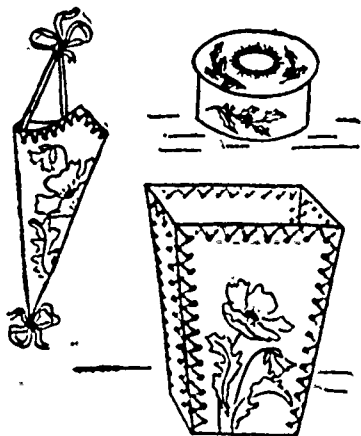


Dainty Gifts.

FOR CHRISTMAS.

The cornucopia, which was popular as a hair receiver many years ago, has been revived this season and for the same purpose. The one illustrated is made of cardboard covered with green duck, on which is worked a poppy design in pink. The lining is of green plique. Holes are pierced at regular intervals along the top and back and baby ribbon in pink laced through. Half-inch pink ribbon forms loop to hang it by and bows.

The box is also for combings and is 4½ or 5 in in diameter. A hole 2 in across is cut in the cover and both cover and box are covered with ceru-



linen, embroidered with a holly pattern. Buttonhole in long and short stitch about the opening. A box may be made of pasteboard if a round one is not available. The cloth should be turned over the edge on to the wrong side and the lining (green or red paper or cloth) neatly glued over the raw edges of the linen.

The same materials and colors are used in developing the waste basket as the cornucopia. It is made of stiff cardboard, the bottom piece 6 in square, the four sides each 1 ft high, 9 in wide at top and 6 in at bottom. The sides are sewed to the bottom piece and the sides laced together. Three ribbon bows at each joining may be used if preferred. A brush broom case may be made in a similar way.

These suggestions need not be followed to the letter; consider the taste of the recipient as to color or material. [Gertrude Leigh.]

FRAMING OUR OWN PICTURES.

We are a picture-loving people and ours is a picture-making age. Chromos, engravings (both in steel and wood), reproductions of famous paintings in color or half-tone, artistic camera work,—indeed, an almost endless variety of pictures,—are now found in every home. They come to us as advertisements, prizes, birthday and holiday cards, many being the gifts of amateur artists, and the only difficulty in our way is to properly care for these beautiful trifles. Many of these pictures are not worth the price of costly frames and the artistic work of the shops. But there are some dainty and inexpensive ways of framing them, and a little money, combined with a great deal of care and time, will produce surprising results.

The simplest of all is the passe-partout, which is a picture mounted on heavy cardboard or pasteboard. Apply a coating of smooth flour paste to the back of the picture, lay it on the board, patting and pressing all the while to keep it smooth and free from blisters, and place it under a weight while drying, lest it warp. Such a picture can now be hung on the wall and will look well for a long time, but of course it would be much better to cover it with glass. To do this you procure plain, cheap glass, the exact size of the mounted picture, lay it carefully over the picture and secure it by means of a narrow ribbon, a piece of bias cotton or silk goods, or thick paper bound around the edges and made strong with paste or glue. This is an excellent method for preserving pictures out of magazines, also unmounted photographs, and the woodcuts from the daily papers.

Plain frames may be made of dressed lath or pine strips, stained to imitate

mahogany, and of other woods. The following process is for mahogany: Rub into the smooth surface a solution of nitrous acid, then apply with a soft brush a solution of one ounce of dragon's blood dissolved in one pint of alcohol, with one-third ounce of carbonate of soda, mixed and filtered. This solution will produce a rich, dark, shining effect, and may be always renewed by rubbing with linseed oil. Such a frame would be suitable for photographs of famous men or women, for pictures of statuary or celebrated cathedrals, either interiors or exteriors. The same wooden frames painted a dead black, like ebony, are very artistic when enclosing delicate watercolor sketches, or painted a glossy white, for pictures of flowers and vines and foliage, in colors.

Frames made of lacquer-work are still more beautiful, as well as more difficult to make. Paint the foundation, whether of wood or heavy bristol board, a smooth color and let it dry. Then take of beeswax two parts to one part of rosin, melt together and cool to the consistency of thick syrup. Now drip it from a spoon in irregular and fantastic patterns upon the face and edges of the frame. When this lacquer has dried, paint it some color that will produce a quaint effect in contrast with the foundation. Silver and gold paints may be used on both wooden or bristol board frames. Melted wax or putty may be applied to such frames in quaint designs, then painted scarlet, light blue or white on a background of bronze or gold, and the effect is singularly artistic.

Mounted pictures are daintily framed thus: Take branches of willow, or twigs of evergreen, not exceeding half an inch in circumference, cut off the smaller twigs until they look like little knobs, lay them on the edges of the picture so that they make a parallelogram inclosing it and crossing it at the four corners, projecting a very little. Fasten with glue and the tiny nails that come for that purpose and are also used in upholstery. These rustic frames are pretty, either with or without varnish.

Many little pictures are not heavy enough to bear glass covers. For these a varnish may be used that will protect from dust and flies. Melt three ounces of powdered copal very slowly, then drop it into water. Into a kettle of warm water place a bottle containing one pint of turpentine and when warm, add the copal tears, or "drops," that have been standing in water to harden. Set in a cool place and in about thirty-six hours a clear portion will rise to the top, and this, when poured off, is a lovely pale varnish, suitable for any picture, with a glassy look that is truly artistic.

Many small pictures that are not worth framing can be pasted into scrap-books or on small screens. Or arrange them upon a large bristol board, cutting out holes just their size, and pasting them across, so that there will be many small pictures in one large frame.

Plain wooden frames, covered with velvet or linen, carefully stretched and secured, are very beautiful and are exactly suited to studies of flowers or fruit in oil colors. Many artistic housekeepers have the pictures in certain rooms framed with the picture molding and mounted on the wall paper.—[E. A. M.]


Prize Crochet Rug—This pretty crochet rug captured first premium at a county fair. To make it prepare the rags as for a carpet, only a trifle coarser. Wool cloth is best, however, cotton in fast colors will do very well. Use a coarse hook of hickory or other tough wood. Crochet rather loosely 66 ch. turn. * 4 s c in last 4 st of ch. * 3 s c in 5th st of ch. 4 s c in next 4 st of chain. Skip 2 st of ch; * repeat from * to * to end of ch. turn and crochet back in the same way, always making 3 st in one at top of scallop and skipping 2 at bottom of scallops. The rug was striped thus: Eight times across with black rags, twice across each, with light blue, dark blue, yellow, green, black and red. In the order named. Crochet a center of black 2½ ft long, then make the stripe in inverse order. Finish sides and ends with narrow crochet of carpet warp in a suitable color, as black or old gold.—[May Gleason.]

To Wash Ribbons—For colored ribbons, unless badly wrinkled, the easiest way is to fill a glass fruit can two-thirds full of gaso-





line, put in the ribbons and shake the liquid thoroughly, let stand over night and in the morning rinse the ribbons in the clear gasoline at top of can, being careful not to disturb the dirt, which will have settled to the bottom. For white or mused ribbons, make a suds of some good soap, wash them in it, rinse in clear, soft water, leaving enough soap in them to give the desired stiffness. Partially dry in the sun, then take a smooth, narrow board and wind the ribbons smoothly around it, placing between each layer of ribbon one of dry cotton cloth. Place cold

irons on the board to press the ribbons. The dry cloth absorbs the remaining moisture, but it is well not to have too many thicknesses of ribbon on one board.—[M. A.]

To Mend Cracks in walls, or broken places in the plastering where paper will not stick, paste a piece of table oilcloth over the place, and it may be papered over and the paper will not crack, no matter how great the heat may be.—[Lizzie Mowen.]




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