

ART IN THE HOUSE.

HOW TO DECORATE AND FURNISH A GIRL'S BED SITTING-ROOM.

PART I.

DOING UP OLD FURNITURE.

I WANT to make these articles entirely practical and within the scope of the readers of THE GIRL'S OWN PAPER, so I take a girl's room—a bed sitting-room, because I feel sure that I shall appeal to a wider circle than if I merely dealt with the decoration of a sitting-room only, and I shall hope to show her how much the girl owner may do herself in the beautifying of her "den." I want to avoid launching into expense, so I shall first of all deal with the doing up of old furniture, for in every house one finds what may be called derelicts, articles of furniture which have outwardly at least had their day, and yet like many an old weather-beaten craft there is a lot of good work still in them if one takes a little trouble and spends a little time in putting on a coat or two of paint and a little varnish.

I had myself three such derelicts, one a chiffonier which had originally been grained in imitation of mahogany, but which had got chipped and worn until it looked worth nothing more than firing. Yet as a piece of woodwork it was in good condition, for I daresay it was fifty years old, when furniture was much better made than it is now. The first thing was to clean it thoroughly, and to this end I got some soft soap and an old painter's brush (a good scrubbing brush will do), and with some boiling hot water gave it a thorough cleansing. It took some time to do this, for the dirt had collected in the corners, and the grease from two generations of dirty fingers had to be removed. It is most important where you are going to paint to have every vestige of grease removed; otherwise your paint will not dry. While you are washing it have a piece of pumice-stone (procurable at a good oil shop or decorator's colourman), and thoroughly rub down all the old paint so as to remove any roughnesses, blisters or other blemishes, and obtain a nice smooth surface. Don't hurry this part of the work, as much of the after success depends upon your preliminary efforts. Give the furniture a rinse in clean hot water and then wipe it dry with an old towel. The next day or within an hour or two it is ready for the first coat of paint.



FIG. I.—Chiffonier painted white and decorated with stencilling.

PLAIN PAINTING.

I like white painted furniture, so I shall assume here that you will also paint your furniture white or cream, and I shall reserve my remarks on painting in darker tones of colour for another occasion. White goes with anything and is easily decorated, as I shall hope to show. For a girl's room it looks cool, clean and dainty. White paint can be bought ready mixed, either in tins or by the pound, and if you know a reliable decorator you might purchase some of him ready for use, but of course you have to pay him for his trouble, and what you buy in tins is not only much more expensive than if you mix it up yourself, but is often adulterated. It is very little trouble to mix it yourself, and about half the price, so I will tell you how to set about this. Buy at some good oil shop or decorators say a couple of pounds of white lead ground in oil, a pint of best linseed oil, a pennyworth of patent driers and a pint of turpentine. The whole lot will cost you about 1s. 1d. A patent tobacco tin with a lid is a useful thing to keep your paint in, as when not in use the lid will keep it air-tight, and your paint will keep for a long time if not exposed to the air. Cover the lead with oil and if it is in a pound tin the oil should be an inch or more above the lead. Stir up with a palette knife to allow the oil to mix with the white, and add a tablespoonful or so of turps, and in a few hours the white will become the consistency of cream. If you find it too thick add more oil and a little turps and the driers, and proceed to strain through a piece of muslin. If you have another empty tin strain your paint into it by putting the muslin loosely over the empty tin, pouring some colour into the muslin and working it through by brushing it every now and again with a hog hair brush. The paint will gradually pass through the muslin, leaving

any sediment or bits behind, and you then pour out a little more colour and work through, and so on until all is strained. You can finally squeeze the muslin with your palette knife against the side of the tin, but be careful not to allow any of the bits to pass through into your strained paint. The proportion of turps to oil should be one of former to three of latter, and of driers a piece the size of a walnut to the pound, but the tradesman of whom you buy your colour will tell you this. The paint for use should be the consistency of cream (not clotted or thickened) and should be put on evenly with a good brush, so you put enough oil and turps to make it this consistency. The brush is a very important item, and this is why amateur painters so often fail; they haven't a decent brush to work with. A good house painter's brush which has been in use some time is the ideal tool, and if you can borrow or hire such a one do. A wide, flat hog, say three inches wide will do, but it will not hold the colour that a house painter's brush will, and the constant filling of it adds to the labour of painting. Your brush should carry its colour so that you only have to use force enough to work the colour out on to your surface. You don't try to load the furniture with colour, but get on so much as easily passes from the brush to the wood. In filling your brush only dip the end into the paint, and then knock it against the side of pot or tin so as to distribute it through the hair and then it will not drop about when you use it. So many amateurs try to get a lot of colour on at once, and so get it on too thickly in places. Remember that you can only get a good surface by applying some three or four coats. Your first coat, as the under colour is dark, will look very dirty and thin, but this first coat is only a grounding one. The

second coat, which must be applied when the first is quite dry, say in two days, will look much better, while the fourth coat ought to look nice and white. A painter to get a good surface keeps his paint the way of the grain of the wood. Thus the panel of the door would be vertical in grain, the drawer front horizontal. Take the panel for instance. You will get your colour on using your brush up and down. When it is covered "stroke" the paint evenly from left to right, and then "stroke" it again up and down. This will distribute the colour evenly, and if you do this carefully you will obtain a good surface.

Allow plenty of time between each coat, as to paint over a surface not quite hard will cause your paint to crack. If you find after your first coat that there are any cracks or holes in the old paint take a little of the stiff white lead, and with a little driers added to it use it as putty and stop up any places, leveling it over smoothly with a knife. By the time your last coat is on such defects ought not to show. If you decide not to decorate your furniture, as I have shown in illustration, then instead of using paint for the last coat buy a tin of white, ivory or cream enamel and use to finish. The enamel is not so easy to get on as paint owing to its sticky nature. You must apply it freely, but don't load it on, for the more evenly you apply it the better will it look. One coat will suffice if you have three good coats of paint underneath. When your brushes are not in use put them into a gallipot or other vessel half filled with water.

(To be continued.)



FIG. 2.—Top of chifonier decorated with stencilling. The two plants used are the dandelion and cyclamen.

ART IN THE HOUSE.

PART II.

HOW TO DECORATE FURNITURE
WITH STENCILLING.

The idea of decorating your own furniture

are possible; you can evolve new patterns as it were by taking a portion of one and combining it with a portion of another.

Some years ago, I forget how many, I described in these pages how to cut a stencil,

open space of no interest. One of the arts of successful stencil cutting is to make the "ties" form part of the design, and by a little management this can be done. I don't wish to point to my own work more than to say



Fig. 1. Stencilled border of butterflies and sprigs with background, suggested by a spider's web. For details see Figs. 1B and 1C.



Fig. 1A. The right-hand half is white on black ground, the reverse of the left-hand half. For details see Figs. 1B and 1C.

seems to be an extraordinary thing to many readers, and yet I hope to show you that this much to be desired consummation is quite within your reach. In the former article I gave as an illustration a portion of a chifonier I decorated with stencilling, as can be seen by referring to it, which, by the

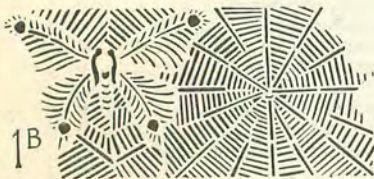


Fig. 1B.

way, is reproduced from a full-size design which was actually stencilled with the same stencils as I used on the chifonier. Stencilling is a very simple business indeed if you will take ordinary care. Indeed the mere getting of an impression is a mechanical matter, as can be seen by the way packers mark boxes with stencils of letters. The art is seen in the way you colour the patterns and the use you make of your stencils, for with some four or five stencil plates, as I shall hope to show later, many combinations

but I had better for the sake of the newer readers very briefly explain the method. Good drawing paper I generally use from which to cut my stencils. Draw out your design upon the paper, and with a sharp penknife cut on a sheet of glass, so that the knife travels over the smooth surface and enables you to cut a quite intricate design with ease. Have a small oil-stone at hand to keep the knife in condition, for you ought to be able to cut clean without pressure.

If you refer to the designs accompanying these articles you will notice that each form where it comes against another seems outlined in white. This effect is caused by the "ties" as they are termed. If we consider a moment we can realise that as our design is formed by the pieces we cut away an intricate design must be tied together, or the whole thing would fall to pieces. Take a simple case, the letter B. We must not cut out the letter without adopting some plan to keep the two pieces forming the loops in their place, so we tie them in so



We put a second tie in the lower loop to strengthen it as I have done in several cases among those designs given. Take another case, the flower in Fig. 1 C. By cutting each petal separate and the centre as a circle we get a very effective stencil, for the "ties" give form to the design. Take them away, and instead of a daisy we should only have a circular

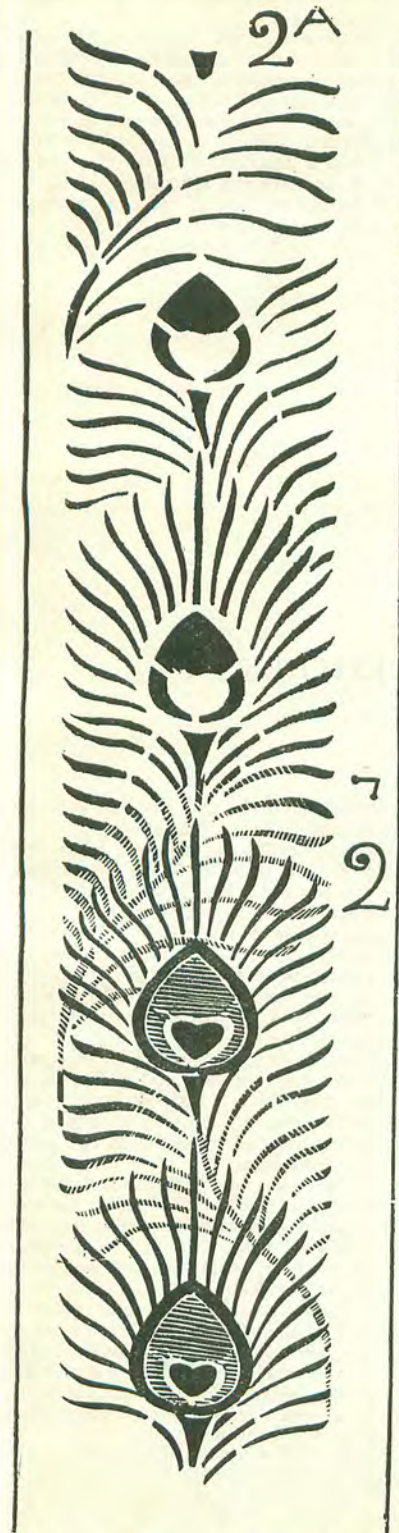


Fig. 1C.



you can learn the method of stencil cutting by referring to the designs I have given to illustrate the subject.

"Ties" which are left to merely strengthen



Peacock-feather border. The complete impression is given at 2, and requires the plates 2A and 2B to produce it.

a design, and which therefore do not help the effect, can be put in with a brush while the colour is wet if it be thought desirable.

If by chance you cut through a "tie"



Repeating stencil of fish and arrow-head, with insects and water lines. For cutting this stencil, see Figs. 4A and 4B.

while cutting your stencil or break one when using it mend it with gummed paper or stamp edging. By keeping your stencils in repair they will last you years and do any amount of work. When the stencils are cut give them a good coat of varnish back and front, and allow it to dry hard. This makes the paper waterproof and greatly toughens it. "Knotting," which you can procure at a good

suggested by a spider's web, Fig. 1. By only using the butterfly out of one plate and the web background out of the other we obtain a third combination as in Fig. 1A.

In the case of the large butterfly, Fig. 1A, it will be noticed that a pattern is stencilled on the wings, and to do this it is necessary to have a second stencil, Fig. 1B. I give impressions of these two stencils, Figs. 1A and 1B, so that you may see what is cut out in each plate and how the two fit together. You cut some one or two details out of both plates as a



Detail of Fig. 4.

oil shop, does very well for this purpose, as it dries quickly.

Those readers who prefer it can enlarge some of my designs and cut them, but others may like to try and originate them for themselves, so a word or two to them. Make your designs simple, and you mustn't attempt foreshortening (that is, drawing in perspective), as you cannot render such an effect in a stencil. A flat treatment is necessary, as



Detail of Fig. 4.

though the plant you take to found your design upon were pressed between blotting-paper, like a dried specimen. You must not attempt to be too natural. An ornamental treatment is more effective, and you want to develop the decorative features in the plant you take, for you must not think of drawing a flower or plant so much as making a design based upon the particular plant.

Birds, insects, fish, can all be cut as stencils if you attend to this ornamentalising which is necessary. The two flying birds, Figs. 5 and 6, are modelled on Japanese designs, and by a little management very excellent effects can be produced. Butterflies too can be made into very effective stencils, and in one case I have introduced a background



Flying bird in stencil, after the Japanese.

guide in placing them when in use, see Figs. 2, which requires the two Plates A and B to produce it.

In cases of stencils which repeat so that spaces of any length may be covered, it is necessary to cut a small portion of the next impression out of the stencil and put this



Flying bird in stencil, after the Japanese.

in, so that when you shift the stencil on to take the next impression, the left side of your stencil is placed over the right-hand side of the impression first taken. In the butterfly referred to in Fig. 1, the tip of the left wing is cut on the right-hand side of stencil, which is a guide for placing the stencil when we shift it for our next impression. In Fig. 4 it will be noticed that the nose of the fish is stencilled on the right-hand side to show you, when you shift the stencil along, exactly where to place it. In stencils requiring two plates to produce them, you draw out the design and then arrange in your mind the portions you will cut out of the first plate. When you have cut them stencil them on to the piece of paper to form the second plate,

and having drawn or transferred the rest of the design to this second piece of paper you cut out the rest of the pattern. By stencilling the first plate on to the second plate you see how far to cut, for it is obvious that the two plates should fit together like a puzzle and form one design. The object of having two plates is that you can obtain an impression in two or more colours. Thus in the butterfly design having stencilled the insects in the first colour you can put on the markings and web-background in much lighter colours. If the sprig is to be put in and you want it against the web-background, you stencil this latter in first, and when dry the sprigs upon it.

By cutting a design out of two plates you can get a much more elaborate design and

scheme of colour. The water in the arrow-head and fish frieze, Fig. 4, is a case in point, for the water lines and flowers can be in light tones of colour, while the fish and foliage are in darker ones, and by this means relief is obtained.

Were the water lines cut out of the same plate as the foliage, it would be impossible to keep them in a distinct colour and the design would look confused. The stencil too would be very weak, as the "ties" would have to be so numerous. This is a practical disadvantage, for if a stencil is very weak it is apt to break all up while you are using it. By the use of the two plates, Figs. 4A and 4B, we get two fairly strong stencils.

(To be continued.)



THINGS IN SEASON, IN MARKET AND KITCHEN.

JANUARY.

By LE MÉNAGÈRE.

THIS is one of the coldest, if not the coldest, months of the year; the time when we most need to put on our thinking-cap in order to provide such things as will best supply that extra consumption of fuel that goes on in the human engine. Some starchy foods we must have and a goodly proportion of fats and oils—more than at any other time of the year. Now we find both these elements in grains and "pulse," peas, beans, lentils, etc., and we can supply the necessary amount of fats by good wholesome puddings that contain a little suet, and home-made cakes, also in eating a fair amount of nuts.

For breakfast every morning we might begin with a plateful of Quaker oats, "H. O.," or any other kind; these are splendid food, and however small the portion, everybody would be the better for having some. Some people like sugar with their porridge, but it is a fact that sugar does not help the digestion of oatmeal food—rather retards it in fact.

Coffee is better for breakfast on winter mornings than tea, for all who can take it: not because it is more nourishing, but because it possesses staying qualities, and so is more satisfying.

Eggs, bacon, fish, or a well-cooked sausage should be ready to tempt the appetite of the older members of the family, but a little stewed fruit and brown bread and butter would be better than these for children. Say stewed Pears, figs, or prunes, and a cupful of milk or coffee.

Cheese is a good and nourishing food for cold weather, perhaps because it contains so much of that essential oil that we need. Toasted cheese should never be given to anyone of weak digestion, however, for it is one of the most difficult of all things to deal with. As an experiment in the line of "savories," I would recommend the trial of grated cheese with a plate of oats; it is by no means to be despised.

A typical menu for January would be the following—

Chestnut Soup.
Fried Lemon Soles.
Ragout of Mutton.
Creamed Potatoes and Jerusalem Artichokes.
Roast Snipe on Toast.
Chelsea Pudding.
Cheese. Butter. Biscuits. Coffee.

Chestnut Soup.—Boil a pound of chestnuts until they seem tender, peel off the shell and brown skin; return the white part to the stewpan and cover with water, add a finely-minced onion, an ounce of butter, pepper and salt. Let this simmer for an hour or more, then rub all carefully through a sieve, add a pint or rather more of boiling milk and a dessert-spoonful of cornflour previously mixed smooth with cold water, and stir this again over the fire until it boils. Serve fried croutons with this soup.

Lemon Soles should be filleted before frying them, and they should be dipped in beaten egg and fresh crumbs of bread and sprinkled with seasoning. Fry them to a golden brown in boiling lard or beef dripping, squeeze a little lemon juice over them and serve garnished with fried parsley.

Ragout of Mutton.—A piece of the middle neck, or the shank half of the shoulder, the meat taken from the bones and trimmed into neat pieces, is the best for this. Flour each piece lightly, lay in a stewpan with thinly-sliced onions, sliced turnip, a few sprigs of savoury herbs and seasoning. Pour over all a teacupful of water and cover tightly. Let this simmer in a corner of the oven for about two hours, and then arrange the meat on a dish, add a spoonful of mushroom ketchup to the gravy, with more water if it seems too thick, and pour over the meat.

Mash the potatoes and beat them up with milk till like thick cream; pile this up in

a buttered pie-dish, and put the dish into a quick oven to brown the surface.

Mash the artichokes also and press them into a shallow dish, sprinkling breadcrumbs over the top and a bit of butter, and brown these also.

Snipe require a very quick hot oven for their roasting, and about fifteen minutes is long enough to allow. Place them on a strip of crisp toast, and some tiny frizzles of bacon with them, and sprinkle fried crumbs over. No sauce will be needed.

Chelsea Pudding.—Shred and chop very finely two ounces of suet, add to four ounces of flour into which a teaspoonful of baking powder has been rubbed, also a pinch of salt and two ounces of castor sugar, the grated rind of a fresh lemon or a pinch of spice, mix well, and make into a soft dough with a beaten egg and a teacupful of milk. Grease a shaped pudding-basin and sprinkle the inside with brown sugar, pour in the pudding-mixture and bake until it has risen well and is of a rich brown colour.

The sauce for this pudding is made by placing half-a-pound pot of plum or currant jam in a saucepan, with a few lumps of sugar and an equal amount of water. Let this boil for a little while, then strain it through a tamis and pour over and around the pudding when that has been turned out.

Suitable dishes for the dinner-table in cold weather are the following: Beefsteak pudding, Irish stew, stewed steak, sea pie, camp pie, haricot mutton, liver and bacon, etc.—very homely dishes, it is true, but good and nourishing for all that.

Avoid having large joints that would leave much cold meat on hand in cold weather. Not many families care much about cold meat when the thermometer is near freezing point, and twice-cooked meat is not nearly so nourishing as fresh, however savoury it may be made.

ART IN THE HOUSE.

PART III.

HOW TO STENCIL IN OIL COLOURS.

ORDINARY tube colours should be used for stencilling on your furniture mixed with a little copal varnish and slightly thinned with turps. Driers are put up in tubes under the names of *sacrum* or sugar of lead, and it is as well to mix a little with your colours as it makes them dry off quickly. The white should be mixed up in a batch with the varnish, driers and turps, and be of the consistency of thick cream. Your tinting colours should be squeezed out on your palette so that you can readily mix up your tones.

Stencil brushes are round and short in the hair, so that they present a flat surface on the stencil. You require three or four, two about an inch in diameter, one five-eighths and one three-eighths or a quarter of an inch. Two or three small flat hog brushes for touching in ties and putting in particular parts of a stencil should be handy. We will begin with the stiles of the door of chiffonier, which is decorated with the ornamental stencil B, Fig. 1 in first article. We put the corners in first and this corner I cut separately as I could not fit in the stencil I was using. Having done this see how your other stencil will work out, for it does not look workmanlike to start at the top and find that you have to end it with a different spacing to what you started with. If you begin in the centre of each stile and work to the corners you will obtain a symmetrical result. Always remember to space out any part of your work which is conspicuous, so that the stencil seems to just fit in the space as though it were cut specially

for it. I find it a good plan to have some pins handy, and just tap in a couple, one at each end of the stencil, to keep it from shifting while you rub on the colour. Both your hands are then at liberty. Or you can get a friend to hold the plate down on the wood, but the pinning does almost better. If you shift the stencil before you have knocked out the impression you will not get a sharp result.

Having tinted your white to the desired tone spread a little of the colour on to your palette and knock your stencil brush on to this colour a few times, so that the brush takes up some of the colour, then begin by gently knocking the brush on to the wood over the cut-out portions until you have completely covered them with colour. Don't try to do this too quickly. Proceed gently, getting the colour out of your brush by degrees, and take up the colour from the palette in the same gentle manner. The reason for this caution is that if you take up too much colour at a time in your brush and knock it violently on the stencil plate, you will find when you lift up the same that the impression, instead of being sharp will be blobby at the edges through the colour having worked under the stencil.

The art of stencilling is in getting sharp, clean impressions, and this can only come of care and



FIG. 1.—Panel of corner cupboard decorated in stencilling. The centre panel is founded on the iris, with the daisy at base.

taking time. On no account get the colour too thin. It should be of such a consistency as will enable you to knock it out of the brush with slight exertion. If too stodgy thin it with a drop or two of turps and linseed oil, and then mix with palette knife, but on no account get turps into the stencil brush or you will get very bad impressions, for the colour is sure then to run under the stencil. Therefore again I say, don't hurry.

I have said nothing yet as to the tones of colour to be used. This is a matter of taste, and is a most difficult subject to write about. Two artists will use the same colours, and yet one with an eye for colour will give us beautiful harmonies, and the other one wanting this delicacy of perception will give us crudity. Form in your mind some tone of colour suggested, say, by the warm mellow colours of autumn, the soberer russet and greys of the winter, or the light, fresh, delicate tints of spring, and carry these suggestions out in your decoration. The corner cupboard, Fig. 1, we might tint in the russet tones, and you will find that such colours as raw sienna, raw umber, yellow ochre, *terra verte*, burnt sienna, chromes Nos. 1 and 2, Prussian blue, French ultramarine, and light red will supply you with a very varied palette. White tinted with yellow ochre, raw sienna or raw umber are all good tones for stencilling in, and each of them can be mixed or toned with one of the others. The addition of *terra verte* or Prussian blue will give you soft tones of green. By using such a yellow as ochre to make greens you obtain softer, quieter tones than if you used chromes. Suppose you have small quantities of the above three tints mixed on your palette, you can take a little of one in your brush and knock that out on the stencil, and then a little of the next tint and knock that out, and so on with the third. In this way you get a variety of tints in the stencilled border and yet a certain "tone" will run all through, which gives one a sense of harmony, and at the same time variety, and so lessens the hard mechanical look which stencilling in just one colour is apt to give. Then, too, when you have knocked out one impression before lifting off the stencil, you can take one of the hog hair brushes or the smallest stencil brush and put in the body and the portion of the wings around it of the butterflies B in the corner cupboard, Fig. 1, in a little darker colour, say more raw umber or sienna. It is very little more trouble and greatly adds to the general effect to give these accents. The idea is to make the butterflies come off the web, so keep the web lighter and the insects darker.

In the border B, Fig. 1, in first article the flowers might be touched in to bring them off the lines of the background.

The pattern on the spaces surrounding the door A, Fig. 1, can still be in the same tones, varied as I have suggested, but the panels of the doors being themselves more naturalesque, might be a little more positive in colouring, *i.e.*, the leaves and grass can be put in, in quiet, soft tones of green, while the flowers could be in lemon chrome and white or bluish purple made of rose madder and French blue or Indian red and Prussian blue lightened with white, but don't make the colouring too bright, so that it is in too strong contrast to the stiles. Greens made of blue and chrome are much cruder than if you use yellow ochre or raw sienna. Going back now to the colouring of the chiffonier Fig. 1 (p. 13) in first article. The plinth or bottom D can be in low-toned greens, not too dark but darker than the leaves in the panels, while the daisies can be in grey made of white, raw umber, and a touch of blue, with centres in yellow. Stencil the flowers first and then with a small brush put in the yellow centres. A slight touch of pink at the edges of the daisies might look well, effected by using a small hog brush and a little rose madder. The leaves around the column keep in the quiet greens used in plinth D. The back of the upper part of chiffonier, Fig. 2, with its shelf can be treated like the panels in colouring, and the festoon above the shelf can have the flowers in the grey and the leaves in russet not too dark, and the ribbon in pale blue. As you have a white surface to decorate, be careful not to get your colouring too strong. Use plenty of white with all your colours, for you will find that delicate tones are much pleasanter to live with than heavy ones. A little of the pure colours from the tubes will tint a lot of white, so the colours will not be a great expense. Buy the flake white in half-pound tubes for cheapness.

In arranging stencils act somewhat on the plan I have observed, which is to keep the more naturalesque stencils for such places as panels or other flat, broad surfaces, and as a framing to them the more ornamental patterns, to contrast with the natural ones. The butterfly border on the stiles of the corner cupboard B, Fig. 1, is a good foil to the iris panel, just as the border B, Fig. 1, is a good foil to the daisy panel in the chiffonier.

The conventional grass seemed a suitable pattern for the plinth, and such a purely ornamental design as a festoon not inappropriate to the shaped top.

I have mentioned before that great variety can be obtained by combining portions of different stencils. The plinth D, Fig. 1, of chiffonier, for instance, is a combination of two, the flowers being from one and the grass itself from another. The butterfly and sprig running border, Fig. 1, in second article, I have shown in variation, and the border in corner cupboard, A, Fig. 1, is made by taking the sprig portion only and putting the root in between each impression. When you want only a portion of a stencil cover over the rest with paper, so that you do not get an impression of a part you do not require.

Some colours are very fugitive such as indigo, crimson lake, yellow lake, etc.; but the colours I have mentioned may be relied upon for permanency.

When the stencilling is thoroughly dry it will preserve the work to give it a coat of white hard varnish. Apply this freely with a flat hog brush (or regular varnish brush), seeing that you miss no portion of the surface. Keep it from the dust until dry and you will have a pretty and useful article of furniture. Of course you may have some other article to do up than the chiffonier I have sketched, which I took simply because it was to my hand, but you can easily apply these hints to your own necessities.

When your stencils are done with you wash them thoroughly in turpentine, both back and front, and dry them and put them away, keeping them flat.

While you are using your stencils wipe the back after each impression, so that if any colour has worked there you can remove it. Have an old board and some newspaper to lay the stencil on when you clean it.

With the batch of stencils given with these articles endless variations and combinations are possible. Many of the patterns too could be easily adapted for needlework; in fact, you have only to lightly stencil your material in water colour and work over the impressions. Use Chinese white if a dark textile, and lamp black and Chinese white if a light one.

Though I have advised white paint for these two articles of furniture, there is no reason why you shouldn't try dark ones. Stencilling is very effective on dark paint, and a cabinet or cupboard painted a dark brownish green would look well with stencilling in shades of old gold. To get a rich colour the final coat must have very little white with it. For a brownish green use burnt sienna, black, deep chrome, and touch of Prussian blue, with only enough white to make it light enough.

FRED MILLER.

VARIETIES.

HOW TO GET ON.

When Lord Esher took leave of the Bench and Bar recently, he made a noteworthy utterance, which has an interest for all young people, even though they are not lawyers or ever likely to be.

This eminent judge, who has sat on the judicial bench with great distinction for twenty-nine years, told his hearers that resoluteness of purpose had been the secret of his success.

"What I will say to all of you," he remarked, "is this. I became a judge because I had made up my mind and will, from the beginning, that I would be a judge. Do not suppose I had no checks, and that there were not occasional times when it appeared that one was being passed over. I said, 'Never mind the checks; I will go on, and I will get to the top, if it is possible to do it!' I recommend that to you all."

SUCH IS FAME.

The great Napoleon, more than a year after he had become Emperor, tried to find out if there was anyone in France who had never heard of him.

It was not long before he discovered a wood-cutter at Montmartre within the walls of Paris, to whom the name of Napoleon was quite unknown, and, more than that, the man was ignorant of the Revolution and had no knowledge of the fact that Louis XVI. was dead.

Another anecdote showing equally well that the trumpet of fame does not reach the ears of everybody was told by Mr. Roebuck in the course of a speech made at Salisbury in 1852. He told his audience that when he mentioned the recent death of the Duke of Wellington to a "shrewd Hampshire labourer," the man replied—

"I be very sorry for he. But who was he?"

KINDNESS AND COURAGE.

Life is mostly froth and bubble,

Two things stand like stone:

Kindness in another's trouble,

Courage in your own.

A REAL FRIEND.—Account her your real friend who desires your good rather than your good-will.

ANSWER TO TRIPLE ACROSTIC (p. 63).

(Extra Christmas Part.)

1. E ver G ree N

2. L E A

3. I st H mi A

4. S o l A nu M

5. H u Z z A

6. A nd I ro N

Elisha—Gehazi—Naaman.