have forgotten half the things she needed if Alice had not continually jogged her memory.

Yet it was with a delightful sense of elation that Enid made her preparations for the journey. As she bade her friends good-bye everyone congratulated her on the prospect before her. Some even expressed pity for Alice because she was not going too; but that contented young woman would have none of their misgivings. She had no desire to travel; but she knew that it was what Enid had always longed for, and she was very glad she should have the pleasure.

But in spite of the pleasure she anticipated it was hard for Enid when the eye of her departure was set in them; her heart failed her at the thought of going so far from those she loved, and for a brief period she almost wished that the idea of her wintering in Rome had never been entertained.

"How tired you look, mother," she said, when they were about to separate for the night. "Do you know I begin to feel as if it were wrong of me to leave you. You will take care of yourself, won’t you?"

Mrs. Mildmay smiled rather sadly. "My dear child," she said, "do you think it is necessary to say that to me? Does your father ever let me forget the need of care? It is you who should be warned to be careful. There will be no one to look after you abroad."

"Oh, I shall be all right," said Enid; "but I do wish I could take you with me. I can’t think what it will be like to spend Christmas away from home."

"It will seem strange, and you will miss us, no doubt. You cannot expect to have gold without alloy. I fear there must be some shadows in the days before you. You may not find your cousin all you could wish; unforeseen difficulties may arise which will make it impossible to write to her mother.

"I shall count on your letters. Good-night, my dear child."

Tears were not far from Enid’s eyes as she bade her mother good-night. And the parting the next morning was painful, but for Enid it was a pain which did not last long. Her father had decided to take her up to town himself. It was rarely he took a holiday; but he was not particularly busy at this time, and he felt it would be pleasant to renew his acquaintance with his cousin Marian, and see the girls start on their long journey two days later.

The express had not run far from Devonport ere Enid was chatting gaily with her father about Rome. As generally happens, it was those left behind who felt the parting most. Mrs. Mildmay shut herself into her room for an hour after Enid had gone, and when she reappeared her eyelids were suspiciously red. Even Alice, whose cheerfulness rarely fluctuated, was conscious of a blank, dreary feeling after her sister’s departure, and had to set about the rearrangement of Enid’s room, disordered by the exigencies of packing, with the utmost energy in order to regain her usual equanimity. Enid Mildmay was not a girl who could leave her home without being missed.

(To be continued.)

**HOW TO MAKE A WRITING-B OARD.**

Many girls can handle a hammer and gilding as well as their brothers—perhaps better, in some cases. To those who can do so, the making of a writing-board will present no difficulties, and those who are not so skilled will be able to do so if they follow the advice given.

It is an article that will sell well at a bazaar, or as a nice present, because it is really useful, as well as pretty and artistic. For the foundation, a piece of smoothly-planed deal, thirty-six inches long, eighteen inches wide, and half an inch thick is required.

Seven dozen brass-headed nails, a packet of half-inch brass tacks, and a hammer and gilder from your tool chest.

A yard of art serge, double width, and some enamelled silk completes the list—not a very expensive or long one.

The colour of the serge and the design of the embroidery is a matter of taste. The latter is sketched here in chestnut brown art serge; the daffodils are in the usual yellow tints, with the leaves of bewry green—very suitable colours to use, as they harmonise so well with the brass nails. Having obtained your board, lay it on the table on the serge, and cut it an inch larger all round, cutting out a little square piece of half an inch at each corner to prevent them looking bulgy. The serge should be face downwards on the table. Smooth out any creases, and lay the board on it exactly in the middle; pull the margin over to the side of the board uppermost, which we now call the wrong side; get it equal all round, and put a tack in at each corner to keep it in place.

Knock the tacks in on the wrong side only an inch apart, to make your work tight and firm. Next cut a strip of serge nineteen inches long and ten inches broad for the pockets on the left side, and another piece ten inches square for the pocket on the right.

Work on them any design you like, but let it be a bold one.

The pockets are fastened to the board with brass nails; but remember to bore a hole with the gilder for each one, or the heads will come off if you knock them in without doing so. You will see that there is an inch allowed to each strip for nailing on.

Cut two pieces two and a-half inches square, and cut each in two crossways; these are the blotting-paper holders, and are fastened on with brass tacks. For the pen and paper-knife holder, take a strip six inches long and one inch broad, and nail it on with brass nails at intervals of two inches, with either tacks or nails, as shown in sketch.

I should leave this until the last, and if I had any nails, should use them; if not, use tacks.

When making this board for a present, work the initials on this strip.

If you have cut your serge carefully, you should have a piece of serge, or pieces, large enough to cover the back, when you have finished the front, as shown in sketch.

The piece at the back must be slip-stitched on the wrong side all round, so as to cover the tacks; the board may then be used on a polished table without doing it an injury.

The white portion represents the blotting-paper. The pockets on the left side are stocked with stationery, while that on the right is intended for correspondence that requires answering.

If it is to be hung up out of the way, a couple of yards of cretonne will make a case to protect it from the dust.

If a shut-up traveling inckand is used, this can also be put into the case, and then all the materials are ready to hand for writing a letter; and you are quite independent of an elaborate writing-table, and, moreover, have a firm surface to write upon.

Cost, about four shillings and ninepence.
ANOTHER KNEE WRITING-BOARD, AND HOW TO MAKE IT.

By SOMERVILLE GIBNEY.

What would our grandparents have said if they had seen one of our present-day girls toasting a toffee-fondant, and at the same time making use of one of these new and very useful inventions? She would probably have given vent to a diatribe against round shoes and curlers, and having fully enraged on the subject, would have ended up with a remark about there being a proper time for all things, meaning thereby a proper time for warming one's toes, and ditto for letter writing.

But we live in a busier age than our forefathers, and at a higher rate of speed; and any invention that serves to economize time is always acceptable to some people. And that is just what this simple arrangement does—it provides a means of employing time which would otherwise be idle. During a severe winter, it is above all necessary at times to sit in front of the fire and get warm; and many people have, since the knee writing-board came into fashion, employed this period in clearing off their correspondence. And now, remember, birds with one stone. But it is not only in winter that they are useful; they are equally so in the summer, when sitting out in the shade of the garden, and when otherwise you would be some distance from pens, ink, and paper. Because they are so useful, they have taken a firm hold on the public fancy; and if nicely made and of good workmanship, always prove ready and remunerative sales at bazaars. And therefore, girds, if you have already provided yourself with one, there is no need for you to stop making them, for by their means you may benefit many a deserving object. It is to show you the best way to construct one that this article is written for, with the exception of the board itself all the rest you can manage.

The first thing to attend to is the width of the board. You will find, if you have gone by my measurements, have about five and a-half inches extending beyond the left-hand end. Cut this off except half an inch. Fasten down the front side covering firmly with tacks on the left-hand edge, stretching it (but not too tightly), and working out all wrinkles. You may now treat the bottom edge in the same manner, but use brass-headed nails in the place of tacks. The ones I use cost me three cents a hundred, and have short shanks. Most fancy brass nails have five-eighths of an inch shanks; but these would be too long for the use they will afterwards have to serve, and would go right through your half-inch board. You can now cut off the remainder of your cloth from the top edge, leaving half an inch as before. Double this in, stretch it, working out all wrinkles, and fasten off with brass nails. But do not drive the nails right home. Treat both ends the same way, and be very careful about making nails too short. You then have got both sides of your board entirely free from wrinkles—and this may perhaps require a little patience and humouring here and there—then you will of course observe it is not in the centre, and for this reason—you obtain more support for your writing hand. And when you have settled the position, fix your leather corners (taking care their sides are exactly parallel with the sides of the board) with small tacks. Three tacks will do for each corner. The first two at each extremity of the mouth of the corner you will have no difficulty in driving home; the third, which must be as near the apex as you can get it, you will have more difficulty with. Press it from the inside through the leather into the board with your fingers as far as you can, and then lay a screw-driver on the head and strike the part of the steel outside the bag; you will be able to drive it home this way. Of course in fixing the corners you will have the folded side next the board out of sight. When you have fixed the blotting-paper; and if they are all right, take the blotting-paper away, otherwise it would get soiled during the further operations.

The next thing you will require will be two yards of broad flat elastic. Mine is maroon-coloured, and costs me fivepence per yard. In the space between the left-hand edge of the board and the blotter and of the board you will have room for a stock of note-paper, note-cards, envelopes, and post cards, together with a piece of india-rubber. A glance at my sketch will show you how I arrange them; and I fancy you will find this the handsomest way and most economical of space.

Now take the leather you have over, cut out a perfectly rectangular piece of sufficient size to go under the space between the upper two-thirds of the board, and the edge of the board. You will see from my sketch that plenty of space is left at the sketch; and with your elastic form a series of little arches, through which to thrust your pens, pencil, etc., and one large enough for five. Mind and make them small enough to hold the articles firmly. Repeat the process a little more to the right, and let the arches be exactly opposite each other, or your pens will not be parallel, and your board will look slavishly. The leather, as you will see, comes some little way under the first series of arches, and prevents the pens catching hairs in the splits when they are pushed through. One lady I knew, when she commenced using one of these boards without the leather, abused the ink roundly as being full of dirt and hairs, and poured it all away, only to find the new supply she purchased just as bad. That would doubtless have gone too had I not discovered the real offender in time. I would also suggest your nailing a little piece of leather below the loop to contain the indiarubber, otherwise in replacing it after use you will find the cloth covering rumples up in folds, and it will soon be torn; and it also gives a better finished appearance. There is one thing I see I have forgotten to mention in regard to the arches, and that is, use the elastic between them. There is not room for brass-headed nails, which you will employ at the corners of the leather and the ends of the elastic.

Between the space devoted to the pens and
THE GIRL'S OWN PAPER.

the half-penny cards I place a penwiper made of washleather, pleated, holding down the top edge of the pleats with tacks. When this gets too dirty, I can easily extract the tacks with a snap. It must be just two inches in diameter. They are very inexpensive, and can be bought for fourpence halfpenny; but I do not recommend these. Mine cost ninextence at the Stores, and it has never played me any tricks, though it has travelled to the heart of the Bernese Oberland with me. It is of white metal, and partly covered with leather. Now, when you double down the segments of cloth formed by the cuts this should fit pretty firmly, but not too tightly, in the hole; if it be too loose you can easily remedy this by gluing a piece of thick flannel or felt round the side of the hole, and then doubling the segment down over it.

If you hold your board up when the inkstand is in the hole, you will find that the cloth on the under side sags down there. Leave the inkstand a little while, and place the corners of the board on books so as to allow the cloth to sag. Then take your inkstand out, turn the board over, and drive a few small tacks round the hole, keeping the fullness beneath the hole, and the rest of the covering stretched taut. By this means, when you are writing with your board on your knee, your inkstand will sink down, and it will be impossible by any sudden movement to jerk it out of the board and upset it; and yet, when you lay your board on the table after use, the inkpot will rise up and the board remain level. And it is for this reason that you should use tacks which have flat heads, and which consequently will lie flush with the board, instead of brass-headed nails, which stand up and prevent the board lying perfectly flat. Your board is now finished, and you can put it in the blotting-paper, pens, pencil, writing paper, envelopes, cards, etc., and sit down and try it, or pack it off to the friend or bazar it is intended for.

Should you, however, wish to still further increase its completeness, you can buy some American cloth or morocco leather, and make a kind of cover for it, which will keep the dust from it and the papers it holds when not in use. To do this you must cut out two pieces the full length of the board, and of each breadth as that they shall overlap as in the sketch—where the top edge of the under piece is indicated by a dotted line—leaving half an inch to turn in at the top and bottom edge, where it is fastened to the edge of the board with brass nails. Of course in this case no double in halves. The following is a list of the various sums I expended on mine, as a guide to future makers—

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pine board 30 inches by 15 inches</td>
<td>2</td>
</tr>
<tr>
<td>1 yard of maroon cloth</td>
<td>1</td>
</tr>
<tr>
<td>100 brass-headed nails</td>
<td>0</td>
</tr>
<tr>
<td>2 yards of broad flat cloth at 5d.</td>
<td>0</td>
</tr>
<tr>
<td>1 piece of indiarubber</td>
<td>0</td>
</tr>
<tr>
<td>Inkstand</td>
<td>0</td>
</tr>
<tr>
<td>Stamp case</td>
<td>0</td>
</tr>
<tr>
<td>Scraps of pig-skin leather</td>
<td>0</td>
</tr>
<tr>
<td>Blotting-paper</td>
<td>0</td>
</tr>
</tbody>
</table>

The other things, such as pens, pencil, tacks, washleather, knife, scissors, etc., I had ready, but they would not have come to much. And now, in conclusion, let me once more urge you to be as neat as possible in your work, be exact in your measurements, and careful in the position of your elastic, nails, etc. If you are, your board, when finished, will present a pleasing and workmanlike aspect; if you are not, it will look amateurish and slovenly.