

### The Antique Pattern Library

For more information, please see our website at: <http://www.antiquepatternlibrary.org>



This is a scan of an antique book that is, to the best of our knowledge, in the public domain. The scan itself has been photo-edited for readability, and is licensed under the **Creative Commons** Attribution-NonCommercial-ShareAlike License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/2.5/> or send a letter to Creative Commons, 559 Nathan Abbott Way, Stanford, California 94305, USA.

You may share copies or printouts of this scan freely. You may not sell copies or printouts.

Donated by Hope A. Wright

VOL. VIII., No. I.

MARCH, 1895.

METROPOLITAN PAMPHLET SERIES.

ISSUED QUARTERLY:

Subscription Price, 2s. or 50 Cents. Price per Copy, 6d. or 15 Cents.

# USES OF CRÊPE AND TISSUE PAPER.



PUBLISHED BY

THE BUTTERICK PUBLISHING CO.  
(LIMITED),

LONDON AND NEW YORK.

*Entered according to Act of Congress, in the year 1894, by the Butterick Publishing Co. (Limited), in the Office of the Librarian of Congress at Washington.*

*ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER.*

# Metropolitan Art Series.

**THE ART OF DRAWN-WORK, STANDARD AND MODERN METHODS:** The Finest and Most Reliable Book upon Drawn-Work ever Prepared and Issued. The Complete Art, from the Drawing of the Fabric Threads to the Most Intricate Knotting of the Strands and Working Threads. Illustrations of Every Step of the Work assist the purchaser of this Book in Developing its Designs. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**THE ART OF CROCHETING:** A Handsomely Illustrated and very valuable Book of Instructions upon the Fascinating Occupation of Crocheting, which is a Guide to the Beginner and a Treasure of New Ideas to the Expert in Crochet-Work. Every Instruction is Accurate, every Engraving a Faithful Copy of the design it represents. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**FANCY AND PRACTICAL CROCHET-WORK:** A new Manual of Crochet-Work, elaborately Illustrated and containing the following Departments: Edgings and Insertions; Squares, Hexagons, Rosettes, Stars, etc., for Scarfs, Ties, Counterpanes, Cushions, etc.; Doilies, Center-Pieces, Mats, etc.; Articles of Use and Ornament; Pretty articles for Misses' and Children's Use; Doily's Domain; Bead Crochet and Mould Crochet. Every lady who has our pamphlet entitled *The Art of Crocheting* should also have "Fancy and Practical Crochet-Work." *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**THE ART OF MODERN LACE-MAKING, ANCIENT AND MODERN METHODS:** This is a Handsome Work of 125 pages, and gives Complete Instructions for Making Battenburg, Honiton, Point, Russian, Princess and Duchesse Laces, together with Many Designs for the same, and a Large Variety of Stitches, and Numerous Illustrations of the Braids used in Modern Lace-Making. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**THE ART OF KNITTING:** The only Book devoted wholly to Knitting ever published. It teaches the entire art from the Casting on of Stitches to the Development of Intricate Designs. It is filled with Illustrations of Knitted Garments, Fancy and Household Articles, Edgings, Insertions, etc., accompanied by clear instructions. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**MASQUERADE AND CARNIVAL, THEIR CUSTOMS AND COSTUMES:** An Enlarged and Revised Edition of this Popular Work, containing all the Important Points concerning Festivities of this class, and displaying between Two and Three Hundred Illustrations of Historical, Legendary, Traditional, Shakespearean, National and Original Costumes, with Descriptions. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**THE ART OF DRAWING AND PAINTING:** A work of great assistance to Professional and Amateur Artists. DECOORATIVE ART is elaborately discussed and the chapters devoted to it are profusely illustrated with original and popular designs. A SPECIAL FEATURE is a department on CHINA PAINTING, with instructions for FIRING, etc. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**THE ARTS OF WOOD-CARVING, AND PYROGRAPHY OR POKER-WORK:** The largest Manual of the kind ever published, containing Illustrations for Flat Carving, Tracery or Sunk Carving, Carving in the Round, and Chip Carving, and also nearly Four Hundred Engravings of Modern, Renaissance, Rococo, Rocaille, German, Norwegian, Swedish and Italian Designs, etc. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**THE ART OF GARMENT CUTTING, FITTING AND MAKING:** With the aid of this New Book, a Beginner needs no other Teacher in Garment Making. It contains Instructions for the Details Named in the Title, which are to be found in no other work on the subject, are *Purely Original with us*, are based on a Scientific Foundation, and are the Practical Results of Many Experiments Conducted by Fully Competent Individuals. A Popular Feature is a Chapter on Renovating and Making-over Garments. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**TATTING AND NETTING:** This Pamphlet contains the two varieties of Fancy-Work named in the title, and is the only reliable work combining the two ever issued. Especial effort has been made to provide Rudimentary Instructions for the benefit of the beginner, and at the same time offer the skilled worker Designs of Elaborate Construction. There is also a Happy Medium in the matter of Designs, which makes the progression from Rudimentary Instruction to Elaborate Work easy and certain of accomplishment. Edgings, Insertions, Doilies, Squares and Articles of Use and Ornament will be found in each division of this valuable Manual. *Price, 2s. (by Post, 2s. 3d.) or 50 Cents.*

**PLEASE NOTE.—**We will send any of the above Books to any Address on receipt of Price.

**THE BUTTERICK PUBLISHING CO. (Limited),**

171 to 175, Regent Street, London, W.; or 7 to 17 West 13th Street, New York.

USES OF CRÊPE

AND

TISSUE PAPER.



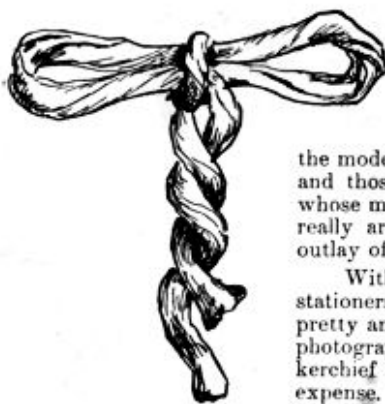


FANCY-DRESS COSTUME OF CRÊPE AND TISSUE PAPER.

# USES OF CRÊPE AND TISSUE PAPER.

## FANCY ARTICLES.

### FIRST LESSON.



THE social and domestic duties of the housewife are often so exacting that she has very little leisure in which to construct the numerous dainty receptacles and decorations that play so important a part in the furnishing and adornment of the modern home. All women take delight in beautiful surroundings, and those whose time is largely occupied with weightier matters and whose means are limited, will be glad to learn of any method by which really artistic results in fancy-work may be produced with a small outlay of time and money.

With the aid of the exquisite crêpe and tissue papers now sold by stationers and dealers in art materials generally, a great variety of pretty and useful household treasures, such as candle and lamp shades, photograph cases and frames, boxes and bags of all kinds, and handkerchief and glove sachets, may be produced with little trouble and expense. The crêpe papers are offered in all the popular shades and being very pliable, they can easily be ruffled, shirred, and shaped over almost any surface. In fact, the number of ways in which they can be disposed is a constant source of surprise to the ingenious and tasteful worker, who will be able to utilize even the smallest pieces. These papers can almost invariably be used as substitutes for satin, silk and plush, which have heretofore been deemed quite indispensable for fancy-work; and when decorated with skilfully arranged ribbons and with the charming flowers that can be easily made of the plain tissue papers, they produce effects that can scarcely be surpassed by the richer and far more costly fabrics. Both the plain and the crêpe papers will be found very useful in making favors for luncheons and cotillions, and prizes for card parties.

The little bag illustrated at figure No. 1, which is a fair example of what can be done in this work, is not at all difficult to make and may be used for a variety of practical and ornamental purposes. It would make a decidedly appropriate receptacle in which to present some commonplace gift, such as gloves, handkerchiefs or bonbons. The materials required for its construction

are two strips of crêpe paper, one white and one violet, and each twenty-five inches long by seven inches wide; three sheets of tissue paper, one green, one light-violet and the other dark-violet; three-quarters of a yard of No. 3 violet satin ribbon; and a suitable quantity of dextrine and paste-



FIGURE NO. 1.

# USES OF CRÊPE AND TISSUE PAPER.

board. In adhesive qualities dextrine is far superior to both paste and mucilage, and it is especially satisfactory for paper work because it dries very quickly. It may be procured in small quantities at any drug store. It must be moistened with hot water until a thick paste is formed, which should be applied with a palette knife. The paste should not be made too wet, nor should it be too plentifully applied, as in either case it would discolor the paper.

Cut lengthwise of the white crêpe paper a section twenty inches long and seven wide, and a similar section of the violet crêpe paper. Great care must be exercised in this part of the work, as the beauty of the effect depends largely on the manner in which the paper is cut. A good plan for beginners is to experiment with a small piece of the material and thus familiarize themselves with its elasticity before beginning the actual cutting.

To make the bag, first join the narrow sides of the white crêpe paper by laying one edge over the other and gumming it carefully, thus forming a flat seam. Connect the edges of the violet paper in

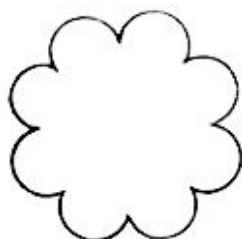


FIGURE NO. 2.



FIGURE NO. 3.



FIGURE NO. 4.



FIGURE NO. 5.



FIGURE NO. 6.

the same manner, and place it inside the white as a lining. Then, with a needle and thread, make a row of stitching through both papers about a-sixteenth of an inch from the lower edge, and draw it up, thus forming the bottom of the bag. Cut two circular pieces of pasteboard, two inches in diameter; cover one of them with violet crêpe paper, drawing it well over the edges and fastening it underneath; and cover the other piece in the same way, first adding a little cotton and sachet powder. Apply dextrine to the under side of the unpadded circle near the edge, place the gathered edge of the bag evenly upon it, and press with the hand until the bag adheres firmly all round. This arranges the base of the receptacle, and the padded circle placed over the stitches on the inside provides a neat finish for the lining.

Now make two rows of stitching through both papers, one about an inch from the top, and the other half an inch lower; and in the casing thus formed insert draw-strings of violet ribbon, passing them through an opening at each side, the same as in an ordinary shopping-bag, and allowing the loops



# USES OF CRÊPE AND TISSUE PAPER.

5

to hang as pictured. The loose, fluffy appearance at the top is produced by carefully pulling the edges of both the outside and lining.

The violets which decorate the bag are extensively used in connection with this kind of work. They are often made up in pink or yellow and are very effective, particularly when chosen to harmonize with the lining or trimming of the article upon which they are placed. Cut from the two shades of violet tissue paper sections the exact size and shape of figure No. 2. Take one dark and two light sections, place their centers together, and fold them into quarters without having their edges uniform. When folded they should resemble figure No. 3. Hold them firmly in the hand,



FIGURE NO. 7.

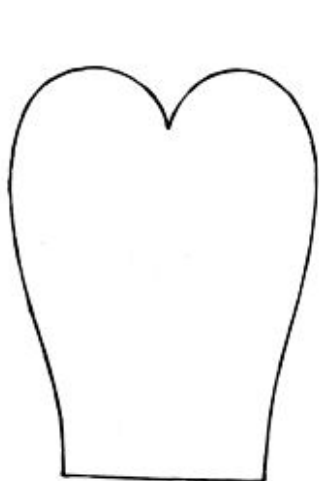


FIGURE NO. 8.

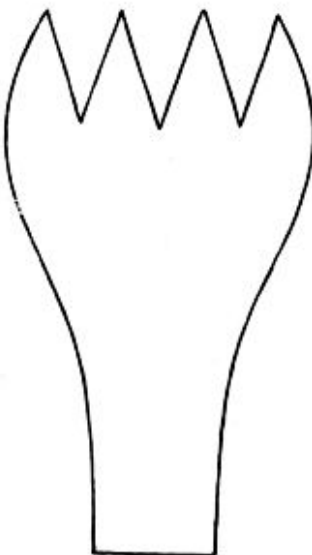


FIGURE NO. 10.

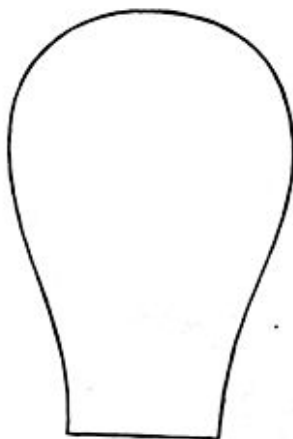


FIGURE NO. 9.

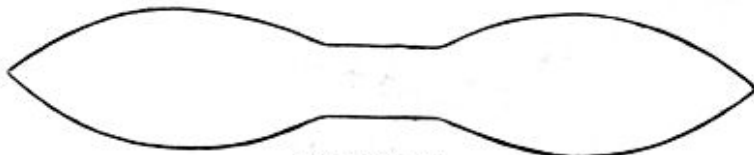


FIGURE NO. 11.

twist the point once, and then open the flower so as to produce the full appearance shown at figures Nos. 4 and 5.

For the stem cut a strip from the green paper a sixteenth of an inch wide and five inches long. Beginning at one end, twist the strip tightly between the first finger and thumb, leaving an eighth of an inch plain, which attach to the back of the flower with dextrine. Stems made in this way are much lighter and more flexible than wire; and although they may appear rather difficult to prepare at first, a few attempts will develop the requisite amount of skill.

About twelve of the little flowers will be needed to decorate the bag. They should be arranged in

a small cluster and fastened with a piece of stemming, which should then be gummed to the bag in such a manner that it will not interfere with the working of the drawstrings.

Figure No. 6 represents a handkerchief case, closed and open. The case can be made in any combination of colors and will be found artistic enough to adorn the most pretentious dressing-table. As here illustrated it is made of yellow crépe paper, ruffled with the same, lined with white tissue paper, and decorated with sweet-peas and white ribbon. The materials required to make the case are four sections of cardboard each seven inches square, a piece of crépe paper twenty-five inches long and the width of the roll, a sheet each of white, pink and green tissue paper, a yard of No. 9 and half a yard of No. 3 ribbon, and some sachet powder and cotton wadding.

Cover one side of each piece of cardboard with perfumed cotton wadding about an inch thick. Draw crépe paper tightly over two of these pieces on the wadded side, securing it underneath; and cover the other two in like manner with plain tissue paper. Attach a loop of No. 3 ribbon to the under side of the covered squares, so about two inches at the center of one will form the top may be raised by

The ruffle, much to the grace receptacle, is two about thirty-five effect being pro- the crépe paper side and leaving Ruffles made in very extensively in this work, and the when decorated diately assumes an The ruffles may be and length, as the be pasted together that the joinings perceptible. Apply plain edges of the arrange the latter the crépe-covered well at the corners the under side. plain-covered to form the lining, the edges and cor- fastened securely, tending between. be held together at pieces of narrow ribbon connecting the upper and the lower parts of the case, the ends being affixed between the lining and outside under the ruffle.



FIGURE NO. 12.

one of the crépe that it will extend beyond the edge side. This square of the case and means of the loop. which adds so and beauty of the inches wide and inches long, the full duced by pulling lengthwise on one the other side plain. this way are used connection with plainest article, with them, imme- aspect of daintiness. made of any width paper can with care in such a manner will be almost im- dextrine to the ruffle, and then around each of squares, fulling it and fastening it on Now attach the pieces, which are to the outside, with ners together and and the ruffle ex- The square should the back by two

The sweet-peas decorating the case are of the pink-and-white variety, but any other combination of colors found in these beautiful flowers may be chosen and developed according to the outlines here given, the shape being always the same. It is a good plan, if practicable, for the worker to have a natural flower before her when constructing the artificial ones. The different parts of the sweet-pea are shown at figures Nos. 7, 8 and 9. Make an exact pattern of each part by tracing the outlines given, and then carefully cut the parts out. The sections shown at figures Nos. 7 and 8 should have a curled appearance, which may be produced by placing the parts in the palm of the hand and rubbing a button-hook up and down through the center of each. The edges of the sections seen at figures Nos. 8 and 9 must be curled with a blunt knife or scissors. The beauty and grace of the flower depends entirely upon careful attention to these little details, as stiffness must be studiously avoided, and Nature imitated as closely as possible.

A close study of figure No. 12 will show how the different parts of the flower are adjusted; and when all are properly placed twist them tightly and securely together at the bottom. Cut a piece of



## USES OF CRÉPE AND TISSUE PAPER.

7

green tissue paper the shape of figure No. 10 and the length of the stem desired; place the points well over the twisted part of the flower to form the calyx; paste thoroughly, and twist the remainder of the green paper tightly between the first finger and thumb for the stem. Shape the leaf after figure No. 11, and fasten it to the stem. The size and shade of the leaves may be varied to suit the taste.

The tendrils add much to the delicacy of the foliage and are easy to make. Cut a strip of paper about half an inch wide and as long as desired; at one end cut it into strips about two inches long, twist these as for paper stems, and curl them over a lead-pencil. Then twist the remainder of the green strip so as to form a support for the tendrils.

The flower complete is represented at figure No. 12; and about fifteen will be required to decorate the sachet. They should be tied together with thread or wire and fastened to the top of the case with dextrine or glue. Place the bow of ribbon so as to conceal the joining of the flowers. This case can also be used as a receptacle for veils, which are now so universally worn, and so easily mislaid. Two strips of narrow ribbon drawn tightly over the lining and fastened under the ruffle at each side will keep these fragile little articles securely in place.

We would also offer a few suggestions relative to performing the work as expeditiously as possible. The reader will readily perceive that the actual construction of articles composed of crépe paper may be both easily and quickly accomplished, and that it is the making of flowers, foliage, etc., that requires time and patience. If the worker is in haste to complete any of the articles described, a pretty bow may be used for decoration, and the general effect will still be finished and novel.

Water colors may be used on this paper, with most satisfactory results. A small design artistically applied about the edges of the work will provide a pleasing variation and will furnish an opportunity for the display of individual taste. Water-color gold will be found very useful by the beginner for covering edges where the gum will persist in being visible. A small pan of this gold costs but a trifle and will decorate a number of articles. White ruffles, with their edges tinted pale-pink, green or yellow to harmonize with other decorations, are extremely dainty; and these colors may also be used to outline the edges of small flowers.

In making any of these little trimmings, much confusion may be avoided by doing all the cutting at one time, the same system being followed in shaping each part, as these imitations of Nature are chiefly formed by various movements of the fingers. When used often in the same manner, the muscles respond more readily to the demands made upon them, and the shaping of the paper becomes much easier.



## FANCY ARTICLES.

### SECOND LESSON.

We all enjoy having pictures of our friends and favorites about us, not always out of sight in albums, etc., but prettily framed and scattered about our rooms, that we may gaze upon the familiar features without an effort. Some of us, however, are obliged from reasons of economy to deny ourselves the pleasure of possessing frames for these little treasures, although the desire to be surrounded by such pretty ornaments is constantly presenting itself. By careful observation we will find that some of the most exquisite of the picture-frames now offered in the shops are constructed of the most inexpensive materials, and that taste and judgment are the chief contributors toward producing the effects which we admire so much.



FIGURE NO. 13.

inch wide, and one piece two inches and a half long by one inch wide. Cover each of these pieces with tissue paper, either in the same shade as that chosen for the exterior of the box or in a prettily contrasting tint; then glue or sew these parts together so as to make the case, the covered sides being turned inward.

The puff which trims the box is made from a piece of crêpe paper two inches wide by ten inches long, the full effect being produced by rubbing the finger carefully through the center, leaving the sides untouched. Arrange the puffing completely around the sides and bottom of the box, as illustrated, fulling it well at the corners, and gumming the edges just over the front and back of the case. Now cut two pieces of cardboard each three inches long by two inches and a half wide, cover them with crêpe paper, and affix them carefully and firmly to the back and front of the box so as to conceal all the edges of the puffing.

The flowers used for trimming are the same as those ornamenting the bag illustrated at figure No. 1, page 3, except that four pieces are used the size of figure No. 2, thus giving the flowers a fuller appearance. When so profuse a decoration of these blossoms as that pictured at figure No. 13 is to

In considering which materials possess in the highest degree the necessary qualifications for making cheap but dainty frames and ornamental receptacles, the well informed worker will certainly give her preference to crêpe and tissue papers, since they are unsurpassed for producing artistic effects and are both novel and inexpensive. We here illustrate some of the prettiest designs for work of this kind, with a few suggestions that will simplify the process of making. The dimensions given are merely to show the proper proportions, for the ornaments can be made of any preferred size or color.

At figure No. 13 is displayed a little box designed as a receptacle for a pack of playing cards. It will be found both convenient and attractive, and very little material will be needed for its construction. Indeed, any small pieces of crêpe paper that have been left after completing a larger article may be utilized in making this ornament, as it is not necessary to have the puffing and sides of the same color. Any prettily contrasting shades may be combined, and flowers and ribbons judiciously placed will add much to the harmonious effect.

In making the box there will be needed two pieces of strong cardboard each three inches long by two inches and a half wide, two pieces each three inches long by one



FIGURE NO. 14.



# USES OF CRÊPE AND TISSUE PAPER.

9

be arranged, about one half the flowers should be made without stems. These may be tastefully disposed among the others and will be found most effectual in concealing the ends of the narrow ribbon loops which appear so daintily among them. Four slips of ribbon or paper about a fourth

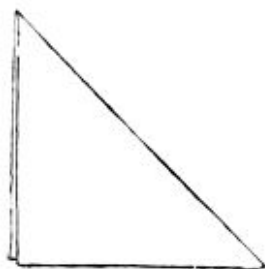


FIGURE NO. 15.



FIGURE NO. 16.

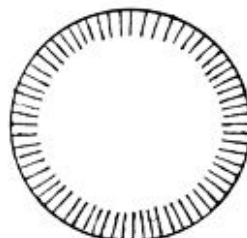


FIGURE NO. 17.



FIGURE NO. 18.



FIGURE NO. 19.

of an inch wide must now be fastened under the flowers and decorated respectively with a heart, a diamond, a club and a spade, cut from heavy paper in a color that will harmonize with the rest of the box, and pasted on. A narrow ribbon fastened at each side supplies the means of suspending the box, which will be the drawing-room or boudoir.

The little heart-shaped No. 14 is very popular at and appropriate favor to or luncheon, each of the with a photograph of the gestic form; and a suit-jointed at the sides, and of a bridesmaid, would for the bride. White be most appropriate for ed, although any of the yellow or green, now so distinctive idea of har-will also be found attrac-

To make the frame, cure a pattern the size pieces of cardboard ex-round or square opening aperture for the picture, with yellow crêpe paper, Then gum the edges of other piece of cardboard of the covered piece, leav-for inserting the photo-wide strip of cardboard at

The little daisies used are made of white tissue the natural flower culti-The process of making

tated by folding and cutting according to directions: Take a piece of white tissue paper having one side square, and fold it as represented at figure No. 15. Fold in the same manner three times until



FIGURE NO. 20.

frame pictured at figure present. It makes a pretty use at a bridal breakfast maids being presented bride enclosed in this sug-able number of frames each containing a picture form a suitable souvenir frames would, of course, the purpose just mention-dainty shades of pink, much used to convey a mony at such affairs tive.

proceed as follows: Pro-desired, and cut two actly like it. Make a in one piece, to form an and cover this section sticking it at the back. the three sides of the to the corresponding edges ing the upper edges open graph; and fasten an inch-the back to form an easel. in decorating the frame paper, and are a study of vated in many gardens. them will be much facili-

the paper looks as at figure No. 16. Cut off at A-A, and slit down four times about an eighth of an inch. When unfolded the petals should resemble figure No. 17. It is not necessary to have all the little petals exactly the same size (as uniformity is not the practice of Nature), but they should be as much alike as possible. Three pieces like figure No. 17 will be needed to form one flower. They are placed together and bent downward in the center, with the point of a lead pencil, the bent part being tightly twisted to form the inside of the calyx. Then a piece of green tissue paper, cut the shape of figure No. 18, but left the length desired for the stem, is placed over the twisted part, with the points extending at the back of the flower, and securely gummed; and the remainder of the green is twisted between the first finger and thumb for a stem. When the gum dries, the flower should be opened to appear as natural as possible.

The leaves accompanying the flower are shaped like figure No. 19, but a little variation in size and color will be found an improvement. They are fastened to the stem as shown in the picture. No. 20. The flowers and leaves may be arranged in any way directed by one's taste. A pleasing effect may be produced by trimming in some

The process of folding and lowed in making nearly all the the method should be very care- be avoided. The shaping will at first, but after a few attempts with the system and will feel stowed by the rapidity with different parts of a flower as well

Figure No. 21 represents a five wide. It is cut from card-green crêpe paper in the same frame just described. The little opening are made of light-one side with the gummed on as tration. The framed at the edge by cord made of green paper. The idea of these materials is stride toward per-as we all know how much beauty of fancy work by the judicious can be used for the purpose, but crêpe paper and, when finished, appearance which is the chief

For the cord decorating the four crosswise strips of green about one inch wide. Join the and also the white ones; and gether. Secure one end of the thumb-tack, and, beginning at until the paper assumes a tight, tack, tie the ends together, and allow the two strands to twist themselves together. If the result is not satisfactory, a little shaking and adjusting will doubtless have the desired effect. Rubbing the cord one way with the hand over a hard cushion will flatten any rough surfaces that may appear. Fasten the cord to the edge of the frame with good glue, joining it at the corner, where any little decoration may be used to conceal the junction. The bow-knots are made of cord tied in the usual way, and are stuck on. This cord can be made of any desired thickness by simply cutting the strips wider or narrower.

Small field daisies are grouped on this frame, but any of the little flowers previously described form a graceful trimming. It requires a piece of white tissue paper one inch square to make a daisy. Fold in the same way as illustrated at figures Nos. 15 and 16, but cut according to the dotted lines at figure No. 22. When opened the paper should present all the points of the daisy. Take a piece of yellow tissue paper one-fourth of an inch square, and cut it into fine strips, leaving just enough space on one side to hold the parts together. Crush these into round shape, and gum the

provement. They are fastened to the stem as shown in the picture. No. 20. The flowers and leaves may be arranged in any very pleasing effect may be produced by trimming in some

cutting described must be followed hereafter mentioned, so fully studied, that errors may be found somewhat awkward the worker will become familiar amply repaid for the time which she is able to make the as stems and appropriate foliage.

unique frame six inches long by board and is covered with apple-manner as the heart-shaped projections on each side of the weight cardboard, covered on

green crêpe and shown in the illustration is further embellished the addition of a and white crêpe making cord out of certainly a great section in their use,

and finish is added to any piece use of cord. Plain tissue paper it is not so easily managed as does not present the smooth beauty of the trimming.

frame under consideration, cut and four of white crêpe paper green strips neatly end to end, then fasten the two shades to resulting strip to a table with a this end, twist the whole length round appearance. Loosen the

If the result is not satisfactory, a little shaking and adjusting will doubtless have the desired effect. Rubbing the cord one way with the hand over a hard cushion will flatten any rough surfaces that may appear. Fasten the cord to the edge of the frame with good glue, joining it at the corner, where any little decoration may be used to conceal the junction. The bow-knots are made of cord tied in the usual way, and are stuck on. This cord can be made of any desired thickness by simply cutting the strips wider or narrower.



FIGURE No. 21.

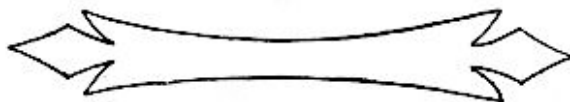


FIGURE No. 24.

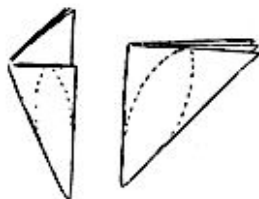


FIGURE No. 22. FIGURE No. 23.



## USES OF CRÊPE AND TISSUE PAPER.

11

piece directly in the center of the flower. Now fold a piece of paper one inch square one time less than directed for figures Nos. 15 and 16, so as to form eight points instead of sixteen; and cut like the dotted lines at figure No. 23. This imitation of a calyx is fastened in the center to the back of the flower, and then a strip of tissue paper in the same shade is twisted and fastened to the back for a stem.

Cut the leaves like figure No. 24, and secure them to the stem as previously described. This flower may be varied to suit the taste; it may be given the appearance of a fully opened flower or, by simply closing the petals together, of a bud.

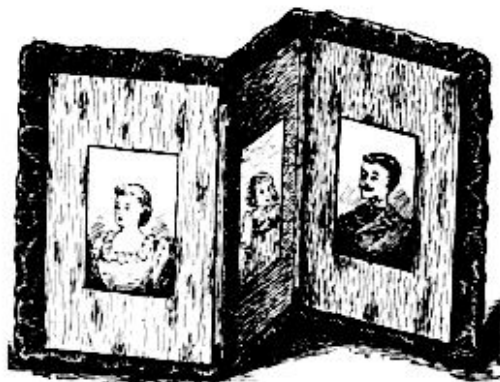


FIGURE NO. 25.

A very pretty design for a photograph-case is shown open at figure No. 25. Such a case can be made to contain as many pictures as required, by simply increasing the number of parts. It is also easily folded into the compact form represented at figure No. 26, thus securing the photographs from dust and at the same time providing a pretty ornament for cabinet or table. This sort of case will be found particularly suitable for holding any set of pictures of which the entire number is necessary to convey the impression desired. The one here pictured is made of white crêpe paper, with puffings of similar paper in a dainty shade of apple-green and over all are painted delicate tracings in water-color gold. When the case is closed the sprays of oats, and the cord, combining the prevailing colors of the ornament, form a very effective and complete decoration.

For a case of the proportions represented, a roll of white crêpe paper, a smaller roll of apple-green paper, a sheet of olive-green tissue paper and some cardboard will be required. Cut six pieces of cardboard (ordinary pasteboard may be used) each five inches and three-fourths long by four inches wide. In three of these make an oblong opening, and cover them smoothly with white crêpe paper. Join the other pieces of card board together with strips of white cotton cloth, leaving spaces of three-fourths of an inch between them. These together form the back of the case, which is entirely covered on one side with white crêpe paper. Cut a strip of green crêpe paper an inch and a half wide, and form it into a puff by drawing the finger through the center. Place the puff entirely around the back, fulling it over the edge and fastening it on the opposite side. Conceal the cloth hinges, which appear inside, with strips of white crêpe paper, and then place the different sections forming the interior directly over the corresponding pieces of card-board, being careful to cover all rough edges of puffing, etc., and leaving a small space at the top for inserting the photograph.



FIGURE NO. 26.

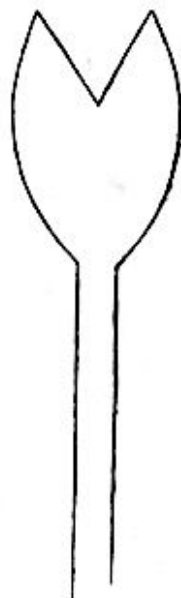


FIGURE NO. 27.

The oats ornamenting this case may be made of brown, yellow or green tissue paper, to harmonize with the rest of the work; and they will be particularly effective when used in combination with flowers. Olive-green paper was chosen in this instance. The oats are formed thus: Roll small pieces of tissue paper into a soft ball, place the ball in the top of a piece of green tissue paper shaped like figure No. 27, and twist the points and stem tightly in opposite directions over the ball. The first kernel is made with a long stem to serve as a support for the whole spray, the other stems being cut much shorter and gummed to the longer one in a manner imitating Nature as closely as possible. Three of these sprays are gummed to the exterior of the case, and when they are properly disposed, with the addition of a cord and bow-knot, the article is complete.

Three or four of the paper-covered frames, placed so one will hang directly over another and



joined together with cotton cloth or strong paper, as above described, will form a very pretty panel to hang in the narrow space between two windows, brightening and apparently shortening that part of the wall in a most satisfactory way. Portraits of our favorite authors or composers may be attractively displayed in this way, and when hung beside one's *escritoire* or piano, testify in a most graceful manner to our appreciation of the originals.

The handsome photograph-box pictured at figure No. 28 is very easy to make; and glove, tie and handkerchief boxes may be constructed in the same manner, a little variation in size being all that is necessary. The foundation of this receptacle is an ordinary shoe box. The box is covered

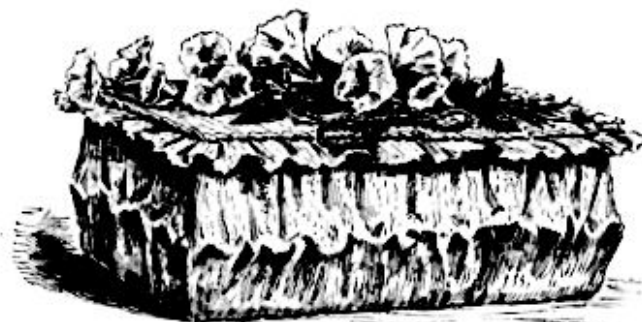


FIGURE NO. 28.

and over this place the tissue paper, drawing it well over the edges and securing it to the opposite side. With a strong needle and thread tuft the wadding and paper evenly, using a small piece of crushed white paper to accentuate each indentation. When the parts have all been covered in this way, gum them tightly and evenly into the box. Cut the crêpe paper two inches higher than the side of the box, and sufficiently long to cover one side and two ends. Draw the finger through the center to form fulness, place the paper in position, and gum one edge to the top of the side and ends, allowing an inch of paper to extend above for a ruffle, and turning the other edge under and securing it to the bottom of the box. Fasten the lid to the box with a cloth hinge securing the latter to the back and cover with good glue. Cover the back with yellow crêpe paper, allowing it to extend about an inch over the cover; and then cover with crêpe paper a piece of cardboard the exact size of the top, and gum it in position, thus concealing all the unsightly ends and edges.

The morning glories illustrated are among the simplest and most effective flowers that can be made. Cut a piece of crêpe paper, lengthwise of the roll, three inches long and two inches wide, and gum the narrow sides together. Form stamens by twisting narrow strips of white paper, place these in the center of the flower, and twist all together tightly at the base. Then pull the crêpe paper at the top and bend it over as seen in the natural flower. The calyx and stem are shaped like figure No. 30, and are gummed on as previously described. The leaves are fashioned like figures Nos. 31 and 32, the smaller ones being placed at the bottom of the calyx. The tendrils appearing among the foliage are formed by twisting narrow strips of green tissue paper and curling them over a pencil. Sixteen morning-glories will be needed for this box. The size may be varied by increasing or diminishing the length and width of the sections forming them. These flowers are pretty when produced in shades of pink, purple and heliotrope; and the white variety is very delicate when tinted with water-color paints.

The cord decorating the box is composed of yellow and white crêpe paper and finishes the edge of the cover, the bow-knot forming the means of opening the box. A strip of No. 2 white ribbon may be secured to each side between the lining and exterior to prevent the cover falling back. A

with yellow crêpe paper, lined with plain tissue paper in the same shade and decorated with white morning-glories and yellow-and-white cord. The materials required in the making are a roll of the yellow crêpe paper, a smaller roll of the white crêpe paper and two sheets of the green tissue paper.

To form the tufted lining which decorates the interior of the box, shown at figure No. 29, cut six pieces of card-board the size of the various parts, two for the ends, two for the sides, one for the bottom and one for the cover. Cover one side of each piece with perfumed cotton wadding about an inch thick

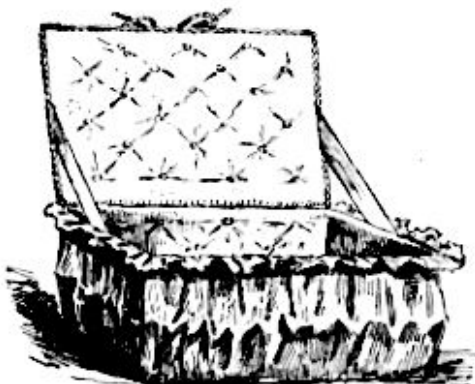


FIGURE NO. 29.

# USES OF CRÉPE AND TISSUE PAPER.

13

box of this kind covered with heliotrope crépe paper, lined with white paper and ornamented with white morning-glories having heliotrope-tinted edges would be highly artistic.

At figure No. 33 is shown a very dainty little basket. It can be made of any size desired by varying the length of cord, and may be utilized in many ways. As here represented, the basket is composed of cord twisted of grass-green crépe paper, lined with the same material in pale-coral, and decorated with ribbon and sweet peas. Cut a piece of cardboard five inches square, and cover the outer side with grass-green pale-coral. Prepare paper for inch and a half wide by nine each of these pieces separately to form cord. This than trying to twist all in about the edges of the square, and so continue until the

The handles are composed of two sections of green cord thirteen inches long, a wire covered with crépe half circles, fasten them to at the corners, and tie them and a bunch of sweet peas. The basket is made of a piece of pale-wide and twenty-five inches with needle and thread an a fourth of an inch from the by pulling the paper between ing inside the basket, securing rings, and leaving a ruffle an ing above the top. A most be produced by tinting the

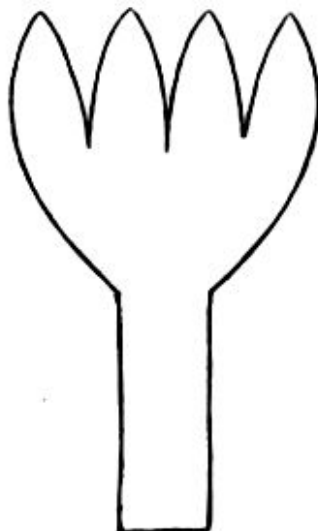


FIGURE NO. 30.

ed of two sections of green through each of which is run paper. Form these into two opposite sides of the basket together with pink ribbon. The puffy lining for the bas-coral crépe paper eight inches long. The paper is shirred inch and a half from one and other, and a puff is formed the shirrings. Place the lin-it to the outside at the shir-inch and a half deep extend-artistic and novel effect may edges of the ruffle green.

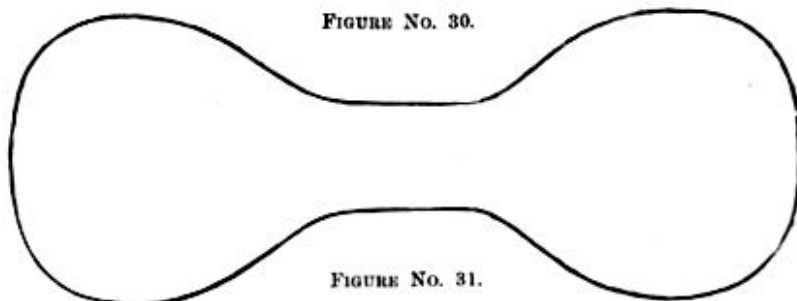


FIGURE NO. 31.



FIGURE NO. 32.

Another pretty little ornament constructed of crépe paper twisted into a cord or rope is shown at figure No. 34. It is made without lining and is decorated with small violets and a bow of crépe paper cut into a strip an inch wide. The circular base of cardboard is three inches in diameter and is covered with white crépe paper. The cord is made of white crépe paper and is arranged four rows deep. The handles, which are thirteen inches long, are made without wire; they are gummed to opposite sides of the basket and are then tied together with a bow and a bunch of violets, as shown in the illustration. This little receptacle will make a pretty ornament for the dressing-table, and may be used to contain rings, pins and other trinkets.



Figure No. 35 represents a very dainty and attractive stamp-box. The box is shown made of white crêpe paper, lined with blush-pink tissue paper, and decorated with small pink flowers made in the same manner as the violets previously described. Cut six pieces of cardboard in the following sizes: two pieces three inches and a fourth long by two inches wide, two pieces three inches and a fourth long by one inch wide, and two pieces two inches long by one inch wide. Cover each piece on one side with a thin layer of sheet wadding, and over this place pink paper, drawing the latter well over the edges and gumming it to the opposite side. Fasten these the pink paper in- side: the pink paper in- should be a box fourth long, two one inch deep. The course, be fastened with a narrow strip Cover the sides of of white crêpe wide pulled to form Secure one edge to box, and fasten the allowing a ruffle deep to extend of cardboard the cover it with white fasten it securely ing the cloth or rough edges. From cut one piece two inch wide, and two and five - eighths wide. The first med exactly in the dividing it into two



FIGURE NO. 33.



FIGURE NO. 34.



FIGURE NO. 35.

equal parts. The others are to be placed one on each side, slanting from top to bottom and fastened at one end.

About fifteen little flowers are needed to decorate the cover, and a few loops of narrow ribbon are placed among them.

A very good gum for this work, that is not so liable to discolor the paper as the dextrine previously mentioned, is prepared by pouring boiling water on gum tragacanth and allowing it to stand until the gum is thoroughly softened. This will be found particularly satisfactory for joining cord in constructing baskets, etc.

In preparing these pretty baskets and boxes for special gifts or for special rooms, the prevailing tint in the furnishing of such rooms should be considered and a harmony of color maintained.

## A HANDSOME LAMP SHADE.

### THIRD LESSON.

Beyond a doubt one of the most pleasing and artistic uses to which these dainty papers can be put is the making of the candle and lamp shades now in such general vogue. The beautiful colors in which the produced and derful flexibility for ment of ex- that could with any fabrics used work. Be- of shades of crépe and is very small pared with lar creations and flowers, amount of tience re- making is since, when used, the a shade is the frame while silk same purpose stitched evenly to po- are these ad- counterbal- ferior dura- part of the as they with- vages of sun- fully as well structed of pensive ma-

Wire foun- required in shades. Most lamps have for sale, but dily be made anyone pos- the ingenuity. composed strong wire, with pincers quired shape, dered secure-

Figure No. a handsome

The foundation, which is known as the "20-inch Chinese square," is pictured at figure No. 37. It is covered with Nile-green *crépe* paper and decorated with pink chrysanthemums and buds. The



FIGURE NO. 36.

papers are their won- bility and offer possi- the develop- quisite effects not be attain- of the other for such sides, the cost constructed tissue papers when com- that of simi- in silk, lace and the time and pa- quired in much less; *crépe* paper is foundation of secured to with glue, used for the needs to be tightly and sition; nor vantages anced by in- bility on the paper shades, stand the ra- light and dust as those con- the more ex- terials.

dations are making lamp dealers in these frames they can rea- at home by sessing a lit- They are entirely of which is bent into the re- and then sol- ly in place.

36 represents lamp - shade.



materials needed in making this shade are:

- 1 roll of Nile-green crépe paper.
- 2 sheets of light olive-green tissue paper.
- 2 " " dark " " "
- 7 " " light-pink " "
- 7 " " white " "
- 3 " " Nile-green " "
- 4 yards of rubber stemming.
- 1 cake of wax.
- 1 collar of asbestos.
- 1 spool of wire.

The wax should be slightly heated while being used.

The wires of the frame may be wound with narrow strips of Nile-green tissue paper, glued at short intervals to keep the paper in place; or they may be painted, if preferred. The collar should be covered on the inside with asbesto-Nile-green tissue neatly and tightly being fastened on frame. The asbestos-protect the frame the lamp.

Now trim roll of crépe paper; with strong linen heading of about tie the paper tight-of the frame. Ar-that it falls evenly frame, and glue carefully. Next paper to the curves good glue, draw-ly. Pull out the and ruffle the low-finger and thumb to produce a full appearance. The foundation will then be complete and ready to receive the decoration.

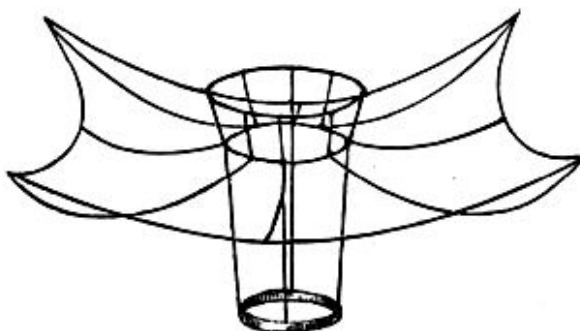


FIGURE NO. 37.

both edges of the gather the paper thread, leaving a five inches; and ly about the collar range the paper so all round the the edges together secure the crépe of the frame with ing it down tight-heading at the top, er edge with the

Any of the large flowers previously described would form a pretty trimming for this shade; but the chrysanthemum is, without doubt, the handsomest and most effective blossom for the purpose. The endless variety of tints in which this flower is produced adapt it for the ornamentation of foundations of nearly all colors; and the gracefulness of the pretty buds, and of the full-blown blossoms with their wealth of curling petals, afford many opportunities for artistic arrangements.

The chrysanthemums decorating the shade illustrated are of the variety known as the "Ceres," and have green centers and pink-and-white petals. The petals are formed thus: Place together a piece of white and a piece of pink tissue paper each six inches square, with the white inside, and fold as described in the last lesson. When the folding is completed, the paper should appear as represented at figure No. 38; and it should be cut according to the dotted lines. Sixteen petals should be the result when the paper is opened. Each one should be creased lengthwise through the center, the white being inside, and should be curled over a hard cushion with the back of a button-hook, rolled from center to end and then back again. This gives each petal four thicknesses of curled paper. Often these parts of the chrysanthemum are curled without creasing, to form only two thicknesses. This process is much easier than the other, but it does not give the flower the waxen appearance when finished which is one of its chief beauties. If only a few petals are creased and curled at a time, the paper will be found much more manageable. Five leaves are curled to form one flower, pink being substituted for white in two of them, to supply the deepness of color required for the outside petals.

Three one-inch squares of the two shades of green tissue paper are now folded and cut to form fringed circles, which are strung through their centers upon a piece of wire that is bent over at one end to prevent the papers falling off, the lighter shade being placed inside. These circles form the pistil of the flower; and the curled leaves are now placed upon the wire in the same manner, pushed together tightly, and held in place by a piece of wax squeezed about the wire.

The calyx is composed of a piece of green tissue paper four inches square, which is folded and



# USES OF CRÉPE AND TISSUE PAPER.

17

cut to form eight pointed petals, and is then placed upon the wire and gummed to the back of the flower, concealing the wax.

A bud is made by arranging one leaf of curled petals upon a wire, closing the parts together, and securing them in place with a small piece of wax. The calyx is cut and set quite deeply about the bud, being arranged to cover the wax. The wire stemming is cut four inches long and is attached to the calyx with a little glue.

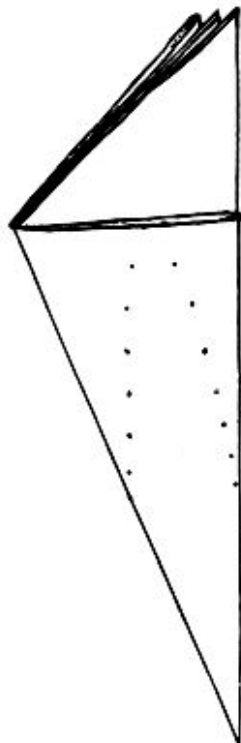


FIGURE NO. 38.



FIGURE NO. 39.

A complete flower is pictured at figure No. 39. Fifteen flowers and eight buds will be required to decorate the shade; and when they are all completed, arrange them on the foundation as gracefully as possible, placing rubber stemming upon all buds, and upon as many flowers as may be deemed necessary. Loops of rubber stemming carried from one bunch of flowers to another, or hanging loosely, are very effective. The decorations are all secured to the foundation with good glue. A frame of any shape may be covered in the manner just described.

In another very beautiful shade the foundation is composed of white crépe paper, the edges of which are tinted with yellow water-color paints; and large bunches of yellow chrysanthemums supply the decoration. These flowers are made in the same way as the pink ones described above, except that the pistils are yellow, and six leaves of petals instead of five are used for each flower, which is thus given a much fuller appearance. Different shades of yellow may be used, the darkest being chosen for the center petals. The "Moonlight" chrysanthemum will combine very charmingly with

the yellow variety. It is exquisitely delicate, the two inner leaves of petals being white, while the other four are in the lightest shade of yellow.

The "Lillian B. Bird" is another member of the popular chrysanthemum family and is very beautiful when reproduced in paper, its delicate, quill-like petals contrasting in a marked degree with the gracefully curling ones of the other varieties. Two of the lightest shades of shrimp-pink are united in this flower. Fold eight double pieces of paper in the lighter shade, each five inches square, to form thirty-two petals, cutting the same as for other chrysanthemums. Fold and cut three double pieces, each three inches square, making them exactly the same shape as the larger ones. Twist each petal loosely between the finger and thumb. Now place three small circles of yellow tissue paper upon a wire, and string on the twisted petals, placing the smaller ones inside; when all are on,

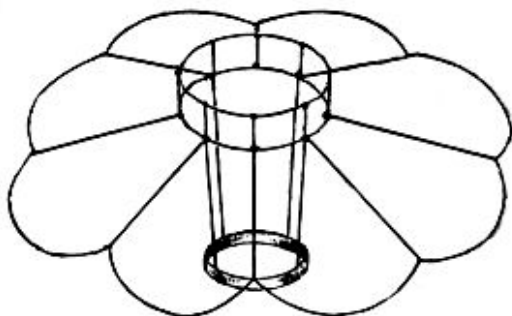


FIGURE NO. 40.

push them up closely and secure them in place with a small piece of wax. These chrysanthemums form quite as attractive a decoration as the other varieties, and are not quite so difficult to make.

A handsome jardinière containing a bunch of the various chrysanthemums mentioned, together



FIGURE No. 43.



FIGURE No. 42.

with their accompanying foliage, will form a very pleasing ornament. If the flowers are to be used in this way, the stems should be composed of heavy wire covered with green paper; and leaves should be cut from green tissue paper and secured to the stems. Each flower may

be supported independently of the others by thrusting its stem into clean sand placed in the jardinière for the purpose.

An artistic lamp-shade having a frame shaped like figure No. 40, page 17, is covered with pink crushed roses, and is with a ruffle of very and at the top with a rial. An asbestos colthis frame; but the transparent, is much the light to shine and thus increase their made collars may be rial, and are fitted to frame just below the frame with coarse wide as sheer foundation

Make the flowers known as 48 A. Fold inches square, to form shown by the dotted Then fasten a prepared of a piece of wire, string upon the wire, and with a tiny piece of inside leaf of petals to treat the others in the ening the circle a little each time. Before being opened the flower should appear as at figure No. 42. It is shown completed at figure No. 43.

About fifty roses will be required for one shade. They should be fastened to the shade with glue, and arranged closely enough to entirely conceal the foundation. This shade presents a par-

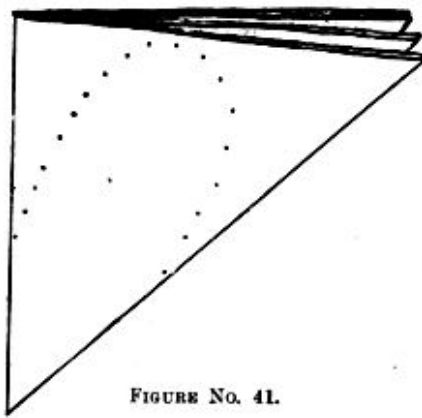


FIGURE No. 41.

finished at the bottom thin lace or crêpe paper frill of the same material may be used inside mica protector, being prettier, as it allows through the flowers daintiness. Regularly-procured in this material the under part of the neck. Cover the entire white bobbinet to profor the roses.

of the pink tissue paper five pieces, each four eight petals, and cut as lines at figure No. 41. rose-center to the end the leaves of petals secure them in position wax. Now crush the form a flat circle, and same manner, broad-



## USES OF CRÉPE AND TISSUE PAPER.

19

ticularly handsome appearance when the lamp is lighted, the beautiful coloring of the flowers being then displayed to full advantage. Red or yellow roses may be substituted for the pink ones, if preferred.

Supports for candle-shades may be procured at any art store and are quite inexpensive. They are attached to the candles, and may be raised or lowered at pleasure. Small mica shields are also obtainable and afford excellent protection if the candles are to be lighted. A pretty yet simple design is illustrated at figure No. 44. The shade is made of yellow tissue paper, lined with white tissue paper and decorated with white violets. Cut crosswise of the material a strip of each color five inches wide, and thirty-three inches long; place the strips together, and shirr them about an inch from each side by folding the paper over a knitting-needle or hat-pin, and then pressing it with the right hand toward the left in fine plaits. Cut a strip of cardboard an eighth of an inch wide and sufficiently long to extend around the collar of the holder; cover it on one side with a



FIGURE NO. 44.

thin coating of glue, and full one shirred edge of the paper evenly upon it. This forms a ruffle for the top of the shade. Secure the ends of the cardboard together, and place it upon the support. Pull out the shirring at the bottom of the shade, shaping as illustrated; and then gum the ends of the paper together. The violets are made as directed in the first lesson.

Another attractive little shade is made of white crépe paper, and may be decorated with sweet peas, violets or any preferred variety of small flowers. One roll of crépe paper will be required to make this shade. Cut lengthwise of the roll a piece of paper twenty-five inches long and five inches wide. Full the paper evenly upon a strip of cardboard, the same as directed for making the preceding shade; and when the gum is dry, pull out the heading, secure the ends of the cardboard firmly, and gum the loose ends of the paper together. Carefully ruffle the other edge of the paper with the finger and thumb, pressing down until the shade extends outward the desired distance, and bend the edge irregularly. Next fasten a circle of cardboard an eighth of an inch wide and four inches in diameter to the under side. If a color is used for the foundation of the shade, the strip of cardboard should be covered with tissue paper to correspond.

Four-leaved clovers cut from heavy green paper will form very pretty trimmings for such shades, and small butterflies of light-weight cardboard covered with tissue paper and decorated with gold paint and a few flitters will add to the brilliance of the general effect.

Many odd designs for candle-shades will suggest themselves. The chrysanthemum shade is particularly pretty for decorating candelabra. The foundation is formed of white tissue paper after the design illustrated at figure No. 44, and the edges are gummed over a circle of cardboard half an inch wide and four inches in diameter. Tissue paper in the desired shade is cut in strips two inches and a half wide, which are curled in the same manner as petals for chrysanthemums and are secured close and full to the foundation.

## NOVELTIES FOR FAIRS.

### FOURTH LESSON.

The demand for attractive and inexpensive articles for charitable and church fairs is now greater than ever before, because the popular taste has during recent years been educated up to a high standard in the matter of decorations and decorative or artistic furnishings. The practical utility of such pretty trifles is deemed of great importance; so that competition nowadays brings forth not only the most pleasing but also the most useful novelties.

The general effect produced by a table heaped with fancy articles made of crépe and tissue papers in numerous soft, bright tints or in a single well chosen hue is always highly artistic and never fails to attract crowds of purchasers and interested spectators. Moreover, the ornamental adaptability of these papers is a never-failing source of comfort to those who have in charge the trimming of the stands, tables and booths and the general arrangement of the fair. The decorations at a fair or

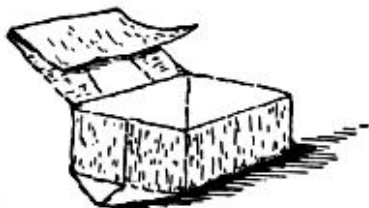


FIGURE NO. 45.

bazaar, however, are far less perplexing than the task of choosing wares that will be at once attractive, salable and profitable. "Something new!" is the cry of the anxious manager; but there is no new thing—only new ways of disposing or adorning old things.

Candy boxes may always be made ornamental, and they provide a simple and pleasing mode of offering the candy, which would not be nearly so tempting if displayed in a bowl or other large receptacle, since the quantity would not appeal to a person who was glancing casually about in search of something small and inexpensive. Boxes covered with crépe paper can be made for a few cents apiece, and they can, therefore, be sold, empty, for almost any reasonable price, while full ones may be offered at a slight advance upon the price at which the candy alone would be sold. Many managers have found it most profitable in the end to arrange their boxes of candy so it would be possible to sell them for 25 cents apiece.



FIGURE NO. 46.

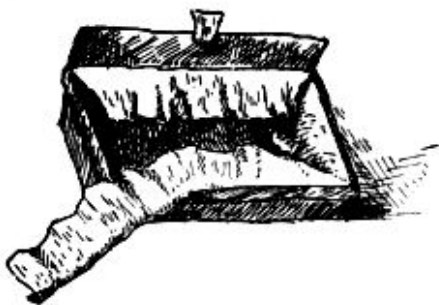


FIGURE NO. 47.

The wisest plan is to purchase the plain boxes by the hundred from some paper-box manufacturer, ordering them the proper size to hold half a pound or a pound of candy, as may be desired. They should be made of white pasteboard, with or without hinged lids, and should be unfinished both inside and outside. Cut a piece of crépe paper as wide as the bottom and two ends of a box, and long enough to cover the inside and outside of the lid and the back, bottom and front of the box. Using good boiled flour paste, neatly fasten the paper in place, folding the extra fullness over the ends as shown at figure No. 45, and turning in the paper that extends beyond the lid, so the edges will have a neat appearance and will require no other finish. If the box has a cover with sides, instead of a hinged lid, arrange the paper upon the ends of the cover the same as upon the ends of the box.



# USES OF CRÊPE AND TISSUE PAPER.

21

Finish the upper edge, if the box has a hinged lid, or the lower edge of the cover, if the box is of the ordinary kind, with a cord of crêpe paper. To make the cord, shape a strip of paper two inches wide, cutting parallel with the crinkles, and twist it tightly as shown at figure No. 46. An equally satisfactory completion may be arranged by using small braids formed by plaiting three narrow strips of paper, and pasting a flat bow on the front or top of the box. A tiny loop should be neatly secured to

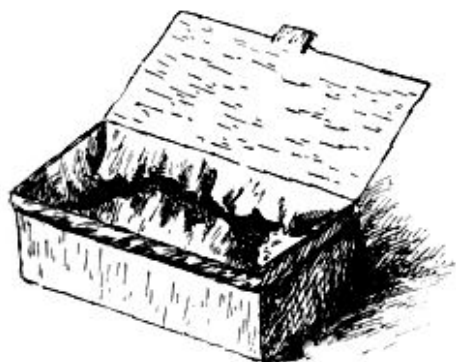


FIGURE NO. 48.



FIGURE NO. 49.

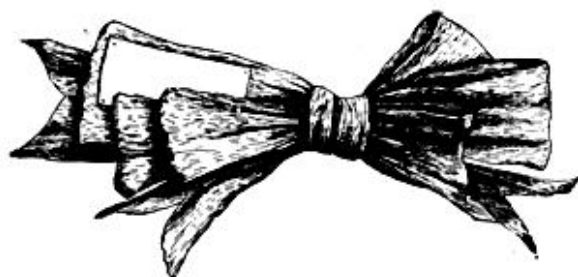


FIGURE NO. 50.



FIGURE NO. 51.

the front edge of the hinged lid. Inside the box paste a ruffle one inch wide all round the upper edge, as illustrated at figure No. 47. This completes the box, which is pictured at figure No. 48.

Of course a box of this kind may be made much more elaborate by the addition of paper flowers, (directions for which are given in the first lesson in this book), and bows of narrow satin ribbon matching the flowers or in the dainty shade of bright-green often seen in growing flower stems. A many-looped knot of the ribbon should be arranged to conceal the fastening of the flowers to the box. Such dainty boxes may be used in many ways. They may be made to harmonize with the bureau ornamentations, and may be employed as receptacles for the countless stray buttons, pins and odd articles of jewelry that so frequently give the bureau or dressing-table a most disorderly appearance.

A very useful and decidedly unique match-scratcher is made of crêpe paper cut in strips three inches and a half wide and as long as the width of the paper. Form these strips into loops and ends to imitate a stylish bow of ribbon, as represented at figure No. 49; and on one of the longest loops, which should be not less



FIGURE NO. 52.



than six inches in length, fasten a piece of sand-paper, sewing it securely through the double fold of paper, as at figure No. 50. Hang the completed article from a strong brass screw-book secured in the side of the dressing-table or bureau or under the gas jet. A spray of pinks, blueets or some other dainty flowers slipped under the tying loop would greatly increase the beauty of this useful novelty without greatly augmenting its selling price.

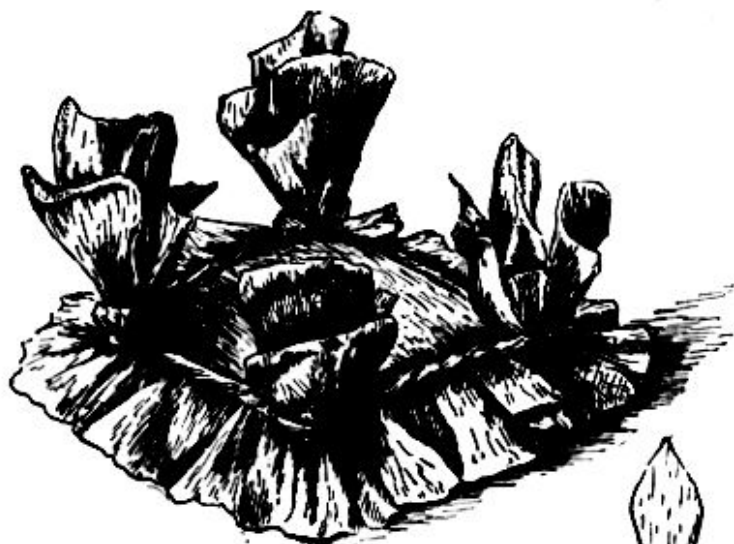


FIGURE No. 53.

Small pin-cushions are now in very general favor, two being usually seen on my lady's dressing-table. Round, square, and long, narrow cushions are equally fashionable, but they are invariably small. Square cushions are most easily made to wear the "milliner" smartness, but cushions measuring seven inches in length and three inches and a half wide may be trimmed with flowers or lace. In dressing a cushion, first cover it with crépe paper, sewing the paper in such a way that all

the joinings or seams will come at the sides where they will be concealed by the decorations. (See figure No. 51.) Cut a strip of paper across the crinkles an inch and a half wide as long as the circumference of the cushion, carefully stretch out one side of it to form a ruffle, and gather the other side with a small needle and silk or fine cotton, being very careful not to tear the paper. Sew this ruffle to the cushion half an inch above the side seams, apply a cord of paper to hide the gathers, and finish the corners with stiff Pompadour bows made thus: Cut a strip of paper eleven inches long, running the way of the crinkles. Mark a point four inches and a half from one end, and a second point four inches from the first. Double the paper so as to join these points of division,

thus forming two loops; and twist a loose knot to cover the ends of the loops, as seen at figure No. 52. Shape the remainder of the strip (two inches and a half) into a pointed end; and the bow, with its two upright loops and pert end, will then be ready to sew upon the cushion, as pictured

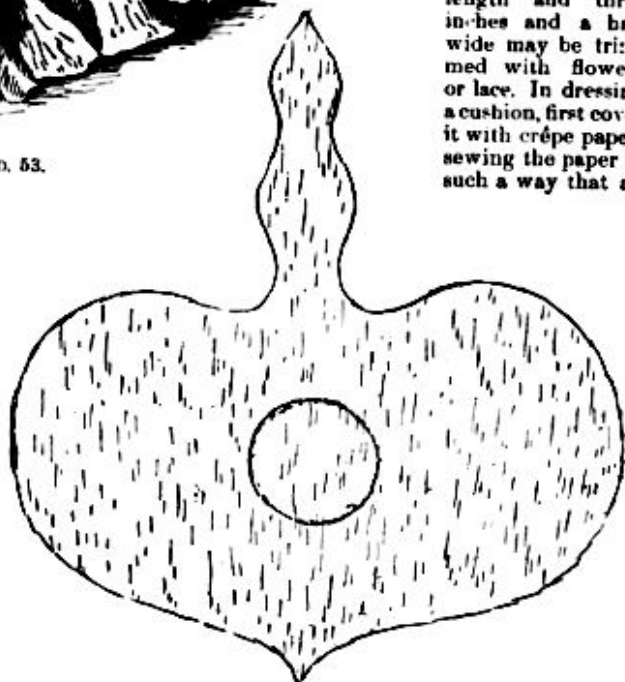


FIGURE No. 54.

# USES OF CRÉPE AND TISSUE PAPER.

23

at figure No. 53. Four of these bows complete the unique decoration, although lace could be gathered loosely about the bows or arranged in a sort of jabot from one corner to the one diagonally opposite.

Another novelty is a hairpin-holder in the shape of a candlestick. The supplies needed to make this holder are a sheet of medium-weight cardboard, crépe paper, some curled horse-hair and a candle and shade holder. Cut a piece of cardboard the shape shown at figure No. 54, making it six inches wide and seven inches and a half from the point to the tip of the handle. Cover it smoothly with crépe paper

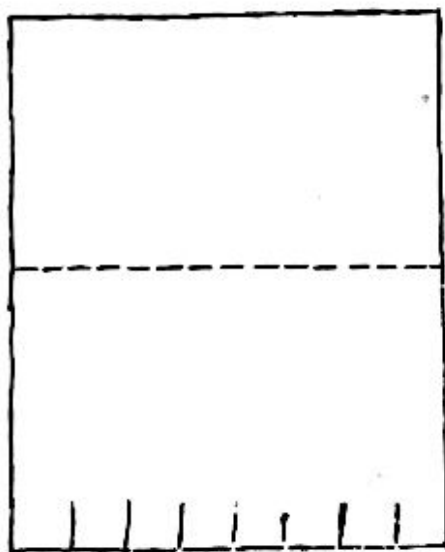


FIGURE No. 55.

and finish the edge with cord. Shape a piece of cardboard four inches wide and five inches long, as at figure No. 55, and cover it with crépe paper as far as the dotted line, and with plain white glazed paper above. Cut incisions half an inch deep from the lower edge of the end covered with crépe paper. Curve this piece carefully to imitate a candle, spread the small square tabs formed by the incisions at the bottom, and glue them firmly to the stand or base, as depicted at figure No. 56. Ruffle a piece of crépe paper ten inches long, and paste it round the candle at the joining of the white and crépe paper, arranging the frill so it will stand out stiffly. Fill the hollow candle with curled hair, pushing the latter down half an inch below the top of the candle. This forms a convenient cushion for the hairpins. (See figure No. 57.)

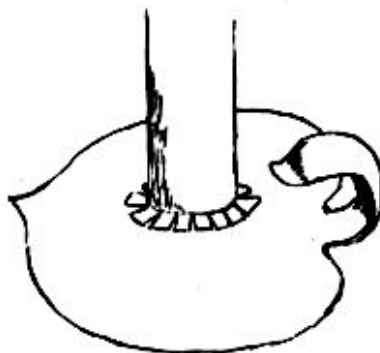


FIGURE No. 56.



FIGURE No. 57.

To complete the semblance, a candle-shade should be attached. A holder may be purchased at any lamp shop, and upon it a shade may be made to match the candle-stick. Cut a piece of crépe paper fourteen inches long and three inches wide, gather it to fit the brass ring at the top of the holder, and paste or sew it firmly to the ring. Carefully stretch the lower edge of the paper, giving

# USES OF CRÊPE AND TISSUE PAPER.

the shade the admired "spring"; and finish it with a fringe one inch deep, cut across the crinkles (see figure No. 58), and pasted neatly inside the shade so that only the fringed portions shows,



FIGURE No. 58.



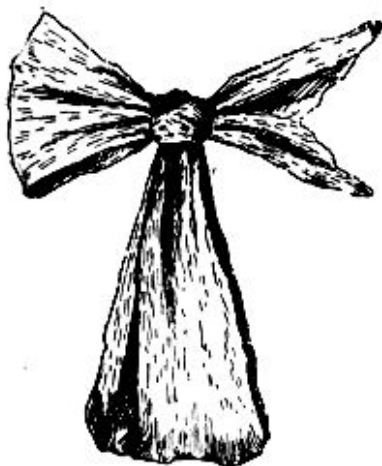
FIGURE No. 59.

Complete the top with a double ruffle formed by gathering a strip fourteen inches long cut across the crinkles. The arrangement of the ruffle is shown on the shade seen at figure No. 59.



## EASTER GIFTS.

### FIFTH LESSON.



THE giving of presents at Easter has become very general, and as many women experience some difficulty in selecting appropriate gifts, we offer a few suggestions to show the availability of crépe and tissue papers for making dainty articles suited to the occasion. It is far more desirable to construct a present with one's own hands than to simply purchase it, for in this way the donor is able to more fully express the kindly sentiments by which she is inspired.

There should be some especial reference to the season in an Easter gift, and this fact naturally limits the range of selection. The question of colors, too, is worthy of thought. Green and white are most appropriate, the former being typical of Spring, and the latter suggestive of the purity and perfection of the risen Saviour.

The egg has from time immemorial been regarded as the symbol of the resurrection, having been used before the Christian religion was preached to typify the after existence so firmly believed in by most of the civilized world at that time. Eggs have in consequence been given a prominent place in the decoration of Easter cards and gifts, and each year they are more lavishly used by the younger generation. In the South the annual "egg-

rolling" is an event that is looked forward to with the keenest anticipation by the children from the beginning of Lent, and no child is too poor to have half a dozen dyed eggs.

The dyeing of Easter eggs is a very simple matter nowadays, but not many years ago the only process followed, in addition to the use of indigo-blue, consisted in sewing a strip of chintz securely about each egg and boiling the latter for nearly an hour. The result of this primitive treatment was always uncertain, and the colors were seldom transferred in a wholly satisfactory manner; but occasionally an egg would be obtained with a prettily tinted spray or blossom perfectly reproduced upon it, and this would incite the patient decorator to renewed efforts.

When eggs are given as presents at Easter, it is highly important to have a suitable receptacle for them. A pretty nest that will hold four or five eggs can be easily made of white and grass-green crépe paper. Cut the paper into strips four inches wide, with the crinkles running lengthwise; and either twist them tightly or plait them in braids of three. Then carefully arrange the cord or braid to shape a nest seven inches in diameter and about one inch deep, as shown at figure No. 60, securing each round with paste. Tiny yellow or pink flowers may be made and fastened about the upper edge, and strips of green paper cut the shape and size of blades of grass may be arranged naturally between the blossoms. To make the flowers, cut from ordinary French tissue paper pieces the shape of figure No. 61 and measuring three-quarters of an inch each way, and twist each piece exactly at the center to produce the effect shown at figure No. 62.



FIGURE NO. 60.

For the contents of the nest, select large white eggs, boil them gently for half an hour, and when they are cold, decorate with water-colors or with oil-paints thinned with turpentine. If dyed

# USES OF CRÊPE AND TISSUE PAPER.

27

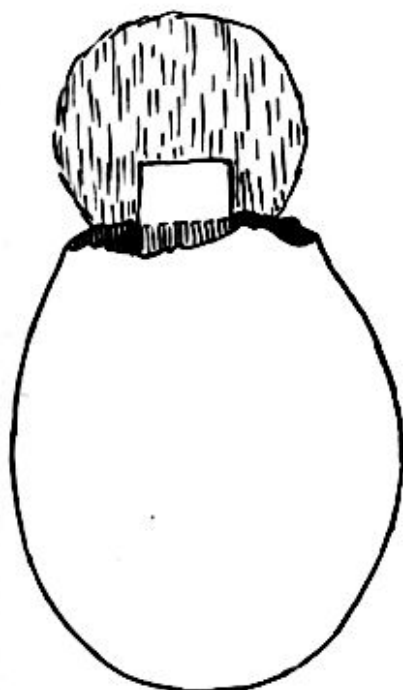


FIGURE No. 64.

run as illustrated. Slightly stretch or shape each petal so it will present a rounded appearance, as shown at figure No. 66; and also stretch the upper edge, as at figure No. 67, until the effect pictured at figure No. 68 is obtained. These petals should be an inch and a half long and one inch wide at the broadest part, and enough of them should be made to cover the shell as directed in the instructions given below.



FIGURE No. 65.

Begin at the top and paste a row of petals about the shell so that their upper edges will extend half an inch above the top of the shell, as seen at figure No. 69. Five or six petals will be needed for this row, as their side edges must lap quite half an inch to produce the full effect of a rose. After the petals are pasted on, shape them again, for they will very likely have partially lost their "spring" during the handling which was required to fasten them to the shell. Now attach a second row of petals so that their tips will come half an inch below those of the first row, and arrange a third and a fourth row in the same manner. This done, cut larger petals the shape of figure No. 65, making them four inches long by three broad before the paper is stretched. Arrange a small plait in each petal after it has been shaped (see figure No. 70), and paste a row of these petals to the bottom of the egg to represent the outer petals of the rose. Cut two circular pieces of cardboard an



FIGURE No. 66.



FIGURE No. 67.

inch and a half in diameter, and neatly cover one side of each with green crépe paper. Paste them together with the rough sides inward, paste the covered egg-shell firmly to this foundation, and the little receptacle will appear as pictured at figure No. 71.

Flowers always make appropriate Easter gifts, but the cost of a box of handsome cut flowers



FIGURE No. 68.

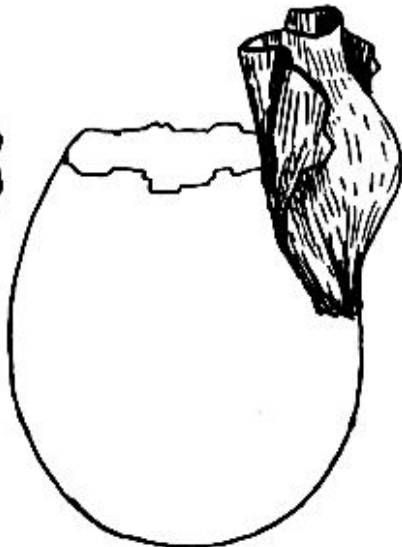


FIGURE No. 69.

places such a present beyond the reach of many donors. A pot of growing ferns, however, or a small palm or short, thick-growing azalea may usually be purchased for a very reasonable sum and will be a lasting delight to the recipient. When a growing plant is chosen, the red earthenware pot may be easily and attractively covered with paper. Encircle the pot with a strip of cotton batting, as at figure No. 72; cover this with another strip two inches wider and at least two inches longer, and continue to add strips, each two inches larger each way than the one beneath, until the pot is wholly covered with cotton. This gives the pot a bulging appearance, disguising its original shape (see figure No. 73).



FIGURE No. 70.

Cut a strip of crépe paper with the crinkles running crosswise, making it long enough to go twice round the largest part of the pot, and as wide as the distance from the upper edge of the pot to the center of the bottom. Using No. 36 sewing cotton or fine twine, gather the upper edge of the paper to fit the top of the pot, and secure it with a band of satin or pretty brocaded ribbon. If



# USES OF CRÉPE AND TISSUE PAPER.

29



FIGURE NO. 71.

the ribbon is considered too expensive, sew a strip of white cambric tightly round the top of the pot, over this sew a strip of paper just long enough to meet, and conceal the joining with a stylish bow of paper. The strip and bow should not be less than three inches in width. The other edge of the cover should be gathered, drawn in tightly and sewed securely, care being taken to leave considerable space about the hole in the bottom of the

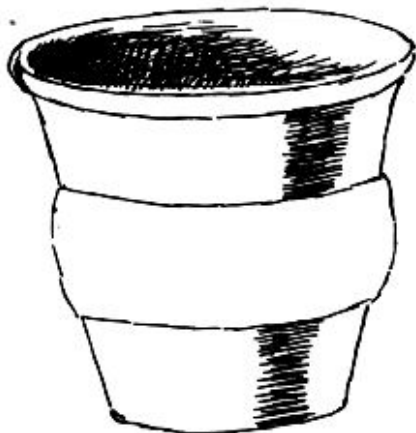


FIGURE NO. 72.



FIGURE NO. 73

pot. The upper edge of the pot may be covered with the strip, as depicted at figure No. 74; or the effect illustrated at figure No. 75 may be obtained by ruffling a shorter piece of paper cut lengthwise of the roll, sewing the ruffle upon the cover, and concealing the joining with a tightly twisted cord. The latter finish is prettier than the former, but not so durable.



FIGURE NO. 74.

A box for cut flowers may be made of cardboard shaped according to figure No. 76, the dimensions being proportionately increased to produce the desired size. Cut the cardboard half through along the dotted lines, and bend it at those lines to form the box. Cover it with crépe

# USES OF CRÉPE AND TISSUE PAPER.

paper before fastening it into shape, and then carefully sew the upper corners together, and conceal the necessary stitches with tiny bows of the paper. Line the box with white or green paper, and when it is ready for use, put in a piece of waxed paper, and fill with small flowers. Make a sti



FIGURE No. 75.

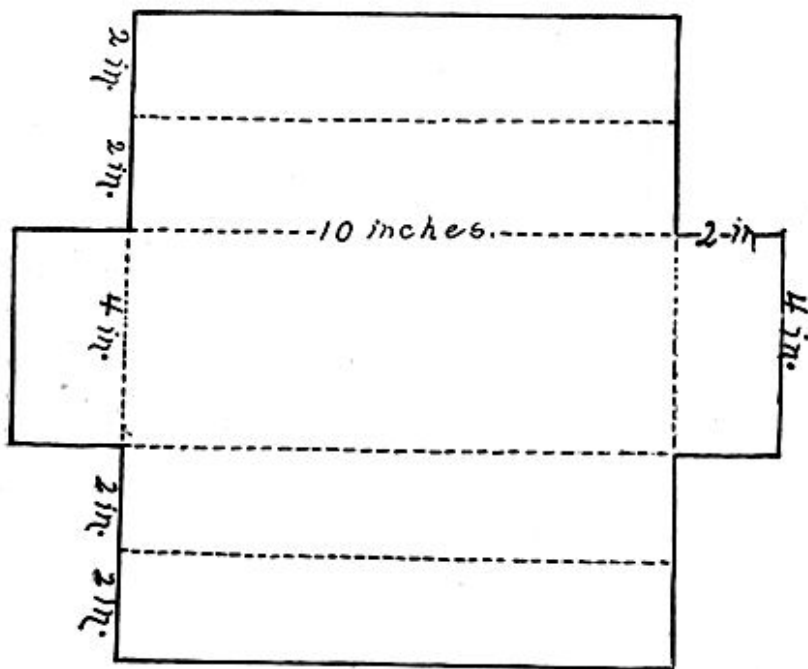


FIGURE No. 76.



FIGURE No. 77.

bow of crêpe paper with very long ends, as shown at figure No. 77; fasten it to one lap of the top, and let it extend over upon the other. The top opens at the center, and all decorations must be arranged with this fact in mind.

## FOR A SPRING LUNCHEON.

### SIXTH LESSON.

After the date and guests for a luncheon have been decided upon and the invitations sent, the hostess must give thought to the decorations of the table and dining-room; and as daylight must be excluded if possible, the mode of illuminating will usually have to be considered. Despotie

Fashion just now insists that green shall be universally used for ornamental purposes, and the giver of a luncheon who desires to follow the latest mode must study how she can introduce that beautiful but rather difficult color to the best advantage.

When the size of the dining-room will permit, there should be four lamps—two of the tall, standing variety and two of the style called banquet-lamps. The shades must be green, but made in such a manner that the light will be reflected rather than softened.

Make the shade for one

of the standing lamps in the following manner: First construct a full skirt of crépe paper, using the entire length of the roll and all but four inches of the width. Having cut off the four-inch strip, gather the balance of the paper on fine binding wire; and after the skirt is adjusted to the lamp, carefully stretch the lower edge of the paper to simulate a ruffle. This completes the first skirt or layer of the shade. Select the next darker shade of paper, cut a second skirt two inches shorter than the first, and gather and arrange it on the lamp in the same way. The strips cut from the skirts must be reserved for making a full ruff at the top of the shade. Make two more skirts, each two inches shorter than the preceding one, and attach them as above described. Then with a needle and No. 36 cotton sew the four skirts firmly together at the top.

Gather separately the four strips for the ruff, having first cut the three wider ones to be the same width as the first—four inches; and join them to the top of the shade, sewing them to the frame only where it is necessary, as the effect will be much better if the ruffles are allowed to stand like the petals of a full flower. The lower edges of all the skirts and the upper edges of the ruff must be ruffled like the edge of the first skirt. The manner of ruffling it is clearly displayed at figure No. 78, which shows a strip of paper with its edge stretched or ruffled. Figure No. 79 depicts the completed shade. In forming the ruffles, stretch the paper from an inch and a half to two inches above the lower edge, according to the size of the shade.

Construct the shade for the other standing lamp on an old fashioned round frame, choosing crépe paper in the palest shade of green. Cut off a strip four inches wide the entire length of the roll,



FIGURE NO. 79.



FIGURE NO. 78.



and gather the remaining section on binding wire or on No. 36 cotton, bending or creasing the paper over the lower wire of the frame, and stretching the edges as in making the other shade.



FIGURE NO. 80.

Cut strips three inches wide, gather them through the center to form full ruffles, and apply them over upright wires of the frame, as shown at figure No. 80. Finish each ruffle with a full rosette and streamers, and ornament the lower edge of the skirt with tiny flowers made of paper in the darkest shades of green according to the directions given in connection with figures Nos. 61 and 62 on page 26, pasting the flowers close together.

To make a shade for one of the banquet-lamps, select a frame with four corners or upward-turning points. From

paper in a medium shade of green cut a strip one inch wider than the distance from the ring at the top to the point farthest from the ring. Gather the paper on fine wire, and secure it to the top of the frame with a needle and thread or by using short pieces of wire. Bend the paper over the lower wire of the frame, and sew it round that wire with strong cotton, as shown at figure No. 81. Cut a six-inch strip the entire length of the roll, gather it, and sew it strongly to the frame, as represented at figure No. 82. If the paper flounce is pinched over the wire, it will hang very much more gracefully than if it were sewed round the wire.

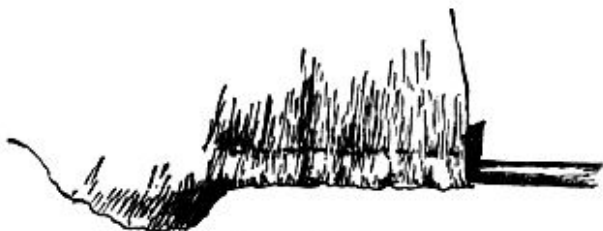


FIGURE NO. 81.



FIGURE NO. 82.

Cover the sewing and edges with two rows of leaves made as follows: Cut pieces of crêpe paper the shape of figure No. 83, stretch each one through the center to produce the effect shown at figure No. 84, and reverse the curve, as at figure No. 85, making two tiny plaits at the stem end and securing them in position with a little glue. Glue the leaves in a double row, arranging them to overlap slightly (see figure No. 86); and continue the row entirely about the

# USES OF CRÊPE AND TISSUE PAPER.

33

frame, joining it neatly. The shade being in a medium tone of green, the leaves and also the ruche at the top must be in a considerably darker shade; otherwise, when the lamp is lighted, these ornaments will not stand out with sufficient contrast.

For the sake of variety, make the shade for the other banquet-lamp of white crêpe paper, and

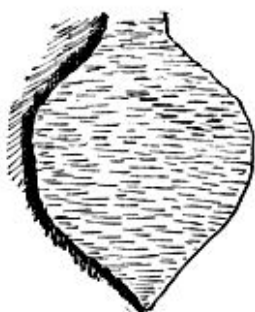


FIGURE NO. 83.



FIGURE NO. 84.

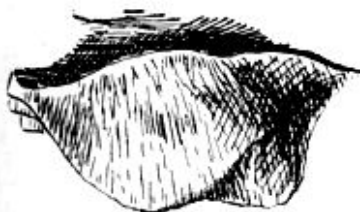


FIGURE NO. 85.

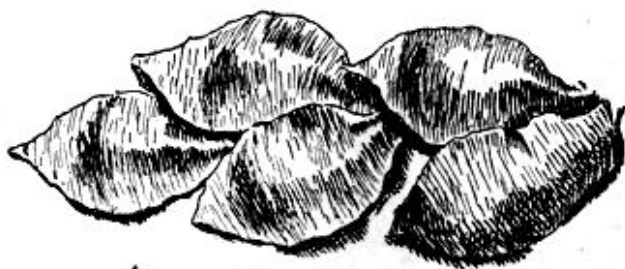


FIGURE NO. 86.

decorate it with green fringe, which should be cut with great care, so that, when applied, it will have the appearance of tender blades of grass. To emphasize this effect, choose grass-green crêpe paper, and make the fringe four inches deep, cutting it across the crinkles and being careful to stretch the paper as little as possible in the necessary handling. Select a frame that has downward-turning points, gather the white paper, attach it to the top of the frame as above directed, and make a full ruffle of similar paper for the top.

With an ordinary water-color brush and a half-pan of water-color paint in the shade known as sap-green, tint the edges of the ruffle and the lower edge of the skirt. The paint will be about five shades lighter when dry, but if a large, full brush be used, the color can be flowed generously upon the paper, and will arrange itself to produce the irregular tinting which is so much more desirable

than an even line of color. When the paint is thoroughly dry, it may be necessary to retouch places where the color has dried too light. Mass the green fringe at the top of each rib of the frame, and continue it to the termination of the rib in a sort of a jabot, as depicted at figure No. 87.

If this decoration is deemed insufficient, make a fringe as fine as the first, but only two inches deep; and cut two pieces of white crépe paper two inches wide and entirely across the roll, to form



FIGURE No. 87.

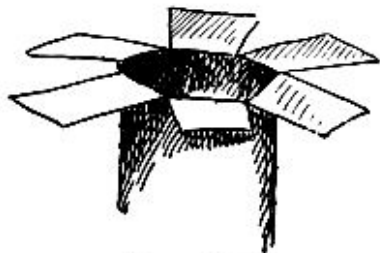


FIGURE No. 88.

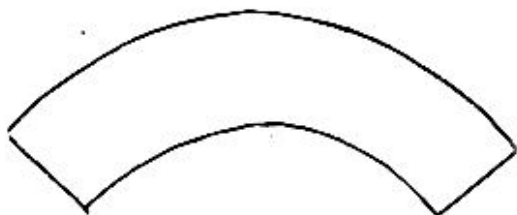


FIGURE No. 89.

a bow. Paste the narrow green fringe across the ends of the white strip, and form the latter into a regular bow-knot having two loops, two ends, and a small knot or loop across the center. Carefully secure a bow that has been made in this way in the middle of each plain space between the jabots of grass.

The most fashionable tints for lamp-shades are grass-green, moss-green and apple-green; but if the bluish tinge of Nile-green is preferred, use apple-green, Nile-green and sea-green. The first-mentioned combination will usually be found to harmonize more satisfactorily with the china and wall decorations, and will have a more charitable effect upon the complexion.

The table should be covered with thick felt and then with a white linen table-cloth, over which a cover of green China silk should be laid. It will be necessary to use several breadths of the silk, and their joinings must be concealed with strips of point de Gène insertion. This lace is not at all expensive, and the silk can be used for many purposes after it has served as a table-cloth. Thus it will be seen that such a dainty arrangement is by no means the foolish extravagance that it may at first appear.

Two groups of candles should be arranged upon the table, one near the head and the other in a corresponding position near the foot; and they should be placed in candelabra if possible. A tiny shield should be provided for the top of each candle-holder, to receive the melted wax. The shields

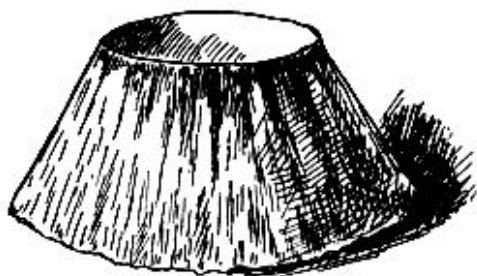


FIGURE No. 90.



## USES OF CRÉPE AND TISSUE PAPER.

35

should be grass-green, and may be made thus: Cut a piece of white note-paper an inch and a half wide and long enough to encircle the candle with a quarter-inch lap. As nearly all wax candles are of the same size, this strip will usually have to be about three inches long. White candles, by-the-by, should invariably be used. Make a number of incisions half an inch deep at one edge of this section, and bend the small tabs thus formed to stand at right angles to the candle, as shown at



FIGURE NO. 91.

figure No. 88. Shape a circular piece of paper two inches in diameter, and cut a hole at the center the exact size of the candle. Glue this to the tabs so it will form a flat rim around the candle and rest upon the top of the candle-stick. This forms the foundation for the shield.

Now make a number of leaves not more than an inch long, following the directions given for the leaves illustrated at figures Nos. 83, 84 and 85; but instead of applying them as on the lamp-shade, paste them

to slightly overlap one another on the shield. Begin at the outer edge of the foundation, and paste a row of petals very closely together; half an inch above this arrange another row, and so continue until the little white shield is closely covered. A shield should be made for every candle.

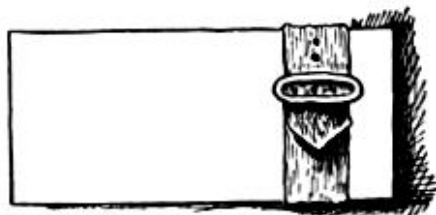


FIGURE NO. 92.

To make a candle-shade, first cut a foundation of white note-paper that will exactly fit the brass ring of the shade-holder (see figure No. 89). Cut a strip of crépe paper three inches deep and twice as long as the lower edge of the white paper form; gather it, and sew it to the top of the foundation, as at figure No. 90. Finish the top with tiny green and white flowers, and the lower edge with a delicate fringe of grass-green paper like that used on one of the lamp-shades. The completed candle-shade is represented at figure No. 91. All the candle-shades should be uniform in size and design, to preserve the harmony of the decorations.

Use perfectly plain white plate doileys, and a center-cloth to correspond; and for floral decorations select maiden-hair fern and white roses or any other white flowers preferred. Use only green and white in ornamenting the room, and let the menu comprise dishes that are either green or white, or that can be garnished with one or both hues.

Menu-cards are seldom seen, but name-cards are generally used and should be quite simple. They may be made of white Bristol-board with bevelled edges, either perfectly plain or ornamented with dainty designs in water-colors or tiny natural flowers. If plain cards are not desired and neither water-colors nor natural flowers are available, a very neat and entirely new decoration may be arranged by pasting about each card a strip of green crépe paper with the raw edges folded under to simulate a strap, and the pointed end slipped through a small steel buckle, which may be purchased at any fancy-goods shop. A card ornamented in this way is pictured at figure No. 92.

## TOILET FURNISHINGS FOR GENTLEMEN

### SEVENTH LESSON.

To a man few minor mishaps are more annoying than the loss or temporary disappearance of his collar buttons, and he is always glad to have a safe and convenient receptacle for them when not in use. A small ornamental tray may be easily made for this purpose and may be placed upon the right side of the bureau or dressing-table far enough back to prevent its being brushed aside by the collar and scarf, which are generally hastily thrown down.

For such a tray use as a foundation the top of a jewellery box about two inches wide and three inches and a half long, and cover it with a piece of crêpe paper, turning all the edges inside as neatly as possible. (See figure No. 93.) If this is not deemed sufficiently elaborate, use twisted paper,



FIGURE No. 93.

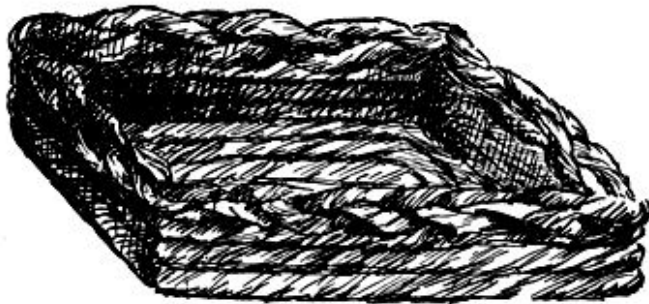


FIGURE No. 94.

applying it as shown at figure No. 94, and finishing the upper edge with a plait formed of three twisted strands. The cords of paper must be arranged so closely that it will be impossible for any very small article placed in the tray to slip between them.

For the supports of the tray take four empty spools on which No. 90 or 100 sewing cotton has been wound. Cover these with crêpe paper gathered and arranged in the manner shown at figure No. 95, and tie each at the center with a piece of satin ribbon. If the room is decorated in pale-blue, which is just now a very fashionable color for the purpose, choose bright Magenta ribbon. Glue each support to place, being very careful that all ends of paper are turned in and held out of sight by the glue.

A very pretty heart-shaped collar-box is made with a cardboard foundation. Ordinary paste-board may be used for the bottom and lid, but the side, being curved, must be made of lighter board. It will be most satisfactory to cut a paper pattern for the top and bottom according to the proportions given at figure No. 96. For the side use a strip four inches wide and long enough to go entirely round the bottom. If it should be necessary to piece this long strip, do not lap the joined ends, but let them meet, and fasten them together with strips of tough, manilla wrapping-paper and strong glue, as shown at figure No. 97.



## USES OF CRÊPE AND TISSUE PAPER.

37

To give the side a regular curve it will be necessary to use a flat-iron. Heat the iron moderately, carefully mark the cardboard to show exactly how far the outward curve should extend, and then iron it as though it were a linen collar—that is, pass the iron briskly over the cardboard, bearing gently upon its broad end. The cardboard will curl slightly, and may be easily handled and shaped while warm.

Cover the inner side of this strip with white crêpe paper and the outer side with pale-blue, and treat the top and bottom of the box in the same way, finishing the edges neatly. If preferred, the side could be covered on the outside with tightly twisted cords of pale-blue paper. Glue or sew the side to the bottom half an inch from the outer edge of the bottom, following the dotted line seen at figure No. 96.

The top having been neatly covered, attach it to the box by means of a hinge formed by doubling a piece of pale-blue ribbon and sewing it to the side and top at XX. To conceal the



FIGURE No. 96

necessary stitches, sew a tiny bow-knot on the inner side of the side, and on the top arrange a cluster of rose-buds made of white crêpe paper, or several petunias fashioned as directed below. The flowers should be tied to the lid with a many-looped bow of bright-green and Magenta satin ribbon a quarter of an inch wide. This bow will require two yards of each color of ribbon, and should have as many loops and ends as it is possible to arrange, the loops being allowed to stand rather stiffly.

To finish the bottom of the box and cover any stray stitches or marks of glue, tightly twist four or five strips of crêpe paper cut the way of the crinkles, twist these cords loosely together to form a rope, join the ends in a careless knot (see figure No. 98), and arrange the rope over the joining of the side and bottom. Decorate the edge of the lid with a thin cord of crêpe paper, and the box will be complete, as shown at figure No. 99.

A long, narrow pin-cushion is more suitable for a man's toilet-table than a square one. For the foundation of such a pin-cushion cut a section of strong unbleached cotton or drilling ten inches long and five inches wide. Join the long edges, gather one end up closely, and sew a piece of material over the gathered end. Fill with bran or fine sawdust, packing it in with a round piece of wood about twice the size of a lead pencil; and close the other end exactly like the first.

Cut a piece of pale-blue crêpe paper long enough to extend at least three inches beyond each end of the cushion and wide enough to go twice around it. Tack the paper about the cushion, and

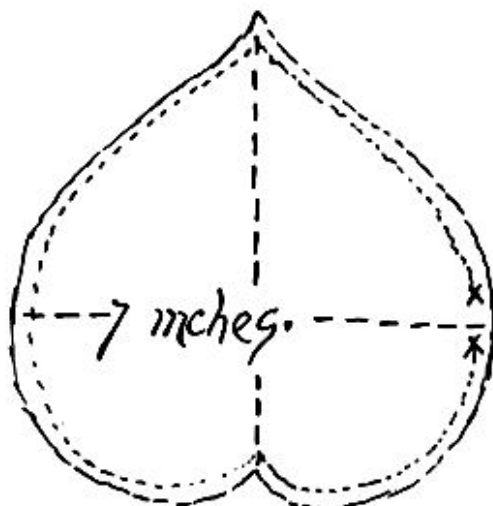


FIGURE No. 96

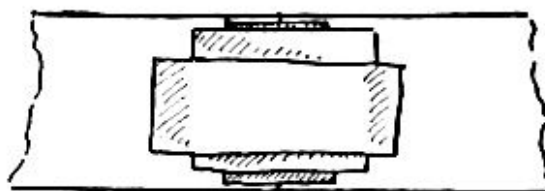


FIGURE No. 97.



confine it at the ends with narrow Magenta ribbons tied in pretty bows. Stretch the ends of the paper beyond the ribbons, as at figure No. 100, and inside the paper tuck a number of artificial violets having long green stems, securing the flowers in place with a few strong, concealed stitches. (See figure No. 101.)

A handkerchief-case may be made heart-shaped like the collar-box, but a trifle larger; or it may be in the form of a "club" on a playing card. For the latter shape cut a paper pattern



FIGURE No. 98

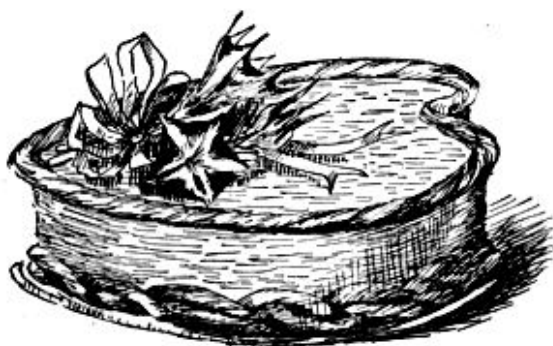


FIGURE No. 99.



FIGURE No. 100.



FIGURE No. 101.

according to the outline and measurements given at figure No. 102, taking care to preserve the proper proportion between the various parts of the figure. Being assured that the pattern is accurate, cut four pieces of cotton wadding like it, two for the top of the case and two for the bottom; and sprinkle heliotrope sachet-powder between the layers. If the powder were placed on top of the wadding, it would discolor the paper.

Cover the inside of the case with white crêpe paper and the outside with pale-blue; about the outer edge carefully sew white silk lace in a delicate pattern; and conceal the inner edge of the lace

# USES OF CRÊPE AND TISSUE PAPER.

39

with a row of small flowers made according to the directions given at figures 61 and 62 (See page 26). Procure a half-pan of Magenta-purple water-color, which is an entirely new tint showing an aniline brilliancy. Tinge the edges of the tiny petals with a medium shade of this paint, and then secure each flower in its proper place with a very little glue. Form two many-looped bows of bright-green and pale-blue ribbons, making one a little larger than the other; and dispose them gracefully on top of the case, as pictured at figure No. 103.

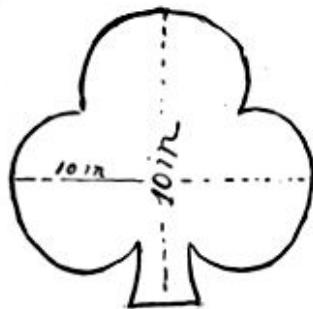


FIGURE No. 102.

A novel bureau-cover may be arranged in the following manner: First cover the top of the bureau with a piece of ordinary Canton flannel, securing the material under the edges of the top by means of four tacks, which will not disfigure the bureau in any way and will keep the cover from being easily displaced. Over the flannel fasten pale-blue crêpe paper with a few pins; and then make a spread of fine dotted Swiss exactly the size of the top, and trim its front edges and ends with a ruffle of the Swiss or with a fall of lace three or four inches deep and half as long again as the edges to which it is applied. The gathered edge of the ruffle or lace may be concealed by a strip of lace braid, beneath which a ribbon may be run in such a



FIGURE No. 103.



FIGURE No. 104.

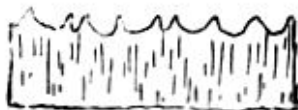


FIGURE No. 105.

manner that it can be easily removed when the cover is to be laundered.

A tiny, long-handled basket of rough straw makes a convenient receptacle for odds and ends and it may be charmingly decorated with a small bunch of dandelions tied on with bright ribbon. Use yellow crêpe paper in the proper shade for the petals of the flowers. Cut a strip across the crinkles eleven inches long and one inch wide; double it on the length, and cut a fine fringe half an inch deep. Roll the fringed strip tightly, making the center petals slightly higher than the outer ones, as at figure No. 104, and shaping the flower by daintily smoothing the petals open. Fasten the paper with a few stitches of strong but not very coarse sewing cotton, or by winding tightly with binding wire. Cut a strip of green crêpe paper half an inch wide, finish it at the top as shown at figure No. 105, and paste it about the flower and stem. Make the stem of bright-green French tissue paper. Roll a strip as seen at figure No. 106, and glue it to the flower before attaching the little cap (figure No. 105). The completed flower is shown at figure No. 107.



FIGURE No. 106.

Petunias are generally great favorites because their color is so brilliant and pretty. To make these handsome flowers, use white crêpe paper or, what is better, apricot paper that has been hung in the sun until it has faded to a rich cream tint; and cut a section the shape of figure No. 108. Gather the paper and hold it with a couple of strong stitches, or bind it with an inch and a half of binding wire. Shape it by pressing and smoothing it over a lead-pencil (see figure No. 109), and lastly, curl the tops of the petals outward with a dull knife or scissors blade. With



FIGURE NO. 107.

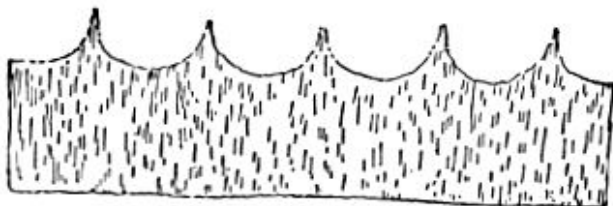


FIGURE NO. 108.



FIGURE NO. 109.

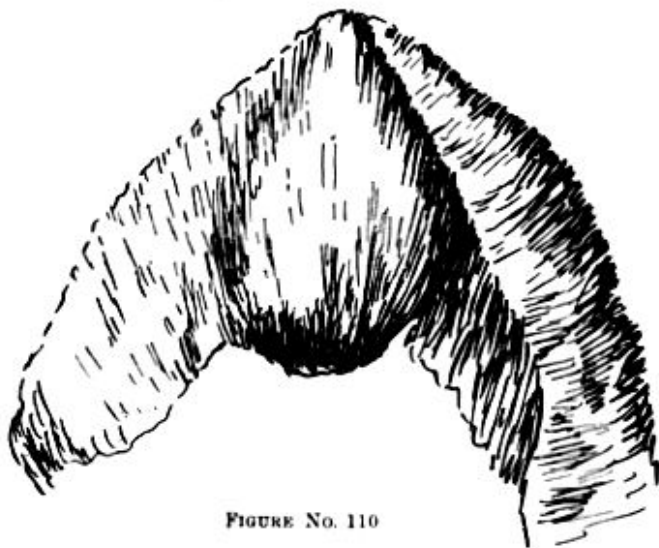


FIGURE NO. 110

Magenta-purple water-color in a medium-dark shade carefully tint the upper edges of the petals in imitation of the shading displayed by the real flower.

If artificial stems cannot be procured, purchase a very small quantity of green velvet or velveteen, from it cut a narrow strip, and roll it to the size desired for a stem. Petunia stems are of a woolly nature and have leaves upon them at intervals; it is quite allowable, however, to omit the leaves, as a total omission is much more desirable than a poor imitation, and paper leaves are seldom successful, unless the natural leaves that are to be copied are crêpe-like in texture and have a dry, lustreless surface.

Rose-buds are very easy to make, and are much more effective in bunches than when arranged singly. Pale-coral paper is excellent for rose-buds, as it can be faded to the most delicate shades by



# USES OF CRÊPE AND TISSUE PAPER.

41

hanging it in the sun for a few hours or days, according to the tint desired. Cut a piece of this paper two inches square, and at the center of it place a wad of raw cotton the size of a thimble and inclining to a pointed shape. Fold the paper over, dividing it in half, and roll it as shown at figure No. 110; and when the two rolls are close to the cotton center, shape the lower part exactly like the natural flower, and wind a few times very tightly with binding wire or sewing silk. The wire is to be preferred, as it admits of greater strain than either silk or cotton. Trim away all unnecessary ends of paper, and shape the lower part. From moss-green crêpe paper cut a piece like figure

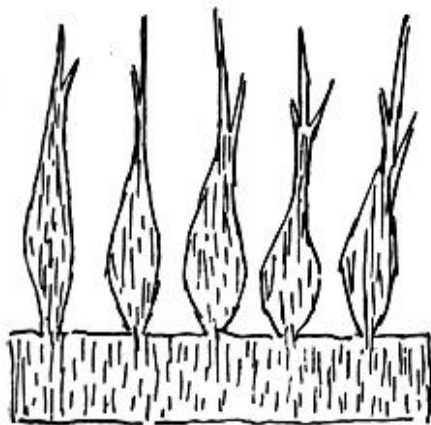


FIGURE NO. 111.

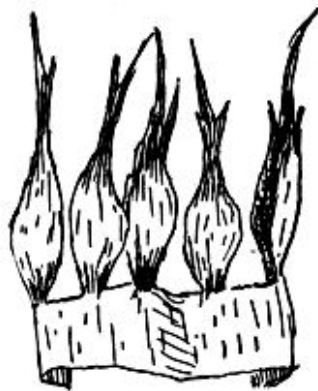


FIGURE NO. 112.



FIGURE NO. 113.

No. 111, and shape as indicated at figure No. 112. Paste this section around the bud, add a stem, and cover the joining with a little strip of green paper. The bud will then be complete, as represented at figure No. 113.





## SACHETS.

### EIGHTH LESSON.

**SACHET** of crêpe paper is at once novel and effective, and with ordinary care it will be found quite as durable as one made of silk or satin. Most of the general directions for constructing sachet cases of ornamental fabrics can be easily adapted to suit the requirements of crêpe paper.

Let us first make the banana sachet shown at figure No. 118, page 44. Cut a piece of plain, light-weight wrapping paper or very thin note paper exactly the size and shape of figure No. 114. Turn down the edge at the solid line next to the dotted line *bb*, and glue the turned-down portions securely to the edge *aa*. This will form a casing for the filling, which should be of fine white cotton plentifully sprinkled with sachet powder. The perfume will be more lasting if the cotton is first pulled into small pieces and the powder worked evenly through it. The top or stem end is open (see figure No. 115), and before putting in the filling, crease the paper on the solid lines

to form the faces or sides noticed in the natural fruit. With the blunt end of a lead pencil push the perfumed cotton through the opening at the top, being careful not to pack it too tightly, as the object is to provide sufficient support to keep the case in shape, not to make a hard filling.

Cut a piece of gold crêpe paper exactly the length of the banana, and wide enough to go once around it without a lap; and hang the paper in the sunlight for a day or until it has faded to the shade of a yellow banana. Stretch it slightly through the center and to within an inch of each end, and arrange it about the form, shaping it at the ends so as to cover them smoothly. At the stem end insert a gathering string, using a needle and straw-colored sewing silk. A neat finish may be easily arranged, for as the paper will not ravel or fray, it is possible to trim it quite close to the gathering. The completed stem end is shown at figure No. 116. The other end of the banana is finished by covering the casing with a very thin coating of glue or good paste (not mucilage), and shaping the crêpe paper smoothly over it. (See figure No. 117.) Both ends should be carefully trimmed with a sharp scissors, that there may be no rough edges.

Color the edges with Vandyke-brown or sepia oil paint, applying it in quite lavish touches with either a palette knife or a small bristle brush, and using a banana as a model. The slight tinge of green on the sides along the little ridges or seams should also be done with oil paint, as water colors, owing to their very thin consistency, would be certain to run and make it impossible to obtain the clear decisive lines seen on the real fruit. As a ripe banana generally has one or more bruised spots, it will heighten the effect to paint these upon the paper imitation with burnt sienna and sepia. Water colors will be found best for this purpose, but too much must not be taken upon the brush. If oil paints are more convenient, they may be applied quite satisfactorily with a bristle brush, the strokes being made with the crinkles. Do not take up too much paint on the brush, or the effect will be streaked instead of even and soft.

Of course, turpentine and oil paints have a more or less unpleasant odor, and the oil is apt to spread, for both of which reasons water colors are to be preferred for use on either French tissue or crêpe paper. Good results may be obtained by experimenting on a piece of crêpe paper with water colors, using what is termed a "dry" brush—that is, a brush that has been thoroughly wet and then shaken until its point is sharp and shows less than half a drop of moisture. If too much water is shaken off, the hairs will separate, and there will not be enough liquid to dissolve the paint; but if there is a slight amount of water left (approximately half a drop), the brush will retain its sharp point after being rubbed over the cake of paint, and it will be easy to draw a clear line with it. With care and a little practice, water colors may be used much more effectively than oil paints in "touching up" the banana (shown complete at figure No. 118), except at the sharp end, which needs the rough finish already described.

The ear of corn seen at figure No. 122, page 45, is made of apricot and apple-green crêpe paper, and requires more patience and care than the sachet just completed. The inner case may be made of thin Swiss muslin, fine tarlatan or any other very light material that will hold the cotton in shape and serve as a foundation upon which to sew the leaves or sheath. The ear proper is formed of a piece of muslin nine inches long and six inches wide. Join the long edges to form a case that is open at both ends, and fill it with raw cotton. This may be perfumed with sachet powder, as directed for the banana, or with the extract known as "New Mown Hay," which is very lasting and entirely appropriate. If the liquid perfume is used, pour it over the cotton, place the latter in a tin

USES OF CRÊPE AND TISSUE PAPER.

48

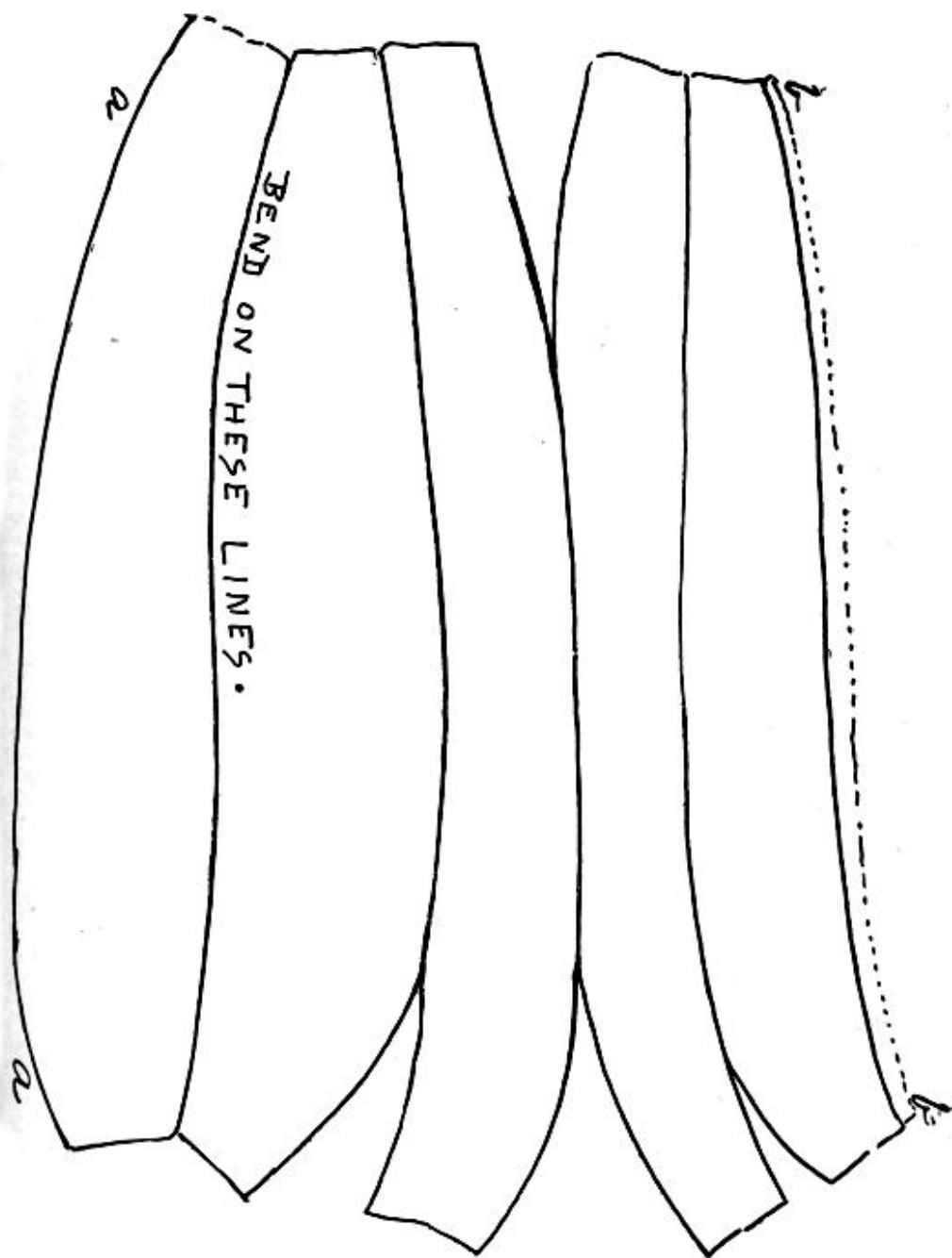


FIGURE No. 114.



box or large mouthed bottle, and keep the receptacle tightly closed to prevent evaporation until the cotton is dry.

Having filled the muslin case, cover it with a piece of apricot crêpe paper twelve inches long; do not stretch the paper, and do not glue it to the form, but gather one end and leave the gathering string undrawn until the other end of the ear is finished, winding a piece of sewing cotton loosely around the cover form to keep the crêpe paper in place, as seen at figure No. 119. At the stem end



FIGURE No. 115.



FIGURE No. 116.



FIGURE No. 117.



FIGURE No. 118.



FIGURE No. 119.



FIGURE No. 120.



FIGURE No. 121.

the crêpe paper will extend three inches beyond the cotton form. Wind this part of the paper two or three times with white linen thread or coarse white sewing cotton, and tie the thread, but do not cut off the ends, as they will be needed to secure the green sheath or husk, or, as it is termed in the South, the "shuck".

Make the sheath of apple-green crepe paper, fading the paper about half a shade in the sunlight. Judgment should be used in thus exposing paper to the strong light, and frequent comparisons

# USES OF CRÊPE AND TISSUE PAPER.

45

should be made with a piece that is of the original shade, that there may not be too great a change. From this paper cut a section the shape of figure No. 120, to accord with the measurements given. Make three or four small plaits at *aa*, and shape the long leaf as at figure No. 121. The swell should fit nicely over the rounded form of the sachet, or what will, when finished, be the ear proper; and two or three long, green leaves should extend to the end of the ear. The others should be turned back

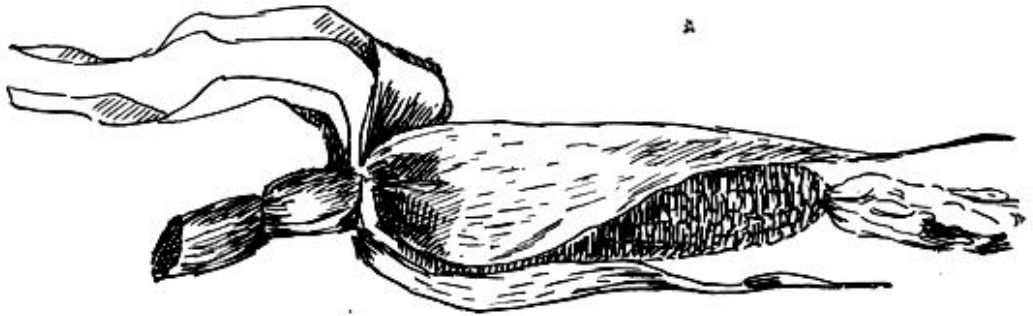


FIGURE No. 123.

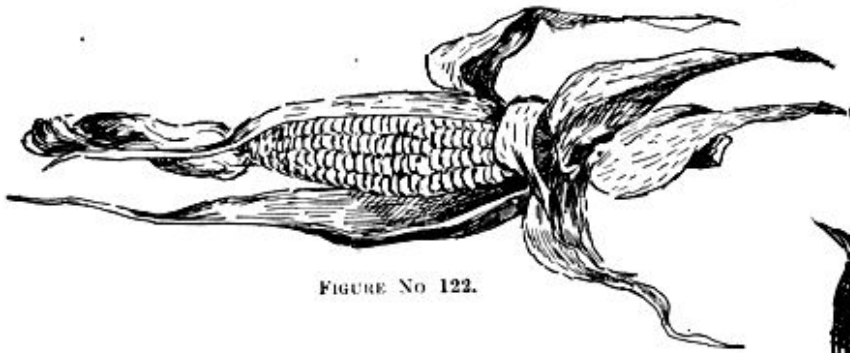


FIGURE No. 122.

in the manner illustrated at figure No. 122. After the green leaves have been fastened to the ear of corn, wrap white linen thread or coarse cotton two or three times around the sheath close to the end of the ear proper, and then wrap in the same way an inch from the end. This will cause the paper between the wrappings to present a swelled or puffed appearance, such as is always to be seen in the stem of a natural ear of corn. This realistic arrangement is very clearly displayed at figure No. 123.

Color the white threads used in binding with water color in a shade of green as close as possible to that of the paper. Arrange the leaves as represented at figure No. 122, and then proceed to simulate the grains of corn on the ear by painting with water or oil colors. If water colors are chosen, the hints given above regarding their use must be borne in mind. In either case mix burnt sienna with a little orange-chrome or cadmium, and for oil paint lighten several shades whith Cremnitz-white. With the soft shade thus produced indicate the grains of corn as they are displayed at figure No. 122, arranging them in lengthwise rows until all the visible surface is covered.

The end of the ear must now be finished with imitation corn silk, for which, use about four inches of yellow silk fringe, changing a portion of it to the burnt shade so often seen in corn silk, by dipping it in a little Vandyke-brown water-color well moistened with a brushful of water. This coloring must be very irregular, as shown at figure No. 124. Secure the little tassel of silk at the unfinished end by drawing the gathering string and taking three or four well placed stitches.



FIGURE No. 124.

The ornamental portion of the dainty pen-wiper shown at figure No. 132 is made of crépe paper, while the circular sections which form the practical part are cut from chamois. With a good preparation, dye in a pretty shade of violet color a piece of chamois a foot square or, if possible, a little larger. Be careful to follow the printed directions on the wrapper of the dye, and remember to stretch the skin on a board after it is dyed and leave it there until it is entirely dry. When the skin is ready, cut three circular sections, one measuring five inches, another four inches and a half and the third four inches in diameter. Either pink the edges with a pinking iron, or cut them in tiny points with very sharp scissors.

Cut four circles two inches and a half in diameter from crépe paper the color of the violets, direc-



FIGURE NO. 125.

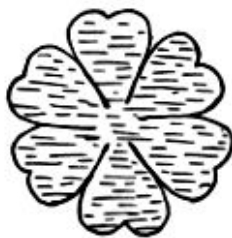


FIGURE NO. 126.



FIGURE NO. 126 A.



FIGURE NO. 126 B.



FIGURE NO. 126 C.



FIGURE NO. 127.



FIGURE NO. 128.



FIGURE NO. 129 A.



FIGURE NO. 129.

tions for which are given further on. Place a quantity of violet sachet powder in the center of each paper section and twist the paper about it as shown at figure No. 125, winding the twisted paper with violet silk. These four little sachets are to be sewed to the top or smallest piece of pinked chamois, and the violets and buds are to be arranged over them to conceal their presence, only their dainty fragrance being required to enhance the attractiveness of the little pen-wiper.

So small a quantity of violet paper will be needed to make the violets that it will be found advisable to tint white crépe paper the proper shade with a mixture of India-purple and Magenta-purple water colors. The latter color, by-the-by, is a new one and may not yet be in any of the printed lists. Mix the paint with water, experimenting until the correct tint (that of the dyed chamois) is



obtained. Apply the color with a large brush, and do not allow the paper to be touched until quite dry, or its elasticity will be impaired. A very good way to distribute the paint evenly is as follows: First cut the paper in pieces six inches square, two or three pieces of this size being needed for one bunch of flowers. Suspend each section by means of pins, with the crinkles running up and down; paint from the top downward, and allow the paper to hang for several hours, being careful that it is not exposed to a bright light.

Each violet is composed of three pieces of paper—one the size and shape of figure No. 126, cut from the colored paper, and the others like figures Nos. 126a and 126c, cut from white French tissue paper, tinted as at figure No. 126b, the tips of the tiny petals being as seen at figure No. 126c. Dip one end of an inch and a half of binding wire in a little strong paste, and wrap a tiny piece of yellow paper about the tip, as pictured at figure No. 127. Thrust the wire thus prepared through the center of the piece cut like figure No. 126c, and crush the tiny petals gently together. Now put the piece next in size (figure No. 126a) upon the wire, and lastly the section like figure No. 126, which must be shaped a little as illustrated at figure No. 128.

If the stem is of paper, it is attached by twisting the remaining length of wire about its end. If rubber stemming is used, however, the best plan is to dip the wire in paste, wrap it with a little strip of paper so it will hold better, again dip it in paste, and then by slowly twisting or turning it, introduce it into the hollow rubber tube or stem. The latter arrangement presents a more natural appearance and affords the support needed.

It may be well to mention that rubber stemming may be purchased by greatly reduced price. The stated, as the stemming the smallest size is the is about two feet long,



FIGURE No. 130.



FIGURE No. 131.



FIGURE No. 132.

spotted with brown is a pleasing variation from the bright green variety usually found in the shops. The flowers may be made wholly of French tissue paper, but the addition of crépe paper outer leaves is a great improvement.

To make a bud first cut a circular piece of violet paper, fold it as shown at figure No. 129, and roll the folded edge until the effect pictured at figure No. 129a is obtained. Cut from green French tissue or crépe paper a piece like figure No. 130, and then with the smallest possible amount of paste attach the bud to the stem, as shown at figure No. 131, and roll the piece of green paper (figure No. 130) around the lower part of the bud proper and the end of the stem.

Place the violets in place over the little pads of sachet powder, arranging the buds and flowers so as to entirely conceal the pads. Use for this purpose a yard and a half of quarter-inch, pale-blue, satin ribbon, passing it through slits cut in the three pieces of chamois, which are thus fastened together; and arrange the ribbon in a many-looped bow, as shown by the illustration presented at figure No. 132 on this page. If desired, layers of flannel cut the same shape but a trifle smaller than those of chamois could be introduced between the latter, the flannel layers being used to wipe the pen upon. Chamois in the natural color could be used, if preferred, to the dyed skin, but the effect would not be quite so dainty.

## GAS SHADES.

### NINTH LESSON.



VERY general attention is given in these latter days to the adornment of the home. Not content to spend itself in the production of charming effects in the drawing room with artistic colors, graceful forms and rich and dainty materials, the great wave of decoration flows easily throughout the house bestowing a beautifying touch even upon the bathroom.

In all the rooms of the average city dwelling there are chandeliers or single gas burners, and for years the ornamenting of these fixtures has received more or less consideration from tasteful house-wives. The shade that is formed of a single sheet of tissue paper crumpled in a certain manner and pulled down over the globe has been favored to some extent as a means of softening

the decidedly ungraceful outlines of chandeliers and gas brackets; but the paper, being in direct contact with the globes, soon becomes dry and charred from the continuous heat to which it is subjected, and is a constant menace to safety, since the merest spark is sufficient to ignite it.

Gas-globe frames made of wire in various shapes may now be procured at shops where crêpe paper or lamp-shades are sold, and they obviate the danger which always attends the use of the primitive paper shades. Each frame is so arranged that it does not touch the glass at any point except where the hooks slip over the upper edge of the globe, and the paper is thus kept at a safe distance from the heat. The four most pleasing styles of frames are shown at figure No. 133—A, B, C and D. They are all made to fit the globe now most commonly used, which measures five inches



FIGURE NO. 133 A.



FIGURE NO. 133 B.



FIGURE NO. 133 C.



FIGURE NO. 133 D.

and a half across the top opening and is very inexpensive; and when a frame is in position, a space is left between the top rim and the shade, which makes fire impossible if the gas is lighted with proper care.

The circular frame is the most suitable style for a large chandelier, the six-pointed one for a chandelier having two or three globes, the flat, square one with incurving sides for a side bracket supporting one or two lights in the parlor, drawing-room or library, and the four-sided one with upward-curved points for a single globe in a bed-room or any other apartment in which the single burner may appropriately have an elaborate dressing that will make the fixture appear much larger.

The color of the gas-shades in a room should be selected to accord with the tints in the furniture



# USES OF CRÉPE AND TISSUE PAPER.

49

and other decorations. Gold-color is both pleasing and dignified and is, therefore, desirable for a parlor. It does not show dust readily, fades imperceptibly and is very effective at night, as it softens the light without excluding it. Pale-amber is a very delicate tint and combines admirably with gold. The lighter shade of paper should always predominate, the trimmings alone being cut from the darker paper. For a drawing-room a soft tone of light-red or sage-green will be found desirable, while for a bedroom light blush-pink or the next darker tint, blush-pink, may be chosen, unless the prevailing color in the apartment is blue, in which case, white shades with pale-blue trimmings would be most appropriate. All-blue shades would be monotonous and would produce an unpleasant and unbecoming light.

Binding wire cut as at figure No. 134 is best to gather the top of a shade, as it is unaffected by heat. The sharp point pierces the paper readily, and when the latter is gathered and attached



FIGURE No. 134.

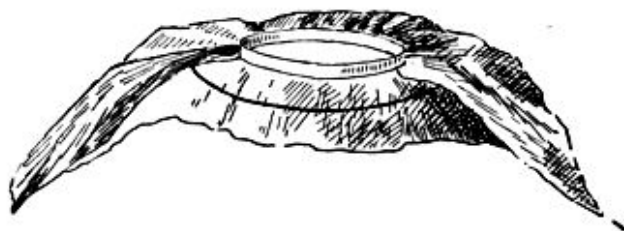


FIGURE No. 135 A.



FIGURE No. 135 B.

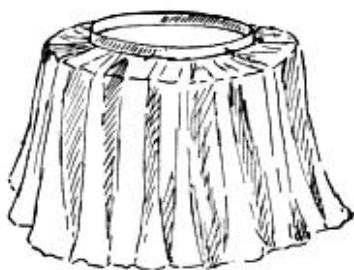


FIGURE No. 135 C.

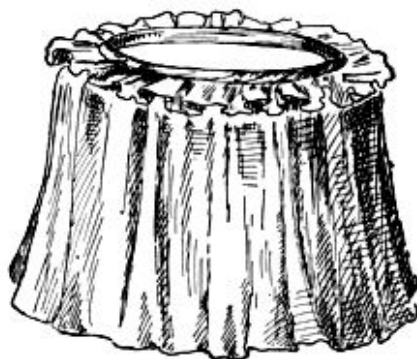


FIGURE No. 135 D.

to the frame, it is only necessary to twist the ends of the wire to make the gathering perfectly secure.

To cover the circular frame shown at figure No. 133 A, cut a strip of crépe paper two yards long and half the width of the roll. Gather it about half an inch from the top, and attach it to the frame around the top ring and under the center guards (marked X). The edge of the paper must be kept well up on the wide band, so it will not show below the lower edge; and with this end in view, the gathering wire must be tightly drawn to prevent the paper sagging between the guards. Having placed a gas globe at a convenient distance above the table or work-stand, adjust the frame upon it, arrange the paper evenly about the band, and carefully bend it over the outer wire to fall gracefully below.

To clearly explain the making of this shade, four stages of the work are depicted at figure No. 135—A, B, C and D. "A" shows how the skirt is to be secured around the brass ring and under the guards, "B" represents the paper bent over the outer wire, and "C" depicts the shade after



the lower edge of the paper has been stretched to produce the effect of a ruffle, as fully illustrated at figure No. 78, on page 8. "D" pictures the complete shade, a narrow ruffle having been



FIGURE No. 136.

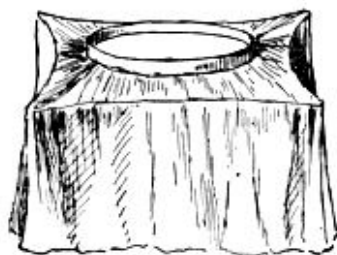


FIGURE No. 137.



FIGURE No. 138.

added, and a loosely twisted cord of crêpe paper cut the entire width of the roll having been pasted over the upper edge of the ruffle. This is the simplest form of decoration, and the frame is

# USES OF CRÊPE AND TISSUE PAPER.

51

the smallest and plainest variety. Modifications in detail will suggest themselves, but simplicity is really necessary for a large chandelier.

A suitable shade for a side-burner in the same room as the chandelier may be made on the circular frame, but the frame illustrated at figure No. 133 C, page 48, will be found much better for a single side-bracket.

The six-pointed frame shown at figure No. 133 B is well adapted to small chandeliers and even to single lights, but being less severe and dignified than the two mentioned above, it is better fitted for



FIGURE NO. 139.

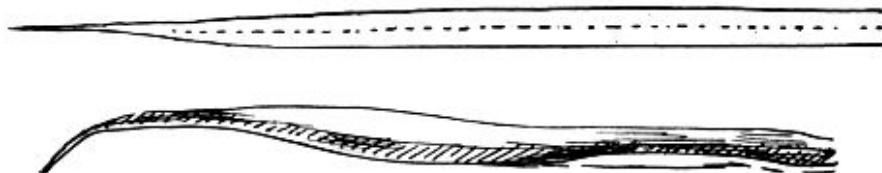


FIGURE NO. 140.



FIGURE NO. 141.

a library, sitting-room or bedroom in which there is a central chandelier. The directions for covering already given may be followed for this shade; or if more elaborate effect be desired, the skirt may be put on as directed above, and after it has been creased over the frame, a ruffle an inch and a half deep and gathered on doubled sewing silk or cotton may be sewed along the curved outer wire to outline the curves prettily.

Figure No. 136 gives a clear view of the ruffle arranged to avoid the stiffness that is very apt to result from a too literal following of the instructions. All ruffles should be slightly stretched, as in

this instance, unless special directions to the contrary are given. Attach the ruffle with full and not too fine "hem" stitches, allowing no more of the cotton to show than is actually necessary; and full the ruffles at the corners so that quite as many gathers will appear at those points as in the curves. To cover the unfinished edges of the ruffle, loosely twist crépe paper cut the way of the crinkles, and secure it with strong boiled flour-paste, joining sections when necessary on the corners or points.

For a bedroom decorated in blue a double ruffle may be made, the under side being pale-blue and the upper side white, and the edges of the ruffles being covered with white-and-blue cord. White and pink, white and yellow, two shades of pink, light and dark coral, two shades of yellow, and

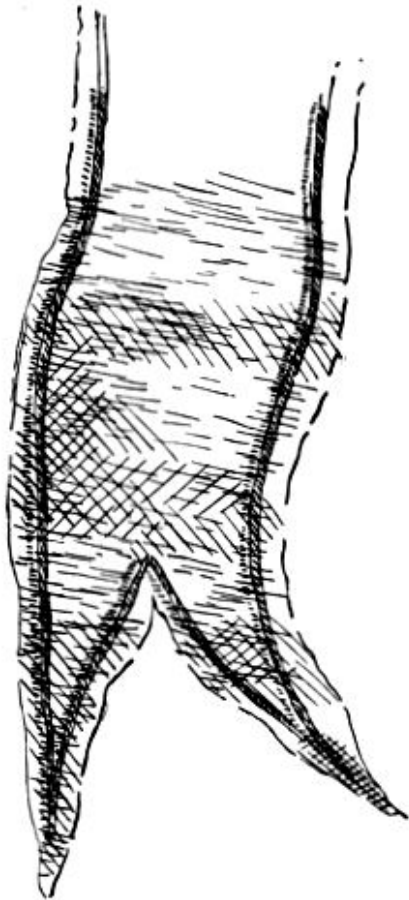


FIGURE No. 142.



FIGURE No. 143.



FIGURE No. 144.

light and dark amber are dainty combinations and will be very effective when the other objects in the apartment show tints that harmonize.

A four-sided frame like that shown at figure No. 133 C or that at figure No. 133 D is always effective on a side-bracket. The covering of the plainer frame is put on in two separate parts. The first should be five inches deep and a yard and a quarter long. Gather it on a binding wire, attach it to the frame as in the other instances, bend the paper over the outer wire, and cut it off half an inch below. Turn the half inch allowance under the wire, as shown at figure No. 81 on page 32, and secure it with flour paste, thus concealing the wire and completing a "roof" for the shade. Cut a strip of paper forty-eight inches long and seven inches wide, ruffle the lower edge,



# USES OF CRÉPE AND TISSUE PAPER.

53

and very carefully and neatly attach the other edge to the covered wire, as at figure No. 137, allowing fullness at the corners to prevent the lower edge drawing under the globe. If the lower edge should draw in spite of this precaution, stretch the skirt for three inches from the lower edge, using both hands and being careful that the fingers do not leave an imprint.

To conceal the upper edge of the attached skirt, apply a double ruffle gathered through the center and arranged as at figure No. 138, adjusting it to follow the edge of the frame. If flowers are preferred, a delicate and gracefully disposed wreath of small daisies, or poppies may be so placed as to entirely conceal the joined edges of the top and side. (See figure No. 139.) Instructions for a variety of flowers that may be easily and quickly made have been given in previous lessons.

The four-sided frame with upward curved corners is to be dressed like a lamp-shade, and a very novel effect may be produced by covering it with a single piece of pale-pink crépe paper. Put on evenly a section of paper half the width of the roll and two yards long, pulling the extreme lower edge quite out of crinkle. On the edge arrange an inch-deep border composed of tiny pink flowers and plenty of grass; the latter must be very carefully cut, and each blade must be folded as at figure No. 140. The frame may be outlined with pink poppies or rosebuds in the manner illustrated at figure No. 141 or a ruffle two inches and a half deep may first be applied and its upper edge covered with blossoms. A cluster of flowers may be fastened on each point and arranged to trail gracefully over the side rather than to stand erect.

A pretty bow can be made of crépe paper cut across the crinkles, if a fine,

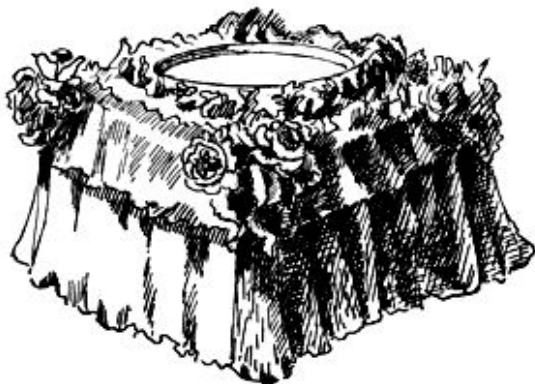


FIGURE NO. 145.

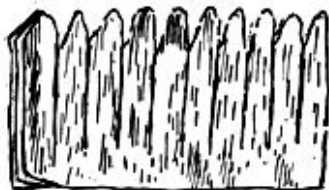


FIGURE NO. 147.



FIGURE NO. 146.

silk-wound milliners' wire is attached very neatly with paste or fine stitches half an inch from the edges of the parts, as at figure No. 142. Great care must be taken that the paper is not stretched. The loops must be measured off before the wire is attached, and each loop must be wired separately; the bow may then be arranged and the wires shaped as fancy dictates. The result will be a good imitation of a heavy silk ribbon bow.

The addition of steel buckles is a new and very fashionable fancy for the decoration of shades, and another is the use of many-looped bows or rosettes of baby ribbon. About six shades of ribbon are generally associated, although sometimes on a white or neutral-tinted shade the seven colors of the rainbow are effectively displayed. Between the rosettes which are secured just below the points, the ribbon is carried below the shade in graceful festoons. Of course, such decoration would only be appropriate on a shade intended for a single side-bracket. Figures Nos. 143, 144, 145 and 146 afford views of the completed shades just described.

To make daisies, proceed thus: Cut a piece of deep-yellow crêpe paper one inch square, place a tiny bit of raw cotton in the center, shape the paper around the cotton, gather it together, cut away considerable of the extra paper, and twist the remainder tightly. Cut a strip of white crêpe paper three inches long and three-quarters of an inch wide, double it two or three times, and cut it as shown at figure No. 147. Wrap this around the yellow center, allowing the petals to stand at right angles to the center. (See figure No. 148.) Now very firmly wrap a couple of inches of white sewing cotton close under the yellow center, as indicated at figure No. 149; and then form the stem of a strip of green tissue paper three inches long, fastening it to the flower with a touch of paste, beginning the formation as shown at figure No. 150, and continuing the twisting to the end of the paper. Grass is much used with daisies, poppies, violets and in fact, all flowers that grow naturally near grass or



FIGURE NO. 148.



FIGURE NO. 149.



FIGURE NO. 150.

that are not very highly cultivated; and when carefully made of paper in the proper tint, it has a very realistic effect and is particularly pretty with small, dainty blossoms. The blades must be slender and of various lengths and must be bent and twisted in different ways so as not to present an appearance of sameness.

The lesson which is given on pages 31 to 36, gives many general directions for lamp-shades that can be easily modified and applied to gas-shades; but the difference between the purposes for which the two kinds of shades are designed must not be lost sight of. A lamp-shade is intended primarily for shading, but a gas-shade is principally decorative, only a slight softening of the light being sought. Consequently pale tints and only one thickness of paper must be the rule in constructing gas-shades. A paper shade being semi-transparent, takes on an entirely different hue when the light is shining through it, and the choice of colors must be made with this fact in mind.



## A FEW PRETTY GIFTS.

### TENTH LESSON.



ONE of the most sensible of women makes almost all of her Christmas presents during vacation time. Nearly every one takes a holiday in Summer, even if there is little or no opportunity for a change of environment; for a month or two the home duties are relaxed, thus giving leisure for fancy work; and while even the latter may call for considerable exertion in very warm weather, the worker must remember how pleasant it will be to have all her dainty remembrances in readiness when the hurry and bustle of the Winter holiday season fill her time to overflowing.

Below are offered suggestions for a number of pretty holiday gifts, all of which may be easily made by those who have carefully followed the instructions given in the previous lessons of this series, since the details described are common to most uses of crépe and tissue paper.

The writing-pad pictured at figure No. 151 is very simple of construction. For it procure a piece of the stiffest pasteboard obtainable, purchasing it at a paper shop, or else selecting the gray pasteboard known as "carpet lining," which is sold by many carpet dealers and is at least three-sixteenths of an inch thick. This lining is very pretty, but when it is not covered its dark color renders it less desirable than white cardboard for the uses described. Cut a section fourteen inches long and ten inches wide, cover neatly with crépe paper, and either turn all the edges in, having first creased them or else trim them off very carefully, and cover them with a band of ribbon or with crépe paper twisted loosely. Cut four straps of flat silk elastic in the narrow width used by milliners and arrange them as shown, sewing their ends in place under the edge finish; beneath these straps slip a sheet of blotting paper.



FIGURE No. 151.

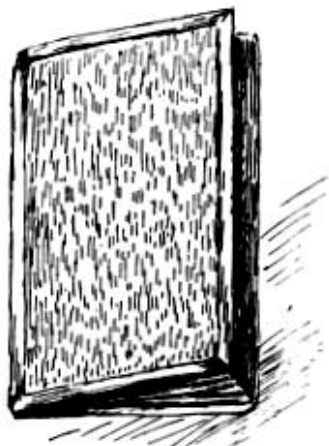


FIGURE No. 152.

To construct the portfolio displayed at figure No. 152, cut two pieces of the heavy cardboard each fourteen inches long and ten inches wide. After trimming the edges smoothly, cover each section on the outside with a split sheet of cotton wadding, sprinkle with sachet-powder, and secure the wadding in place by winding it loosely with sewing cotton, which can be easily removed after the crépe paper cover is put in place. This cover should be double, as the wear on it will be greater than it would be if the cotton were not used. Finish the inside smoothly with crépe paper, and connect the two boards at each end with a strip of China silk the exact shade of the crépe paper, plaiting the silk at the back of the portfolio, and gluing or sewing the side edges neatly to the boards. Bind the back with firm ribbon or double silk, and finish the edges like those of the writing-pad described above. An end view of the portfolio is given at figure No. 153.



FIGURE No. 153.



Figure No. 154 illustrates a unique blotting-pad. For its foundation use a piece of heavy paste-board, curving it with a hot iron as directed in a previous lesson. Neatly cover it in the inside with crêpe paper and on the outside with blotting paper, and connect the ends under a bow of heavy satin ribbon the exact shade of the crêpe paper. If it is impossible to exactly duplicate the tint of the crêpe paper in the blotting paper, it is best to have the latter white. It will not be practical to



FIGURE NO. 154.



FIGURE NO. 155.

make the bow of crêpe paper, as the wear and strain upon this ornament necessitates the use of a firm material.

Figure No. 157 shows a pen-wiper that is quite elaborate in appearance, although its construction is very simple. Cut from water-color paper or stiff cardboard a section the shape of figure No. 155, and either paint the head and face with water colors, or else paste in the proper place one of the pretty heads that may be purchased for a few cents, at almost any stationery shop. Tint the hands and the exposed portions of the arms, and add a neat little dress of crêpe paper, shaping the sleeves and ruffles according to figure No. 156, and attaching them by means of a few strong stitches. When the little doll is completed, sew it upon the leaves of the pen-wiper, which should be heart-shaped, and may be cut from black broadcloth or from the tops of discarded mousquetaire gloves of brown, white or black undressed kid.

To make the pretty stamp holder or case pictured at figure No. 159, cut a foundation of light-

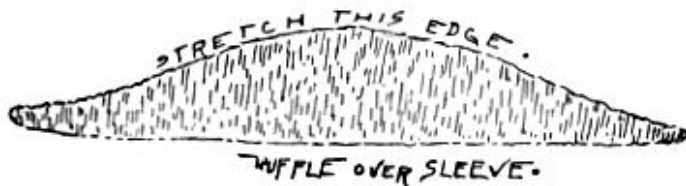


FIGURE NO. 156.

# USES OF CRÉPE AND TISSUE PAPER.

57

weight cardboard the shape of figure No. 158, cover it with crépe paper, fold according to the dotted lines, and finish the ends neatly with a fine cord of twisted paper. Decorate one side of the case with a tiny crest, which should be painted with water-colors on a piece of smooth water-color paper and should then be cut out carefully and pasted neatly near one of the lower corners of the case.



FIGURE No. 157.

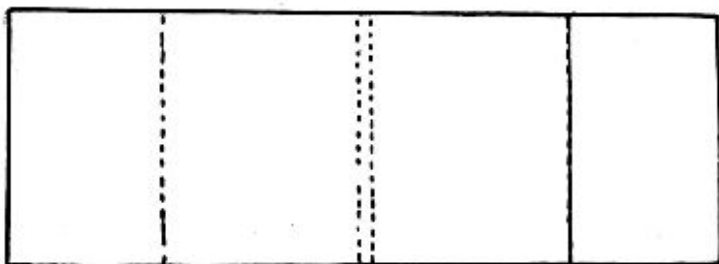


FIGURE No. 158.

The card-case shown at figure No. 160 is made like the stamp-holder. The decoration illustrated is both artistic and appropriate, and was arranged by gluing a tiny oval miniature upon the case and framing it with minute pearl beads sewed closely together.

A box for envelopes like that seen at figure No. 161 is very convenient and can be made with an ordinary stationery box for a foundation. Cover the sides of the box proper, both inside and out, with crépe paper, and also the inner side of the bottom, and edge with a cord of twisted paper. Remove the sides of the top, and cut the remaining portion in half crosswise. Cover the two pieces on both sides with crépe paper, edge them with cords of paper, and strongly sew a pearl button to the inner edge of one lid at the center, and a loop of white silk cord elastic at a corresponding point at the other lid, thus arranging for a secure fastening when the lids are closed. With a pointed wire or a very coarse needle make two holes in the outer edge of each lid and two more in the upper edge of the box, and form hinges by passing fine silk cord, or baby ribbon through the holes and bowing it as pictured. The bows must be very small to permit the lids to open easily.



FIGURE No. 159

For note-paper, a little tuck case made like the portfolio described above will be found more desirable than a box. It should be an inch larger each way than the paper, and the sachet-powder should be used on the inner side, that the paper may partake of the delicate perfume.

A tiny candlestick of paper makes a very pretty ornament for a desk, and may be constructed thus: Cut a circular piece of cardboard three inches in diameter, and also a section like figure No. 162, slashing the latter at the solid



FIGURE No. 163.



FIGURE No. 160.



FIGURE No. 161.

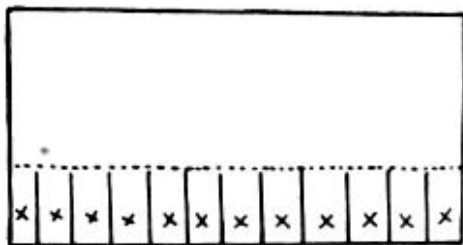


FIGURE No. 162.

lines, bending the little tabs marked X to stand at right angles to the remainder of the section, and forming a hollow cylinder, with the tabs projecting at the bottom (see figure No. 163); then paste the cylinder upon the center of the circular piece. Cut a strip of crépe paper one inch wide, across the crinkles, stretch one edge carefully to produce a fluted effect, gather four inches of the unstretched edge on a fine drawing thread, paste this edge inside the little cylinder, and bend the frill outward when the paste is dry. Use a plain lengthwise strip to cover the cardboard cylinder, and also the bottom of the little stand; and cover the upper side of the base with a gathered strip, stretching the outer edge and applying the paper as smoothly as possible. Add a narrow ruffle of paper at the outer edge, and conceal the joining with a cord of paper pasted firmly to position. Place in the candlestick one of the small colored wax candles sold by confectioners, choosing it to match



# USES OF CRÉPE AND TISSUE PAPER.

59

the paper if possible. The base may be cut square or the shape of a heart, spade, club or diamond; and a very unique ornament may be produced by using a playing card for the foundation, allowing the face and back to remain uncovered, and trimming with crépe paper around the candle-holder and with a cord at the edge of the base. (See figure No. 164.)

For the dainty pen-box displayed at figure No. 165, procure a small jewelry-box, and all-over decorate it with pansies or other pretty flowers painted in oils, arranging the flowers so as to overlap one another and entirely cover the surface. Glue the box at the center of an oblong cardboard that



FIGURE NO. 164.



FIGURE NO. 166.



FIGURE NO. 165.

is two inches longer and wider, and cover the exposed portion of this tray with tightly twisted cords of crépe paper laid very close together.

A number of small adjuncts for the work basket may be made with crépe paper, and the basket itself can be neatly lined with a tightly drawn puffing of the paper cut so that the crinkles will run up and down. The pockets should be made of silk or fine Silesia and covered with crépe paper put smoothly over the textile before the pockets are sewed into shape. There should be four pockets, two of them long and two square.

# USES OF CRÊPE AND TISSUE PAPER.

An extremely pretty sewing-basket may be evolved from a straw sailor-hat. Paint the outside, with white enamel, and allow the hat to dry on a flat surface, so that the brim will be perfectly level when the paint is hard. English enamel is easy to apply and forms a porcelain finish. Cover the inside of the hat (which is, of course, turned upside down to form the basket) with crêpe paper put on as scantily as possible. The gathers must meet exactly at the center of the crown inside, and the point of meeting must be concealed by a large button-mould covered with crêpe paper and secured in place with glue. Neatly cover what is now the upper side of the brim with crêpe paper



FIGURE NO. 167.



FIGURE NO. 169.



FIGURE NO. 168.

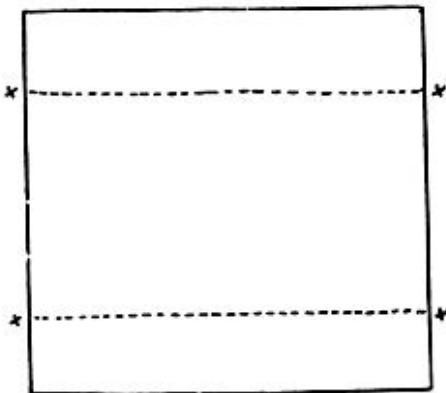


FIGURE NO. 170.



FIGURE NO. 171.

and edge it with a cord of twisted paper. For the bags cut circles of silk the color of the crêpe paper, gather their outer edges, and draw the gathering strings to produce the proper shape. Fasten the bags at intervals upon the brim, and between them arrange the needle-book, thimble case, pin-cushion and scissors-holder, leaving the crown as a receptacle for material and unfinished work. Figure No. 166 shows the completed basket, and figure No. 167 a side view of the hat without the accessories, but with a flat band and bow of crêpe paper sewed upon it in the regulation sailor fashion.

## USES OF CRÉPE AND TISSUE PAPER.

61

For the cover of the needle-case cut two heart-shaped pieces of light cardboard or Bristol-board, cover them with crépe paper, bind the edges with narrow silk or satin ribbon, and finish them with a loop and tiny bow at the top. Make the leaves of fine white flannel, or, if convenient, cut them from the upper parts of old white kid gloves, and fasten them between the sections forming the cover. The finished book should look like figure No. 168.

Make the pin-cushion two inches and a half square, using white twilled muslin or drilling for the foundation and stuffing it with bran or fine sifted sawdust. Cover the cushion with paper, and ornament the corners with loops of paper cord, as shown at figure No. 169.

To make the thimble-case, cut a piece of silk two inches and a half long and three inches wide, and cover it with a section of crépe paper exactly the same size. Gather the silk and paper together

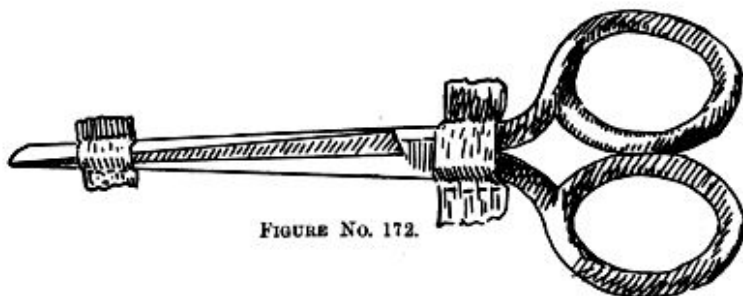


FIGURE No. 172.

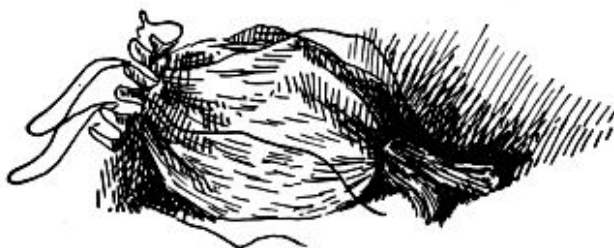


FIGURE No. 173.

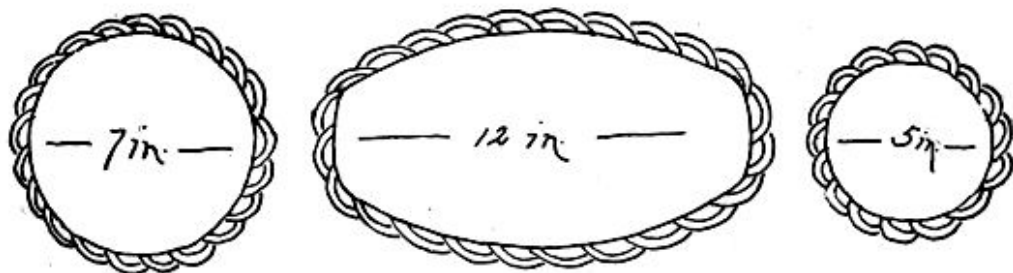


FIGURE No. 174.

according to the dotted lines at figure No. 170, and after drawing the gathering strings, fasten the case to the straw brim with a few firm stitches, tie a bow of paper over each gathering, and place the thimble in the case, as at figure No. 171.

The scissors-holder consists of two loops or bands of ribbon half an inch wide, sewed to the brim of the basket over the closed scissors so as to fit them snugly and hold them securely when properly adjusted. Figure No. 172, pictures this simple but very practical arrangement.

A button-bag is a very convenient receptacle for small buttons that have four eyes, and five or six pieces of linen bobbin cut the length of the bag and sewed at one end to the top of the bag will provide a handy means of securing buttons that have shanks, the latter being strung upon the threads, which are tied about the end buttons. The button-bag should be about six inches long, and



about four inches wide when completed. Make it of strong Silesia covered with crépe paper, both being the same color as the other furnishings of the work-basket. Baste the paper smoothly to the Silesia before sewing the latter together, and finish the bag with a pretty tassel. The bag completed is pictured at figure No. 173.

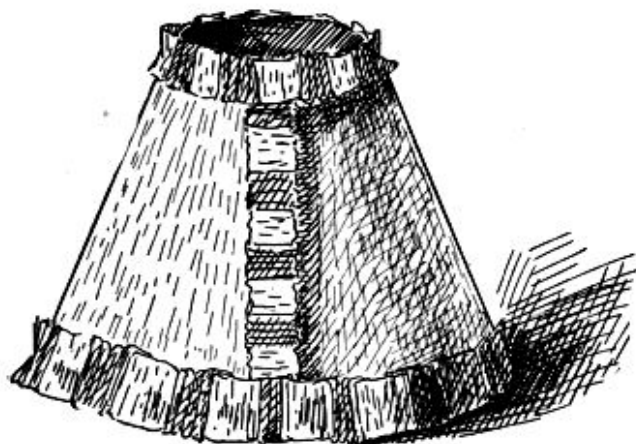


FIGURE No. 176.

The appearance of the tea-table may be greatly improved by the use of dainty mats, which may be made of crépe paper at very small cost. First paste together, end to end, a number of strips of the paper, and twist them tightly to form a cord, which should be half an inch thick. Cut from white skirt or sail canvas as many pieces as are desired in the outlines shown at figure No. 174; begin at the center of each section, and sew the cord round and round until the canvas is entirely covered. If the cord is twisted

very tightly, these mats will last a long time.

Many dealers in lamps and fixtures sell pretty candle-shade foundations made of water-color paper the shape of figure No. 175 and ornamented with water-colors. The illustration shows an artistic example, in decorating which only five colors are used—carmine, Payne's gray, green, yellow and black, there being no background or shadows. These little shades are not finished or formed into

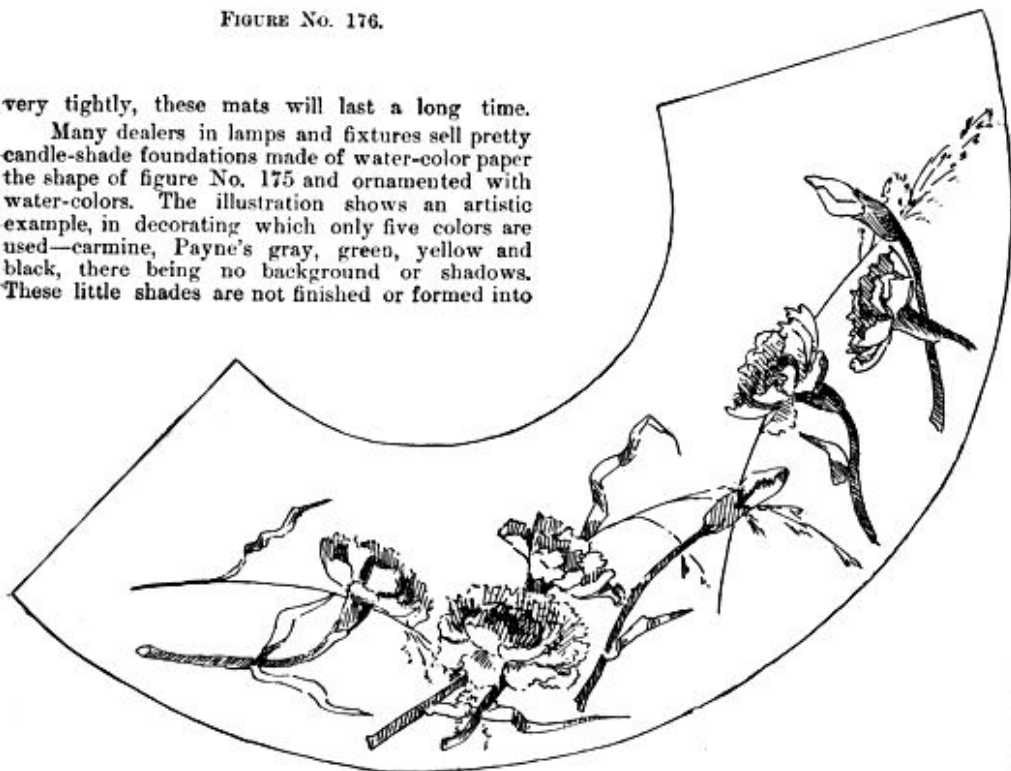


FIGURE No. 175.

shape, and they can be daintily trimmed with a plain cord of paper or a fine side-plaited or box-plaited frill sewed about the upper and lower edges and down one side. When a shade is thus ornamented and sewed into shape, it should resemble figure No. 176.

## FLOWERS—(COTTAGE DECORATIONS.

### ELEVENTH LESSON.

Many of those who have put into practice the suggestions thus far given in this series of lessons have doubtless occasionally been at a loss for flowers that stand stiffly erect, since it is not always desirable or appropriate to have blossoms that droop languidly. This want is filled in the present lesson.

A lamp shade of white crêpe paper and white blonde lace is especially striking when adorned with large clusters of scarlet geraniums arranged on long, stiff stems like those that support the natural flowers. No particular shade is advised for these blossoms, because one person may fancy a very vivid tone, while another may deem a light-scarlet tint most appropriate. Having chosen French tissue paper in the admired hue for the geraniums, cut pieces the shape and size of the diagrams shown at figure No 177, and with a scissors blade or dull knife cut the petals in the manner depicted at figure No. 178, until the effect displayed at figure No. 179 is obtained. Fasten the pieces together with an inch and a half of fine wire, the point of which is covered as shown at figure No. 180. The wire forms the stem and must be wound with a section of

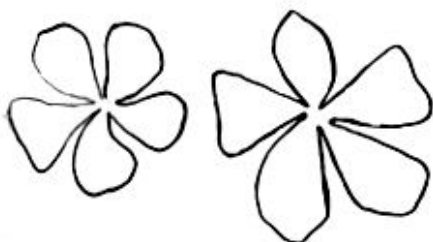


FIGURE No. 177.

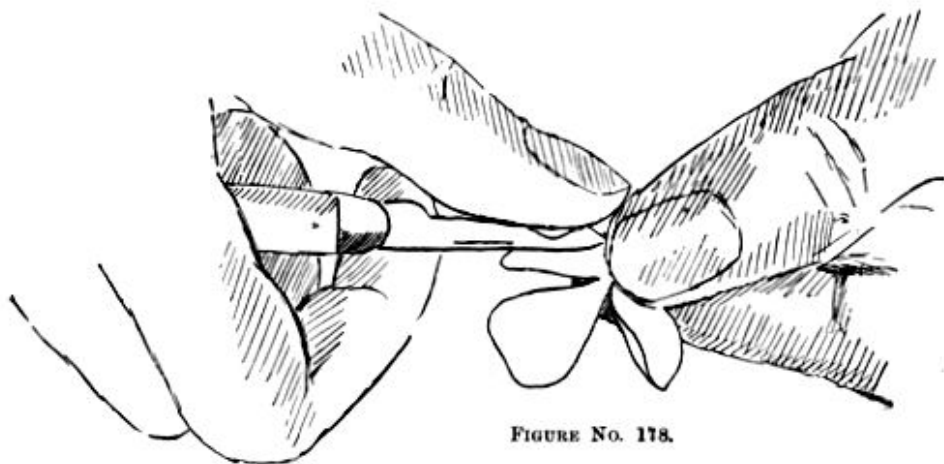


FIGURE No. 178.

dark-green tissue paper cut after figure No. 181 and painted with red-brown water-color below the dotted lines. The tips of the petals may be very delicately tinted with a little India-purple or carmine, or may be left the color of the paper, as preferred. Figure No. 179 A depicts the completed flower.

For a smaller geranium shape sections according to the diagrams given at figure No. 182, and put them together as above directed, producing a blossom like figure No. 182 A. To make a bud, cut from the paper an irregular oval like figure No. 183, place at the center a tiny bit of cotton, gather

the paper around the edges, and crush it into the numerous small wrinkles seen at the edges of the petals in a real bud. When completed the bud should resemble figure No. 184.

In putting the flowers and buds together to form a bunch closely follow Nature's own arrangement. Place the larger blossoms at the center and the smaller ones outside, and let the buds, which

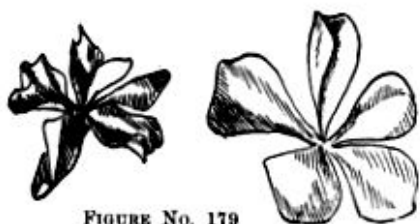


FIGURE NO. 179



FIGURE NO. 180.



FIGURE NO. 181.



FIGURE NO. 179 A.



FIGURE NO. 182.



FIGURE NO. 182 A.



FIGURE NO. 183.



FIGURE NO. 184.

should be made in two or three sizes, curl gracefully downward about the large stem, as clearly shown at figure No 185. The large stem should be at least three-sixteenths of an inch in diameter.

The leaves must be made of crêpe paper. Cut a strip two inches and a half long and an inch and a half wide, and gather one edge and stretch the other, so that, when the gathering string is tightly drawn, the paper can be laid flatly upon the table or work-board. Make a pattern exactly like figure



# USES OF CRÉPE AND TISSUE PAPER.

65

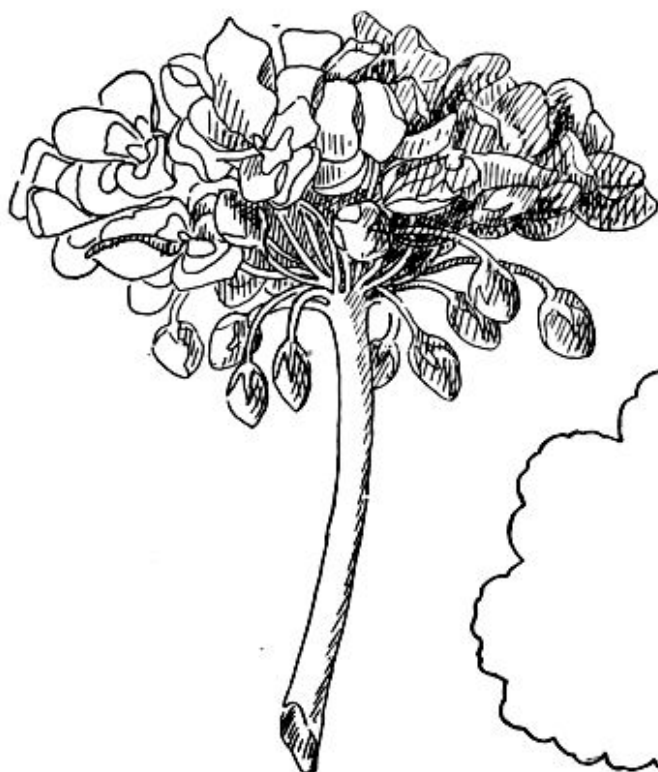


FIGURE No. 185.



FIGURE No. 186.

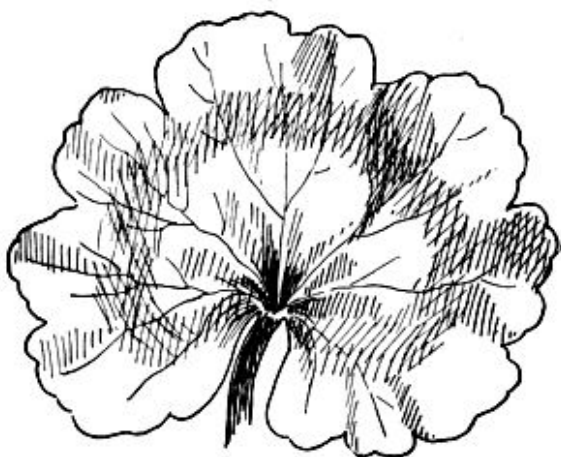


FIGURE No. 187.

No. 186, place it upon the crépe paper, and shape the latter by it very carefully. Then with a camel's-hair brush and some chrome-green slightly darkened with black or sepia, imitate the shadings and veinings on a natural leaf, as at figure No. 187; and finish the leaf with a stem as directed for the flowers.

Vary the leaves slightly in size if many are used and arrange them prettily and naturally  
To make sweet peas, which are massed together in stiff bunches, first cut petals like figure No. 188 B from French tissue paper, and like figures Nos. 188 A and 188 CC from crépe paper, and

shape them with a small knife-blade to appear as at figure No. 189. Put them together in the manner illustrated at figure No. 190, and finish with a stem shaped like figure No. 191. Sweet peas usually grow in small clusters, and three or four of the artificial blossoms may be easily wound into

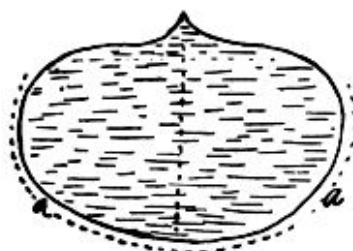


FIGURE No. 188 A

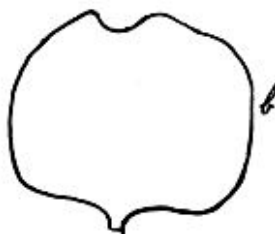


FIGURE No. 188 B

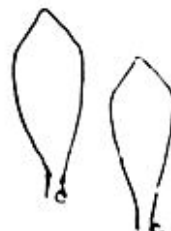


FIGURE No. 188 CC.



FIGURE No. 189.



FIGURE No. 190.



FIGURE No. 191.

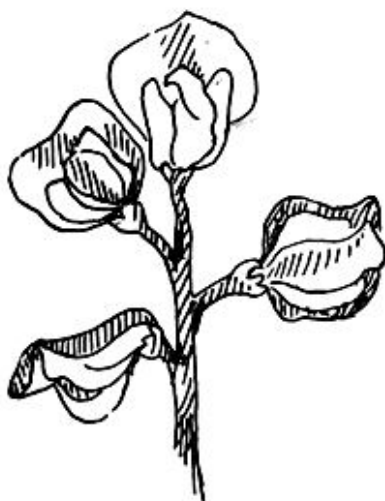


FIGURE No. 192.

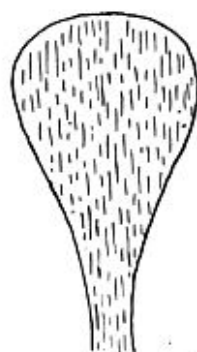


FIGURE No. 193 A.

a single large stem, as displayed at figure No. 192. As the leaves of the sweet peas have not much character, it will be found advisable to use the flowers and stems as a bunch decoration. The large petal is nearly always of a darker shade of pink, red or purple than the small inner ones, and

# USES OF CRÉPE AND TISSUE PAPER.

67

this effect may be attained by choosing paper in the proper tints or by painting with water-colors. Equally pretty flowers may be made wholly of crépe paper that has its crinkles smoothed out.

Wild-roses are among the most admired flowers for decorative purposes, and can be made of crépe or French tissue paper, although the former is to be preferred. The most natural effect may be produced by procuring a branch of a rose bush, stripping off its leaves after they have become dry and shrivelled, and then adding paper wild-roses made according to the accompanying illustrations.

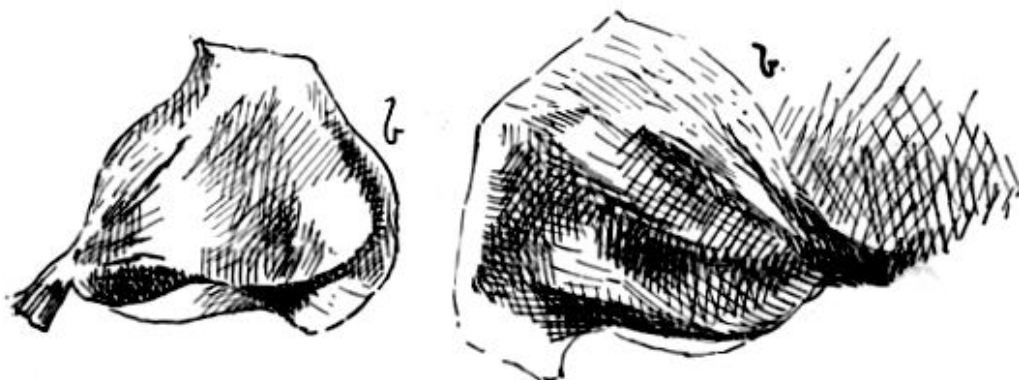


FIGURE No. 193 BB.

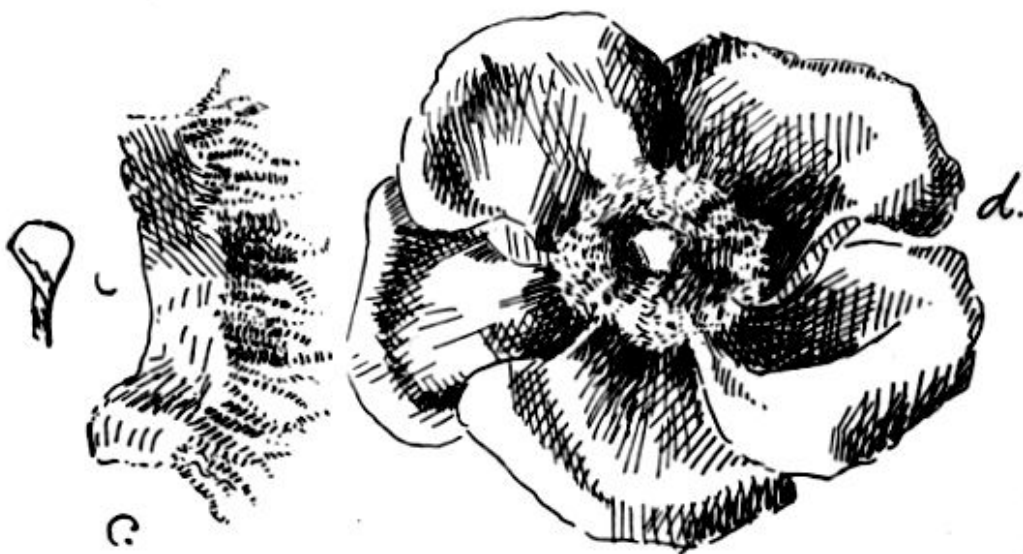


FIGURE No. 193 CC.

FIGURE No. 193 D.

Figure No. 193 A shows the shape of a rose petal, No. 193 BB the petal properly shaped, No. 193 CC the two parts of the center formed of yellow crépe paper, and No. 193 D the completed flowers. Centers of wild-roses can be bought very reasonable by the dozen or gross, and are much better than paper centers when the flowers are to be used where they will be subjected to close inspection. Attach the roses to the branch by means of fine binding wire or a little strong glue. Do



not add leaves unless it is desirable to have green predominate. This would be advisable for a green room, and then the flowers should be scattered and few in number. It would be very inartistic to have as many flowers as leaves, save where the two colors are used in the decoration of a room; and even in such a case it is better to combine pink or green ribbons with the other hue. Thus, for a pink-and-green room sprays of leaves could be tied with green and pink ribbons or with pink ribbons alone.

Few materials are better adapted for cottage decoration than crépe paper. For a bed-chamber done in pink, pretty and serviceable wash-curtains may be made of white and pink crépe paper as illustrated at figures Nos. 194 and 195. The window glass will protect the paper from the outer dampness, and the decoration, which may be executed in green and pink water-colors, will show to excellent advantage against the light. Care must be taken not to lay one color over another in using the paints, and the decoration must be painted on broadly with a large brush. Each curtain must be gathered at the top upon a string, tape or, better still, a small brass or wooden rod. If preferred, the curtain may be made of thin muslin, with paper for the ruffles at the top and bottom.

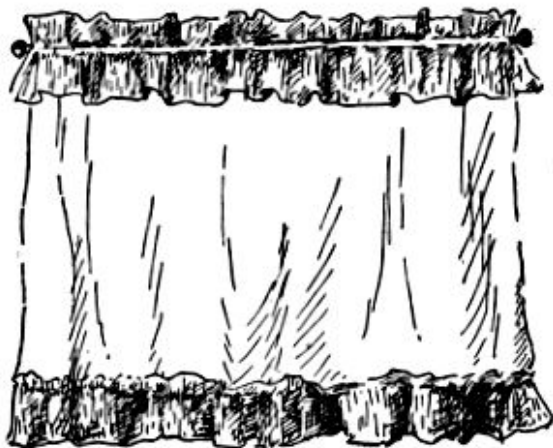


FIGURE NO. 194.

Long curtains are not de-

sirable in Summer, because the windows are often left open and the wind and moisture allowed to enter without hindrance. The top of the window-frame, however, admits of many pleasing effects in decoration, and crépe paper will be found excellent for the purpose, as it sheds dust much more readily than woven materials. At figures Nos. 196, 197 and 198 are pictured three artistic styles of window draping, all of which may be easily arranged with the help of a few tacks. At figure No. 198, tarlatan is represented in conjunction with crépe paper.

Mantel decoration is quite simple just at present, and some dainty designs are shown at figures Nos. 199, 200, 201 and 202. It will be seen that sprays of flowers attached to the mantel-piece or placed in vases materially improve the plainer styles of covering.

Ornaments for the bureau have already been described, and only the drapery now remains to be considered. For the decoration pictured at figure No. 203 use white tarlatan, edged with crépe

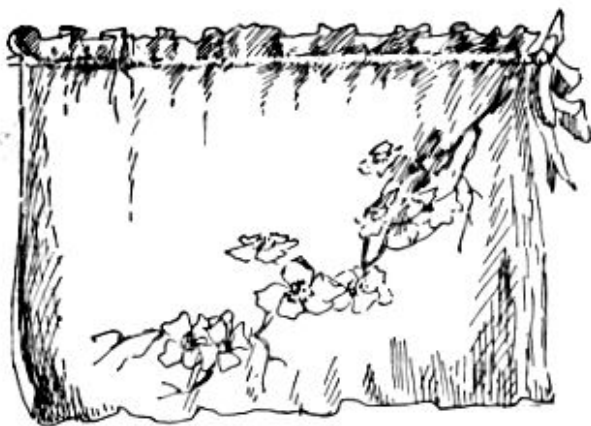


FIGURE NO. 195.

## USES OF CRÊPE AND TISSUE PAPER.

69

paper cut across the crinkles and pulled or stretched at the edge to form a fluted ruffle. Drape the tulle as represented, and arrange long stemmed blossoms in the bow at the center, allowing some of them to fall over the mirror. Figure No. 204 illustrates strips of crêpe paper disposed in bows and festoons.

Exquisite dressing for the bed may be easily arranged with crêpe paper. The pillow-sham shown at figure No. 205 has a center of white paper, bordered with a colored ruffle, the joining of which is concealed by a row of narrow lace edging; and that seen at figure No. 206 has also a white center which is edged with lace and relieved by a spray of tinted flowers made of crêpe paper. Figure No. 207 depicts a sham decorated with a contrasting ruffle and a monogram. The monogram may be cut from white or colored plain paper and either sewed or pasted to the smooth circle of



FIGURE NO. 196.

crêpe paper. The charming decoration displayed at figure No. 208 is contributed by tiny clusters of baby ribbon and half wreaths of flowers painted with water-colors. The ribbons may be of any harmonizing tint, and the flowers may show many different colors or several shades of one color. Thus, for a blue room the bow-knots could be made of pale-blue ribbon and the flowers painted in three shades of blue ranging from a soft grayish tone to indigo for the darkest touches. Whenever possible the ruffles should be cut with frayed edges. Cards should never be used upon any part of a sheet or pillow sham, as they are too stiff to yield to the weight of the paper and would produce a decidedly ungraceful appearance.

Part of a very pretty sheet-sham may be seen at figure No. 209. This ornament should, of course, correspond with the pillow-shams with which it is used. It may extend to the edges of the

bed or may reach to the floor at each side, but in the latter case, owing to its lightness, it will require a lining of heavy, white muslin to make it hang gracefully and keep it in place. A paper

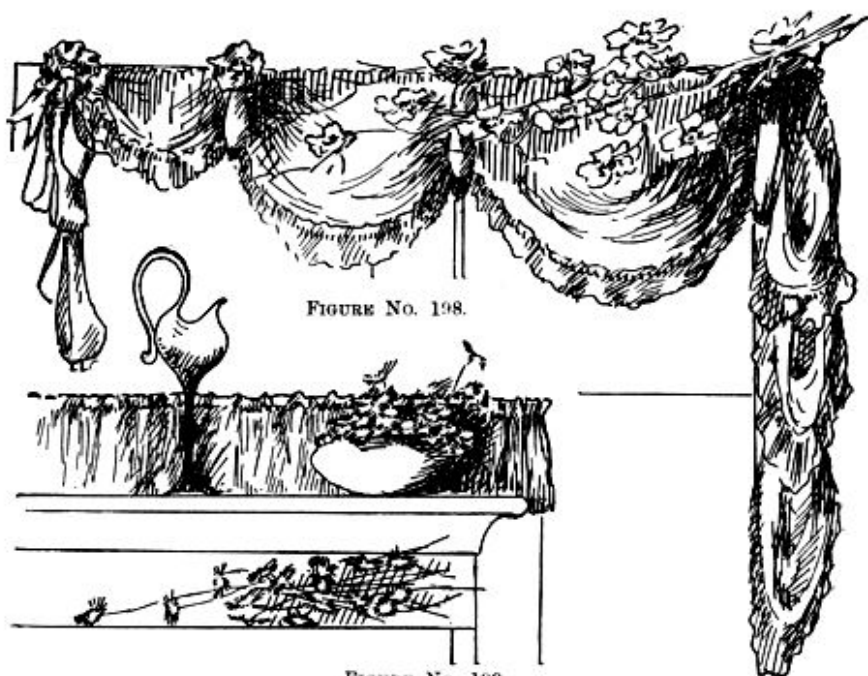


FIGURE NO. 198.

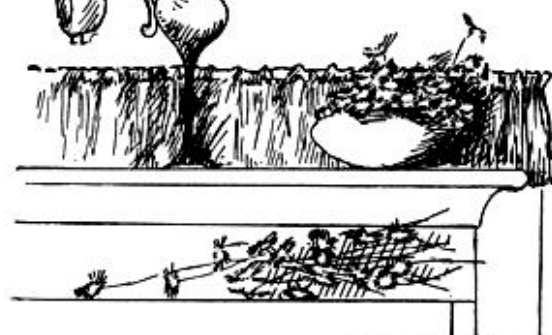


FIGURE NO. 199.

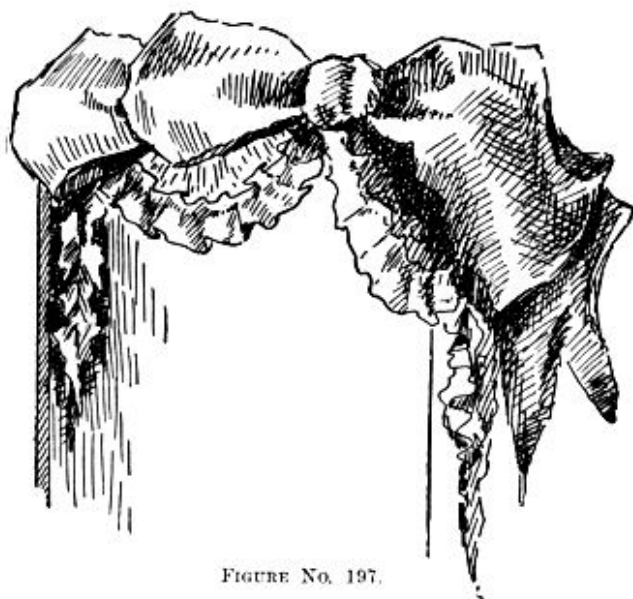


FIGURE NO. 197.

pillow-sham looks best when basted to a square of thick muslin and pinned to the pillow at each corner. When thus arranged, the dainty creation will last a long time.



# USES OF CRÊPE AND TISSUE PAPER.

71

A spread may be made by joining three, or, if necessary, four strips of crêpe paper the length of the bed and the full width of the roll. Each joining may be covered with ribbon, or a simple seam may be run on the sewing-machine by placing the right side of the ribbon to the right side of the paper and taking a half-inch seam. If pre-

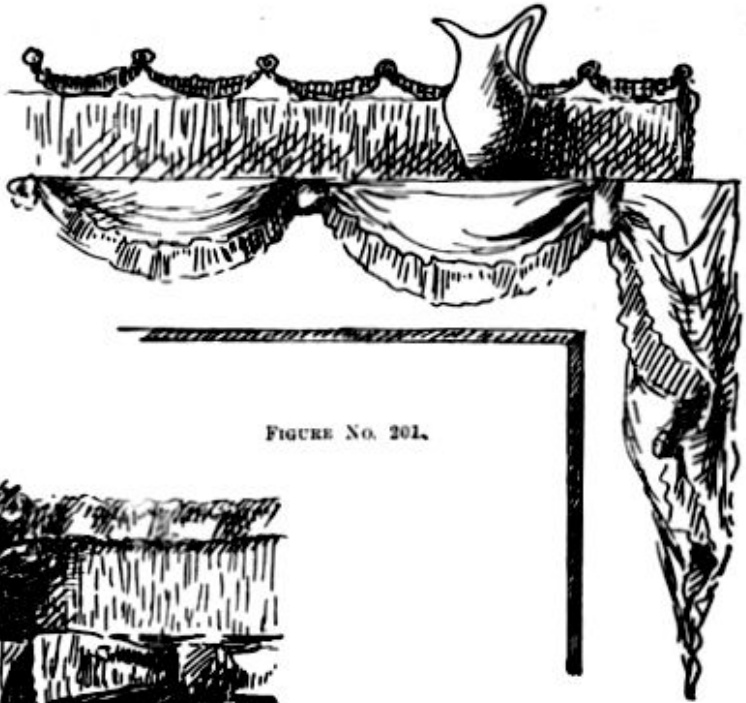


FIGURE NO. 201.



FIGURE NO. 202.

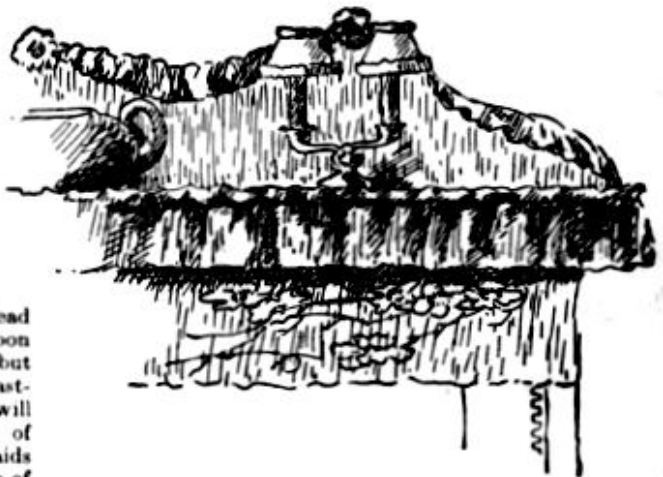


FIGURE NO. 200.

ferred, insertion may be used instead of ribbon. One edge may be laid upon the paper and stitched by machine, but the other edge will have to be fastened by hand, as the crêpe paper will be too bulky to pass under the arm of the machine. If a second person aids the operator by moving the mass of material as it is sewed by the machine, the crinkles will remain intact and an

even effect will be secured. Such a spread will, with ordinary care, last an entire season. At night it should be folded smoothly at the seams, that the paper may retain its original surface.

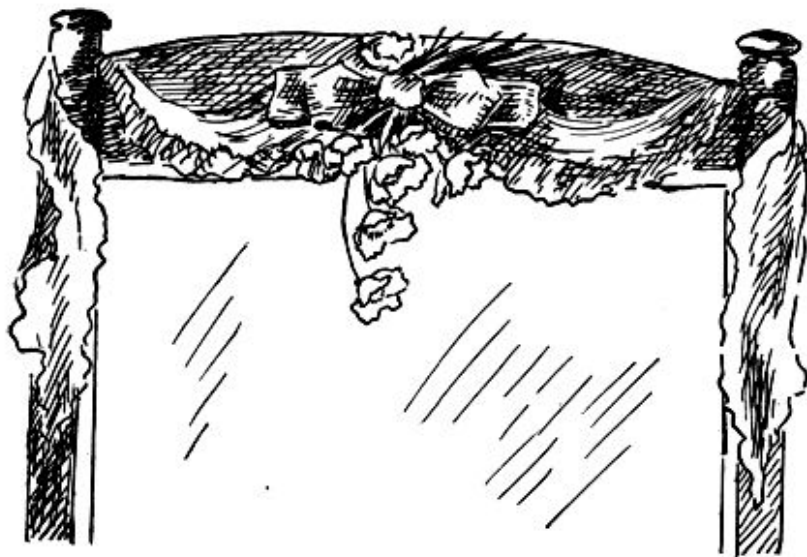


FIGURE No. 203.

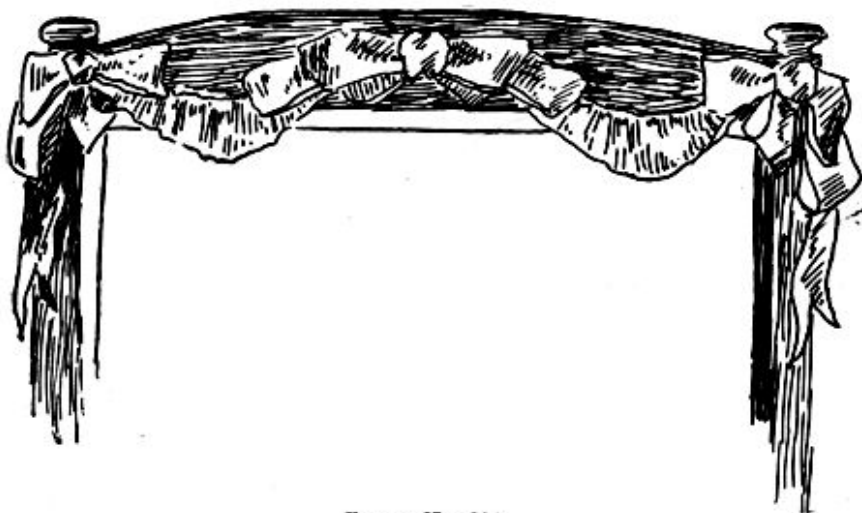


FIGURE No. 204

The dressing-table may have two or three covers harmonizing with the chosen decoration of the bed, and the glass above it may be draped as at figure No. 210, white cotton tulle or tarlatan being

# USES OF CRÊPE AND TISSUE PAPER.

73

associated with the paper to produce a cool and airy effect. The tulle or tarlatan will last quite as long as the paper, and it should be of the sheerest and thinnest quality obtainable.

When long curtains are desired to hang from the canopy over a bed, crêpe paper pulled or stretched out of the "crimp" will be found very artistic, and much more healthful than heavy brocades or other heavy materials of similar texture, which are likely to retain poisonous gases and the germs of disease in spite of the most thorough airing. A very pretty and inexpensive decoration

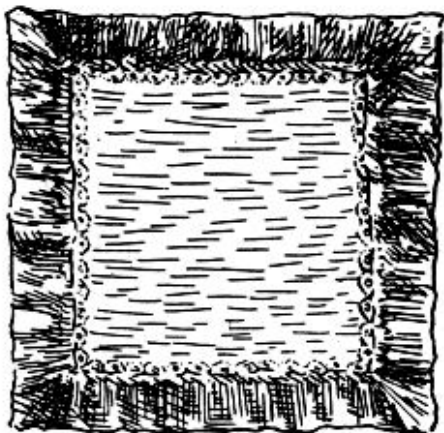


FIGURE NO. 205.

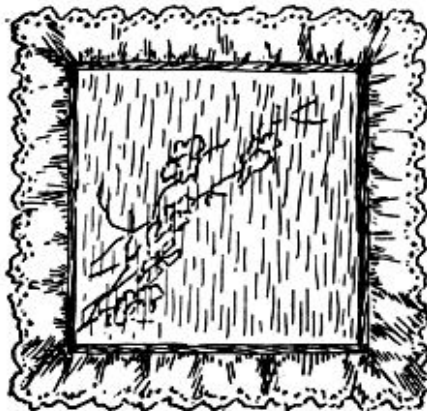


FIGURE NO. 206.

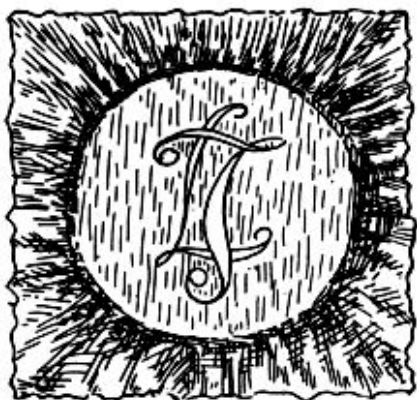


FIGURE NO. 207.



FIGURE NO. 208.

for a canopy may be arranged with white tarlatan, which is merely nominal in price. The edges should be trimmed with a frill of paper stretched at the outer edge to look like figure No. 211, and securely sewed by machine to the selvedge of the tarlatan, a heading being arranged to conceal the row of stitching. Figure No. 212 shows the completed canopy.



# USES OF CRÊPE AND TISSUE PAPER.

A sofa-cushion can be made very ornamental by the use of crêpe paper. A square of embroidered linen or duck may be used for the practical center, and the corners may be arranged as at figure

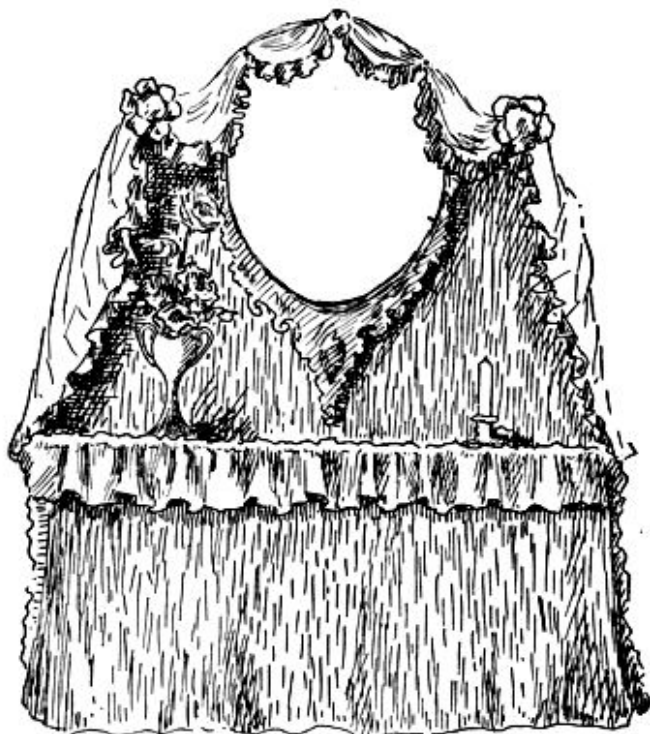


FIGURE No. 210.

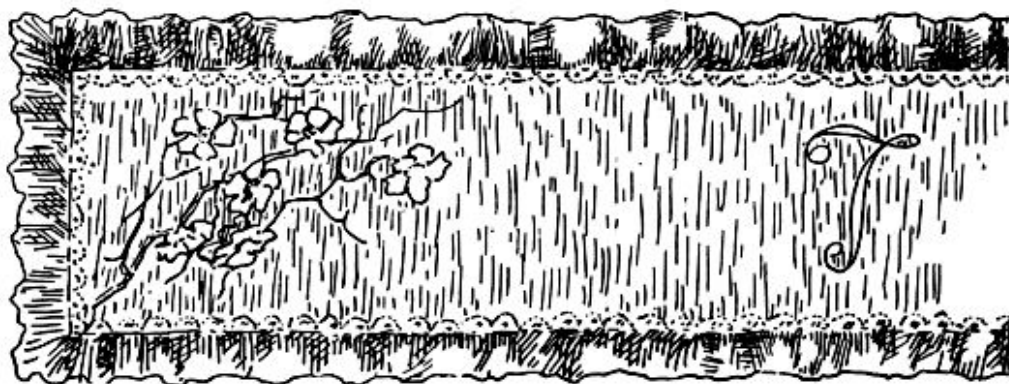


FIGURE No. 209.

No. 213. The center can be removed and laundered, and as this receives the most of the wear, the paper will last a long time, unless the cushion is intended for very hard usage, in which event it

# USES OF CRÉPE AND TISSUE PAPER.

75

should have a severely plain cover of crépe paper finished with a cord made by twisting together three or four smaller cords of the paper.

Strips of crépe paper folded several times and passed through the open designs of wicker or bamboo furniture give a pleasing touch of color that must be seen to be appreciated.

A palm-leaf fan decorated on one side with a large flat bow of paper is much more alluring

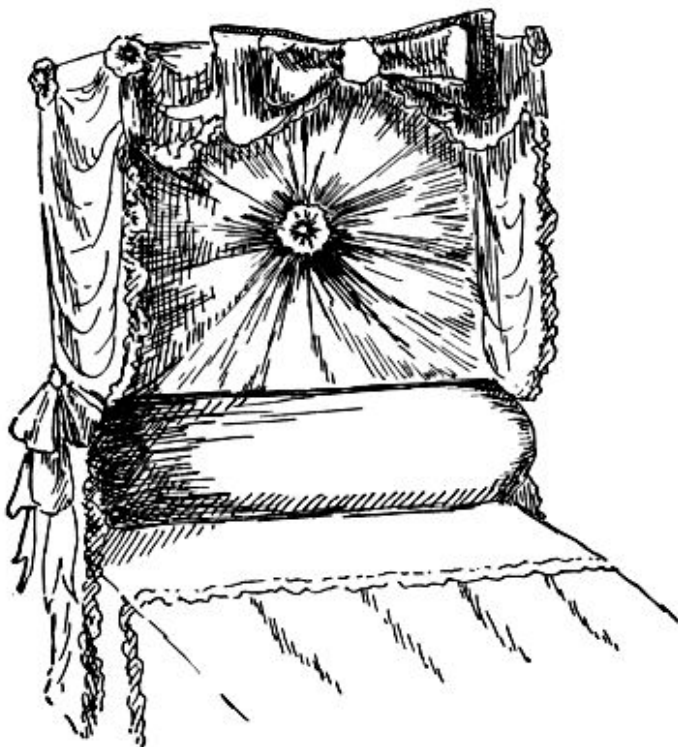


FIGURE NO. 212.



FIGURE NO. 211.

than a plain one, and if the other side is adorned with big "splashed" flowers done with oil paints, the fan will assume a character and standing that is all the more attractive because of its association with the artist. The spray of paper flowers used on one of the pillow-shams described above, or any other pretty cluster of paper blossoms may be applied to a large palm-leaf fan as shown at

figure No. 214. Every flower or petal should be securely attached to the fan so that the light paper will not be too much disturbed by its passage through the air.

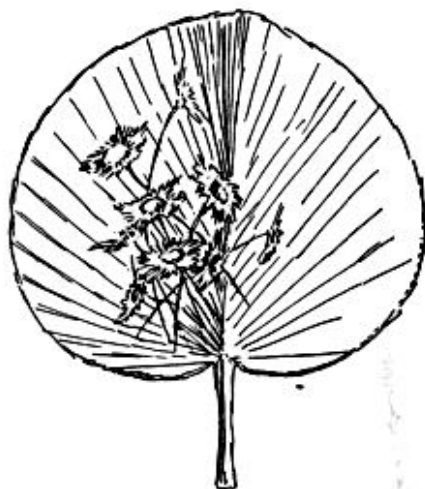


FIGURE NO. 214.



FIGURE NO. 215.

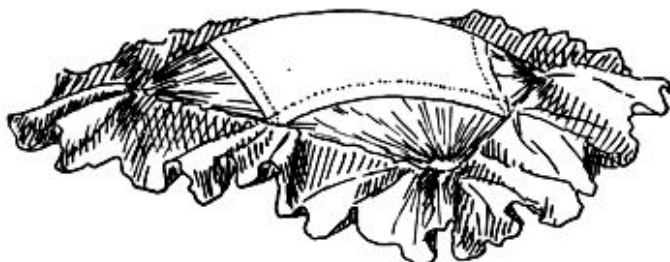


FIGURE NO. 213.

Figure No. 215 shows several styles of covers that are for light use. Such a group of cushions will make a most delightful corner in the cool, shady drawing-room of a Summer cottage.





## DRESSING DOLLS.

### TWELFTH LESSON.

Small class paper dolls possess many very desirable qualities. The small space they occupy when carefully packed, the slight charge for postage on them when they are to be sent some distance, and the amount of fun that can be extracted from a paper "Ethel Dorinda" or "Mehitabel", are some of the points that often induce women who make their holiday remembrances with their own nimble fingers to decide upon dainty paper dolls for those juvenile friends whose gifts must be transmitted through the Christmas bag of the Post Office Department.

In making a paper doll use cardboard or Bristol-board for the foundation, so the arms and feet cannot be bent or broken off. A suitable form for a doll is given at figure No. 216, the outline of which may easily be copied on tracing paper and then transferred to the Bristol-board. The face will be most effective if nicely painted with water-colors, but if the worker is not sufficiently skilful, one of the pretty colored heads solds in stationery shops may be pasted on. Be careful to select a head with the face turned in the same direction as that shown at figure No. 216, as otherwise the hat given further on would not fit it.

On the back of the foundation paste two strips of paper as at figure No. 216 A and under them slip the upper end of the standard. The latter is made by securely pasting to a square of heavy pasteboard a section of lighter board cut after figure No. 217 A; the tabs marked X are to be bent at right angles with the upright piece, *a*, those at the sides being turned in one direction and the middle one in the opposite direction. After gluing the tabs to the square, cover the entire lower part of the standard with crépe paper in any desired shade, and outline the square with a cord of twisted paper as shown at figure No. 217 B.

If a very strong standard is wanted, purchase at a hardware store a small quantity of iron wire about an eighth of an inch in diameter, and bend it with a pair of pincers to resemble figure No. 217 C, carrying one end to the center of the square, continuing it straight upward, and cutting it off about half an inch below the top of the doll's head, so the hat will slip on easily. Figure No. 217 D gives another view of the wire stand.

The question of dress is, of course, a very important one, and the suggestions offered at figure No. 218 will be found very helpful. This figure shows a dainty morning gown made of pale-pink crépe paper over a foundation of heavy white paper, which may easily be shaped by following the outline of the doll at figure No. 216. The foundation should reach only to the neck and should be continued to the ankle, and the lower edge should be properly curved. On this form the dress is to be constructed, and if it is to be sewed, a quality of cardboard or Bristol-board must be selected that will not break when sewed. Measure the distance from the waist-line to the lower edge of the skirt, cut a piece of crépe paper a quarter of an inch longer than the white foundation, and after stretching the lower edge to obtain the fluted effect so often described, gather the paper and attach it with as few stitches as possible. Cut a section as at figure No. 219, ruffle the curved lower edge as in the case of the under-skirt, and then gather this over-skirt and attach it in its proper place as indicated at figure No. 218. The side edges of both skirts should be passed around the side edges of the foundation to produce the appearance of actual drapery, and the effect pictured at figure No. 218 should be carefully imitated.

Form the waist or upper part of the dress of a piece of crépe paper two inches square, gathering it at one side and fastening it around the waist over the upper edges of the skirt and over-skirt. Cover the joining with a sash made of a strip of crépe paper two inches wide and about six inches long; stretch the paper to its fullest extent to make it soft and pliant, pass it entirely about the doll at the waist-line, and tie it in a single knot at the left side in front. Cut the ends pointed, and fold the sash slightly, to produce the soft, drooping appearance noted in a knotted sash-ribbon.

To make the sleeves, cut pieces of paper like figure No. 220. Gather each piece at the top along the dotted lines, and attach it to the foundation at or a little below the shoulder. Before confining the lower edge, stretch the sleeve through the middle so it will puff more softly; then plait the lower edge as indicated at figure No. 221, secure it about three-quarters of an inch from the lower end of the sleeve foundation, and complete the sleeve by passing a plain piece of crépe paper about the exposed parts of the foundation and fastening it at the back. The puff of the sleeve

must extend about the side edges of the white foundation to present an entirely realistic appearance.

For the broad ruffle around the neck use a strip of crépe paper an inch and a half wide and six inches long. Ruffle the lower edge as directed for the skirt, and gather the other edge to fit the neck.

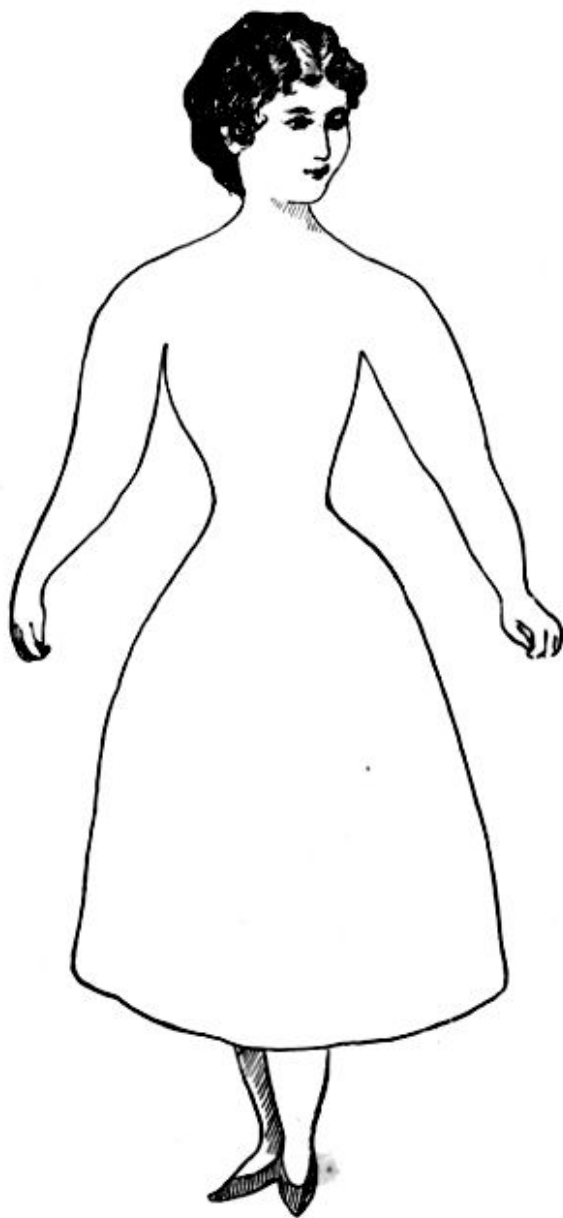


FIGURE NO. 216.

The foundation at the top of the neck should be hollowed out, so that when the dress is on the doll the collar will appear to encircle the neck. Form the collar of a strip of paper folded and applied as at figure No. 222, letting it cover the upper edge of the ruffle. This dress can be varied by adding a

# USES OF CRÉPE AND TISSUE PAPER.

79

second ruffle at the neck, by sewing ruffles to the lower edges of the skirt and over-skirt, or by using colored paper for the sash and collar and white for the remainder of the dress.

Figure No. 223 shows a very stylish afternoon or street costume. The skirt portion is laid in

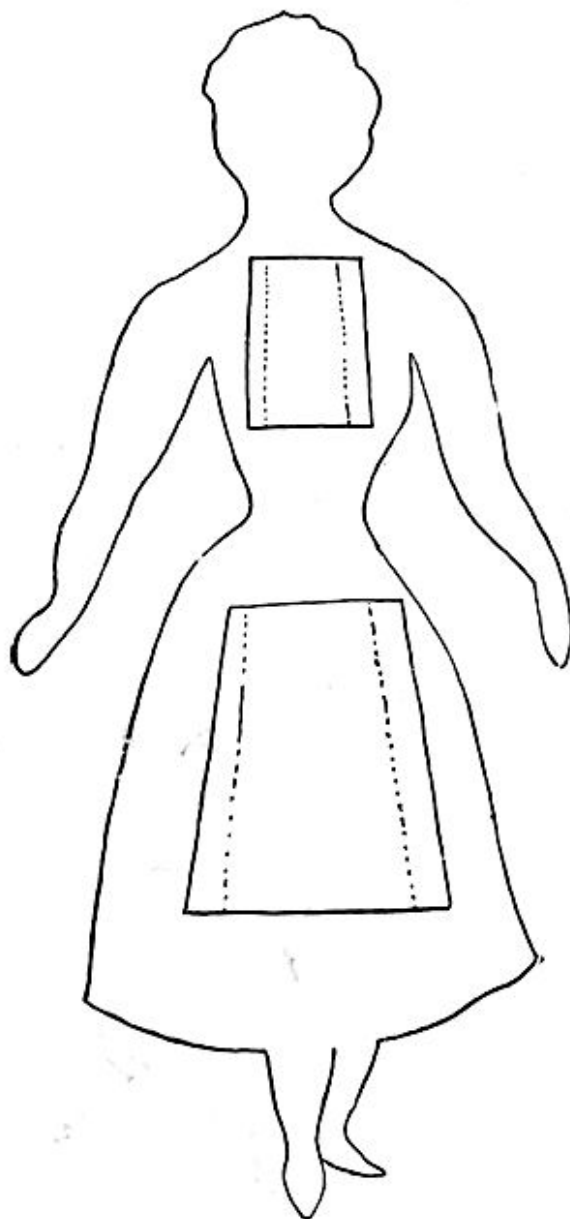


FIGURE NO. 216 A.

a single box-plait over the left hip, and one side of this plait is a very slight plait, while on the other are arranged a few scanty gathers or folds. The "spring" at the bottom of the skirt is produced by slightly stretching the lower edge.



# USES OF CRÊPE AND TISSUE PAPER.

The body portion of the dress consists of a plain piece of crêpe paper that is not even gathered at the waist-line, and the sash is a band of the paper passed about the foundation and pulled in

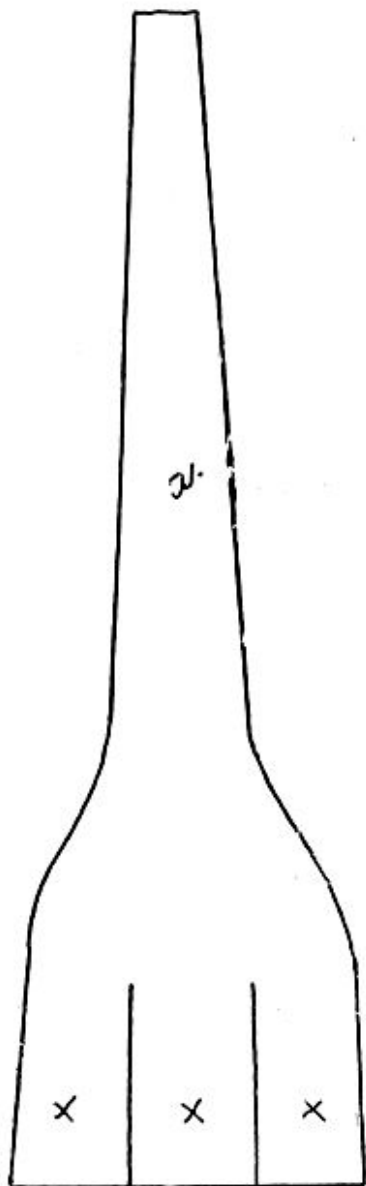


FIGURE NO. 217 A.

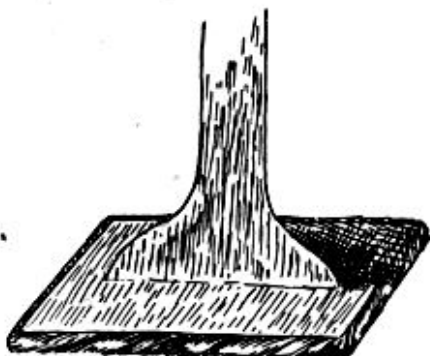


FIGURE NO. 217 B.

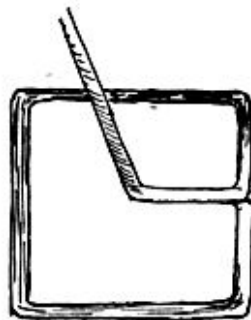


FIGURE NO. 217 C.

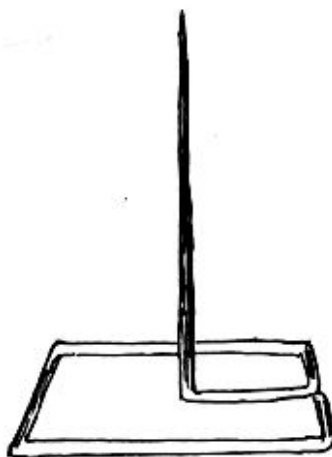


FIGURE NO. 217 D.

tightly to reveal the curved outline of the figure. The ruffles on the sleeves are cut like figure No. 224 and are gathered and sewed on exactly as similar adjuncts would be applied on a cloth gown,

# USES OF CRÉPE AND TISSUE PAPER.

81

each ruffle being turned over to conceal the joining seam and fall upon the sleeve. The sleeve is cut the shape of figure No. 220, but is a trifle longer so it will reach to the end of the sleeve foundation;



FIGURE No. 218.

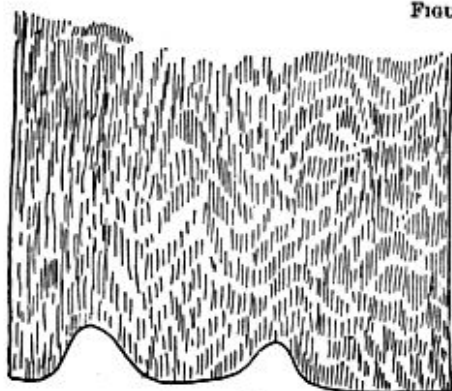


FIGURE No. 219.

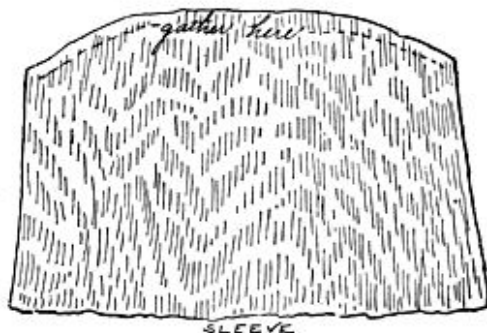


FIGURE No. 220.

and it is arranged and attached exactly like the sleeve of the dress described above. The collar, also, is shaped like that of the other costume, and the bow and band are formed of a strip of paper

cut the way of the crinkles, and are entirely arranged before being secured in place as pictured.

The hat is cut the shape of figure No. 225, and the trimming is shown at figure No. 226. A tall loop of paper matching the gown is secured at the back, a bow consisting of two loops of similar paper is secured in front, and a soft fold to correspond is carried over the brim from the back and through the opening for the head, which is cut at the curved line with a sharp knife. The



FIGURE NO. 221.



FIGURE NO. 222.



FIGURE NO. 223

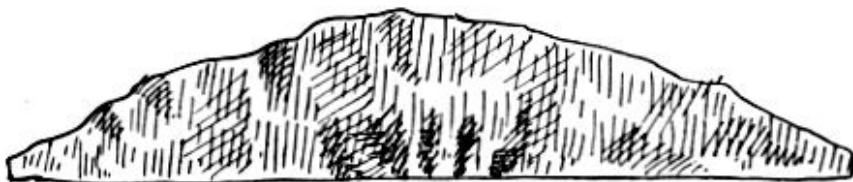


FIGURE NO. 224.

head passes partly through this opening, and the hat is held in place by a strip of paper that is pasted at the ends only, as shown at figure No. 227.

Figure No. 228 illustrates a morning costume. The skirt is so plain that very little explanation is necessary. The one pictured is half an inch shorter than the dresses already described, but if a longer gown is desired, the depth may be easily increased. The costume is designed in Empire



# USES OF CRÉPE AND TISSUE PAPER.

83

style and is made over a foundation, which differs from those used above in the length of the waist. The skirt extends half an inch above the waist-line, and the upper edge is properly



FIGURE No. 225.



FIGURE No. 226.

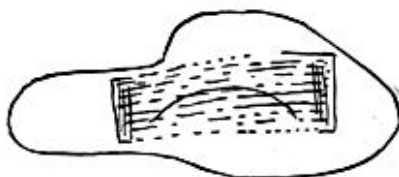


FIGURE No. 227.



FIGURE No. 228.

gathered, while the lower edge is slightly stretched to present the fashionable "sprung" effect. The skirt is finished with a full ruffle that is carried about the side edges of the foundation.

# USES OF CRÉPE AND TISSUE PAPER.

The yoke-like waist is cut from plain crépe paper, and the sleeve consists of two ruffles that are slightly curved at the top, one being twice as long as the other. Two rows of coarse, bright-hued embroidery silk are run through the paper at the edge of each ruffle, providing a border that adds greatly to the attractiveness of the gown. A girdle of crépe paper is passed about the gown



FIGURE No. 229.

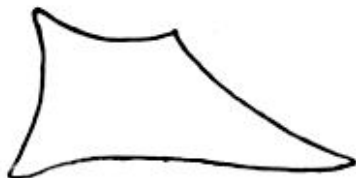


FIGURE No. 230

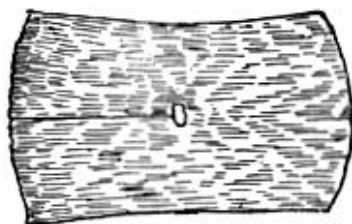


FIGURE No. 231.

and arranged in an upright bow of short loops and ends at the left side, concealing the meeting of the skirt and waist.

No feminine wardrobe is counted complete nowadays unless it contains an outing or sailor suit, so we illustrate at figure No. 229 a very dainty yachting dress, which is made up in two shades of blue. The skirt is edged with a plain band of dark paper cut across the crinkles. The waist has

# USES OF CRÉPE AND TISSUE PAPER.

85

a pointed yoke cut from light paper and edged with a dark band, and at the center of the yoke is applied a five pointed star made of the dark paper. The lower part of the waist or blouse is first stretched, and its upper edge is gathered and attached to the foundation before the dark band



FIGURE No. 232.

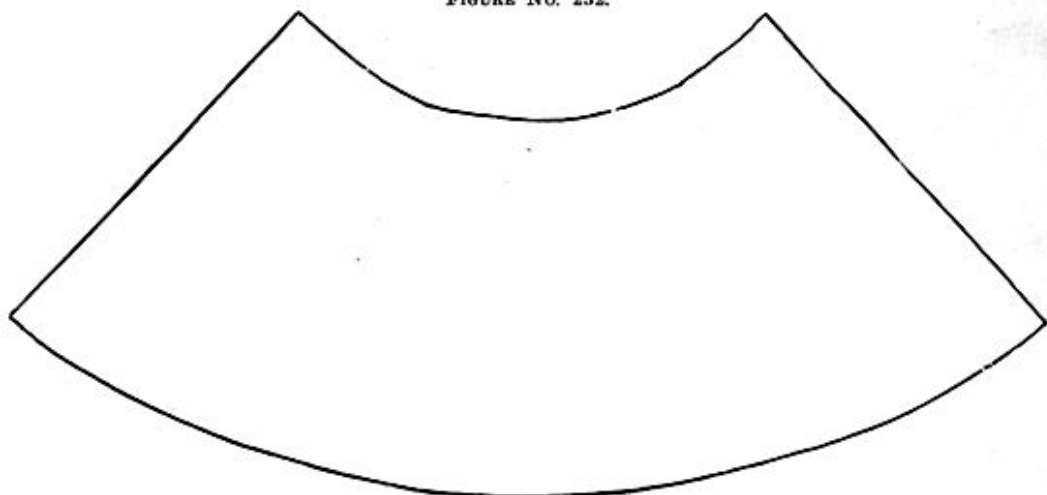


FIGURE No. 233.

completing the yoke is sewed or pasted to position. The lower edge of the blouse is then gathered and turned under, and the sides are made to conform to the outline of the foundation. The sleeve is shaped like figure No. 220 and is completed with a dark-blue cuff. The lapels have separate



foundations shaped like figure No. 230 and covered smoothly with dark paper, as they are attached with paste after the sleeves are in position.

A very artistic evening dress may be developed according to the design represented at figure No. 223. White crêpe paper may be used, and the skirt may be decorated with tiny festoons of delicately tinted flowers painted in water-colors. The lower edge may be ornamented with a frill of lace an inch or so deep, headed by a plain or loosely twisted band of crêpe paper. The festoons of flowers may be painted above this band, or rose-buds may be scattered over the entire surface of the dress. The ruffles over the shoulders may be covered with lace laid upon the crêpe paper before it is gathered.

Almost any of the gowns illustrated in the *Delineator*, may be imitated in paper for the doll's wardrobe, which may thus be easily kept fully in accord with the latest styles. Indeed, there is really no limit to the number



FIGURE No. 235.



FIGURE No. 236.



FIGURE No. 234.

of pleasing designs that can be executed in this easily handled material. The woman who possesses manual dexterity and some originality and ingenuity can, if she chooses, make a considerable income by constructing dolls or "models" for dressmakers to show their patrons, who are always eager to know how their gowns will look when made up. For this purpose the pretty china or bisque dolls are even more desirable than the paper ones, their movable arms being of no small advantage. Of course, the mode of dressing them differs considerably from that described above, especially in the dimensions and shape of the various parts used, but the same style may be chosen.

# USES OF CRÈPE AND TISSUE PAPER.

87

In making a skirt it will be necessary to have a white under-skirt and a skirt of the dress material, and both skirts must, of course, be cut to entirely encircle the doll, as the back must be as presentable as the front. The sleeves, also, must be large enough to pass completely about the arms, and the body portion must be so arranged that no joining will be noticeable on the shoulders. It will be best, therefore, to cut the



FIGURE NO. 237 A.



FIGURE NO. 237 B.



FIGURE NO. 237 C.

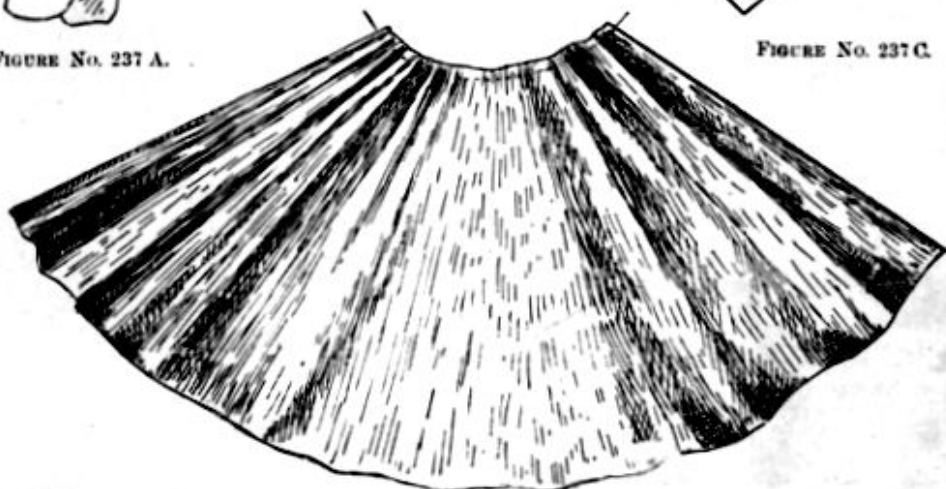


FIGURE NO. 237 D.



waist after the plan illustrated at figure No. 231, being careful not to stretch the paper in the slightest degree out of its crinkles, that the fit may be correct.

There is a decided liking just now for bands or folds that cross the shoulders. These may be trimmed at the outer edges with ruffles, which will take the place of short sleeves and may be sewed in place before the bands are put on. Figure No. 232 shows a dress arranged in this way. If the doll is to simulate a grown person, it will be well to make the white skirt of plain note-paper, cutting it after figure No. 233, and increasing or decreasing the length to suit the height of the doll. The general proportions should be observed, and the paper, when arranged, should



FIGURE NO. 237 E.

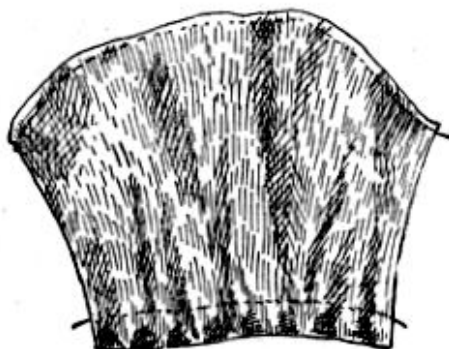


FIGURE NO. 237 F.



FIGURE NO. 237 G.

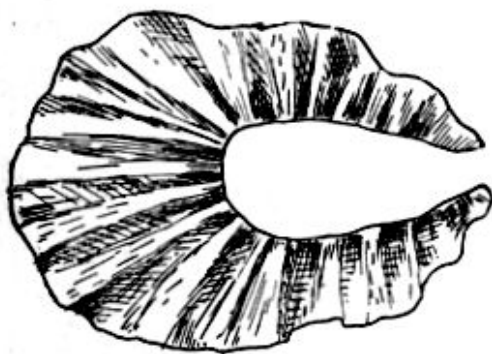


FIGURE NO. 237 H.



FIGURE NO. 237 I.

touch the surface on which the doll stands. Figure No. 234 shows a rear view of the dress seen at figure No. 232, which is for a child doll. Of course, the larger the doll the more elaborate the dress may be, and the easier it will be to adapt fashion plates for its gowning. Paper dolls have this decided advantage over those of china or bisque, that they may be so adapted as to show perfect grace of figure, which is usually lacking in the ordinary doll.

An ordinary wooden clothes-pin may be made to serve as a foundation for a paper doll, and if proper care is exercised in the dressing and finishing, no one will suspect at a casual glance what a homely article forms the basis of its construction. Figures Nos. 235 and 236 give a front and



# USES OF CRÉPE AND TISSUE PAPER.

89

back view of a doll made in this way. Figure No. 237 A shows the clothes-pin covered with paper to form the head and body. The head is painted with oil colors, the features being carefully imitated; and the coiffure is formed of a little tuft of natural hair that is coiled about at the back of the head and surmounted by a broad-brimmed hat, which is bent in two deep curves at the left side and trimmed with stiff, upright folds of paper. The hat with one curve bent is shown at figure No. 237 B. The figure is, of course, slightly padded to present the proper outlines of the body, and an under-skirt is cut from stiff note-paper according to figure No. 237 C to serve as a support for the doll, and also to hold out the skirt, which



FIGURE No. 239



FIGURE No. 238.

is shaped like figure No. 237 D. The arms are cut from cardboard by figure No. 237 E, and the sleeves, shaped like figure No. 237 F, are drawn at the curved edge to fit about the shoulder, and above the straight edge to form a wrist frill, as at figure No. 237 G. The shoulder frill is shaped like figure No. 237 H

and joined to a straight band that is arranged in surplice fashion in front; the over-skirt drapery is like figure No. 237 I, and the sash is a straight piece of paper bowed at the back.

# USES OF CRÉPE AND TISSUE PAPER.

Figure No. 238 represents a bride's costume made of white crépe paper and decorated with lace and flowers. The veil is of tulle (silk tulle is best), and a tiny bunch of flowers made of white French tissue paper holds it in place. The waist garniture consists of very small paper flowers constructed according to the directions given at figure No. 62 on a previous page.

The very elaborate doll's costume pictured at figure No. 239 is made of pink and black crépe paper and white French tissue paper. The ruffles are white and are not gathered, but are secured in place with boiled flour paste. The decoration at the wrists is black, and so is the sash, which

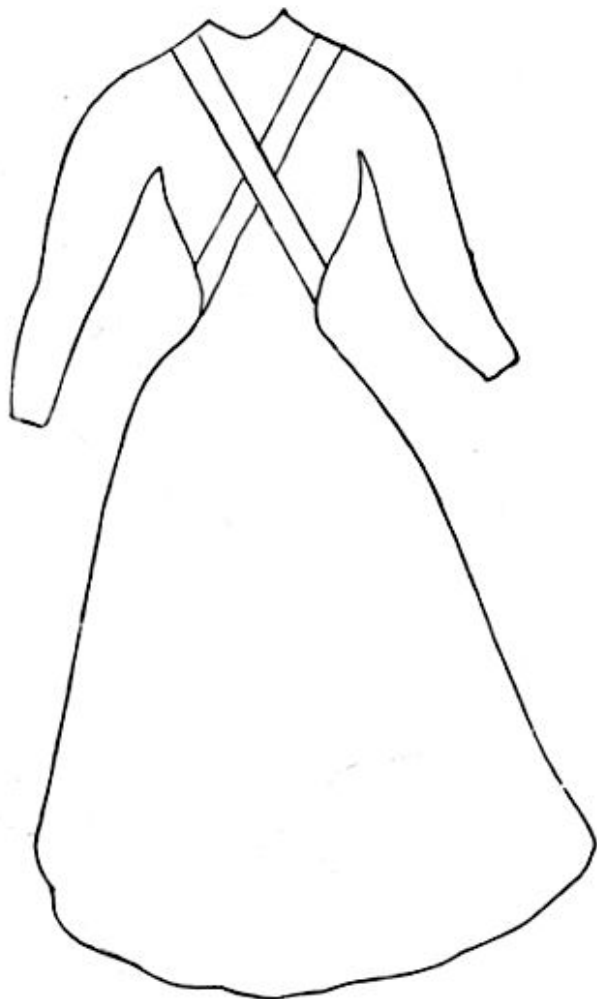


FIGURE NO. 240.

is evenly fringed at the ends with very sharp scissors. If it is not convenient to obtain black paper, pink may be used instead.

The current fashions may always be easily adapted, especially to the dolls made on clothes-pins. Such a doll, however, can have but one dress at a time, while a flat paper doll may have a dozen or more, which may be readily fastened on by means of straps of flat silk elastic sewed upon the dress foundation before any of the dress is attached. The head is slipped under the straps, which will hold the dress to the doll much more satisfactorily than paper straps could do. Figure No. 240 displays a back view of a dress with straps attached.

## HOW TO MAKE SNOWBALLS.

### THIRTEENTH LESSON.

To obtain a natural-looking snowball, such as is shown at figure No. 241, proceed as follows: Take a piece of white tissue-paper four inches square, fold it four times and cut as shown by figure



FIGURE NO. 241.

No. 243. Then unfold the paper as shown by figure No. 242 and cut in half way to the center, as indicated by the dark lines. Next take a fine brush, dip it in gold-bronze and dot the center of each flower. When dry, twist the flower a little. Use five such sections of Nile-green and ten of white,



# USES OF CRÊPE AND TISSUE PAPER.

placing one over the other, with the five green ones on the bottom. Draw a needle with coarse thread through the center of them, tie the thread tightly and sew on the stem, which is made of coarse cord wrapped with dark-green tissue paper.

The leaves, which are cut as shown by figure No. 244, are of dark-green paper. Fold each over

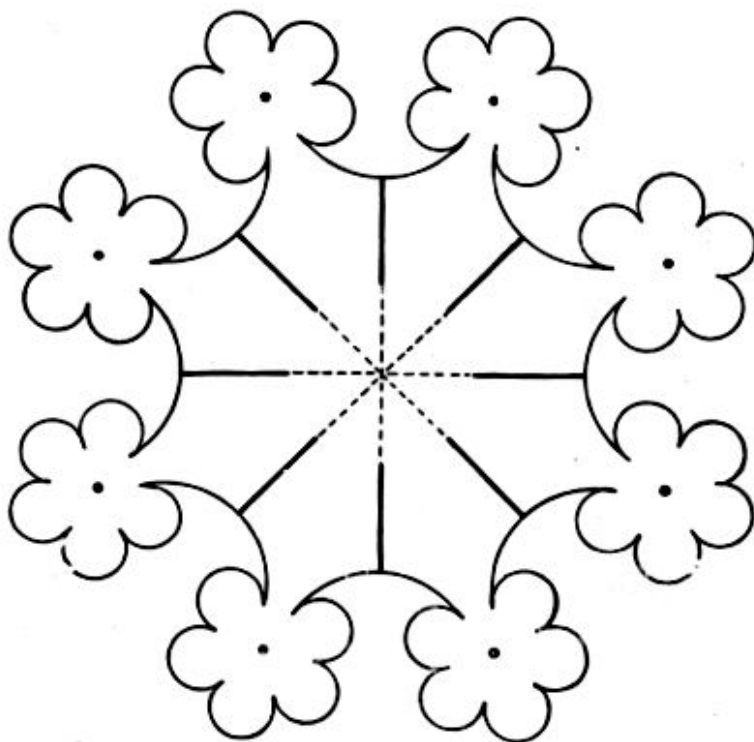


FIGURE No. 242.

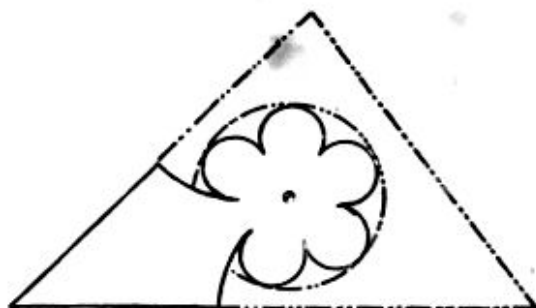


FIGURE No. 243.

a hat-pin to crease the center. After fastening each snowball on the end of a stem, arrange them as you like, tie them together, and fasten the leaves on with a little glue.

## COSTUMES OF CRÉPE AND TISSUE PAPER FOR FANCY-DRESS GOODS.

Dresses, caps, hats, sunbonnets, parasols, fans, etc., may be made up of crépe and tissue paper for fancy-dress parties or balls, or for children's parties. Favors for a german may include all of the articles mentioned above as well as baskets and fancy boxes.

The frontispiece to this pamphlet represents a child in a pretty fancy costume made entirely

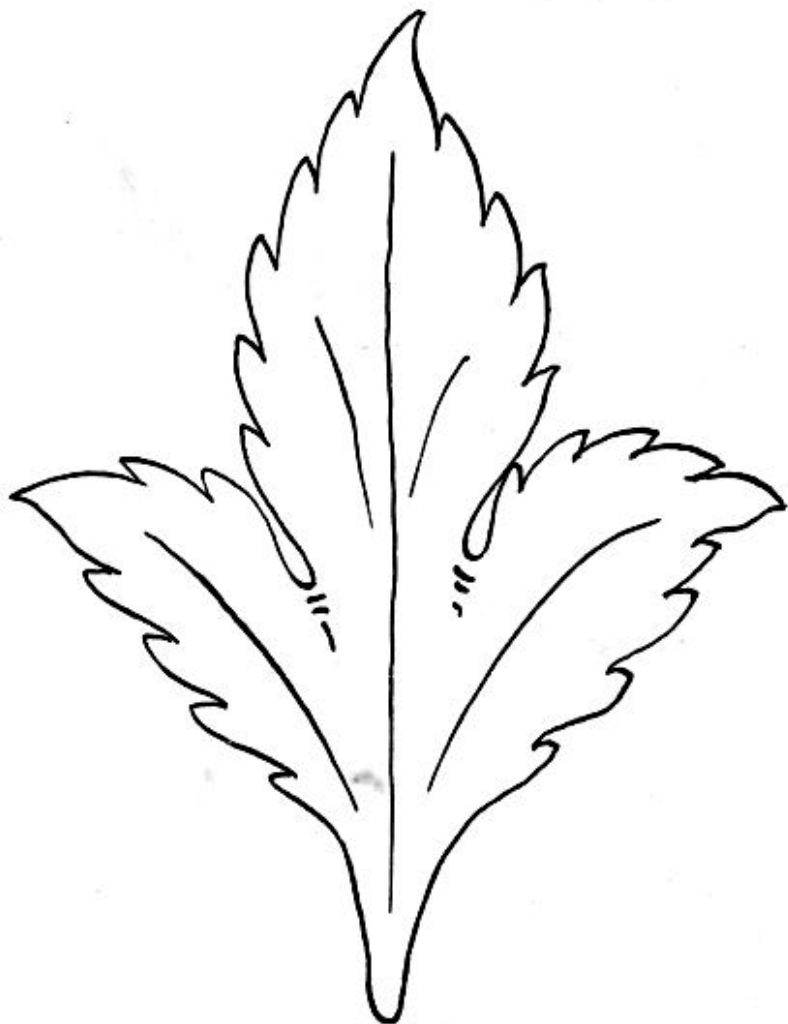


FIGURE No. 244.

of these papers. The latter come in the most brilliant and also the daintiest colors, and costumes may be constructed from them that will match the tints of the rainbow or the soft grays of the dove.

Naturally a little care will have to be exercised in wearing a paper costume, though crépe paper is fairly strong and can be either sewed or fastened together with mucilage or any paste conveniently at hand. A thin muslin lining could be used in making the waists to crépe paper gowns.

## METROPOLITAN BOOK SERIES.

**GOOD MANNERS:** This book explains in interesting fashion the most approved methods of deportment in every circumstance of Public Society. It is a comprehensive work, complete with valuable suggestions for the guidance, not only of young people desirous of acquiring refined manners, but of persons of mature age in regard to the slight and more free points of etiquette. *Price, 4s. or \$1.00.*

**SOCIAL LIFE:** This book sets forth, in the form of a friendly correspondence, those points of practical etiquette regarding which the novice in public society desires to be fully instructed. It also contains an Appendix of Approved Styles of Invitations and Replies. *Price, 4s. or \$1.00.*

**HOME-MAKING AND HOUSE-KEEPING:** This is a hand-book of Household Affairs, convenient for guidance in all those matters, a knowledge of which constitutes that pearl among women—the good housekeeper. *Price, 4s. or \$1.00.*

**THE PATTERN COOK-BOOK:** This is a complete, practical and reliable work on the Culinary Science; embracing the Chemistry of Food; the Furnishing of the Kitchen; how to choose good Food; a choice selection of Standard Recipes: Meats, Vegetables, Bread, Cakes, Pies, Desserts; Proper Food for the Sick; Items of Interest in the Kitchen, etc., etc. *Price, 4s. or \$1.00.*

**BEAUTY, ITS ATTAINMENT AND PRESERVATION:** This is the most complete and reliable work ever offered to Those Who Desire to Be Beautiful in Mind, Manners, Features and Form. Defects in each direction are philosophically and scientifically discussed. *Price, 4s. or \$1.00.*

**THE DELSARTE SYSTEM OF PHYSICAL CULTURE:** The Most Comprehensive Work on the Subject ever issued, and its excellence is Guaranteed by the Name of the Author, Mrs. Eleanor Georgia. *Price, 4s. or \$1.00.*

**NEEDLE-CRAFT, ARTISTIC AND PRACTICAL:** This is a practical Book upon Needle-Work, in which the fascinating Art is clearly and carefully described and illustrated. It contains hundreds of beautiful engravings. *Price, 4s. or \$1.00.*

**NEEDLE AND BRUSH, USEFUL AND DECORATIVE:** This is a novel and entertaining work on House Decorations. It includes Fancy Work and Decorative Painting so simply illustrated and carefully described that the least experienced amateur cannot fail to comprehend and follow the instructions given. *Price, 4s. or \$1.00.*

**KINDERGARTEN PAPERS:** In these papers the author makes a comprehensive and popular review of the whole Kindergarten system. There are chapters on Christmas work, the home Kindergarten, training and training schools, the preparation of topics and the literature and materials used, etc., etc. *Price, 4s. or \$1.00.*

## METROPOLITAN HANDY SERIES.

**PASTIMES FOR CHILDREN:** A Large Illustrated Pamphlet containing Instructive Amusements for Busy-Day and other Leisure Hours. It is filled with Drawing Designs and Games; Instructions for Mechanical Toys, Cutting out a Menagerie, etc., etc. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**ARTISTIC ALPHABETS FOR MARKING AND ENGROSSING:** This pamphlet includes Fancy Letters of various sizes, from those suitable for marking a blanket to those delicate enough for the finest handkerchief. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**VENETIAN IRON WORK:** The Information, Instruction and Designs contained in this handsomely illustrated Manual will be of the utmost value to every one interested in Venetian Iron Work. The details are minute and the implements fully described. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**PARLOR PLANTS AND WINDOW GARDENING:** The Amateur Florist cannot fail to comprehend the contents of this pamphlet or become expert in the raising of House Plants. It tells all about Necessary Temperatures, Suitable Rooms, the extermination of Insect Pests, and the General and Special Care of Hundreds of Plants. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**SOCIAL EVENING ENTERTAINMENTS:** A Pamphlet treating of Entertainments that are Novel, Original, Amusing and Instructive, and not of the Purly Conventional Types requiring Full Dress. *Dancing and Luxurious Refreshments. Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**RECITATIONS AND HOW TO RECITE:** The Pamphlet consists of a large collection of famous and favorite recitations both for adults and children, and also includes some novelties in the way of poems and monologues sure to meet with the approval of everyone interested in elocutionary entertainments. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**THE DINING-ROOM AND ITS APPOINTMENTS:** This Pamphlet is issued to the Interest of the House, and is of special value to Wives and Daughters. It contains Illustrated Suggestions for Furnishing a Dining-Room; Instructions for its Care and that of its General Belongings; The Laying of the Table for Special and Ordinary Occasions, etc., etc. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**THE HOME:** An attractive Pamphlet containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Table Service, Carriage, House Cleaning, The Repairing of China, Preservation of Furs, etc., etc. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**DAY ENTERTAINMENTS AND OTHER FUNCTIONS:** A Pamphlet descriptive of various Day and Other Entertainments, such as Tea, Luncheon, Picnics, Dinners and Modern Entertainments in General. A Special Feature is a Department devoted to Church Entertainments, such as Fairs, Bazaar, Sociables, Concerts, Goppers, Banquets, etc., etc. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**EMPLOYMENTS AND PROFESSIONS FOR WOMEN:** This Pamphlet is a collection of Essays and Advice Upon and Concerning Vocations for Women, written by those of the sex prominent in the Occupations mentioned: Journalism, Stenography, Telegraphy, Medicine, Teaching, Music, Pharmacy, The Stage, Poetry, Keeping, Art, Typewriting, Needlework and many others. *Price, 1s. (by post, 1s. 3d.) or 25 Cents.*

**PLEASE NOTE.**—We will send any of the above Books to any Address on receipt of Price.

**THE BUTTERICK PUBLISHING CO. (Limited).**

171 to 175, Regent Street, London, W.; or 7 to 17 West 13th Street, New York.



## METROPOLITAN PAMPHLET SERIES.

### SMOCKING, FANCY STITCHES, AND CROSS-STITCH AND DARNED NET DESIGNS:

A Pamphlet, which includes all the Varieties of Needlework mentioned. One of the most important subjects is that of Finishing Seam Ends. Pockets, Pocket-Laps, Collars, Cuffs, etc., by the Tailors' Method. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**MOTHER AND BABE:** Devoted to the Comfort and Care of Mother and Babe, containing full information concerning the Proper Care of Infants and the preparation of their Wardrobes. Also Treatment of the Health, Comfort and Care of the Expectant Mother, and the Proper Clothing for Ladies in Delicate Health. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**THE PERFECT ART OF CANNING AND PRESERVING:** Explanatory of Canning and Preserving, and containing full instructions regarding Jams, Marmalades, Jellies, Preserves, Canning (including Quince, Peas, Beans, Tomatoes, Asparagus, etc.), Pickling, Catsups, Relishes, etc. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**THE CORRECT ART OF CANDY-MAKING:** Filled with instructions for French and Domestic Candy-Making, and divided into Departments, which include Cream Candies, Bonbons, Nut and Fruit Candies, Pastes, Drops, Medicated Lozenges, and Canded Fruits, Flowers and Nuts. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**DAINTY DESSERTS:** In this Pamphlet are directions for the preparation of Dainties adapted to the palate of the epicure or the laborer, with numberless recipes for Puddings, Sauces, Pies, Creams, Custards, and French, Fancy and Frozen Desserts, etc. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**EXTRACTS AND BEVERAGES:** The Preparation of Syrups, Refreshing Beverages, Colognes, Perfumes, and Various Toilette Accessories, invaluable alike to the Belle and the Housekeeper. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**NURSING AND NOURISHMENT FOR INVALIDS:** A Pamphlet which places within the reach of everyone interested in Caring for Invalids, Explicit Instructions and Valuable Advice regarding the Best Methods and Necessary Appliances in the Sick Room. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**BIRDS AND BIRD-KEEPING:** Illustrated with Cage-Birds, Cages and Modern Appliances for Cages; accompanied by full instructions for the Care, Food, Management, Breeding, and Treatment of diseases of Songsters and other Feathered Pets. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**BEES AND BEE-KEEPING:** This Pamphlet is perfectly illustrated, and Treats of the Details necessary to successful Bee-Keeping, whether conducted by the Amateur or advanced Apiculturist. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**TABLEAUX, CHARADES AND CONUNDRUMS** is a Pamphlet upon this class of Entertainment and Amusement. Charades in all their different varieties, and Tableaux are fully described and explained. The Department devoted to Conundrums is overflowing with Wit and Merriment. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**FANCY DRILLS FOR EVENING ENTERTAINMENTS:** A Pamphlet containing Directions and Illustrations for the Arrangement and Production of Twelve New Fancy Drills, suitable for School, Church, Club and Society Entertainments. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**THE PERFECT ART OF MODERN DANCING:** This Pamphlet contains Illustrated Instructions for those who wish to Learn to Dance by the Methods Employed by the Best Dancing Masters of the Metropolis. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**WEDDINGS AND WEDDING ANNIVERSARIES:** A Pamphlet which is invaluable to Bride and Matrons, Bachelors and Bachelorettes, and the Bride and Groom Alike. It contains full information concerning the Etiquette of Weddings, and describes all the Anniversaries. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**A MANUAL OF LAWN TENNIS:** This Pamphlet is adapted to the requirements of Amateur and Professional Players of Tennis. It is fully illustrated and contains a History of Tennis, the Rules, Details concerning the Development of Play, Descriptions of the Court, etc. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**USES OF CRÊPE AND TISSUE PAPER:** This Pamphlet is illustrated with Designs and Diagrams for Making Paper Flowers and various Fancy Articles. Christmas, Easter and General Gifts, Novelties for Fairs, etc. A child can follow the directions given. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**CHILD LIFE:** This Pamphlet discusses Influences on Prenatal Life; Rearing and Clothing for Infants; Food for Infants; Weaning and Feeding Children after the First Year; Diseases of Infants and Young Children; Eruptions and Other Fevers; Care of Children's Eyes, Ears and Teeth. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**DOGS, CATS AND OTHER PETS:** A Pamphlet about pet animals and combines both practical information about their habits, accommodation, and needs, and the sentimental and anecdotal side of the subject. It tells all about the various breeds of dogs. Then three chapters on pet monkeys, squirrels, rabbits, rats, mice, pigeons, crabs, frogs, chameleons, tortoises, etc. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**HEALTH: HOW TO BE WELL AND LIVE LONG:** The Special Mission of this Pamphlet is fully indicated by its subtitle. Rational Personal Care of One's Natural Physical Condition, without the Aid of Drugs and Medicines, except when the latter are absolutely necessary, are two of the many strong points of the subject matter of the Pamphlet. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**BURNT WORK:** Full instructions for the popular art of Burnt Work, together with Illustrations of Implements, Methods and Designs appear in this pamphlet, rendering it a most valuable manual among the many others devoted to art. Its details can be applied to various Useful and Decorative purposes, from Portraits to Paravents, from Dainty Toilette Articles to Panels. No artist or lover of art, amateur or professional, should fail to send for a copy of the pamphlet. *Price, 6d. (by post, 7½d.) or 15 Cents.*

**PLEASE NOTE.**—We will send any of the above Pamphlets to any Address on receipt of Price.

**THE BUTTERICK PUBLISHING CO. (Limited).**

171 to 175, Regent Street, London, W.; or 7 to 17 West 13th Street, New York.