

ingredients: Three large eggs, four tablespoonfuls of good flour, five tablespoonfuls of castor sugar, three tablespoonfuls of butter (melted), pinch of salt, flavouring. Put the eggs into a good-sized mixing-bowl, whisk in the sugar, place the basin over a pan of hot water and whisk until the mixture is quite thick and light in colour. It will take at least twenty minutes to get it the right consistency; the heat from the water helps the eggs to thicken more quickly. The flour and butter go in alternately. They should not be stirred in but folded in with a few turns of the whisk. Have ready a small Yorkshire pudding tin greased and lined with unprinted paper. Pour the cake into this and bake in a moderate heat for about thirty minutes. Turn out upside down on to a sugared paper. Remember that, if the oven is not the right heat, this, like French pastry, will not rise

properly. It should be the colour of a sponge cake when finished and one and a half inches thick. It is much nicer for cutting up when stale, and does not get dry even if kept for longer than a week. This is a great advantage when one wishes to get forward with the making of the fancy cakes. The same advantage cannot be claimed for French pastry, which cannot be too fresh. To finish off the flat cake, cut with a sharp knife into small squares or diamonds, coat with chocolate, coffee or lemon-icing entirely so that the cakes are completely hidden beneath it; on the top of some place half a blanched almond, on the rest a cherry or star of angelica, or anything that presents itself for decoration.

So far I have said nothing about the ingredients used, but as it is a matter of importance as far as the success of these

recipes is concerned, I will conclude with just a few hints worth remembering.

Flour.—This must be of good quality, and the tests by which you can distinguish superior from inferior flour are that a good flour is always perfectly dry and is of a yellowish tinge, smooth to the touch, free from all trace of grittiness, and lastly the smell should be pleasant.

Butter ought to be fresh, but if salt butter be employed, wash it in a basin of cold water first and dry in a floured cloth.

Eggs need not be touched upon, as very few people think of using a stale egg.

Icing Sugar.—This is best procured from a confectioner, and should not cost more than fourpence per pound, at the outside fivepence. This, like flour, should be perfectly smooth after passing through a sieve.

A. M. B.

PAINTED AND EMBROIDERED PHOTOGRAPH FRAME.

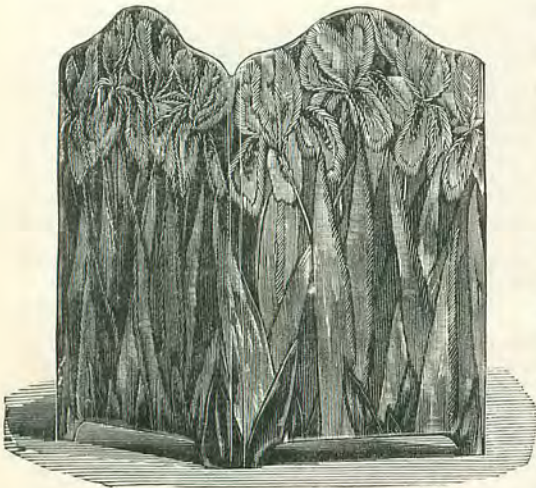


FIG. A.

IN this two-leaved photo-frame brush and needle are united in the most charming manner. Each leaf is about seventeen inches high and seven inches broad, and the material used is bright calf-skin. The pattern is first "pounced" on a piece of the calf-skin which should be nine inches wide (to allow for turnings) and twenty inches long, then the painting is carried out in *gouache* colours. The leaves and stalks are in various shades of green, and the blossoms are heliotrope. The enlarged detail of the work (Fig. B) shows how the individual blossoms should be executed, but, of course, these may be arranged according to individual taste. All the blossoms have rather sharply marked black edges. The painting being finished, the shading is carried out in flat embroidery stitches (as may be seen in Fig. B), using *filoselle* divided in half. On the other side the frame is completed by rose-coloured silk arranged in fans to hold photographs.

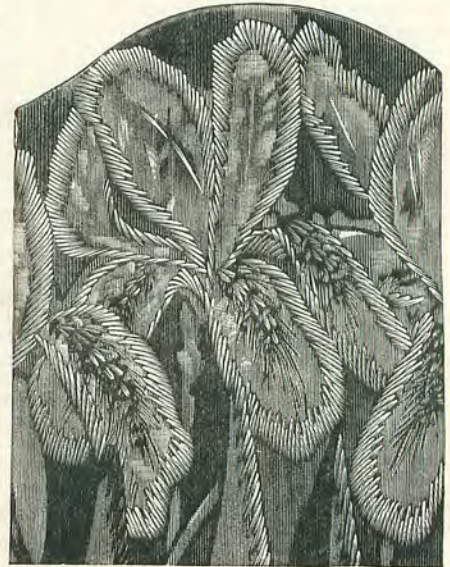


FIG. B.

SOFA-CUSHION OF GAUZE AND LACE APPLIQUÉ.

THE foundation of the cushion may be made in any size preferred, of soft white material stuffed with down or pulled cotton wool. You cover this with bright-coloured silk, attaching to the corners, as in the illustration, flat pieces of velvet to match, so shaped as to leave a circular centre of the silk. Now take a gauze scarf, which must be wide enough to entirely cover this centre and must be about twenty or forty inches longer; gather both edges of it and attach one edge to the velvet all round; the other edge is entirely drawn up and securely fastened in the centre, so that folds radiate from thence to the sides. Then the outer edge of the gauze next the velvet is embellished either with embroidery or lace appliquéd lightly on, and single sprays are also appliquéd on the velvet corners. A huge puff or rosette of gauze (used double) is fastened in the centre. You must reckon five or six times the width of the cushion for the gauze, as it spoils the look of it altogether if the latter be not full enough. The back is covered with plain silk or velvet. Any colours or combination of colours may be used, though delicate shades are preferable, but our girls may safely

be left to their own taste in the matter, though the following suggestions may be of use. Orange looks especially rich, the gauze being



always white, the velvet being either a contrast or some shades darker in tone, and the surrounding frill of the gauze may also be lined with orange silk, which looks charming under the white gauze, in which case it need not be quite so thickly gathered. Chiffon would also be suitable instead of gauze. Pink silk, crimson velvet and white chiffon, would be delightful; also pale turquoise-blue silk, a darker shade of velvet and white chiffon. The remains of old evening dresses, if tolerably fresh, might be utilised in this way, but made of entirely new material the cushion would be an elegant gift. It would be most elegant though extremely perishable if made entirely in white or cream-coloured silk with velvet to match, and the lace pattern accentuated with jewels such as turquoises or gold spangles. If any of our girls contemplate making a wedding-present, I recommend the above suggestion, as it would be decidedly unique, besides being very delicate. It has also the advantage of not being expensive to make at starting, though of course to ensure its attractiveness it would have to be renewed directly the chiffon or other materials became in the least degree soiled.