"So he has called on her already," Elsie thought.

"Mrs. Verdon is afraid of the river," he went on. "The young rascal wants to make straight for the water; he has brought a regular fleet with him. They will have to keep a sharp watch."

"He is a dear little man," Elsie said warmly. "If your friend had lived he would have been proud of his nephew."

"I hope he'll grow up as good as dear old Harold," rejoined Arnold in a graver tone. "And I hope, too, that he wasn't missed. Harold's influence over his life. He's in a fair way to be spoilt, you see."

"Mrs. Verdon really wants to do her best for him," said Elsie with perfect sincerity. "And nurse is a very sensible woman."

"But it takes a man to manage a strong boy. A woman can't do it alone."

"He will help her to manage him," Elsie thought. "It is right, I know. This is what Meta would have wished. I am beginning to hate myself."

Aloud she said pleasantly, "I shall call at the Cedars to-morrow, and say that I will take care of Jamie sometimes."

"I came to ask you all to dine at the Court on Saturday," said Arnold, after another brief silence. "Mrs. Lennard will come and so will Ryan; but Miss Ryan declined. I want you to get acquainted with my old place, Miss Kiler; there are one or two pictures which you will like, I think."

"Thank you," Elsie answered frankly. "I am very fond of pictures."

"You were looking at a picture when I saw you first," Arnold Wayne remarked, gazing at her with remembering eyes. "You were quite absorbed in it and saw nothing else. And you only came out of your dream when the rector shouted a greeting to me."

Elsie smiled, and there was something dreamy in the smile. She had changed her attitude as she sat on the old trunk, and laid the carnations on the bough by her side.

"I remember the picture," she said in a musing tone.

"Will you walk a little way along the bank? There's a picturesque island farther on, a wonderful place for wild-flowers."

She rose. And the bunch of carnations was left forgotten on the trunk of the tree.

(To be continued.)
rub it smooth with a smooth bit of ivory as a burnisher, and with a piece of tissue-paper placed between the instrument and the material. Burnt wood engraving will also look well on kid, but the material shall be glued down upon its millboard foundation before using the instrument.

The foundations for this kid work should next be considered. They can be taken from all kinds of articles that rank as rubbish; the foundation for halma and chess-boards come from thin wooden or strong cardboard dress-boxes; the table screens are formed by two sets of the promenade covers sent by photographers when these photos are sent by post (the paper that attaches these covers together only needs strengthening by silk ribbon being pasted over it to form the hinge). Carte de visite and cabinet-sized covers come in handy for needle-books, pin-cushion screens, prayer-book slides, etc. Cigar-boxes make good jewellery-box foundations, old blotters of any material, tradesmen's advertisement book-covers, or plain pieces of millboard fastened together with the strong tape used for venetian blinds, form all shapes of writing-cases; the thin wooden round baking-powder boxes make excellent toilet pin-cushions, with places inside for holding trinkets, or small work-boxes to use for fancy needlework materials; small meat tins form the inside for a plant-cover. Old picture-frames and photo-frames can be renewed by being first covered with kid and then ornamented with bunches of berries and leaves made from brown satin gloves, and the foundation for doll's furniture made from small wooden boxes. When nothing else can be procured, millboard is always available and is always good, but its edges have to be wadded to soften down hard corners.

The blotter shown in our illustration (Fig. 1) is one of the largest that can be made, but it is easily copied in a smaller size. This one measures twelve inches by eight, without allowing for turnings which must not be forgotten. Two shades of kid are used, and the kid is brought over part of the back and finished off there with velvet, or both back and front are covered. As it is necessary to join the kid, advantage of this is taken to make the object picturesque.

To make this blotter, take an old blotter as a foundation or make the size with millboard paper, together with strong waxing. Lay a sheet of good wadding over the millboard, select two pieces of kid, one of light tan the other of dark brown. Cut the lightest so that it covers the top part of the blotter, with an inch for turning it in at the edges; cut the brown kid so that it meets the light shade and forms a diagonal line across the front, let it have an inch extra for turning in at the bottom, and arrange that it finishes off at the back of the blotter as a straight edge, after having well-covered the hinge space. By laying the kids down so that their widest parts form the top and bottom of the blotter plenty of material will be obtained. Join the two pieces together at the diagonal line by overcasting, iron out the ridge thus made and work in silk with coral-stitch over it, or hide it by down stitching a gold cord. Paint the owner's initials with gold powder upon the darkest kid, and embroider a spray of flowers upon the light kid. Cover the case, gluing the turnings well down with strong glue (fish glue is excellent), and when the outside is finished, ornament the inner. If lining with watered silk, fasten the latter by gluing its edges over on to cartridge paper so that the edges are neatly turned under and no raveling will occur. The cartridge paper should be cut a quarter of an inch smaller every way than the blotter. Sew loops and elastic bands for holding blotting-paper, etc., to the silk lining before adjusting it in its place, and then carefully and strongly glue it to its position. Ordinary watered satin paper will answer for a lining if silk is too expensive. The small writing-case with the words En petit mot à la poste, is a shape easily made from kid gloves. It is 8 inches high and 7 wide. Its cover is formed of two pieces of kid, or of a number of pieces cut into strips 2 inches wide and overcast together. The foundation is of millboard padded out with wadding; its corners are protected with dark-coloured kid, and the writing either done with pencil-work or embroidered with rope silk. The inside of this case is lined with dark silk, and has a pocket made of silk to hold envelopes, sewn into the lining, also elastic bands for holding pen, stamp holder, arranged. It is useful for a spare room, or to take a little paper and envelopes with one on a short visit.

The writing-pad shown in our illustration has a foundation of wood, size 12 inches by 20 inches. The centre space, that is 7½ inches, is filled up with sheets of blotting-paper which are held in position by kid corners fastened down with small brass-headed nails. The space on each side of the blotting-paper, which is 5½ inches by 12, is covered with kid which is turned over at the edges of the board to the back, and there glued down with strong glue (the board at the back being first covered with black paper). Double pockets 5 inches wide and 4 deep are made of kid and fastened down with furniture nails, and strips of kid lined with silk and fastened down with nails are arranged to hold pencil, pen, and knife. An inlaid cardboard can be added; the space it would occupy should have the kid from it cut away, and the inlaid cardboard glued direct to the wood.

The table screens of whatever size are made from a pair of equal-sized photo covers. Long pieces of leather, painted with natural flowers with oil paints, or embroidered, cover the lower parts of two of the panels, while kid patchwork fills the spaces above the flowers and the two remaining lower panels. Suite of a brown shade, with ovals and long squares cut out of the material fill the two upper panels. These are the most difficult to manage, and require a backing. A piece of thin cardboard cut like the kid, only with allowance being made for turnings, makes this background, the kid being glued to it and turned back on it at the edges of the spaces and panels. The photos are then affixed to the foundation, and the kid glued down over them. Silk ribbon is used to cover the paper that connects the panels together; this is glued on before the kid ornamentation.

Flatsome gold or silk cord hide the lines dividing the panels, and are fastened round the photographs like a frame. It also is
HOW TO UTILISE OLD KID GLOVES AND OLD CORKS.

used to improve the top and sides of the screen. The back of the screen should be treated like the front.

Cigar-boxes, and boxes that have contained crystallised fruits are covered as shown in the illustration. The kid is embroidered or painted, or silk appliqué sewn on, and is then glued down over the wood or card, and a line of coral-stitch or a cord added as a finish. The interior is either lined with a bit of quilted satin, or it is divided into spaces with cardboard and lined with plain silk, and the under part of the lid quilted. Patchwork kid, or strips of kid with ornamental embroidery stitches covering the joins, form a variety to the plain kid coverings.

Bradshaw and book-covers need no description. Plain letter cases to carry in the pocket have a foundation of cardboard, and are made of one shade and piece of kid on the outside, not of patchwork. They are either lined with silk or with kid; and the same idea can be carried out with needle-cases, save that pockets to hold reels of cotton and thimbles are arranged in the last-named article. Small bags to keep filling or laces in are made without any cardboard foundation, and can be bound round the edges with narrow ribbon. Slides for holding scissors require a piece of kid 11 to 12 inches long, and from 4 to 5 inches wide. These strips are lined with ribbon and kid straps, arranged to slide the scissors under.

Cases for holding tools are made of kid, lined either with wash-leather, American cloth, or green baize. The straps keeping the tools in the case are made of double kid; the strap round the case is a bought leather one.

Dolls' socks, chairs, and stocks are easily covered either with kid patchwork or with various coloured strips sewn together and finished with coral-stitch. The tops of fingers will help to cover the stocks if several are taken and joined together until the right size is attained. The acorn emery cushion and the biscuit-shaped cushion are made of finger-tops.

Hand-bags are made from large pieces of kid matching in colour. They are shaped like "granny bags," lined with silk or cashmere, and finished with loops of kid on the outside, beneath which a ribbon draw-string is seen.

Flower-pot covers are made from odds-and-ends of kid that are long and narrow in shape. These are sewn together so that the lines of division are from top to bottom, and the cover is rather larger at the top than the bottom.

The kid is cut in half-circles as an edging, and piped with kid, and kid straps are made to hold in the drawing; lines of gold thread or ornamental stitching should be sewn on above the joins. Long purses are also made from long and narrow strips of kid. These purses are very useful for holding pennies, and will be found capital for collecting clothing and coal-club money in.

Kid patchwork that forms one of the chief covers to many of the articles above described is made from all the oddments that remain over from the larger articles. A chess board requires 32 squares of one colour, and 32 squares of another, a halma board 256 squares. These can be made by dyeing odd bits with Judson's dyes, so as to obtain the requisite amount of coloured pieces. The glueing them on to their millboard foundation is a work of some delicacy, as is their cutting out. The manner of proceeding is to clearly mark out upon the millboard the exact space each square is to occupy, and to glue the kid on to writing-paper before cutting it into shape. A perfect square cut by an ironmonger out of tin is the best guide to use in cutting out. A very sharp knife, and the kid laid upon a plate-glass foundation are other aids to exactness.

The squares so made are glued to the millboard foundation, and their edges must carefully laid together. No stitching or embroidery can be permitted to hide the joins; therefore great neatness is required.

In Fig. 3 we give an illustration of patchwork kid embroidered in various ways. This piece is entirely made from the backs of ordinary three or four button gloves, and is made of what can be done with old scraps. The best way to make this kind of patchwork is to cut a piece of cartridge-paper the size required, and to mark out on it irregular lines forming triangles and different kinds of wedges. This outline is done so that the fitting together of the pieces shall result in a perfectly flat surface, which might not be accomplished if no design was arranged for.

Cut the kid to shape, overcast the various pieces together, being careful to keep them flat. Iron over the lines of stitching on the wrong side, and then form an ornamental border to each piece with herring-bone or coral-stitch. Ornament the centres of the strips with silk flowers, butterfly or bird appliqué, or with following the lines of stitch witnessing on the backs of the gloves with a fancy embroidery stitch, worked in brightly-coloured silks. Flowers painted in oil colours, devices worked with gold thread, kid covered with a coating of silver and gold powder, spaces filled up with imitation spiders' webs worked with grey silk, are all varieties of ornamentation that can be effectively introduced. It is also admissible to leave sections of the patchwork without ornament, and to fill up these spaces with the autographs of friends and relations written in ink.

The interest shown in this work grows with the indulgence. First there is the interest of collecting and arranging colours that will blend, and pieces that will fit together, then comes the selection of the ornamentation, and lastly the making up the article in a neat, workmanlike manner; and when all is finished, there is the satisfaction of knowing that a pretty and useful present has been contrived with but little or no outlay.

Utilising old Corks—There may seem no connection between old corks and old kid gloves. Beyond the fact that both may be looked upon as the "bustum and jetsam" of modern life, and that, if anything can be made of either, it is a clear gain to the contriver. Beyond this fact, there is another connection between them, namely, that out of the bits of brown "amb" gloves left from large blotters and cases are manufactured the leaves and berries that help to ornament some of the frames made out of cork, and that are shown in Fig. 3.

There are two kinds of cork—the white smooth kind exported from France, and the darker rougher sort sent over from Spain; the former is used for the best kind of bottle-corks, and the latter for large bungs and common purposes. Both kinds can be made useful; the rough bits for foundations on which to glue the long, thin strips obtained from wine-corks, which are all of the best white cork. All descriptions of corks should be collected, and those stained with clar or port-wine especially, while medicine-bottle and small corks are most useful. In fact, there is use for every morsel of cork that can be procured, the commoner sorts forming backgrounds, the finer pieces of white cork all the important part of any decoration; the smaller corks cut square for detached and more delicate work, the jagged odds and ends being used for bottle-protectors, and the crumbs and shavings for dusting over completed and hiding spots of glue or ugly-looking joints.

The bottle-protectors mentioned above can be made by any child. They merely consist
of a piece of strong brown paper, covered with hot glue and well sprinkled over with pieces of flax, a quarter of an inch in thickness. This cork will resist pressure, and the article serves instead of corrugated paper.

The cutting into shape of the cork is the most troublesome part of the whole undertaking. The cork should be laid upon a sheet of plate-glass, and the knife used be a keen broad-bladed penknife of good manufacture, and even then it will constantly require sharpening, as, although the material seems soft, it has the power of resistance to a remarkable degree. The cork is cut in narrow, long strips into squares of various size, and into brick-shaped cubes; the mouldings round arches, the ornamental fringes, and all small detached bits are made of one strip of cork, glued on when the rest of the block is finished. Hollows and spaces that it is impossible to cut out neatly are made by heating skewers or shaped tools in the fire and burning such portions away: the discolouration produced by the burning can be scraped off with a knife. Strong hot glue is used for securing the cork to the models of the foundations, but thin "brads"* are the best to use if the background is of wood.

The most useful articles constructed from old corks, besides the "bottle-protectors," are frames for photographs. These are largely made in Switzerland, and models of all descriptions of ruins, chalets, and castles pressed into the service. The ruined gateway shown in Fig. 4 is intended for holding a carte de visite, but it can be enlarged to any size. Its foundation is either an old leather or wood frame, or one made with millboard; both kinds are painted or stained a brown shade. Cutting out the centre space (that holds the photograph) is done by tracing the outline on the millboard and cutting it with a sharp stencil or penknife. The cork glued to this outline is burnt down to shape when it cannot be cut, but its irregularities assist in the appearance desired, namely that of a ruin. The window-slits are managed by burning and leaving the black lines so made. The blocks that make up the chief parts of the gateway are cut from the larger slabs of cork and glued on when the rest of the block is finished. Hollows and spaces that it is impossible to cut out neatly are made by heating skewers or shaped tools in the fire and burning such portions away: the discolouration produced by the burning can be scraped off with a knife. Strong hot glue is used for securing the cork to the models of the foundations, but thin "brads"* are the best to use if the background is of wood.

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**THE GULF-STREAM.**

By H. B. M. BUCHANAN, B.A.

**WITHIN the area of the 34,000,000 square mileage of the tropical Atlantic Ocean there flows a stream of warm water through heat and cold, through rain and dry, through all seasons year by year, generation after generation, its waters never slacken and its heat never fails. It preserves its persistent course of 3000 miles and cork cut into a quarter of an inch in thickness of water all around it. Its origin lies in the tido-swept furnace-heating Gulf of Mexico; and while one arm of its stream gets lost among the cold waters of the Arctic Ocean, the other arm, encircling the Atlantic, enters the home of its birth—the Gulf of Mexico. Its waters, while travelling at the rate of 4 knots an hour, are blue, saltier, warmer than the ocean water through which it flows. It brings the great heat that it has stored up, with its laden winters in the Gulf of Mexico, and spreads it gently and refreshingly over the waters and shores that it encounters on its journey. It raises the temperature of this country 5°. It makes Ireland, the Emerald Isle of the sea; it covers the shores of Scotland with evergreen leaves; it melts the icicles on the banks of Newfoundland that have broken from their parent glacier away in the far north and are flowing southward; it carries firewood from the burning Gulf of Mexico to the shivering Norwegian in the extreme north of Norway; it carries young sea-nettles from its source—looking like sheets of paced aconites—to the hungry whale that awaits them on its northern limits.

**Its Course.**—This Gulf-Stream, this marvel of ocean movement, is first known as the Gulf-Stream when it issues from the Gulf of Mexico by the Straits of Florida. It flows through these narrows, with a depth of 370 feet, and at a pace of 4 miles per hour, or 96 miles per diem, and the thermometer in its stream showing 80°. Owing to the position of the Bahama Bank and the Florida coast, its waters on leaving the straits receive an impetus, directing them nearly due north, along the coast of North America, from which it is separated by a cold current flowing from the north. While travelling up the coast of Carolina, the deep indigo-blue of its waters and the hoary beak of our larger vessels may be seen partly in its stream and partly out. Its course gradually inclines towards the east, and widens off Cape Hatteras to about 75 miles, with a surface not much more than 60 feet. Up the coast of America it gradually trends more and more to the east, till off the banks of Newfoundland its course becomes nearly due east straight across the Atlantic. This course across the Atlantic varies slightly in the winter, as the cold waters from the north press it slightly to the south; whereas in the summer, this pressure being softened, the stream shifts again more to the north. After flowing across the Atlantic, the lands of Western Europe, British Isles, and northern Africa, in long. 30° W., divides the stream into two branches: the one branch flows by the west coast of Ireland and Norway, to get lost amidst the cold waters of the Arctic Ocean; the other branch returns southward and west, and leaves the Summer, this pressure being softened, the stream shifts again more to the north. After flowing across the Atlantic, the lands of Western Europe, British Isles, and northern Africa, in long. 30° W., divides the stream into two branches: the one branch flows by the west coast of Ireland and Norway, to get lost amidst the cold waters of the Arctic Ocean; the other branch returns southward and west, and leaves the

**Sea-Weed, or Sagassæa Sea.** This immense floating island of sea-weed occupies a triangular space between the Azores, Canaries, and the Cape of Good Hope. The centre of this floating whirlpool of sea-weed—a place of deadly heat and the home of...