

DISSOLVING VIEWS FOR LAMP-SHADE.

With India ink sketch a landscape, painting the foliage, grass, etc., with muriate of cobalt; and all the blue parts with shades of acetate; yellow with muriate of copper, more or less strong. When dry these will not be visible, the mere sketch in India ink being discernable; but as soon as the gentle action of the lamp-flame heats the card-board, the colors will appear in lovely shades, and continue visible so long as it is kept warm. The shade should be made in five sections, a different scene in landscape top and bottom, cut out in large scallops, by rounding off the corners, and pink out the edges. Finish by tying the pieces together with tasteful bows of bright-colored ribbons. If the India-ink designs are neatly painted, the shade will be a pretty one, even when the lamp is not lighted.

MIRROR-PHOTOGRAPHS.

The exquisite photographs taken upon mirror plates, which have recently been imported from France, are so costly as to be within the reach of only the most wealthy class. But we are happy to be able to assure all those lovers of beautiful and artistic objects, whose purses are so short, that they do not feel they can indulge their fine tastes, that so far as these "photo-mirrors" are concerned, they may form an imitation so perfect, that none but the most accurate observer could possibly distinguish them from the genuine article.

The class of pictures best suited to this style of picture is something extremely artistic. Copies of the Madonnas—statuary, copies from the paintings of the old masters—the exquisite pair, "Night and Morning," the Seasons, etc., though photographs of friends, and fancy pieces of various kinds, appear very well. Indeed some heads of pretty children that we have seen were charming. Having selected the photographs, if they are mounted, place them in a basin of water until the card softens, and the photograph may be slipped off; when dry it in a soft napkin, and place under a press between the leaves of a book for several hours.

Procure a plate of fine mirror—good American will answer,—those of circular form are most effective, and a frame in which it will fit; then prepare some fine parchment or gelatine size, and carefully removing all the margin from the photograph, paint the face of it with the size; and placing it directly on the mirror in proper position—not moving in the least after placing—press carefully and gently to the mirror, patting out all superfluous moisture, and wiping it carefully off from the glass. Then frame with a clear glass placed over the mirror. This will not cost, for a photograph six by eight inches, more than five dollars. A genuine one would be valued at about seventy-five dollars. The piece of mirror for a photograph of size named, should be not less than eighteen inches in diameter.

WASTE-PAPER BASKET.

The accompanying figure is a very ornamental basket, the frame-work of which is made of four heavy pieces of wire, three feet long, bent into form as shown, and fastened round a circular piece of wood, fourteen inches in diameter, with a hoop at the top, sixteen inches in diameter, fastened with wire to



Fig. 18. Waste-Paper Basket.

these upright pieces which project above it four inches; from the bottom to this hoop are fastened sixteen pieces of wire, twenty inches long, inserted into holes in the circular wooden bottom, and with wire fastened to the hoop. In and out between these are woven hoop-skirt springs, with beads sewed upon the cover, which is first covered with scarlet or other colored braid.

A heavy piece of bead-embroidery, with fringe of same is fastened between the rows of basket-work around the center, and beneath it the basket strips need not be worked with beads, but merely covered with braid. Rings or wire, covered with beads, are fastened on each side, and a large bead is glued upon the top of each upright wire; or ball-headed

TEXTS, MOTTOES, MONOGRAMS, ETC., IN SILVER LETTERS.

Obtain a piece of clear glass, the size desired—ordinary window-glass of good quality will answer—make it perfectly clean and polish thoroughly. Then cut strip of tin-foil sufficiently long and wide for the lines of the text or other letters, and with a piece of ivory or other burnisher, rub them lengthwise until perfectly smooth; next moisten one side of these strips with thin mucilage, and place them pasted side down, on the glass, where the letters are to go; rubbing flat and smooth with the burnisher, first patting with a soft cloth. The better they are burnished the more brilliant will the work appear. Now mark the width of the different letters on the foil, and cut off evenly with a sharp knife.

Next having patterns cut of ornamental or plain letters, as preferred, lay them on the foil, and cutting out each one with the knife, remove all superfluous foil

cut off, and make the edges perfectly even; then rub the edges carefully down to prevent the paint from running under. Next cut out strips about one inch, or more, wide, for a border, and arrange in the same manner, using a vine of ivy or other leaves; or, any fancy scroll border, cutting it out as the letters. Then with a fine camel's-hair brush, proceed to paint between the letters, etc., very carefully, with asphaltum-varnish, made by dissolving asphaltum in just sufficient alcohol to cut it; cover all the ground-work with this, using two or more coats. When dry, turn upon the other side, where the text will appear in brilliant silver letters.

TAMARIND-SEED ORNAMENTATION.

The custom of forming ornamental articles of the seed of the wild West Indian fruit, the tamarind, is quite old, but still so beautiful are the ornaments formed of these curious stone-like seeds, that we can not pass the subject by without a brief description.

The wild tamarind seed is rather large, and about the size of an apple seed; but there is another species which we have seen that contains a seed as large as a pear, and of a curious shape, rather like a rounded triangle; they are both as hard as flint, and capable of a high polish. The two combined form beautiful ornaments.

The only means of softening these stones is by immersing them for eight or ten hours in air-slaked lime, wiping them immediately with a soft rag wet in sweet oil. The holes should then be immediately pierced in them in desired places.

Baskets, bracelets, brooches, earrings, necklaces, crosses, etc., are formed of them, in combination with gilt or steel beads, passing pliable wire through the holes and forming them into desired shapes.

Strung upon thread they may be made into chains for ornamenting pieces of wood-carving, wall-pockets, etc., and are extremely elegant when thus applied.

Upon frames of walnut the seed of the smaller size form beautiful beading, and for this purpose they are also useful on the edges of shelves, around the panels of drawers, and about the carved work of tables, or cabinets, for as soon as they become dry, the seeds return to their pristine "rockiness" of texture, and are as durable as wood.

Baskets made of these seeds and lined with crimson silk or satin are exceedingly ornamental and elegant. A circle for top and bottom, formed of wire, and pieces of even length crossed diagonally from these, and interlaced so that they form diamond-shaped openings, are covered with ribbon, and upon them the strung seeds are fastened, with a fringe of them hung lengthwise around the top. This frame-work is then lined with scarlet or blue silk; handles formed for the sides, or across the top, and a bottom made of the largest seed, with bows of ribbon or bunches of tassels, in appropriate places, as a finish. Hanging-baskets

for plants, with bowls placed in them, are both durable and handsome thus made, with chains of the seed strung lengthwise.

Seeds of cucumbers, melons, and various beans, are capable of being made into beautiful ornaments, when applied in the same manner as these tamarind seeds. We have seen an exquisite wall-pocket-bracket, and picture-frame formed of "white-wood," and ornamented with the seed from muskmelon and large winter squash. After cleansing perfectly, they were assorted into four or five sizes; then strung upon fine, pliable wire as thin as horse-hair. These were then arranged into figures by coiling the wire around the smaller seed at the center, and gradually growing larger until of suitable size; those for the four-inch-wide frame being three inches in diameter for the largest flower, and diminishing in size toward the sides of the oval. They were sewed upon small circles of cardboard, painted buff, and completely covered it; a tack in the center, with glue upon the under side, fastened each rosette to the frame, etc. Chains of strung seed, with steel beads joining each link, were hung in graceful festoons from different points, and a beading formed of seed placed one upon another. The set adorned a little recess in a light, blue-furnished sitting-room, and presented, altogether, such a charming effect that these light, tasteful ornaments were the admiration of every one.

Light-colored ornamentation is capable of being made so beautiful, and we so seldom see it employed in frames, brackets, etc., that we feel inclined to almost urge it upon our readers to try the effect of this style of fancy work.

By exercising a little ingenuity and taste, articles of various kinds may be formed of, or adorned with, these lovely cream-colored seeds. In order not to darken the color, they must be varnished with Demar, unless a deeper tint is desired, which is produced by using Copal varnish.

NEWSPAPER-HOLDER.

Fig. 19 is a newspaper-holder with embroidery. This holder may be placed on a table or hung on the wall, and is made of carved wood. The inner surface, which is divided into three bars, measures eleven and one-fifth inches in height, and six and two-fifths inches in width; together with the outer open-work decoration, its height is fifteen and one-fifth inches, and its width ten and four-fifths inches. The

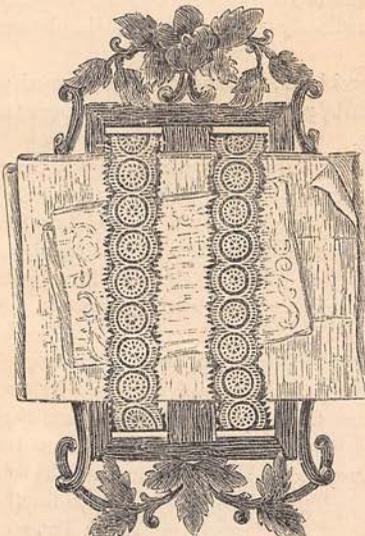


Fig. 19. Newspaper-Holder.

requisite slits through which the embroidered straps that hold the newspapers are passed, are provided at the top and bottom of the frame. Any pretty border worked on cloth or woolen reps, will serve for the straps.

VASE FOR SCRAPS, PAPERS, ETC.

This is made in the same manner as the basket just described, excepting that instead of the bead embroidery and fringe, four strips of colored merino are worked with beads, upon plaits, which are fastened longitudinally to the vase. At top and bottom are heavy cords covered with the merino, and wound with beads. The uprights, as will be seen, are bent out at the lower part, and curved inward at the top, which gives a very graceful form to the vase. The braid-covered basket-work should be worked with rather small beads, of colors to correspond with the furniture, carpets, etc.

KEY-RACK.

Fig. 20 is a key-rack. Cover a diamond-shaped piece of wood, each side measuring eight inches, with brown oil-cloth, tacking the latter on the wrong side with small tacks, and furnish with hooks for hanging the keys on. The

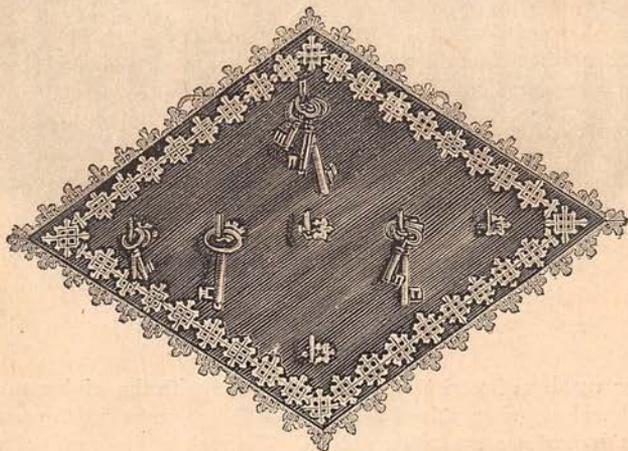


Fig. 20. Key-Rack.

decoration is cut and pasted on in the manner the illustration clearly shows. It consists of yellowish *jardiniere* canvas. Two rings at the back of the board serve to hang it up.

WALL-PROTECTOR.

Fig. 21 is a wall-protector, with pockets, to hang over a wash-stand. This protector is very serviceable in a bed or bath room. It is made of brown oil-

cloth, and provided with pockets for comb, brushes, etc., finished off all around by a ruching or braid of scarlet worsted. On the pattern of the cover, the place for the pockets and the arrangement of the pocket-parts for the combs, are indicated. For the latter, three parts, graduating in size, are requisite; these are each bound at the top with braid, and then all three together sewed to the protector, but in such a manner that they do not lie flat, but a little hollow. The top part of the brush-pocket is likewise bound with black braid, a deep plait laid at the bottom, and the pocket then sewed to the protector according to the space designated for it in the pattern. The pockets are edged with a

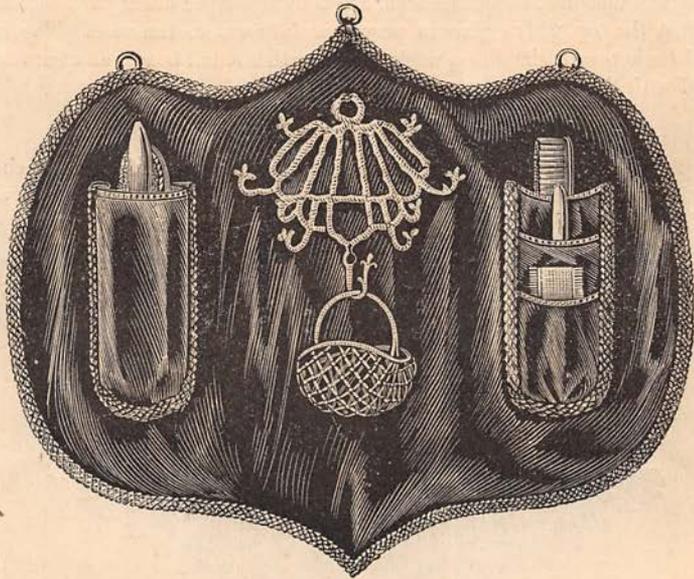


Fig. 21. Wall-Protector.

braiding or ruching of scarlet braid to correspond with the edging on the protector. Three brass rings affixed to the top of the protector, in the manner the illustration indicates, serve to hang it up. The rack in the center of the protector holds a basket in which soap, and the like, may be placed. Sponge, towel, etc., may also be hung on the rack. It is advisable to work an eyelet in the protector for the nail, that holds the rack, to pass through.

WALL-PROTECTOR.—FIG. 22.

This is intended to hang over the wash-stand. Materials: Black oil-cloth, gray percale, gray linen, gray and white tightly-twisted cord, in various thick-

nesses, black twist silk, gray thread, and sixteen dozen of black china buttons. This very useful protector, to be hung on the wall by means of three loops of cord affixed one to the center and one on each side, is made of oil-cloth, twenty-three inches wide and thirty inches long, cut into curves, and lined with gray percale. A bias piece of linen, two-fifths of an inch wide, binds it around the edge, and is decorated with black china buttons; the binding is edged by two

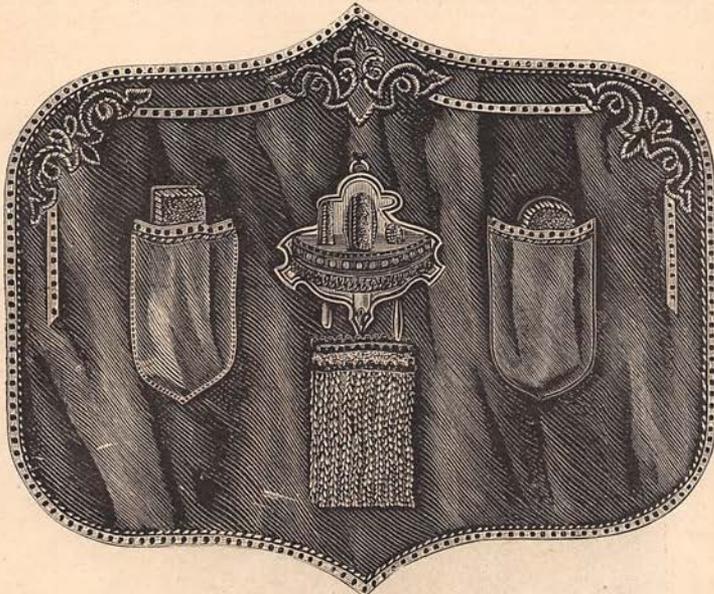


Fig. 22. Wall-Protector.

rows of cord, one white, one gray, placed close to each other, and confined by overhand stitches of thick black silk. The arabesques are made in a similar manner of cord, and connected by gray linen folds, two-fifths of an inch wide, five and one-fifth inches long, fastened to the oil-cloth by means of black buttons. The surface of the protector is decorated by two pockets for the reception of brushes, and a little tin shelf surrounded by lambrequin of oil-cloth, to which, in turn, a hook is attached, on which to hang the sponge, or wash-glove.

STAND FOR VISITING-CARDS OR JEWEL-CASE.

Fig. 23 is made of cone-work, and painting on wood. Materials: Pine and fir cones, alder-catkins, acorns, blossoms of the hazel-tree, early blossoms of the cherry-tree, beech-nuts and their hulls, hair-moss, etc. Small wooden beads polished black, brown, lusterless paper, strong card-board, brown thread, strong

wire, gum, Copal varnish. The design for the center-piece is to be drawn with India ink; and the design for the margin is to be drawn in two colors, black and scarlet, of India ink and vermilion. The frame of our model is constructed of strong card-board. Three strips of card-board, each ten inches long, one and one-fifth inches wide at the ends, and sloping a little narrower towards the middle, are held together, as may be seen in the illustration, by a ring two-fifths of an inch wide, and having a diameter of three and one-



Fig. 23. Stand for Visiting-Cards.

fifth inches. Each part is covered on one side with brown paper. The card-board, moistened with gum, becomes very pliable, and may be bent in any shape. Bent outwards, the feet which stand four inches high, describe a triangle of six and two-fifths inches at the bottom; in the same proportion, the upper ends of the feet are curved outwards, as clearly shown. The pine-cone scales after being soaked in soft water, admit of the needle being passed through them, and are sewed on with the pointed side turned outwards. They cover the feet, and are sewed on in close rows; the spaces where the ring is afterwards fitted in, must be left empty. One row of scales borders the margin of the ring, which is cov-

ered by a tasteful arrangement of pretty pine cones, acorns, etc. In order to cover the stitches, brown paper is everywhere pasted over them, and the upper ends of the feet, which project about three-fifths of an inch over the vase, are decorated on the inside with several rows of scales, giving them a sort of rosette-like finish. The chains decorating the stand, and the bunches of tassels beneath the rosettes, are made of alder-catkins and black beads strung on strong thread. Brown woolen velours or black velvet serves as a covering for the lower support of the stand; the border of rosettes should be worked on a card-board margin, four-fifths of an inch wide, and covered with brown paper. The rosettes are made of pine cones of as even a size as possible, choosing the lower arched parts on which the little stem is visible; each of the rosettes on our model is two inches large; where a scale is wanting to complete the rounded form, insert it carefully, and fasten it firmly. A coat of Copal varnish gives the whole a fresh appearance.

CRYSTALLIZED VASE FOR BONBONS OR JEWELRY.

Fig. 24 is a specimen of alum-crystallization. Materials: Strong covered wire, pink zephyr-worsted, alum, three shells, pink silk-ribbon. The effect of this work is exceedingly pretty. The frame is constructed of wire, and ribbon wire covered with pink worsted, the latter being especially adapted to bend into the coral form. The middle consists of three pieces of wire, each twenty-one and one-fifth inches long; pieces, each three and one-fifth inches long are used for the ornament at the top, and the larger twist for the foot is made of pieces each seven and three-fifths inches long, while the sides of the triangle on which it rests measure each five and one-fifth inches. Now cover the middle pieces at either end with pink worsted, and shape the coral branches out of ribbon wire in the manner the illustration plainly indicates. The three feet are fastened to the points of the triangle, which is made of double wire, and also covered with pink worsted. The three holders for the shells are made of three pieces of wire, each fourteen inches long, closed to rings having three and three-fifths inches in diameter, closely covered with pink worsted, and decorated with coral branches of ribbon wire; they are attached to the frame a little higher than its middle. Pieces of wire, closely covered with pink worsted, twine around the frame here and there, and are twisted into tendrils. If the frame, when thus far completed, is not firm enough, drop a little melted lead into the part where the three middle pieces part to form the feet, closely covering with pink worsted when dry. For crystallizing the frame, use an earthen vessel, in which the frame may be entirely covered by the alum solution. For the latter, take one pound of alum to good three quarts of water; put it on the fire, allow the alum to dissolve, and filter the hot solution through a cloth, in order that it might become quite clear, into the earthen vessel, in which then place the frame. Cover tightly, that it may not cool too quickly, and let it stand until the small

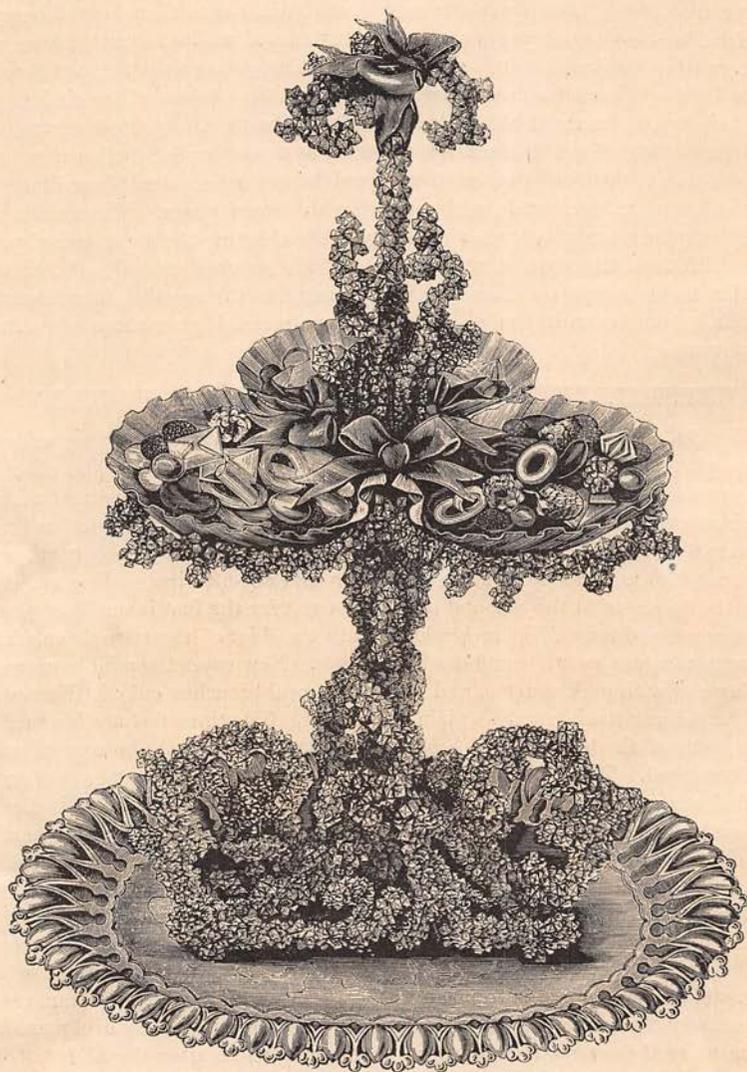


Fig. 24. Vase for Bonbons and Jewelry.

crystals have attached themselves to the frame. The process usually lasts twenty-four hours, but the frame must be stirred in the solution now and then, as the crystallization does not proceed evenly, and if allowed to stand too long, the crystals will become large and heavy; but the crystals must be very small and even. When the frame is taken out, great care must be taken as to the drying, subjecting it neither to the heat of the sun nor of the fire, but to warm air of an even temperature, so that the crystals may remain clear and transparent. The shells which are easily procured, must be provided with two holes for the ribbon to be passed through; for each bow the ribbon is passed through two shells and around two of the rings. A bow decorates the top of the crystallized frame, for which a round silver or china plate, with a decorated margin, serves as a tray.

BUTTERFLY AS PINCUSHION.—FIG. 25.

Materials: Patches of silk or velvet, in two shades; black, and three colors harmonizing with the velvet or silk, of fine chenille; fine dark brown trimming chenille, gold-cord, gold-thread, etc. Our engraving represents the cushion

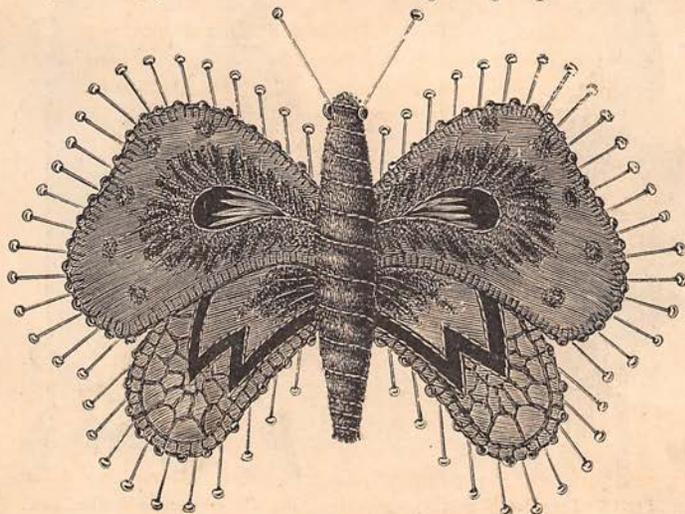


Fig. 25. Butterfly as Pincushion.

almost full size. It is made of two shades of brown silk. The upper wings of the lighter shade are decorated with black and gold button-hole stitches at the margin, and button-hole stitched to the lower wings of the darker shade. The center-piece in the upper wings is embroidered of blue and black chenille, and surrounded by gold-cord; the radiating stitches are worked of two shades of brown chenille, mixed with gold thread; the dots are brown and black,

some with white silk, and some with silver-gray silk stitches in their centers. The scallops on the lower wings are made of black chenille and gold cord. The button-hole stitches on the margin are black, as is also the net-work. Each pair of wings is lined with firm muslin, and stuffed with sand and bran. The body is formed of batting, and wound about with thick, dark brown chenille and gold-cord; two black beads at the top imitate eyes, and two pins the feelers. When body and wings have been fastened together, insert black pins up to the heads all around; white pins form a wreath of rays all around; four pins, affixed to the back of the butterfly serve for feet.

FLAG AS PEN-WIPER.

Materials: A rod of brown wood or a piece of cane, three strips of cloth—one red, one black, one white—the same colors of twist-silk, gold cord, gold beads.

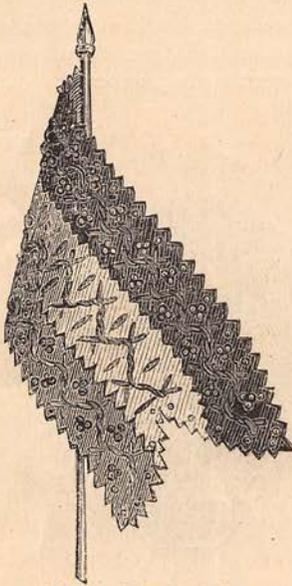


Fig. 26. Flag Pen-Wiper.

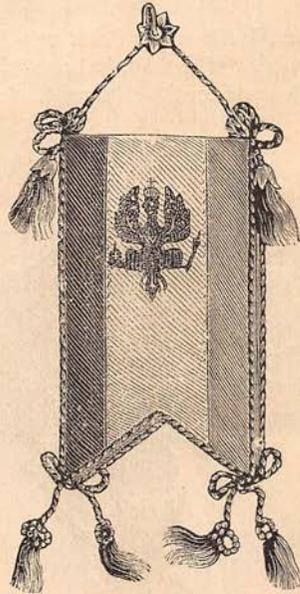


Fig. 27. Banner as Needle-Book.

The flag, which is fastened to a rod of brown wood, consists of strips of cloth one red, one white, one black, each four inches long, one and one-tenth inches wide, pinked out at the inner edges, and sewed over each other with cross-stitches of the same color silk, before the scallop at the end is cut in. The embroidery is worked of the three colors silk on each strip, diversified with gold here and there. The flag is connected with the black cloth lining by means of gold beads, and the two layers are then pinked out together all around. A pinked strip of

cloth, one and three-fifths inches wide, box-plaited and attached to the back of the flag, serves as the pen-wiper.

WORK-STAND.—FIG. 28.

Materials: A stand carved of black polished wood, yellowish brown *jardiniere* canvas, dark brown chenille, twenty-two and a half inches of brown satin, seventy-two inches of brown satin-ribbon, one and one-fifth inches wide. The wooden frame of our model consists of a twisted rod, thirty-one inches high, which rests on three feet, each five inches high.

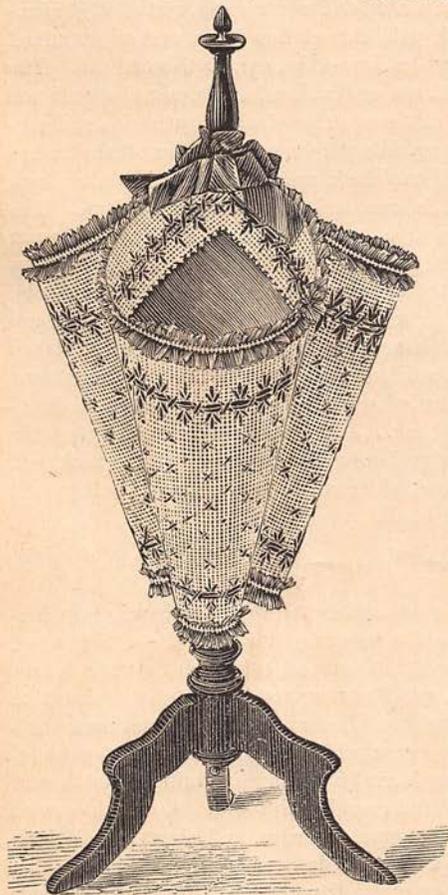


Fig. 28. Work-Stand.

Three pockets in the shape of cornucopias, serve for the reception of work and sewing materials, and are fastened to the upper end of the rod by a brown ribbon which is drawn through each of the pockets, as clearly shown in the engraving. The cornucopias are made of stout pasteboard, covered on each side with brown paper, and can be ordered at any book-binder's. Each one consists of a piece of pasteboard, fourteen inches high; the upper width is twenty-six and a half inches; the edges are slanted downwards, so that the width at the bottom shrinks to eight inches, and the sloped edges have a length of eighteen inches; these are fitted together and form the back of the cornucopia. The long, narrow bottom is rounded at the front, and runs into a sharp point at the back. The outer covering of the cornucopia consists of the favorite *jardiniere* canvas, embroidered at the upper and lower margin with a border, and through the middle with sprigs of brown chenille. The figures in the middle are oblique stitches; and large cross-stitches, worked at even intervals, and oc-

cupying each a space of nine holes. Each pocket is decorated, top and bottom, by a ruching of pinked satin, one and three-fifths inches wide, and cut bias. The stitches in the middle are covered by a strip of the canvas. Inside of the upper part of the pocket, a narrow border of the canvas is affixed. At the upper edge of each pocket—there where it is attached to the stand—a bow of brown satin ribbon forms a pretty finish.

BANNER AS NEEDLE-BOOK.

Fig. 27 is made of remnants of red, black, and white cloth, and of white flannel, black, red, brown, blue twist-silk, gold thread, fine black and white mixed silk cord, gold beads, hook and tassel-holders of bronze, card-board, etc. The cover of our model is decorated with an embroidered eagle, edged with black and white mixed cord, and consists of three strips of cloth, each nine and one-fifth inches long, of which the white middle strip is one and three-fifths inches wide, and the side strips, one red and one black, are each three-fifths of an inch wide. The scallop at the bottom is one and one-fifth inches deep. The eagle is one and three-fifths inches high, embroidered of black with brown feet; the crown is red, the apple blue, and the whole is enlivened with stitches of gold; the eye is marked by a white bead; the scepter is worked only of gold. Two white-flannel leaves, edged with red and black button-hole stitches are basted into the cover, the completed banner having previously been stretched over a piece of card-board. To each point of the cover sew a piece of cord four and two-fifths inches long, the end raveled and decorated with gold beads forming a tassel; these serve to close the book. A piece of cord five and three-fifths inches long, with a hook for hanging up, is attached to the top of the book, and finished off on each side with black and white tassels having bronze holders and depending from short strings of gold beads.

BUTTON-WORK.

Exceedingly beautiful articles are made of bright-colored merino-cloth or flannel, ornamented with the common, white porcelain buttons; also a table set of ornamental mats, "cozy," egg-bag, etc. The mats are cut to suit the various sizes of dishes, generally consisting of a set of six or eight. Materials: A set of pasteboard foundations, cut either oval, round, or square, French merino or fine flannel, and buttons of various sizes, some wide braid, and muslin for lining. The material is cut to fit the card-board, as also the muslin lining beneath, and being basted upon it, the edge is bound round with braid. A straight row of medium-sized buttons are then sewed upon the edge, and about a half inch within this, a row of small ones; after this, the design is formed, which may be varied to suit the taste; for a Grecian or scroll pattern, the smallest-sized buttons are necessary, but the larger ones may be clustered in groups of three and

then two, then one, forming a half diamond, or an entire diamond of small buttons; or perhaps circles, triplets and figures with two and three sizes of buttons may be fancied. We give a few designs that may, perhaps, afford an idea of our meaning.

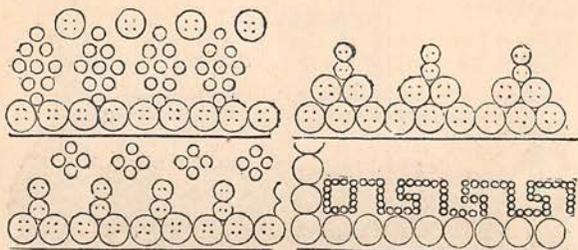


Fig. 29.

It is neater, perhaps, to sew the buttons upon the merino, always through the card-board, afterward placing the lining and binding, then pasting a row along the edge upon the binding; thus the stitches are hidden. Either scarlet or

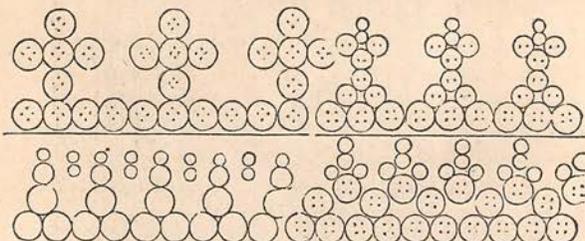


Fig. 30.

white cotton or silk may be used for sewing on the buttons, the former imparting a bright, gay appearance, the latter a pure dead look, like carved ivory. Upon a white table-cover these mats present a beautiful appearance, and are extremely appropriate for the scarlet lunch cloths.

FIRE-SCREEN.

Fig. 30 is made of embroidery with applications of cretonne. The pretty and simple frame of this screen may be either gilt or polished black, and has for its center a piece of embroidery with cretonne applications. The cretonne application is gray; bears on its surface a pretty little *gerre* picture, surrounded by arabesques of gray soutache, knots and long stitches of gold, and small vines worked in herring-bone stitch of several shades of brownish green twist-silk. Any other design will do equally well, the cretonne applications always producing an excellent effect.

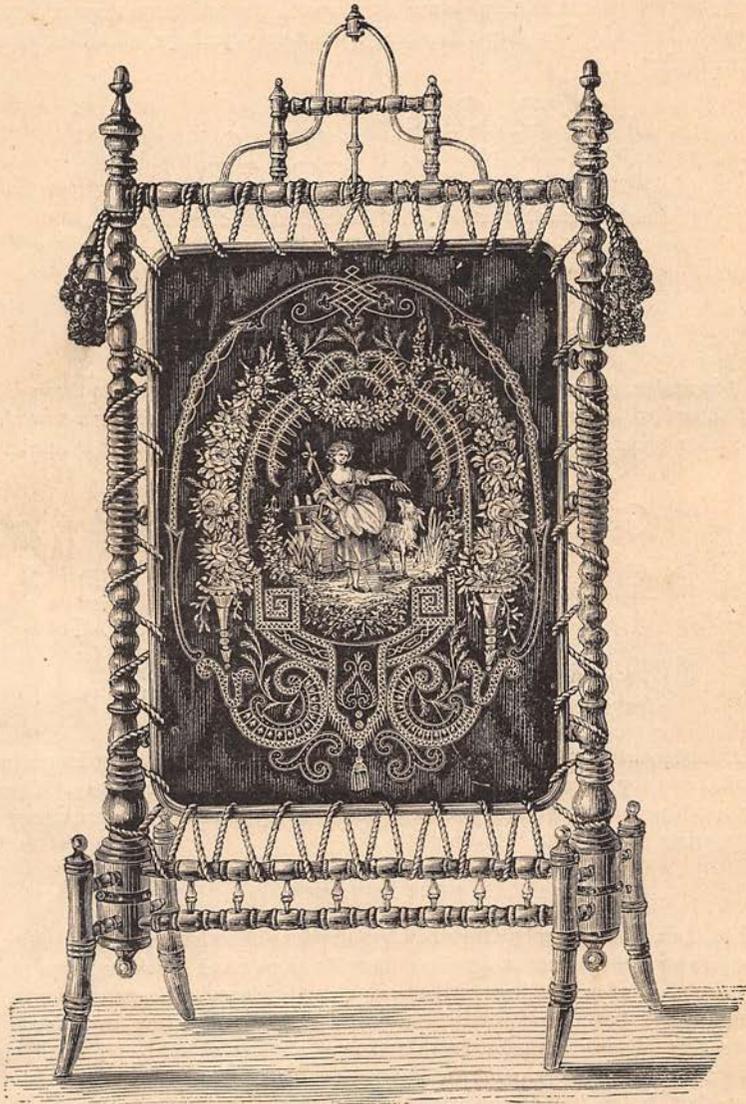


Fig. 31. Fire-Screen.

EASTER-EGGS.

With many it is a curious fancy, to dress Easter-eggs in elegant forms and keep as toilet elegancies, and we introduce several designs showing how this may be beautiful carried out, and result in charming effects.

This china egg is hollow and open at the dull end, so that it can be set up on end, or when given as a present, filled with candy or some valuable article, while it may be closed with a cork decorated with ribbon bows. Such eggs which have the not very poetic but certainly useful mission of helping in the darning of stockings, are generally white, a tempting subject for painting, to those who can skillfully wield a brush. But they may also be procured colored, and when decorated with ribbon bows, make a pretty and welcome Easter gift.

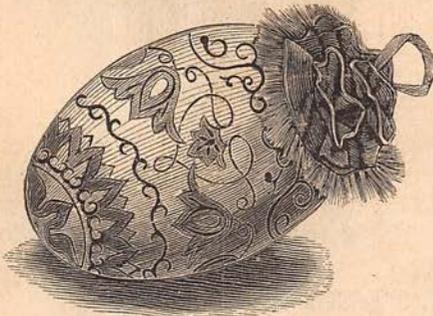


Fig. 32. Easter-Egg of China.



Fig. 33. Easter-Egg with Etching.

BOILED EASTER-EGG, WITH ETCHING.

A very pretty Easter gift is a boiled colored egg, on which, as on colored porcelain, the most various designs, monograms, pictures and the like, may be etched with a fine penknife. As hard-boiled eggs do not decompose, this forms a durable mark of remembrance. The brown color on our model, is produced by boiling the egg in water filled with onion peels.

EASTER-EGG AS HANGING-BASKET WITH FLOWERS.

Open a hen, duck, or goose egg at the pointed end; let all the contents run out, and cut the upper, smaller half away with small sharp scissors; fill it almost up with earth, and plant a sedum, which, despite the small space, thrives splendidly and spreads out its little twigs on every side. As outer decoration for this improvised flower-pot, a net-work of crochet suspended by cord made of chain-stitches, and trimmed with tassels, will do nicely. In the model, the net is crocheted of scarlet silk; fringe is knotted in at the top, and a string drawn through to make the net fit firmly to the egg. Draw the net together at the bottom, and finish off with a tassel.

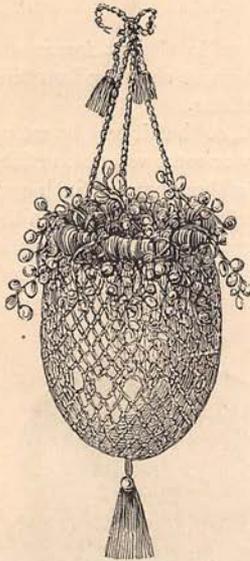


Fig. 34. Easter-Egg as Hanging-Basket.



Fig. 35. Bonbonniere.

EASTER-EGG AS BONBONNIERE.

This sweet little toy is made of a *bona fide* egg, cut through very carefully in the middle; the edges are furnished with a narrow binding of soft-colored paper, beneath which, for the sake of strength, a narrow strip of card-board is pasted. A strip of card-board, one-fifth of an inch wide, covered with the same colored paper, is pasted within one of the halves, partly projecting, and serves to close the two parts, as plainly seen in the illustration. The rest of the decoration consists of narrow gold braid pasted inside and out, at the edges of the paper binding. A skillful hand may easily execute a monogram, or wreath of flowers on the outside of the egg. Decalcomanie may also very suitably be employed.

LAMP-MAT, ETC., WITH BYZANTINE ORNAMENTATION.

As most ladies have pieces of black silk which they would be glad to utilize, we will describe a kind of work by which they may be enabled to form beautiful articles of them, with the aid of some embroidery or saddler's silk, cord of silk, and gold or silver. The ground is of black rep-silk, and the ornamentation is formed by applying the cord and silk to the surface by means of stitching. A pasteboard foundation, of desired size, is cut and covered upon the under part with glazed muslin; the silk is cut to correspond with this, but is not fastened to it until the embroidery is finished. The silk cord and embroidery silk are of

various colors. A design is marked upon the silk by means of a paper pattern pricked with holes, and then dusted with powder, as described for other work heretofore. Then a light crayon is taken and the design lightly traced upon the silk, and the powder blown off. The light parts of the design are then covered with gold-colored, or gold cord fastened on at regular intervals, with stitches of silk taken across the cord. The intermediate lines are of crimson, blue, and green. The green should stand between rows of blue and crimson. The medallions are formed thus: The one in the center has the inner circle, and every alternate one, those drawn white in the engraving, are of gold-colored silk cord, the intermediate ones of green, which stand between two alternate rows of blue and crimson, formed in little knots of embroidery-silk, shown by the white dots. The circles beyond are the same. The medallions on the edge consist of two designs; the one formed of green and crimson cord passed one over the other in a double cross, which is held in place by stitches of white silk crossed over the point of intersection in each. The star in the center likewise of white silk. The other medallion, and the center, in gold-colored cord, enclosing the cross figure, of blue and crimson silk.

The clusters of three stitches, forming arrows, scattered over the pattern are worked in long single stitches, in various colors. The mat is edged with a many-colored fringe, put on after the outside and card-board are bound together. The elegance of this work can scarcely be conceived; it is one of the richest pieces of work that can be found, and gives an imposing appearance to an otherwise plain table or stand.

EASTER-EGG AS HOUSEWIFE.

Materials: Tulle, zephyr worsted, white sewing-silk and crape, colored silk and watered ribbon three-fifths of an inch wide, narrow blond lace. As may be seen in the illustration, our model is provided with the necessary sewing-materials for embroidery. The

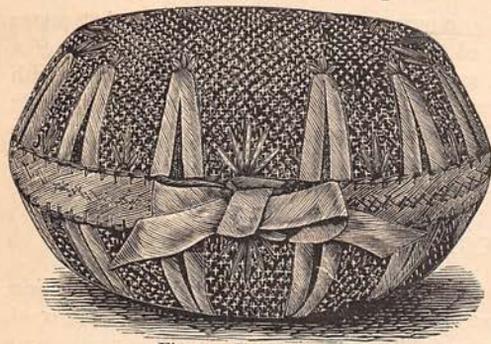


Fig. 36. Housewife.

For each of the two oval halves of the *necessaire*, work a piece of tulle seven and

materials for embroidery. The outer decoration consists of tulle drawn through with zephyr worsted and sewing-silk, beneath which, the tulle is almost hidden, leaving a peculiar sort of net-work. The pattern of this pretty design is worked of worsted and cross-stitches of white sewing-silk. We would here mention that this work is very suitable for children's hats.

one-fifth inches long, and five and one-fifth inches wide; round it at the corners; line it with blue or pink silk, and baste it to a piece of card-board. The outer rim is then marked at even distances, into twelve parts; between these cut out points one-fifth of an inch wide, one and one-fifth inches deep. Bind the incisions with silk ribbon; by drawing them together the arched form is produced; tack in the silk lining; wire it on the edge, and finish off with a binding of ribbon. Ornamental stitches of colored silk decorate the outer side;

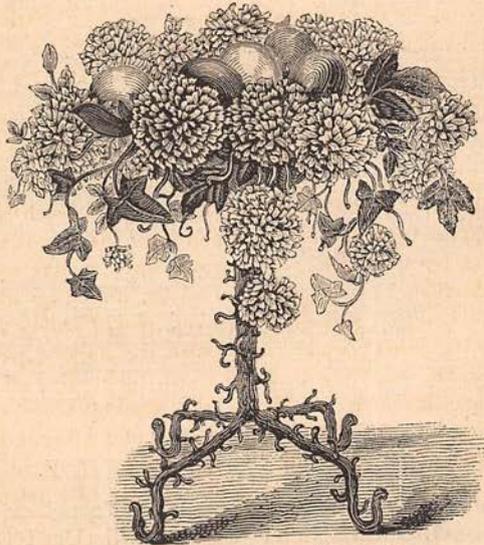


Fig. 37. Stand of Easter-Eggs and Paper-Flowers.

the inner margin is finished off by a narrow blond lace. The piece that covers the rims is to be fastened to one of the perfectly equal parts, and consists of a strip of card-board two-fifths of an inch wide; it is covered on the inside with silk, on the outside with white crape taken four-fold; it is edged on either side with button-hole stitches, and decorated along the center with herring-bone stitches. Two pretty bows, one within and one without, conceal the spot where the parts are connected, and ribbon serves to tie the halves together.

CORAL-MAT.

One ounce bright scarlet zephyr. Those who are acquainted with crocheting can form the most beautiful mats, which appear like circles of twisted coral sprays around the center of the mat. They are formed thus: The center consists of a circle of ten "chain-stitches;" then round the edge of this twenty-five

“long stitches” are crocheted; that is, the zephyr is passed round the needle or hook once, and between each of these long stitches is made one chain-stitch; this forms the first row of the central part. Second row is the same stitch, but every third stitch is double; that is, two long stitches in one space, this double stitch being added to enlarge the circle. Third row, same stitch, but the thread is passed round the needle twice, and every other stitch is double. Fourth row commences the full border thus: in each space are three stitches, and the thread is passed round the needle three times, making a very long stitch. Fifth row is simply a chain, ten “chain-stitches” in each space, forming a scalloped border. The full curled appearance given to the border by the fullness is the peculiar beauty of this lovely mat.

THE PANSY-MAT.

This pretty mat is made of single zephyr, white, black, yellow, and two or three shades of purple. A mat of circular form is first crocheted of black or white zephyr, about an inch deeper all around than the vase it is to hold; this is done in common crochet-stitch. Then take black zephyr and crochet one round, adding two stitches in each division of the preceding row; this forms the first row of the border. Second, crochet one row of yellow, increasing two in every stitch in the same manner; then, with the darkest purple, form the third, increasing in the same manner, and finish by binding off with the two other shades, using each one upon half the edge, thus forming two colors when finished. This done, take the ruffle thus formed and folding it into plaits representing the pansies, tack each fold in place with a stitch of thread, and a beautiful mat is formed, which is a very good imitation of a row of pansies.

TABLE-MATS.—ORNAMENTAL MAT FOR EITHER WHITE OR SCARLET CLOTH.

Obtain a quantity of the white porcelain-buttons, used for underclothes, and which, if a number of mats are desired, might better be purchased by the gross, and of several sizes. Cut from thin card-board the various sizes required, and of oval and round shapes, according to the article it is to hold; cover with scarlet merino or flannel, and about a fourth of an inch from the edge sew a plain row of the largest buttons, using scarlet embroidery-cotton or white thread; the former giving a bright and pretty effect, the latter giving a pure, dead look which reminds one of a border of carved ivory upon the scarlet foundation. Within this border, form an ornamental border, perhaps of diamonds, using a medium-sized button, and commencing with one, then two, then three, then four, then receding until one finishes one diamond, forming three or more on one side, and continuing around the remaining three. The figures upon the opposite will suggest a few patterns, which may be changed and improved by a tasteful person. In a complicated pattern, like the Grecian, the tiny little shirt-buttons

look best, and a pattern with four and five sizes introduced, using the minute buttons (No. 1) as centers to figures made of larger sizes. When a suitable border is made, the under side is lined with white or colored muslin.

These mats look very elegant upon a pure white cloth, and also correspond with, and enhance the beauty of, the scarlet and white Turkish cloths. If desired, the center of the mat may be covered with table oil-cloth, using a scarlet-merino border, and covering the joined part with a row of small buttons, sewing them closely together. Around the edge a row of the porcelain-buttons, with "eyes," form a pretty finish. These are exceedingly beautiful mats, and both inexpensive and durable.

Another style of mat is made, which is somewhat similar to the previous, and may, perhaps, be considered more durable. The materials consist of table oil-cloth—the enameled kind—muslin for lining, card-board, and a quantity of colored porcelain buttons; various shades of brown may be arranged in figures and the effect is really beautiful. The black buttons used for shoes form a pretty edge, and the colored enameled cloth, showing beneath and between the buttons, is exceedingly pretty.

As these mats are easily cleansed, they are very appropriate for ordinary use, and large ones placed beneath children's plates, or upon side-tables for water-pitcher, trays, etc.

THE OAK OR VINE LEAF MAT.

Cut a pattern from a good-shaped oak-leaf, from which cut a sufficient number from green and brown cloth to reach around the mat-foundation, which is to be made of pasteboard covered with silk or merino. With yellow beads form midrib and veins on the green leaves, mixing steel among them, and for the brown use gold and jet beads; work the edges in button-hole stitch, adding a bead to each stitch; a slender wire may be worked in if the cloth is not sufficiently stiff. Arrange them around the mat, folding one a little over the other, first a green, then a brown. Arrange a few acorns upon wire-stems, which place carelessly among the leaves, and add a few tendrils made of zephyr rolled round a knitting-needle. These acorns may be gilded, and thus made very rich and elegant. If vine-leaves are used, grapes may be formed of purple velvet over marbles. Other colored leaves, representing autumn tints, may be substituted and form elegant mats.

DAISY-MATS.

These mats are formed on frames of any size or shape; that is, square, oval, or round; of four strips of wood morticed together at the corners, and an inch and a half wide. Upon the upper side, have pointed stiff wire inserted, like pins, one inch apart, and one and a half inches high. These mats, we would here

observe, are called daisy-mats, on account of the button-like appearance of the wool, but they might better be called "tufted" mats, as this is the true appearance of the work.

There is no particular color necessary for this work, any two pretty contrasting colors producing a fine effect.

The most appropriate material is zephyr, though we have made beautiful wash-stand mats of coarse "tidy or crochet cotton" crossed with scarlet, either with or without cutting, as will be hereafter described.

The zephyr of one shade is taken, and wound from one side to the other around the pins, as from A to B in Fig. 38, about thirty turns over each two opposite pins, until the entire number upon the top and bottom are thus filled, using care not to stretch the wool, and still not to wind so loosely that it will hang; fasten each end of zephyr upon its pin, by giving a loose tie. The top and bottom thus

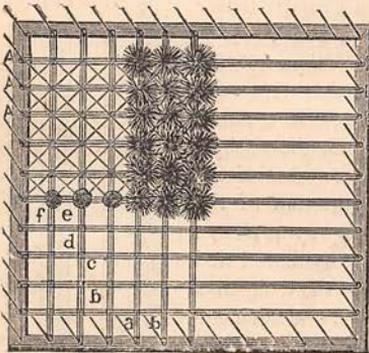


Fig. 38.

filled, proceed, with the contrasting color, to cross the first strands, by winding, in the same manner, from side to side, c to d. The entire frame thus covered, the strands are fastened together thus: Thread a zephyr or netting needle with zephyr, of one of the shades used, and commencing at one corner, tie or sew each two strands together by passing the needle up through the square openings between the strands, then over the crossed strands diagonally; as from a down at b, up again at a, over to c and down; up at d, down at c, over to e, down, etc.; proceeding thus, until the whole

has been passed over diagonally once; this is then crossed in the same manner; this tying should be firm and tight, some persons considering it necessary to make a tie upon the under part of each cross, beneath the place when the strands cross each other. Then, with small, sharp-pointed scissors, cut about three-fourths of every strand, between the ties. This cutting must be on the upper side of the mat, and precisely in the center of each strand. The wool will appear in irregular tufts, which must be trimmed smoothly, like rounded buttons or balls; a pearl-bead drawn down into the center of each tuft, forms a beautiful finish.

After cutting and picking out all the tufts, the mat is cut from the frame and the fringe trimmed off evenly.

In making these mats of white cotton, we do not use more than twenty strands of each color around the pins, and do not cut them after fastening; but tie with scarlet working-cotton, and allow the crosses to appear as an ornamental finish.

DAISY-MAT, NO. 2.

Some years since, we were enthusiastic over another kind of daisy-mat, which

was then "the rage," and which we are pleased to see is again becoming popular, and with good reason, as it is exceedingly tasteful, and has the recommendation of improving after washing. The explanations and little figures appended in elucidation thereof, we hope will make its formation clear. We formed our mats with white, yellow and green zephyr, but silk or cotton may be used if preferred. It is made upon a frame of any size desired. These frames are made of four strips, an inch and a half wide, an inch thick, and twelve inches long, more or less.

These pieces are grooved upon one edge, and any carpenter will do this with a common grooving-plane, such as is used for matching flooring-boards. These grooved edges are then notched with square notches, an inch apart, cut at regular distances, and made very smooth and even, as shown in Fig. 39. The mat

is made of white and a few skeins of bright-yellow zephyr, which, for the sake of convenience in handling, might better be first loosely wound; then lapped round the grooves, thirty or forty times around each groove. When all the notches upon the top and bottom are covered, those upon the ends are lapped in the same manner, the strands crossing each other. Care must be used not to stretch the zephyr, yet the strands must not hang loosely. The notches of the frame all covered, proceed to tie each intersection of the strands, with green zephyr crossed over each way as shown in Fig. 41. When all the lappings are thus crossed, and tied upon the wrong or under side, as described for the daisy-mat No. 1, a needle is threaded with yellow zephyr, or coarse embroidery-silk, and holding a finger or smooth pen-handle over each crossing, the needle is passed up from the under side in the center of the crossing, and the zephyr passed over the

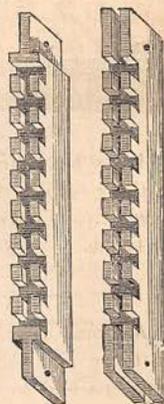


Fig. 39.

finger or handle and into the mat again, repeating this several times until a dozen loops are formed, which are finally cut through the center; when all the crossings have been finished in this way, the sharp point of the scissors is passed through three-fourths of the strands of each lap, exactly in the center between the ties, and cut as shown at Fig. 42. The tufted ends thus made are trimmed and combed until quite soft and "fuzzy" or frayed. The yellow spot in the center is a great improvement, as it appears like the center of the flower; but a still more distinct button is formed by making the first set of strands, from top to bottom, of white or white and pink "shaded zephyr," and the upper ones crossed over these from side to side, of bright yellow, for by this course the daisy, after being cut and frayed, appears like a natural flower, with the rim of white and center of deep yellow; in this case also cross with green, which appears remarkably pretty beneath or between the white flowers, or the one-fourth of the first strands may be a light-blue green, which will be left uncut.

If preferred, these mats may be made in various colors, though the white and yellow with green surroundings, is the most chaste and delicate. White floss-silk forms elegant toilet-mats, but rose and white, scarlet and black, "red, white and blue," sulphur-color and orange with pale green, and blue and white will form elegant combinations. These mats possess another advantage besides their great beauty; they are not injured by washing; indeed, it appears to improve them. The frames described in mat No. 1, will answer equally well for No. 2; and, indeed, we prefer them. Each size takes a different frame.

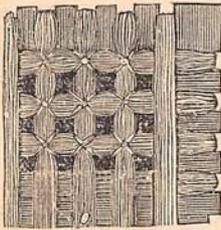


Fig. 40.

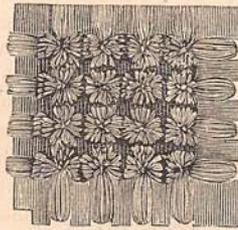


Fig. 41.

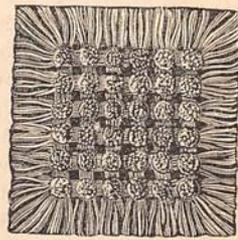


Fig. 42.

Large heavy frames, made with thick pins of wood or iron, may be used for making rugs for the floor, using rags; cut and sew like those for carpet, or narrow strips of old carpet, and sewing or tying the laps with heavy, colored "chain" or twine.

BUREAU CANDLE-STANDS.

As some dressing-bureaus are not furnished with brackets for lamps, and, in the country, there is no gas wherewith to illuminate the mirror, recourse must be had to various expedients for so placing light upon each side of the bureau, that there may be equal light and no shadow. For the common, plain-topped bureau, we are in the habit of arranging tasteful little stands, which not only answer the purpose desired, admirably, but also appear extremely ornamental.

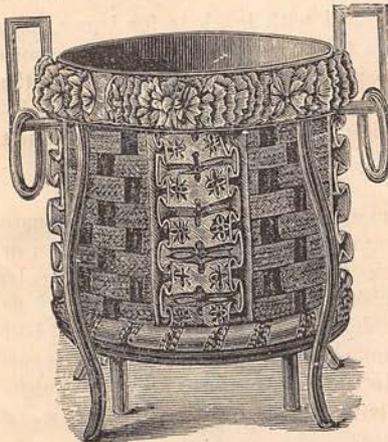
One set of these little candle-stands is made as follows: Procure four square pieces of board, from which saw the corners so as to make six equal sides; or these pieces may be perfect circles, if desired. They should, in either case, be six inches in diameter, and half an inch thick; in the center of each bore a hole partially through, into which fasten a rod eighteen inches high, and about half an inch in diameter; a section of an umbrella-handle answers well for this purpose; dip the ends in glue and insert into the holes, passing a screw from the circular boards through into the ends of the rod, sinking the head of the screw until it is even with the surface of the board.

There will now be two little stands which only require covering, which is done by tacking glazed muslin smoothly over the top, over a piece of Canton flannel

or other heavy, soft material, and plaiting a strip of the muslin, a few inches longer than the height of the stand, around the top in small "box-plaits," take it in long, even folds to the bottom, allowing it sufficiently loose to fasten around the rod, midway between top and bottom, and tack it in the same manner around the bottom; then make a band, one-quarter of an inch wide and two or three inches long, which sew around the center of the rod, thus binding the muslin into close folds. This finishes the inner cover, which requires an outer covering of figured lace, bobbinet or tarlatan, tacked on smoothly around the top and bottom, and gathering in the middle on the band of muslin. Make four full ruchings, which trim with edging, a row of narrow bright ribbon of same color as the lining of stands; also make circular mats, of any pretty style, of the same shades, as large as the top of the stands, and tie a bunch of bright tassels or ribbons round the center of the stem. On the bottom fasten four little wooden knobs, such as are used for small bureau-drawers, for feet. These little stands will be found really beautiful, and can be made of any desired height.

A set covered with "Turkey-red chintz," covered with Nottingham lace, in small pattern, with scarlet ribbons and coral-mats on the top, will be found charming. Any other cover will answer, and velveteen, reps, etc., may be used without covering, and a fringe of pearl or crystal beads, instead of ruffles, will be equally beautiful; in this case, a band worked with beads should be used around the center.

Another pretty method of making these stands is to take four circular pieces, two one-third less than the other two; the small ones place at the bottom, with feet as described for the "hour-glass stands;" fasten the two together with a rod, also as described before. Ornament this with six strips of skirt-springs, coiled up on the bottom, then extended up the rod, fastened round the center of it, midway between top and bottom; extend out to the top and fasten by tacking strips of strong leather over the ends; paint this work brown, and after drying, cover with bronzing. Embroider a lambrequin in six divisions, like the figure given in illustration, using stone-colored cloth, with "application" work of green-velvet leaves, veined with yellow, and flowers of crimson cut from ribbon or silk, and fastened with button-hole stitch. Make a mat for the top of green moss-fringe, described in coral and moss mats, and finish with pendent tassels or acorns at every section.



Bureau Candle-Stand. Fig. 43.

FLOWER-STAND WITH EMBROIDERED LAMBREQUINS.

The frame of this stand may be very easily constructed of white-cane rods. The two rods connected by a short piece at the top, at each corner, measure six and four-fifths inches in height, and are connected with rods—each six inches

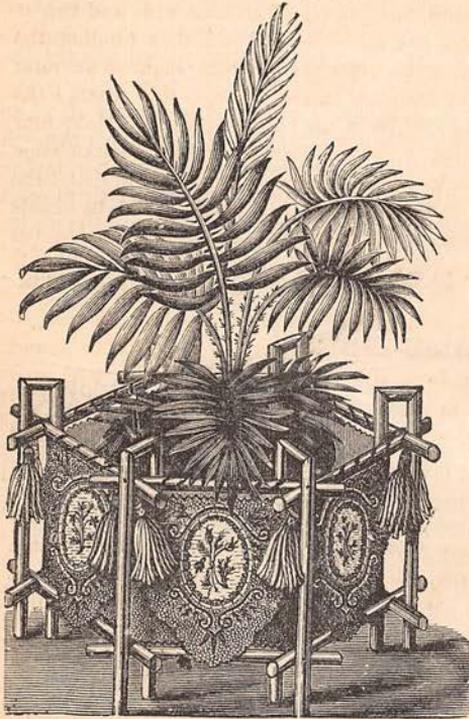


Fig. 44.

away in the middle, is filled up by a medallion embroidered in various gay colors on white cloth. The upper crossed rods are wound about with red chenille. The tassels are made of fine strips of red cloth. If it is desired that the stand should be decorated with natural flowers, a tin-dish must be placed in it. Handsome artificial flowers, however, make a very beautiful appearance, when tastefully arranged.

CROSS WITH BIBLE, SYMBOLICAL LEAVES, ETC., AS A TRANSPARENCY.—SEE FRONTISPIECE, PAGE 4.

This transparency is designed to be placed in a velvet-frame, ornamented with gold devices on the corners. The one from which this was copied consisted of a

long, crossing each other at the corners, the ends projecting one inch—in such a manner, with brass tacks, that the lower crossed rods enclose a hexagon bottom of thin wood, each of whose sides measure three and two-fifths inches, while the side-walls of the stand measure three and four-fifths inches in height. The rods that are connected at the top may, if desired, remain single, and be decorated with white or black headed pins, all the ends of the other rods being decorated in like manner. To make firm side-walls a strip of card-board covered with red cloth is inserted between the double rods. The lambrequin on each part is of red cloth, decorated with an arabesque border of gold thread, fine black soutache, and herring-bone stitches of black silk. The oval—two inches high and one and two-fifths inches wide—cut

blue-velvet foundation, with clusters of richly-embossed gold ivy-leaves on the corner.

The design, greatly enlarged, is marked out by mere touches of the pencil, and cut around entirely, excepting at the base of the cross, stems of the leaves, bottom of the book, etc. The painting is done in the same manner as the vase of flowers; the leaves green in two or three shades; the cross is painted blue, upon the one side, or may have a strip of blue tissue-paper pasted against the long cuts; the book painted in with reddish brown; the thistle-flower purple.

We pursue the following course for tracing: Transfer it to a piece of white paper, and prick the outlines closely; then, with a fine needle, touch through the pricks on the card-board. Some prefer using a colored tracing-paper, laying it on the card and making the outlines of the design by pressing them on it with a sharp-pointed instrument, and if the colored paper will not soil the purity of the card, this is a good plan. Statuary will be found exceedingly effective for this purpose, and will appear like groups of sculptured marble, forming charming transparencies.

DAISY-TIDY.

The only materials required for this tidy are four pieces of fine white tape, half ounce bright-yellow zephyr, and a few skeins of a deeper shade. Measure the tape into pieces about twenty inches in length—it should be half-inch width; then in order to gather it evenly, it is best to check off the edges into inches and half inches, making those on the one side the one, and on the other only half; thread two needles and gather these edges, inserting the needle at the marks; then draw them up very tightly, and sew the two edges together. When all the pieces are thus gathered, make tufts of the zephyr, by cutting two little circles of thin card, with circular pieces cut from the center; wind or sew two rows of the deep zephyr around the circle and fill up with the light yellow; when the little hole in the center is filled, cut the edge and tie a piece of strong thread in between the two pieces of card, which will hold the zephyr; then remove the card and trim the zephyr into a little tuft; proceed thus with the three dozen, and then sew one in the center of each of the white tape rosettes; when all are formed, sew ten of them together, then nine, and so on, one less in each row; put together the different rows in the proper order, which will form a triangle; sew balls and looped cords to each corner. The form of the tidy may be changed to suit the taste. This is a handsome tidy when neatly made of good materials, and presents a fresh, “daisy-chain” appearance that is quite charming in a tastefully-furnished room. It is specially appropriate to a light, daintily-furnished bed-room.

LINEN-TIDY.

There is a new style of embroidery that is becoming popular, which is worked on linen-toweling and is extremely handsome for tidies, wash-stand shields,

covers for chairs, etc. Take the linen toweling, with regular figures, such as stars, diamonds, rings, etc., and of the unbleached or tea brown, gray or buff shades. Procure also some bright-yellow, blue, scarlet, and bright-brown zephyr, two shades of each. In the division lines between the figures use the regular

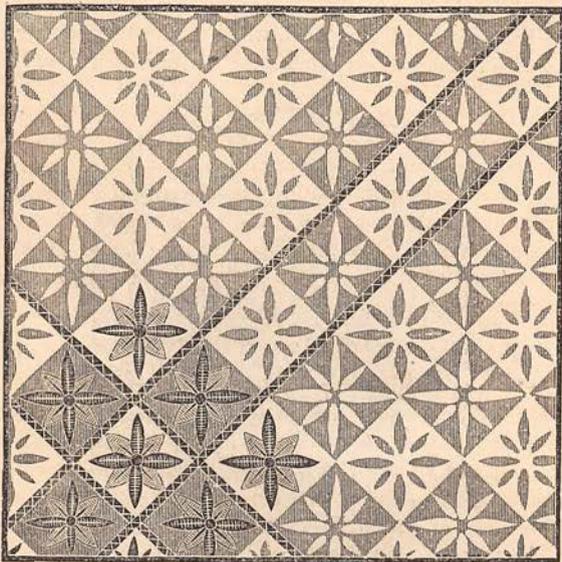


Fig. 45. Linen-Tidy.

“herring-bone stitch” with the two shades of yellow. The figures, in the center, cover with “cross-stitch” embroidery in two shades of brown. The stars or other figures, make one in two shades of blue, the next in two shades of red, working in cross-stitch on the threads of the linen. Ravel out a fringe on the four sides, and with all the shades used in the embroidery, make long tassels or strands which intermix with the linen fringe. These tidies are really handsome, and one great recommendation is that they will bear washing well, the colors appearing even more vivid. These same materials applied to wall-pockets, cradle-coverlets, table-mats, etc., will be found equally handsome and durable.

WATCH-STAND.

This pretty watch-stand is an arabesque pattern of five inches in height, and four in width, cut from a thin panel of wood—a section of a cigar-box answering well for the purpose; then with the “hoop-spring wire,” which has the cover perfect, form the wire trellis-work around the edges. First cut twenty-seven pieces, one inch long, and three pieces sufficiently long to reach around the top and two sides; the first around the edge, the next a half inch beyond it, the third, one

inch beyond the first one. Take a piece of stiff card, as wide as the wooden panel, and a half inch over, and three and a half inches wide, which tack along the lower part of the panel, with fine furniture-tacks; next form the open lattice or bar work which surrounds the panel, by first tacking a little strip of narrow black galloon closely round the sides and top of the panel as a means of connecting the hoop-wire with the panel, which is done by sewing the webbing or cover of the wire to the galloon; then take the inch-pieces, and fastening the

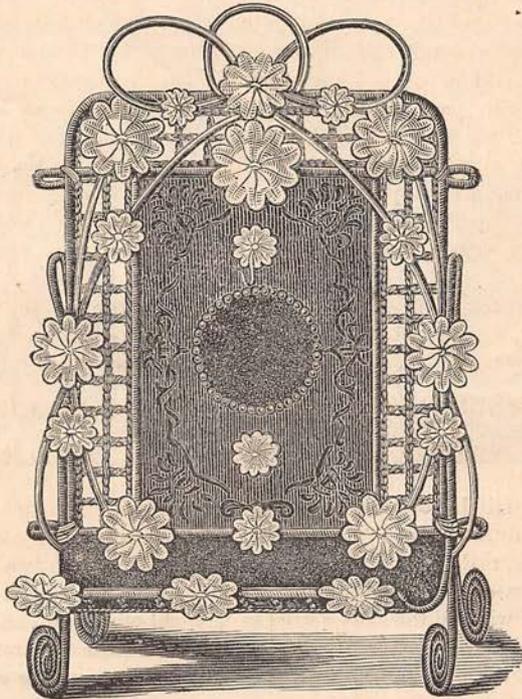


Fig. 46. Watch-Stand.

second of the pieces of hoop-spring to the center of each piece, and the ends to the one sewed to the panel, the other ends to the longest piece of hoop, the square bar-work is formed, as shown in the engraving, which makes a firm, and still open border, around the panel. Next proceed to arrange the wire-bars, also formed of hoop-skirt springs; these cross each other everywhere at the corners, each bar projecting about one inch and a half at the upper end; each bar in the length stands out always by three-quarters of an inch at the lower end; however, on account of the holder for the watch, chain, etc., each bar in the length

is to stand but one inch and a half. Another bar of spring-wire is fastened to the sides with thread or fine wire, and is bound to the holder by sewing it along the edge, which enables it to be turned up, as shown in the illustration.

Next take four pieces of wire, sixteen inches long, which bend in the center, and rolling the ends out in coils fasten with fine thread-wire, and bind these feet firmly to the sides of the stand. Line the holder with velvet of some bright color, glued upon the card-board; also cut a circular piece of the same, a quarter of an inch larger than the watch; lay folds of raw cotton behind it and sew it upon a circle of card-board, trimming the edge with chenille and gold cord twisted together; glue this upon the center of the back. Ornament the wooden panel, which should be polished until perfectly hard and smooth by varnishing and rubbing with pumice-stone, with gold floral designs in Decalcomanie. Finally paint all the wire-work with liquid bronzing, and ornament with loops of the bronzed wire and the dried, star-like ends of the capsules of poppies, which in different sizes appear like fine carving "*en relief*;" then varnish the whole with fine Copal varnish. This stand may be considered troublesome, but it is sufficiently elegant to compensate for whatever time or patience it may require.

We would remark in conclusion, that the open work around the panel may be done in crochet, if preferred; then stiffened with glue-size, and when sufficiently dry, varnished with shellac, which will make it firm and stiff as wire.

EMBOSSSED PERFORATED CARD-BOARD CROSS.

The cross illustrated in Fig. 1, Chapter XII, is perhaps the most beautiful, chaste and artistic piece of perforated card-board work, that has ever been conceived or formed. A sheet of perforated card-board is selected, about thirteen inches wide, and fourteen to fifteen inches long, of fine quality, close perforations, and pure white color. The corner holes are selected two hundred and twenty-five holes apart in length, and one hundred and seventy-five holes apart in width; outside of these is left a margin of twenty-two holes all around, and the rest cut off. The observer will see, by scrutinizing the illustration, how the exquisite lace border is formed, and the detail, although intricate, is yet clear enough for exact imitation.

The cross is made of successive layers of card-board, each smaller than the one below. The base of the cross above the long row of holes, must be fifty-four holes wide, and sixteen holes high on each end. There are seven distinct layers used in forming the ridges of the cross, and in each arm of the cross, the top, center and bottom, there are raised crosses of small sizes, which add a most charming effect. The amateur desirous of constructing this elegant piece of fancy work, must observe the engraving closely, which is a perfect photograph of the original we here describe. The detailed description of each layer and form, would be too minute for these pages.

CORNUCOPIA HANGING-BASKET.

Procure a large horn, those long, curiously-shaped ones of the Texan oxen are novel and commodious, and quite a curiosity; but curled ram's horns are still prettier; while the wide short kind of certain kinds answer admirably; the size or form is a matter of taste, and a variety can be had at the slaughter-houses, from which to select. With a piece of glass, held in a gloved hand, for fear of accident, proceed to scrape the entire horn perfectly smooth. Mark any appropriate design upon certain parts of it, with a small camel's-hair brush, dipped in tallow, and a little beeswax melted together; then place in strong vinegar or acid for a short time, or until the surface not painted is destroyed, when upon carefully scraping off the tallow, etc., and wiping with a cloth dipped in turpentine, the figures will be found raised upon the surface; or some prefer to etch a figure or set of figures with sharp-pointed instruments; either will be found ornamental, though many would admire the surface most, with its own natural markings as ornamentation. The horn cleansed nicely within, fasten two brass rings to the extreme ends, in which insert a brass chain. Fill the horn with earth, in which plant trailing vines or creepers, or fill it with dried flowers and leaves.

Another pretty horn is made by boiling a horn for ten hours in clear soft water, then scraping the surface with glass until a quantity of pure thread-like shavings are obtained, which fasten upon the surface of the cornucopia with glue; add here and there sprays of artificial coral. It will look like sea-foam, with branches of scarlet coral caught upon it, and is a charming ornament.

HANGING-BASKET OF SCRAPED HORN.

This fairy-like piece of ornamentation is made thus: Take two hoops of wire, the white-covered kind, such as milliners use to stiffen bonnets, of which make two hoops, one eight, the other three inches in diameter, which fasten together with strips of tarlatan about three-quarters of an inch wide, and ravel out each edge to a few strands in the middle; fasten eight of these strips, sufficiently long to make a pretty-shaped basket, between the two hoops. This forms the skeleton of the basket. Upon this sew loose bunches of the shavings, made by scraping boiled cattle-horns. The entire basket must be thus covered, and long tassels formed by sewing the shavings on strips of tarlatan. The suspension cords are covered in the same manner upon each side, and a tassel placed between them, midway between the basket and point where the cords connect.

This is an exquisite cover for a basket, but the case should be so fastened that no great amount of weight rests upon the light, frail outer case.