How to Amuse Yourself and Others

THE·AMERICAN·GIRLS ·HANDY·BOOK·

BY

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PREFACE.

"I DO wish some one would write a book like that for girls," is the remark we have frequently heard when a new book of sports for boys has made its appearance; but it was not until the publication of the "American Boy's Handy Book" that it occurred to us to write a book for the American boy's neglected sisters, which should be equally original and practical.

In the "Girl's Handy Book," which it has been our endeavor to make peculiarly American, we have sought to introduce original and novel ideas, and by their aid to open new avenues of enterprise and enjoyment.

One of our objects is to impress upon the minds of the girls the fact that they all possess talent and ability to achieve more than they suppose possible, and we would encourage a belief in the truth of the remark said to have been made by a famous Frenchman: "When you Americans undertake anything you never stop to ascertain if it be possible, you simply *do it*."

We desire also to help awaken the inventive faculty, usually uncultivated in girls, and, by giving detailed methods of new work and amusements, to put them on the road which they can travel and explore alone.

We know well the feeling of hopelessness which accompanies vague directions, and, to make our explanations plain and lucid, we have ourselves, with very few exceptions, made all of the articles, played the games, and solved the problems described.

The materials employed in the construction of the various articles are within easy reach of all, and the outlay, in most cases, little or nothing.

We scarcely deem it necessary to point out the fact that in supplying healthy, sensible work and amusement for leisure hours, employment is given whose whole tendency is to refine the tastes and ambitions of our American girls.

A few of our chapters are taken from articles which were written by us for, and published by, the *Youth's Companion*, *St. Nicholas*, *Harper's Young People*, *Golden Days*, and *Wide Awake*.

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SPRING

The American Girl's Handy Book.

CHAPTER I.

FIRST OF APRIL.

THIS is the children's own day, and no assumption of dignity on the part of their elders can deter them from exercising the privileges granted to them by acknowledged custom and precedent.

"April fool! April fool!" cries my little nephew, as he dances with delight to see his aunt walk out of the room with a piece of white paper dangling from a hooked pin, attached to her dress.

"April fool! April fool!" shout the children in the street, thus announcing the success of some practical joke.

"April fool!" laughs everyone at the table, when some unfortunate bites into a brown, wholesome-looking cruller, only to find it a delusion and a snare, the coat of a cruller, but the inside of cotton.

"April fool! April fool!" is what even the little sparrows seem

to chirp, as with a "s-w-h-e r-r" they sweep down from the tree and, frightening away the kitten, take forcible possession of her bone. What does all this mean? Why is the first day of April called "All-Fools-Day," and when or where did the custom of the day originate? Who can tell? No one seems to know. Even the derivation of the word April does not appear to have been definitely settled, and this saucy month, with her mischievous tricks and pranks, her surprises and mysteries, fools and puzzles our wisest men.

Through many centuries the observance of All-Fools-Day has descended to us. In many climes and many countries this day is chosen as the proper time for playing tricks on the unsuspecting.

"Festum Fatuorum," or "Fools' Holiday," is what it was called in England at the time of the arrival of the early Christians in that country.

Easily caught like the mackerel, which are plentiful on the French coast in April and are said to be deficient in understanding, the April fool in France derives his name from that fish, and is called "Poisson d'Avril" or "April Fish," and again, "Silly Mackerel." From the cuckoo, a bird that does not know enough to build its own nest, the appellation of "gowk" is taken, and is given to the foolish one in Scotland who allows himself to be duped on this day.

In India at the festival called Huli Festival held on the last day of March, the natives make merry at the expense of their friends, just as we do, and their fool is called "Huli Fool."

So in the East and in the West, in the North and in the South, in the oldest nation as well as the youngest, is this ridiculous custom observed, and, as if to make it still more ridiculous, no one apparently knows why.

Now, girls, since this holiday has descended to us from so far back that its origin appears lost in the dim twilight of past ages,

there surely must be some reason for its existence, and that reason may be, that "a little nonsense now and then is relished by the wisest men," and is therefore wholesome as an occasional diet. So why not help to perpetuate it; not with rude, practical jokes, but with comical surprises, and absurd, but unembarrassing, situations. Much harmless fun can be derived from the privileges of this day, devoted as it is to nonsense, and we introduce the April Fool Party as an excellent means of concentrating the fun, and furnishing plenty of merriment to the young folks who are bent on having a good time.

First of April Party.

I remember, when quite a little girl, I was granted the privilege of celebrating my birthday, which came on the 1st of April, with a candy-pull, and a few days previous to the event I started joyfully off to invite my friends. The invitations were laughingly given and accepted, and it did not occur to me that I would be suspected of playing a joke, although the party was to be on April-Fools-Day. It seems, however, that my good intentions were doubted, and the children were undecided whether to come or not. I had begun to suspect that a joke was to be played on me by their all remaining away, before they finally arrived in a body, having taken the precaution of coming in that way, so that if the party were a hoax they would all be fooled together.

I relate this incident that warning may be taken from my experience, and that it may be understood how important it is to make the guests invited to your First of April party realize that the invitations are given in good faith, and that your friends are expected to be on hand at the appointed time.

It is well, in giving a party of this kind, to have the whole programme laid out beforehand, so that everything may go smoothly and nothing be forgotten.

The few methods of April fooling given here need not constitute the whole entertainment; the list may be added to by the young hostess, who will, no doubt, have many ideas of her own to carry out. We will head our list with the

Mirror Tableau.

This novel tableau is made ready in the following manner:

In a door-way, or bay-window draped with full curtains, place a large mirror. Instead of having the curtains suspended from the usual pole, it is best to stretch a wire across the space and slip the curtain-rings upon that, as they will slide more readily on the wire; and when it is time to draw back the drapery it should be done quickly. A table placed before the curtains will serve as a barricade, keeping the too curious from taking a peep at the hidden mysteries before they are ready to be revealed.

At the time selected, remove the table, and request all those desiring to see the tableau to arrange themselves in front of the curtain, and to remain perfectly quiet, as any movement will disturb those taking part.

If the front rows of the audience can be induced to kneel or sit upon the floor, those in the rear can obtain a better view, and it will, at the same time, make the group more effective. When perfect quiet is obtained, give the signal to your assistant, who must stand opposite to you at the side of the curtain, and with her help quickly draw aside the draperies, thus disclosing the tableau of a group of young people, motionless, gazing into the mirror with eager and expectant eyes. For an instant the audience will be held spell-bound, scarcely realizing that they themselves are forming the pretty tableau.

"We are April Fools," written with soap on the mirror near the top, as shown in the illustration, tells what character the actors are assuming, and gives a name to the tableau.

The Mirror Tableau.

During the interval which should be allowed to intervene before introducing the next thing on the programme, the guests will find amusement in the many harmless practical jokes which are awaiting the unwary in all manner of places.

For instance, some boy will print APRIL FOOL in large white letters on his own back, by simply resting for a moment in a convenient chair upon whose snowy tidy the dreaded words have previously been printed backwards with white chalk. On the dark woolly surface of the coat, the white letters will be perfectly transferred, and the boy, little knowing what he has done, or the cause of the merriment, will join in the general laughter his appearance creates.

A treacherous divan can be provided by removing the top of a low, flat packing-box, and putting in its place brown wrapping-paper, tacking it down around the edges of the box. With a piece of drapery thrown over it, entirely concealing the box, and sofa pillows placed upon it, leaning against the wall, the divan looks exceedingly comfortable and inviting. But woe unto the person who mistakes appearances for reality, for to attempt to sit upon this seeming substantial couch is but to break through and sit upon the floor instead.

The box used for the divan should not be more than twelve inches high, so that the fall will be only funny, not dangerous.

The next diversion may be a

Noah's Ark Peep-show.

Make the peep-show of a box about two and a half feet long and one foot and a half high. Remove the top and both of the end-pieces (Fig. 1). Cut from pasteboard a slide to exactly fit the box, and place it in the middle, thus cutting off the view from either end, as shown in Fig. 1. Make a curtain in two pieces, and tack them around the upper edge of the

Noah's Ark Peep-show.

box, letting them meet at each end. Stout pieces of twine, stretched across the openings at the ends of the box, will serve to attach the drapery at these points.

Almost any kind of material will answer for this purpose, provided it is not too thin and is of some bright hue, for the peep-show should be made to look as gay as possible. Place the box upon a high stand, and so arrange it that a strong light will shine down into it, making the interior, from end to end, perfectly light.

From a list, previously prepared, of the animals supposed to be on exhibition, read the first two, and invite two persons, a girl and a boy, for instance, to look into the peep-show. We will suppose that the first animals on the list are the raven and the dove. Inform your would-be audience that you have two of Noah's special pets to show them ; that from the girls' point of view will be seen a raven, and from the boys', a dove.

When taking their places at the box, one at each end, the two spectators must part the curtain, and, putting their faces between, hold the drapery together under their chins. This is to keep the remainder of the company from obtaining a glimpse into the wonderful show before their turns arrive.

When all is ready, and the two wondering faces are hidden between the folds of the peep-show curtains, with the words, "Behold the pretty dove, and the mischievous raven," remove the slide, and expose to the astonished gaze of each spectator a companion's familiar face at the opposite end of the box. Of course, upon retiring from the show, its secret must be kept, otherwise the joke will be spoiled for those whose turns are yet to come.

Before the next two take their station at the box, replace the slide and pretend to rearrange the show, to divert the suspicion that the box is empty.

The Supper

can be made the means of perpetrating many practical jokes. The shams must be so intermingled with the real delicacies that one can never be sure what the consequences may be of partaking too rashly of even the most tempting-looking morsel.

Small blocks of wood covered with batter and browned in the oven are excellent imitations of cakes. Dainty confectionery, in crimped papers, can be made of small radishes covered with icing of different colors. Button-moulds coated with chocolate will readily be mistaken for candy.

If a small pasteboard pill-box is first filled with flour, and the top then covered with tissue-paper pasted down around the edges, it will look, when iced, like a delicate little cake, and will cause much merriment when anyone bites into it; for the moment the paper cover is broken the flour will fly in every

direction. The fertile brain of girls, on mischief bent, will suggest many more frauds of this kind, and enough surprises may be prepared to make the supper as merry as anything else on the evening's programme.

Before leaving this subject, once more let the caution be given to keep the jokes entirely harmless. It is only poor fun that can be obtained at the expense of injuring others, or by running the slightest risk of hurting them in any way.

The spirit of mischief must be kept within bounds even on All-Fools-Day.

Gathering Wild Flowers.

CHAPTER II.

WILD FLOWERS AND THEIR PRESERVATION.

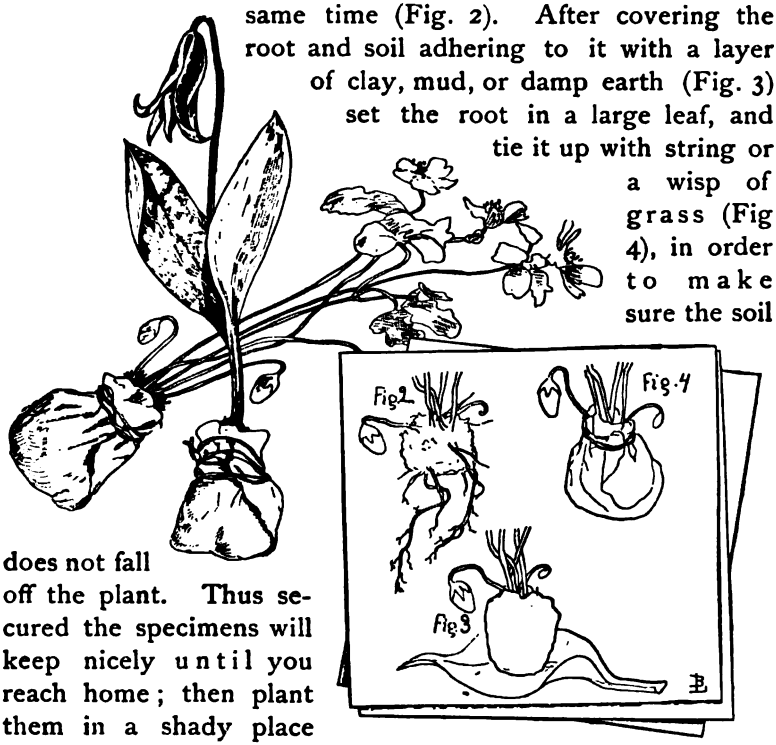
ONG before the first green leaves make their appearance, while the snows of winter still linger in the shaded nooks, and the branches are still bare, though blushing with the full, flowing sap that tinges their tips pink, yellow, and red—when the air is filled with a sweet freshness and delicate fragrance—it is charming in our rambles to find scattered here and there upon the hill-side, down among the roots of the great trees, or under the hedges delicate little wild flowers waving on their fragile stalks with the faintest passing breeze. They are so exquisitely beautiful with their tender hues and graceful shapes, that a longing comes to possess them.

And why not keep them fresh at home? Plants live in the earth and require light, air, and moisture. All of these requirements can be and are fulfilled in thousands of homes where plants are kept, all over the world. But these are *wild flowers*. True, and they may need something to be found only in the wild woods. What, then, is it? Let us see. Earth, light, and air abound everywhere. Still, upon inspection we discover that the soil around our timid wild flowers is somewhat different from that to be found in our door-yards. But what is simpler than to take the earth up with the plant?

Be careful in

Transplanting Wild Flowers

to dig well all around and under the roots, so that the earth surrounding and clinging to the plant may be taken up at the same time (Fig. 2). After covering the root and soil adhering to it with a layer of clay, mud, or damp earth (Fig. 3) set the root in a large leaf, and tie it up with string or a wisp of grass (Fig 4), in order to make sure the soil does not fall off the plant. Thus secured the specimens will keep nicely until you reach home; then plant them in a shady place and keep the ground moist. Beautiful little woodland gardens are made in this way, where within a few steps of the door a glimpse may be had of the fair forest flowers.



Sweet-scented white violets, delicate little anemones, odd yellow violets, and quaint jack-in-the-pulpits, with many others,

not forgetting the graceful ferns, are now growing in the shaded corner of the writer's lawn, transplanted there from their home in the woods, where she found them one lovely spring morning, when out with a party of friends on a hunt for wild flowers.

The day was perfect, filled with sunshine and the song of birds. All nature appeared glad and joyous, and the trees seemed veiled in the softest greens and pinks of budding leaves.

It was a happy party that went wandering into the forest, straying here and there, and finding new treasures at nearly every step, stopping to gather a few of the violets that gave a purple tinge to the ground for yards around, then rambling on to the spot that was covered with the fragile anemone, each girl laden with the flowers she loved best. Some had taken them up roots and all, while others preferred the

Cut Wild Flowers.

For these it is best to use a tin box of convenient size and form shutting closely. The flowers must be fresh and not at all damp; in such a box they can be kept for days bright and unfading. They may also safely be sent to friends at a distance, though it is better, when

Sending Flowers by Mail,

if you wish to send a quantity, to pack them in a strong pasteboard or wooden box. First lay down a piece of oiled paper of the proper size; spread a thin layer of damp paper on this; next a layer of flowers, then one of thin wet paper; and so on until the box is full. Over the last layer place a dry paper, and cover this with oiled paper or tin-foil; put the lid on the box and tie it down securely.

By this method a larger number of flowers can be sent in a given space than when simply inclosed in a tin box.

The writer has often sent daisies from New York to Cincinnati where they arrived as fresh as when first gathered.

For the benefit of those who wish directions for sending flowers by mail, we give the following on authority of the *American Agriculturist.*

"The law passed some years since by Congress, allowing packages of plants to be sent by mail, if not over four pounds in weight, was a capital arrangement for those who lived at a distance from railroad and express offices, but it is so hampered with the various constructions given by the Post Office Department, that it is difficult to know what is required by the officials. The law now is, we believe, as follows: A package, weighing four pounds or less, can be sent at the rate of two cents per four ounces, but the writing of the words "roots" or "plants" makes a letter of it, and is charged letter postage. Nothing should be written except the address, and the package must not be sealed, or contain any writing, and it must be so fastened that the postmaster can examine the contents if he wishes. The plants may, however, be numbered, and their names sent by letter."

Now let us think of some way in which these lovely blossoms can be preserved.

In Germany they excel in making decorations for rooms, dinner-tables, etc., of

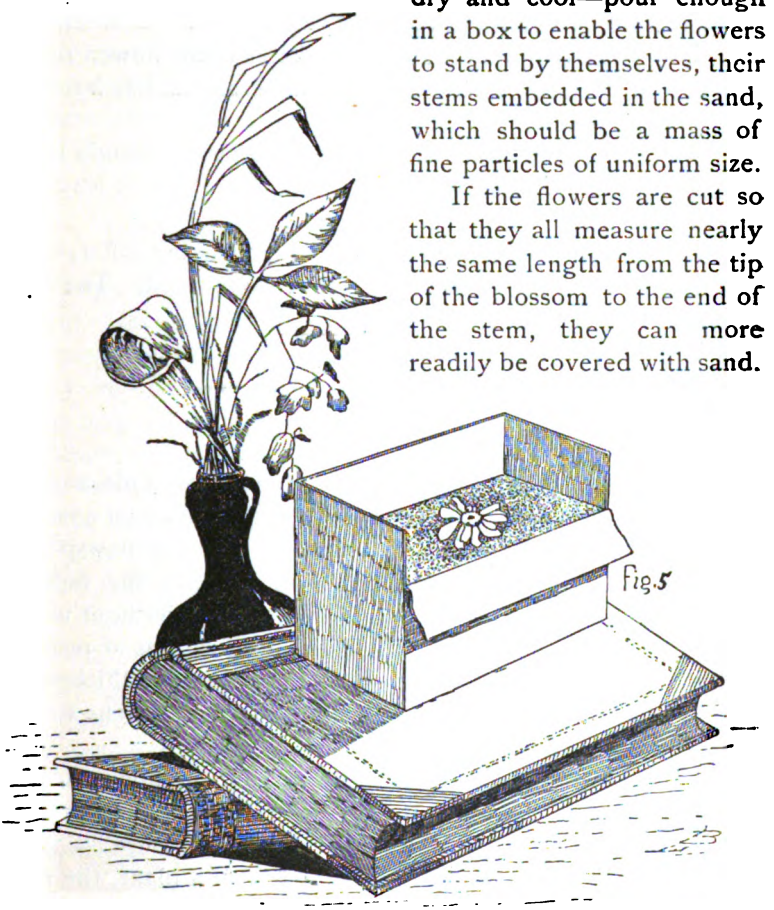
Preserved Flowers.

Bright-colored flowers are best adapted to this method. White flowers are apt to turn yellow. Jack-in-the-pulpits, clover, roses, and daisies came out beautifully when the writer dried them, and why should not many other kinds do just as well? Try and see.

Procure three or four quarts of fine sand; white scouring-sand is the best; wash it perfectly clean. This can be tested by pouring the water off until it looks quite clear; then dry the sand,

by placing it in a clean tin in the oven. When it is dry—fully dry and cool—pour enough in a box to enable the flowers to stand by themselves, their stems embedded in the sand, which should be a mass of fine particles of uniform size.

If the flowers are cut so that they all measure nearly the same length from the tip of the blossom to the end of the stem, they can more readily be covered with sand.



Preserved Flowers.

The flowers must be fresh and entirely free from moisture. Place them stem downward in the sandy layer, and very gently

and slowly pour in the sand a little at a time, until each leaf and petal is firmly held in place (Fig. 5); then fill the box with sand nearly two inches above the level of the flowers.

It is very essential that every particle of the flower rest in the sand, and that in filling up, the smallest petal has not been bent or crumpled.

Take care not to shake the box lest the flowers inside be injured. Set it in a warm, dry place, and let it stand at least two weeks.

This manner of preserving flowers retains the color, while the shape of the leaves and petals remains unaltered. The flowers will keep for years.

There are other ways also of preserving flowers.

Pressed Flowers and Leaves.

Although these are perfectly flat, they seldom fade and are very pretty and useful. Have ready a large book or a quantity of old newspapers and several weights. Use the newspapers for leaves and ferns—blotting-paper is best for the flowers. Both the flowers and leaves should be fresh and without moisture. Place them as nearly in their natural positions as possible in the book or papers, and press, allowing several thicknesses of paper between each layer. Remove the specimens to dry papers each day until perfectly dry.

Some flowers must be immersed—all but the flower head—in boiling water for a few minutes, before pressing, to prevent them from turning black. Orchids are of this nature.

If possible, it is well to obtain all parts of a plant, the roots as well as the seeds, for a more interesting collection can thus be made than from the flower and leaf alone.

It is advisable to be provided with a blank book or, what is still better, pieces of stiff white paper of uniform size on which

to mount the flowers or leaves when dried; also with a small bottle of mucilage and a brush for fastening them, and some narrow strips of court-plaster or gummed paper for the stems and thicker parts of the plants. The sooner they can be mounted the better. Place them carefully on the paper, writ ing beneath the locality and date of finding. Flowers and leaves thus prepared make beautiful herbariums. Should you desire

Leaves and Ferns for Decoration,

first press them nicely; then give them a coat of wax, by ironing them on both sides with a hot iron over which a piece of beeswax has first been rubbed. Cover the specimens completely with wax, as this renders them quite pliable, and they are no longer brittle nor easily broken. Sprays of small leaves can be pressed entire.

To heighten the effect, use dry colors, rubbing them in, and selecting those corresponding with the color of the leaves when first gathered.

The colors must be put on before the coating of wax. Ferns should be gathered when nearly full grown, and, after they are pressed, painted light green with oil-colors; in that case the beeswax is not used. The oil in the paint, like the wax, makes the specimens more substantial, and they look quite fresh and fair.

Sometimes the late autumn frosts will bleach the ferns perfectly white; then are they even more delicate than before Nature changed their color. We have seen the

Color of Flowers Changed,

and it is a very pretty experiment, very simple, too. Immerse the flowers in ammonia, and you will be surprised to see white

lilies change to a delicate yellow, pink roses turn a lovely light green, while dark-red sweet-peas assume blue and rich purple tints; and the change is so rapid it is almost like magic. Another interesting experiment is making

Natural Wax Flowers

by dipping the fresh buds and blossoms in paraffine just sufficiently hot to liquefy it; first the stems of the flowers; when these have cooled and hardened, then the flowers or sprays, holding them by the stalks and moving them gently. When they are completely covered the flowers are removed and lightly shaken, in order to throw off the superfluous wax. The flowers are then suspended until perfectly dry, when they are found hermetically sealed in a film of paraffine, while they still keep their beautiful coloring and natural forms, and for a while even their perfume. Now let us find what can be done

To Freshen Cut Flowers.

When the heat has made them wilt, clip the stems and set the flowers in cold water; in a few hours they will regain their freshness and beauty.

Some flowers, however, must be differently treated, such as heliotrope and mignonette; these keep if placed *upon* damp moss or cotton and set in a cold place at night.

Rosebuds will retain their freshness for hours when not placed in water, if the ends of the stems are snipped off, and immediately tipped with melted sealing-wax; this excludes the air, and so keeps the flowers from drooping.

If roses are wilted before they can be placed in water, cut off the ends of the stalks and immerse in very hot water for a minute or two, and they will regain their pristine freshness.

Another way to keep flowers fresh is to put a pinch of nitrate of soda into the glass each time you change the water

Nitrate of potash or saltpetre in a powder has nearly the same effect, or a drop of hartshorn.

If plants are chilled by frost, shower them with cold water, and leave in a cool room; or set the pot in cold water and keep in a moderately cool place. Now one word about

Crystallized Flowers,

that sparkle and look so beautiful. They must first be dried in sand, then crystallized in the same way as dried grasses—the rougher the surface the better will it crystallize. Dissolve as much alum in boiling water as it will hold; when this is determined, pour it off and boil the solution down to one-half.

Suspend the flowers by a net-work of string tied across the top of a pail into which they must hang; then pour into the pail the boiling alum water, which must completely cover the flowers, and leave it undisturbed twelve hours, or all night.

The flowers should not touch each other or the sides of the bucket. Be careful in removing them the next morning, as the crystals are easily broken off.

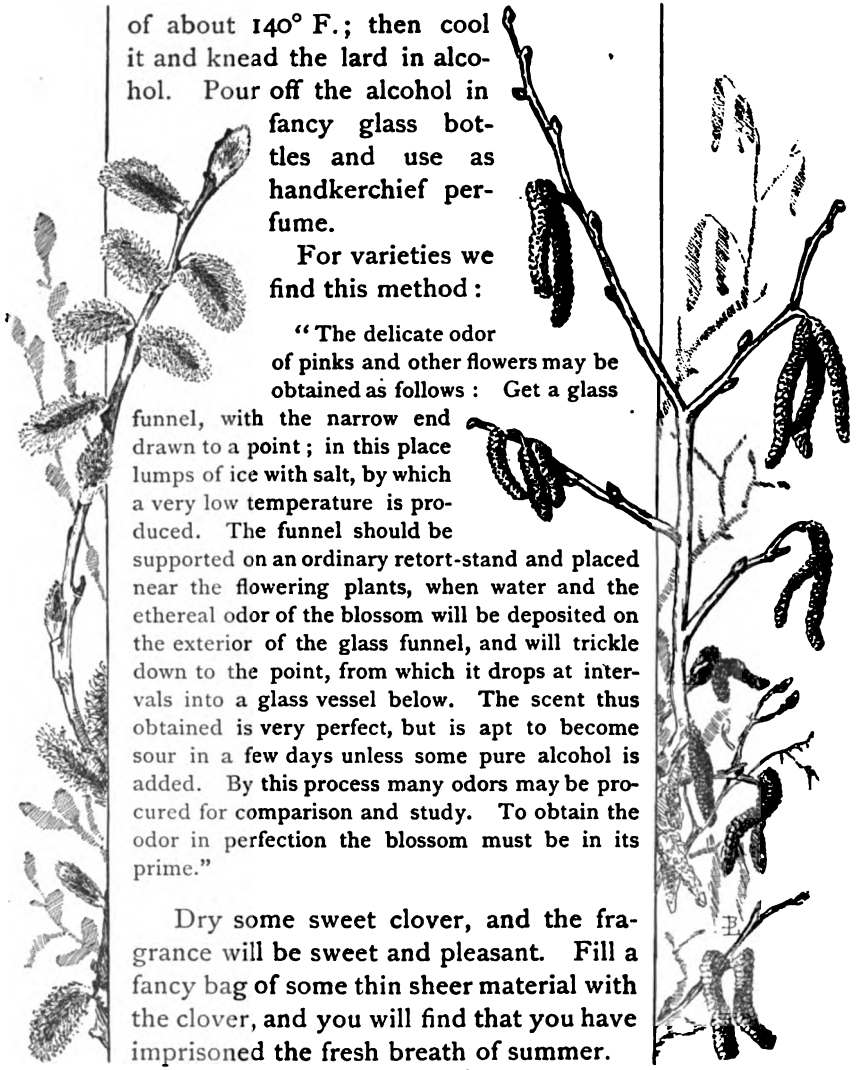
Flowers or sprays of grass may be beautifully frosted by dipping them in a solution of gum-arabic and sprinkling them with powdered isinglass.

Flowers are not only very beautiful, but many of them possess a fragrance so sweet that we would fain learn how to keep the

Perfume of Flowers.

Rose-leaves are the most simply prepared. Take a covered jar, fill it with sweet-scented rose-leaves, and scatter through them some salt. Keep the jar closed tight, and when the petals have dried the "scent of the roses will cling to them still," so that every time the jar is opened a delicious fragrance will fill the air. Or you can cover the rose-leaves with melted lard, and leave them for a day or two in some place at a temperature

of about 140° F.; then cool it and knead the lard in alcohol. Pour off the alcohol in fancy glass bottles and use as handkerchief perfume.



For varieties we find this method:

"The delicate odor of pinks and other flowers may be obtained as follows: Get a glass funnel, with the narrow end drawn to a point; in this place lumps of ice with salt, by which a very low temperature is produced. The funnel should be supported on an ordinary retort-stand and placed near the flowering plants, when water and the ethereal odor of the blossom will be deposited on the exterior of the glass funnel, and will trickle down to the point, from which it drops at intervals into a glass vessel below. The scent thus obtained is very perfect, but is apt to become sour in a few days unless some pure alcohol is added. By this process many odors may be procured for comparison and study. To obtain the odor in perfection the blossom must be in its prime."

Dry some sweet clover, and the fragrance will be sweet and pleasant. Fill a fancy bag of some thin sheer material with the clover, and you will find that you have imprisoned the fresh breath of summer. Old-time lavender can be prepared in the same way.

Our thoughts so far have been for the flowers in their season. But did it ever occur to you that it is possible to have

Spring Flowers in Winter?

If you search in the woods during December you may find, tucked away in sheltered spots, little woodland plants which, when taken up and carefully transplanted in a flower-pot and set in a sunny window, will soon begin to grow, sending up tender stems, and in about three weeks will blossom. The little fairy-like flowers seem even more beautiful coming in the cold wintry weather.

Fruit-tree twigs and sprays from flowering shrubs will blossom when the ground is white with snow, if cut from trees about the first of February, placed in well-heated water in a warm room, and the water changed every day for some that is almost but not quite hot.

The twigs being kept warm will blossom in a few weeks.

It is quite a pretty idea to take up and plant in a little flower-pot

The Four-leaved Clover.

Very frequently you may find a tuft bearing only the mystic number, and should it happen to have a five- or six-leaved clover in with the others, they will add to the luck.

If you possess one of these charmed plants, it is said "good luck" will always be near at hand.

Besides the foregoing directions for the preservation of flowers, plants, etc., there are numerous other methods, which, although not experimentally verified by the writer, are no doubt as worthy of a place here as any of the former.

The following recipes have been culled from various old papers, books, etc.

Some Old-fashioned Methods of Preserving Flowers.

The first of these ways is more properly intended for botanical collections, and is often resorted to by collectors of rare blossoms. It consists in placing

Flowers in Alcohol,

and possesses the great advantage of preserving the flowers for years, and keeping their most delicate fibres uninjured. They make invaluable specimens to sketch from, and though their beauty may be somewhat impaired by loss of color, their outlines remain perfect.

Place the flowers in a wide-mouthed bottle, fill it to the top with alcohol, cork it tightly, and cover the cork with plaster-of-Paris or melted beeswax, thus hermetically sealing it. Do not use sealing-wax, as experience has taught us that the fumes of the alcohol soften the wax, and not only spoil the neat appearance of the bottle, but allow the spirits to evaporate.

Another way is to

Bottle Flowers.

Carefully seal the ends of the stems with sealing-wax, place them in an empty bottle—both flowers and bottle must be perfectly dry—cork the bottle, and hermetically seal it with either sealing-wax or beeswax.

The next method has greater possibilities of beauty, and consequently the reader will be more interested in learning

How to Preserve a Vaseful of Flowers for a Year.

Take home your basket of wild flowers, "nodding violets," cowslips, bright-eyed anemones, and all the lovely offerings of the woods, and before arranging them in the vase, carefully seal the stem of each flower. Place a glass shade over the vase; be careful that flowers, vase, and shade are perfectly

dry; then fill up the groove in the wood, in which the shade stands, with melted wax. By covering the wax with chenille it can be perfectly hidden.

Flowers kept in this way will last for a twelvemonth.

The flowers preserved in an empty bottle may be taken out, the wax cut from the stems, and, if arranged in a bouquet, will last as long as perfectly fresh flowers.

Those in the alcohol lose their color after being immersed for a time, and will not last when removed from the alcohol.

In following any of these directions be careful not to tie the flowers. No string must be used. The flower stems must be loose and separate from each other.

A florist of much experience in preserving bouquets for an indefinite period gives this recipe for

Keeping Bouquets Fresh a Long Time.

When you receive a bouquet sprinkle it lightly with fresh water, then put it into a vessel containing some soapsuds; this will take the place of the roots and keep the flowers bright as new. Take the bouquet out of the suds every morning, and lay it sideways, the stems entering first, in clean water; keep it there a minute or two, then take it out, and sprinkle the flowers lightly by the hand with water; replace it in the soapsuds, and it will bloom as fresh as when first gathered.

The soapsuds need changing every three or four days. By observing these rules a bouquet can be kept bright and beautiful for at least a month, and will last longer in a very passable state. From another source we learn how

To Keep Flowers or Fruit a whole Year perfectly Fresh.

Mix one pound of nitre with two pounds of sal ammoniac and three pounds of clean common sand; then in dry weather

take fruit of any sort which is not fully ripe, allowing the stalks to remain, and put them one by one into an open glass until it is quite full; cover the glass with oiled cloth, closely tied down. Put the glass three or four inches down in the earth in a dry cellar, and surround it on all sides to the depth of three or four inches with the above mixture. The fruit will thus be preserved quite fresh all the year round.

In giving the following recipe for the manufacture of rose-water, it may be as well to state that the original verse is given, not for its merit as such, but simply because it is the form in which the recipe reached the writer.

Rose-water.

"When the bushes of roses are full,
As most of them are about June,
'Tis high time to gather, or pull
The leaves of the flowers. As soon
As you've picked all you need for the time,
To each *quart of water* unite
A *peck of the leaves*, which, if prime—
And they will be, if pulled off aright—
May be *placed in a still* near at hand,
On a *very slow fire*. When done,
Bottle off, and permit it to *stand*
For three days ere you cork down each one."

CHAPTER III.

THE WALKING CLUB.

SOUND of girlish voices is suddenly heard in the quiet village streets, as our Walking Club, issuing from the house of one of its members, starts off on the first tramp of the season. The gay chatter and bubbling laughter blend with the twittering and chirping of the birds fluttering among the budding trees, and all these merry sounds seem in perfect harmony with the youthful gladness of the bright morning.

There is a subtle power and exhilaration in the spring sunshine that stimulates the blood, and sends it tingling through our veins, as with light-springing steps we quickly leave the village behind us and penetrate into the outlying country, stopping now and then to secure a branch of the downy pussy-willow or brilliant red blossoms of the maple, and again to admire a distant view where the trees seem enveloped in a hazy mist of delicate color; on we go, exploring sequestered spots or entering deep into the woods in search of early wild flowers.

Although possibly timid as individuals, as a club we are brave enough; for a party of fourteen or sixteen girls, including

The Walking Club.

our merry little chaperon, may go, with impunity, where it would not be so pleasant for one to venture alone.

Once a week all through that delightful spring the club might have been seen, now upon a road leading in this direction, now in that. And, often as we stepped aside to allow a carriage to pass, its occupants would lean forward smiling, and waving their hands in greeting; for the moment, perhaps, feeling in sympathy with the vigorous young life that preferred this mode of locomotion to being carried about on the downiest cushions of the easiest of carriages. A ride which accorded with the unconventional mood of our club was not despised however, for, urged on by the girls, our little matron would make bold to accost some countryman driving a vehicle sufficiently large, and persuade him, in the terms of the country, to "give us a lift." Jolting about in a springless wagon or hay-cart was not in the least enervating, and we experienced no indolent wish to continue our journey on wheels when forced by diverging roads to leave our equipage. It was not until the ever-increasing heat of the sun, and our own languid disinclination to much exertion, warned us that the mildness of spring had passed, that we concluded to disband for the summer. In the fall we again fell into rank, and came home from our walks laden with the gorgeous trophies of autumn, as we had once carried in triumph the tasselled branches and dainty flowers of spring.

We continued our tramps into the early winter, when the frosty crispness of the air made it very bracing, and the brisk exercise of walking brought the healthy color to cheek and lip of the young pedestrians.

Such a club as this, which at the same time promotes health, good spirits, and sociability, is one that most girls will enjoy and derive benefit from.

A closer acquaintance with Nature, which these walks afford, is not the least of their benefits, and to her true lover, Nature has

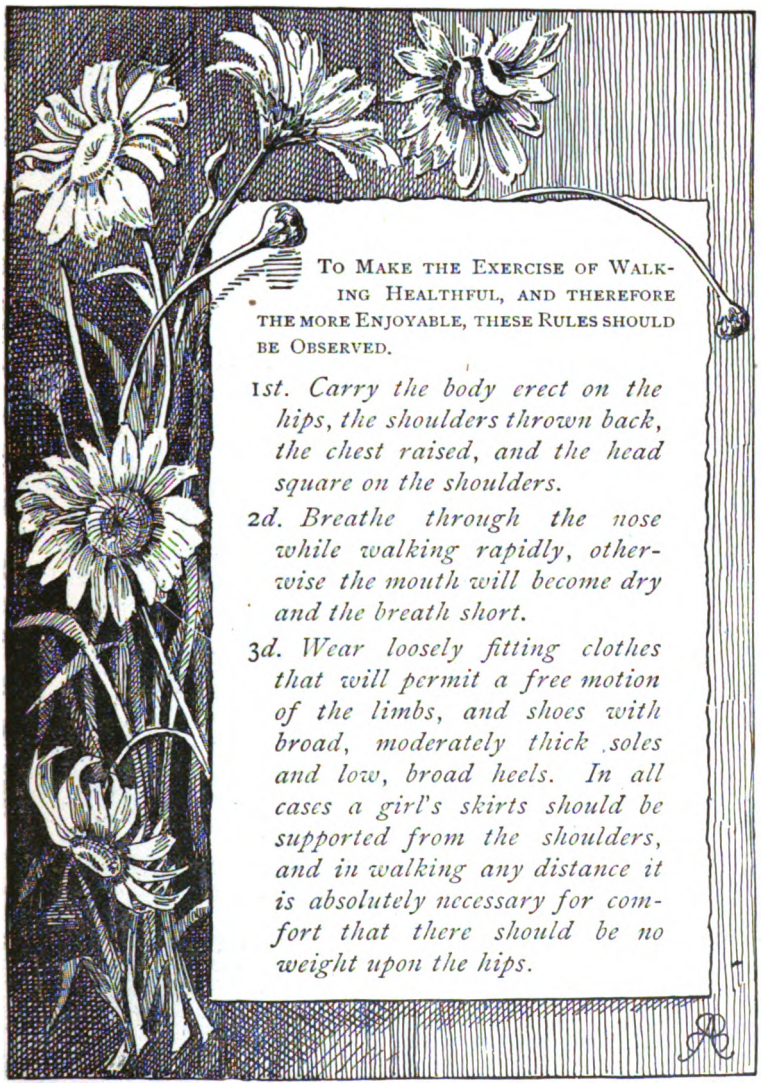
many delightful surprises and secrets to reveal; and as has been said, even for for those who cannot read her deeper meanings she has a language which calls attention to her more outward forms of beauty, and which one may study until gradually, with slowly opening eyes, is seen more and more of the exquisite perfection of her work, that long ago might have been seen had one but chosen to look.

As a society, the Walking Club is one of the most informal.

No officers are needed, although a secretary may sometimes be found useful when any word is to be sent to absent members.

The membership of the club should be large enough to insure the attendance of at least twelve or fourteen on each walk; for in this case, as I have said, safety lies in numbers. At a place of meeting previously appointed, the members should assemble, and, before starting on their walk, the route to be taken should be decided by vote; a decision on this point will be more quickly arrived at if a chairman be appointed to keep order.

The first walk should not be too long. Three miles is a good walk to start with; a mile and a half out and the same home again. Gradually the distance can be lengthened, and the club be able to take a ten-mile walk without feeling fatigue.



TO MAKE THE EXERCISE OF WALKING HEALTHFUL, AND THEREFORE THE MORE ENJOYABLE, THESE RULES SHOULD BE OBSERVED.

1*st. Carry the body erect on the hips, the shoulders thrown back, the chest raised, and the head square on the shoulders.*

2*d. Breathe through the nose while walking rapidly, otherwise the mouth will become dry and the breath short.*

3*d. Wear loosely fitting clothes that will permit a free motion of the limbs, and shoes with broad, moderately thick soles and low, broad heels. In all cases a girl's skirts should be supported from the shoulders, and in walking any distance it is absolutely necessary for comfort that there should be no weight upon the hips.*


EASTER
ANTHEMS

CHAPTER IV.

EASTER.

VERYWHERE the children are playing with eggs; eggs colored in every hue—mottled, striped, and gilded; real eggs and imitation ones; sugar, glass, and wooden eggs; for this is Easter-tide, and not only in America, but in many far-away countries, where the habits and customs are very different from ours, does Easter bring to the children the highly prized, gayly-colored eggs.

How nice it would be if we could take a peep into these foreign countries, and discover what else Easter brings the little ones besides the pretty eggs, and also how the people of such widely differing nations keep this happy festival common to all.

If we could look into England now, we should find that the ceremonies there begin on Palm Sunday (the last Sunday before Easter), and on that day many people go a-palming, only they do not, of course, find palm, but gather instead branches of willow, which they stick into their hats and button-holes. On Good-Friday we might see, on almost every breakfast-table, those hot spicy cakes with a cross stamped on the face, known to many of us as well as to our English cousins, as "hot cross buns." We should feel very much at home looking into the churches on Easter Sunday, for we should find them beautifully

decorated with flowers, and hear the Easter anthems chanted as we might in our own country. I do not think we can see in America, though, the ceremony which, on Easter Monday, is performed by the charity school-children in England. Were we among the spectators who, with shouts and merry laughter, crowd around to watch this performance, we should see the children take their places, with their backs against the outside of the church, and then join hands until a circle is formed around the building, thus completing what is called "clipping the church."

It would be great fun to see the Easter celebration in Russia, which includes many peculiar customs, and where the children receive presents as we do at Christmas, besides more eggs than any of us ever thought of possessing; some of the eggs being beautifully made of glass or porcelain, and filled with sugar-plums or small presents. How amusing it would be to watch the people, following a custom always observed on Easter Monday in this queer land, as they go about kissing relations, friends, and acquaintances, wherever they happen to meet them.

If we were really in this great, cold, furry country, we might go with the children to make their Easter visits, and, on entering a house, hear the greeting, "Jesus Christ is risen," and the answer, "Yes, he is risen;" then after kissing the inmates and exchanging eggs with them, go to visit elsewhere.

All this would seem very strange to American eyes; and it would be a strange sight too, if we could look into the cities of Spain and see the people in the streets shooting at stuffed figures of Judas Iscariot.

A passing glance at Ireland on Easter morning would show us the people making haste to be out at sunrise to see the sun dance in a pool or pail of clear water.

It would be worth while to give more than a passing glance into Germany at this season, for in this country, where the children's happiness is so much thought of and so well provided for, Easter Monday is looked upon as a grand holiday, and all the young people appear in their gala costumes ready for any fun or frolic that may be going on. It is a pretty sight when the little peasant-girls, in their quaint gowns and odd little caps, dance on the green with the boys, whose costumes are equally as picturesque ; and it is also entertaining to watch them as they play various games with their many-colored eggs.

In Germany, too, we should find that the children believe as sincerely in the Easter hare as they do in Santa Claus in our country ; and the saying, that "the hares lay the Easter eggs," is never doubted by the little ones.

After visiting in imagination all these foreign countries to see their Easter celebrations, it may prove interesting to turn our eyes toward home, for, since our country is so large—as large almost as all Europe put together—perhaps some of our little citizens who have never been in Washington do not know how, in the capital of the United States, the children hold high carnival on Easter Monday, nor how the grounds of the White House and also of the Capitol are given up to them on this day that they may frolic on the lawns and roll their eggs down the hills. It would be as novel a sight to some of us as any found abroad, to see several thousand children rolling and tossing their eggs, while shells of every hue cover the grass in all directions.

The following newspaper item, cut from the *Evening Star*, Washington, D. C., April 27, 1886, shows how these rights of the little Americans are recognized and respected, and how unmolested they enjoy the privileges of Easter Monday.

"THE EASTER EGG-ROLLING.

"CHILDREN SHAKE HANDS WITH THE PRESIDENT.

"The crowd in the White House grounds greatly increased yesterday afternoon, so that the grounds were literally packed with children. The crowd was the largest and best appearing that has collected there in many years. The President and Colonel Lamont watched the children for some time from the library window.

At the President's reception at half-past one o'clock hundreds of children gave up their sport temporarily and thronged the East Room to shake hands with the President."

Easter Egg Games.

In the game they play at Washington, on the hills sloping from the White House, the child whose egg reaches the foot of the hill in an unbroken condition takes the one worsted in the journey down. Another game for two is played by knocking the eggs together; each child holds an egg firmly in his hand so that only the small end is visible, and then the two eggs are struck against each other until one is cracked, when the victorious player adds it to his stock, or devours it on the spot. I would not like to state the number of eggs eaten on these occasions, but there is a boy (*not a girl*) who once consumed fourteen and lived to tell the tale.

Sometimes the egg which breaks another is called "the cock of one," and when it has broken two it is "cock of two," and so on. When an egg which is cock of one or more is broken, the number of trophies won by the victim is added to the score of the conquering egg and it becomes "cock of three" or more. Here is a game which comes from Germany, and although in that country it is played exclusively by boys, there is no reason why the girls should not participate in it as well. Two

baskets are necessary for this game, one large and shallow filled with soft shavings, the other shallow also, but smaller, and filled with eggs. The plan of the game is that one player is to run a given distance, while another safely throws the eggs from one basket to the other, she who completes her task first being the winner. When the baskets are prepared, and the distance the eggs are to be thrown decided upon, the two contestants draw lots to determine who shall run and who shall throw. This settled, the player who throws takes the basket of eggs, and one after another quickly tosses them the length of the course and into the basket of shavings, which is placed on the ground at the end of the course opposite the thrower. In Germany this basket is held by an assistant, but anyone occupying that position might receive some severe blows from the hard eggs thrown by unpractised hands, and it answers the purpose just as well to place the basket on the ground. Meantime the other player runs the distance (decided beforehand) to an appointed goal, marks it as a proof of having touched it, and should she succeed in returning before all the eggs are thrown, the victory and prize are her reward; otherwise they belong to the thrower.

The game finished, a prize is presented to the successful contestant. Should any of the eggs pitched by the thrower fail to light in the basket, they must be gathered up and thrown again before the runner returns, as the eggs must all be in the basket before the thrower wins the game.

"Bunching eggs" comes from Ireland, and is played in very much the same manner as the game played with a slate and pencil, and known to all children as "tit, tat, toe, three in a row." A pan or large dish filled with sand or sawdust is set upon a table, around which the children stand, each supplied with eggs; the eggs of each player must be all of one color, and unlike those of any other player. The object of the game is for each

player to so place her eggs, standing them upright in the sand, or sawdust, as to bring five in a row touching each other.

In turn each player puts down an egg, sometimes filling out a row for herself, at others cutting off the line of an opponent; and the one who first succeeds in obtaining the desired row sings out—

> "The raven, chough, and crow,
> Say five in a row."

Another pretty game from Ireland called "Touch" is played in the following manner:

Six eggs of the different colors—green, red, black, blue, white, and gold are placed in a row in the sand used for the other game. One of the players is blindfolded and given a light wand or stick, with which she must touch one of the eggs, while at the same time she recites these lines:

> Peggy, Patrick, Mike, and Meg,
> See me touch my Easter egg;
> Green, and red, and black, and blue,
> Count for six, five, four, and two.
> If I touch an egg of white,
> A forfeit then will be your right;
> If I touch an egg of gold,
> It is mine to have and hold.

As is told in the rhyme, the eggs each have a different value. Green counts six; red, five; black, four; and blue, two; and the gold egg is worth more than all put together, for when a player touches that, she wins the game and a forfeit of an egg from each of the other players. The white egg is worth less than nothing, since it not only has no value but whoever touches it with the wand must pay a forfeit.

Each player is in turn blindfolded and makes her trial, keeping account of the value of the eggs she has touched. When the

sum of twenty has been reached by anyone the game is ended, without the aid of the gold egg. The position of the eggs are changed after each trial, that the person about to touch them may not know where it is best to place her wand.

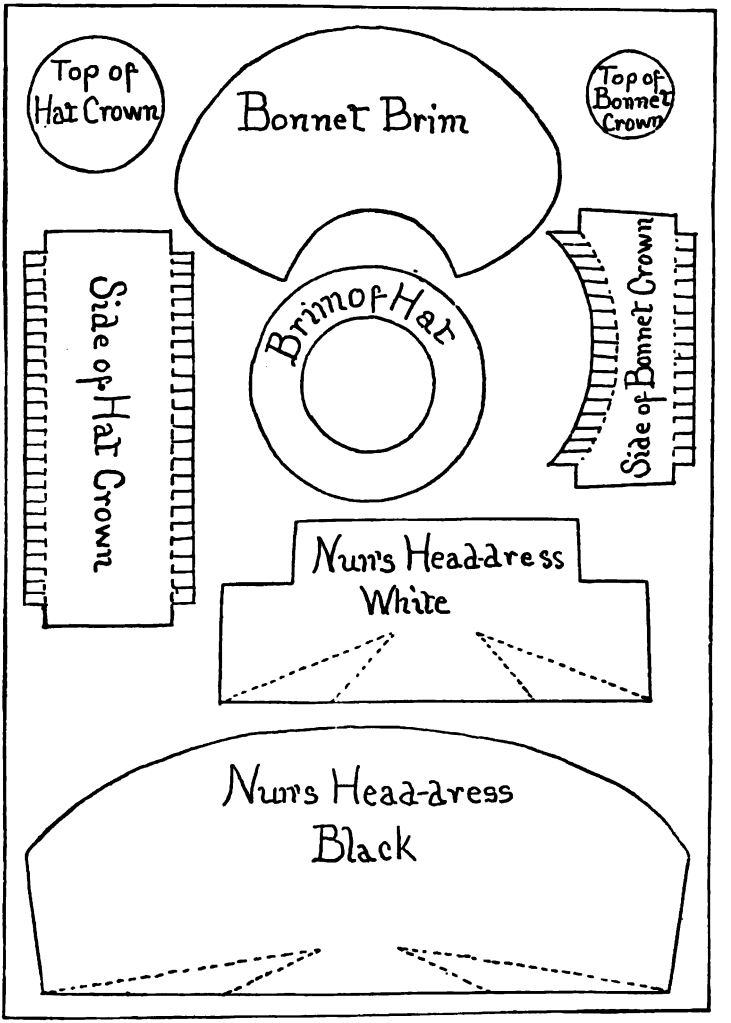
Easter Egg Dolls.

In some of the large confectionery stores in New York City may be found at Easter-tide quaint little Easter offerings, looking at first sight exactly like dolls' heads surmounted by pretty little head-dresses. As dolls are not peculiarly appropriate gifts for Easter, one naturally examines them closer, to ascertain if there is anything about them significant of the day, and in so doing quickly discovers that the heads are not made of wax or china, as was at first supposed, but are simply egg-shells from which the eggs have been blown, leaving the shell perfect. Little faces are painted upon these shells, and the cunning caps or bonnets are made of tissue-paper.

Now it is our purpose to teach the children who do not live in New York and have never seen these pretty toys, and also those who, having seen, cannot afford to purchase them, just how to make some of these little men and women, and how to fashion a variety of head-dresses not to be found in the stores.

To begin with, select several nice large eggs, those of a pinkish yellow are preferable, being something of a flesh-tint. These eggs should be blown, or the shells emptied of their contents; to blow them make a small hole in each end of the shell, and, taking it gently between the thumb and forefinger, put one hole to the lips; then blow, not too hard, but steadily, until the egg has all run out of the other end.

The face must be painted next, and to those who know nothing of drawing this will seem no easy task, until by carefully observing the following direction they will find that it is



Patterns for Head-dresses.

in the power of anyone to produce as pretty a face as could be wished for.

Among picture-cards, or in almost any juvenile book, may be found many pretty faces of a suitable size which can be transferred to the egg in this way. Lay a piece of tracing-paper over the head selected, and with a soft lead-pencil trace carefully all the lines indicating the features; then place the paper on the shell so that the pencil-marks are next to it, and with a hard pencil, or ivory knitting-needle, go over the lines again, thus transferring the soft pencil-marks to the shell. Touch up and strengthen the features with a fine paint-brush and india-ink. Anyone understanding painting may color the face in natural tints, but it looks very nicely done merely in outline.

The Nun.

The simplest arrangement for holding the little head erect is a small pasteboard box turned upside down, and having a hole cut in the bottom just large enough to admit the small end of the shell; this will support the head nicely, and also form the shoulders.

The Old-fashioned Girl.

Make the hair of raw cotton blackened with ink, and fasten it on the head with mucilage. When all of the foregoing directions have been carried out it is time to attend to the head-dresses, and we will begin with the quaint and old-fashioned poke-bonnet. Cut this bonnet from ordinary brown wrapping-paper after the pattern shown in diagram; sew together the ends of the "side of crown," then sew

the curved side (which is cut in slits as shown in pattern, and folded back as indicated by dotted line) to the smallest part of brim; fold in the strips marked on the straight "side of crown" and fasten on the "top of crown" with mucilage. The trimming for the bonnet consists of a fold and bow of colored tissue paper.

Make the man's hat of shiny black paper by the pattern in diagram, and fasten together in the same manner as the bonnet, rolling the sides of the brim when finished. Black and white tissue-paper folded to fit the head, as shown by the dotted lines in the pattern, forms the head-dress of the nun.

The Dude.

By copying the head-dresses of different nations, an odd and curious assembly of these Easter-egg dolls can be formed; but that must be worked out at some future time, for we have yet to tell how to construct some Easter toys that cannot be found in any store. The

Humpty Dumpty

who "sat on a wall," and the "Humpty Dumpty" who "had a great fall," must have been like the one I am about to describe, made of an egg; for it is pretty certain that if he should fall, "all the king's horses and all the king's men couldn't put" this "Humpty Dumpty together again" any more than they could the other.

The diagram shows the frame of this little fellow and how it is joined together. A large egg should be chosen; and when the contents have been blown from the shell, four holes must be pricked in it for the arms and legs to pass through, as shown in the diagram. These limbs are made of rather fine bonnet-

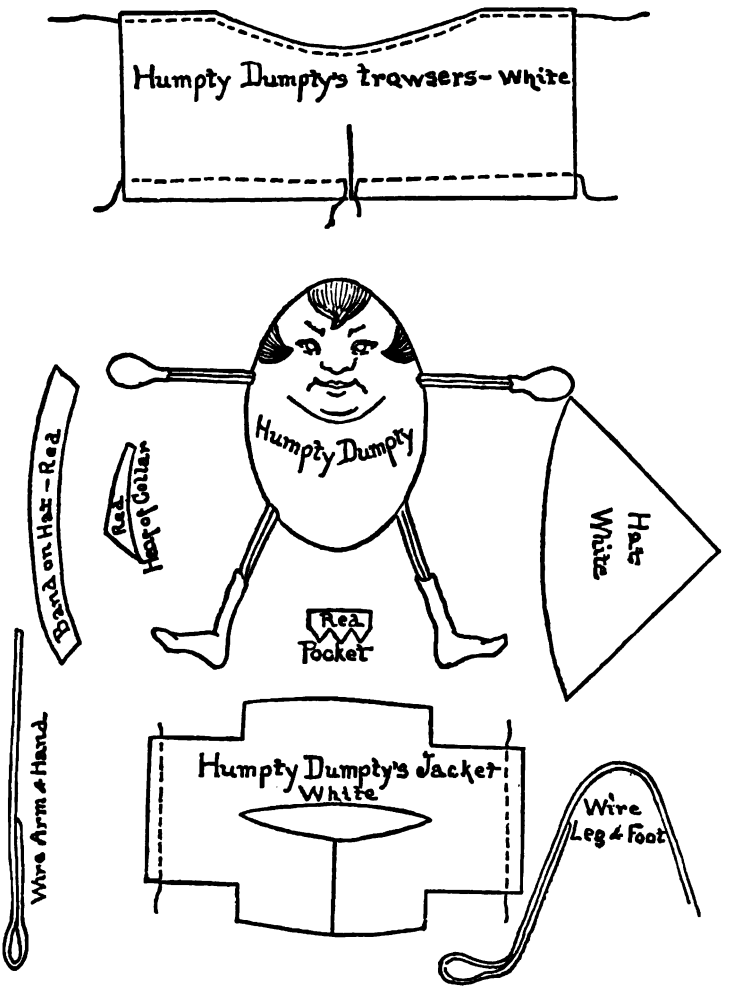


Diagram of Humpty Dumpty.

wire, the piece used for the arms being about eight inches long. The hand is made by bending up one end of the wire as in diagram, and with softened beeswax covering the loop thus formed. When one hand has been finished off in this way, the other end of the wire, still straight, should be passed through one of the holes near the small end of the shell and out through the one opposite, then bent up into a hand and arm in the same manner as described.

Humpty Dumpty.

The wire for the legs and feet must be ten inches long. The diagram shows how it is bent to form the feet. On this frame, wax can easily be modelled to look like a foot; a coating of red paint will add to the appearance, as red boots look well with the costume to be worn. The wire for the legs should be bent in a curve in the middle (see diagram) before it is passed through the shell. Again, as with the hands, one foot must be finished and the legs fastened on before the other foot can be made.

The figure of Humpty Dumpty being thus prepared, his face must be painted; water-colors are the best for this purpose. The jollier the expression of his face, the funnier the little man will look.

Patterns for trousers, jacket, and hat are shown in the diagrams. The trousers should be cut from white cotton cloth two and a half inches long and six inches wide. A slit an inch and a half long, cut in the middle, separates the legs of the trousers, which must, of course, be sewed up. Dotted lines at top and

bottom show where a gathering thread should be run, the bottom gathers forming ruffles around the ankles. White should also be used for the jacket, cutting it three and a half inches long and five inches wide. The shape of the jacket may be seen in the diagram, dotted lines showing where the sleeves are to be gathered around the wrist. Collar and pockets of red—the patterns of which are given—finish the little garment. A white hat four inches around the brim and two inches high is decorated with a band of red, which should be sewed on the edge and turned up.

When dressing Humpty Dumpty, fasten his garments on to his body here and there with glue, which will hold them securely in place. The hat also should be glued to his head, as it is difficult otherwise to keep it on.

Miss Rolly-poly.

Miss Rolly-poly.

Little Miss Rolly-poly, who decidedly refuses to lie down, always regaining an upright posture, no matter in what position she is placed, is made in the following manner: After the contents have been blown from the shell, the hole of the small end is enlarged gradually until it is about a half-inch in diameter; the shell is then placed in an upright position (a box with a hole cut in it just large enough to hold the egg firmly makes a good stand) and melted sealing-wax is poured in; on top of this melted lead is poured, all the while care being taken to keep

the shell perfectly steady, that the weight may fall exactly in the centre and make a perfect balance. A small quantity of lead is sufficient for the purpose, as the shell is so very light.

Miss Rolly-poly requires no limbs; when her babyish face is painted she is ready for her costume. The dress is simply made of a strip of colored cloth, and is two inches long and seven inches wide. The white apron is fastened to the dress as

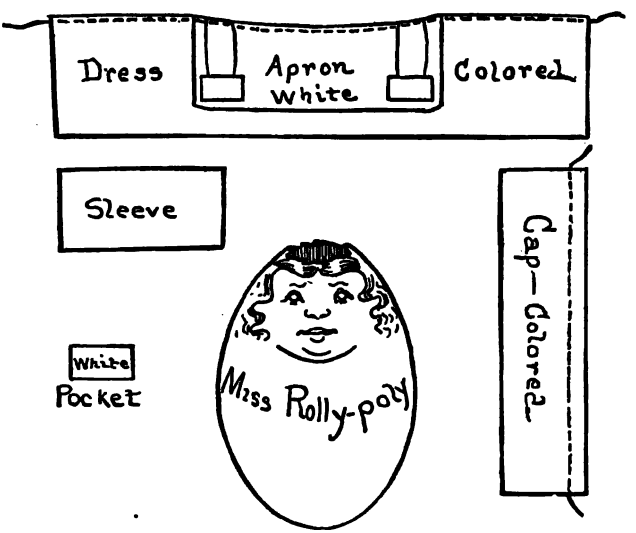


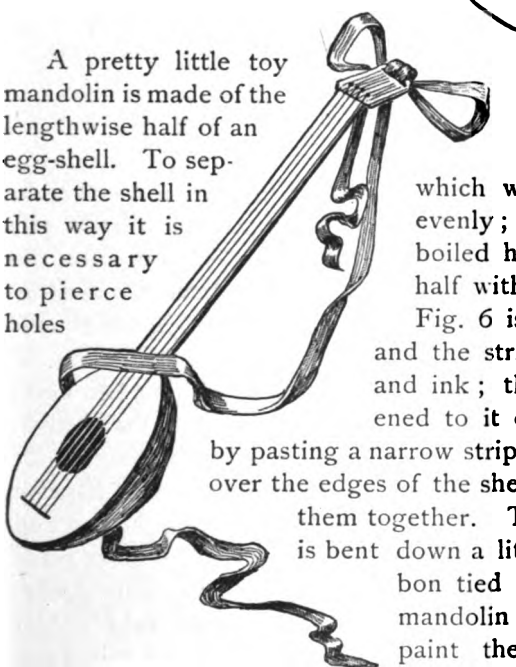
Diagram of Miss Rolly-poly.

shown in the diagram. Sleeves are made of pieces of the dress material about one inch long and one and a half inch wide. They are rolled up and fastened with needle and thread, then sewed on to the dress in the position shown in the diagram. Pockets are made for the apron, and the ends of the sleeves tucked in them, which makes it appear as though the hands were hidden in the pockets. The cap, made of the same material, or of a color harmonizing with the dress, is four inches

round the brim and one inch high; it is sewed together at the two ends, and gathered into a pompon on top, as is shown by the dotted lines in the diagram. A little glue should also be used to fasten this dolly's dress and cap on.

Mandolin.

A pretty little toy mandolin is made of the lengthwise half of an egg-shell. To separate the shell in this way it is necessary to pierce holes with a needle along the line where the division is to be made, which will cause it to break evenly; or the egg may be boiled hard and then cut in half with a very sharp knife. Fig. 6 is cut from stiff paper, and the strings drawn with pen and ink; then the shell is fastened to it on the opposite side by pasting a narrow strip of white tissue paper over the edges of the shell and frame, joining them together. The top of the handle is bent down a little and a narrow ribbon tied to it. To make the mandolin still more complete, paint the handle mahogany color, with a fine needle stitch on strings of yellow silk, and paint the egg-shell into pumpkin-like divisions of yellow and mahogany.



The Mandolin.

The Owl.

To turn a hen's egg into an owl has not before, I imagine, been thought possible ; yet it is easy enough, and requires but a very

Wing.

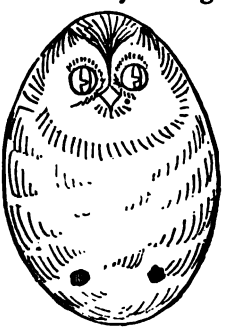


Diagram of Owl.

short time to accomplish the transformation, when one knows just how to go to work. No incubator is needed to hatch this bird, as only the shell is used, the contents having been disposed of in the manner before described. We commence the formation of the little owl by making two holes near the large end of the shell in the position shown in diagram.

Owl Complete.

By looking at the next diagram the manner of making the feet and legs may be seen. A short piece of wire is bent in the shape given, and is wrapped on to a longer wire with strong thread, thus forming three toes, which are quite enough for a bird that will never walk. One foot made, the wire is passed through the shell, having first been bent into a

curve, as in the description of Humpty Dumpty. When the last foot has been fastened on, the wire should be pushed back into the shell, allowing but little of the legs to show. The wings are cut by the pattern given, and are painted to resemble feathers as much as possible. Brown is the best color to use. By the diagram may be seen how the head and body are painted.

Maple-wax Easter Eggs.

Empty the egg-shell of its contents and open a place at the small end the size of a silver dime. Stand it in an upright position with the largest opening on top, and leave it while you prepare the maple-wax, or candy. Mix enough water with some maple sugar to dissolve it, and set on the fire to cook; when it will harden in cold water it is done. Carefully fill the egg-shell with the hot maple-wax, and keeping it in an upright position, set it on the ice to cool. When the wax is perfectly cold and hard, paste an artificial daisy over the opening in the shell. Maple-wax is the nicest kind of candy, and done up in this way will remain firm and hard for a long while; and therefore these maple-wax eggs make excellent Easter gifts to send away to one's friend at a distance. The best way to pack them is to wrap them in cotton and then put them in a tin baking-powder box, filling up the interstices with cotton to keep them from knocking about.

The box, of course, must be wrapped in paper and tied securely with a string. Packed like this, they may travel safely all over the United States. The writer sent several the distance of over seven hundred miles, and they arrived at their destination in as perfect condition as when they left her hands.

Bonbon Box.

Select a box two or three inches high—a round one is best—which has a lid that covers the entire box. Cut some straw

or hay in pieces long enough to reach from the top to the edge, and glue it on the sides of the lid, covering them completely. Prepare as many halves of egg-shells as will cover the top, allowing a space one inch wide around the edge. Glue the shells down, and fill up the spaces between with straw. Near the edge, on the opposite sides, glue a loop of narrow white ribbon; these loops are to lift it with. Then glue straw on all the uncovered parts of the lid, making it a little thicker and higher at the edges. When the box is finished it resembles a nest of eggs, and makes an appropriate and acceptable Easter gift.

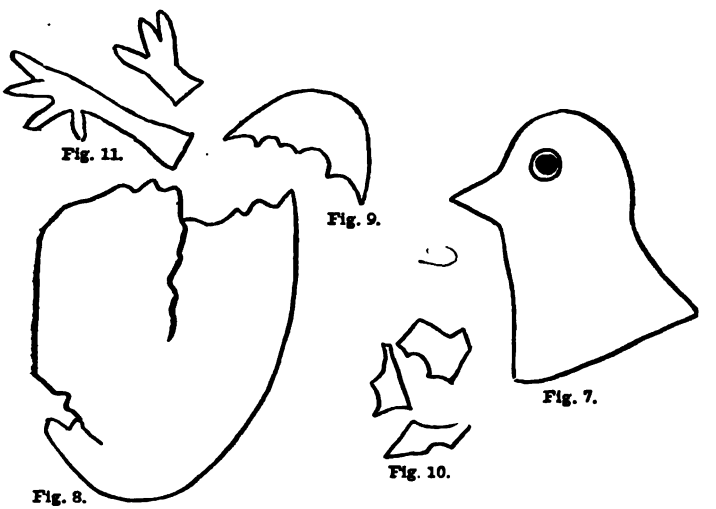
Easter Cards.

It is a very pretty custom, that of sending Easter cards, altogether too pretty to be allowed to lapse into disuse, as many customs which are merely the expression of sentiment are apt to do in this busy, practical country of ours. One experiences a great deal of pleasure in selecting from the stock of beautiful cards found in the stores just before Easter those that seem suitable for one's friends, but more pleasure will be derived from home-made Easter cards, both to the sender and recipient; for it is true that into everything we make we put a part of ourselves, and into many a home-made article is woven loving thoughts which make the gift priceless, although the materials of which it is composed may have cost little or nothing.

Several years ago the writer was visiting a friend in the country twenty miles from the nearest town where Easter cards

could be purchased, but when Easter approached we sent off our cards, just the same, and I am sure our friends were as pleased with them, and more pleased, than if they had been of the most expensive kind. This is how we made them:

It was an early spring, and the woods were filled with wild-flowers, anemones and violets mostly; these we gathered, and arranging them in small bunches, stuck the stems through little slits cut in cards or pieces of heavy paper, as they are some-



Pattern for the Chicken.

times fastened in books when pressed. Underneath the bouquet we wrote the name of the person for whom it was intended, with some friendly message appropriate to the season, and signed our own names; then we carefully folded each in writing paper, taking pains not to crumple the flowers, and enclosing them in envelopes, sent them to their destination through the mail. Any kind of flowers can be used for these Easter cards, and instead of putting the stems through slits in the

card, they may be tied to them with narrow ribbon. A card to be sent only a short distance should be put in a box just deep enough to leave room for the flowers, and fastened in some way to keep it from moving about; in this way it will reach its destination sweet and fresh.

To those who can paint their Easter cards we have no suggestions to offer, for they have an unlimited supply of designs at their command, and with their power of decoration, may turn almost anything into an Easter card, from a piece of satin ribbon, upon which they sketchily paint a spray of flowers, to an elaborate picture. A few suggestions are here given which our younger readers may like to carry out, as the cards we describe are easily made, and adapted to amuse the children.

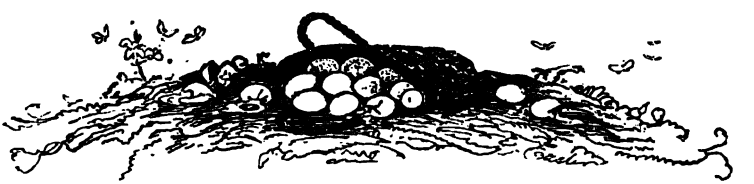
"Stepping through the White House" the first card is called, and it represents a little chicken breaking through its shell. The pattern of the chicken is given in the diagrams. Fig. 7, the head and neck, is cut from yellow flannel; Figs. 8, 9, and 10, the main part and fragments of shell, are of white paper, and Fig. 11, the feet, of black paper. These are pasted to a tinted card, as shown in illustration. The eye and bill are made black with ink or paint.

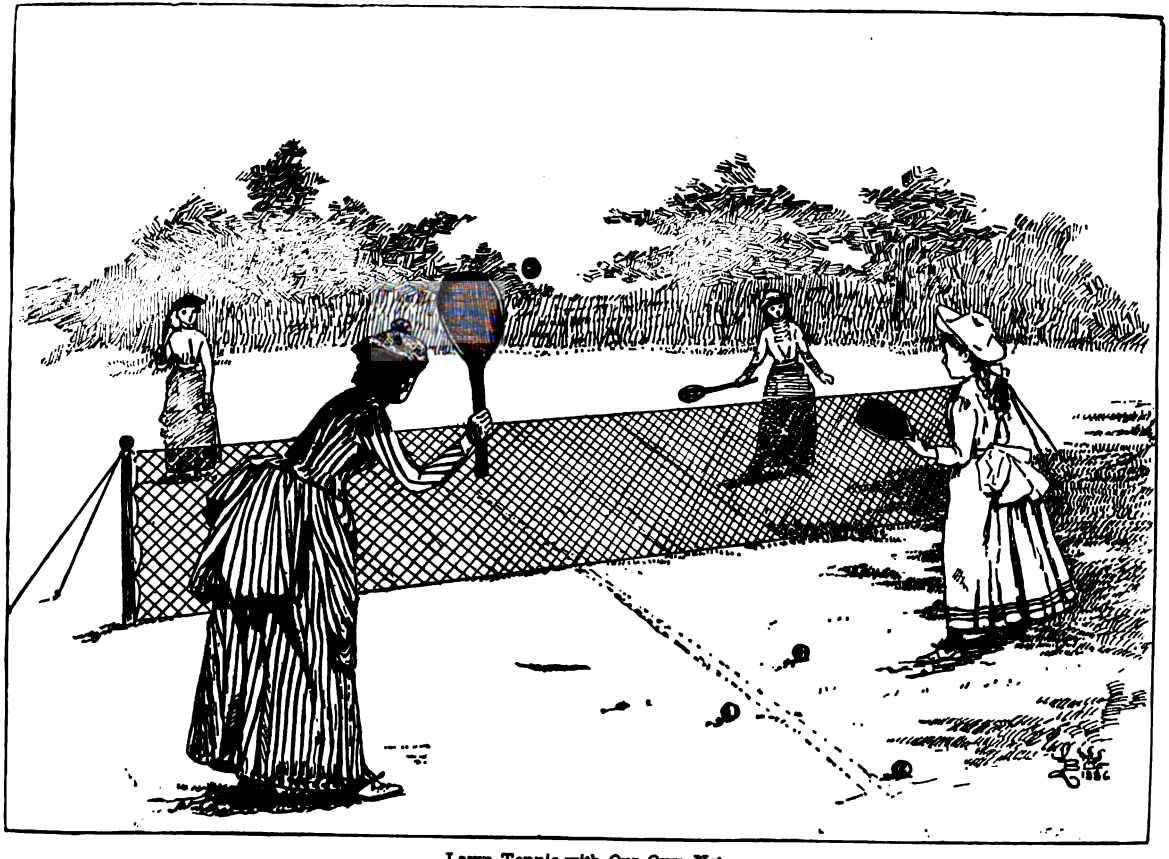
The Little Quakeress.

Little Quakeress.

Half an egg-shell, with the face and hair painted on it, forms the head. The cap is made of white tissue paper cut in four strips; one, for the crown, is six and a half inches long, and a little over one and a half wide; another, for the brim, is four and a half inches long and one inch wide;

while the strings are each three and a half inches long, and one and a half wide. The crown is plaited in the centre, the brim folded lengthwise through the middle, and sewed to the crown. The strings are fastened on either side of the cap, and crossed in front; then the cap is pasted on the head, the surplus paper folded back, and the whole glued on a card. The ends of the strings are also fastened to the card, forming a Quaker kerchief.





Lawn-Tennis with Our Own Net.

CHAPTER V.

HOW TO MAKE A LAWN-TENNIS NET.

ET us see ; it was that old medical gentleman, Galen the Greek, who first wrote upon tennis, speaking of the sport as healthy exercise, was it not? Well, girls, it really does not matter much to us whether he was the first to write it up and the Greeks the first to play it, or whether the game originated in France in the fifteenth century, as some claim. What *we* want to know is, can we all learn to play tennis? Does it cost much? What kind of gowns and shoes must we wear? And is it an enjoyable game?

There is no doubt, we think, of its being a right royal pastime, as it has been called both the "king of games" and the "game of kings;" the latter because it was enjoyed by princes and nobles—so much enjoyed, that in both England and France edicts were published forbidding the common people to play it.

Girls, do you wonder if they always had the choice of courts, and so never took part in the fun of spinning the racket in the air while the adversary called out "rough" or "smooth;" or whether they played as we do, taking their defeats pleasantly and wearing their honors gracefully, while always doing their very best?

They must have played well, for it is said that Louis XI., Henry II., and Charles IX., were experts, and that Henry VIII. of England was extremely fond of the sport.

We can easily learn to play this most popular and exhilarating of games. But we must be suitably clothed in order to thoroughly enjoy it and receive all the benefit the recreation brings to both mind and body.

Flannel seems to be the best material for a tennis suit—it is so soft and yielding, and so well adapted for a defence against either cold or heat. Then, make your tennis gown of flannel; the skirt in plaits, without drapery; the postilion basque of Jersey cloth, soft and elastic, matching the skirt in color.

An Old Game.

Sew the skirt of your gown on a sleeveless waist, made of lining or muslin. The Jersey will fit nicely over this, and you can play better and feel far more comfortable than when the weight is allowed to drag on the hips. For it is nonsense to attempt to take part in any athletic game unless you can have perfect freedom of action; in short, you should be so dressed as to be utterly unconscious of your clothing.

Either crochet a Tam O' Shanter hat or make one of the dress material, as these are not so apt to fall off while running as a straw hat. "Last, but not least," come the shoes. Of course,

rubber-soled shoes are the best. But if these are not to be had, remove the heels from an old pair of ordinary shoes, and they will do very well; heels roughen and cut the courts.

The actual cost of a lawn-tennis set need only be the price of the rackets and balls, and rope and cord necessary when you learn

How to Make a Lawn-Tennis Net,

which is not difficult.

First procure two pieces of cotton rope, three-sixteenths of an inch in size, each thirty-four feet long, costing about twenty-five cents apiece. Then one and a half pound of hammock

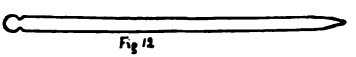


Fig 12

Stake.

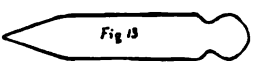


Fig 13

Peg.

twine or macrimé cord, No. 24, which will not cost more than fifty cents. Next, two lengths of cotton rope for guy-ropes, each five feet, price, both included, ten cents; making the total amount $1.10 for a strong, firm, tennis net which will prove serviceable and last many a season.

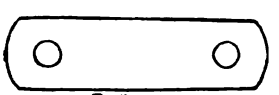


Fig 17

Runner.

Fig 15

Runner and Guy-rope.

The other materials necessary are all home-made. These consist of two stakes, each five feet long (Fig. 12). Any kind of a strong pole, when sharpened at one end and a notch cut at the other, will answer the purpose. Four pegs, each one foot long (Fig. 13). These may be easily made of old broomsticks. Four runners (Fig. 14), each five inches long, one and a quarter wide, and about half an inch thick, with holes bored near each

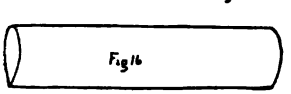
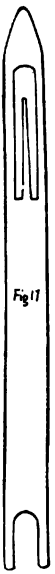


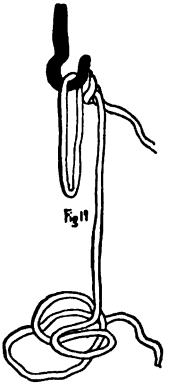
Fig 14

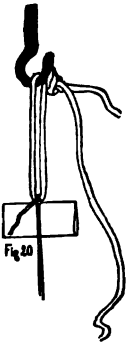
The Fid.

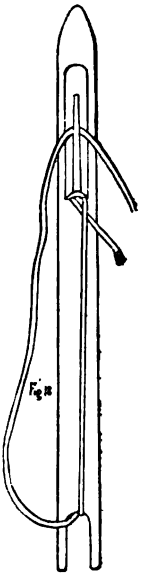
end large enough to allow the guy-rope (Fig. 15) to pass through. A fid or mesh-stick of any kind of wood (Fig. 16), about a foot or ten inches long, with circumference measuring three inches. A hammock-needle (Fig. 17), nine or ten inches long and one wide, which may be bought for ten cents, or whittled out of a piece of ash or hickory by some kind brother. Tassels are not necessary, though it is much better to have them, as they make the top line of the net more distinct and add to its appearance. Make about forty bright-colored tassels of worsted, or bits of flannel



Hammock-needle.





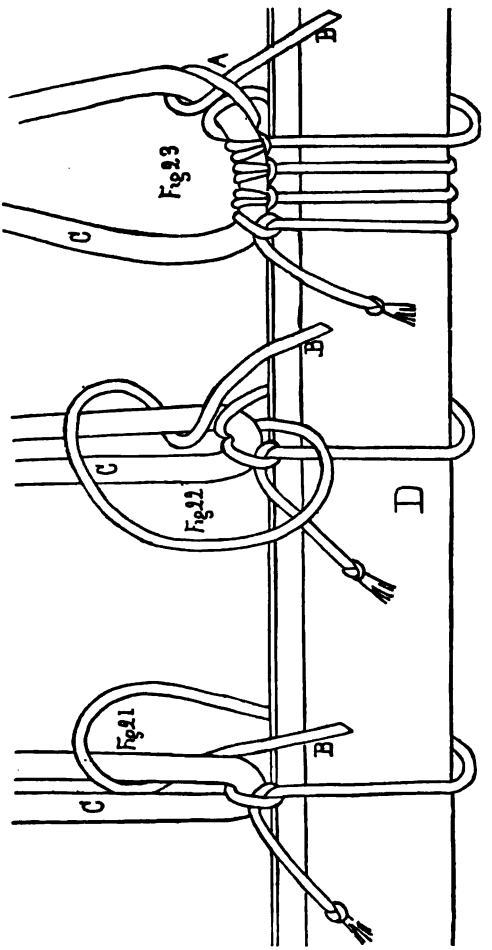


Needle Threaded.

cut in very narrow strips, three inches long, allowing ten or twelve strips to each tassel. Commence your tennis net by first threading the needle; take it in the left hand, and use the thumb to hold the end of the cord in place while looping it over the tongue (see Fig. 18); pass the cord down under the needle to the opposite side, and catch it over the tongue. Repeat this until the needle is full.

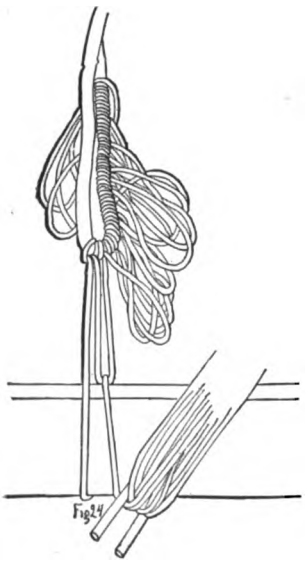
Next, take a piece of rope thirty-four feet long, and make a

long loop in one end, tying the knot so that it can readily be untied again. Throw the loop over some convenient hook or door-knob (Fig. 19) with the knot at the knob or hook. Tie the cord on the needle to the loop, place the fid or mesh-stick under the cord close to the loop (Fig. 20), with the thumb on the cord to hold it in place (Fig. 25), while you pass the needle around the mesh-stick, and, with its point toward you, pass it through the loop from the top, bringing it over the mesh-stick. This will make the first half of the knot (Fig. 21). Pull this tight, holding it in place with the thumb while you throw the cord over your hand, which forms the loop as seen in Fig. 22. Then pass the needle from under through the loop, pulling it tight to fasten the knot. Hold it



Knots.

in place with the thumb, and repeat these movements for the next knot. Fig. 23 shows a number of these knots finished. A in Fig. 23 is a knot before it is drawn tight; B in Figs. 21, 22, 23 is the string that runs to the needle, C is the rope, and D is the mesh-stick. About two hundred and sixty-four of these knots or meshes will make the net the regular length, thirty-three feet.



In knitting across, the meshes will accumulate on the fid; shove them off to the left, a few at a time, to make space for others. When the desired number of meshes are finished to form the first row, shove them all off the fid, as shown in Fig. 24.

Begin the next row by again placing the fid under the cord (Fig. 24). Take up the first mesh, drawing it close to the mesh-stick, hold it in place with the thumb while throwing the cord over your hand, pass the needle on the left-hand side of the mesh from under through the loop (Fig. 25); pull this tight, and you will have tied the common knitting-knot. Repeat this with all the loops until the row is finished.

When it becomes necessary to thread or fill the needle, tie the ends of the cord with the knot shown in Fig. 26, which, when properly tightened, cannot slip. Wrap each end of the cord from the knot securely to the main cord with strong thread, to give the net a neat appearance.

Continue netting until the net is three feet wide. Then untie the rope, and spread the net by sliding the knots apart, and fasten the second rope to the bottom of the net by tying the rope

securely to the first mesh with the cord on the needle; then carry the rope and cord to the next mesh, hold the rope, cord, and mesh firmly in place, and throw the cord over your hand, passing the needle down through the mesh under the rope and cord out through the loop (Fig. 27). Pull this tight, and continue in like manner, knitting each successive mesh to the rope until the net is all fastened on. Turn back the end of the rope and wrap it down neatly with strong string (Fig. 28). In the same way secure the other end, and also the ends of the first or top rope.

Fig. 25.

Fig. 26.

This completes the lawn-tennis net proper. The bright tassels can now be tied at intervals along the top of the net, and four pieces of twine fastened on each end of the net at equal distances apart. These are for tying the net to the poles (Fig. 29).

To erect the lawn-tennis net, plant the two poles firmly in the ground a little over thirty-three feet apart, tie the net to the poles, then drive in the pegs, two to each pole, about five feet from the pole (Fig. 30); slide a runner on each end of the

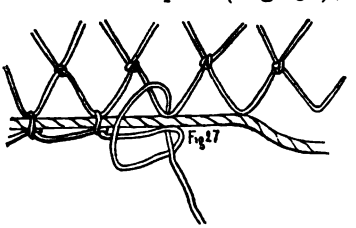


Fig. 27

Fig. 29

two guy-ropes by first threading the rope through one of the holes in the runner, then pass the rope over the side down

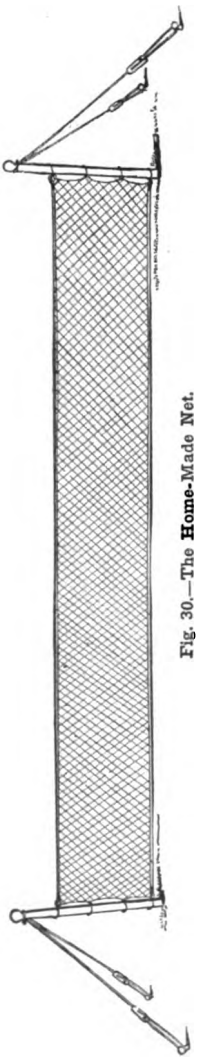


Fig. 30.—The Home-Made Net.

through the other hole and fasten it with a knot (Fig. 15). Next tie around the notch in the top of the poles the guy-ropes, with runners attached, and slip each loop made by the runner over each peg (Fig. 31), allowing the rope to fall in the groove A near the top of the peg; tighten the rope by pushing up the runners. The stakes are thus held in position by ropes running out to the pegs in the ground (Fig. 30).

Now we understand how to make and erect a lawn-tennis net; but what shall we do about the court? Of course, that must be all ready before we can set up the net. We must now learn how to lay out a

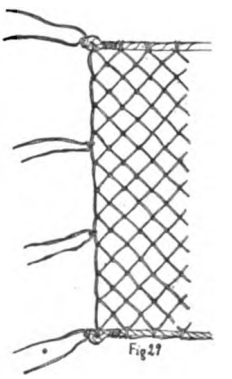


Fig 27

Lawn-Tennis Court.

The best ground for this is turf, though it may be of asphalt, or earth mixed with fine gravel; sometimes wood is used.

The diagram on page 64 (Fig. 32) shows the construction of a lawn-tennis court for two, three, or four-handed games.

Lay out the court with a hundred-foot measuring-tape, by marking the lines with whitewash, chalk, paint, or plaster-of-Paris.

First the side line, seventy-eight feet,

AB. This gives you one side of your court. Then the base line, thirty-six feet, AC, which, with their parallel lines CD and DB, form the boundaries of a court for four-handed games. Now lay off the side lines of the single court, EG and FH, which are parallel to the others and four and a half feet inside of them. Divide the court across the centre by the net, fastened to the poles O and P. The lines EF and GH are called base lines. Twenty-one feet from the net, mark the service lines, MN and TV. Then make the central longitudinal line, IJ, and the court is complete.

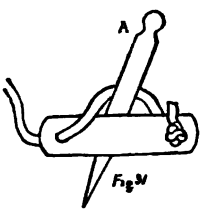


Fig. 4

Now everything is prepared for the game. Hold your racket firmly, and try to keep the ball flying over the net, back and forth, as often as possible.

For the guidance of those who have had no opportunity of learning to play lawn-tennis the following rules are given, as adopted by the United States National Lawn-Tennis Association.

First, however, we would say that it is not necessary always to have an umpire or a referee, as spoken of in the

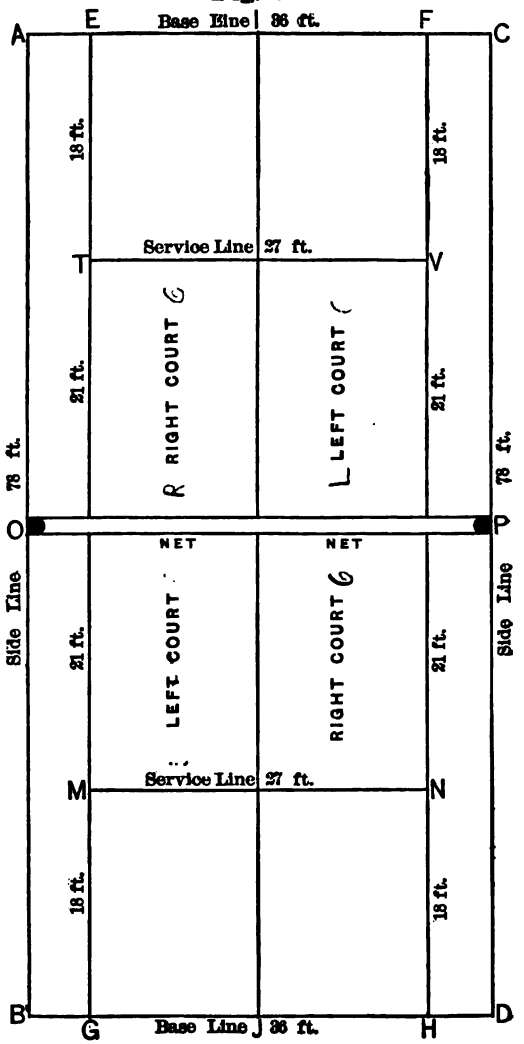
Rules for Lawn-Tennis.

THE GAME.

1. The choice of sides, and the right to serve in the first game, shall be decided by toss; provided that, if the winner of the toss choose the right to serve, the other player shall have choice of sides, and *vice versa*. If one player choose the court, the other may elect not to serve.

2. The players shall stand on opposite sides of the net; the player who first delivers the ball shall be called the *server*, and the other the *striker-out*.

Fig. 32



LAWN-TENNIS COURT.

3. At the end of the first game the striker-out shall become server, and the server shall become striker-out; and so on, alternately, in all the subsequent games of the set, or series of sets.

4. The server shall serve with one foot on the base line, and with the other foot behind that line, but not necessarily upon the ground. He shall deliver the service from the right to the left courts alternately, beginning from the right.

5. The ball served must drop between the service line, half-court line, and side line of the court, diagonally opposite to that from which it was served.

6. It is a *fault* if the server fail to strike the ball, or if the ball served drop in the net, or beyond the service line, or out of court, or in the wrong court; or if the server do not stand as directed by law 4.

7. A ball falling on a line is regarded as falling in the court bounded by that line.

8. A fault cannot be taken.

9. After a fault the server shall serve again from the same court from which he served that fault, unless it was a fault because he served from the wrong court.

10. A fault cannot be claimed after the next service is delivered.

11. The server shall not serve till the striker-out is ready. If the latter attempt to return the service he shall be deemed ready.

12. A service or fault, delivered when the striker-out is not ready counts for nothing.

13. The service shall not be *volleyed*, *i.e.*, taken, before it has touched the ground.

14. A ball is in play on leaving the server's racket, except as provided for in law 6.

15. It is a good return, although the ball touch the net; but

a service, otherwise good, which touches the net, shall count for nothing.

16. The server wins a stroke if the striker-out volley the service, or if he fail to return the service or the ball in play; or if he return the service or the ball in play so that it drops outside of his opponent's court; or if he otherwise lose a stroke, as provided by law 18.

17. The striker-out wins a stroke if the server serve two consecutive faults; or if he fail to return the ball in play; or if he return the ball in play so that it drops outside of his opponent's court; or if he otherwise lose a stroke as provided by law 18.

18. Either player loses a stroke if he return the service or the ball in play so that it touches a post of the net; or if the ball touch him or anything that he wears or carries, except his racket in the act of striking; or if he touch the ball with his racket more than once; or if he touch the net or any of its supports while the ball is in play; or if he volley the ball before it has passed the net.

19. In case any player is obstructed by any accident, the ball shall be considered a *let.*

20. On either player winning his first stroke, the score is called 15 for that player; on either player winning his second stroke, the score is called 30 for that player; on either player winning his third stroke, the score is called 40 for that player; and the fourth stroke won by either player is scored game for that player, except as below: If both players have won three strokes, the score is called *deuce;* and the next stroke won by either player is scored *advantage* for that player. If the same player wins the next stroke, he wins the game; if he loses the next stroke the score returns to deuce; and so on, until one player wins the two strokes immediately following the score of deuce, when game is scored for that player.

21. The player who first wins six games wins the set; except as follows: If both players win five games, the score is called *games all;* and the next game won by either player is scored *advantage game* for that player. If the same player wins the next game, he wins the set; if he loses the next game, the score returns to games all; and so on, until either player wins the two games immediately following the score of games all, when he wins the set. But individual clubs, at their own tournaments, may modify this rule at their discretion.

22. The players shall change sides at the end of every set; but the umpire, on appeal from either player, before the toss for choice, may direct the players to change sides at the end of every game of each set, if, in his opinion, either side have a distinct advantage, owing to the sun, wind, or any other accidental cause; but if the appeal be made after the toss for choice, the umpire can only direct the players to change sides at the end of every game of the odd or deciding set.

23. When a series of sets is played, the player who served in the last game of one set shall be striker-out in the first game of the next.

24. The referee shall call the game after an interval of five minutes between sets, if either player so order.

25. The above laws shall apply to the three-handed and four-handed games, except as below:

26. In the three-handed game, the single player shall serve in every alternate game.

27. In the four-handed game, the pair who have the right to serve in the first game shall decide which partner shall do so; and the opposing pair shall decide in like manner for the second game. The partner of the player who served in the first game shall serve in the third, and the partner of the player who served in the second game shall serve in the fourth; and the same order shall be maintained in all the subsequent games of the set.

28. At the beginning of the next set, either partner of the pair which struck out in the last game of the last set may serve, and the same privilege is given to their opponents in the second game of the new set.

29. The players shall take the service alternately throughout the game ; a player cannot receive a service delivered to his partner ; and the order of service and striking out once established shall not be altered, nor shall the striker-out change courts to receive the service, till the end of the set.

30. It is a fault if the ball served does not drop between the service line, half-court line, and service side line of the court, diagonally opposite to that from which it was served.

31. In matches, the decision of the umpire shall be final. Should there be two umpires, they shall divide the court between them, and the decision of each shall be final in his share of the court.

ODDS.

A *bisque* is one point which can be taken by the receiver of the odds at any time in the set except as follows :

(*a*) A bisque cannot be taken after a service is delivered.

(*b*) The server may not take a bisque after a fault, but the srriker-out may do so.

One or more bisques may be given to increase or diminish other odds.

Half fifteen is one stroke given at the beginning of the second, fourth, and every subsequent alternate game of a set.

Fifteen is one stroke given at the beginning of every game of a set.

Half thirty is one stroke given at the beginning of the first game, two strokes given at the beginning of the second game ; and so on, alternately, in all the subsequent games of the set.

Thirty is two strokes given at the beginning of every game of a set.

Half forty is two strokes given at the beginning of the first game, three strokes given at the beginning of the second game; and so on, alternately, in all the subsequent games of the set.

Forty is three strokes given at the beginning of every game of a set.

Half court: The players may agree into which half court, right or left, the giver of the odds shall play; and the latter loses a stroke if the ball returned by him drop outside any of the lines which bound that half court.

THE BALLS.

The balls shall measure not less than $2\frac{15}{32}$ inches, nor more than $2\frac{1}{2}$ inches in diameter; and shall weigh not less than $1\frac{15}{16}$ oz., nor more than 2 oz.

The May-Pole Dance.

CHAPTER VI.

MAY-DAY.

Ho! the merrie first of Maie
Bryngs the daunce and blossoms gaie,
To make of lyfe a holiday.

IN the merry heart of youth the old song still finds an echo, and this day, with its relics of pagan customs, celebrating, in the advent of spring, nature's renewed fertility, is a festival full of fun for the children.

Some of the ceremonies of May-day, handed down from generation to generation, were brought to America in old colonial days by the English, but owing, perhaps, to the stern puritanical training of most of the early settlers, the customs did not thrive here as in the mother country, and many of them have died out altogether.

May-day is one of the many holidays still celebrated, that originated among the pagans ages ago, and it is said that the practice of choosing a May-queen and crowning her with flowers is a remnant of the ceremonies in honor of Flora, the goddess of flowers, which were held in Rome the last four days of April and the first of May.

There was, at one time, a very pretty custom observed in

Merrie England of fastening bunches of flowering shrubs and branches of sycamore and hawthorn upon the doors of those neighbors whose good lives and kindly habits were thus recognized by their friends.

The maids and matrons of England formerly had a way of their own of observing the day. On the first of May they would all go trooping out with the earliest rays of the morning sun, to bathe their faces in the magic dew, which glistened upon the grass once a year only, and was supposed to render the features moistened with it beautiful for the next twelve months.

When the writer was a wee little girl there lived next door to her home two old maiden ladies, who always kept a bottle of May-dew among their treasures. Although the ladies in question had long since passed that period when maidens are supposed to be lovely, superstitious persons might have found confirmation of a belief in the power of the dew, when they looked upon the sweet and kindly faces of these old maids. Faith in the fabled efficacy of May-dew will probably lose its last adherents when the two old ladies, very aged now, leave this world ; but other pretty customs, from which all the superstitious elements seem to have departed, should not be allowed to die out, and we intend this chapter on May-day sports as a reminder that May-day is a holiday and should be fittingly celebrated by the older girls as well as the little children, who, in these times, seem to be the only ones to remember the day.

May-day Sports.

A May-day custom, and a very pretty one, still survives among the children in our New England States. It is that of hanging upon the door-knobs of friends and neighbors pretty spring-offerings in the shape of small baskets filled with flowers, wild ones, if they can be obtained ; if not, the window-gardens

at home are heavily taxed to supply the deficiency. When the dusky twilight approaches, it is time for the merry bands of young folks to start out on this lovely errand of going from house to house, leaving behind them the evidence of their flying visit in these sweetest of May-offerings. Silently approaching a door, they hang a May-basket upon the knob and, with a loud rap, or ring of the bell, scamper off, and flee as though for life.

These little Mayers are sometimes pursued, but few are ever caught, for the recipients of the baskets know that to capture a child, carry

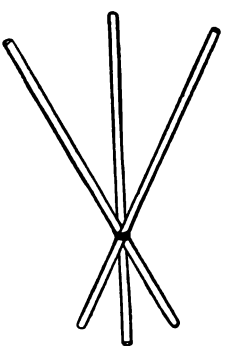
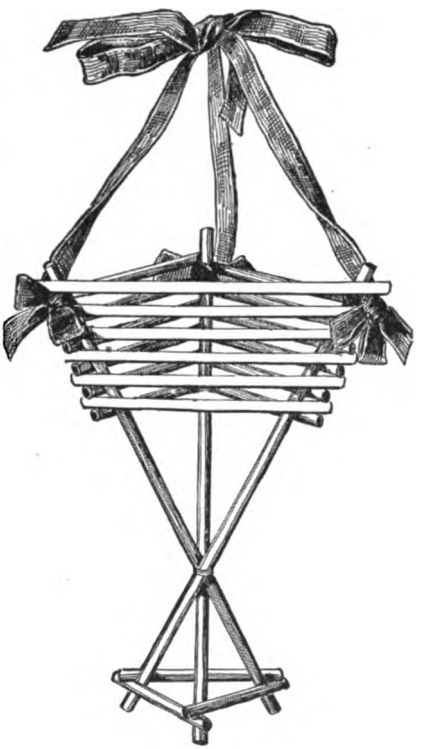


Fig. 33.



The Straw Basket.

her into the house and treat her to sweetmeats, usually dear to the youthful palate, will not compensate the little prisoner for being held captive and thereby missing the fun going on among the other children.

How to Make May-baskets.

The dainty little baskets which are used by the Mayers are generally of home manufacture. They are made of almost any material, and in a variety of shapes. Some, constructed of card-board, are covered with crimped tissue-paper, or with gilt, silver, or colored paper. They are never large unless flowers are plentiful, and even in that case a small basket is prettier.

Our first illustration represents a May-basket made of straws. Fig. 33 shows the frame of this basket, for which three straws seven inches long are required; these are sewed together, two and one-half inches from the bottom, forming a tripod. For the sides eighteen straws are necessary, six on each side, of graduating lengths; the three top straws being five inches long and the lowest ones three and one-half inches. These are sewed to the frame, log-cabin fashion, one upon another.

The bottom of the basket is made of a three-cornered piece of card-board cut to fit; three straws, two and one-half inches long, hold the base of the frame in position. A handle formed of three ribbons finishes off this May-basket very prettily; a ribbon is tied to each corner of the basket; the other ends meeting form a bow, as shown in the illustration.

Birch-bark Baskets

are quite appropriate for wild flowers, and one in the shape of a canoe can be made from a strip of bark six and one-half inches long and four inches wide. Fig. 34 gives the pattern of this basket. The dotted lines show where the ends are to be sewed together; a ribbon sewed to each end of the canoe serves for a handle.

Card-board Baskets,

cut after the pattern Fig. 35, can be covered with gilt, silver, or crimped tissue-paper as desired; paper lace or fringe is some-

times placed around the edges of baskets of this kind, as a border to rest the flowers upon. The card-board basket shown in illustration is joined together by buttonhole stitching of colored-silk floss; slits are cut in two sides and a ribbon slipped

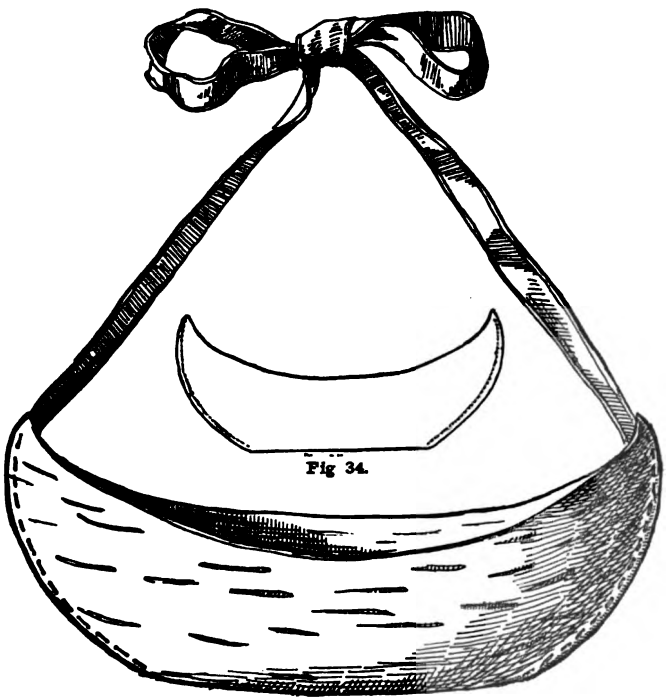


Fig 34.

The Birch-bark Basket.

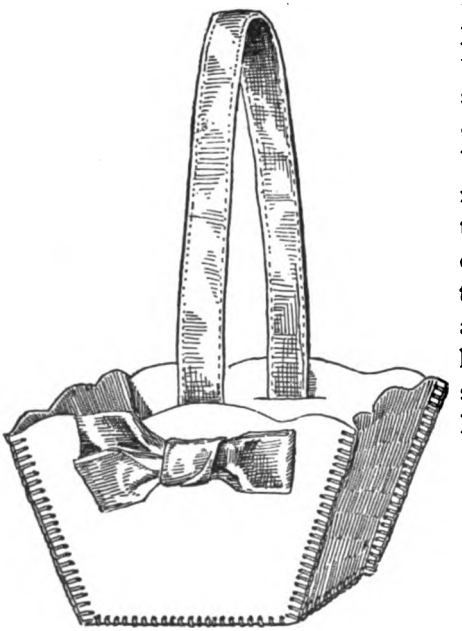
through, the ends of which are tied in bow-knots to hold them in place.

May-day Combat.

This game, although suggested by the ceremonies which, according to Waldron, usher in the month of May in the Isle of

Man, is entirely new and bids fair to become popular, as it combines the elements of beauty, sentiment and mirth.

A number of young people separate into two parties, each having its queen ; one the Queen of May, the other Queen of Winter. The May-queen and her attendants should be decked with flowers, Winter and her retinue being without decoration. Equipped with the appropriate implements of warfare between the two seasons, namely, a wreath of flowers for spring and a ball of raw cotton, or wool, representing snow, for winter, the contending forces draw up in opposing lines, the space between being about twelve feet. Each line is headed by its respective queen, who holds her missile in her hand.



The Card-board Basket.

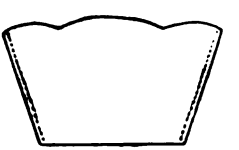


Fig. 35.

The game is commenced by the two queens simultaneously tossing the wreath and ball to someone in the opposite line, whose name is called as the missile is thrown. Should the person to whom it is thrown fail to catch it, she is made prisoner and must do battle on the other side, being released only when she succeeds in catching the missile belonging to her own party.

When the wreath and ball are caught, they are instantly tossed back to the opposite rank, and so the game goes on. Hostilities must cease when prisoners are being taken or released, to be recommenced when both sides announce themselves ready.

If either queen is captured she is ransomed by the return of all the prisoners taken on her side; should she have no prisoners to release, the game is ended.

If the May-queen and her forces are defeated, they must strip off their floral decorations and give them to the victors, who, decked in these trophies, become the representatives of Spring, and the Queen of Winter is made Queen of May and is crowned by her vanquished and dethroned opponent. The former May-queen and her retinue, after offering their congratulations, must serve as attendants on the triumphant queen and do her bidding.

When the May-queen proves victorious the programme is reversed, and Winter and her party become the subjects of May.

The May-pole.

An old writer, speaking of the May-games held in England, says, "Their cheefest jewell is their Maie-poole," and to leave the May-pole out of our list of May-sports would indeed deprive the day of one of its most important and prettiest features. The appropriate place for the May-pole is, of course, out of doors; yet the climate in most of our Northern States is so changeable and uncertain it may be found necessary for comfort to hold the festivities in the house, and in that case the following directions for erecting the pole in a room of moderate dimensions will be found useful.

How to Erect a May-pole in the House.

A May-pole from ten to twelve feet high is as tall as the ceilings of most rooms will admit.

The pole should be round, smooth, and about five inches in diameter at the base, growing gradually smaller toward the top.

For its support a wooden box is necessary, the average size being three feet long, two feet wide, and one foot high. Remove the top of the box, and directly in the centre of it cut a hole large enough to admit the pole. Take two sticks, two inches wide, and long enough to fit lengthwise in the box, and two shorter ones fitting the box crosswise, and nail them securely in the position shown in Fig. 36, driving the nails from the outside of the box. Slip the pole through the hole which has been cut in the top, and then stand it in an upright position between the four sticks in the centre of the box (Fig. 37). Be sure that the pole stands perfectly straight; then, before nailing down the top, fill the box with sand, bricks, or stones, packing them tightly around the pole; this will give sufficient weight to prevent its tipping. Nail the top on, and cover the box with moss or green cloth, and bank it up with flowers.

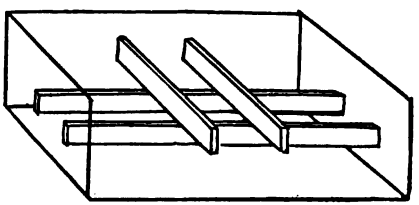


Fig. 36.

How to Dress a May-pole.

In olden times the May-poles were painted in alternate stripes of yellow and black, but a white pole is prettier and shows the decorations to better advantage. Tack the ends of eight or ten variously colored ribbons, one and one-half inch wide, around the pole near the top. For a pole ten feet high the ribbons should be four yards long. Around where the ribbons are fastened on, suspend a wreath of flowers, as shown

in Fig. 38. Decorate the extreme tip of the pole with gaily colored streamers, or small flags.

May-pole Dance.

An even number of persons are required for this dance; half the number take the end of a ribbon in the right hand and half in the left; they then stand facing alternately right and left. When the dance commences, each dancer facing the right passes under the ribbon held by the one opposite facing the left, she then allows the next person going to the left to pass under her ribbon, and so, tripping in and out, under and over, the ribbons are woven around the pole.

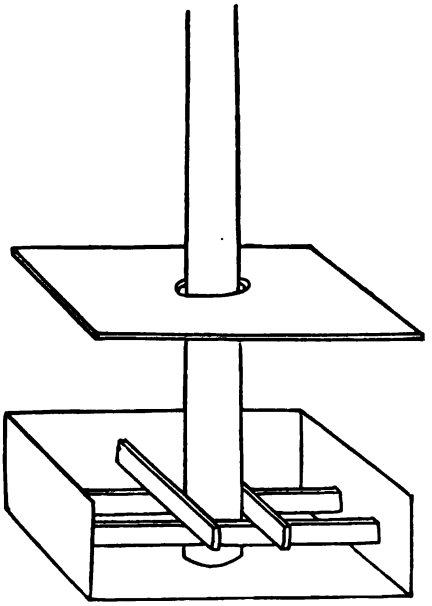


Fig. 37.

After continuing for a while, according to the above directions, the dancers separate into two equal divisions, and each party, independent of the other, plaits a strip which hangs loosely from the pole.

In performing this variation the two parties stand on either side of the pole, and all those facing the right pass on in that direction, going in and out as at first, until the last person going to the right has passed the last person going to the left in her division; then, transferring the ribbons to their other hands,

they all turn and reverse the order. Thus they continue, going back and forth until the plait is about a foot in length, when another change is made by the two parties joining forces again ; this time, all those facing the left proceed in that direction, passing under the ribbons of all the others who are going to the right, thus forming two circles, one within the other. After going twice around the pole in this order, the dancers composing the inner circle take the outside and the others pass beneath their ribbons, again circling the pole twice ; then, after going through the first figure once more the dance may be ended, or the whole order may be reversed, and the ribbons, in that way, be unplaited again.

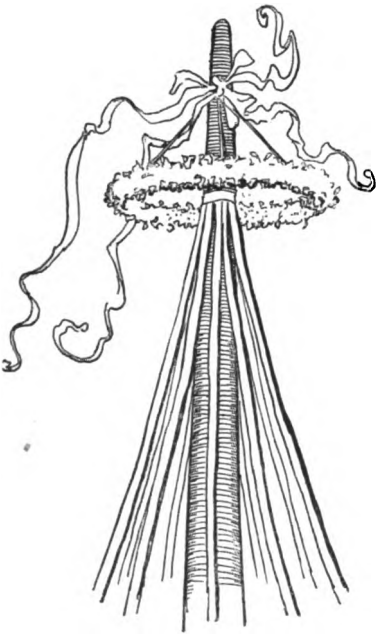


Fig. 38.

An appropriate song, with words set to a dancing air, should be sung by those taking part in the May-pole dance.


SUMMER
DOG STAR

CHAPTER VII.

MIDSUMMER EVE.

IN the minds of most of us, midsummer is associated with dry, dusty roads, parched vegetation, the shrill cry of the locust,* the shriller notes of the mosquitoes, and the hum of myriads of other insects; but, girls, midsummer does not come at this time: astronomy fixes the date at June 21st, the longest day of the year, when the leaves are still glossy green with the fresh sap circulating through their veins, giving them that healthy, juicy look so refreshing to the eye, and the heat of the sun has not yet dried to a white powder the firm country roads over which we delight to wander.

Ages ago the Pagans used to celebrate the day with rejoicing, because old Sol's bright face had broken loose from the clouds of winter, and the rain and mists of spring. They symbolized the revolution of the season by rolling great wooden wheels down the hill-sides; sometimes attaching straw to the outer circle and setting fire to it at night, making a miniature midnight sun as it dashed down the steep incline.

The people also believed that ill-luck rolled away from them with the fiery wheel, and to this day you will see Fortune or

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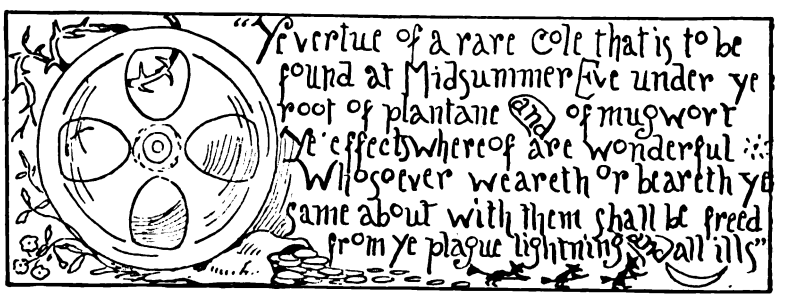
* *Cicada*, commonly known among children as the locust.



Midsummer-eve Party.

Misfortune represented as travelling, like an acrobat at a circus, upon a wheel.

All the elves, brownies, and fays were supposed to be on hand at midsummer night, and it is this old superstition that Shakespeare has so beautifully illustrated in his "Midsummer Night's Dream."

It was on midsummer eve that the supposed invisible seeds of the fern could be gathered which rendered the fortunate possessor invisible whenever he chose to carry them about with him. Among other strange and some quite pretty superstitions, there is a tradition that a coal, found attached to the roots of the mugwort or plantain on midsummer eve, will keep away misfortune and insure good luck to the finder.

The girls of to-day who, although advanced enough to discard the superstitious element, can appreciate the poetic ideas symbolized by these ancient rites, may take hints for the entertainment of themselves and friends from the old belief in the mysteries and charms of midsummer eve.

Games can be invented, and pretty keepsakes and souvenirs exchanged upon this night, that will translate ancient paganism into modern good feeling and fellowship.

The New Fern-leaf Game.

Some one who has charge of the games shows to the assembled girls and boys a fern-leaf, and explains to them the legend connected with it, and the power of the seed to render the possessor invisible. Next she blindfolds them all; then, choosing one from among them, she removes the bandage from the player's eyes without allowing the others to know who has been selected to be the bearer of the magic fern. After giving the fern-leaf into the keeping of the chosen one, she places the latter in the centre of a ring formed by the rest of the players, who take hold of hands and circle round; then, still holding

hands, they forward to the centre and return ; letting go hands, they forward again, this time the fern-bearer joins in the ranks. Once more the ring is formed and they circle round, singing these lines :

Round goes the wheel,
Round goes the year,
For woe or for weal,
Midsummer is here.

To the one who finds
The seeds of the fern,
Misfortune and evil
To good luck will turn.

At the word "turn," each player seizes another and cries out, "fern, fern ! " at the same time removing the handkerchief from the eyes.

To the one who really has captured the magic fern a pretty card or silk badge, bearing a pictured fern and some appropriate motto, is given, as a token that the entire company wish all possible good luck to the possessor.

The Plantain Test.

To test fortune in this way, fill a large pan or bowl with clean dry sand ; provide as many plantain-plants as there are players, and to the roots of all but one tie, with a narrow ribbon, a bonbon which contains within its wrapper a verse indicating that the wrong plant has been chosen. To the one reserved from the rest attach a small piece of coal, or charcoal, wrapped in a bonbon paper which also encloses a verse describing the magic powers of the coal. Place all of the plants in the sand, making them look as though growing there. All this should be prepared before the party assembles, that no one may know to which plant the coal is fastened.

When the appointed time arrives, explain to the company that to the root of one of the plants in the bowl is fastened a coal which, according to old superstition, will secure to the finder perfect health for life. Then let each person in turn pull

from the sand one of the plants. The one who finds the coal should be heartily congratulated, as she is supposed to have gained the good will of fortune and to be exempt from all the ills that flesh is heir to. The plantain is not difficult to secure, as it grows in almost every grass-plot, much to the annoyance of those who take pride in their lawns. Should the name be unfamiliar to some of our readers, the accompanying illustration will help them recognize the weed.

Magic Plantain.

A pretty charm for the watch-chain can be made of the coal which is to bring the finder such good luck,* by having it cut to a proper size and shape, and a gold or silver band put around it. This will make it a souvenir, carrying out the old idea that the magic coal should be worn upon the person to bring the coveted good fortune.

Rhymes to be enclosed in the paper with the magic coal:

Where my roots are intertwined
Lo, the magic coal you find.
Buried deep beneath the sand,
Waiting for your favored hand,

* Cannel coal is the best to use, for it is hard, will take a high polish like jet, and can be carved with a pen-knife.

I have held it free from harm;
Take, and wear the mystic charm.
From the lightning's deadly stroke,
From the fire it may invoke,
From all illness, pain, and strife,
May it guard thee safe through life.

Rhymes to be enclosed in bonbons tied to the roots of plantains which do not bring good luck:

Though ye seek, ye seek in vain
Fortune's favor thus to gain,
For I bring to you no coal
To write your name on Fortune's roll.

Pity 'tis you thought it best
To pick out me from all the rest,
For no root of mine comes near
The coal that brings good fortune here.

Chance capricious, captures choice;
Fickle Fortune favors few;
When deaf to love, or reason's voice,
What makes you think she'll favor you?

I am no messenger of fate,
You find this out, alas! too late;
I bring no magic coal with me,
From pains and ills to set you free.

Any bright girl can scribble off little jingles of this sort that will do very well for the plantain test, or appropriate quotations may be selected for the purpose.

Fortune's Wheel.

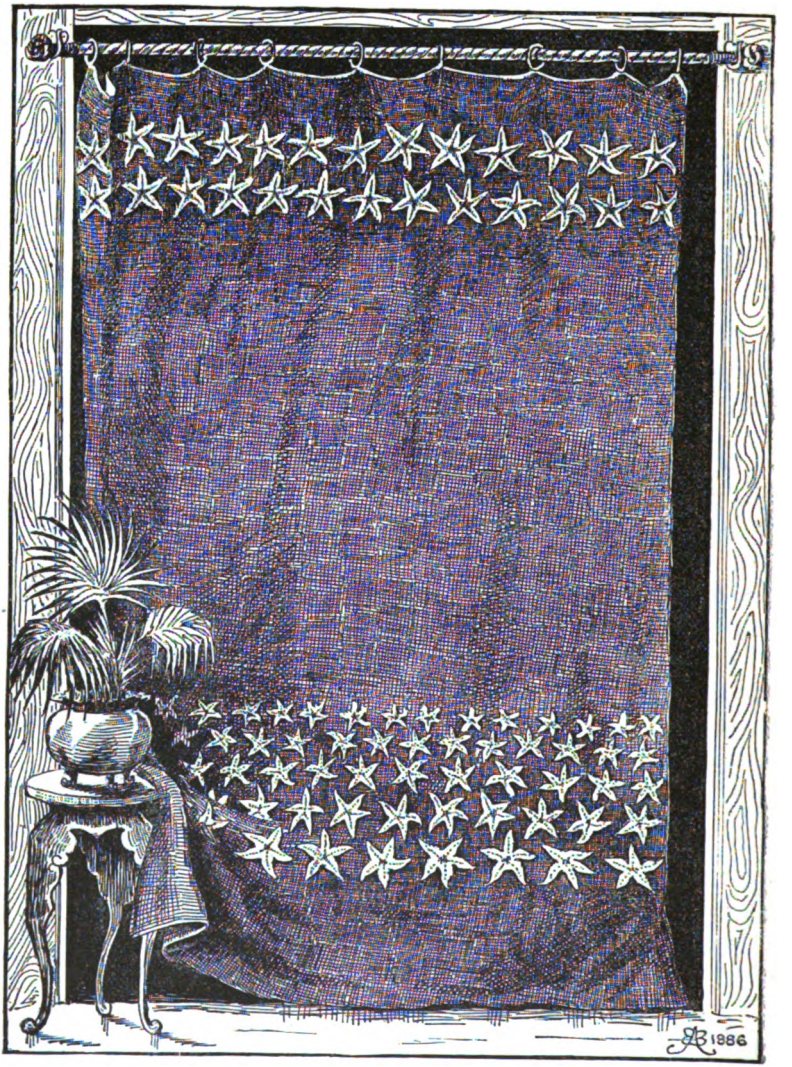
Just where Fortune will fail each member of the company present is discovered in the following game:

The entire party forms into a circle, standing about two feet apart; then a wheel or hoop is started around the inside of the ring, and kept going by each one giving it a gentle push with the hand, sending it to the person next in the circle. As the wheel goes around the players sing these lines, pronouncing a word as each player touches the wheel, as if counting out.

Fortune's wheel we speed along
The while we sing our mystic song.
Bring happiness, fame, power, and wealth,
True love, long life, good friends, and health,
Success in music, poetry, art,
And with it all a merry heart.

When the wheel drops at the feet of anyone as a gift of Fortune is being sung, or if they fail to strike it as it passes, or, striking, they send it into the centre of the ring instead of to their next neighbor, it denotes that Fortune will withhold that special gift from them, and they must leave the circle, for good luck has deserted them.

The game continues until only one player remains, and this person, who has succeeded in keeping the wheel moving, is Fortune's favorite, and will possess all the gifts the mythical Goddess can bestow.



Starfish Portière

CHAPTER VIII.

SEA-SIDE COTTAGE DECORATION.

IMPLY to enter a house is enough to start some people to planning how it can, might, or should be decorated. The love of beauty seems to be inherent in the feminine character, and it is the nature of most girls to make their surroundings as beautiful as circumstances will permit. Those who have taste and ability for decoration can see no barren or homely room without being seized with the desire to banish its uncomeliness, and substitute grace and beauty in its stead.

The ordinary cottage at the sea-shore is a boon to such natures, for it is peculiarly well adapted to amateur decoration. Its ceiled walls offer plain, even, flat tinted surfaces for any kind of ornamentation, and the absence of plaster makes it possible to drive nails wherever it is desirable to have them.

During a summer spent in one of these cottages on the coast of Maine, its many possibilities in the way of decoration were revealed, and personal experience has demonstrated that even the plainest of these temporary abiding-places is capable of being greatly beautified in a short time, and with materials usually

close at hand, being obtainable from the fishermen and from the sea itself.

The windows first claim our attention in any house and our little cottage is no exception to the rule. With, or without, the regulation shades, windows should always be draped; the formality of their straight lines and angles can be subdued in no other way.

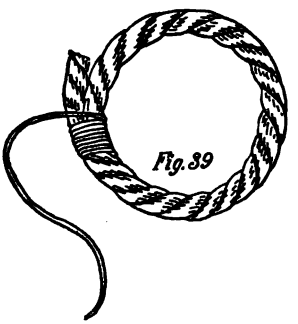
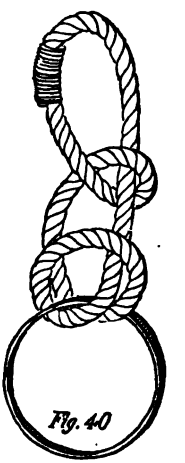


Diagram of Ring.

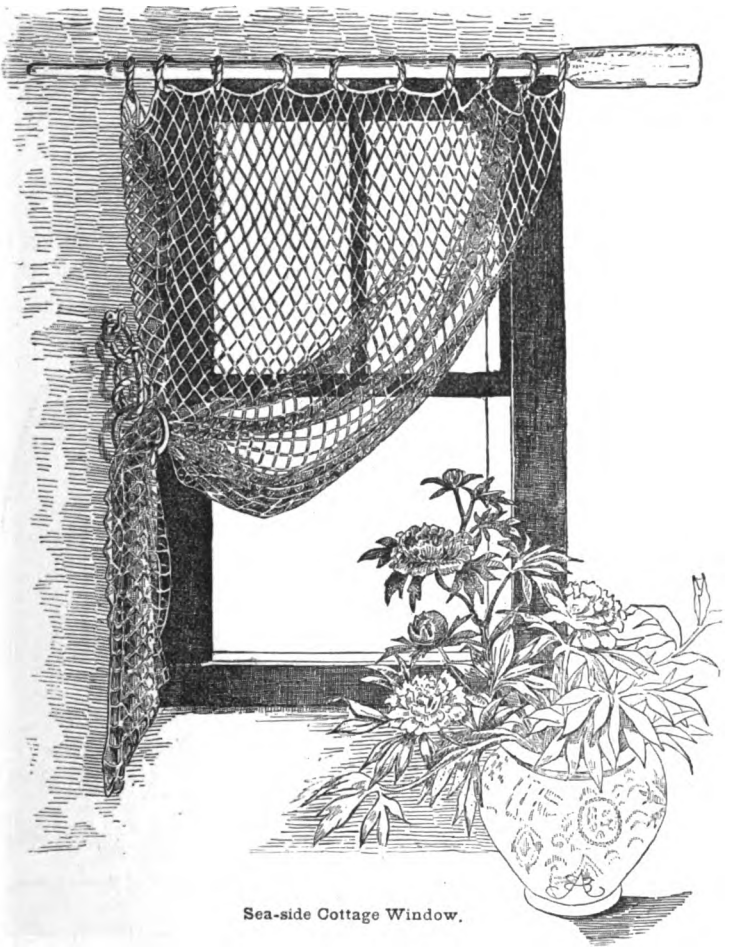
Light, airy curtains are suitable for summer, and the prettiest, most graceful window-drapery imaginable can be made of ordinary fish-net. An oar for a pole; rings made of rope (Fig. 39); the looping formed of a rope tied in a sailor's knot; and a wooden hoop, such as is used to attach the sail to the mast on a sail-boat (Fig. 40) are all that are necessary for the completion of this nautical curtain. Small rings screwed into the oar, with corresponding hooks in the window-frame just above the window, will hold the oar securely in place. The looping should hang from a hook fastened in the wall near the window. The illustration given here will aid the imagination in picturing the effect of a window treated in this simple manner. Another pretty curtain may be made of unbleached cotton, with bands of blue at top and bottom covered with the ever- decorative fish-net.



Looping for Curtains.

Gray linen curtains, with strips of the net set in as insertion at top and bottom, will also be found extremely pretty and serviceable; or they may be composed of strips

of linen and net, of equal width, running the length of the curtain. Made up in either way the effect is excellent.



Sea-side Cottage Window.

From window-drapery we will turn to that suitable for the door-ways. Portières, in a room where the prevailing tints are

gray and light wood-color, should not present too violent a contrast to those subdued tones. A curtain of wood-brown, neither too dark nor too light, will give the needed strength and decision, without destroying the harmonious coloring. One can be quickly and easily made of brown canton flannel and decorated with dried starfish, as shown in the illustration of the starfish portière. The starfish are soft enough to admit of being sewed to the curtain, and they should be placed with the underside out, as that is much prettier than the back, showing as it does two shades of color. A heavy rope with a knot at each end, stretched taut across the door-way and held in place with two hooks, will answer for a pole, and the drapery can be hung from it with iron rings. If the rope is very heavy the ends will have to be parted into strands before the knots can be tied. Figs. 41 and 42 show the manner of tying the knot and fastening the end of a moderately heavy rope.

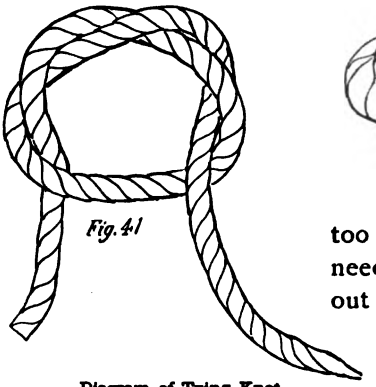


Fig. 41

Diagram of Tying Knot.

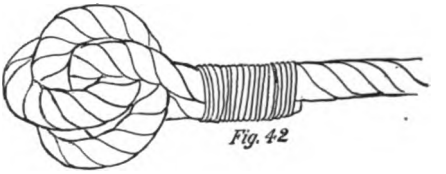


Fig. 42

Fastening End of Rope.

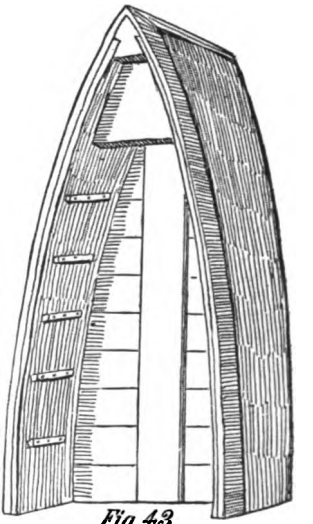
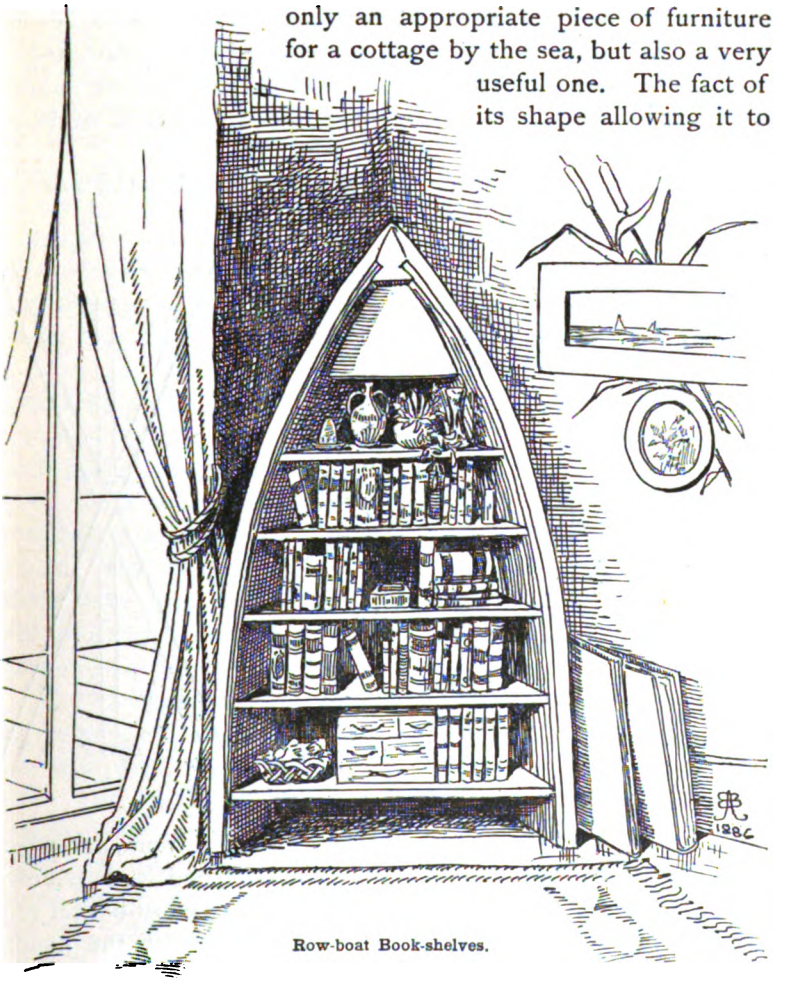


Fig. 43

Diagram of Book-shelves.

Book-shelves made of half of a flat-bottomed row-boat is not only an appropriate piece of furniture for a cottage by the sea, but also a very useful one. The fact of its shape allowing it to



Row-boat Book-shelves.

occupy a corner makes it a welcome addition to the furnishing, since there are so few things adapted to fill that angle. Fig. 43

shows half of boat with cleats nailed on to hold the shelves, which must be made to fit the boat. The shelves, when resting on the cleats, are secure enough, and need not be fastened in any other way. If the book-shelves, when finished, are painted black, unvarnished, they will have the appearance of being ebonized.

The evidence of a womanly presence in the shape of a dainty

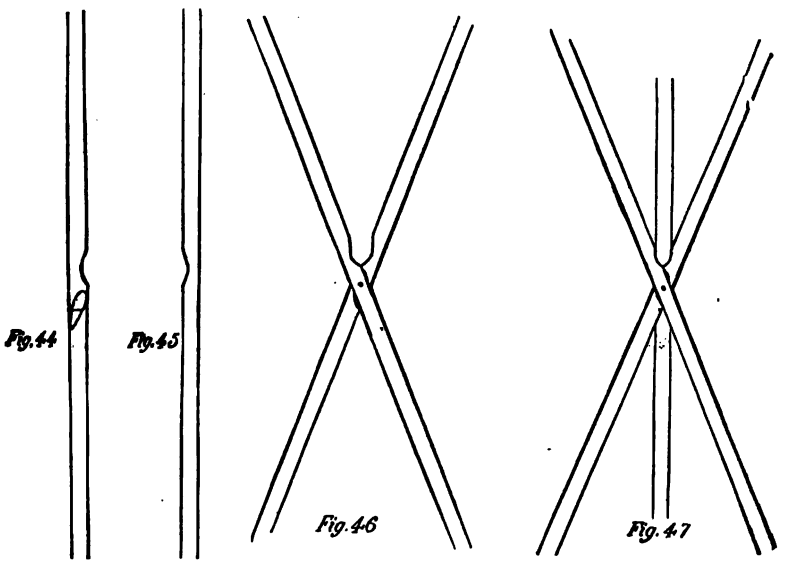


Diagram of Crab-net Work-basket.

work-basket always gives a home-like look to a room, and when this useful trifle happens to be prettily designed it contributes not a little to the decorations. The standing work-basket represented here is manufactured of a crab-net, with the handle removed, fastened to a tripod stand.

The tripod may be made of bamboo, or any kind of straight sticks about the length of a walking-cane. Upon one of the

sticks two notches must be cut; one exactly in the centre, and the other at one side just below (see Fig. 44). The second stick needs but one notch, which should match the upper one on the first stick (Fig. 45). The third stick has no notches.

To fasten them together, Fig. 45 must be laid across Fig. 44 as in Fig. 46, and the two fastened together with screws. The third stick must then be placed across the others, fitting in the two upper notches; this must be secured with two screws, one passing through each of the other sticks (Fig. 47).

Crab-net Work-basket.

The stand when finished should be painted black, and the crab-net, which has previously been gilded, fastened in place by tying it on to each stick with a cord and tassel made of rope and gilded. Notches cut in the sticks, about three inches from the top, will afford a resting-place for the cord and keep it from slipping.

The hat-rack, which our drawing represents, makes an excellent and convenient hall-decoration. The materials used in its construction are a small mirror, which can be procured at any country store; four boards, whose length and breadth depend upon the size of the mirror; two oars, with one-third of each handle sawed off; one dozen large-sized nails, or small spikes, and a piece of rope about twelve feet long. The frame is made by nailing the boards together as shown in illustration, placing the end-boards on top.

The opening left in the centre should be one inch smaller than the mirror. When eight of the spikes have been driven into the frame at regular distances the mirror must be fastened on the back with strips of leather or sail-cloth, as shown in diagram (Fig. 48). The diagram also shows how the oars are held in place and the rope attached. The knot

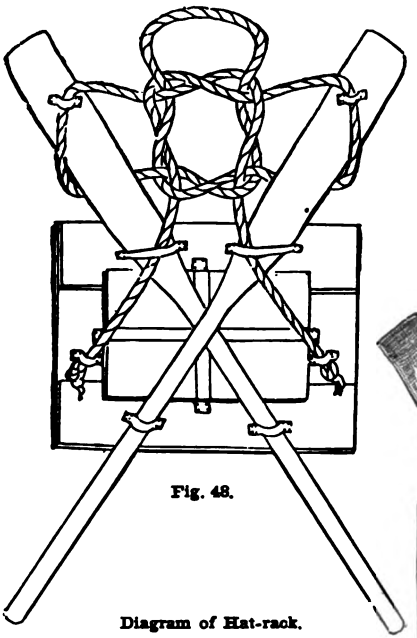
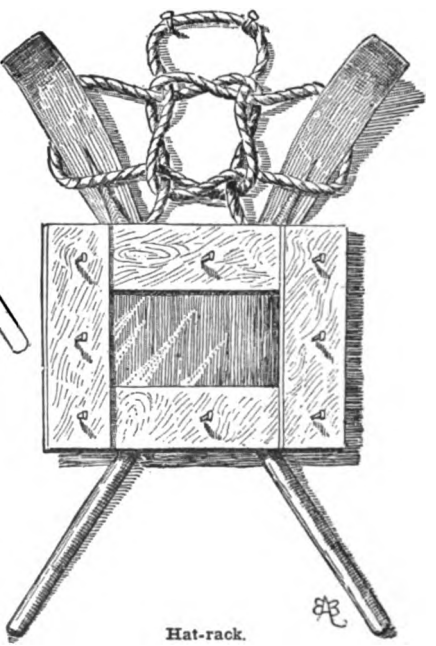


Fig. 48.

Diagram of Hat-rack.



Hat-rack.

in which the rope is tied is called a true-lover's knot, and can readily be fashioned by studying the diagram. Small nails driven through the rope where it crosses the back of the oar will keep the loops from slipping out of place. The remaining four spikes are to suspend the hat-rack from, and must be driven into the wall so that two will hold the top

loop, and the others the extreme upper corners of the side loops.

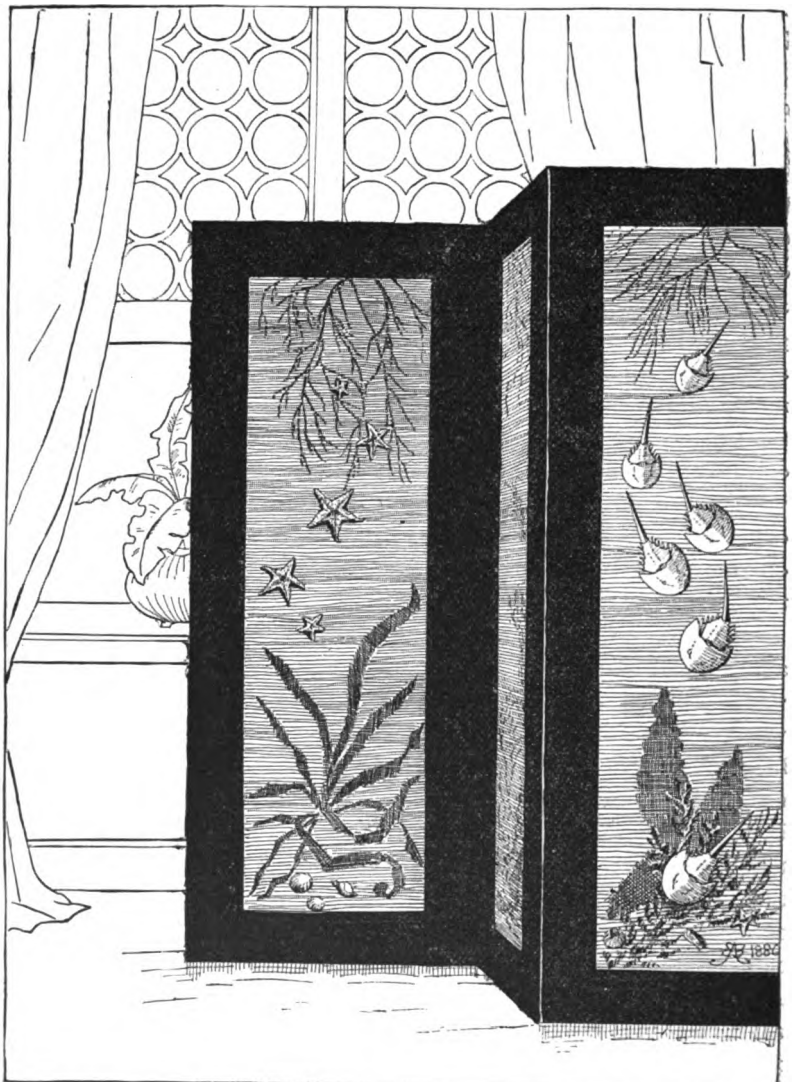
The frame and oars may be painted black and the spikes and ropes gilded, or the whole will look well painted yellow or brown.

A handsome screen can be made in the following manner: Procure a nice, firm clothes-horse, saw off the legs close to the bottom cross-piece, then cover the whole neatly, on both sides, with dark green cambric. Next tack smoothly on one side of each fold light-brown wrapping-paper, which comes quite wide, and may be bought by the yard. For the border use dark-green canton flannel cut in strips eight inches wide. Tack this around each fold of the screen with gimp-tacks, and paste the inside edges smoothly over the paper.

The decorations of the screen shown in the illustration are composed entirely of products of the sea.

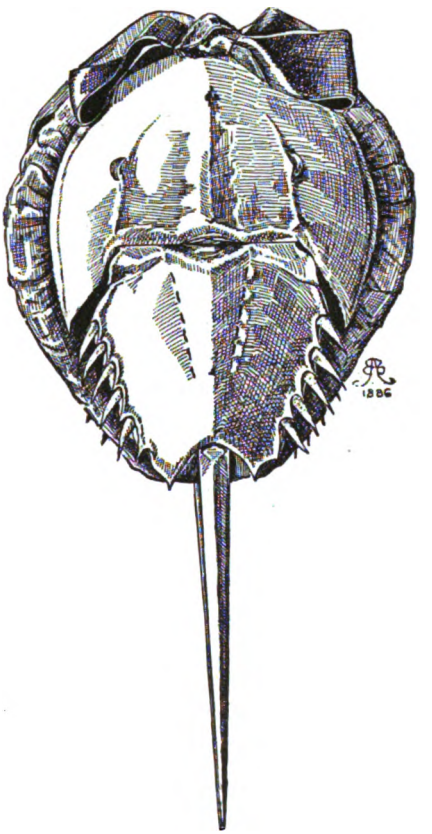
Two panels are shown. One is decorated with sea-weed, dried starfish, and shells. Sea-weed and shells also are used on the other, but a group of horseshoe crabs take the place of the starfish.

Sea-weed of various kinds suitable for this use can be found along the coast, and they may be gathered and dried in this way. Loosen the sea-weed from whatever it is attached to, and while still in the water slip a piece of stiff paper beneath it and lift it out. Quite a number can be carried on the same paper, but they should be taken home as soon as possible and placed in a tub of fresh water. The tub will give the larger kinds room to spread out, when a smaller vessel would cramp and rumple them. On sheets of paper, of the kind used for the screen, carefully lift each sea-weed out of the water, and with a small camel-hair brush straighten the parts that are too much folded, and separate those that lie too closely together. Should a plant be very much crumpled when taken out, quickly replace it in the water and try again.



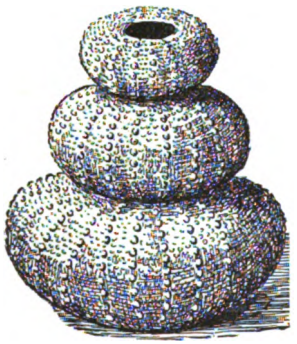
Marine Screen.

When they have all been satisfactorily spread on the paper and have become partially dry, they must be pressed by laying the paper which holds the sea-weed on a piece of blotting-paper or folded newspaper, and over it a piece of linen or fine cotton cloth; then over that another piece of blotting-, or news-paper; then again the paper with sea-weed, and so on; when all are finished the entire heap should be placed between two boards with a moderately heavy weight on top. When the sea-weed is quite dry—which it will be in three or four days—it will be found that some varieties will cling closely to the paper on which they have been spread, while others can readily be removed. Do not try to separate the first-mentioned kind from the paper, but with sharp scissors neatly trim off the edges around the weed; the paper underneath being the same as that of the screen on which it is to be pasted, it will not show. The other sea-weed can be taken from the paper and fastened to the screen with mucilage.



Horseshoe Crab Bag.

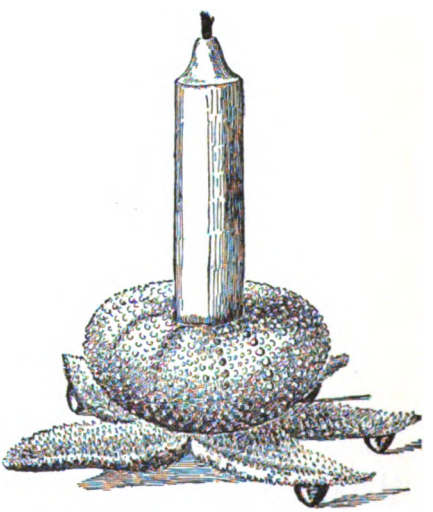
Before commencing the decoration some idea of the design, or the effect to be produced, should be decided upon; then with deft fingers the articles used can be glued in place. When the glue is dry the whole must be given a coat of white varnish. This will help to hold things in place, and will also keep the seaweed from chipping off.



Vase.

An odd little bag for holding fancy work is made of two large horseshoe crab shells, with a satin bag fastened between them and tied at the top with a bow of ribbon. The main part of the bag can be of cambric the color of the satin, cut to fit the shells, the puff showing at the sides being of the satin.

A pretty little vase can be made of the shells of three sea-urchins, of graduating sizes, placed one upon another, the smallest on top. The small hole in the bottom of the largest one should be filled up with damp plaster-of-Paris which will harden very quickly. The other two shells must have the small holes enlarged to the size of the one at the top; they can then be joined together with the plaster, and the vase be used for flowers or vines.



Candlestick.

A sea-urchin and good-sized starfish make the prettiest kind of a candlestick, and the addition of a brass-headed tack on every point but one of the starfish gives it a nice finish and furnishes feet for it to stand on; the point left without a foot forms the handle by which it may be carried. The tacks should be stuck into the fish first, and then the sea-urchin fastened on with plaster-of-Paris. Not more than ten minutes are consumed in making a candlestick of this kind, and it will be found to be quite as useful as it is pretty and unique.

The walls of the cottage can be decorated in many ways with the beautiful ornaments the sea furnishes. Over one of the doors in the cottage alluded to at the beginning of this chapter there was an ornamentation that looked exactly like wood-carving, but was only a group of starfish arranged and tacked on the wall in a decorative form. The fish being nearly the exact color of the background, the deception was almost perfect.

If the walls of a room are divided off into panels, and each panel decorated in the manner described for the screen, the effect will be most exquisite.

On entering such a room one might almost imagine oneself to be a mermaid, and this a lovely chamber beneath the sea.

So much can be done by one's own hands it depends greatly, if not entirely, upon the taste or time one is willing to devote to it what this sea-side habitation shall be; whether the little cottage shall be in harmony with its surroundings, seemingly a part of the place, or whether it shall be only a cheap frame-structure, looking as though it belonged in a country town and had been carried to the coast in a capricious gale of wind, with decorations, if it has any, inappropriate and unsuited to the sea-shore.

How to Dry Starfish.

Collect the most perfect specimens of all sizes, wash them in fresh water, and then spread on a board in a dry place (not in the sun) and leave them undisturbed for a few days, or until thoroughly dried.

How to Polish Shells.

Wash your shells in clean, fresh water; procure a small quantity of muriatic acid and have in readiness two-thirds as much water as acid. Place the shells in a basin, pour the water upon them, then the acid; let them remain a few minutes, then take them out and wash again in clear water. Rub each shell with a soft woollen cloth. A fine enamelled surface can be given by rubbing them with a little oil and finely powdered pumice-stone, and then with a chamois-skin.

To bleach fresh-water shells to a snowy whiteness, wash them perfectly clean and then put them in a jar containing a solution of chloride of lime, place the vessel in the sun, and, when the shells are sufficiently bleached, remove and wash them in clear water. Polish them in the manner before described.

CHAPTER IX.

A GIRL'S FOURTH OF JULY.

DECORATIONS are seen here, there, and everywhere. How beautifully the flags and streamers look as they wave in the breeze. All the houses and streets are gay with bunting. We listen with a thrill of patriotic excitement to the national airs played by bands of music as the different parades pass our doors.

The spirit of independence fills the very air we breathe. Whiz! zip! bang! go the fire-arms. The noise is enchanting and the smell of powder delightful.

This is our grand national holiday, the glorious Fourth, when all the United States grows enthusiastic, and in various appropriate ways manifests its patriotism.

The celebration, commencing in the early morn and lasting until late in the evening, gives ample time for fireworks, games, and illuminations. And the girls can take active part in, and enjoy these martial festivities, help to decorate the house and grounds, and in the evening do their part toward the illumination. Then there are the beautiful daylight fireworks to

The Fourth of July Party.

be sent off, and games to be played; all adding to the enjoyment and making up their celebration of Independence Day.

Although

Interior Decoration

for the Fourth of July has not been considered as necessary as the decoration for the outside of the house, still it is appropriate and used to some extent, especially when the house is thrown open to guests Then, with a little thought and care the home may be decked and adorned in the most attractive manner.

If you chance to be the happy possessor of the portrait of some revolutionary ancestor, let this form the centre of your decorations.

Bring forward any relics of the colonial times and make them hold a prominent place, for all such things are historical and of great interest, though of course they are not essential. Strips of bunting, cheese-cloth, or tissue-paper, in red and white and blue are necessary, and must do their part in adding to the gayety of the scene. These can be arranged in festoons, and made into wreaths, stars etc., to be used as ornaments on the wall.

There is nothing, perhaps, more appropriate for decoration than flags, though it requires some ingenuity to decorate with our American flag on account of the blue being in one corner. However we will try. Take two flags without staffs and baste them together as in Fig. 49, bringing the blues side by side; pleat up the top of each to the centre and you will have Fig. 50 with the stripes at the bottom running from end to end.

Now take two more flags reversed, the stripes being at the top the stars at the base, and pleat them in the centre, it gives the same idea in another form. For this style of adornment use the flags which may be had at any dry-goods store; they come

by the bolt, cost but a few cents each, and are much softer and fold better than the more expensive glazed ones. Other modes of draping the stars-and-stripes will suggest themselves: place

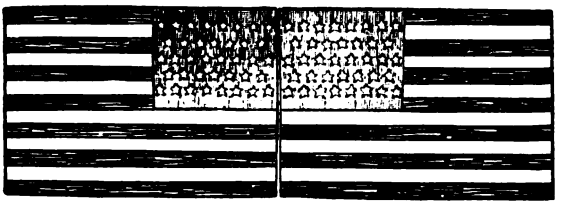


Fig. 49

the "colors" in different positions until some good design is found, and you will enjoy it all the more for having made the combination yourself.

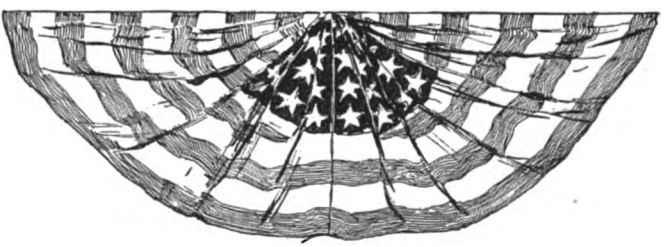


Fig. 50

Tiny flags fastened to the chandeliers, and pinned in groups on the curtains give to the room quite a holiday appearance. This is for the daylight. In the evening we will have

In-door Illumination,

which can be made very brilliant by simply using a number of lighted candles.

Should you desire to have it more elaborate, the words Liberty and Independence can be printed on the windows by cutting the letters forming the words from thick paper and gum-

ming them to the window-panes, so when the room is lighted they will show plainly from the outside.

You may also make of tissue-paper a Liberty-bell, Goddess of Liberty, American Eagle, and flags. Gum these on the edges and fasten them to the windows; place a bright light behind them and the tints of the paper will shine out in all their brilliancy. The Goddess of Liberty's face, the feathers on the eagle, and the lettering on the bell must all be drawn with a paint-brush and ink or black paint.

In making any or all of these, it will be of great assistance if you secure a picture of the object to copy from.

Having provided for the inside of the house it now behooves us to turn our attention to

Out-of-door Decoration

consisting principally of flags raised on poles, hung from windows, and disposed in numerous and various ways.

The many devices representative of our country may be used with good effect. Thus, a large United States shield can be made of colored paper or inexpensive cloth tacked on a piece of card-board, cut in the desired shape, and the shield suspended from the window flat against the house, as a picture is hung on the wall. Other emblems can be manufactured in the same way.

Small trees or tall bushes covered all over from top to bottom with flags and streamers look beautiful, and all the gayer, when the wind blows, causing them to wave and flutter.

Fasten the flags and streamers on the tree with string.

Some girls think that the

Illumination in the Open Air.

is best of all, for then they can give their fancy free play, and create all sorts of odd and novel designs.

The bright-colored Chinese lanterns are very decorative. Suppose we begin with these. Fasten securely here and there,

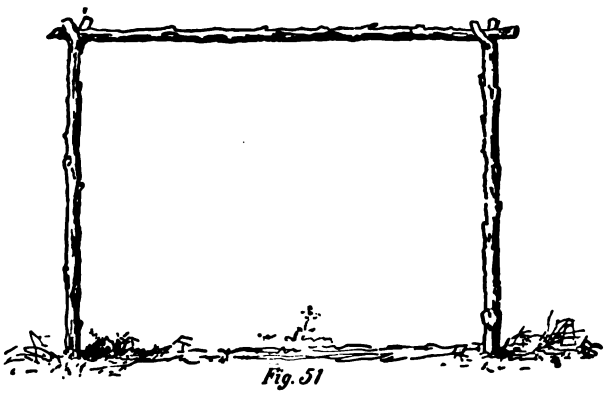


Fig. 51

on the lawn, large paper Japanese umbrellas in upright positions. This is accomplished by binding the handles of the umbrellas

Fig. 52

securely to poles which have been sharpened at one end, and planting the pointed end of the poles firmly in the ground.

From every other rib of the umbrella suspend a lighted

Chinese lantern by a wire long enough to prevent any danger of setting the little canopy on fire. The effect produced is both novel and pretty.

A popular method of arranging the lanterns is stringing them on wires, stretched from house to house, or from tree to tree, so forming, as it were, a fringe of lights.

Again, they may be placed at intervals on the ground, fastened to trees or hung on the piazza, some in groups of twos or threes, others singly, these being of many odd shapes and sizes. Piazzas are very good sites for the display of colored umbrellas, which may hang, inverted, from the ceiling, with a tiny lighted Chinese lantern suspended from each rib. Let me repeat, be careful not to have the wires so short that the light is in dangerous proximity to the umbrella.

Another pleasing illumination is to make a large flag of colored-paper with strong pieces of tape pasted along both top and bottom, the ends of the tape extending beyond the flag. Tie the tape to two trees, poles, or pillars of the porch, and place a light back of the flag, to bring out the colors clearly and distinctly.

Illuminated tents are made by placing poles in the fashion of Fig. 51, and using large flags, low-priced colored cloth or strong paper as a covering, Fig. 52. The corners are tied down to pegs in the ground, and, when two or three candles are set in the tent, the effect is very pleasing.

All young people delight in the noise and excitement of

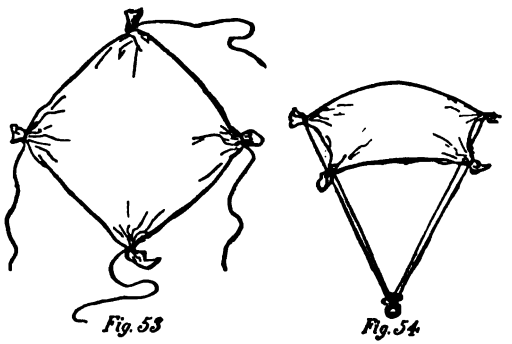
Fireworks,

and here are some pyrotechnics which any girl can easily make. They are daylight fireworks, and most of them may be sent off from a balcony or window, and all with no danger of fire or burns.

One of the simplest to try is the

Parachute.

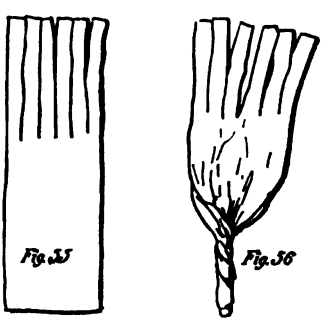
Cut a piece of tissue-paper five inches square, twist each corner and tie with a piece of thread eight inches long, Fig. 53; wrap a small pebble in a piece of paper and tie the four pieces of thread securely to the pebble, Fig. 54. This makes a light airy little parachute, which, when sent out from the window, will, with a favorable wind, sail up and off over the house-tops. Make a number of parachutes in different colors and send them off one after another in succession. Next we will have what we call



Parachutes.

Thunderbolts

fashioned of bright-colored tissue-paper. Cut the paper in pieces four inches wide and eight inches long. Then cut each piece into strips reaching about one-third of the length of the piece of paper (Fig. 55), pinch the uncut end of the paper together and twist it tightly so that it will not become undone (Fig. 56). Open the window and throw these out a few at a time. They will



Thunderbolts.

turn heavy end down and dart off with the fringed end fluttering. Now and then they will waver a moment in one spot, and then dart off in another direction; so they go whirling, zigzagging and bowing as if they were alive.

Something different from these are the comical little

Whirls,

made by cutting circular pieces of writing- or common wrapping-paper into simple spiral forms (Fig. 57). The centre of the spirals are weighted by small pieces of wood, or other not too heavy substance gummed on the paper.

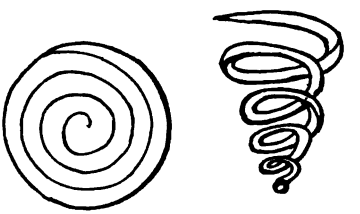


Fig. 57 *Fig. 58*

Whirls.

When a number of these are freed in mid-air the weight will draw the spirals out, and present a curious sight, as with serpentine motion they all come wriggling and twisting toward the ground (Fig. 58). In these paper fire-works, we know of nothing prettier than the

Winged Fancies,

consisting of birds and butterflies.

The birds may be cut out of wrapping-paper, measuring seven and a half inches long and ten inches from tip to tip of the wings (Fig 59), a burnt match stuck in and out of the neck, will give the bird sufficient weight. When tossed from a height these paper swallows fly and skim through the air in the most delightful birdlike fashion.

Both birds and butterflies are folded through the centre lengthwise, then unfolded and straightened out, this helps to give them form and they fly better.

The patterns here given are possibly not as graceful in shape as could be made, but the writer drew the patterns from the best fliers among an experimental lot of winged fancies, having found them better than others that could boast of more beauty.

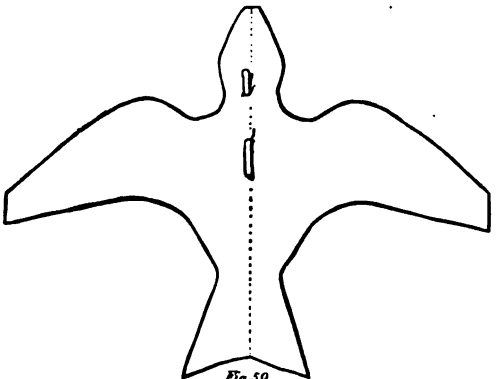


Fig. 59
The Bird.

Butterflies are made of bright colored tissue-paper cut from the pattern (Fig 60), and have short pieces of broom-straws as weights. These also should be lightly thrown from a height, when they will flutter and fly downward, sometimes settling on a tree or bush as if seeking the sweets of flowers, and appearing very bright and pretty as they float hither and thither on the air.

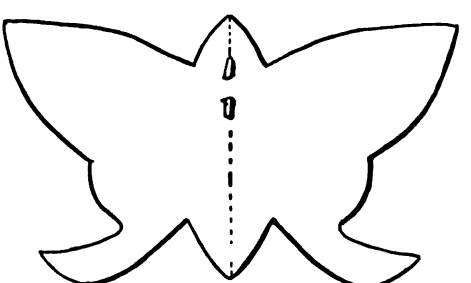


Fig. 60
The Butterfly.

A ring of the ever-twirling

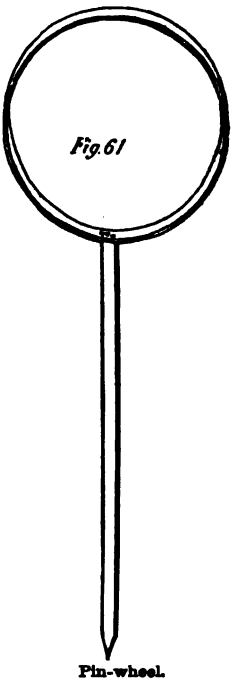
Pin-wheels

is gay and attractive, just the thing for the lawn on the Fourth of July. To manufacture one, select a nice firm barrel-hoop, and nail it securely on one end of a clothes-pole or broom-stick (Fig. 61), sharpen the other end of the pole

to a point; if the hoop seems inclined to split when nailing, first bore holes with a gimlet or burn them with a red-hot nail or wire for the nails to pass through.

Cover the barrel-hoop several inches deep with straw, lay the straw on and tie it down with string.

Prepare a number of pin-wheels by cutting squares of red and white and blue paper, fold them twice diagonally through the centre and cut the folds up within a short distance of the middle. Turn over every other point to meet the centre, pierce the four points and the centre with a pin, then fasten the pin firmly to the end of a stick. The pin must be left long enough to allow the paper to turn easily.



Stick the straw wreath full of pin-wheels, then plant the pole securely in the ground and you will have a ring of Fourth of July pin-wheels which will look pretty all day long.

Be sure to place the wreath facing the breeze, so the pin-wheels may be kept in constant motion. Reserve the

Bombs

until the last. They are simple in construction, but quite startling when they go off.

Fasten together two very stiff flat pieces of steel (Fig. 62), those sold for the back of dress-skirts work well, and use a strong string many yards long to tie them with. Bring up the four ends of the steels and tie them with a slip knot

(Fig. 63), in order that it may easily fly open. Place the cage thus formed in the centre of a square piece of tissue-paper.

Now cut strips of different colored tissue-paper, four inches long, and twist each piece at one end.

Put these in the centre of the cage and bring up the four corners of the square of paper, allowing the string to come out of the top. Twist the corners together and close up the small openings by folding over the edges of the paper. This

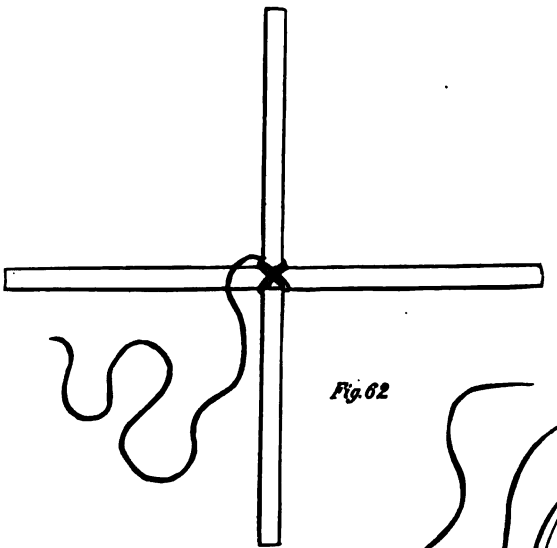


Fig. 62

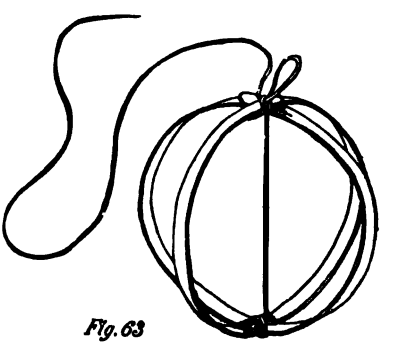


Fig. 63

makes a bomb somewhat resembling a common torpedo enlarged to many times its original size.

Pass the string through a screw-eye which has been screwed in the end of a flag-pole or broomstick, and place the pole out of the window. Then drop the end of the string down to the lawn below. Fasten one end of the pole in the window by binding it firmly to a strong, heavy chair, or secure it in any other way most convenient so there will not be the slightest danger of its falling.

Everything being ready, descend to the lawn, and pull the string so the bomb will rise slowly up to the pole.

When it is within a short distance of the screw-eye, give the twine a sudden sharp jerk which will cause the bomb to come in contact with the pole with sufficient force to untie the slip-knot, the elastic-metal ribs will fly back causing the bomb to burst and fill the air with bright shreds, flying, gliding, and darting everywhere in the most eccentric manner, making the air brilliant with floating colors.

Let your Fourth of July

Lawn Party

partake of the patriotic traditions, and as far as possible help to celebrate our Nation's birthday in an appropriate manner.

Paper fire-works may form part of the entertainment, it being optional with the hostess whether they come before or after the games, or are interspersed between them.

The party opens with the signing of the

Declaration of Independence.

To each guest is given a brown-paper bag, and when all have assembled on the lawn, the hostess steps forward facing the company, and asks all to kindly keep quiet and listen for a few moments while she reads or repeats their Declaration of Independence, she then reads:

We girls are, and of right should be, free and independent of all boys' sports, having resources and amusements befitting the celebration of the Fourth of July, independent of all those belonging exclusively to boys.

Then follows the signing of the same, by each in turn writing her name beneath the declaration. This accomplished, the hostess gives the signal and each guest fills her bag with air, by

holding it close to her mouth, gathering it tightly around, and blowing into it, then grasping it firmly in the right hand, being careful not to let any air escape.

At another signal, all simultaneously bring their hands forcibly and quickly together, striking the paper bags with the left hand, which bursts the bags and causes a report almost equal to that of pistols.

All the bags exploding at one time, gives a salute worthy of the name and creates much merriment.

The salute may be varied by bursting the bags in quick succession, so that it will sound something like a volley of musketry.

This introduction is followed by games to be played on the lawn.

For the new game of

Toss,

make nine disks of card-board, painted or covered with paper, red and white and blue, three of each color.

Place in the centre of the lawn a fancy waste-basket, and let each player in turn stand at a distance of six feet from the basket. It is better to have the station marked by a stone or stick, at the place designated.

If played by sides, two stations, one on either side of the basket will be necessary.

The object of the game is to throw the disks into the basket, and they are valued according to color; red counts one, white two, and blue three.

If played by sides, each side should play five rounds, ninety being the highest possible tally for any one player.

This is an easy and pleasant game, and may be played with or without sides. The hostess keeps account, and at the end of the game gives a knot of red, white, and blue ribbons as a prize to the one having the highest score.

We hardly recognize our old friends in the new and gigantic

Fourth of July Jackstraws.

These are all in holiday attire, and so much larger than any we have seen that they are even more attractive, and afford greater amusement than those which we have hitherto enjoyed.

It does not take long to make them. Cover a number of light slender sticks, three or four feet long, with paper or cloth, some red, some white, and others blue. The colors count respectively, red one, white two, and blue three. Provide another longer stick with a hook in one end to be used in taking the jackstraws from the pile.

Stand the sticks up so as to meet at the top, and spread out like a tent at the bottom. Each player then takes the hook in turn and tries to remove a jackstraw, without shaking or throwing down any of the others. The one scoring the highest, wins the game and is entitled to the prize.

Progressive games seem to be very popular, and deservedly so, as they possess an interest peculiarly their own.

Here is a new and novel one, called

Fig. 64

Progressive Mining.

It is played with flower-pots filled with sand or loose earth, called mines. A small flag on a slender staff is placed upright in the centre of each flower-pot (Fig. 64). The staff should be stuck down in the sand only just far enough to keep it steady in its position. Each player in turn removes a little sand from the mine with a stick called a wand, taking

great care not to upset the flag; for the one causing the flag to fall loses the game. The number of mines needed will depend upon the number of persons playing, as one flower-pot is required for every two players.

Fig. 65

Each one taking part in the game, is provided with a wand. Slender bamboo canes make excellent wands, and may be decorated with red, white and blue ribbons, tied on the handles. Should the canes be difficult to procure, then any kind of light slender stick will serve the purpose.

The hostess should prepare blank envelopes, each containing a ribbon badge, or score sheet, of different colors, two of each; these are all numbered, the figures being painted or pasted on the ribbons to designate the place to be taken, thus two reds are marked 1, meaning that they are to occupy the first or prize mine. The blues are marked 2, showing that they take the second mine, and so on. The last or lowest place is called the booby mine. Each badge should have a small pocket attached (Fig. 65), for holding stamps; these are cut in any desired form from gold and silver paper, which has previously been covered with mucilage on the under side, like a common postage-stamp.

The hostess passes around the envelopes, each guest takes one, and upon opening it discovers where and with whom she is to play.

The preliminaries being settled, and all having taken their places, the hostess starts the game by ringing a little bell.

When one of the players at the prize mine upsets the flag, the other calls out *prize*, and if the flags have not already fallen in the other mines, the couples play as quickly as possible until all the flags are down.

The winner at the prize mine fastens a gold stamp on her ribbon badge, while the loser at the booby mine, ornaments hers with silver seal.

The game is now rearranged, the winner at the prize mine remains at her station, and the loser goes down to the booby mine, while all those winning at the other mines move up, each one respectively to the next higher mine, for it is only at the prize mine where the loser moves her place and the victor remains stationary.

When these details are settled, the flag-staffs are again planted in the flower-pots and the signal given for a new game.

The player with the largest number of gold stamps on her score-sheet, receives the victor's prize, and the one having the most silver stamps is entitled to the booby prize.

The prizes are given when the game is ended. They should consist of some pretty little article made by the hostess herself, and, if practicable, appropriate to the day, such as a delicate satin sachet in the form of a Liberty bell, with the lettering painted on it.

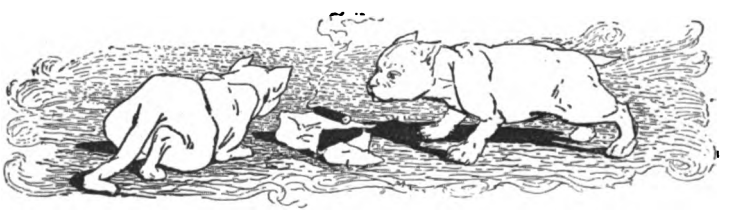
A pretty pin-cushion, with a cover made of a miniature silken flag, or a dainty pen-wiper in the shape of Liberty's cap. Other more expensive gifts are not in good taste.

The booby prize should be something grotesque or comical.

As the mothers and sisters of 1776 took a full share in the

hardships and trials of the Revolution, and actively assisted in gaining our independence, it is eminently fit and proper that American girls should show their appreciation of such bravery and heroism by assisting in the annual celebration of our famous Independence Day.

Fourth of July seems heretofore to have been considered altogether too exclusively a boy's holiday, and it is with a hope of stimulating a renewed activity, and awakening in the heart of every girl in the United States a sense of proprietary interest in the day, that we suggest new methods of celebrating our national holiday.



CHAPTER X.

PRINTING FROM NATURE'S TYPES.

LAST summer we made some lovely impressions of flowers, leaves, and sprays; then we tried landscapes and all sorts of beautiful designs.

It is really delightful and fascinating work. You are led on and on, always with a fancy to try something else to see how it will come out, and seldom, if ever, is it a disappointment or failure, a new interest being felt with every fresh print made. Moreover, you are sure of having your picture original and the only one of its kind, for as no two flowers or leaves are precisely alike, so no print can be an exact copy of another. And then it takes only a few moments for the work which could not be accomplished in thrice the time should a drawing be made of the same design.

Let me tell you how to make an "Impression Album" a book of printed flowers and leaves. You who have house-plants will find it a delightful winter recreation, a novel pleasure, and you can enjoy the pretty work even more during your summer vacation, with wild flowers at your command.

The "prints" are taken from the natural flowers or leaves themselves. Girls who have no knowledge at all of drawing or of printing can with little trouble make these Impression Al-

Making Prints.

bums, and students of botany will find the work supplies valuable memoranda of leaves and plants, as the print preserves details of the form, fibre and veining of foliage and petal such as no drawing or photograph can. The printing can be made wholly accurate, giving all the minutiæ of construction.

Pink Oxalis.

Smilax.

The tools required to make these print-pictures are simple, and consist of a piece of glass, a palette-knife or table-knife and some printers' ink which comes in small tin boxes and can be procured at any stationery store, and a pad made of a ball of cotton tied in a piece of soft silk or satin.

Evergreen Moss.

The printers' pad used by the writer for spreading the ink, was manufactured of the satin lining taken from a gentleman's old hat, and answered the purpose admirably, being a good size, measuring nearly four inches in diameter. The album itself may be a common blank-book, with every other leaf cut out, in order to make room for the prints, which are on pieces

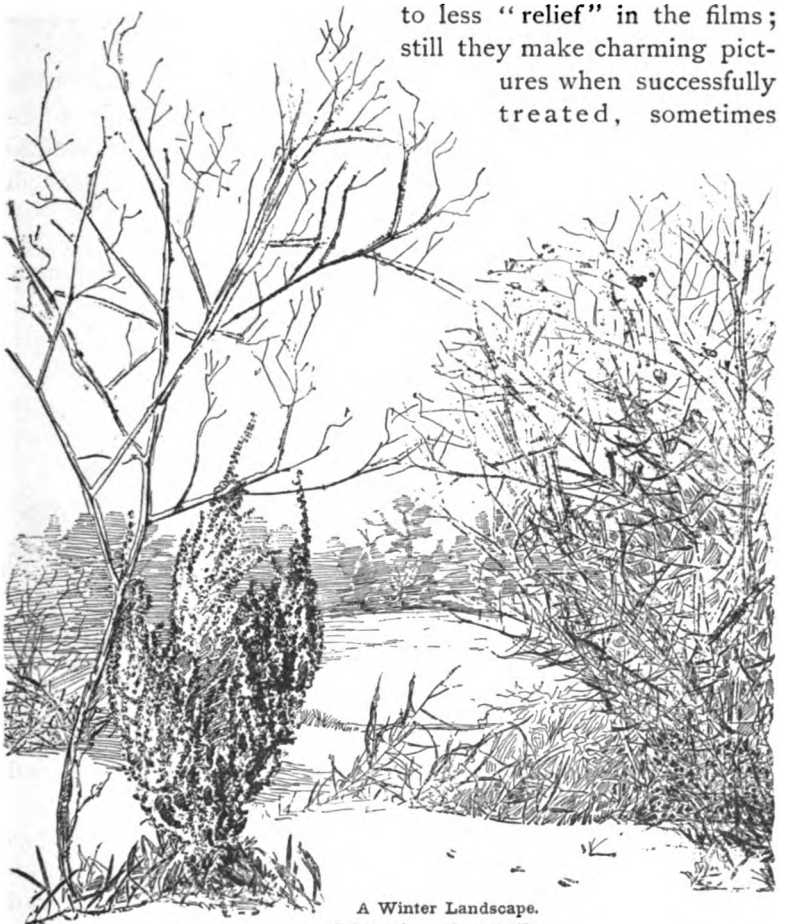
of blank unruled paper of uniform size, and small enough to fit in the album and leave a margin all around the piece inserted, so that the book when opened may be neat and attractive. Having all your tools at hand, select the leaves you wish to print. These must be free from dust or dew and perfectly fresh.

First, with your knife, place a small quantity of printers' ink on the piece of glass and smooth it as evenly as possible over the surface. Then press the printers' pad down lightly, lifting, and again pressing, until the ink is evenly distributed on the pad; next, select a leaf and place it face, or right side, downward on a piece of folded newspaper; press the inked pad down on the under side of the leaf, which is now, of course, lying upward, repeating the operation until the leaf is sufficiently covered with ink. Carefully place the leaf, inked side down, on the centre of the piece of paper you have previously cut for the album; over this lay a piece of common yellow wrapping-paper, or any paper that is not too thick or stiff, and rub the finger gently all over the covered leaf. Remove the outside paper and very *carefully* take up the leaf. You will find an exact impress of the natural green leaf showing every one of the delicate fibres.

Skeleton Geranium Leaves.

The picture is now ready to be pasted in the album, with a thin, delicate paste, touching only the corners. It is a good plan to write under each leaf the name of the plant or tree from which it was taken, with the date, and such facts as you would

like to recall. Very valuable botanical collections can thus be made. Flowers are more difficult to print than leaves, owing to less "relief" in the films; still they make charming pictures when successfully treated, sometimes

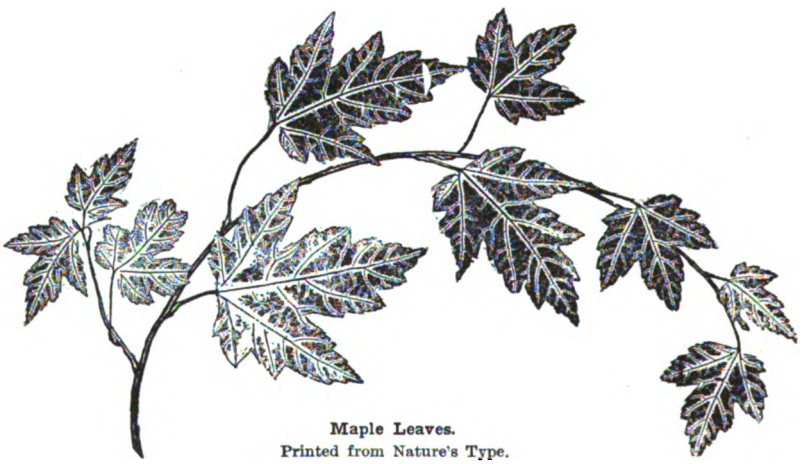


A Winter Landscape.
Printed from Nature's Type.

having the appearance of photographs of flowers with all the lights and shadows.

When printing flowers, proceed in the same manner as with the leaves. Sweet peas, roses, daisies, wild carrot, clover, and verbenas, all make beautiful impressions which look like photographs. Grasses of various kinds also print well.

In making a spray, it is best to have a definite idea of the form you desire it to take. If possible secure as a copy a natural spray of the kind you wish to print. Then first print all the leaves in the positions they are to occupy, and connect them by drawing in the branch with pen and India-ink.



Maple Leaves.
Printed from Nature's Type.

The Winter Landscape is printed from dried twigs, grasses, and little leafless plants, so arranged as to resemble trees and shrubbery.

Only have a little confidence and you can make etchings from nature. Should you not understand drawing or composition, do not be discouraged; obtain a picture to copy, and then hunt up little plants and soft twigs as nearly as possible corresponding in shape and character to the trees in the copy; in this way you can produce very creditable landscapes.

Botanical impressions may be used for "fancy work" by being printed on satin, and the decorated satin made up as though it were painted or embroidered; patches for silk quilts have been prettily decorated by this process. The printings also make beautiful patterns for outline work, much truer to nature than those made in any other manner and afford infinite variety for "borders" and "corners." Even satin dresses can be beautifully ornamented with impressions of leaves instead of the "hand painting" so long in use. You can, of course, see that should several colors of printers' ink be used, beautiful combinations and pleasing variety would be obtained, and that probably some unique and novel decorations would be secured.

Letter-paper ornamented with a delicate design printed from nature's types is very dainty and pretty, and in many other forms can these simple and beautiful decorations be used.

Then bring leaves and blossoms from the woods or door-yard, and half an hour may be delightfully spent in printing "impressions" which will teach a lesson in botany, while the great variety of leaf forms, difference in texture, fibre, veining and finish cannot fail to attract your attention and call forth your admiration.

Corn Roast.

CHAPTER XI.

PICNICS, BURGOOS AND CORN-ROASTS.

TRACES of foreign ancestors are apparent occasionally in most of us, true Americans though we be. It is perhaps a spice of gypsy blood in our veins that sets our pulses throbbing with pleasant excitement when, seated in an old hay-wagon, we go bumping and thumping down the road prepared for a delightful holiday.

With camp-kettle swinging beneath, and coffee-pot stowed safely away within the wagon, do we not feel able to provide as savory dishes for our picnic dinner as any concocted by the gypsies themselves? Surely no coffee is ever so delicious as that cooked over the camp-fire, albeit it tastes somewhat smoky when prepared by hands inexperienced in the art of out-door cooking; but if the fish we broil is a little burned, and the baked potatoes rather hard in the middle, who cares? Hearty, healthy appetites, which the early morning drive through the fresh, exhilarating air has developed, laugh at such trifles and

dinner is voted a success in spite of sundry mistakes and mishaps in its preparation.

There are *picnics* and *picnics*. When one drives out in a fine carriage to meet a fine company, and partake of a fine lunch prepared by fine servants, is one kind.

When one goes with a large party, on a boat, and takes a lunch of sandwiches, cake, pickles, hard-boiled eggs, etc., which is spread on the grass at the landing and eaten as quickly as possible, is another kind; but the picnic most enjoyed by young people who are not afraid of a little work, which is only play to them, is the one where the raw materials for the dinner are taken and the cooking, or most of it, is done, gypsy fashion, by the picnickers themselves.

A pleasant innovation in the ordinary routine of a picnic is

A Burgoo.

Thirty or forty years ago the men of Kentucky, in celebration of a holiday, would get up what they called a burgoo. In character it was very much like the clam-bake of to-day, but instead of chowder, or baked clams, the company prepared and partook of a soup or stew made of almost everything edible. Early in the morning the party would meet at the appointed place and decide what each should contribute toward the making of this most delectable stew.

Those who were fond of hunting would go forth in search of birds, squirrels, rabbits, and game of all kinds, with which the woods were filled. Some caught fish, and others provided fowl, pork, vegetables, and condiments.

As the ingredients were brought in, those who had charge of the cooking prepared and dropped them into an immense pot which, half full of water, was suspended over a roaring fire.

When everything of which the stew was composed was

cooked to shreds, the burgoo was pronounced done, and was served in tin cups, and eaten with shell spoons, made by splitting a stick and wedging a mussel-shell in the opening.

That this was a most appetizing feast I know from an old gentleman who has frequently attended the burgoos and partaken of the stew. Of course at a picnic composed of girls and boys, it would not do to depend upon the game which might be shot and the fish which might be caught, for the dinner, but the burgoo should be adapted to the ways and means of the party, and each member should provide something for the stew. The following recipe will make enough for fifteen or twenty persons.

Burgoo Stew.

Two pounds of salt pork, the same of lean beef; two good-sized chickens, or fowls of any kind; two quarts of oysters, the same of clams; twelve potatoes, four turnips, one onion, two quarts of tomatoes, and any other vegetables which may be obtainable. Make a bouquet of parsley, celery, and a very little bay-leaf, thyme and hyssop, tied together with thread.

Fig. 66

Put the beef, fowl, pork, oysters, clams and a handful of salt in a large iron kettle, three-quarters full of water; skim it before it begins to boil hard, and add the other ingredients; keep the kettle covered and boil until the bones fall from the meat. Serve hot with crackers. Wild game and

fish may also be added to the recipe. When a burgoo is decided upon, it is best to prepare a light lunch to be eaten about eleven o'clock, and have the heartier meal at four or five in the afternoon, as it requires some time for the stew to cook.

Our illustration shows four ways of suspending the kettle over the fire. While the girls are preparing the ingredients for the stew, the boys will build a fire in some such fashion as is shown upon page 135, and put the kettle on. The best way to boil coffee is to make or build a kind of little stove of stones and mud, and set the coffee-pot on top, as shown in Fig. 66; this will prevent the smoky taste it is apt to have when placed directly on the fire.

A Corn-roast.

During the season when green corn is plentiful, there is no better way of having a real jolly time than by getting up a corn-roast. It is not as elaborate an affair as the burgoo. Some green corn, a long pole sharpened at one end, for each member of the party and a large fire built in some open space where there will be no danger of causing conflagration makes us ready for the corn-roast.

Several summers ago a gay party of friends from New York and vicinity took possession of and occupied for a few months a little cottage at a place on the coast of Maine called Ocean Point.

Toward the end of August, when all places of interest had been explored, when the stock of shells, star-fish, and such like treasures had grown beyond the accommodation of an ordinary trunk, and the minds of the sojourners were beginning to be filled with thoughts of a speedy return home, green corn, for the first time that summer, made its appearance. This was hailed with delight, and a farewell lark, in the form of a corn-

THEN
THE BOYS WILL BUILD THE FIRE IN SOME SUCH FASHION
AND PUT THE KETTLE ON

roast, was promptly proposed and almost as promptly carried into execution.

The place selected on which to build the fire was a large rock jutting out into a little cove called "Grimes Cove." Here the party met about three o'clock in the afternoon, each member bringing only such dishes as were considered necessary for his or her own use. It is needless to say that the supply was not very plentiful, many limiting themselves to a cup and spoon; still as the supper was to consist merely of roasted corn, bread and coffee, these answered every purpose.

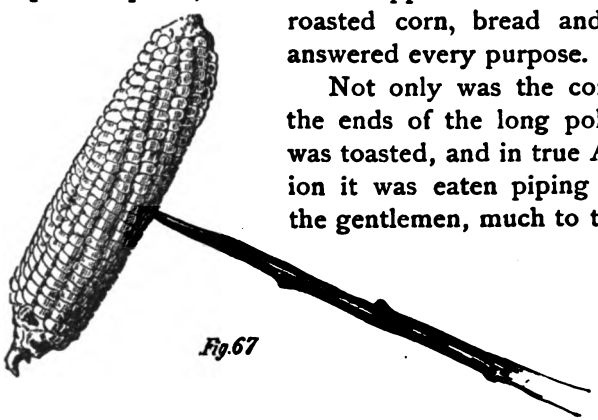


Fig.67

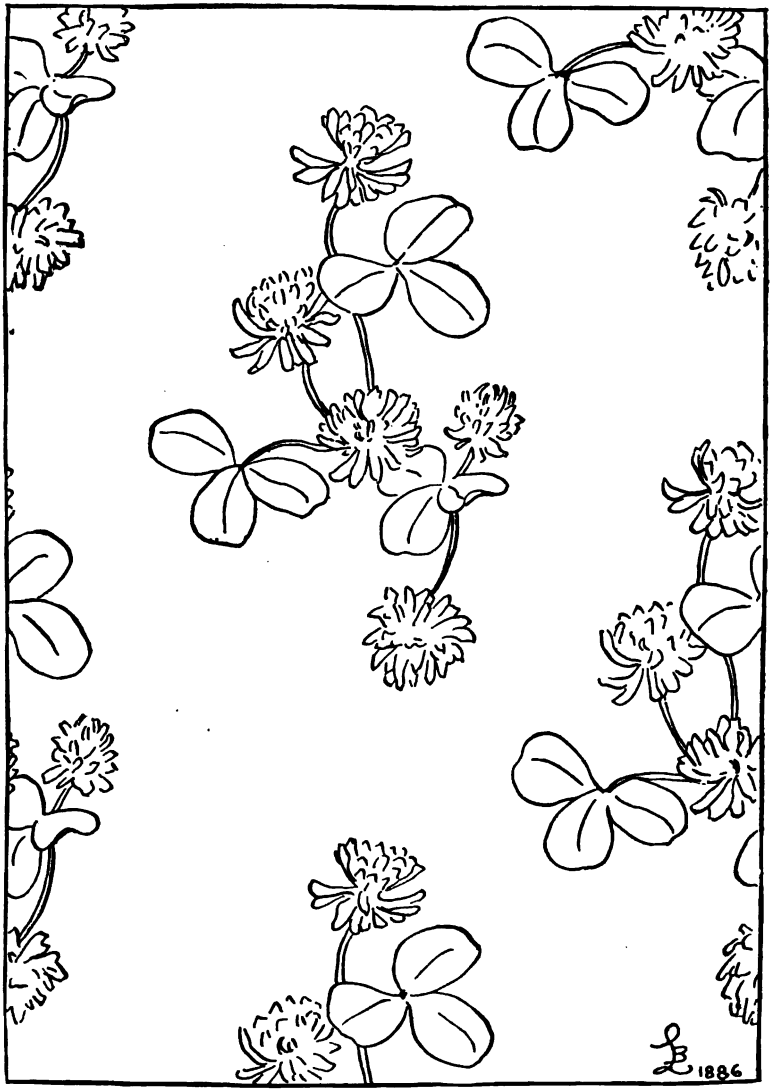
Not only was the corn roasted on the ends of the long poles, but bread was toasted, and in true American fashion it was eaten piping hot. One of the gentlemen, much to the amusement of the rest of the party, produced a piece of breakfast bacon, which he fastened on to the end of his pole and toasted over the glowing embers, declaring that it was better cooked in that way than in any other.

Yes, corn-roasts are great fun, and they can be held almost any place where a large fire can be safely built. It is best to allow the fire to burn down until it is a glowing pile of coals; then sticking the sharp end of a pole into an ear of corn (Fig. 67), and standing as far from the fire as the length of the pole will permit, it can be held close to the hot embers until thoroughly cooked; then with butter and salt this roasted corn is excellent eating.

Enough corn should be provided to allow several ears to

each member of the party, as mishaps are liable to occur, and the tempting ear of corn may be devoured by the flames, instead of the person for whom it was intended.

The poles, about six feet in length, should be as light as possible, for if too heavy they will tire the hands and arms of those holding them.



White Clover Design.

CHAPTER XII.

BOTANY AS APPLIED TO ART.

HERE is a book of most lovely designs open to everyone whose eyes are open to see.

Grasses, leaves, blossoms, and even buds and seed-vessels supply material for beautiful patterns.

We need not look far for suggestions. Truly "that is best which lieth nearest; shape from that thy work of art."

At your very doorway the wonders of botany may be studied. Carefully inspect the tree blossoms in the early spring; the maple, willow, birch, any in fact which happen to be convenient, and you will find suggestions of rare designs.

Clover, plantain, pepper-grass, dandelions, vines and twigs, offer ideas which can be adapted to ornamental art.

A love of nature will quicken and stimulate the faculties; take the flowers and plants for instructors, and they will teach and guide you.

Though there cannot be found an exact duplicate of any blossom or leaf, still these may be conventionalized by arranging them in all sorts of symmetrical designs.

There is no mystery about the matter, for all the designs

are conceived upon the most simple of geometric laws. We are now following in the steps of the old masters, and an unlimited field of new combinations opens before us.

When making designs for this chapter, the writer did not select the objects she thought would be most decorative, but anything which chanced to fall in the way; and what she has done you can do, provided, of course, that you have ordinary skill with the pencil.

The Peony Leaf.

Suppose you do not know how to draw at all! Even then you can design. Take the first thing you see, which in this

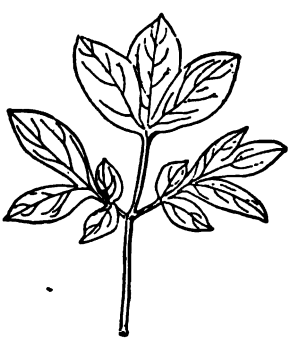


Fig. 68.

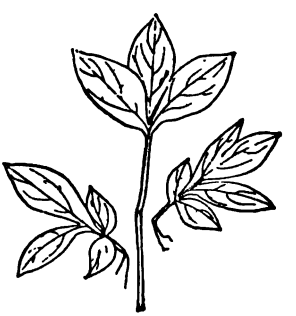


Fig. 69.

case happens to be a peony leaf (Fig. 68). That is, assuming that you are seated by the side of the writer.

Now watch! We will pull it apart thus (Fig. 69). Next with a pair of scissors, a knife, or fingers snip off the stems, and group the leaves in any way we chose. We will try this combination (Fig. 70). If you do not understand drawing, we must fasten the leaves down upon a piece of paper as they are arranged, and trace around them, following their edges

with a pencil until the outline is complete (Fig. 70). By simply repeating this figure at regular intervals we have a very pretty border design and one that is truly original, for the writer had no more idea than you, what was to be the result of this experiment. In order to make the pattern exact, draw lines as in Fig. 71, for a guide; then draw the figure according to the foundation lines (Fig. 72). When finished, erase the lines and the design stands a conventionalized peony leaf, Fig. 73. By making a tracing of the first pattern, you can repeat it any number of times. It requires no great or peculiar genius to design well, and it is a mistaken, old-fashioned idea to suppose

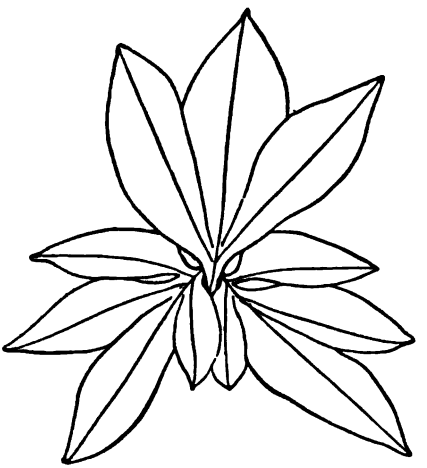
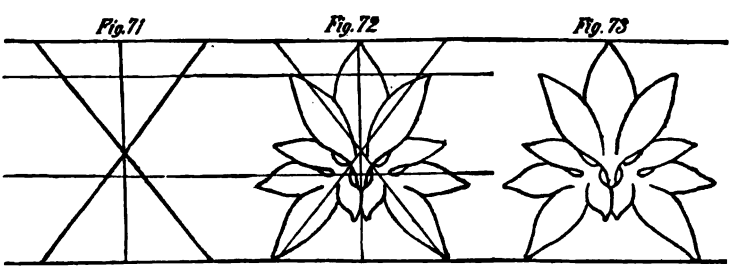


Fig. 70.



because you never have done any original work in art that you never can. Do not slavishly follow other people, but believe

Fig. 74
Bunch of Turnips

that there is implanted in you the same elements that belong to those whose designs you admire, then commence and design for yourself. That you may have a start in your new art, we will try something else, a vegetable this time, for here comes the green-grocery man with a basket full of as quaint decorations as are ever painted with bamboo-handled brush by the Japanese.

A Bunch of Turnips.

Take the first bunch of vegetables on the top of the basket. What are they? turnips? Well that requires a little skill as a draughtsman, but we will sketch this one and you can copy it (Fig. 74). Now repeat it (Fig. 75), or place the bunches in a row and you will have another border design. After a few experiments you will see that anything will make a decoration even the humble kitchen vegetables.

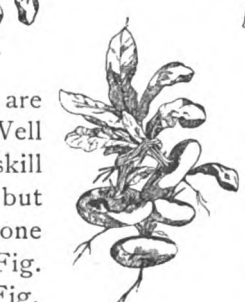


Fig. 75.

Decorative Lines.

Figs. 76 and 77 are simply graceful curves, such as anyone can make with a pen or pencil, and may be used in many

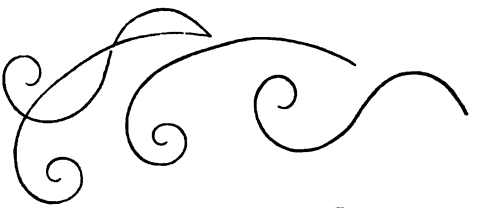


Fig. 78. Fig. 76. Fig. 77.

ways: cross them and they form Fig. 78, use this as half the design, duplicating it for the other half and it gives Fig. 79.

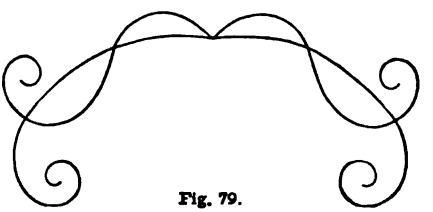


Fig. 79.

We now have graceful and beautiful foundation lines on which any vine or flower may be placed as ornamentation. We will

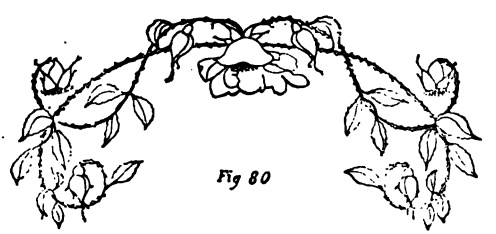


Fig 80

select the rose, allowing the lines to form the stems and using as ornament the bud, flower and seed-vessels, remembering

that one side must be an exact duplicate of the other (see Fig. 80).

With these curves invent new designs by placing them together in different ways, and choose for decoration anything which may strike your fancy.

Plant Cross-section Designs.

Have you ever noticed how curiously some leaves are curled before opening? Watch them as they commence to expand and grow, and you will be delighted with the great variety and unique designs formed by the folding and rolling of these leaf-buds.

Cut a bud square across in the centre with a sharp knife, and this will show the nicety of arrangment of the young

Fig. 81

Fig. 82

Fig. 83

Fig. 84

leaves. The leaf-bud of the sage (Fig. 81), rosemary (Fig. 82), apricot (Fig. 83), and still another variety of pattern (Fig. 84), are all singular natural designs.

The petals of flower-buds are also folded in many ways, affording odd designs; if cut in like manner as the leaves, the

cross-sections will be as beautiful. Fig. 85, the lilac bud, and the oleander (Fig. 86), give some idea of these odd designs.

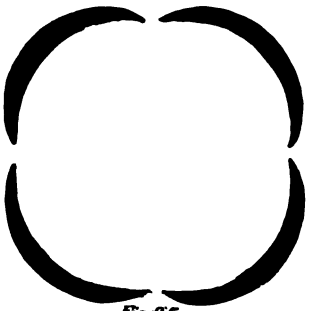


Fig. 85

Fig. 86

Submit all kinds of buds to the test by cutting them in halves, and carefully examining the two parts, observe how nicely and

Fig. 87

orderly the leaves are folded together. In this way you will find many natural ornamental patterns.

Nor must we neglect the seed-vessels; when these in their

turn are cut open, they present excellent designs. Fig. 87 is a cross-section of the seed-vessel of the harebell. Other seeds will furnish queer forms and figures to be obtained in no other way.

Flower Sprays.

The common white clover with its trefoil leaf is very pretty, and if a few sprays are placed together in a graceful manner it is surprising how readily they lend themselves to decoration. Experiment with these, gather a few blossoms and leaves, group them on the centre of a piece of paper, and make an outline of the group; then trace it off in order to repeat the copy at equal intervals from the central figure (see illustration, page 138); this makes a very simple and yet beautiful design for embroidery, needle-work, or wall-paper pattern. In the same manner try grasses and different kinds of flowers.

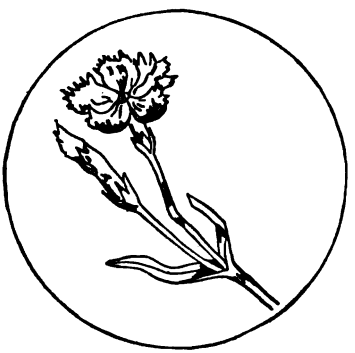


Fig. 88

Conventional designs can also be formed by simply inclosing a natural spray in a geometrical figure. Fig. 88 is a circle, but a square, triangle, diamond, oval, or any geometrical figure may take the place of the circle.

Changing the Color

of a natural object gives still another style of ornamental art. A spray of flowers and leaves in one color on a background of different tint is an example. The spray may be brown on a

yellow background, or a dull blue on white background, either way it will be conventionalized. So you see that by merely making natural objects all in one tint, you can have a great variety of designs suitable for china, embroidery, wall paper, and many other decorations. It is instructive to examine the panels, screens, or painted china of the Japanese. There is a freedom and crispness about their ornamental art, which is very attractive.

Fig. 89

The method the Japanese frequently employ is to diminish the size of the fruit or flowers while increasing the size of the leaves, and vice-versa; in this way they invent designs without losing the character of the object they copy, and it is really a very simple, yet effective method.

Fig. 90.

Suppose you try and see what you can make with it. The next time you have an opportunity, notice how the Oriental artists carry out this idea in their decorations, and it will help you in making your designs.

Fig. 91

Burs.

The tenacious little burs found clinging to your dress after a country walk, when grouped together are not without beauty. Fig. 89 is formed of four of these burs placed at right angles making an ornament, and when the ornament is repeated at regular intervals as in Fig. 90, it forms a border design.

Seeds with downy or feathery tails are well adapted for decorations; three grouped together (Fig. 91), is a design of itself,

which may also be re-duplicated (Fig. 92). The horse-chestnut or buckeye is decorative, and makes an odd design (Fig. 93). Also the seed-vessel of the Velvet-leaf or Abutilon avicennæ (Figs. 94 and 95).

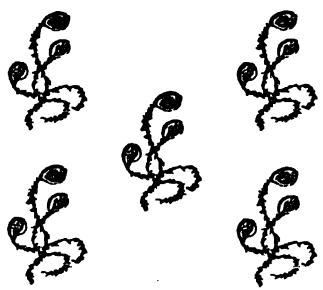


Fig. 92.

The Water-Lily.

In the illustration of the water-lily, the writer has conventionalized it by curving the stem around the flower and duplicating the same, always making the stem meet the next lily, then inclosing the flowers in two straight lines, so forming

Fig. 93.

a water-lily border. Now, girls, you can realize how very simple it is to apply botany to art, and make for yourselves new and original designs.

Fig. 94.

The knowledge of plants is not only interesting but useful in connection with art, in selecting and determining appropriate designs for wood-carving, hammered brass, or any kind of ornamentation or decoration. The cross-section of

Fig. 95.

some trees will furnish very good designs and the differently

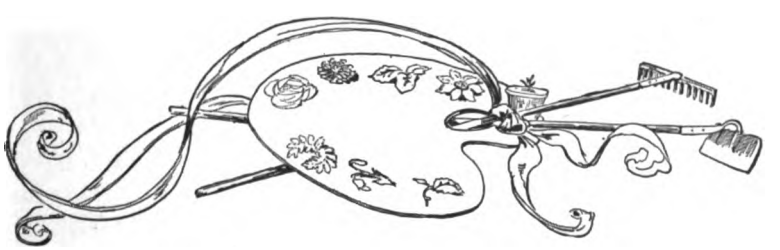
formed roots of plants and flowers will aid you in ornamental art.

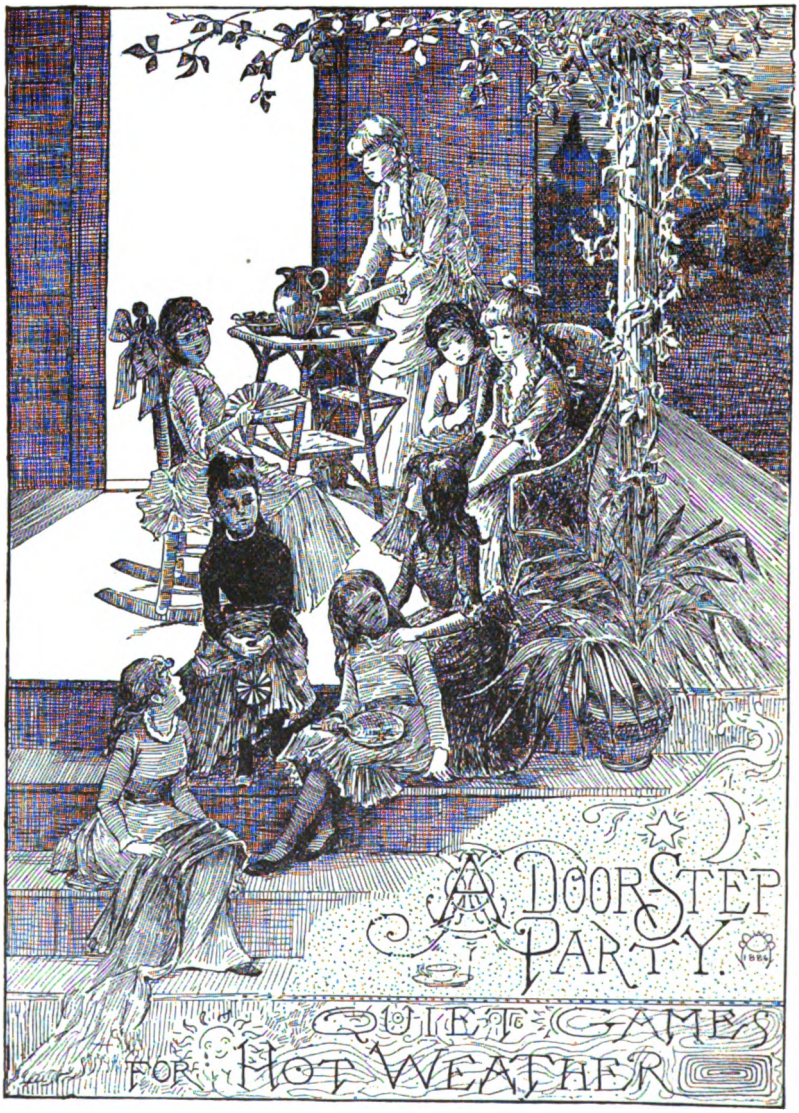
So we find that Nature offers us exquisite designs, in many

Fig. 96.

shapes and forms, and we have only to stretch out our hand and take what we want.

"Beauty doth truly inhabit everywhere," for "it is mind alone that is beautiful, and in perceiving beauty, we only contemplate the shadow of our own affections."




A DOOR-STEP PARTY.
1884
QUIET GAMES
FOR HOT WEATHER

CHAPTER XIII.

DOOR-STEP PARTY AND QUIET GAMES FOR HOT WEATHER.

IN the State of Kentucky, in one of whose towns the writer's early childhood was spent, the summers are long, and frequently very hot spells occur when even in the early morning hours there is no refreshing coolness in the air. As the sun rises higher and higher in the heavens, its rays grow fiercer and fiercer, until by afternoon, the heat is so intense that few persons care to venture out of doors, unless compelled by business or necessity to do so. At dusk, however, after the heat of the day is spent, and the air, although not cool, is a degree or two less hot, the population of the town makes itself visible. Ladies and children clad in the thinnest of white and light colored muslin gowns, emerge from the houses to sit upon piazza and door-step, and there welcome the husband, father, and brothers of the family upon their return from business; that business which is never neglected no matter what the thermometer may register. After tea the door-steps are once more

taken possession of, and to enter the house again until ready to retire for the night, is not to be thought of. Friends and neighbors making social calls are received and entertained informally upon the door-steps, and sometimes when the party becomes too large for the steps to accommodate, chairs are placed upon the pavement immediately in front of the door, and no one feels, while occupying one of these seats, that the position is at all public or conspicuous.

Hatless and bonnetless as all of the ladies and children are, the warmth of the evenings making all head coverings and extra wraps unnecessary and uncomfortable, the streets present a gay and fête-like appearance seldom seen in our eastern towns.

At least this is as it was when, as one of the band of merry children, I played "Oats-peas-beans" and "Come Philanders," upon the sidewalk, and I do not think these customs have changed much since then.

Later, when I and my young friends had outgrown the "ring-around-arosy" games, we used to gather upon the door-step, and there chatter away about the day's doings, or whatever interested us at the time. When tired of talking, we would amuse ourselves by playing quiet games or telling stories. Sometimes the thoughtful mother of our young hostess would add to our enjoyment by serving some light refreshment, such as ice-cream or fruit. The greatest treat, and the one most appreciated, was when we were invited to partake of a great crisp frozen water-melon, whose blood-red core, sweet as sugar and cold as ice, quickly melted away between the rosy lips of the little guests. We were not always thus favored, however; the refreshments were ever a pleasant surprise, but the pleasure of our evening was not marred by their absence.

The remembrance of what very pleasant times we used to have at these impromptu little parties, urges me to devote some pages of this book to the description of a door-step party, that

by acting upon the suggestion, others may enjoy them even as did that group of little Kentucky girls.

Now is just the time for a door-step party; now when the beauty of the evening lures us from the lighted parlor to the shadowy piazza whose coolness is so attractive after the long, hot summer day. Here soft breezes fan our cheeks, and here, perhaps, the moonlight filtering through vine and trellis, is carpeting the floor with lacy shadows, and with its soft mysterious light is casting a glamour over all familiar things.

It is a modest little fête, this door-step party, a simple way of entertaining one's friends of a summer evening when the heat will not permit of the exertion of active games. The delightful out-door surroundings give it a novel charm and make it entirely different from the frolics usually indulged in during the winter season.

Because the entertainment is not noisy it need not be the less enjoyable, and a party of bright, merry girls will derive plenty of amusement and fun from the quiet games of a door-step party. The following will give an idea of what games are suitable for an occasion of this kind.

Five Minutes' Conversation

is not exactly a game, although there are rules which must be obeyed in order to make it interesting.

A programme with small pencil attached, like the one shown in Fig. 97, should be given to each guest upon her arrival. The engagements for five minutes' conversation are made by putting your name down on your friend's card opposite the time chosen for your conversation with her,

Five minutes only are allowed for one conversation.

Two or more consecutive engagements with one person are not allowable. When engagements are made and programmes

filled, the hostess, or anyone willing to be time-keeper, must ring a bell giving notice that the conversation is to begin.

At the end of five minutes the bell is to be rung again, when all talking must instantly cease, the exchange of positions be quickly made, and a new conversation be commenced.

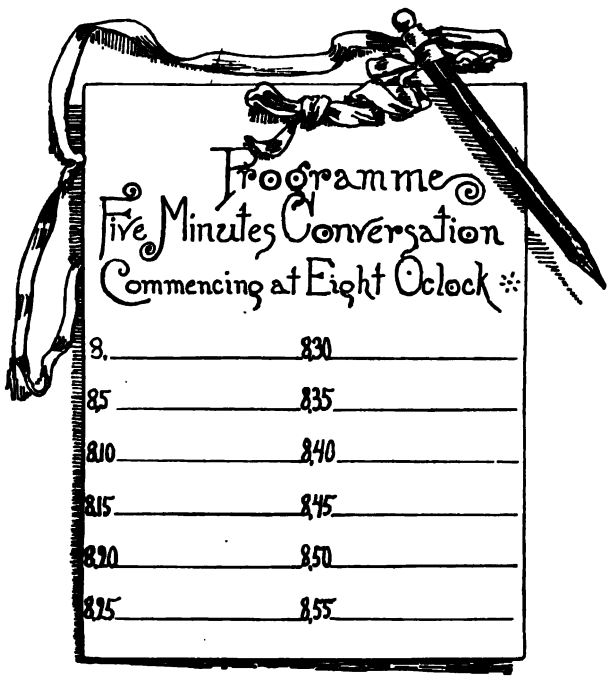


Fig. 97

The time-keeper should be strictly attentive to her duties, for the bell must be rung regularly at the end of every five minutes.

The hour allotted to this new mode of conversation will pass very quickly, and cannot become in the least tiresome, as the time spent in talking to any one person is so very short.

Blind-man's Singing-school.

One of the party must be blindfolded to take the part of teacher. The class composed of the rest of the players should sit in a line facing her.

The teacher informs her scholars that they will begin the lesson by singing the scales. Then the head girl, or the one at the top of the line, sings ah! and the next, ah! a little higher or lower, and so it goes down the line; each one in turn uttering ah! in any key or note she please; in a high shrill voice, or the deepest tone a girlish throat is capable of. The teacher should listen attentively, and when she thinks she recognizes a voice she must command the class to stop while she makes some criticism on the manner in which the note is sung, at the same time calling the singer by name.

When one of the players is named correctly, she must be blindfolded and become teacher, while the former teacher takes her place in the class.

A general exchange of seats is made before the singing lesson recommences, that the voices may not be guessed by the direction from which they come. To give variety to this game the second teacher may direct the class to sing a song, selecting some well-known nursery rhyme; then, beginning at the top of the line as before, each player must sing the word which comes to her to supply. It is the privilege of each teacher to direct the class to sing whatever she may choose, either song or exercise.

A Game of Noted Men,

is played in this way: The hostess begins the game by saying, I know a celebrated poet; the first part of his name is very black, and the last is an elevation. Whoever gives the right name, which is Coleridge (coal, ridge), in her turn describes the

name of some noted person. She may choose Shakespeare and say, I give the name of a noted author and poet; the first part is something people are apt to do when they are cold, the last is a weapon of warfare.

There are quite a number of names which will do nicely for this game; a few of them are—

Wordsworth—words, worth.
Cornwall—corn, wall.
Howitt—how, it.
Milman—mill, man.
Shelley—shell, lea.
Washington—washing, ton.
Fillmore—fill, more.
Longfellow—long, fellow.

When giving a name to be guessed, the profession of the man, whether poet, author, statesman, or soldier, must be given, but nothing else should be told about him.

What will You Take to the Picnic?

can be played very nicely while the party are enjoying some light refreshments.

The hostess alone should be in the secret, and these directions are addressed only to her.

Commence the game by announcing that you propose to give a picnic, that it depends upon what your guests will bring for lunch whether they will be allowed to attend, and that each one must furnish two articles of food. Then ask the person nearest you, What will you take to the picnic? If the name of neither of the articles she mentions commences with the initial letter of her Christian name or surname tell her she cannot go, and put the question to the next person, asking each in turn, What will you take to the picnic?

For example, we will suppose that the name of one of the party is Susan Davis, and she says she will take crackers and lemons, she cannot go, as neither of her names commence with

C or L; but if she proproses to take salmon and doughnuts, she will be doubly welcome, since S and D are both her initials. Should she say sugar and cream, she could go for one of her names commences with S.

Continue to put the question to each player until all, or nearly all, have discovered why their proposed contribution to the lunch secures them a welcome, or debars them from attending the picnic.

Assumed Characters.

In this game some well-known novelist is selected—Dickens, for instance—and each player chooses one of his characters to personate, telling no one her choice. Then one of the players relates the life as though it were her own, and portrays with voice and gesture the character she has assumed. Of course no names must be mentioned.

The person who first guesses what character is being personated has the privilege of deciding who shall be the next to tell her story.

The game of Assumed Characters will prove to be very entertaining if each player does her part and makes her narrative as amusing and interesting as possible.

Shadow Verbs.

A white sheet is fastened tightly across a French window, or doorway opening upon the piazza, and a large lamp set behind it.

The company separates into two parties; one enters the house, while the other remains seated upon the piazza facing the suspended sheet.

The outside party chooses a verb which the others are to guess and perform. When their decision is made they call the leader of the inside party and say, "The verb we have chosen

rhymes with rake," or whatever it may rhyme with. The leader then joins her followers and consults with them what the first guess shall be. It is best to take the verbs which rhyme with the noun given in alphabetical order. Bake would come first for rake, and if it is decided that they shall act this, several of the party step before the lamp, which casts their shadows on the sheet and, without speaking, go through the motions of making and baking bread. If the guess is right (that is if to bake was the verb chosen) the spectators clap their hands; if wrong, they cry, No, no.

When they hear the no, no, the actors retire and arrange what to do next. Make, quake, take, wake are all acted in turn, until the clap of approval announces that they have been successful in guessing the verb. Then the actors take the seats vacated by the spectators, who in their turn enter the house to become shadows and act the verbs chosen by the other party, and the game goes on as before. A little ingenuity on the part of the players in producing funny and absurd shadows makes the whole thing very laughable and causes great amusement.

There are an unlimited number of games that may be played, but the object of this chapter is not so much to describe the games as it is to illustrate those that are appropriate to the quiet and delightful entertainment known as a door-step party.

CHAPTER XIV.

HOW TO MAKE A HAMMOCK.

UNDERNEATH the spreading branches of the cool, shady tree swings our hammock.

Through the intertwining boughs the golden sunlight is sifted in bright little dashes on the leafy foliage below. Lying ensconced in its lacy meshes idly listening to the hum of the busy bumble-bees at work among the red clover, or gazing up through the leafy canopy to the blue heavens where now and then fleecy white clouds float softly past, or watching a flight of birds skim o'er the distant horizon, who would not be lulled by the harmony of the summer day! A delightful languor steals over us and we unconsciously drift into the land of dreams where perfect rest is found. We awaken refreshed, to again gently swing back and forth and vaguely wonder who could have first thought of this most delightful invention. It is said that we owe the luxury to the Athenian, General Alcibiades, who, in 415 B.C. first made the swinging bed. The word hammock is taken from hamacas or hamac, an Indian word which Columbus relates as being used by the Indians to signify a hanging bed composed of netting. What these uncivilized red men made with their rude implements, we ought to be able with our modern facilities to accomplish very easily and quickly.

Home-made Comforts.

It is not difficult to make a hammock ; anyone can soon knit one that is strong and comfortable, and it should not cost more

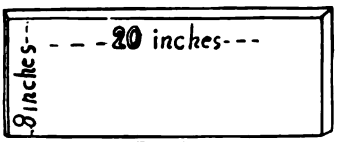


Fig. 98

Fig. 99

Mesh-sticks.

than fifty cents. The materials required will be one hammock-needle about nine inches long (this can be whittled out of hickory or ash, or purchased for ten cents) ; two iron rings two and one-half inches in diameter, which will cost about five cents each ; two mesh-sticks or fids, one twenty inches long and eight inches wide bevelled on both

Fig. 100.—Hammock Needle.

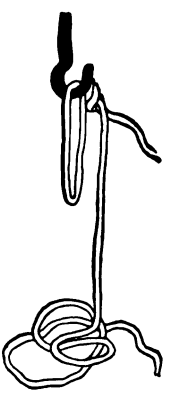


Fig. 101.—The Loop.

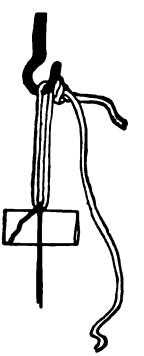


Fig. 102.—Small Fid and Loop.

edges (Fig. 98) : the other nine inches long and two and one-half inches wide, bevelled on the long edge (Fig. 99) ; these you can easily make yourself from any kind of wood.

One pound of Macremé cord number twenty-four, or hammock twine of the same number, which can be had for less than thirty cents; colored cord comes five cents extra.

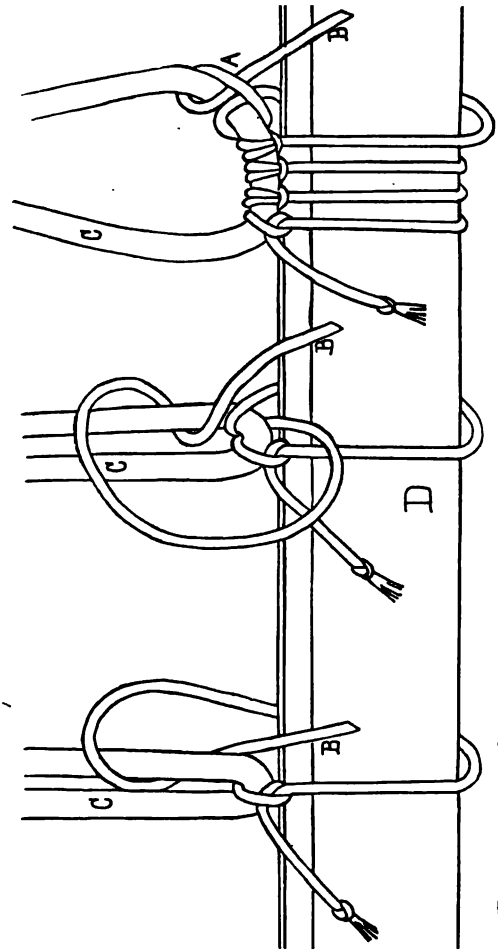


Fig. 103.—First Half of Knot. Fig. 104.—Construction of Knot. Fig. 105.—A Number of Knots.

Wind the cord in balls, as it is then more convenient to handle, and begin making your hammock. First, thread the needle by taking it in the left hand and using the thumb to hold the end of the cord in place, while looping it over the tongue (Fig. 100); pass the cord down under the needle to the opposite side and catch it over the tongue; repeat this until the needle is full.

Next, make a loop of a piece of cord two yards long and fasten this to any suitable place (Fig. 101)—a door-knob will do very well; then tie the cord on your needle three inches from the end to this loop. Place

the small fid under the cord, the bevelled edge close to the loop (Fig. 102). With your thumb on the cord to hold it in place while you pass the needle around the fid, and with its point toward you, pass it through the loop from the top, bringing it over the fid, so forming the first half of the knot (Fig. 103). Pull this taut, holding it in place with your thumb while throwing the cord over your hand, which forms the loop as in (Fig. 104). Then pass the needle from under through the loops, drawing it tight to fasten the knot. Hold it in place with your thumb, and repeat the operation for the next knot. Fig. 105 shows a number of these knots finished. A is a loosened knot, making plain its construction. B, in Figs. 103, 104, and 105, is the cord running to the needle, and D is the fid. When thirty meshes are finished shove them off the fid (Fig. 106), as this number will make the hammock sufficiently wide.

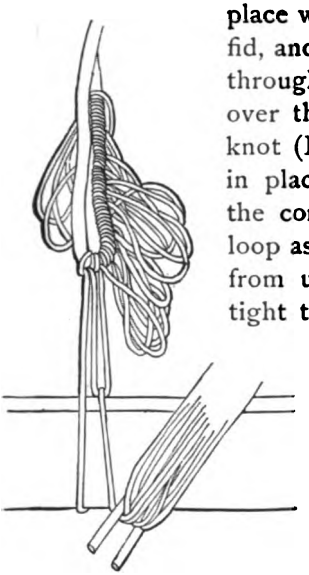


Fig. 106.—Meshes.

Commence the next row by again placing the fid under the cord, and take up the first mesh, drawing it close to the fid; hold it in place with your thumb while throwing the cord over your hand; pass the needle on the left hand-side of the mesh from under through the loop thrown over your hand (Fig. 107); pull this tight and you will have

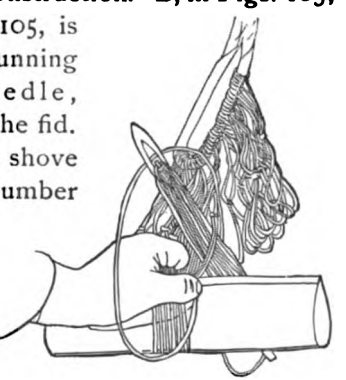


Fig. 107.—Commencing the Second Row.

tied the common knitting-knot; proceed in like manner with all the loops in rotation until the row is finished. When it is necessary to thread or fill your needle, tie the ends of the cord with the fisherman's knot shown in Fig. 108, which cannot slip when properly tightened. Wrap each end of the cord from the knot securely to the main cord with strong thread to give a neat appearance to the hammock.

Fig. 108.—Fisherman's Knot.

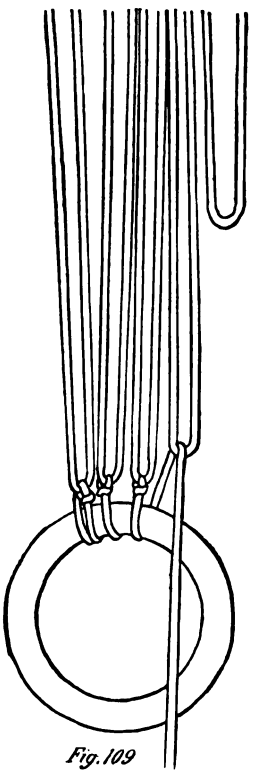


Fig. 109
On the Ring.

Continue knitting until thirty rows are finished.

Then use the large fid, knitting one row on the short side first, next one on the long side. This accomplished, knit the meshes to the ring by passing the needle through it from the top, knitting them to the ring in rotation as if they were on the mesh-stick or fid (Fig. 109). When finished tie the string securely to the ring, and one end of your hammock is finished.

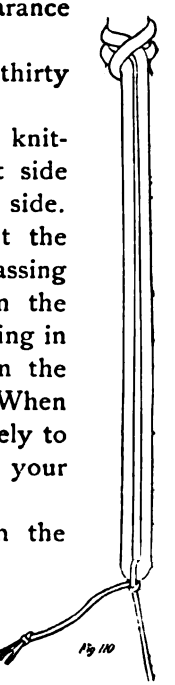


Fig. 110

Cut the loop on which the first row was knitted, and draw it through the knots. Tie the end of the cord on your needle to the same piece used in fastening the end of the first needleful to the loop (Fig. 110), and knit the long meshes to the other ring as described. This completed, the hammock is finished.

To swing it, secure two pieces of strong rope and fasten them firmly to the iron rings, the length of the rope depending upon the space between the two points from which you wish it to hang. These should be if possible twelve or fifteen feet apart and at least ten feet high, to give your hammock sufficient room to swing freely.

This suspended bed will furnish a welcome retreat when the weather is too warm to admit of games, walks, or other amusements. Then, with some favorite book, or if even reading is too much of an exertion, simply to lie indolently in the hammock is a comfort, so restful and quiet that the time quickly passes, and we are made better and brighter for our short, passive repose.

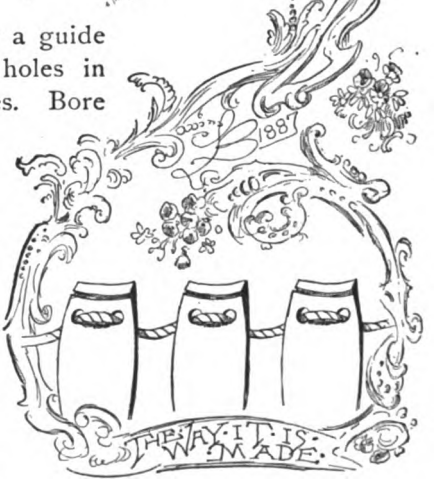
Very decorative nets, and useful ones of many kinds, including fish-nets and minnow-seines, are made with the same stitch as that used in the hammock. The size of the mesh is regulated by the circumference of the fid, and the twine used is fine or coarse, according to the style of net desired.

Barrel Hammock.

When in the Catskills last summer the writer saw for the first time a hammock made of a barrel. It was painted red and looked very cheery and inviting hanging under the green boughs; the two colors, being complementary, harmonized beautifully.

This hammock was made of a piece of strong rope twenty feet long threaded in and out of barrel staves, and was substantial and durable. The construction of such a hammock is very simple. Remove the top and bottom hoops and nails from a firm, clean barrel. Then before taking off the remaining hoops draw a pencil-line around both ends of the barrel, being careful to have the marking three inches from and parallel

to the edges; this is for a guide when making the two holes in each end of all the staves. Bore the holes with a five-eighth of an inch augur or a red-hot poker, using the pencil-line as a centre; leave an equal margin on both sides of the staves, and at the same time enough space in the centre to preclude all danger of breakage.



Fasten the staves together by threading the rope through the hole from the out

side of the first stave, then across the inside of the stave down through the other hole (see illustration). Continue threading until one side is finished, then in like manner thread the other side. Knock off the remaining hoops and the staves will appear as shown at bottom of illustration. Tie the two ends of the rope together and fasten loops of rope on both ends; these should be of sufficient length to conveniently swing the hammock. When threading the staves let the rope be loose enough to leave a space of an inch or so between each stave when the barrel is spread out in the form of a hammock.

In this way you can have a serviceable hammock, the cost of which will be about twenty-five cents and a little labor.

Grandmamma's Dolls.

CHAPTER XV.

(FOR LITTLE GIRLS.)

CORN-HUSK AND FLOWER DOLLS.

NO such beautiful dolls as delight the hearts of the children of to-day, ever peeped forth from the Christmas-stockings of our grandmothers or great-grandmothers when they were little girls. In those times there were not, as there are now, thousands of people doing nothing but making toys for the entertainment and pleasure of the little ones, and the motherly little hearts were fain to content themselves with lavishing unlimited affection and care upon a rag, wooden, or corn-husk baby, made and dressed at home. Since then almost every child tired of, and surfeited with handsome and expensive toys, has been glad at times to get grandma to make for her a real old-fashioned dollie which might be hugged in rapturous moments of affection without fear of dislocating some of its numerous joints, or putting out of order its speaking or crying apparatus;

and might in times of forgetfulness be dropped on the floor and suffer no injury thereby. Such a doll is just the kind to adopt for the summer. The fine French doll with its delicate wax or china face, silky hair, and dainty toilets, is more suited to the elegances of the parlor than to the wear and tear of out-door life, and everyone knows that summer holidays spent in the country are far too precious to be wasted taking care of anyone's complexion, let alone a doll's; so it is best to leave the city doll in her city home, safe out of harm's way, and manufacture, from materials to be found in the country, one more suited to country surroundings.

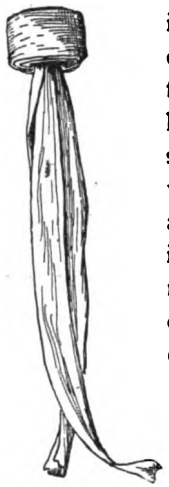


Fig. 111
Head Commenced.

Corn-husks, corn-cobs, and ordinary garden flowers can be made into dolls which, although not quite so pretty nor so shapely as those produced from more costly material, yet possess a charm of their own which the children are not slow to perceive.

Fig. 112
The Corn Husk.

Little Indian girls, to whom store babies are unknown, make the most complete and durable corn-husk dolls, and the following directions tell just how to construct them:

Provide yourself with the husks of several large ears of corn, and from among them select the soft white ones which grow closest to the ear. Place the stiff ends of two husks together, fold a long, soft husk in a lengthwise strip, and wind it around the ends so placed as in Fig. 111. Select

the softest and widest husk you can find, fold it across the centre and place a piece of strong thread through it (as in Fig. 112), draw it in, tie it securely (Fig. 113), place it entirely over the husks you have wound, then bring it down smoothly and tie with thread underneath (Fig. 114); this will form the head and neck. To make the arms, divide the husks below the neck in two equal parts, fold together two or more husks and insert them in the division (Fig. 115). Hold the arms in place with one hand, while with the other you fold alternately over each shoulder several layers of husks, allowing them to extend down the front and back. When the little form seems plump enough, use your best husks for the topmost layers and wrap the waist with strong thread, tying it securely (Fig. 116). Next divide the husks below the waist and make

Fig. 113
Corn-husk Tied.

Fig. 114
Head Finished.

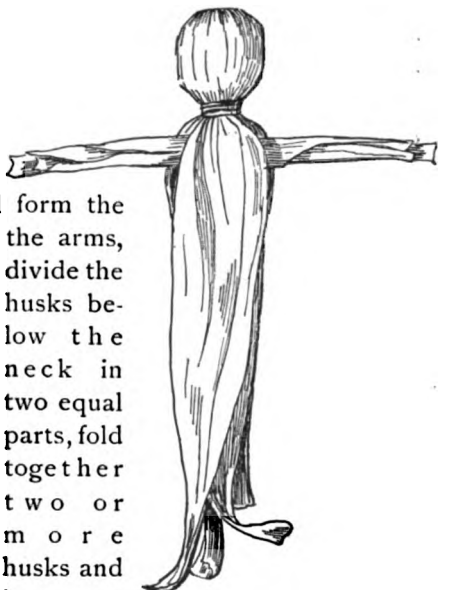


Fig. 115
Head and Arms.

the legs by neatly wrapping each portion with thread, trimming them off evenly at the feet. Finally, twist the arms once or twice, tie, and trim them off at the hands. The features can be drawn on the face with pen and ink, or may be formed of small thorns from the rose-bush. Fig. 117 shows the doll complete, minus its costume, which may be of almost any style or material, from the pretty robe of a civilized lady to the more

Fig. 116
Head, Arms, and Body.

Fig. 117
Finished Doll.

scanty garments of its originator, the Indian. The doll is represented in full Indian costume in Fig. 118. The war-paint and tomahawk are not necessary here, as he is smoking a pipe of peace. His apparel is composed of one garment, which is cut from a broad, soft corn-husk, after the pattern given in Fig. 119. A narrow strip of husk tied about his waist forms the belt.

His head-dress is made of small chicken feathers stuck at

regular intervals into a strip of husk. The corn-silk hair is placed on his head, and on top of that one end of the head-dress is fastened with a thorn.

A small twig is used for the stem of his pipe, and two rose-bush thorns form the bowl. Instead of using a thorn for his

Fig. 118
A Real Indian Doll.

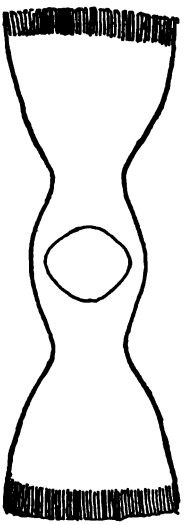


Fig. 119
The Indian's Dress.

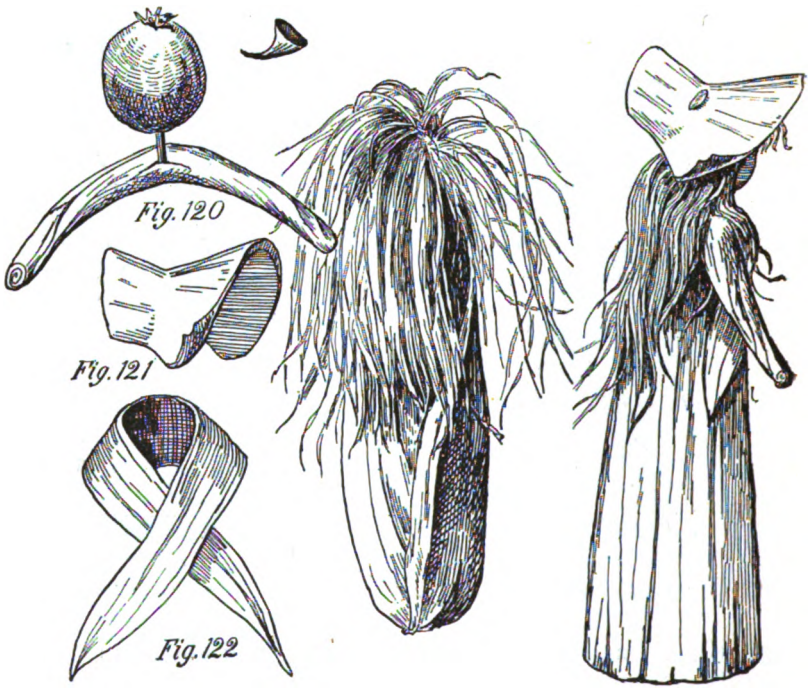
mouth, a round hole is punched in the face and the stem of the pipe inserted.

Mary Jane.

Here is another way of making a doll which is very easy and simple. First find a young ear of corn, one on which the silk has not turned brown; then with a crab-apple for a head and a leaf of the corn to dress her with, you have your material.

Cut off squarely that end of the ear where the husks are puckered, to join the stalk, and carefully take the silk from the other end, disturbing as little as possible the closely wrapped husks.

Roll part of the leaf (as indicated in Fig. 120) for the arms, then with a small twig fasten the head to the arms ; stick the



Material and Parts of Doll. **Mary Jane.**

other end of the twig into the small end of the corn-cob, and the doll is ready for dressing. Her bonnet is made of the leaf just where it joins the stalk (Fig. 121), and is fastened to her head with a thorn. Before adjusting the bonnet, however, the silk must be placed on the head to form the hair.

Make the scarf of part of the leaf (Fig. 122), fold it around the shoulders, and secure it with thorns.

The features also are made of thorns.

When her toilet is complete, you can but acknowledge that this rosy-cheeked little maid, peeping from beneath her poke-bonnet, is very cunning indeed.

Flower Dolls.

The flower lady with the baby is made of a yellow gourd flower; the small gourd attached, which has just begun to

form, serves for her head; a green gourd leaf is used for her shawl, and her bonnet is made of a smaller leaf folded to fit her head. The baby is a white gourd bud, with a cap made of a

leaf. A small twig stuck through part of the lady's shawl, through the baby, and into the lady doll, holds the child in place and makes it appear as though clasped in the mother's arms.

The features of both dolls are scratched on with a pin and then inked. To make the lady stand erect, a small twig is stuck into the heart of the flower, and the other end into the top of a small paste-board-box lid.

The other flower doll is made of the common garden flowers. The underskirt is a petunia ; a Canterbury-bell forms the overskirt and waist; small twigs, or broom-straws stuck through buds of the phlox, are the arms, and the head is a daisy with the petals cut off to look like a bonnet. The features are made with pen and ink on the yellow centre. A reversed daisy forms the parasol.

If the flowers named are not at hand, those of a similar shape will answer just as well.

Gaily dressed little ladies can be made of the brilliantly tinted hollyhocks, and many other flowers can also be transformed into these pretty though perishable dolls.

CHAPTER XVI.

HOW TO MAKE A FAN.

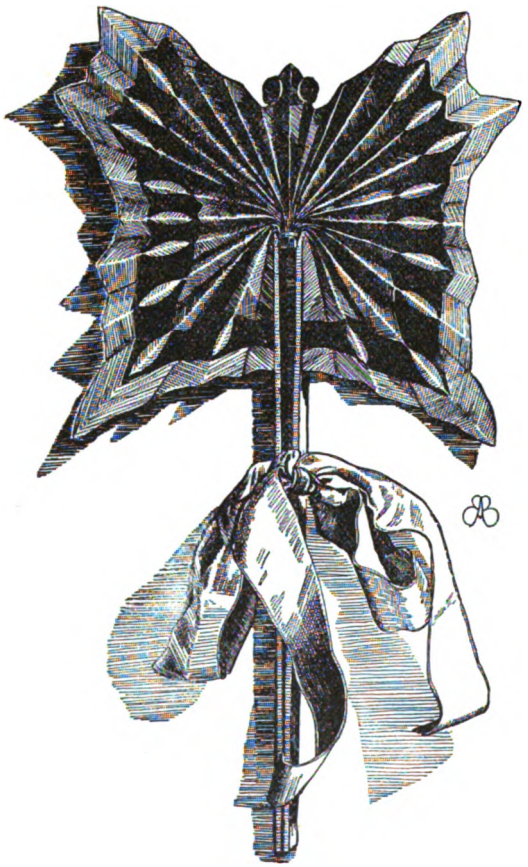
" That graceful toy whose
moving play
With gentle gales relieves
the sultry day."

FAN is only a pretty trifle, yet it has been made rather an important one. To manage a fan gracefully was some time ago considered very essential by fair dames of society, and in the dainty hand of many a famous beauty it has played a conspicuous part. Queen Elizabeth regarded it with so much favor that she was called the " Patron of Fans," and she made a rule that no present save a fan should be accepted by English queens from their subjects.

Although held in such high esteem, it is only since the influx of any and every thing Japanese that we have had fans in such profusion, and have discovered how effective they are when used for decorative purposes.

A brilliantly tinted fan is of equal value in giving just the right touch of color to a costume or the decorations of a room, and this chapter will show how the girls can make the fans

themselves, and have for use or for the adornment of their rooms those of various shapes, sizes, and colors. The first fan represented here is made in the form of a butterfly. The principal articles necessary for its manufacture are a strip of smooth, brown wrapping-paper, stiff enough to keep its folds, and two sticks for handles. The ribbon which, in the illustration, ties the handles together looks pretty, but is not indispensable; an elastic band, or one made of narrow ribbon, slipped over the sticks will do as well.



Butterfly Fan.

The paper must be twenty-eight inches long and five and one-half inches wide. In order to fold it evenly it should be ruled across with lines one-half inch apart, as shown in diagram of butterfly (page 179). When the paper is prepared the pattern can be copied from the diagram, which is

half of the butterfly. By counting the lines and using them as guides for obtaining the proportions, an exact reproduction of

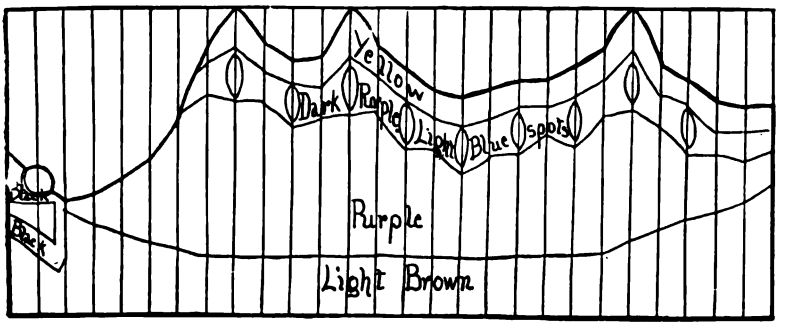


Diagram of one-half of Butterfly Fan.

this pattern can be made. The outlines being drawn, the paper must be plaited, one fold on top of another, until twenty-seven plaits have been laid. Smoothing out the paper again, the butterfly should be painted with water-colors in flat, even tints.

The lower part of diagram is the body of the insect and is of a light-brown color, also the space just below the head, which is surrounded by a strip of black.

The head and eyes are black, the eyes having a half-circle of white to separate them from the head. The main part of the wings

Fig. 123.

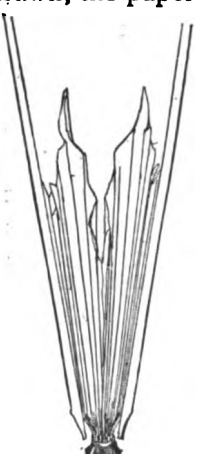


Fig. 125.

Folded Fans.

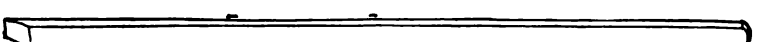


Fig 124
Handle.

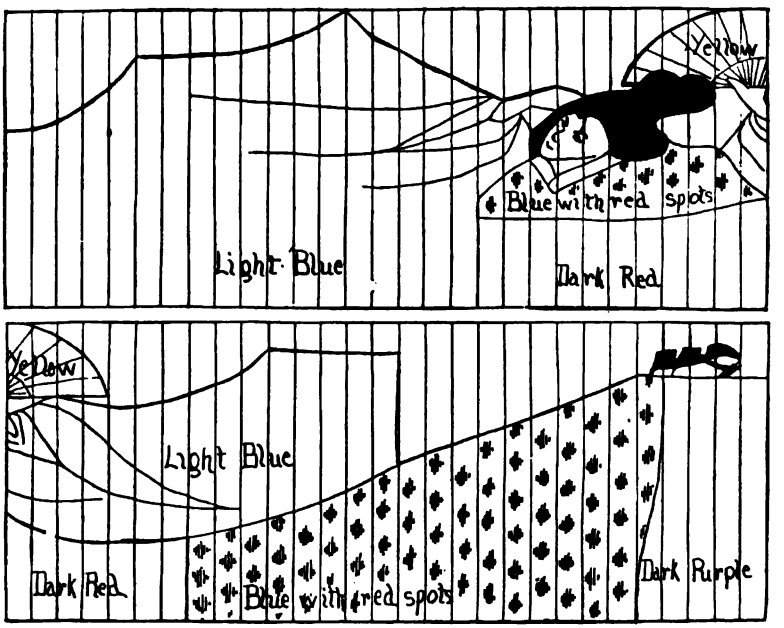
are a brownish purple, next to which comes a border of very dark purple with light-blue spots. The outer border is light yellow. When the paint is quite dry the extra paper at the top of the butterfly is to be cut away. Again the fan must be plaited in the folds already formed, and the plaits fastened together at one end with a strong needle and thread, as shown in diagram (Fig. 123). Fig. 124 shows the shape of the handles, two of which are required; they should be about nine inches long, one-third of an inch wide, and one-eighth of an inch thick. A handle must be glued to the last fold at each end of the fan (see Fig. 125). The fan should be kept closed until the glue is dry, when it may be opened and used at pleasure.

The Mikado Fan.

Our next sketch is that of the Mikado fan, and represents a Japanese lady who, with her fan held aloft, is making a bowing salutation.

This fan is made of the same paper as that used for the butterfly, and is cut the same width; there are, however, twenty-

nine plaits instead of twenty-seven, as in the other. The diagram gives the pattern in two parts, and the colors it is to be painted; the face and hands should be of a flesh-tint and the features done with black in outline. The directions for putting together the butterfly apply as well to the Mikado fan.



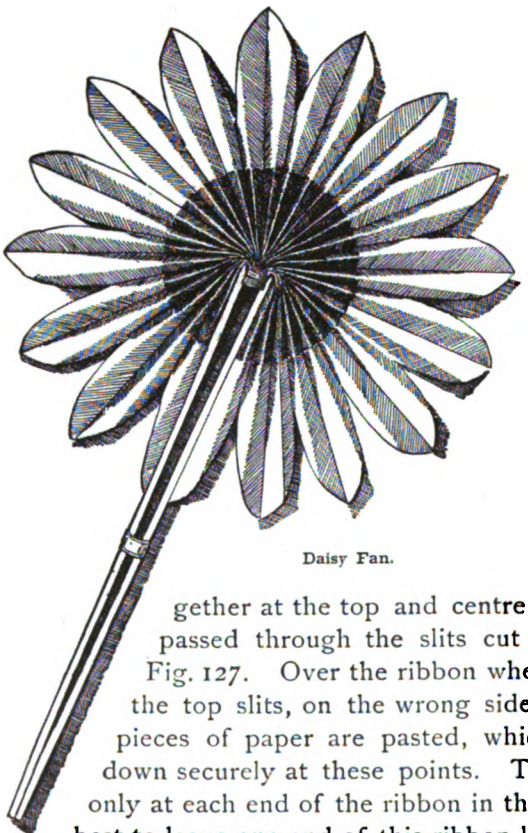
Pattern of Mikado Fan.

The third illustration shows a fan made in the shape of a daisy. Diagram on page 183 shows a section of the pattern.

White paper should be used, and it must be laid in thirty-four plaits, which will give the flower fifteen whole and two half petals, the half petals being at each end.

The tinted part of pattern indicates where it is painted yellow to form the centre of the daisy.

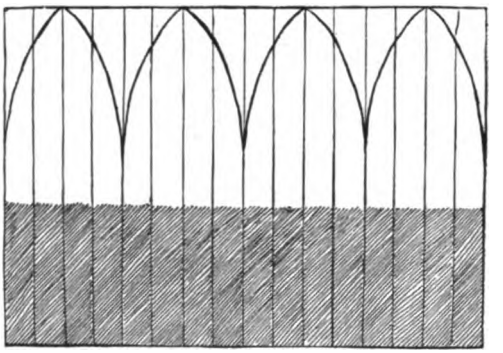
For a plain round fan no pattern is needed. It is made simply of a strip of paper, of the width used for the other fans, and has about thirty plaits. When fans of this kind are made of colored paper in solid tints they are very pretty. Pieces of bright, figured wall-paper left from papering a room can be utilized, and quite effective fans be made of them to use for decoration.



Daisy Fan.

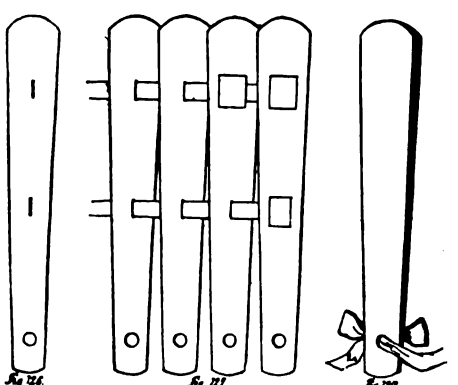
Another style of fan is represented in our last illustration. It is made of twenty slats of cardboard cut after pattern Fig. 126. These slats are joined together at the top and centre with narrow ribbon passed through the slits cut for it, as shown in Fig. 127. Over the ribbon where it passes through the top slits, on the wrong side of the fan, square pieces of paper are pasted, which hold the ribbon down securely at these points. The paper is pasted only at each end of the ribbon in the middle row. It is best to leave one end of this ribbon loose until the fan is joined at the bottom; then opening the fan, and drawing the ribbon until it fits the fan smoothly, it can be cut the right length and the loose end fastened down. A ribbon is also used to hold the slats together at the bottom; a bow at each

side keeps them in place (see Fig. 128). When a large fan for decoration is desired, the slats should be about eighteen inches long, two and a half inches wide at the top, and one and a half inch wide at the bottom. The fan may be larger still, in which case it can be used as a screen to set before an empty fire-place. For this purpose the slats have to be two feet long, four inches wide at the top, and two and a half inches wide at the bottom.



Pattern for Daisy Fan.

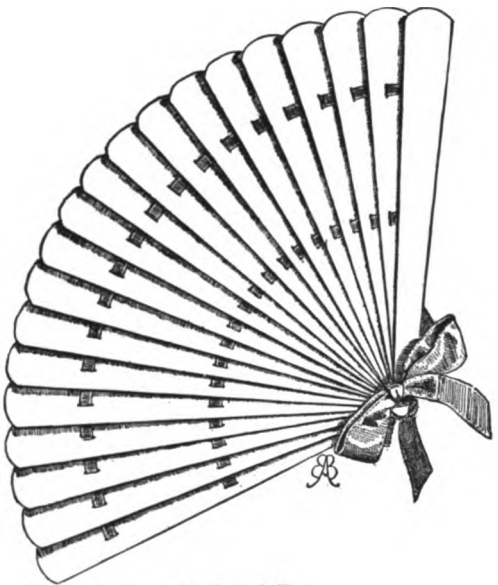
The proportions of the slats for a small hand-fan are eight and a half inches long, one and a half inch wide at the top, and one inch wide at the bottom. The large fans should be made of heavier cardboard or pasteboard than that used for smaller ones.



Construction of Cardboard Fan.

Colored cardboard, which can be bought at almost any stationer's, is the best to use, but the slats of ordinary white cardboard may be covered with colored paper if more convenient.

These fans may be varied to suit the taste of the girls who make them. Instead of a solid color, one can be made with alternate slats of red and white, blue and yellow, or any other colors that harmonize. Another may show all the tints of the rainbow, and for use on the Fourth of July one might display the red, white, and blue.



Cardboard Fan.

Some will look especially handsome if prettily painted. A dark-red fan with a branch of dogwood-blossoms painted across it makes a charming wall decoration, as does also one of light blue with pine-branch and cone painted in brown or black.

A gilt fan lightens up a dusky corner beautifully; it can be curved around to fit the place, and catching and reflecting the light at all angles, as it does, it is quite effective.