



HANGING BAG FOR A DOOR.

the paper pattern of the foundation-piece, and having the wire bent to the square shape of that. A good strong wire is needed, and you should get it well joined. Your puffing is gathered over this, but first I should cover it by winding some tape or strips of cotton round it, so that you may be able to sew on the flaps securely. This shape of case is a change from the old-fashioned handkerchief-sachet, and holds the handkerchiefs more easily.

I must begin by confessing that I have usually seen an old and shabby picture frame used for this *cretonne* one which I have illustrated, as a foundation, and this is probably its true value, in helping people to make old things look new and bright. But there may be more aspiring minds amongst my readers, and they may prefer to make the foundation frame themselves. In this case it can be made with a wooden back, the ordinary picture-frame back, if strong enough; or even a millboard back, and a front of the same, cut out to a similar shape, as shown in the sketch, so as to form the framework of the picture. The black band may be of velvet, or may be an ordinary black or black and gold beading, which can be purchased by the foot (in length) from any picture dealer. One frame of this kind that I saw was of yellow silk, and had a black velvet band; and this I think had a very effective and pretty appearance and was a novelty to me. Engravings and photographs look best in these frames, and they require a rather dark wall as a background. They go beautifully with black oak furniture, and the idea may be used in many other ways, for the small china shelves, book-cases, and hanging brackets of all kinds.

I found my next a hanging bag, used for drawing-room dusters in the drawing-room, or for hanging behind the bedroom door for soiled handkerchiefs and collars. It is a very pretty ornament for doors and is in no one's way. It is made of a breadth of very pretty *cretonne* and two breadths of velveteen, and it is lined with a sateen to match the velvet. The fringe should also match. It may open either at the back or at the top, but there is

generally a small opening left at the right-hand side of the *cretonne* in front; at the upper part, just enough to slip in the hand. It is finished with brass rings at the top, and a small brass rod with ends as well as hooks to screw into the door. These can be found at the ironmonger's. One bag that I saw had a stair rod fitted to it, and also the stair-rod clips as well. In a country where the shops are often a long way off, people become very clever at adapting everything to their use, and it takes a very great difficulty to prevent them carrying out an idea.

The next thing is a real travelling workbag,



TRAVELLING BAG FOR WORK.

which is so yielding in its nature, that it will slip in anywhere, and hold anything in reason. The materials required are a narrow binding ribbon, and either a pretty sateen or cotton of any kind, or even a silk or satin. My original bag, which was bought in Paris, was of a greenish brown colour, with gold embroidery on it. About eight yards of ribbon are required and about a yard of material. The shapes of the design are thus measured. The foundation is five inches square. The length of the long side is eight inches by five, and the shorter one six inches by five. These sides must be bound at the top to begin with, and then the sides bound together. The bottom square is put in last. Then comes the string casing, which must be twice run round, and lastly, the two strings which draw up on opposite sides are run in with a bodkin, and tied neatly.

My last illustration is quite Canadian, I am told, in its origin, and it may be so; but it is very difficult to say where anything does originate in these days. So I will leave the question open, only saying that I have never seen these pretty and oriental-looking table-cloths anywhere else. An old table-cloth, if clean, may be used for the foundation-cloth. It may be faded and well-worn too, without anyone's seeing it, as it is only, after all, the foundation. When you have acquired this, you will have to take it as a guide for the size of your squares. Their usual size, however, is about a quarter of a yard square, unless you choose to adopt the shape shown in our illustration, which is long, about six inches by ten, but the square shape is rather the best for making-up. I always purchase several separate yard lengths of various *cretonnes*, half a dozen or more varieties, and if it be yard wide, you should have sixteen squares for each yard you buy. You might begin with four yards of four different patterns that you think would go well together. Yellows and reds there must be in abundance, and a paler yard to make a change, but the colours must be rather evenly distributed, not intense dark, nor vivid light. Cut your material into squares, we will say, and begin to lay them on the foundation, edges to edges, flatly, and tack them firmly round each edge. The black lines that you see are simply black woollen braid, of which you will require a whole piece, which I