



## CHAPTER XXII.

## PRACTICAL PAPER-POCKETS.

**P**RACTICAL receptacles for magazines and papers are appreciated by everybody, and they are especially valuable in families where several members depend on the same reading matter and learn to look for it in the same places. Even for letters and for family account-books there

lowing pages contain illustrations and descriptions of practical paper-pockets that are attractive as well, and not too frail to answer the purpose they were designed to serve. They are not beyond the ability of any one who can handle the scissors and drive a tack, and they may be developed with the slightest possible outlay.

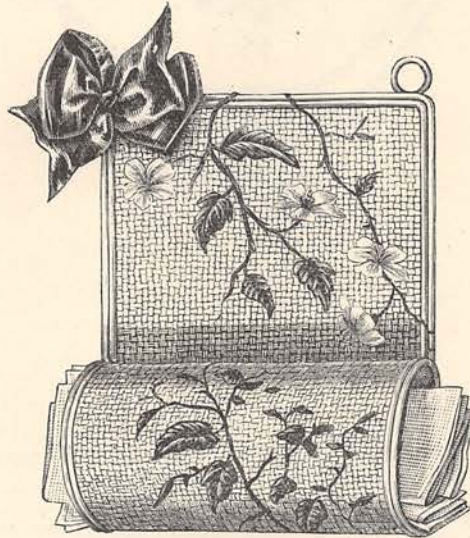


FIGURE NO. 1.—PAPER-POCKET.

should be a place, else they are mislaid or allowed to cumber and litter tables and shelves devoted to other purposes. The fol-

Paper-Pocket.

FIGURE NO. 1.—This pretty paper-pocket is made of matting bound at the edges with

ribbon and rolled at the bottom to form a cylindrical pocket, in and out of which papers may be slipped. The decoration consists of appliqué sprays of vine blossoms and a large bow of ribbon at one corner. A ring fastened to each upper corner provides the means for

with pale-blue satin. Upon the front is a half-wreath cluster of roses—one of Kurshedd's Standard satin appliqué embroidery pieces—which is put on with perfect smoothness. Heavy crimson silk cords are fastened from corner to corner; while the pocket is

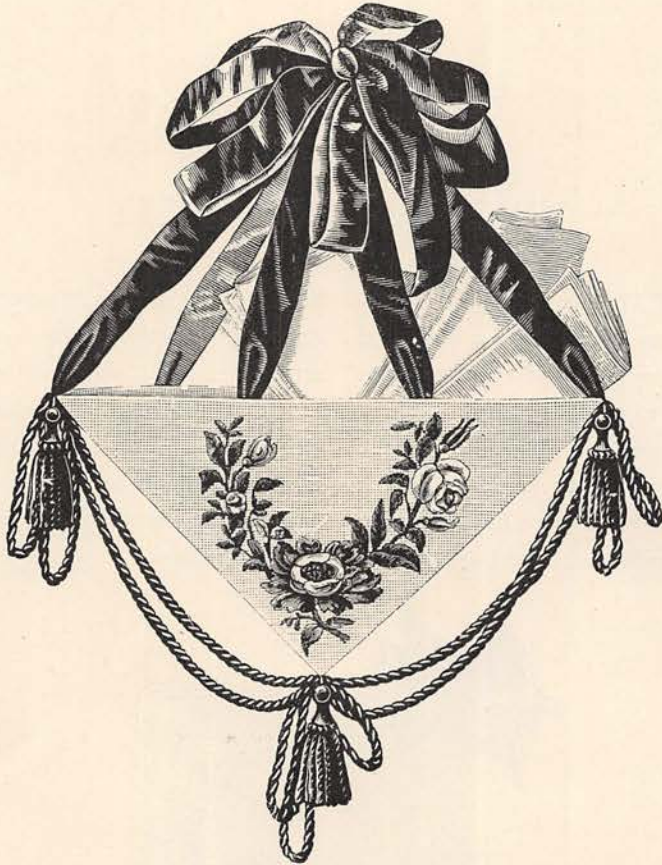


FIGURE NO. 2.—PAPER-RECEIVER.

suspending the pocket, the rings being passed over nails secured in the wall.

#### Paper-Receiver.

FIGURE NO. 2.—A pretty pocket for holding papers is here shown. It is made by covering two three-cornered pieces of cardboard

suspended by crimson satin ribbons which, starting from different points, all meet at the center and form many loops. For a room finished in pale-blue or crimson this pocket will be very effective. In arranging the pocket the colors used for the decoration should be in perfect harmony.

Receptacle for Letters, Papers, Etc.

FIGURE No. 3.—This pretty receptacle for papers, letters, etc., is made of cardboard cov-

board attached at the lower edges to the back and at the ends to narrow gore-shaped pieces which also join the sides of the back. All

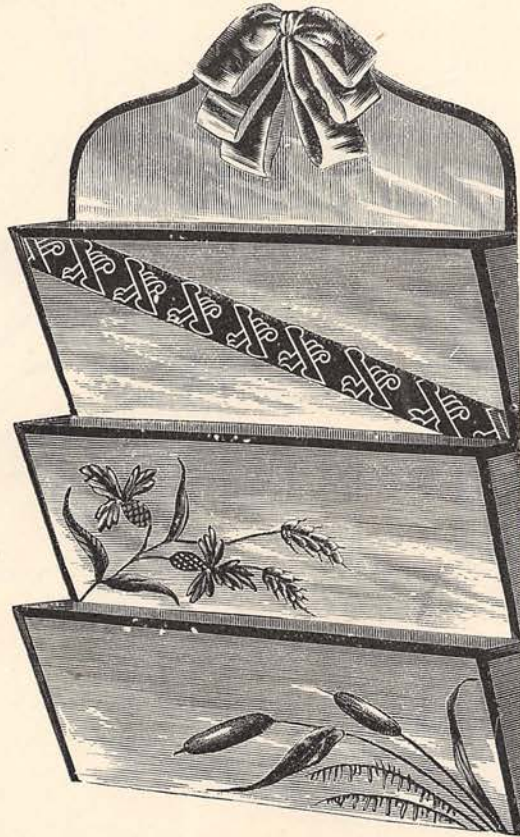


FIGURE No. 3.—RECEPTACLE FOR LETTERS, PAPERS, ETC.

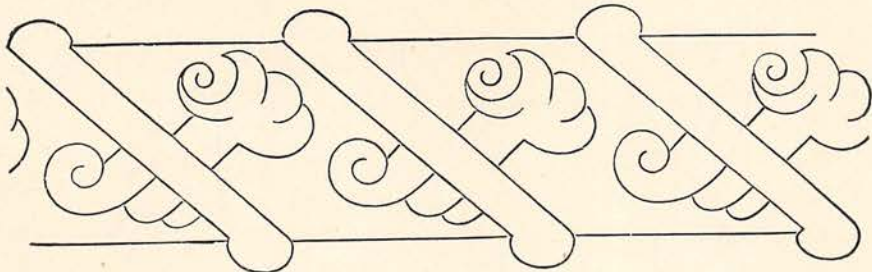


FIGURE No. 4.—EMBROIDERY DESIGN.

ered with heavy silk. The back is cut from cardboard of the length and width desired, and the three pockets are oblongs of card-

board attached at the lower edges to the back and at the ends to narrow gore-shaped pieces which also join the sides of the back. All the parts are smoothly covered with the silk before attachment, the pocket sections being also richly embroidered in some pretty de-

signs. A row of velvet ribbon borders the upper edges of the back and covers the joining of the gores to the pockets. A large bow

bow. The designs decorating the receptacle in this instance are pictured at Figures Nos. 4, 5, and 6. They may be done in South-Ken-

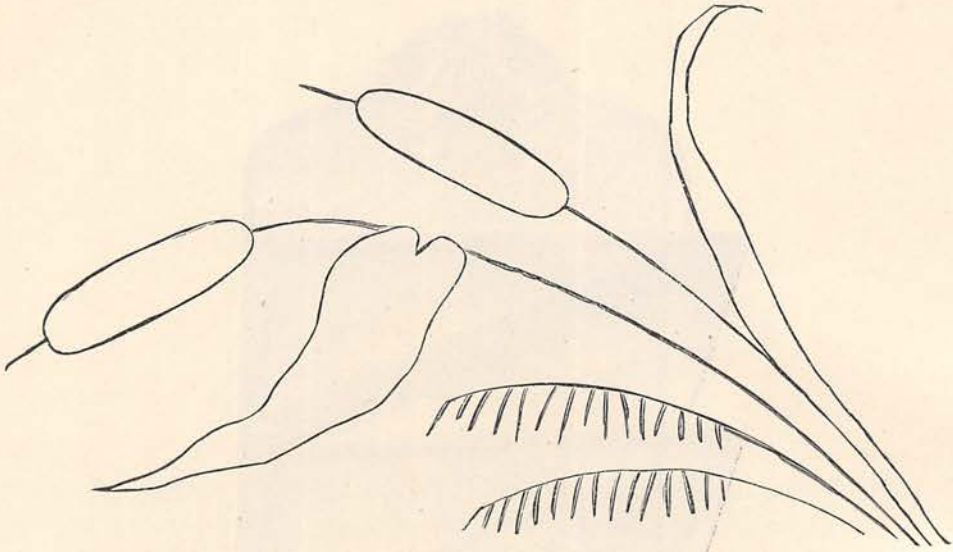


FIGURE NO. 5.—EMBROIDERY DESIGN IN CAT-TAILS AND GRASSES.



FIGURE NO. 6.—EMBROIDERY DESIGN IN CORN-FLOWERS.

of pretty ribbon is fastened over the top of the back, and a loop for suspending the receptacle is fastened to the back behind the

sington stitch, or South-Kensington outline stitch, or they may be painted, as preferred. The design on the upper pocket is worked on

ribbon that is arranged diagonally across the pocket. Velvet, plush, canvas, chamois, kid, crétone or any preferred material may be used for such articles.

**Designs in Embroidery.**

FIGURES NOS. 4, 5, AND 6.—All these de-

to be used as decoration. The corn-flower design illustrated at Figure No. 6 may be done in natural tints and so may the designs in cat-tails and grasses shown at Figure No. 5.

**Wall-Pocket.**

FIGURE NO. 7.—This pocket is made of a

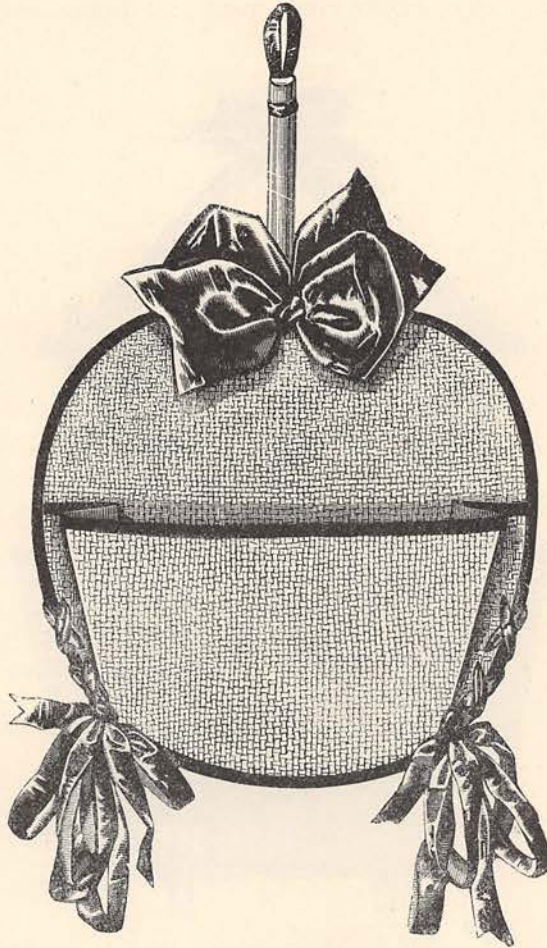


FIGURE NO. 7.—WALL-POCKET.

signs are employed in decorating the receptacle for papers, etc., illustrated at Figure No. 3. They may be worked in outline or solid South-Kensington stitches, or they may be hand-painted, as preferred. They are equally handsome for lambrequins, chair or table scarfs, etc. The design pictured at Figure No. 4 is effective on plain satin or other ribbons

fan-shaped piece of heavy pasteboard covered with a material that in color and design looks like plaited straw. Another piece the proper size is laid over in folds to allow for bulging out and is then basted to the lower half of the fan, after which the edges are bound with dark crimson velvet. The upper part of the pocket portion is finished in the same way.

At each side regular perforations are made, and crimson satin ribbon is laced through them and tied in a bow, having many loops and ends. A loop of ribbon at the handle forms the means whereby the pocket is suspended from the wall, and a large bow of wide ribbon is just at the base of the handle portion. A large fan may, of course, be used

and then fastened to position. The sides are plainly covered with dark crimson velvet and have no additional decoration. The front has appliquéd upon it a rose in light pink, with some foliage and wild flowers in natural shades. A quilling of rose-colored satin ribbon outlines the front panel. In the upper part is set a velvet strip, and applied to it are

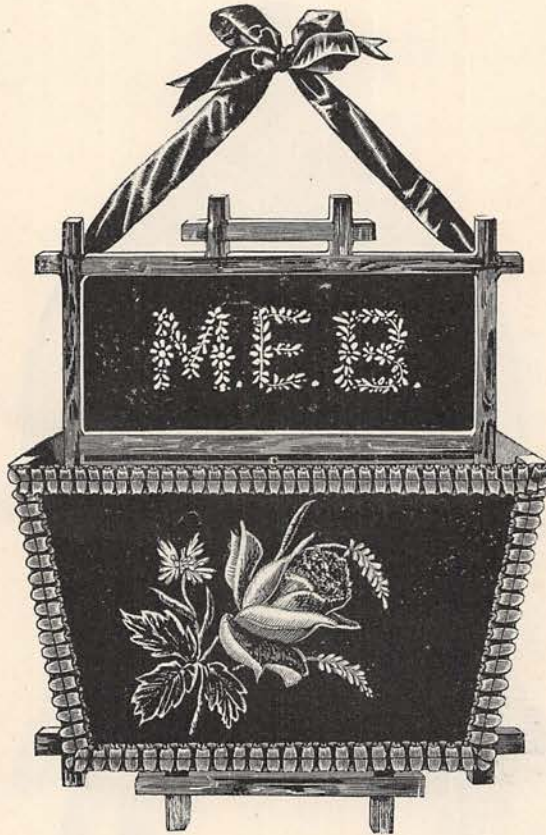


FIGURE NO. 8.—WALL-POCKET.

for the foundation. Green, blue, bronze or orange ribbon may be used instead of crimson, but the latter is admired because it harmonizes with nearly all furnishings.

#### Wall-Pocket.

FIGURE NO. 8.—The foundation of this wall-pocket is black walnut, and the ornamental portions are mounted on stiff cardboard

three letters, that, like the flower cluster, are appliquéd initials. The ribbons by which the pocket is suspended are of rose-hued satin, and starting from each side they meet at the top in a pretty bow with ends clipped in Vandyke fashion. It would be advisable to have hidden under this strong wires to do the duty that the ribbons are supposed to perform.

**Paper-Pocket.**

FIGURE No. 9.—An ordinary wire toaster or broiler is used for the foundation of this pocket. The toaster is painted with gold liquid paint, and wide ribbon in two shades arranged to alternate is run in and out through the wires, each strip of ribbon being

different shade or color. When contrasting colors are chosen care should be taken to procure a pleasing harmony.

**Wall-Pocket.**

FIGURE No. 10.—The engraving represents a wall-pocket intended for the reception of

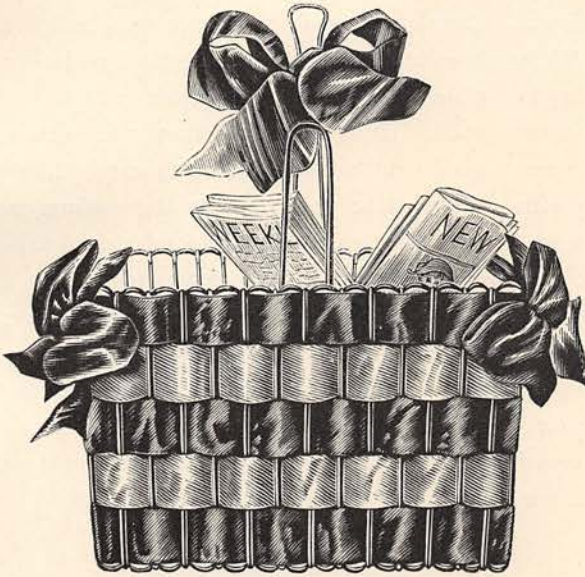


FIGURE No. 9.—PAPER-POCKET.



FIGURE No. 10.—WALL-POCKET.

in one continuous piece all round, thus banking the sides; the ends are neatly joined at the back. A ribbon bow is fastened to the top at the sides, and ribbon is also tied in a bow near the top of the longest handle by which the pocket is suspended. The ribbon may be in two shades of one color or in two contrasting colors, or each row may be of a

letters and papers that are not immediately destroyed upon reading. The foundation is of splint work that may be purchased at any fancy store in the metropolis or any large city or town, and the sides are connected by a V-shaped piece of satin. All the edges are bordered with a quilling of satin ribbon, and each corner is completed by a bow of satin

ribbon. The pocket is supported by ties of ribbon forming a bow where they are hung over a hook or nail. A beautiful design in green and pale purple, known as the Scotch thistle, is embroidered upon the center of the outside portion; but this may be omitted in favor of any other design done in the same manner or hand-painted in water or oil colors, or a scrap-picture pasted on at the center, with or without small ones at the corners. If the splint work cannot be obtained, perforated cardboard, canvas, silk or satin may be used in making the portions, and embroidered in any manner pleasing to the taste.

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### Easter Eggs.

How to prepare them and how to arrange them when they come into one's possession as souvenirs are questions often asked. Wash and wipe them and make a small opening in each end of the shell and set the egg upon its larger end to permit the contents to run out. Then go over the shells carefully with all shades of gold, silver, bronze, and other metallic powders at hand. The metallic powder should be applied with a brush and moistened with the medium which is sold with it, and it need scarcely be added that careful handling is essential. Still, if the shells are painted before they become very brittle, few, if any of them, will break. Run narrow ribbons through them and hang up twenty or thirty of them showing all the lustre tints and bright hues in a bunch, graduating the lengths of the ribbon so that the collection will be quite solid. Hung wherever they will receive a good light the effect is very pretty. In using the metallic powders with the medium rapid work is necessary, as the powder dries rapidly and the medium evaporates so quickly that after a few delays the worker may find only a little solidified sediment. Thin white glue may be used instead of oil as a vehicle for the paints, and is preferred by many ladies for such work. It should be very thin and translucent, in order not to darken the colors.

