour to pick up ideas with which you can help yourself in your own way. Tapestry is very moderate in price, and some of it very pretty—as low as 2s. 6d.—and I think it wears better than cretonne, and it is double the width, being about 50 inches wide.

And now we will proceed to the making-up of the cushions for the cosy-corner, and, first, I should advise you to try to inspect some cushions, and see how they are made, which will greatly help you to understand my description. There are several materials used to cover them—coarse linen, which runs from 6d. to 1s. a yard, is the material usually employed, and the best and most expensive seems to be the Austrian linen, with pretty stripes of gay colours on it. But for the beginning you had better commence on the cheaper material.

The length of the cushion being 24 inches, you will have to be guided as to the breadth by the length of your corner on each side. If it be 48 inches long, then you can do with two square cushions 24 inches each way. Now, there are two ways of making them. The first and simplest is to take two pieces of linen cut to the size, allowing for turnings, of course, and to join them together on three sides as if for an ordinary pillow, proceeding then to fill them to the thickness required. The materials for filling are, first, hair and wool—the most expensive; next come flock and chaff; both these are cheap, and flock makes a very good cushion. About 2 inches thick would be the right thing, and when you have filled the case evenly, by laying it on a table so that it may be quite flat, you can begin to sew it down at regular intervals, stitching it through

twice, and then tying and cutting off your string. Use an upholsterer's needle and stout twine. This is called *capitonné*, I believe. Little tufts of wool are used, or small rounds of leather, on the right side, to prevent the twine or pack-thread from pulling through. You must keep one end of the cushion open, to enable you to arrange the stuffing and keep it flat, and when arranged the end may be neatly oversewn. If you wish your cushions to look really nice when you cover them, you must *capitonné* them, and use a button covered with the same material at each place. Some people will be clever enough to make the cushion and its cover together, and this would be a saving of trouble. You must remember to sew on some small rings at the back of your cushions, to hang them on the hooks.

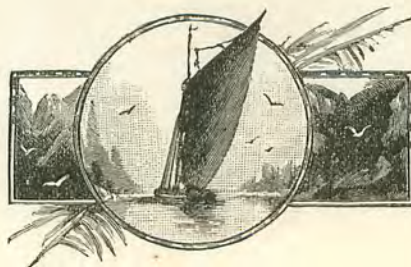
The next part of your work is to put on the valence round the seat of your cosy-corner, and the cushions of that may match in length the cushions at the back, or may be made in one long piece. If you look at the ordinary cushions for seats you will find that, in order to give them depth and height, a plain piece of the material is put round them. If the linen from which you are making the cushion be wide enough, you can allow 3 inches all round, and turnings for this piece, and then your first business is to make a pretty little tuck all round your cushion, so as to define where this piece begins; then on the other edge of the linen you join the top of your cushion. The effect, after you have made it up, is something like a box with sides before you have put in the stuffing; and in doing this you must bear in mind what I have already told you about laying your stuffing in quite evenly, so as not to have a hump in one place and a hole in another. To do this, as I have said before, you need a large table, on which your cushion may lie quite flat, and where you may reach it on all sides. These mattresses, like cushions, do not need fastening on, for they ought to fit well; but if they do need holding, you must put rings at the inside corners, and a small nail on the seat, on which the ring may be slipped. Telling you how to make these cushions reminds me of my friend the upholstress in Berne, who taught me how to do them. In the winter I am sure she is shut up, like everyone else in that cold city, with a white porcelain stove, which has brightly-polished bands of brass. But all through the summer she sits the livelong day under the arcade, or else, when the sun's rays grow long, she moves to the shadow of the high-roofed, wide-eaved houses, and turns, and makes, and re-makes mattresses, cushions, and pillows, sitting in a straw-covered chair before a wide board laid on two trestles. They are always covered with a checked blue-and-white linen, and always belong to small beds; for no large beds such as we have are used there. My friend the upholstress has brown eyes and soft brown hair, and she is the pink of neatness, and never wears less than two aprons—one over the other. They are both blue, and I never have understood why one should be used to save the other, as they seem quite alike to me. I always find her each year, and

as I come and stand beside her chair, she greets me with a smile and a soft "*Gnädige Frau*, I thought to-day it was almost the time of your coming," and we exchange greetings and enquiries as they do who are friends indeed.

This is one way of making a cosy-corner; but there are others as well, not so elaborate perhaps, but quite as pretty—a small sofa across the corner, and at the back a small lamp-table or a tall jar of pampas plumes; a writing-table and chair; a picture hung across the corner, with some drapery arranged to hang below it, and in front of the drapery a coloured jar; an easel, draped, with a picture on it. There are many ways of making the corners pretty.

The square pillows now so very much used are made of real down if expensive, of vegetable down if cheaper, which is an excellent substitute. The usual measurement is about three-quarters of a yard square; they are generally covered with silk or a pretty tapestry, and have silk frills about 4 inches wide, made double, of a cheap thin silk to match the colour of the centre of the cushion.

One of the most delightful things to have, which nearly furnishes a room of itself, is an Eastern divan. I fancy it is more used in America than it is here; but it is most delightful, and neither expensive nor difficult to make. The real divan in the East is at once the sofa, lounging-place, and the bed, as well as the sole article of furniture in the reception-rooms. It runs the whole length of one side of the room, and is about 3 to 4 feet wide, and about 16 inches high. Round bolsters are laid across it at intervals, to support the elbow or the head. The adapted divan is smaller, but the same height, or may run to 18 inches, perhaps. The size chosen is generally that of a single bed—3 feet or $3\frac{1}{2}$ feet wide. The easiest way to get the foundation, and perhaps the cheapest, is to buy a woven wire mattress to fit a small bed, and get a carpenter to make you a strong but cheap frame, in which the wire mattress may rest on cleats made for it. The next thing is to get a mattress to fit the woven wire, and you might purchase it at the same time. The cost of frame, woven wire, and mattress should not exceed £2, if so much. The mattress should be covered with tapestry or brocade, and a pleated valence of the same should be nailed round the frame. What is called a "cot-bed" could also, I think, be used for the purpose, but would have to be lowered. A handsome rug, of Persian or any Eastern make, could also be used to lay over the top, and the wooden sides should be covered with a dark-coloured art serge. The divan is often added to, in Turkish houses, by having a shelf put up its whole length along the wall, at the same height, about 6 inches wide. A round bolster is made to go along this, and the divan being pushed up to it, a firm rest is made for the pillows, of which there should be a good many, of every kind and shape. Matting is sometimes hung on the wall, or a rug, and a lamp over it, so that there may be enough light for reading by. A screen is also a comfort, to keep off draughts.



disappointed, and it was some time before she recovered her usual cheerfulness. During the next day she wrote to decline the invitation, and posted the letter herself, after which the matter seemed ended.

A week passed quietly in the usual way. Candy looked paler than she generally did, and complained a good deal of headache; but as the summer was unusually hot we thought little of it. She was much quieter and more dreamy than I had ever seen her, but as ready to help as ever, though she was not so quick to see opportunities of doing so as before.

Robert and she had wrangled less of late, and I began to hope a permanent peace had set in between them, when my fond ideas on that point were scattered to the four winds. One Monday they had a most frightful quarrel, which came about in this way. Candy had brought into the sitting-room some needle-work, and was sewing busily; Robert, unluckily, was idling about, with nothing to do and ripe for mischief; while I was trying to write a letter. A small fire burned in the grate, as the day was chilly. Suddenly he pounced upon a needle-case she had placed by her side, and with inquisitive fingers had pulled out of one of its pockets a lock of bronze-brown hair tied together with blue silk. "Hallo!" he exclaimed mischievously, his eyes sparkling, "I never knew before you had keepsakes, Candy."

We had not been noticing what he was doing, but now we both looked up, and Candy sprang to her feet to regain her treasure, but Robert kept her at arm's length.

"Give it back to me at once, please," she said in a voice of suppressed excitement. "You have no right to touch my things without my permission."

"Pshaw!" retorted that tiresome boy. "What a fuss about nothing! But I'll let you have it if you'll tell me at once to whom it belongs, and why you hide it so carefully." "Certainly not!" she answered hotly.

"Oh, very well!" he replied, carefully, or rather ostentatiously, pocketing it. "Then

you won't see your property again—that's all."

Something must have put Candy out very much that day, for I had never seen her so angry. With flashing eyes she turned to me, and exclaimed, "Molly, make him give it me, or I declare I will tell his father how unbearable he is, and that you help him to torment me."

For a minute I was so taken aback at this speech, which was utterly unlike her, that I did not speak; but as soon as I had recovered from my surprise, I said, "Robert, don't be so rude. Let Candy have it at once."

Ordinarily this would have been enough, but her unlucky remark about telling father had roused his ire, and he answered haughtily, "Not after that. Even if she went down on her knees to me I wouldn't let her have it now!" and walking to the fireplace he deliberately held it over the flames. I always think he never meant it to happen; but anyhow, just as Candy made a movement to capture it, it dropped from his fingers and was consumed in a minute. In vain I tried to save it, for it was done before I well knew it, and Robert looked half-triumphant and half-frightened.

Candy stood still for a minute with a peculiar look in her eyes which I could not understand—a sort of stony expression, which rather alarmed me. At length she said, in a hard, cold voice of concentrated passion, "I will never forgive you as long as I live!"—and left the room without another word.

"Oh, Robert!" I exclaimed, in deep distress, as soon as she had gone, "how could you behave so, and anger her like that, when you know how angry she is on some points?"

He was rather ashamed of himself now, as I could tell by his face, but would not confess it; and only retorted, "Well, I began it merely in fun, and I'd have given it up if she hadn't been mean enough to threaten to tell father; but when she proposed that, I determined to give her something to tell him, though I never meant to really burn it."

"It wasn't a bit like her to say such a thing," I remarked thoughtfully. "Something must have put her out terribly, and you ought

to have stopped when you saw how excited she was."

"Oh, trust you to get a word of sisterly advice in edgeways!" he answered, as he flew out of the room, evidently dissatisfied with himself and everyone else—a frequent state of mind when we know we have done wrong.

I went in search of Candy, and found her in an old summer-house at the end of the garden; but she responded rather coldly to my condolences and apologies, and, in fact, I could not understand her at all, and felt quite nervous on her account.

The day passed as usual, and she said nothing to father about the quarrel, though indeed I never seriously thought she would, for in reality she was not in the least mean. Robert tried to make it up, but for once unsuccessfully, for she would neither look at nor speak to him unless absolutely obliged. Our elders fortunately noticed nothing unusual, and I could only hope that in time things would right themselves.

At supper Candy suddenly looked up, and, addressing mother, said, "By the way, *ma mère*, I want to get some embroidery silk when I go to town to-morrow. Which is the best shop to go to?"

Mother gave her an address, which she pencilled down; a small thing, but it assumed importance later on. As it happened, she had also just received her quarterly allowance, so had plenty of money in her pocket.

Next morning was her "drawing day," as we called it, and she went up to town with father and Wilfred, as usual, by the early morning train. I went to the station with them, having an errand to do in that direction, and the last remembrance I had of Candy was her leaning out of the second-class carriage window kissing her hand to me in farewell. I recollect thinking how pretty she looked, and wondering how Wilfred in the opposite corner could be so absorbed in his paper when such a charming picture sat before him—surely more interesting to look at than stocks and shares. Maurice Elliot was there too, and I was secretly very pleased to see him.

(To be continued.)

AMATEUR UPHOLSTERING.

ON THE MENDING AND TURNING OF CARPETS.

By DORA DE BLAQUIÈRE.

PART II.



It seems to be generally considered that we English use more carpets than any other nation, and yet it is, strange to say, very little over a century since carpets were introduced here. In Asia, the land of their birth, they are only used to sit or to

sleep upon, and in the other nations of Europe have even now something of luxury about them, where we of English origin think of them more in the way of usefulness. Abroad they are rarely used to cover the entire floor, save in winter; and in summer

one only sees the polished floor and a square of carpet. In the days of our grandmothers, the carpets, which were very much more extensive articles of furniture than they are now, were taken up in the same manner in the summer, and their place was supplied by Indian matting, thus giving the carpets a rest. At the present moment our carpets rarely quite cover the floor, and we rejoice in a "surrounding" of stained and varnished wood, and a few rugs are scattered about at intervals, or we fill up the "surround" with matting, or, perhaps, what is known as plushette, and have an oasis of Axminster, or Wilton, or Persian rug in the centre of the floor. If we are not very well off we have a felt centre and a rug on that; and descending again to a very modest income, we come to what is known as a Woodstock, or art square, which can be purchased at as low a price as £1 1s. Tapestry is a substitute for Brussels where the latter cannot be afforded, but is better for bedrooms than for living-rooms. The best Brussels is the first choice as a stair-covering, and nothing lasts so well if carefully kept and broomed

with a soft brush. The stair-carpet should always be a yard longer than actually needful for each flight of stairs, for then, when taken up to be shaken, they need not be put down again in the same creases, and thus the wear is equalised throughout the carpet at a very small expense. Half a yard is generally allowed for each stair. Thick brown paper, or else what is called lining felt, is laid down beneath the stair-carpet; and treated in this way, and not left down in the same creases too long, there will be no doubt of its being in good satisfactory wear for years.

The quality of Brussels is gauged by looking at the weaving at the back. If the foundation on which the wool is woven be fine and thick, the carpet will wear well. I think, however, if you can afford Axminster you will be wise, as a good one will last a lifetime. These carpets are generally made in squares, and are not nailed down, but fastened down by rings sewn on round the edge, or at two opposite sides at small intervals. Then a number of small brass-headed nails are driven in, and the rings are looped over the nails. In old-fashioned houses it is very usual to see that

strips of stout brown paper have been pasted over the cracks in the floor where the boards unite, and very wide and stout brown paper, called carpet paper, can be bought for the purpose. This makes the room much warmer, and also enables the carpet to wear longer by smoothing down the roughness of the boards. As a general rule, you should always look to the state of the boards before putting down a good carpet, for in some cases even the floor has to be planed before it is fit to receive a carpet, and great care should be exercised to make it perfectly clean before the carpet is laid down.

A few words must here be given to the subject of mending or patching our carpets—a process which is principally needed when Kidderminster is in question. The holes must, in the first place, be cut round with a sharp pair of scissors, to make the edges neat; and underneath a piece of the carpet is placed, which should, if possible, be arranged so that the pattern matches; or if this be quite impossible, then you must think chiefly of the colours in the carpet, and endeavour to match them. A tacking thread should be run round the patch, to keep it firmly in place; and then you may proceed to herring-bone round the raw edge of the patch on the wrong side, using linen thread, and working neatly. When this is finished, there are two ways of doing the right side of the patch. The first is, to turn the edges under very neatly, and to hem the edge down; and the other way is, to darn down the raw edge of the patch very neatly with *ravelled* threads of the carpet itself, being careful to catch every end of the threads of the worn part, so that they may not fray out. Thin places, which have not broken into holes in the carpet, are mended in the same manner as I have explained that a patch is put on. Then the thin places may be darned with *crewels* to match in colour, if you have no *ravelled* threads from the carpet.

When a piece has to be put into a carpet, the best way is, to turn all the raw edges of the patch, and also those on the carpet, down first, and herring-bone them all round. Then put in the patch, sewing the edges together with an even, firm stitch, and the patch thus put in will lie flatly and smoothly; and if you have matched the pattern, it will be nearly invisible. But you cannot patch either tapestry, Brussels, or velvet-pile in this way. After carefully matching the piece, you must then sew it in all round with thread, over and over, taking no turnings, but sewing the raw edges. This seam will lie flat, and will not *ravel*. Felt carpets can be darned, as well as patched, in the same way as other carpets; but in the present day I hear of many people putting on the felt patch beneath with very strong gum, and herring-boning round the edges of the patch on the wrong side.

There are several methods of saving wear and tear on carpets: first, by the use of rugs laid down on them, and moved at intervals to other places; next, with a crumb-cloth of linen, or of drugget, or felt. These two are specially used when there are children in the house, to save the carpet under the table.

When a carpet is partly worn, and has to be taken up to be shaken, it is always best to make up your mind as to how to mend it. Before it is taken up you will be able to see far better where the worn places are. If the seams have to be ripped, I should have them done when the carpet is being taken up, as it will much aid in the process of shaking, and will be a saving to the carpet also. Turning the sides to the centre, taking out the centre breadth, if worn, and replacing it by a side breadth, and even cutting the carpet in two in the centre, so as to join the top and bottom, are all methods practised by those who must think of economy. Now that we stain and varnish the sides of our flooring, a great change

may be made in a half-worn carpet by cutting it judiciously, and perhaps covering the worn portions with a hearthrug, or one of the many rugs now sold everywhere.

Kidderminster being the same on both sides, and felt also, can be turned. I have found the plain felt carpeting a very excellent well-wearing article; but it should always have either felt beneath it, or else brown paper. It is an excellent background for rugs. The only colours that have faded have been the different shades of blue. But one of its attractions is, that it can be dyed, and takes the dye admirably; in fact, I am told this is the case with all carpets which have lost their colour while yet remaining in good repair. Any of the best dyers will undertake to do them, and the expense is not very great. As a background to rugs, I consider felt is unequalled by anything. There are some shades of terra-cotta that are quite delightful to the eye. One thing in reference to felt requires to be allowed for, and that is, its shrinking, which it is always sure to do, even if you only take it up for shaking. One of its advantages is, that when worn in the centre the unworn portions can be cut off at the sides and bound, for use in bedrooms. I do not consider that felt turns very well, even after it has been dyed; and the seams which have been joined cannot be unpicked and rejoined in a carpet that has seen much wear. This trouble may, however, be got over in some measure by cutting off the old edges, and making an entirely new seam. But this means a rather large expenditure of carpet; yet even this trouble may be got over by staining another foot of the floor all round.

There seems to be a general idea that carpets cannot be made-up at home, and that we must have them made-up and put down by a professional. It is, no doubt, better to employ a skilled hand; but there are occasions, when we live in the country, or when we want to re-make a carpet, when it is useful to know how carpets are sewn together. Carpet-thread and carpet-needles are to be purchased everywhere, so there need be no trouble about our implements for work. Brussels, when made up, should be turned with the wrong side outwards, the selvages just touching but not laid over each other. The carpet-needle is then passed backwards and forwards, always taking up both seams at a time, first pointing the needle from and then towards the chest. The alternate stitches are always taken behind, or at the back of the last stitch, so as to work along the seam in a kind of back-stitch fashion. This seam, when turned, will be close together, and will tread down quite flat. I must also remind you that before you begin the sewing together, the pattern must be exactly matched on the right side by laying the carpet on the floor. The matching must be carefully done, and there may be some waste in doing it. Kidderminster carpets are sewn in the usual manner of sewing seams together, although I have seen them sewn by taking first one side of the seam and then the other, thus making a kind of plaited seam. Druggets and felts are sewn at the seams in the same manner, the edges being turned down once on the wrong side and herring-boned down. This same method may be followed with all kinds of carpets if you do not desire to involve the expense of the proper carpet-binding. This should be laid on after the edge of the carpet has been turned down once, and hemmed on both edges flatly.

There are several methods of cleaning carpets. One is by using the crumb of a hot loaf of white bread. This will answer for any kind of carpet when slightly soiled. Another method is to put three gills of ox-gall (you must order this the day before it is needed at your butcher's, and you had also, perhaps,

better send a wide-mouthed bottle with a good cork) into a pail of *tepid* water, and use a soft brush to rub it into the carpet, and also a very little soap should be rubbed on the brush. This will make a lather, which must in its turn be washed off with cold water; then rub dry with a clean cloth. After this treatment the carpet or rug should be hung up to dry over chairs, with the windows open, if you have not a drying-ground, or even a grass plot. I hope you will not need reminding that your carpet must be clean, well beaten, and shaken before you attempt to cleanse the surface; and you must be careful that the edges, as well as the floor, are quite dry before you put the carpet down, or the nails will rust in the carpet, and quite spoil its appearance.

An old-fashioned way of washing carpets was to use alum, fullers'-earth, and gall. Dissolve an ounce and a half of alum in a quart of warm water, and an ounce and a half of fullers'-earth in another quart of warm water. Put a little of each of these into a pail of clean warm water, and add a tablespoonful of gall and a little soap. Wash a small portion of the carpet with a clean flannel dipped in this mixture, so as to make it rather wet; then brush it over with soap and wash off carefully, rubbing the carpet with a coarse dry cloth. Then mix in another pail a second lot of the mixture of alum, gall, and fullers'-earth, and wash over the carpet with this, rubbing dry with a cloth. You must wash piece by piece, and you will find—if well done—the whole carpet will appear as fresh and bright as new. The quantities I have given are enough for a large carpet. Fullers'-earth is much used for cleaning them, and a weak solution of alum or soda will revive the colours when faded.

Recent advisers on the subject of sweeping carpets say that there is nothing better than the freshly-cut grass from the lawn-mower to freshen up the colours, and that it will prevent dust better than tea-leaves, while there is no chance of stains. Bran and Indian corn meal are also recommended in America, where tea-leaves seem going out of fashion for that purpose.

One of the really difficult things to accomplish in the carpet trade is, I think, the stretching process, for here it is that more than a woman's strength is really wanting, *i.e.*, in "the long pull and the strong pull," which smoothes the surface of the rebellious, unyielding material over the floor. A clever way of obviating this difficulty is sometimes practised in London by people who are making up their own carpets, and who wish to save all the money possible. The carpet is matched, cut into lengths, and bound at the ends, and then laid on the floor, each length being placed in the position it is to occupy, and the ends firmly tacked down. As each length is put down it is sewn to the next, with the aid of one of those rounded needles which you have often seen in the needle-books, I am sure, and have not quite understood how they were intended to be used. The carpet is thus sewn throughout on the right side, and as each breadth is stretched in its turn, there is no need afterwards to stretch the heavy carpet entire.

In laying down any carpet you should clear the room of furniture, or else you will not have room to place it properly. When you begin to nail it down, you should not begin at the selvage side, but at that where the ends of the breadths are; and when this side is finished, continue by the selvage side. As soon as the two sides are nailed down, you should then nail down the side opposite the selvage, and leave the cut ends of the breadths till the last. If you have no carpet-stretcher, you must have someone to aid you with sufficient strength to pull and stretch the material. A badly-laid carpet does not wear half its proper time.

AMATEUR UPHOLSTERING.

RENOVATING SOFAS AND CHAIRS, AND MAKING LOOSE COVERS.

By DORA DE BLAQUIÈRE.



PART III.

ONE of the great puzzles and worries of the house-mother, who has to make the best of small means, is the wear and tear of her furniture. I mean when it is what is called "upholstered"; i.e., covered with material of some kind which wears out, and the filling becomes exposed, or grows lumpy and uneven; and she finds that the charges for remaking, made by the cabinet-maker or upholsterer, are greater than she can meet. This seems really a pitiful predicament; for I do not know anything that so depresses the spirits and the energies of either woman or man-kind, than a forlorn and dilapidated-looking home. This the thoughtful woman should do her very best to avoid, by being personally tidy and dainty; by putting in all the "stitches in time," and by never allowing things to come to their worst. I go into many a house where I see that furniture or carpets have been allowed to do this; and it is perfectly unnecessary, unless, indeed, matters have been so very bad, that even the commissariat department has been stinted; but where this has not been the case, it is not a difficult matter to save a little each week, towards keeping the house in becoming order and making it look thrifty and bright. I have told you about the remaking and turning of carpets, but before you arrive at that, the purchase of a new rug to cover the worn place, where its uneven use is beginning to show, is a great aid to thrifty wear. A pretty Indian rug can be got at from 8s. to 30s.; and the English matting, as well as the Indian, will cost even less. A close watch kept over the wearing of your upholstered furniture will show you where it is beginning to get shabby, and then you can set your wits to work to ward off the trouble. One plan in use for the arms of sofas and chairs is, to make a well-fitting cover of the material, or of some stuff that will go with it; or of something like the cushions you already have. I know a lady who has her cushions covered with a striped Indian-looking material, and she has utilised this to put on the small partial covers, such as I speak of; and the effect is quite ornamental and pretty. They should be sewn on quite smoothly, so as to fit well; as they are not intended to be at all of the antimacassar type, and are really "covers" only.

This is the most simple way of repairing our little shabbinesses, but the really work-womanlike method would be to put in some new material, following the lines in the upholstering of the material, and fastening our clean stuff on by means of the same buttons, the pleat of our new pieces being mated with that of the old—you will quite understand what I mean when I have proceeded a little further in my lecture.

The next way of getting over the trouble of our shabby furniture, is to procure some new chintz or *crêtonne*, and make loose covers for the whole suite. Brown-holland used to be a very favourite material; but, to my mind, there is nothing so pretty and homelike, and nothing that wears so well, and, if properly got up, nothing that looks so dainty as an old-fashioned chintz. It has always been expensive, but I can recall some chintzes that are in existence to-day that have been thirty years in wear, and they still grace a delightfully

old-fashioned drawing-room, which everyone rejoices in, the subdued lights and shades are so deftly managed, and the old ways are so well blended with the best of the newer fashions, and the most artistic of the styles of the present hour.

"Loose covers" need a workwoman of some experience to make them, and, above all, they require careful measurements. The chairs and sofas must have their exact patterns taken in paper first, and these must be cut out in the lining, basted together, and tried on. The lining generally used for a chintz is an unbleached cotton without dressing; not too thick, but of a decidedly loose texture. When you have accurately fitted the lining, you should then take it to pieces, lay it on the chintz, and proceed to cut it out. You will have to take careful note of the design, and see that it runs towards the top of the chair, and that all the parts take the same direction. Allow plenty for turnings on both the lining and the chintz; and when any fulness is needed, put in the gathers neatly, not too full, and at the fronts of the chairs or sofas; cording was much used formerly at the edge of the covers, though not seen now. It was a very pretty finish, but, at present, the edges are merely sewn round on the inside with the machine, after being carefully tacked and tried on. Where the covers have to be fastened use buttons and button-holes; but, at the legs of both chairs and sofas, you will have to sew strings to the cover underneath to tie them on, or you will find them slipping off, to your great vexation, when anyone rises from the seat.

The joins in the material must be carefully arranged. For instance, when you are covering a chair the whole breadth should be used for the centre, the joins being made on each side, following the design in all cases. A gathered flounce of the chintz usually finishes the covers of the sofas and chairs, which should be scantily fulled on without a heading; and in the case of large chairs and sofas it should reach the ground, but not touch it. The chief use of these flounces is to hide shabby chairs; and they add much to the look of the room also, but they are only used for chintz, or *crêtonne*. Tapestry, velvet, satin, or any stiffer and better material, must be finished with a suitable gimp or cord; and on the flat gimp are sometimes placed gilt-headed nails. These, however, are mostly used for leather or velvet coverings, and for chairs for the hall or dining-room. Some people use single box-pleats instead of gathers for the frill, of which I have spoken, but I fancy the effect of the gathers myself in preference to the pleats. You must be particularly careful to make the loose covers large enough so as to prevent their tearing; and small gussets must be added at all the corners, where any stress is likely to be occasioned. These gussets are generally laid in under the material, which is turned down, and fitted neatly upon them.

There is one great drawback to the employment of loose covers, and that is, that they generally lend themselves to the development of moths. The reason is to be found chiefly in the neglect of servants in taking them off, and in brushing and beating the chairs beneath; I have seen this in so many cases that I hope all my readers will take warning; and, indeed, the careful brushing of all upholstered furniture, every week or so, cannot be insisted on too strongly. Even if your furniture be purchased at a first-rate shop, you may become a victim to moths; and I fancy in all warehouses

they constitute a pest very difficult to fight with successfully.

And now that I have given the best methods of hiding and mending old or half-worn furniture, we will proceed to the consideration of what you are to do with it when you desire to cover it anew for yourselves, and where you are to begin with your amateur upholstering. We will suppose that you intend to begin with a chair, which shows no woodwork excepting the legs; which has been in use a long time, and gives signs of hard-wear, in the unevenness of the seat, the lumpiness of the filling, and, perhaps, the broken-down feeling of its springs.

The first advice I have to give you is to find a vacant room for your undertaking, and to be careful to choose a season when you have plenty of time before you; for hurried work is always bad work in upholstering. If you be not strong, or have a weak back, I should advise you to leave the undertaking alone; but if you have patience, and courage to bear the fatigue, and the sore fingers, you will both save your money, and learn a great deal by proceeding.

We have already spoken of the tool-chest, and from its treasures you must take a long upholsterer's needle, and also a small bent one for sewing "round the corner;" you will also require an ordinary hammer, and what is known as a "tack hammer," a screw-driver, a pair of pincers, and a bradawl, also a paper of small tacks, and another of large ones; a ball of stout string, and one likewise of fine; and some furniture buttons, which you can purchase at the shop where you buy the material for covering the chairs. If you like it you can have the buttons made to match; but, in any case, I do not advise you to try to cover button-moulds for yourself; for you will only find disappointment and worry the result. It is so difficult to have a really good foundation for the needle to pass through, and button-moulds take much more material to cover them than the amateur would imagine, and much waste of it is the result.

The first thing I should advise you to do is to unpick your chair very carefully, learning as you go, and these lessons will be of the greatest importance in building up your chair again. The last thing that the upholsterer puts on is the coarse sacking that covers the underneath of the seat of the chair, and this he fastens on with strong tacks. Here you must begin your work where he ended it, pulling out the tacks one by one from the wooden framework of the chair, using the tack-puller or the pincers; and taking out all the tacks as far as possible. When this is done you will find below it the webbing on which the springs are fastened and probably also a quantity of dust. At the edges of the woodwork you will see the material which forms the cover of the seat is also nailed carefully down with tacks, and while you are taking them out I hope you will examine carefully the way in which it is made to fit as neatly as possible, by means of snipping and pleats wherever needful. When it is loosened you must turn it up all round, and you will find a layer of hair laid over the springs, and a thin layer of cotton-wool over that next the covering of the chair, and through all you will find the strings are run which tie down the buttons of the *capitoné* portion, and hold the cushion on which we sit together. The scissors then will come into requisition to cut these, and lay the chair open so that you can remove the buttons, and take off the worn cover. The hair will need

very much attention, so you must pick the cotton-wool from it and put it aside, and then I should carry the hair in a large newspaper to the kitchen table, and carefully pull it apart. You will find it dusty, and some people wisely put it into a bag and carry it into the open air to beat it there instead of in the house. The bag will keep it from flying about, and will also retain some of the dust. At any rate the hair must be picked apart and freshened up; and so must the cotton-wool before either are returned to the chair. I am not sure whether you will be able to replace the springs if you should find any broken. New copper wire springs can be purchased at any ironmonger's, and you had better take the old spring with you when you go to buy one, so as to get the exact size again. If the springs were pushed on one side you could put them straight again, and you will find all the springs are secured to the webbings by means of the long needle and some of the stout twine.

After you have brushed and cleaned the springs and the crossed webbing, you will find it easy to put back the hair, and lay the wool over it as you found it, and before you put the real covering on, you will find that one of coarse linen is usually placed beneath it. You can see in any furniture shop that the real and proper covering is only placed over this, and I have no doubt it will be so in the chair you are unpicking. The old cover which you have taken off will now serve you as a pattern, and you must lay it carefully on the new material and cut by it, marking the places where the pleats and buttons previously went, by means of a needle and white thread, and a line of tacking.

In everything be as neat and exact as you can possibly be, and when the new material is laid on the chair you will find the markings will be of the greatest service to you in making your amateur performance a success. Arrange the material on the chair, and draw it down over the edge as you saw the old covering was done, and fasten it with some small tacks all round underneath the chair, copying all the former methods as you go on.

When you have completed this you will be ready to begin putting the buttons on the top, and to commence the work of mattressing, or "tabbing," as it may be called. You have already the marks of the former work to go by, and you must begin by threading the long needle with stout twine, and making a good knot at the end of it. Then make two pleats, crossing each other in your material at one of the points where the buttons were formerly. Insert the needle underneath and bring it right through the seat, so as to come out in the centre of the pleats. When you have pulled it through, you must then take a button and passing the needle through the shank, put the needle through the chair again, at a little distance from where it came out, and arrange the button neatly on the pleats. Lastly, tie the knotted end, and the needle end of the string together underneath tightly and securely

and cut off the needle. Each button must be separately secured and cut off, so that you can knot the string, and begin afresh. In this way you arrange that the strings pass through the seat straight, in a direct line to and from the button, and hold it firmly down. Were the string arranged otherwise, the same effect might not be produced.

I have now described the general process which is gone through for every article of furniture which is thus upholstered. The backs of chairs are very usually plain, and so are those of sofas; in which case the material is stretched firmly over the frame, and neatly-secured joints are made either on the top of the chair or sofa, or else over the edge—about four inches. Side joints are made at the back or on each side in a sloping or bias direction. In the process of your first trials I cannot too much impress on you the advisability of your following exactly the model you have before you, taking notes when you are removing the old cover if your memory be at all defective. Do not attempt too much. Take if possible the easiest-looking chair first; and if you can obtain a really good working upholsterer for a day or two to help you in making a start, I should strongly advise you to do so. If you get discouraged, and overted in your first efforts, you will probably give up trying to do anything more; and thus you will, if you be not well-off, shut the door to much amelioration of your conditions of life. So resolve to "take it easy," and to be a careful copyist until you learn something of the business. Although requiring much exertion and bodily strength, the work is well suited to women, and a good female hand is as much, if not more, valued than a male one, though I hear they are more rare, and thus more hard to obtain.

One of the chief difficulties lies, to my mind, in learning how to use the needful tools. I find few women take a real grasp of anything. They handle things and touch them, but do not seem to take hold of them; and I am inclined to think that it is to this fact we owe the breakages in our pantries and kitchens. If you would notice the fact, you will find a man's grasp is quite different. He *means to hold*, while a woman means to try to hold *if she can*. I hope that the improvement in education, and the teaching of gymnastics in schools, will improve my sex in this way, and I should think that lawn tennis was a good introduction to the upholsterer's art. The pincers do not offer much difficulty save in the power to grasp them firmly; but the tack-picker or extractor, which is a small edition of the forked side of the hammer head, appears to offer an insuperable difficulty. Few women seem to see that it must be inserted *under* the head of the tack; and to do this needs first, a downward pressure and then a push. Both of these must be firmly, not wildly performed. I have never found anything so difficult to teach as the use of this simple tool, and this seems more distressing

as its utility is immense when carpets have to be taken up; for by its means the tacks can really be extracted, and not left in as they usually are in either the carpet or the floor.

The hammer is really the most feeble of tools in the hand of the ordinary woman, and nothing is more funny than the absolutely heedless blows she bestows on her poor fingers by her random method of hitting, or endeavouring to hit, the head of the nail. I should recommend a week's careful practice in the use of the hammer if you know nothing of it, for otherwise you will have quite incapacitated your hand, long before you have finished your first chair. In using the bradawl too, you should try to learn to drive it straight into the wood, and a gimlet needs the same care and instruction in its use. Much more so the upholsterer's needle, which must be sent to its goal with great directness and determination; and when you are putting it through a button you must be careful that it go through on its flat side, and also that you take such an aim as to send it through in the centre, not at one side.

Old chairs, such as the "grandfather chairs," with the head-rests at each side, are covered with a plainly stretched material, without buttons, pleats, or tying down. This is comparatively easy; but you must keep a constant look-out on your material, to avoid pulling it in any degree crooked, and it is best to begin putting it on in the centre, on each side of the seat, and then working first to one side and then to the other. Old horsehair furniture is easy to cover, and as you will probably find the wood in all old chairs has become very hard, you must make use of the bradawl to punch the holes for the nails. Indeed, in using the brass-headed ornamental nails for any purpose, it is best to make all the holes for them first. They are not intended for driving in with a hammer; they should be pressed in, but otherwise a gentle tap only should send them home.

Old oak should be covered with serge tapestry or velvet, and, like all old furniture, should have a gimp round the edges on which you should put a row of brass-headed nails as a finish. But the real work of holding on the material would be performed by means of very ordinary tacks, arranged on the edge of the stuff itself, and the brass nails would be a beautiful sham.

The plain method of covering furniture seems to be more popular than any other just now, so perhaps you might find such a chair to begin upon, and so make your earliest task the easier. Mind that plain materials (I mean by that, unfigured) and plain coverings are rather more expensive in the end, for both of them need gimps or galons, and generally fringes, or festoons of some description. Furniture fringes, if "made to order," are very expensive, and unless really handsome they are better dispensed with, especially in small rooms where their absence will not be in any way remarkable.

VARIETIES.

BONNETS AT WEDDINGS.—Up to forty or fifty years ago it was the practice for ladies to be married in hats or bonnets; and the fashion of dispensing with the bonnet seems first to have established itself after the example set by her present Majesty on the occasion of her wedding in 1840. "Her dress," says the *Annual Register*, "was a rich white satin, trimmed with orange flowers, and on her head she wore a wreath of the same blossoms, over which, but not so as to conceal her face, a beautiful veil of Honiton lace was thrown."

ENVYING THE CATS.—"There!" said a well-known tenor, as he heard two cats fight at midnight; "there!—if I could only hold that high C as long as those cats can I could get five hundred pounds a night."

WEeping AND LAUGHING.—God made both tears and laughter, and both for kind purposes. Tears hinder sorrows from becoming despair and madness; and laughter is one of the very privileges of reason, being confined to the human species.—*Locke*.

THE CANDID FRIEND.—There is no girl so friendless but that she can find a friend sincere enough to tell her disagreeable truths.

A MISSING LETTER.

y s w h r g n t l v l n d w l t
t h s w t s t s c n w r k n w
t h s l t r d b c h t r s w h r s h k n l t
t r m b l d w n h w s t r n b r z s b l w

XIMENA.

AMATEUR UPHOLSTERING.

FANCY TABLES, AND THEIR DECORATION. SCREENS, AND HOW TO COVER THEM.

By DORA DE BLAQUIÈRE.



FOR many, many years screens, as an article of furniture, were quite out of fashion. And no one ever saw one, save in some old house, and in use in a family where the value of one special screen, placed in one special position, was well known. These screens were generally covered with red baize, or moreen, some few with cloth, and many with a shiny oilcloth, either with or without a design on it. Others had handsome frames of rose-wood, or

walnut, and were covered in panels with woollen, or even silk material. Some of these were very large. I have seen one with six, and even eight leaves, which was used originally for a bedroom, where it nearly surrounded a small bed on three sides. My earliest remembrance in this direction is of a big screen covered with oil-paintings, executed upon the panels. The subjects, I fancy, must have been Dutch interiors, for the figures were so quaint and funny. This example was also a very large one, and equally high; and I cannot help thinking that it would be a good idea for artists to begin the decoration of screens again, and let us have landscapes and animals, instead of scrawly flowers and aquatic scenery of an utterly false kind. Screens of Spanish leather were once in the very highest fashion, and were often designed and decorated by the most celebrated artists. These latter of various dates—especially the stair-like kind of the "Watteau period" in France—are now being extensively made for the decoration of white and gold rooms, and very well they look; only, one is apt to get a little tired of the shape, and the weak-minded amongst us wish the top were straight, instead of sloping down to the right or left, as the case may be.

The reintroduction of the screen amongst our articles of furniture may be dated from the days when Japanese art, and Japanese ideas and things, invaded us, and few people resisted the fascination of the beautiful screens they sent to us, covered with needlework in gold and colours, even though (when first they were introduced) they were decidedly expensive, and came within the reach of the wealthy only. To-day, all this is changed, and we are only too well supplied with a very much cheaper kind within the means of the many, and much gone off in artistic beauty and value. But, however cheap they are, they always have an element of lightness which our home-made screens never attain, and they can be moved from place to place without taxing anyone's strength.

One screen has remained in vogue among us for many years, and that was the "scrap-screen," which was often quite a product of genius in the variety and originality of its decorations. It is now a good many years ago since I went over a private hospital, where the patients had long and lingering illnesses, and a weary convalescence. In every room of that institution there was one of these screens—the

brightest, cheeriest objects possible; and they were evidently there for use as well as beauty; not only to guard from possible draughts, but to amuse and interest the patient by suggesting some fresher thought than the painful and saddening one of illness and physical pain. They had all been made, I was told, by ladies, and sent as gifts to the hospital, and they were immensely valued by the staff of nurses, as well as the patients. They were arranged so as to tell a story, or exemplify a phase of life. For instance, each of the four leaves represented one of the seasons—summer, autumn, winter and spring. Another showed the four elements, and another illustrated the several ages of man. Others represented landscapes on one side, and seascapes on the other; and there was one screen given up entirely to bird and animal life, which was valued at £40, and was well worth it, I should think. I have often known examples of these screens priced as high as that, and raffled for at sales and bazaars so as to make up the money.

Of this kind is the wonderful screen which we illustrate here, the work of Madame Bodda (Miss Louisa Pyne), and which employed her leisure time for thirteen years. The exquisite minuteness of the floral wreaths and the exactness and neatness of the work are greatly to be admired. It may be called "a screen of girls and flowers," the centre of the panels being occupied by charming pictures of girls, who look out from bower-like surroundings, suitable to the spring-tide of youth and beauty.

The frame of the screen was made by a carpenter, and glass is let in at the top, but the lower part has canvas stretched over it, and afterwards coloured paper of a grey tone. The method of working is to begin with the border all round each leaf; and when that is done, to put in the pictures in the centre of each panel; and, lastly, to fill-in with an arabesque design all round them, being careful to preserve a certain unity of design in the work. This unity is especially remarkable in Madame Bodda Pyne's screen, and she says that some of her tiny pictures were hardly larger than the head of a pin. Madame Bodda Pyne also suggests (which I find is the rule amongst those who are in the habit of making these screens) that a little design should be drawn, showing what it is desired to accomplish both in form and colour. I saw some time ago a remarkable specimen, which was made with pointed tops to the leaves, and each leaf represented a church window; the scraps being put on with wonderful accuracy, and the outlines of the window put on in black paper, which made it look very realistic indeed.

Boiled paste is the best thing to put the scraps on with, and if you add a tiny bit of camphor to it in the making, it will keep very well. Everyone seems to find that paste answers better than either gum or gelatine.

Besides the screens which I have mentioned, we have just now a quantity of others of a more useful kind, which will be found in all bedrooms where a screen is almost a necessity, as when two people occupy it together. Here it is put to endless uses. It turns the washing-stand into a secluded retreat; it keeps off the draught from the door and the light from the bed; and during the day we can turn our bedroom into a fair imitation of a boudoir, by using it to hide both bed and washstand. These bedroom screens are sold at the furniture shops in very pretty styles. They generally consist of a light frame of wooden railings,



SCREEN IN FLORAL ARABESQUES.

and on the top rail is hung a chintz or crétonne curtain of the same material and colour as the hangings and coverings in the room. Plain flat frames of two or more leaves are also made, and these are flatly covered with flutings of crétonne; and some people, again, have the hangings made so as to be placed over a frame of any shape as a drapery, which may be arranged with cords and hanging tassels to produce the best effect possible.

Even though we may not be rich enough to purchase any of these screens which I have mentioned, we still have a loophole of escape, and can get the longed-for acquisition without much expenditure of either time or trouble, for we can avail ourselves of the household clothes-horse, a moderately-priced and useful article of kitchen and laundry use, made in several sizes, and found in every shop where the kitchen furniture and all its appliances are supplied. This is a mere frame of pine-wood, and the first thing to be done with it (if it be not intended to be entirely covered) is to paint it either in black, white, or in some colour to match the room. There are several ways of covering the clothes-horse. The first is, to cover it wholly, over the frame and all, on both sides with crétonne, and nail it down securely on the upper and lower edge with small tacks. In this case the projecting ends at the top must be cut off evenly with the upper railing. You can take a very good lesson in the best method of covering these by a little study of an ordinary Japanese screen, and I need not impress on you the need of exquisite neatness and exactness in performing the work.

If the covering is to be hung on curtain, or rather blind twist, I should advise you to have some gilt curtain-rods and rings put on one side of the top rail, and the same on the lower one, and put your curtain on these just as you would hang a small window-blind. If not inclined to go to the expense of gilt curtain-rods, you can have the plain iron ones, and paint them to match the frame of the clothes-horse. I have seen these entirely in blue, or in white wood work, and blue or yellow crétonnes; and also with black wood-work and red hangings. And now, with one parting piece of advice I will conclude this part of my chat. My counsel is, that you have a screen by all means, but do not allow it to degenerate into a dust-trap.

Tables of every kind, except, indeed, the large round tables used for the centre of our drawing-rooms—so universal in the dark days before high art ideas came to cheer and brighten up our dark estate—are the great feature of our rooms. They constitute a most useful and convenient addition to the comfort of our daily lives, and they serve to display both our taste, and the wide range of our geographical researches in the present day. We have adopted and acclimatised the small inlaid eastern coffee table as well as the Indian brass tray and its brightly-coloured stand, and we have bamboo tables from Japan, and carved ones from India; and we have invented, in addition, endless shapes of our very own, and of all possible sizes and styles.

The oldest of our really drawing-room tables is, I should think, the tiny candle-table, which in many houses has stood between the fireplace and the armchair for more years than we can well remember. Not even the high shade-covered lamps that look like parasols will oust it, I fancy, from libraries and drawing-rooms, where old people and chilly mortals like to combine the comfort of the fire with the luxury of a book.

The cheapest form of fancy tables are those gipsy-tables with three turned legs, painted black and gilded, with an unpainted pine top,

which we can find everywhere at prices varying from two shillings to two shillings and sixpence, and even less. The better ones prove very useful little articles, firm and solid enough to write on, and sufficiently light to be transported about from chair to chair as they may be needed. We can employ several means of decorating them. We can paint the top, and show our artistic skill in devising sprays of roses and bunches of poppies for it, or we can merely try some stencil decorations upon it. The Christmas-card table was one of our earliest illustrations in the *GIRL'S OWN PAPER*, and it was quite the rage for a time. Nail and band work can also be employed, and I have lately seen them used for autographs; the latter being pasted on and arranged so as to overlap each other, as the Christmas cards were, and then a coat of varnish was given them. Covering them with velvet or Roman satin, and edging them with lace or ball-fringe, is an early method of decorating them; but it is always effective and handsome.

The trefoil, or flower-table, did not meet with much success; but I thought the sham-rock very pretty when painted well, in its beautiful natural shades of green. The daisies, narcissus, and heartsease tables were all nice, when the home-decorator knew enough to paint the flowers from nature, and not from an idea in her own head.

The robin-table was an endeavour to make the tiny "tuckaway tables" lovely, and they had a great run of popularity. The robin was represented as perched aloft on a leafless branch above a snowy, stormy, landscape, and a row of stiff-looking trees on one side. Sometimes the robin was very bulky, and sometimes he was very slender; but when he was delineated as fat, he looked too big for the branches, and the effect was very funny. Some people carried out this idea still further, and copied or assimilated some of Baroness Helga von Cramm's Christmas-cards, with the Alpine flowers and their charming Swiss landscapes as a background.

The cheap round tables of which I have spoken can be made into very useful little work-tables by taking a strip of linen long enough to go entirely round the edge, and making it into a series of small pockets, and nailing it on all round.

The depth of these pockets should not be more than three or four inches, and the width of each about four inches. They hold cottons and all the paraphernalia usually found in a work-basket very comfortably, and if a square embroidered cover be made to throw over the top, the work can be left on the table, and it can be entirely given up to that purpose alone.

I have also seen them turned into little writing-tables, by a clever adaptation of the writing-board idea, which we illustrated in this paper in the early part of the year. In this shape they form a really charming present, particularly for old people, who dislike moving from a special and favourite chair. These tables are also turned into *jardinières* by having a hole made in the centre, sufficiently large to allow you to sink a jar within it so that the rim only appears above the surface, or a pot of flowers (growing) can be inserted in the centre in this way.

From an American paper I take a novel idea of a writing-table made in a very economical and clever manner. The table used is one of those long cheap deal ones, that are usually seen in servants' bedrooms, having one long drawer, usually in the front. The legs and the drawer, the two sides and back will need painting first, and after that the top of the table must be covered with a piece of cloth,

which is nailed on all round the edge of the table with gilt-headed nails. When you have got thus far, you can proceed to construct the pigeon-holes for the table, which are made out of cigar-boxes, or any other kind of small wooden box you may be able to obtain. But we will suppose you are using cigar-boxes, and must measure your table, and ascertain how many boxes will be required standing on end, with the open tops facing the table, and the closed bottoms forming the back, or instead of placing on the ends upright, you may lay them longways on their sides—four boxes below, and three above. In this way they will answer for papers, the pigeon holes being just of the right size; but if the boxes were stood on their ends, they could be used for books as well. When you have arranged them, nail them on firmly to the table, and paint them of the same colour as the legs; being careful not to soil the cloth, nor spot it with paint. The insides of the boxes should be varnished perhaps, unless you preferred paint.

The small "Queen Anne tables," as they are called, can be very easily made by any ordinary carpenter, and they are very effective when covered with tapestry. They have square tops, straight square legs, and a shelf underneath between the four legs. The latter must be painted black, and will need rubbing well with sandpaper to make them smooth, before you apply the paint to them. There are so many handsome and cheap tapestries at present to be obtained from 1s. 10d. to 2s. 6d., that the covering is easily procured. You have only to make up your mind about the colour; about a yard will be needed. These tables can be finished either with gilt-headed nails or with a fringe to match, but some people prefer a tinted lace, even though that style be not quite so new.

Of bamboo tables, and of various other kinds to be purchased at a moderate price, the list is a very long one, and clever people manage to add even to these by inventing novelties when they have not the means to buy novelties in the shops. For instance, the old single and double washstands of pine which one generally sees in the bedrooms of servants and the nurseries of children can be turned into tables at a small expenditure. The single ones have a hole in the top for the basin, and a kind of wall or fence on three sides of this, as well as a shelf below. This fence is first knocked off to leave a flat surface on the top, and the whole thing will then want scrubbing well with soap and soda, so as to ensure its perfect freedom from grease, if you wish to paint it with any of the many enamels or patent paints. But I should advise you to paint the legs only, and those either black, or else of a pure or cream white to match your other furniture. You may also have some castors put on, or do it yourself, as the feat is not a difficult one. Then on the top to cover the round hole, you must place a sheet of mill-board, which you had better obtain of the same size as the top itself, for that will give you a flat surface for your table. "Plushette" or a pretty tapestry will form a covering for both the top and the shelf, and the material must be carefully and smoothly stretched over and first fastened at the edges with ordinary tacks of a small size, and then finished with a pretty fancy gilt or brass-headed nail. A fringe may be used to finish the sides if you prefer it, and you may make your table shorter by cutting an inch or two off the legs, as the addition of the castors will probably make it too high. When your work is ended I am sure you will admire your table, and find it with its under-shelf one of the most useful of your small possessions.



heterogeneous collection of colours, no place of real repose for weary limbs. If we desire to put down a tea-cup or a work-basket there is nothing to receive it, for the tables are so crowded with useless ornaments, and are themselves so tottery and unsafe, that they will fall over at the slightest touch. Here is no beauty because use is not considered.

Contrast with this a room similar in shape and size but very different in point of comfort. The walls have for their sole adornment auto-types in plain white frames, and a few really valuable pictures whose handsome mouldings and rich colouring are relieved and thrown up by the plain colour of the walls, which have no dado but a deep frieze of dead gold. Here are resting-places in plenty—deep luxurious chairs and cushioned angle seats by the fire-side, screened from draught and with a low table conveniently placed for your books and work. Along the walls by the fireplace are low book-cases whose tops serve to display a few specimens of old china and quaint Italian glass. A writing-table is not forgotten, where good stationery, pens, and ink may always be found, and where there is a calendar, and a card of departures and arrivals of trains for the benefit of visitors.

All of us, however, cannot afford the luxury of valuable pictures and handsome china, though we have the love of the beautiful deep-rooted in our hearts, and desire to manifest that beauty in our houses. How then can we bring art into our daily life?

Here again the beauty of use must be insisted upon.

Nothing that is really useful is lacking in Beauty, inasmuch as Beauty springs from a sense of fitness. Do not fritter away money on vain and useless ornament and then find that the actual necessities of life have to be curtailed to make up for it. Even if you have few things in your rooms let them be good of their kind, and you will get far more satisfaction out of them than if you crowded your house with trumpery furniture and cheap crockery, which have neither use nor beauty to recommend them.

The most comfortable, aye, and the most beautiful homes are those where the love of Art is expounded by the mistress in even the most ordinary occupations of her daily life. Be a meal ever so simple it is worthy of the daintiest accompaniments possible in the serving of it. Spotless napery and sparkling glass and silver, never forgetting a tasteful

arrangement of flowers and foliage, give a "cachet" to the plainest repast, which a banquet would lack when attention to these artistic details was omitted.

Much can be done towards making our tables beautiful by a judicious selection of the china and glass that we place upon them. These need not necessarily be expensive—in the present day beautiful china, and glass of the loveliest hues can be purchased for a very trifling outlay, and will well repay the trouble taken in selecting harmonious colouring.

And in this point of colouring how far are we, as a nation, and as individuals, from perfection!

Mr. Ruskin tells us that half the degradation of Art in modern times has been owing to endeavours to see things without colour, as if colour were a vulgar thing, the result being in most students that they fail to see anything at all!

Perhaps the reason why so many of our houses as well as our public buildings are cold and lacking in colour is that timidity prevents us from launching from the safe haven of shades and neutral tints into the perilous ocean of richness and warmth of colour, where we may find ourselves shipwrecked upon some dangerous quicksand.

Some hardy spirits have, however, made bold ventures, and often with happy results.

An experiment by which a painfully chilling and depressing breakfast-room with a north aspect, was transformed by Pompeian-red walls and paint, and a dado of cream-coloured India matting into an inviting snugger and smoking-room, is worthy of being repeated by many unhappy possessors of such refrigerators.

In our public buildings many reforms might also be carried out; whitewash, stucco, and stone-coloured paint might with advantage yield place to carefully blended colours like those which so delight the eye in many foreign cities.

Last year, when inspecting the new Palais de Justice in Brussels, I was greatly pleased with the beauty of the colouring of the walls and ceilings, contrasting as it did most harmoniously with the richness of the pear-wood and mahogany doors; the effect was, indeed, most excellent, and worthy of reproduction in many of our cold, bare town-halls and other like institutions. Surely if Italy, with her radiant skies and glowing sunshine can glory in buildings as rich in colour as the world-famed cathedral at Venice, and the feast of loveliness as manifested in many of the

public buildings of Pisa and Florence, we might indulge in even brighter hues in this country, where fogs and cloud so often hold their sway.

Discretion of course is a *sine quâ non* in dealing with colour; it is easy for an uneducated and illiterate workman to cover four walls with white or colour wash, but it requires an educated taste and knowledge of the laws of Art, perfectly to blend decided colours in true harmony.

Here Nature, with her infinite variety of colour, comes to our assistance. No true and earnest student of her marvels should err on the side of vulgarity and over-colouring; no one can be her disciple, and fall into the opposite error of insipidity.

What lessons in purity of tone and richness of hue are ever waiting for us in Nature's book if we will only patiently learn them!

It has been truly said that "Whenever people don't look at Nature they always think they can improve her." It is not to the careless observer that she reveals her wonders, but to those who carefully and patiently study her teaching.

Let those who are doubtful upon their own ability to blend tones of colour harmoniously, examine the wonderful shading of a wall-flower, or the lichens upon some gnarled tree. See how the shades of brown and vivid yellow blend, and keep the remembrance or the flower itself before you when you are arranging the predominating shades of your library or dining-room; or note the tender greys and blues of the lichens relieved by the brown shade of the bark, or the glorious greeny bronze of the mosses that cling to it, and endeavour to reproduce them in your drawing-room. It is wonderful how quickly the eyes that have been trained in Nature's school can detect a faulty blending, or inharmonious juxtaposition of tones! In conclusion I trust I may be pardoned for again quoting from the works of the great modern teacher who has done so much for the cause of Art in our own days.

"The entire vitality of Art," he never fails to impress upon his followers, "depends upon its being either full of truth, or full of use; and that, however pleasant, wonderful, or impressive it may be in itself, it must yet be of inferior kind and tend to deeper inferiority, unless it has clearly one of these main objects, either to state a true thing, or to adorn a serviceable one."

AMATEUR UPHOLSTERING.

ROLLER AND VENETIAN BLINDS, TO REPAIR AND REMAKE.

By DORA DE BLAQUIÈRE.



COMFORT of the house is so largely connected with the order or disorder of its blinds, that there is no apology needed for giving any article on the

subject. Most families have no ideas on blinds, and do not know anything of their internal mechanism. Their sole thought is, to send for a man to come and put them right when they go wrong, or to pack their venetian blinds off to the manufactory when the blind-tapes get dirty or broken; but the thought never dawns on them that every trouble of the sort is quite within the powers of the home upholsterers to set right, and that

when the saving of money has to be considered they ought to be done at home.

There are three kinds of blinds to be considered in our houses, *i.e.* the common roller-blind, the spring-blind, and the venetian. The ordinary roller is dependent on the absolute exactness and straightness of the blind itself; and the least failure in this makes the blind go up crooked, and wrap round the roller in a bunch. Of course, the making of the blind requires accurate measurements; but even these will not be enough at times. The linen should be cut by a thread, and the sewing of the blind itself to the tape, which is nailed along the roller, must be very carefully done to avoid the least pucker. The ends should first be pinned, and then the middle; and both ends should be begun before the centre is reached. Some people buy the blinds too

wide, and think this fault can be remedied with a hem at the edges. This is quite fallacious, and it is better to wait and obtain the proper width, than to buy anything that does not exactly fit.

The spring blind is a much more difficult and complicated thing; and consists of a hollow cylinder of metal in which a spiral spring is coiled. The act of pulling down the blind by the tassel winds up the spring, and a little catch prevents its flying up again. The lever is pulled up by a string fastened to it, and the blind goes up again. The tassel should be held in the hand as the blind goes up, to prevent a sudden jerk, and the action of the blind should be steady and continuous. This forms the first rule, I think, in the well-being of all blinds. Strict attention to it should be enforced on the household, and

especially on the servants, who are only too apt to jerk-up the blinds and let them down with a bang, both of which tricks do much harm, if only by straining the cords; and in spring blinds, the spring is only too likely to snap off, or to become overstrained, and thus cease to act.

The most usual form, however, of house-blinds now is that known as the venetian, which is composed of wooden slats connected by ladder tapes. These wooden slats are stained and varnished, or painted of some light shade to match the colour of the rooms or the general tone of the house. The most generally selected colour now is the yellowish-brown of the stained and varnished wood. The painted blinds have this drawback, that they cannot be painted beyond a certain number of times, as they become too heavy to be pulled up. In a large house that I know, where the windows are very high indeed, the repainting of the blinds adds an additional seven pounds, I am told, to the weight of each blind; and after having been painted several times, though the slats may be perfectly good, they will only last as long as the present coat of paint holds good, and then must be changed for new blinds. It is this fact that has made people adopt, so largely, the plain wooden unpainted slat, either stained or unstained, but which can be varnished, so that it can be easily kept dusted and cleaned, and can be renewed by a coat of varnish when it is required, a process costing far less than that of painting them.

One of the fallacious ideas afloat is, that the venetian blinds cannot be cleaned at home, but must be despatched to a shop to be renovated there. This accounts, no doubt, for the state of many people's blinds, which have a very dirty and uncared-for air; and for the broken slats and cords, which apparently are not deemed needful to replace. In reality, the venetian blind is easy to clean and to take apart, and quite as much so to put together again, if anyone were to take the small amount of trouble needful to learn how to do it. Not only in considering the expense, but in the fact that if we take the time for doing it, the set of blinds can be taken down and put back in the same day, and the tapes mended, which few blind-makers will take the trouble to do. New tapes, called "ladder tapes," can be purchased, and new cords, with no difficulty; but we must be careful not to buy ordinary window-blind cord, but to ask for the proper sort, which is called "venetian-blind-cord."

The tools you will require are only a little hammer, and a few small-sized tacks, also a small screw-driver and oil-can, such as are used for any sewing-machine.

The price of the new "ladder-tapes" is about from 3s. 6d. to 4s. the dozen yards; but if they be in good condition when you take the blinds down, you will not find it difficult to wash them. They should soak for about two hours in a basin of cold water, in which a

piece of soda (as big as a bantam's egg) has been dissolved. This you do by pouring boiling water on it first, and stirring it till dissolved, when you can add enough cold water to cover the dirty blind-tapes. After they have been soaked you should give them a lather once or twice with soap, rinse in warm water, and, lastly, in cold. Then wring them lightly in a towel, straighten the broad tapes carefully, and mangle them. They will then be ready to use, as they are put up damp in order to prevent their shrinking and becoming shorter. The slats are also washed in soap and water, and if very much soiled, are brushed with a very soft brush. When done they are set to drain, standing on end in a basin, and they are lastly dried with a towel.

Here I must return a little in my descriptions to tell you, what I ought on no account to leave out, *i.e.*, the process of taking down the venetian blind, which must be carefully and attentively performed, so that you may meet with no difficulties in putting them up again. The first thing is to let the blind down, and when you examine its structure, you will find, under the lowest slat, that the tapes are nailed on, and you must take out these nails carefully, when you will find the ends of the blind-cords knotted. If the knots be undone, or cut off, you will discover that you could pull the cords out without any difficulty, but if you wish to know how you are to put them back again, you had better climb the step-ladder, and see how they are put in over the pulleys, and threaded through each slat in succession, till at the last one they are firmly knotted to prevent their running through again, and the tapes are nailed over to keep them neat, and looking tidy when the blinds are pulled up. You must also pay attention to the cord which opens or closes the slats, and you had better leave this where it is, as it is nailed on, unless it need renewing.

Now, if you have pulled out the cords, you can proceed to take out the slats one by one from the tapes, after which take your screw-driver and unscrew the top of the blind, which you will find screwed to the wall of the window, and turn the screw-driver towards you to loosen the screw.

Here you will probably need some assistance to hold up one end of the blind while you unscrew the other end. When you have taken the blind down, you must proceed to take out the tacks, which you will find fastening the tapes on to the second slat, and you must take careful note of the method of threading the small tapes through the topmost slat of all, and when you put them back you must nail them in the same places exactly, or you will alter the length and fitting of the blind.

If you have taken sufficient notice of all these different points, you will not find the replacing and remaking a difficulty, and you will have to make use of your little oil-can here to oil the screws and the pulleys before putting them back. If you find that the blind-tapes have become slightly shorter from the washing,

you must hang a weight to each side of the blind, where the tapes and cords finish. A heavy book, or any other thing such as a paper-weight will do for the purpose, if you have not a proper weight, or cannot get a pair of flat-irons. I have seen a heavy chair used, which, at the back, was just the length of the blind itself.

Venetian blinds should be dusted with a clean duster every week, and when the windows are cleaned, they should be washed in the same way as the windows, with a clean wash-leather, which should be used to wipe them over, after having been wrung out of tepid water nearly dry. No soap nor soda is needed, and, indeed, they should be carefully used to paint at any time, as it takes it off, and makes it dull and worn-looking.

I have full instructions in writing for repainting venetian blinds, and a friend of mine assures me it is an easy business; and as in these days of enamel paints and varnishes many girls know a great deal about them and how to use them, I will transcribe my paper so that they can follow out its instructions if they wish. I have enquired of a professional painter, and he seems to think they are practical, and simple enough for anyone to follow.

The paint for venetian blinds is specially prepared for that purpose; so, when you go to purchase it at the painter's or oil-shop, you must mention for what you require it, so that you may have it of the right kind that will give the effect of painting and varnishing as well. One ordinary blind takes one pound and a quarter of paint, and you can use any colour you choose—blue, drab, white, or green. You must also buy a brush, which should be one that has been already used, if possible, as it will be far easier for you to use afterwards. The price of the paint and the brush will be at the most half a crown, I believe, and you will, of course, take your paint-jar or a can with you. If you have this to buy, it will be an extra.

You must dust and clean the slats before painting, and if very dirty, I should recommend a good scrubbing with very hot soda and water, which will take away all the grease from them. Paint each slat on both sides and at the edges and ends, and in order to hold them put a bit of stick through one of the holes that the blind-cords pass through. When finished, stand it in the draught of a door or window to dry, placing it upright against the wall; and the next thing you have to do will be to look over each when quite dry, to ascertain whether you have covered it well, or have left any bare places. When this has been attended to your work is done, and you may proceed to remake and put up the blind again.

I hope these instructions about blinds may be useful to many who have not much money to spend, and have plenty of time to undertake such small matters as this; for they will find their full reward in the improved appearance of their house, both within and without, and in the brightness of everything around them.

VARIETIES.

THE FATHER OBJECTS.

The Young Man: "Gracie, what is it your father sees in me to object to, darling?"

The Young Woman (wiping away a tear): "He doesn't see anything in you, Algernon; that's why he objects."

A GOOD RESOLUTION.—I will not kill nor hurt any living creature needlessly, nor destroy any beautiful thing, but will strive to save and comfort all gentle life, and guard and perfect all natural beauty upon the earth.—*Ruskin*.

THE REASON WHY.

"I am very glad to have been of any comfort to your poor husband, my good woman. But what made you send for me instead of your own minister?"

"Well, sir, it's typhus my poor husband's got, and we didna think it just right for our ain dear minister to run the risk."

MAKING MISTAKES.—Sound discretion is not so much shown by never making a mistake as by never repeating it.

THE SUCCESSFUL ANGLER.

Wife (looking over bill): "Do you remember, my dear, how many trout you caught when fishing last Saturday?"

Husband: "There were just twelve of them, all beauties—why?"

Wife: "The fishmonger has made a mistake. He only charges for half-a-dozen."

LISTEN, LAZY GIRLS!—If any girl reject drudgery, by that token nothing great or high shall ever come out of that girl's life.