1-1-1890

Scrapbook of art work collected by Alice E Guild

Alice Ellen Guild

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Raw sienna is a color that is considered unsafe, and is liable to turn dark with time. Much better effects in foliage can be obtained with cadmium, qualified by red and Ivory black.—Ed.]

3247.—COLORS AND BRUSHES FOR OUTFIT FOR ART INTERCHANGE. (C.) A. [The necessary for water color painting are Chinese white, yellow ochre, cadmium, light red, vermilion, rose madder, cobalt, raw umber, and ivory black. The brushes needed are three—one wide, hair or elephant hair; one medium sized round pointed hair, and an oval hair or deer hair. The cost of packing and exchange? ... much depends not alone upon the quality of the work, but upon the reputation of the painter, and the amount of elaboration in the ornament, that it is not possible to set a price for you. In a general way would state that the price should range between $2 and $4 for the three panels, or higher if you command very good prices for your other work.

7000.—MARKET VALUE OF PAINTING. (M.) ... Q. ... I have an oil painting of a basket of "Pansies," something like the one to be given with the ART INTERCHANGE; it is painted in the broad style, on canvas, 34 by 24 inches. Will you please tell me what it is worth, if I should want to sell it, or what could I get for it at an exchange? ... A. ... The value of your painting depends on the workmanship and upon whether your name is known. If you have not studied art seriously $100 will be as much as you could ask for it. If it is very well painted and it is a good season for art, you may get from $35.00 to $50.00 for it.

4123.—ENTERING WORKS AT WATER COLOR EXHIBITION. (H. V.) ... Q. ... Will you receive me and my work may be entered at the Spring Water-Color Exhibition? Also what are the requirements? Must the design be original? ... A. ... Write to Henry Farrar, secretary of the American Water-Color Society, No. 37 West Tenth street, New York, for a circular. Enclose a stamp. The circular will give you full information. Designs must in all cases be original and never before exhibited in New York.—Ed.]

3294.—HOW TO FIX CHARCOAL DRAWINGS. (M.) ... Q. How should I fix charcoal and crayon drawings? Are white shellac and alcohol good? and if so, what quantities? ... A. ... If the charcoal drawings are at all valuable, it is better to buy the imported "Fixatif Rouget," which is the best of all. Home-made fixatives of shellac and alcohol will turn the drawings yellow with time. The student in Paris can paint one through an atomizer. It costs fifty cents a bottle.—Ed.]

Fixative for Charcoal Drawing.—So many have asked for a good charcoal fixative, I will give you a recipe that is a very large class of students. This can be obtained with cadmium in place of yellow ochre for the general tone. The high light is put on after-

Cherry Stain.—I noticed in the columns of your paper some time ago, a query for a recipe to stain wood cherry color. The recipe, which I give, I have tried and it gives a beautiful rich cherry color. It was given me by an old cabinet maker, who said it was not generally known how to stain a good cherry color. He repeated it many times, and if you obtain permission to send it to your paper. After using this stain, varnish with fine furniture varnish, and it can scarcely be distinguished from the real wood. If the stain does not prove dark enough when dry, before varnishing give it two or three coats of stain until it is dark enough. Two parts of sanders; one part of gam shellac, cut with alcohol.

3295.—MATERIAL FOR STUDIES. (F.) ... Q. What is the best material to use in painting for studies, something that is cheap and would be good enough to preserve for future use? ... A. ... German sketching canvas, which comes at 76 inches wide, costing 45 cents a yard, is very good for sketching or studies. The American single primed canvas is much cheaper even, costing 50 cents a yard of 36 inches in width. The Academy boards are much used for small sketches, as they need not be stretched. These can be had in small sizes of American, costing only 1 cent each, measuring 6 x 9 or 10 cents for English make, which, of course, is much better. These Academy boards come in sets up to 18 x 24. Costing 25 cents for American and 40 cents for English make. It is well to prepare the Academy board, before painting with water color, with a coating of light grey paint, mixed with turpentine.——Ed.]

3296.—COLORS FOR FLESH TINTS. (B.) ... A. ... (A simple and good list of colors necessary for water color painting are Chinese white, yellow ochre, vermilion, light red, madder lake, cobalt, raw umber and ivory black, added burnt sienna in the deepest accents of shadow. Use burnt sienna in the lights. For a man's very dark, rich complexion use Indian red in place of light red. For a very delicate, fair child's flesh, use a very little of Schonfeldt's cadmium in place of yellow ochre for the lightest tones, and in the half tints which are a tender, peachy gray, especially on the temples and on the forehead where the hair begins. In the shadows of ordinary flesh, use ivory black, light red, raw umber, cobalt, yellow ochre and madder lake.

For high lights, use white, yellow ochre, a little vermilion, a little cobalt, toned with a mere touch of ivory black to give quality. In painting the complexion use Indian red in place of light red, or cadmium in place of yellow ochre for the general tone. The high light is put on after-

If you have not studied art seriously $100 will be as much as you could ask for it. If it is very well painted and it is a good season for art, you may get from $35.00 to $50.00 for it.
STILL LIFE SUBJECTS. (L.) ... Q. ... I have painted several of The Art Interchange studies and should like to paint some still life. Will you please tell me something to paint and give some hints about arranging the articles. And also, how would you paint a red glass pitcher, glass goblet, a lemon and some peanuts on a table? You will oblige me very much by answering my question as soon as possible. I have taken your paper for several years and it has been of great service to me. ... A. ... It will be best for you to begin with something very simple, such as apples, a plate and knife; a glass bottle and lemons; oranges in a basket; a few old books and a flower; a bunch of rhubarb with the leaves on. Do not crowd your group and leave plenty of margin on the canvas. This will give importance to the subject, and rest for the eye. Make your composition high on the canvas so as to allow plenty of room in front. When your subject is drawn out in charcoal outline with a little raw umber and turpentine and then block out the shadows, rub in a little of the tone of the background before striking the local colours and lights of the object. This plan will enable you to get the colour and value more easily. Work from the medium tints up to the lights keeping the highest lights until towards the last. Ascertain before you start to paint which is the deepest dark in the picture, and which is the strongest light, and throughout the painting remember to keep the relative value of light and shade and colour. You cannot do better than follow this advice in painting the subject you mention of glass with lemons and peanuts.

FUNGUS PAINTING.—If I may be permitted, I should like to add a hint or two to the note in a recent issue concerning fungus decorating. The prettiest and most effective ones I have ever seen, were done with a penknife, in the woods, immediately after taking them from the trees. In the most delicate parts of the “etching” the knife was used lightly, and in dark foregrounds and trunks of trees it was scraped deep into the surface. After this becomes dry and hard it assumes a rich deep tone. And should it at any time lose its brightness a few dips in clear water will restore it. The “etching” must be done as soon as possible after taking fungus from the tree while the surface is moist and velvety. A. N. A.
Lo, the blessed Eastertide!

"Unto you that fear my name shall the Sun of Righteousness arise."
Prosperity in the New Year!

W. F. WHEATON,
PRINTER AND STATIONER,
New Bedford, Mass.
Fancy Advertising Cards a specialty.

The Genuine Mus FLORIDAV The richest of

W. F. WHEATON,
PRINTER AND STATIONER,
New Bedford, Mass.
Fancy Advertising Cards a specialty.
PRIMEVERES: Affection tendre et sincère.

CAMELIAS: Constance, Durée.
SEPTEMBRE
CHEVREFEUILLE : Lien, Amitié.

ROSE THÉ : Candeur, innocence.
COMPLIMENTS OF
STORER'S
HAT AND BONNET BLEACHERY,
673 WASHINGTON ST., BOSTON,
Opposite Beach Street,
ONE FLIGHT ONLY.
(over)
"I hain't seen muflin of yer Chickens! Do yer see any Chickens 'bout me? Go 'way dar, white man! Treat a boy 'spectable if he am brack."

We're From The Owl Country

Copyright 1892

New York

To The West!

Ticket Office, 211 Washington St., Boston
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[Floral illustration]
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THE WINTER SEASON.—Bruce Crane.

ARREST OF A BLACKFOOT MURDERER. (FRAGMENT.)—FREDERIC REMINGTON.

AN AUTUMN MORNING—Bruce Crane.
RETURN OF SARDINE BOATS FROM MORNING'S CATCH.—CHARLES A. PLATT.
THE HERMIT.—KRUSEMAN VAN ELTEN.

AUTUMN IN THE LOWLANDS.—KRUSEMAN VAN ELTEN.
THE POOL IN THE MEADOWS—KRUSEMAN VAN ELEN.
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A DOORWAY IN GRANADA—HARRY FENN.

THE RIALTO MARKET—HARRY FENN.
IN OCTOBER.—FREDERICK DIELMAN.

A POOR CORNER.—J. G. BROWN.
THE RIVER BANKS ARE BROWN.—Henry Farrer.

ON THE CANAL AT DORT.—Walter Shirlaw.

"FOR TO BE A FARMER'S BOY." (Fragment.)—Winslow Homer.
A VENETIAN PUMPKIN VENDER.—ROBERT BLUM.

DOWN SOUTH. (FRAGMENT.)—E. L. HENRY.

"THIS WORLD IS ALL AWRY"—T. W. WOOD.

"SUNSETS"—AMY CROSS.
At the Fireside.

At nightfall by the firelight's cheer,
My little Margaret sits near,
And begs me tell of things that were
When I was little just like her.

Ah, little lips you touch the spring
Of sweetest sad remembering,
And heart and heart flash all aglow
With ruddy tints of long ago.

At my father's fireside sit
Youngest of all who circle it,
And beg him tell me what did he
When he was little just like me.

John C. Hunter
A thistle by the wayside grew
Scorned by all who passed,
Till sweetest found at last.
FIGURE SKETCH FOR GENERAL DECORATIVE WORK

COSTUME SKETCH
No. 2
ACKER" SACHET.

STUDY OF T. B. ALDRICH, PONKAPOG.

JAMES T. FIELD'S STUDY.
ARRANGEMENT OF CARNATIONS FOR SMALL PORTFOLIO CO.
DECORATIVE FLORAL ARRANGEMENT FOR HOLIDAY WORK
SOME ANIMAL COMPOSITIONS IN THE PARIS SALON OF 1886.

[Reproduced from the Salon Catalogue.]
Sketch in miniature of Mr. Bruce Crane's "A November Study," which is to be the colored plate for the November 5th issue.

[It is to be understood that the above is only a very rough sketch of Mr. Crane's painting, given merely to convey some idea of the "November Study." It is perhaps as well to add for the benefit of any who may be unfamiliar with Mr. Crane's work, that the little black and white sketch is not the work of this very excellent artist.]
STUDY OF STILL LIFE—JULIA POINDEXTER.

ALBANO'S CARICATURE OF HIMSELF.

STUDY OF HEAD OF PEASANT CHILD.
NEWS FROM TONKIN.
Salon, 1886.

DECORATIVE BIRD SKETCH
If I say that
I love you,
Mamma mine,
What more can I say
for your Valentine!

DESIGN FOR CALENDAR.
"Frame your mind to mirth and merriment."

"Here are a few points to be observed in the giving of a dinner-party, be it elaborate or simple. These points refer to the food served and the manner of serving it, the latter including both the arrangement of the table and the instruction of waiters. Apropos of the first of these points it may be interesting and instructive to intending hostesses to learn that dinner menus this winter are to be much simpler than for many seasons past. The ten-course dinner with its "triple triplicates," as a witty woman has described the three fish, meat and dessert courses of which the dinner-party of past seasons consisted, was an abomination to cook, hostess and guests alike. We have learned better and the usual menu for the most elaborate of dinners now consists of oysters, clams or fruit, a soup, fish, entree, roast, salad and dessert. The entree is frequently omitted. It is well for hostesses to attempt in ordering a dinner, to have creamy and tart things succeed each other in rotation, and if stimulate the appetite. Game is served unaccompanied, unless it be combined with salad, celery, lettuce or cress. When this is done the usual accompaniments of a salad course, crackers and cheese, are reserved until the end of the dinner and passed just before the coffee. Where, however, the salad course succeeds immediately to the roast, the crackers and cheese (Roquefort or Gammelport for the men, and Neuchâtel or some other cream cheese for the women) are an inevitable accompaniment. It is quite usual to serve two sweets, pastry and pudding; with fruit and nuts to follow as a dessert course. Coffee is served finally, cream and sugar being passed to each guest with it. Whenever it is possible, unless a mistress has a marvelous aid in the person of a butler or maid, the setting and arranging of the table should be done by her own hands. At each place there should be placed, on the left side, an oyster or a shaddock spoon, a fork for fish, one for entree, one for roast and one for salad. To the right should be a small silver knife for fish, a steel knife for the roast, dessert and table spoons for dessert and soup. Bread-and-butter-plates are once white tissue paper, covered with dusted spangles to represent snow, and having a wreath of holly for their only decoration. The effect of the table is entirely that of winter and "Christmas cheer." Instruct the maids or waiters thoroughly about the serving of each course, showing them exactly what dishes and silver they will require for each. Write out plainly in English two extra copies of the menu, one of which should be placed in the kitchen and the other in the pantry, as a guide to cook and waiters. The guest cards, upon each of which should be written the name of the person for whom it is intended, should be laid upon the table at the place which the guest is to occupy, the usual place for them being at the tip of the fork. Upon each guest card may be placed some quotation appropriate to the guest it is intended for. I append three "menus" as useful for holiday dinners and as suggestive of the customs which will this winter govern the dishes served, and the order of their serving. All of the articles named can be procured during the holiday season.
No. 2755. A Curtain to Hang at the Foot of the Crib or Bed—a Delight for Baby Eyes at Peep of Day

No. 2752. Such a Beguiling, Pretty Bib, Inspiring a Story at Mealtime

No. 2753. A Splasher with an Amusing Decoration that Will Bring Smiles at the Bathing-Hour
A Dainty and Inexpensive Gift Made Entirely of Envelopes

By Eleanor D. Blodgett

A GIRL who knew how to paint a little used that knowledge profitably when she designed and made this pretty set of envelope novelties with their very artistic decorations. Each one, too, is useful and practical, while the expense of the materials required amounts to almost nothing.

Only ten envelopes are needed to make these handy little articles: two for the fruit-label case, two for the calendar, one for the sachet, two each for the elastic-band and the stamp-case, and one in which to inclose the dinner-cards. The envelopes used are of note size, of smooth, white paper, and the decorations are all done in the real Christmas red and green colors.

For the articles which are made of two envelopes it is suggested that the decorations be painted on each one separately and the colors be allowed to dry thoroughly. Then make a case of the two by moistening the flap of one and slipping it inside the other envelope as if it were a sheet of note-paper. Press it for a moment until it holds. Then moisten the other flap, which is on the outside of the envelope, and press that down very evenly and flat. Now fold the two in halves and smooth the crease with a paper-knife. This case is now ready to hold stamps, labels, rubber bands, or anything that you want to supply.

One envelope adapts itself nicely to a sachet. Make a border of holly on the address side, and outline a bonneted lady with ink in either corner. Prick holes with a needle in the envelope. These will look like snowflakes, but they answer a better purpose in allowing the odor of the sachet to steal through. The powder, of course, must have an inner covering of white tissue-paper. White satin baby-ribbon was run through two small openings, cut in the holly border, and tied at the top, after the envelope was sealed.

Any number of these dainty envelope gifts may be made, and they commend themselves especially as convenient articles to send by mail at Christmas-time.

A second thought in connection with this pretty gift leads to the suggestion of the use of either gray or dark green envelopes, decorated with sprays and clusters of mistletoe, laurel wreaths and loops of white ribbon.

**A USEFUL CALENDAR, ORNAMENTAL AND SUITABLE FOR A DESK. A FEW PLAIN WHITE CARDS MIGHT BE TUCKED IN THESE ENVELOPES**

**SEVERAL DOZEN LABELS MAY BE TUCKED INSIDE THIS HANDY ENVELOPE-CASE. A WREATH DESIGN ON THE BACK COMPLETES THE DECORATIONS**

**LEMON-VERBENA, ROSE AND VIOLET ARE A FEW OF THE MOST DELICATE PERFUMES FOR A SACHET**

**ASSORTED SIZES OF RUBBER BANDS SHOULD BE INCLOSED IN THE TWO POCKETS OF THIS ENVELOPE-CASE**
INCLOSE TWO
SMALL PIECES
OF WAXED
PAPER WITH A
FEW STAMPS

THIS ILLUSTRATION SHOWS THE
ENVELOPE-CASE OPEN AND THE WAY
THE ENVELOPES ARE PLACED SO AS
TO BRING THEIR UNDER SIDES TO­
GETHER. THE OTHER CASES ILLUS-
TRATED ARE THE SAME

THREE PRETTY DINNER-CARDS SHOWING CHARM-
ING DESIGNS TO COPY

NOTHING COULD BE MORE APPROPRIATE
THAN AN ENVELOPE IN WHICH TO SEND A
GIFT OF DINNER-CARDS, ALL DECORATED
ALIKE. AT LEAST A DOZEN CARDS COULD
BE INCLOSED IN ONE ENVELOPE
If lamps you neede
To see to reade
When sol re hid his head.
Go in ye doore
Of Hollings' store
You'll find em—that's ye place.

547 Washington St. Boston

A "Lucky" Gift

In clover time gather "four-leaves."
Have one sheet of white cardboard cut
into pieces, six by five inches. Take
two of these cards; on one draw a circle
the size of your clover-leaf, and cut out.
on the other card, draw the same circle
in the same place, lay the leaf on this
place, and paste it there; on the "cut" card print in colored inks and gold paint,
one of the enclosed verses; on the under side of this card, over the "hole" paste
mica, then lay the two cards together and
paste around the edges.
This will make six or eight cards.

"Be sure that luck
Is only pluck
To do things over and over;
Courage and skill,
Patience and will
Are the four leaves of Luck's clover."

COST
Several "four-leaf" clovers = a patient search
1 sheet white cardboard . . . . . .05
1 saucer "gold" . . . . . . . . . . . .10
1 bottle (water-proof) ink any color . .25

PRICE.
For Whist Parties

By Alice Mather

OVERS of whist may find in the following a few hints for novel score cards. None of those described involve much time or expense, while they add considerable to the pleasure of the game.

Very pretty when finished, and easily made, were those of autumn leaves seen at a charming whist party last fall. The flattest and largest leaves were chosen and pasted on dull green cartridge paper, which was cut close to the edge of the leaf. Water-color gold, applied with a small brush, marked the table and couple on the leaf side, while the paper side was squared off in gold for the score. Great branches of leaves of purest gold, soft reds, and beautiful browns, decorated the rooms and made them most enchanting.

The four-leaved clover is pretty and simple, and — before the game is over — each player feels that it is a "sure sign" of good luck.

A unique folding tally card is made by having the front outside folder represent an ace. The four aces should be arranged so that they will meet at each table at the beginning of the game, clubs and spades being partners, hearts and diamonds. When the folder is opened, the table and couple are indicated. The back may have a simple design, representing the back of a playing card, the monogram of the hostess, or simply the date of the party.

A charming idea was lately evolved from Rossetti's "Card Dealer," borrowing the lines:

"The heart, that doth but cerve
More, having fed, the dia wound.
Skilled to make base seem brave;
The club, for smiting in the dark;
The spade, to dig a grave."

These were arranged as shown in the sketch, hearts, diamonds and initials being in vermilion, the balance of the lettering being in black. Tiny red pencils were attached to each by narrow ribbons of the same color. The prize in this case was a dainty volume of Rossetti's poems.

One industrious young woman made several sets of duplicate whist boards for her friends. They were far less costly and more appropriate than many of the manufactured ones. Cardboard one-sixteenth inch thick may be procured at any job printer's, who will cut them the required size. Cover these pieces on both sides with cartridge paper, have holes punched, and put in the elastic, everything measured carefully and in the neatest manner possible. Sometimes one may get sample books of wall paper at a paper hanger's; by using the figured paper one side and the plain on the other, choosing colors that harmonize, some beautiful results may be obtained.

The paste used should be made as follows: Mix together a little flour and water until perfectly smooth, then turn boiling water over, stirring it until done. This will be found to answer the purpose better than any other paste or glue, and should be spread evenly over the surface of the paper, which is then laid on the cardboard and gently pressed into place with the fingers, carefully smoothing out the wrinkles that may appear.

Stars of gilt paper may be pasted on, or they may be drawn and filled in with gold paint. The number of the board may be in gold or any color that fancy dictates. Blank books for score, covered with cartridge paper in deep, rich colors, the inner side being lined with the figured paper, may be made to match any set of boards. The outside may be ornamented with the monogram of the recipient, or may have a pretty conventional design in gold and color. A ribbon, deftly pasted between the lining and the original cover, keeps the pencil ever near, and the inside pages are ruled for tally.
We all know that particularly clever place cards loosen tongues at the very beginning of the dinner, and happy, therefore, is the hostess who can design her own. In the larger cities, one may often procure the very thing one wants at some art store or Woman's Exchange; in smaller places, however, one must put one's wits to work, and both plan and carry out the idea. Indeed, if she be fortunate enough to execute them, so much the better, as the card taken away with one as a remembrance of a pleasant dinner party has a greater value if done by the fair hostess herself.

The guests at a pretty luncheon, not long ago, were greeted each by a dainty maiden in white, who held violets loosely gathered in her gown. These charming figures may be painted delicately in water colors; all the gowns may be white, or they may be of any color that will harmonize with the color scheme of the occasion. For a Christmas dinner, holly may be used instead of violets; while for a New Year's dinner, a tiny calendar may be deftly glued on the skirt, just below the garland of holly. In the latter case, it is well to attach a standard to each, as they make very pleasing little calendars for "my lady's desk."

Every one loves nasturtiums, and a very pretty design may be made of a flower and a leaf, — the stems bounding the card. The flowers are painted in every color and combination of colors known to the nasturtium, the dainty pinks and golden browns to the deepest crimson. In each leaf should be just a hint of the predominating color of the flower; the stems should be a cool green, and a wash of soft brown over the face of the card. This design may be carried out nicely in pansies or sweet peas, and may be closely followed in the four-leaved clover, substituting the four leaves for the nasturtium. In this case, tint every part of the design bright green and outline heavily in India ink. The result is far from displeasing, in spite of the crude coloring.

Cupids in water colors or sketched in pen and ink with a few bold strokes, are ever in demand for engagement luncheons; and a unique card at a golf supper was a cupid "caddy" on a card shaped to resemble a golf ball. It is well worth one's while to practise on cupids, as they are "just the thing" for many occasions, and nothing can be sweeter than the roguish little archers.

A clever idea for a dinner given on "St. Patrick's Day in the Evening" was a card shaped and tinted like an Irish potato, and upon each was printed a quotation from "Mr. Dooley." The lettering was dark brown with brilliant green capitals, suitable to the day. If one can print clearly, quotations alone are very interesting when selected carefully.
"AN ISLAND COMES TO VIEW, WITH A LIGHTHOUSE, A CLUMP OF PALMETTOS."

"AGAINST A HEDGE OF CHEROKEE ROSE-VINES."
At the counter of the fashionable stationer’s shop, waiting for her package and change, stood Betty, young, pretty, and brown: a real country girl, and one to whom the city offered no attractions. A day’s shopping, such as the present, sent her home more happy than ever in the enjoyment of field, forest, and hillside; and more busy than ever in the artistic little studio which she had established in the garret of her old, rambling country home.

Betty’s eyes wandered to the street without, where a handsome carriage stopped at the stationer’s door. From it alighted two stylish ladies, who, entering the shop and pausing beside Betty, asked for dinner-cards, and stood talking them over. “April is the month for dinners,” said one, “and I am completely at a loss to get something in cards new and original, for the artistic people who are to meet at my home next Thursday night. One wearies so of these same place-cards, with little scenes or ‘Gibson girls,’ poorly done by amateurs. Have you not something new?” she asked of the stationer, who frankly acknowledged his inability to supply what was wanted.

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Betty glanced at the bunch of soft, furry hepaticas which she had tucked into her dress before leaving home that morning, and taking her package from the clerk, she left the shop with an absent-minded air, for a new idea was in her mind.

After further thought, she purchased some olive green bristol board, white water-color paper, heavy cards of various artistic tints, sealing wax, and some half-inch satin ribbon in soft shades of old rose, delicate green, corn-color and white. Then she went home, and in the quiet of her little studio made some rough sketches and was ready to carry out her new plan the next day.
but, instead, upon olive-green mat-board, she worked out the whole design in black, with occasional dashes of gold in veinings or flowers. The lettering, also, she designed to be entirely in gold.

Among the delicate woodland beauties which awaited the young artist's skilful transformation upon paper, were several low-growing plants and vines, such as the arbutus, the partridge-berry, and the strawberry vine. These Betty used for designs for little place-cards (Figs. 3 and 4), letting the designs fill half the card, and leaving the other half for the name. Her artistic instinct told her that it was more suitable to adapt the plant in its own manner and growth to a space suitable for it, than to try to fit these spreading forms to a tall panel such as she had used for Fig. 5. For these place-cards she could also use the larger flowers in clusters; and when, later in the season, the wild rose and the pink azalea came, she could adapt them in this way.

As her work progressed, many new ideas came to Betty. She painted her flowers on heavy board, and attached by daintily colored sealing wax a loose sheet of white paper beside the design, upon which the bill-of-fare should be printed. She fastened some similar sheets with ribbon harmonizing in exquisite shades with the chosen wild-flower of the drawing. And so, step by step, she continued, and the work begun in a simple way became, finally, a means of livelihood and a constant joy to the worker as well.
KEEP THEM CLOSED!

The above cartoon shows the condition of affairs last Sunday at the World's Fair. The Sunday papers, in their Monday issues, had thrilling accounts, telling how fully 150,000 people (which we don't believe) made frantic attempts to enter the gates thus barred by an ignorant horde of low-browed, long-haired fanatics, and of how these 150,000 disappointed people, thus shut out from the enlightenment and refined education they were eagerly seeking, solaced themselves with Buffalo Bill's show and low theatres. It may be that these men and women believed the newspapers that had predicted a Sunday opening. It may be that the demonstration was only a shrewd contrivance. At any rate, it is within the limits of possibility that, before this number reaches its readers, the World's Fair will be thrown open on Sunday, "in deference to the will of the people." We urge all Christians to stand by their colors. The government has spoken. The Christian majority in this country has given no doubtful verdict, and it would be a doubly severe national disgrace if the decision were now reversed because of just such a howl as always arises from the evil when they find themselves opposed and overcome. A crowd that will indulge in such conduct and in such amusements as that Chicago crowd is reported to have chosen last Sunday, is not one that would profit by the Fair on any day of the week, and is assuredly not a body whose opinions ought to win respect or consideration. Let all Christians remain for the Lord's day.
NOTHING BUT THE GOLD CURE WILL SAVE HIM.
Oh, Papa! See the Old Gentleman Laugh.
My Son, he was Once a Swineherd Himself.
He seems to think it Lots of Fun.
Oh, yes! When he has Nothing to Do but Talk About It.
BACK OF THE BEACH.—This study may be painted in either oil or water colors; the original sketch however, was painted in oil, and these directions will refer especially to that medium. Begin by sketching in the general features of the landscape with charcoal sharpened to a point. Then go over the outlines and put in the general masses of shadow with a thin wash of burnt sienna and ivory black mixed with turpentine. While this is drying, which it does very quickly, paint in the sky. For the blue tones, use cobalt white, a little cadmium, madder lake and a very little ivory black. Paint the clouds with a gray tone made with white, yellow ochre, a very little ivory black, madder lake and cobalt. For the water, use Antwerp blue, white, raw umber, madder lake and a very little ivory black and a little light cadmium. In painting the houses use permanent blue or cobalt, yellow ochre, raw umber, madder lake and a very little ivory black, adding burnt sienna in the shadows. For the green foliage, use Antwerp blue, white, light cadmium, madder lake and ivory black, adding raw umber in the shadows, and also burnt sienna. In the foreground greens use more cadmium than for the distant tones. Paint the sand with white, yellow ochre, a little light brown, cobalt or permanent blue, raw umber and a very little ivory black. In the shadows add madder lake. Paint the general tones with medium-sized flat bristle brushes, and for the small details use very small, flat bristle and also flat pointed sables, Nos. 5 and 9. Put the color on thickly and use a little turpentine with the first painting; after that the best medium is a little of Devoe's French poppy oil.

To Paint This Study in Water Colors.—If transparent washes are used, no white is needed, but the ordinary moist water colors either in tubes or pans are employed. The best paper is that which is very thick and has a rough surface, such as Whatman's double elephant. The same list of colors given for painting in oil are used for water color, with the following changes: Use cobalt in water color instead of permanent blue; rose madder in water color will be more useful than madder lake. Substitute sepia in water color for bone brown in oil, and use lampblack in water color instead of the ivory black in oil.

The brushes needed are one or two large round dark-haired brushes for washing in large spaces, and several small pointed camel's hair brushes for careful drawing and fine details. This study may be reduced in size for water-color painting if desired.

DIRECTIONS FOR PAINTING "AN AFTERNOON TEA" IN WATER COLORS.—To paint this charming little interior in water colors use Whatman's heavy white paper. The painting ground is tinted with permanent blue and burnt sienna. The paper will work much better if stretched before using. First sketch in carefully the figures and general details of the objects. Then add in the background and trees with tone of the sky. Then wash over the whole surface of the paper with clean water. When this is almost entirely dry, begin with the wall and wash in first a general tone of about the medium shade of gray, leaving the darker touches and high lights to be put in afterwards. Use for this raw umber, lampblack, light cadmium and burnt sienna. The green and orange wood painting is washed in with sepia, rose madder, yellow ochre and lampblack, adding a little cobalt and burnt sienna in the deeper touches. Paint the door with raw umber, lampblack, rose and raw umber and in the very light parts add yellow ochre. For the frame of the picture use raw umber, sepia and burnt sienna, adding a little lampblack and burnt umber. The frosting of the glass is given in with a rich, deep tone of paint consisting of raw umber, madder lake and lampblack. Even the very light parts are made up of raw umber and lampblack. The details are built up with various combinations of raw umber, raw umber, lampblack and white. As these details are finished the entire picture should be coated with the same transparent wash of raw umber, white and a little lampblack that is used for glass. The entire surface should be allowed to dry thoroughly before proceeding.

FOR THE WATER, USE ANTWERP BLUE, WHITE, RAW UMBER, MADDER LAKE, AND A VERY LITTLE IVORY BLACK. PAINT THE CLOUDS WITH A GRAY TONE MADE WITH WHITE, YELLOW OCHRE, A VERY LITTLE IVORY BLACK, MADDER LAKE AND COBALT. FOR THE WATER, USE ANTWERP BLUE, WHITE, RAW UMBER, MADDER LAKE, AND A VERY LITTLE IVORY BLACK. PAINT THE CLOUDS WITH A GRAY TONE MADE WITH WHITE, YELLOW OCHRE, A VERY LITTLE IVORY BLACK, MADDER LAKE AND COBALT.

The floor is painted with sepia, light red, yellow ochre and lampblack. The yellow hair is painted with yellow ochre, raw umber, lampblack and a little burnt sienna. Paint the dark brown with raw umber, yellow ochre, rose madder and a little lampblack. The yellow skirt is painted with yellow ochre, raw umber, lampblack and rose madder. For the pink dress use vermilion, rose madder and in the very light parts add yellow ochre. For the frame of the picture use raw umber, sepia and burnt sienna, adding a little lampblack and burnt umber. The frosting of the glass is given in with a rich, deep tone of paint consisting of raw umber, madder lake and lampblack. Even the very light parts are made up of raw umber and lampblack. The details are built up with various combinations of raw umber, raw umber, lampblack and white. As these details are finished the entire picture should be coated with the same transparent wash of raw umber, white and a little lampblack that is used for glass. The entire surface should be allowed to dry thoroughly before proceeding.

THE BACKGROUND.—The sky is tinted with white, rose madder, a little light red and ivory black. The distant purple gray tones of the landscape are painted with white-ivory black, yellow ochre, madder lake and raw umber, with a little permanent blue. For the greens of the middle distance, use white, permanent blue, medium cadmium, raw umber, light red and ivory black. The more yellow tones have very little blue but more cadmium. The sky is painted with the colors given for the distant clouds, but more black and madder lake are used. In the deep reflections near the edge of the bank use cadmium, burnt sienna, a little terra verte, raw umber, madder lake, and ivory black. In the very dark touches use yellow ochre, burnt umber, ivory black, cobalt, and a little white. Paint the foliage of the trees with yellow ochre, burnt sienna, a little permanent blue, and ivory black. In the more purple tones add cobalt lake, and use more blue. The trunks of the trees are painted with ivory black, bone brown, white, yellow ochre, sometimes a very little cobalt or permanent blue. For the foreground greens, which are more brilliant in color than those further back, are painted with Antwerp blue, light cadmium, white, vermilion, and ivory black. In the shadows use the same color, but substitute vermilion, and adding burnt sienna and raw umber. The yellow brown touches are painted with yellow ochre and vermilion, and sometimes a very little cobalt or permanent blue. In laying in the general effect, paint heavily, using good-sized, flat bristle brushes. In the small details and fine touches use flat sables, Nos. 7 and 9. When the painting is completely dry, varnish it with Soehne Frére's French re-touching varnish.—ED.
Miles Standish by proxy attempted to win

The hand of Priscilla, but utterly failed-

If he'd sent a No. 9 Wheeler & Wilson, he'd been

Happy, and not her rejection bewailed-
Priscilla the Puritan, Maiden of yore,
Weary and Comfortless; stitching by hand,
Rejected the offer that John Alden bore,
The reason why we now understand.
Get some of Mellin's food.
I just live on it.