

The large prints, when mounted on art paper and framed in silver or white enamel, make admirable "Delft" pictures for the walls of a "blue room." Others are mounted on cards of heavy art paper or on a satin banner or cushion. Round prints are mounted on small china plates, the edges painted in a lace-like design of gold or silver, the print being coated with transparent varnish. Mounted on thick, beveled cards appropriately lettered, the prints make beautiful holiday cards.

Novel menu cards are made from a negative showing the hostess or some pretty child holding up a table-cloth or dinner napkin. When the prints are mounted the menu is written on this white square in blue ink. The mounts should be the regulation photographer's cards.

Silk lamp shades may have a suitable blue-print mounted in the center of each section. Gum the edges of the print, place it in position, and when it is dry cut away the silk from behind it.

Lamp-shades made entirely of blue paper are novel and pretty. Cut six pieces the shape of the pattern and as large as is required for the lamp. Lay a sheet of the paper on a large piece of pasteboard, place a suitable negative in the center and expose to the sunlight. Pressed flowers or a fancy "cut-out" may be used as a bor-

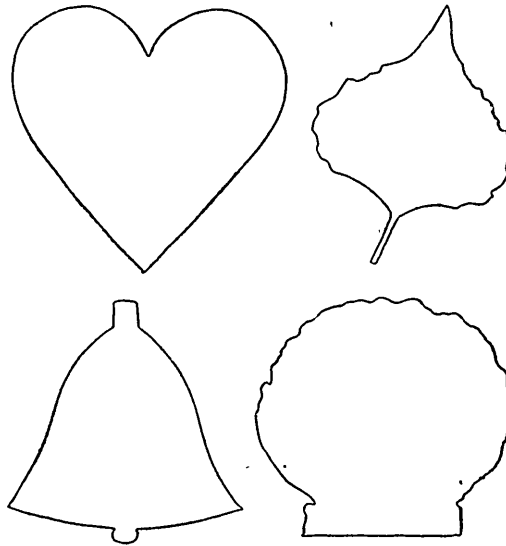
der. When the prints are dry, punch holes along the sloping sides and lace them together with cord or ribbon. The prints may first be mounted on thin white silk. A raffle of fine white lace makes a dainty finish for the bottom. For a circular shade, cut a circle of stiff paper and fit it to the lamp, pleating it in until it is small enough to have the right slope. Use this as a pattern and cut by it a strip from a large sheet of blue paper. Arrange several small negatives on this strip, with ferns and leaves between, and print. Mount on white silk, pressing with a warm iron until perfectly smooth.

The process of making blue-print calendars and many other hints and suggestions for this work will be found in *THE DELINEATOR* for May, 1897.

A word about the sale of blue-print work may not be amiss. As yet it is so much of a novelty as to almost sell itself. It may be offered at art stores or at the Women's Exchanges. A prettily arranged blue-print window or table in a shop is sure of attention. The booklets sell readily at regular photographers, at drug-stores and at news-stands. The fancy articles are liked for fairs and bazaars. An expert worker travelling with

camera may solicit orders and take views for special sets of pictures or booklets.

SHARLOT M. HALL.



SUGGESTIONS FOR CUT-OUTS.

## DOMESTIC SUBJECTS.

By EMMA CHURCHMAN HEWITT.—No. 2.—THE FAMILY FINANCIER.

Of the many causes to which marital differences may be ascribed, there is none more prolific of disturbance than the question of the family finances. In fact, in many cases of divorce, where other reasons are the alleged source of difference, could the matter be probed to its foundation, it would be found that the disagreement began when finances were first under discussion.

For the unfortunate facts in the case man is indirectly responsible all through, although they may seem to arise in many instances from woman's ignorance of money matters. When Pygmalion makes up his mind that life will henceforth be a blank and dreary waste without the beloved Galatea, he plans a nest more or less cosy or pretentious, according to his natural taste, and together they wander through this "Castle in Spain" as though stern facts and material wants were not. Galatea has probably been the daughter of a man more or less well-to-do, with only herself and the home details to think about. She may have "gone in" for charities or athletics or fads of one kind or another, but of real responsibility she has little conception. Pygmalion has a good position in that he is hopeful of advancement, but his salary is by no means large. But the two do some wonderful feats in mathematics, showing that the money which Pygmalion has heretofore found to barely suffice for himself will now do nicely for two, particularly as he will have darling Galatea with him always to help save it. Then Pygmalion does a little calculating on his own account and he satisfies his mind with a paradox, the like of which is not to be found the world over. He is delighted with Galatea's ignorance of money matters—indeed, her sweet innocence of all knowledge of material and sordid things is one of her chief charms—nevertheless he feels quite sure that the moment she is married and he puts his income into her hands she will display the utmost forethought and judgment in the disposition of it. But alas and alas!

The nest is built and our young couple go to housekeeping—mainly on faith, as they soon discover. The income does not go nearly so far as it was intended to do and the rise in salary,

so confidently expected, does not come, and then—the deluge. Pygmalion storms or sulks, according to his disposition, and Galatea, according to hers, either retorts in kind or threatens to "go home to mama," while tears flow abundantly. A truce may be patched up, but the wedge has entered and things can never be quite as they were before. And yet neither recognizes the fact that, while Galatea is an abused woman, it is rather at her father's hands she has received her ill-treatment than at those of her husband.

It is an unwritten law that our boys shall be trained to the use of money. They hear business affairs talked about, they are taught to make a bargain; great enterprises are brought to their notice, and everything is done for them that they may be able to stand side by side with their fathers in the business world or step into their places when they are gone. Probably no man says to himself, "I'll do thus and so for my son." He simply goes and does it. From time immemorial it has been the custom to do these things, and he merely follows the traditions of his sex and race.

And yet, so inconsistent is this same man, that he either ignores or forgets his own early troubles and makes no effort to give to his daughter any better training in finances than that which his bride possessed when he first installed her as keeper of his purse. Since the days when he impatiently determined to "attend to matters himself" and leave nothing to his wife's judgment, because she hadn't any, he has paid bills with more or less growling, but he has given her no money to handle. And he is going to allow his daughters to obtain their experience at the expense of some other man's pocket-book.

A girl has quite as much right as has a boy to receive at her father's hands a thorough business training, if for no other reason than the fact that, in these days, Fortune so capriciously distributes her favors that the man who is at the top of the wheel this week may be at the bottom the next, dragging with him the family for whom he has hitherto been quite able to provide. Not