

HOUSEHOLD ELEGANCIES.

CHAPTER I.

TRANSPARENCIES ON GLASS, Etc.

GLASS may be made to appear like "*ground*," or colored glass, in several different ways.

One method is to cover with bobinet, or tarlatan, not fine, but of even texture. If the glass is desired with a figured surface, procure figured net, or in lieu of this, work the material with a pattern, in fine embroidery cotton, run through the meshes.

This will be found a pretty mode of adorning windows, or forming lamp-shades, lanterns, etc., as will be hereafter explained.

The glass is first covered with clear varnish, that which is used for *Diaphanie* being the best (but Demar will answer); after which, a piece of the white net is cut to fit the glass, and coated with the same varnish upon one side. After the net has absorbed the varnish sufficiently, it is applied to the glass (the two varnished sides together). When dry it must have another coat of varnish, and be dried until perfectly hard. By this simple process, plain glass may be made to appear like ground glass, and can be washed equally as well. In forming lamp-shades, six pieces of glass are cut, each four inches wide at the bottom, and three at the top; the corners rounded off, forming scallops, and bound round the edges with ribbon, or galloon, then dried. After they become dry, the pieces are sewed together, and strong galloon, or thick ribbon sufficiently wide to cover the edges, glued over the stitched seams. Any tinman can make a wire frame to fit such a shade, which will be found extremely ornamental, especially if the net is figured with a pattern corresponding with the shape of each section of glass.

COLORED TRANSPARENCIES ON GLASS.

The glass to be ornamented is laid upon the picture, and the outline traced upon it (as also explained in *Diaphanie*). The transparent colors are used also

in the same manner, with brown or black paint mixed with mastic, or white varnish; going over each outline with the peculiar color, which is to form the center. These outlines dry, turn the glass upside-down, and, taking very pale blue, begin at the horizon and paint downward, the edge forming the zenith, which should be deepened in tone. A medium-sized brush should be used for this, and the color laid evenly. The clouds are next laid on of grays and white, made soft and fleecy by using a "dabber," (or a camel's-hair brush cut off almost to the quill, will answer,) or the "*blender*" used in oil painting; a good effect is sometimes produced by rubbing certain parts in with the tip of the fourth finger; the fleecy parts of clouds, distant mountains, the cheeks of figures, etc. When the sky is entirely finished and dried, the glass may be turned up, and the mountains, hills, distant objects, may be painted, using a pale lavender, gray and purplish white for the former; the lights may be made by scraping off certain parts with a knife, or scraper, and afterwards touching up with a soft tint. By using a transparent easel, the effect can be constantly watched, and certain improving changes made.

As these transparencies are intended to imitate stained glass, it is best to use the warm, bright colors; the lakes, sienna, Prussian blue, and all the exquisite greens produced with yellow, lake, and Prussian blue, in various quantities; making the bright emerald tints with the yellow, and the blue shades by allowing the blue to predominate. In moonlight scenes, the brown, and grays, and touches of black, with the cold greenish hues, given by *terre-verte*, in the foliage, are very lovely. Attention must be paid to keeping distant objects rather indistinct, giving a sort of misty, hazy look to the objects, by using purplish gray tints, while the foreground must be made bold and distinct, with touches of opaque color. But the most important implement is the knife and stiletto, with which, wonderful results can be produced, by judicious scraping and "picking out." By the use of these, high lights can be finely produced, and the very form given to prominent leaves and flowers, by carefully scraping and picking, followed by the brush and transparent tint in small quantities. There need be no fear of using these means of producing effect, for, in case of any over-freedom in the use of them, recourse may always be had to the paint again, which can be applied and blended into the old paint by the "*dabber*," which will readily cover all deficiencies. Touches of deep color, and a free use of the black paint brush, will add greatly to the effect, by producing deep shadows and bringing out prominent objects, and the point of a fine camel's-hair pencil must be used with it, to outline all the fine parts.

For this style of transparency, various designs will apply, of which we give a few illustrations:

Fig. 2 would be effective, painted thus:—Cap and mantle, ruby; doublet, orange; hose, green; shoes, purple; background, quarries of white, diapered with tracing-color; and border, deep blue, with yellow flowers. Fig. 3, Cap and

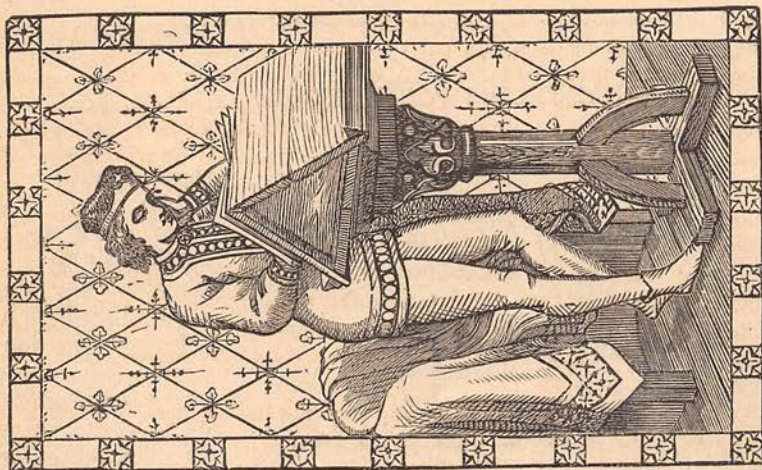


Fig. 3.

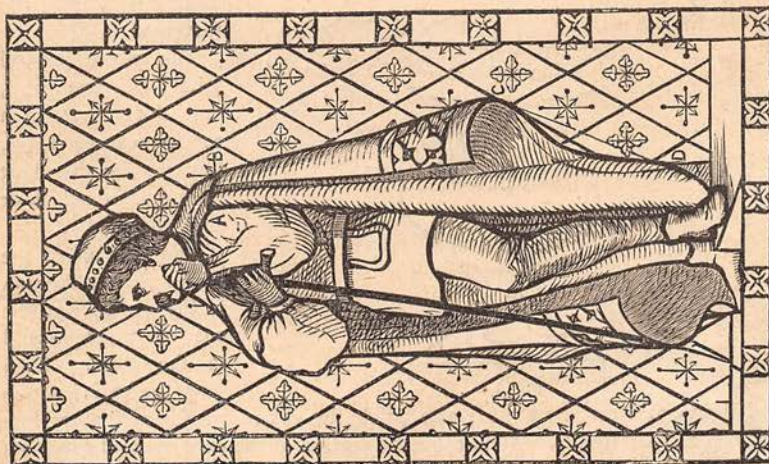


Fig. 2.

Window and Hall Transparencies.

doublet, ruby or vermilion (use red with foil or gold stain behind); border, gold; hose, yellow (grayish); shoes, buff; covering of chair, blue; lectern and floor, dark tracing-color; background diapered in light tracing-color; border, vermilion, with gold flowers.

TRANSPARENCIES FOR WINDOWS, LAMPS, Etc.



Fig. 4.

broad lights, and cut short slits; also prick the stems, grasses and other fine lines with a No. 8 needle. Then color the portion of the card marked with dots from E to G, on the opposite side of the card from which it is to be looked at, from B to C, and from D to E, with wide-sweeping strokes of the brush loaded with green; then from F to F with cobalt blue, and all the remaining parts of

Trace figure 4 on pieces of card-board, in size about 8 x 10 inches, or of size to suit the place designed to accommodate them. The tracing should be by mere touches of the pencil. Then, with a very sharp and pointed knife, cut out almost the entire outline (laying the card on a piece of smooth board), leaving only small places attached, to merely hold the parts together.

The pieces are all joined at some point, and thus there is a continuous outline, but none of the other lines must touch it, or each other.

The centers of the leaves are cut through in the middle, but the cut must not extend to the sides. Then press the knife into the

the edges within the dotted lines, with lighter tints of green. The part round the vase is left uncolored. When entirely finished, bend the group of flowers and vase, the very least bit possible, backward.

These transparencies, whether hung against the window, or placed as a shade over a lamp, will be found very lovely.

GLASS TRANSPARENCIES IN IMITATION OF STATUARY.

This style of transparency is extremely effective and chaste. It may be used, as previously described, for permanent transparencies, or for lanterns, hall lamps, or shades for candles, or lamps, or for window-screens; also, as slides of various kinds, in any position, being objects of striking beauty.

Ground glass, or plain glass, prepared as before described with a ground-work of bobinet, must be used for this style.

Have the glass perfectly clean and dry, and fasten it (if possible) in a transparent easel, at least in front of a window, in order to notice the shades and lights. Then draw the design carefully upon the glass, by picking the outlines with a sharp, coarse needle, and, with a pounce-bag dust upon it either a little pounded indigo, lamp-black, or chalk; raise the paper carefully, and with a little lamp-black rubbed up in white varnish, draw off the outlines of the figure or group. Any statuesque designs are most suitable for these transparencies, either in bas-relief or the full figures, which will appear as beautifully rounded and projecting upon the glass, as if carved out of marble by the hand of the sculptor. Proceed to shade with No. BB, B, F, HB, and H drawing-pencils, using the buckskin stumps to rub down and soften any rough outlines, blending and mellowing the shades, until the true effect is obtained of the marble statue. This must be carefully done, and, where possible, a photograph of a graceful group, bust, or single figure, will prove a wonderful aid in showing the shading, and where the lights appear. The high lights are to be touched last, with mastic varnish (made according to the recipe). Heavy strokes may be made with a black crayon, and all parts must be touched and re-touched, shaded and "stumped," until the desired effect is produced.

When the shading is satisfactorily finished, the ground-work of the glass is to be filled in with opaque black, in oil paint or water colors. In going around the edges of the figures, use a fine camel's-hair brush and the greatest care, that the outline is kept perfectly clear and distinct.

Where it is not convenient to paint the black background, a beautiful effect may be produced, by cutting out the outline of the statue from a piece of black or dark-colored paper, fastening it on the glass, and shading the space within. The paper should be fastened with the black side next the glass, and it has a pretty effect to use *clear* glass for these transparencies, whether the ground be painted, or covered with paper, preparing the space outlined for the design with two coats of antique varnish, or Vacquerel's varnish, used in *Diaphanie*.

Where a colored, transparent picture is desired, the ground may be laid with any of the transparent colors, Prussian blue, any of the lake colors, or shades made of different tints mixed, as the rich purple, made by mixing crimson lake and Prussian blue, or the bright emerald green, from yellow, lake and Prussian blue, etc.

These transparencies are exquisitely lovely, the statuary appearing to stand out in soft, white, statuesque beauty, against the deep black, or brilliant tints of crimson, blue or purple.

LEAF TRANSPARENCY FOR HALL LIGHT OR WINDOW.



Fig. 5. Leaf Transparency.

dry on the glass; lay the second pane of glass on, and bind the two panes together by gumming on a strip of linen or strong muslin. Now trim off the edges of the Swiss, and cover the binding with ribbon.

To form a loop for hanging the transparency, paste a binding of galloon along the upper edge, leaving a two-inch loop free in the center, afterwards to be pulled through a little slit in the final binding.

Some flowers retain their color well after pressing, especially the pansy and little yellow buttercup, and work in well. Also the Lycopodiums, after being pressed, are very desirable in arranging your transparency. A cross, arranged

The exquisite transparency represented in figure 5 is made by arranging pressed ferns, grasses, and autumn leaves, between panes of window glass. The process is as follows:

Take two panes of glass, cover one pane with shire Swiss muslin; lay your muslin on the table, the pane of glass on it, draw the edges of the muslin over, and secure it by drawing stitches from side to side, seeing that the threads of the muslin run straight. Arrange your ferns and leaves in the design you wish, a wreath, cross or bouquet, with the under side of the leaf on the muslin. After they are arranged, confine them by just a touch of mucilage or gum-tragacanth, to the under side of the leaf, carefully moisten the edge of the muslin with the mucilage, and let it

in small maple leaves and ferns and lycopodiums may be hung in a sunny window, and be found very pretty. Covering the inside panes of glass with Swiss muslin, after arranging your window with ferns and leaves, softens the light and adds much to its beauty.

These transparencies may be either hung before a window, or, if preferred, secured against a pane in the sash. In halls, a beautiful effect is produced by placing them against the side-lights of the hall-door. Where the side-lights are each of only a single pane, it is well worth while to place a single transparency against each, filling up the entire space, thus affording ample scope for a free arrangement of ferns, grasses, and leaves, while the effect of the light passing through the rich autumnal colors is very fine. Leaves so arranged will preserve their beauty during the whole of the winter.

ORNAMENTAL SCREEN FOR LAMP.

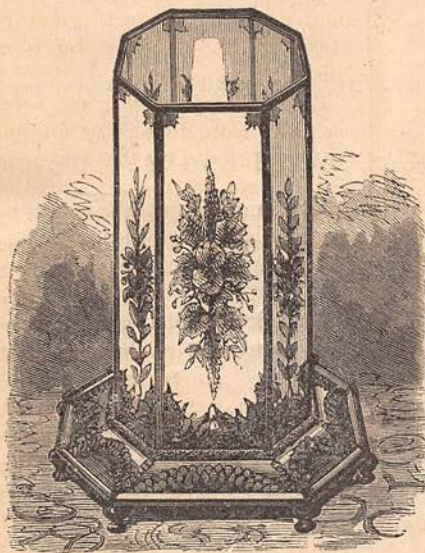


Fig. 6. Ornamental Screen for Lamp.

An exceedingly pretty standing-screen for a lamp can be formed of eight oblong transparencies (made of glass and autumn leaves) tacked together with strong sewing-silk, so as to form an eight-sided hollow column, as shown in the accompanying illustration. To hide the candlestick, the screen should be lined throughout with oiled tissue-paper—either white or of a delicate rose-color. A better plan still, is to get the effect of ground glass, by rubbing each strip of glass on a flat paving-stone, plentifully covered with white sand. The grinding process, of course, must be performed before the leaves are inserted, and then only upon the inner sides of the glasses. The completed screen may have a simple border of heavy chenille at the base, or be placed upon an unvarnished black-walnut stand, decorated with acorns, pine cones, etc. The screen is, of course, left open at the top. It must be set over a lighted candle—a small lamp to give it best effect—though it is also a very ornamental object in the day-time.

FANCY SHADES.

Other fancy shades for lamps, screens, windows, etc., may be made as follows: Take perforated card-board, fine white tarlatan, narrow ribbon, leaves and

ferns. The leaves and ferns should be mostly small ones. These have to be pressed, and a very good way to do this is to lay them between fine blotting-paper, and then put them either in a press or under some heavy weight. Care should be taken to remove them once every day, while the papers are dried over a lamp. This process should be continued until the leaves and ferns are perfectly dry, when the leaves alone should be varnished. These two important parts of the work being finished, cut six pieces of card-board the shape of that in the picture, and arrange the leaves and the ferns on each piece differently. A bouquet is very pretty for one piece, while on the next an anchor made with ferns would look well, and on a third a short verse, such as "God is love," made of very small ferns, or the leaves of ferns, is really beautiful; and so on, each piece having a new design. When they are fixed to your taste, fasten them on by fine white thread, then cover the card-board on both sides by the tarlatan, and bind them with ribbon, which is best should be green.

The only thing which now remains to be accomplished is to oversew the pieces together with silk.

The effect is charming, the leaves and ferns showing off to great advantage when over the light.

TRANSPARENCIES ON GLASS, WITH ENGRAVINGS.

Have the glass perfectly clean, and apply a coat of antique varnish, and when dry apply another coat, thin and very smoothly applied; when this has partially dried, or until a little sticky, apply the engraving, which has been prepared as follows:

Lay the engraving between the folds of a damp cloth until it is thoroughly moist (a little salt should be dissolved in the water), then place the engraving upon the varnished side of the glass, absorbing all surplus water with blotting-paper, and press every part of it smoothly upon the glass (as in direction for Chess table). When the whole engraving has been firmly fixed, moisten the finger and commence rubbing off the white paper, from the wrong side. Continue this until it is all removed, using the utmost care not to mar the engraving. When dry, rub any white spots again. The engraving should appear perfect upon the glass. Then color carefully, or varnish with white varnish.

TRANSPARENCIES ON MUSLINS.

For some purposes, such as window-shades, ornamental lanterns, screens, etc., such transparencies as we are about to describe are finely adapted. And it would appear unfortunate, that so little attention is paid to this mode of ornamenting windows, and forming various articles of use and adornment, inasmuch as it is capable of high dioramic effect, when tastefully and artistically painted; by shading carefully, and using skill and judgment in lighting and touch-

ing, illusions of the loveliest kinds may be produced, so shadowy and delicate, as to appear like some scene in fairy-land.

To produce these wonderful results on transparent muslin, however, requires care in the more minute details, and some artistic skill, and to accomplish which, the operator must devote a certain amount of time, patience, and energy in making the preparatory arrangements, and in finishing up those last delicate details, upon which so much of the true beauty consists.

The *materials* necessary for this work are:—The muslin, which must be without seam, and of an even, fine texture (such as is called “soft-finish skirting” is perhaps the best), size, made with gelatine, transparent colors, varnish, a pounce-bag and a few cards cut out as stencil plates, a frame such as is used for quilting, with strips of webbing or muslin tacked tightly along the inner edge, and holes along the two end pieces, for the pegs used in tightening the muslin. The brushes used for oil-painting are best for this work, with a few camel’s-hair brushes for fine lines.

The muslin, sewed to the webbing of the frame, it is carefully stretched until tight and smooth; then coat it thoroughly with size, and when dry, if not perfectly tight, stretch again, moving the pegs to a suitable distance; then give another coat of the size, laying it on carefully and smoothly. When the last coat is perfectly dry and the muslin quite tight, it must be rubbed smooth with pumice-stone. (In preparing the muslin in the frame, at the same time size a piece of muslin, upon which to try the effect of the colors, etc., before applying them to the transparency, giving it the same number of coats and polishing in a similar manner; this will frequently prevent the marring of the picture, as, if the colors sink into the fabric in spots, and blurred, running stains, it is a sign that more size is required, and another coat must be given.)

The muslin properly prepared, the design is traced upon paper (if of extensive proportions, in several sections), and pricked with a needle, then laid upon the muslin and dusted profusely with any colored powder; the design left upon the surface in minute dots, can then be traced out with a soft pencil, or the various colors used in the design, made very light with megilp or varnish; in painting leaves, flowers, and various other special parts of designs, the outlines may be traced upon stiff card, and cut out with a sharp-pointed knife, then laid upon the proper place, and the paint worked within the stencil.

The next step is to color the design, which is done as before described for other transparent painting.

When very delicate tints are required, the slightest portion of color will be found sufficient, and the deeper shades given by successive coats of color, rather than one deep, heavy one in the commencement. For the high lights, use the scraper and knife-point; and in fine parts, the point of a stiletto, or a coarse needle. (Use the trial piece of muslin constantly, in order to test the various colors.)

The designs given for *Diaphanie*, or glass transparencies, will be appropriate for this work, and where tastefully painted, the effect is capable of being made very imposing.

Persons are so apt to judge of muslin transparencies by the coarse designs, roughly executed, which are seen in public exhibitions, that the art has greatly deteriorated, but it is capable of being both a useful and elegant method of adorning the windows of a dwelling, or, as was mentioned before, for various articles of furniture, such as screens, lanterns, window-shades, etc.

STAINED GLASS WINDOWS.

In describing the various methods by which ladies may make the windows of their dwellings highly ornamental, we explained the different modes of imitating stained glass.

Now there may be some persons, who prefer the real article, and we have felt inclined to describe two methods by which amateurs may make stained and enameled glass of a fine kind for themselves. Inasmuch, however, as the proc-

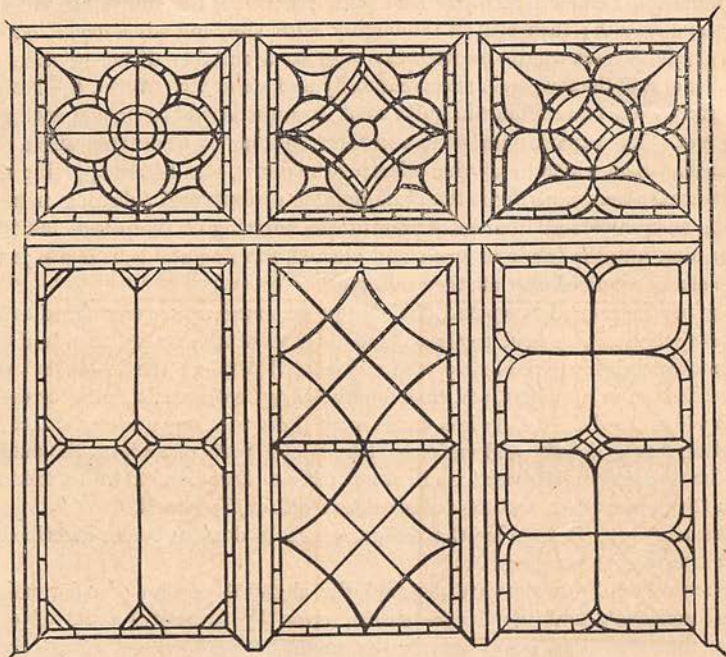


Fig. 7. Elizabethan Windows. Stained Glass.

ess is somewhat tedious, and very few, perhaps, would have the facilities re-

quired for baking, leading, etc., and as *Diaphanie* affords a mode superior in point of beauty, we have concluded to merely give one method by which genuine stained glass may be used, when the taste leads any one to prefer it.

This method consists in cutting out and putting together pieces of variously-colored glass, in such a manner as to form geometrical figures, more or less complicated.

In figure 7 we give some designs for this style of work, of a window in the Elizabethan style, which is thus filled with it. All the glass in the three upper compartments are filled with colored glass, while the lower have only the smaller pieces colored and the large plain, in clear or ground glass. Designs of this description answer admirably for sash-windows; each pane may be filled with a different figure in appropriate colors, all of which may be obtained from any colored-glass establishment, where they can be cut as directed by the purchaser, or large pieces can be obtained and cut with a glaziers' "diamond;" we would recommend the former plan, however, as the most economical and satisfactory. The pieces all cut and arranged, are leaded in the following manner: Strips of lead with grooves in the center are obtained and the pieces of glass fitted into the grooves (which is readily done as the lead is very pliable, and will adapt itself easily to any form); where a joint has to be made, one strip is sharpened to a point and inserted into the groove of the other. The surface is scraped bright, and a little powdered rosin sprinkled on, to act as a flux. The heated "soldering-iron" is then rubbed on a piece of tin with solder and rosin. The end of the strip of solder is next applied to the joint, and melted down with the "iron." When the whole design is thus fixed together, it is cemented; that is, linseed oil is poured over the glass, powdered whitening sprinkled on, and the putty well worked into all the cracks; lastly, lamp-black is rubbed over all the lead, which, with the oil and whitening, forms



Fig. 8.



Fig. 9.

a sort of black paste. The glass is then rubbed clean and clear with whitening and a soft piece of chamois-skin.

One objection to stained glass, in our ordinary windows, is the very disagreeable and unsightly appearance of the lead-lines; but in hall, vestibule, conservatory, or stair-case windows, this is of little importance, and here such glass as we have described, would be very ornamental.

In figures 8 and 9 are two samples of panes, in which the following colors are appropriate; figure 8, surrounding circles, blue; straight strips, ruby; curved, yellow; and the remainder, white glass, with the ornamental "rays" drawn upon it in tracing-color; which gives, when finished, and against the light, a gray. In figure 9, the center and border strips, purple; curved strips, yellow; the four diamond-shaped spaces, on diagonals, blue; the remainder, white glass, with the vine in tracing-color, that portion within the curved lines being gold-stained behind.

ORNAMENTATION FOR WINDOWS OF HALLS, VESTIBULES, CONSERVATORIES, Etc.

There is no reason why certain windows in our dwelling-houses should not be made as highly ornamental as those of churches, or other public buildings; and there appears to be such a growing taste in this line, that we feel inclined to take particular pains to aid and instruct those who desire to thus improve their dwellings, by means of this particular branch of work, which is in itself an art well worth all the time and money that may be expended on it. The various kinds of illumination or imitation of stained glass, may be applied to window ornamentation, or to screens, etc., and may be successfully practiced by amateurs; being especially adapted to ladies, who will find each one of the methods a delightful pastime, as well as a charming means of producing elegant additions to the house. They may even go so far as to prepare and bake glass, fasten together with leads, etc., and, indeed, carry through the entire "*modus operandi*" of preparing stained glass, or, perhaps, the rather easier method of painting or enameling, by scientific processes.

DIAPHANIE.

As the new method of ornamenting glass, called DIAPHANIE (introduced in France by Mons. P. E. Vacquerel), is so much more readily accomplished, and is withal so brilliant and imposing, it appears scarcely worth while, however, to attempt the more difficult and tedious process of staining or enameling.

Mons. Vacquerel, in calling attention to this branch of art, says, "This work may be easily performed at small cost; it completely supersedes all kinds of blinds. It bears a close resemblance to the costly stained glass of the old process, over which, however, it possesses some important advantages, and is applicable to windows of all kinds, church, stair-case, conservatory, vestibules, library, etc., which may be decorated speedily and in any style.

The opinion of the English press, in its favor, is one series of high and enthusiastic praise, speaking of its beauty in various churches, public buildings, and also in dwellings.

The designs, which come in sheets, are of various kinds, embracing designs both ancient and modern, and of every character, from the elaborate figure-pieces of sacred character, to the soft and delicately tinted bouquet, or gay and dazzling bird or butterfly.

The various designs for this work consist of about three hundred different kinds, of which we give a few samples, with their names. The sheets of designs are 16 x 20 inches, some containing one, others twenty designs. We cannot better describe this invaluable invention than in the words of Mons. Vacquerel himself :



Fig. 10. Designs in Diaphanie. German Landscape Views.

"The invention is applicable to windows of all kinds and shapes; also for lamp-shades, fire-screens, and the many uses for which stained and ornamental glass is ordinarily employed, completely superseding the clumsy wire and other blinds.

As a pleasing occupation for either ladies or gentlemen, the work is one of the most useful and beautiful of the elegant arts, now so much practiced.

Cleanliness, and the comparatively small cost of the materials used, also recommend it to the attention of those who have leisure, either for amusement or for purposes of profit; as windows in churches, halls, etc., may be decorated in any style, ancient or modern, the unsightly views of the blackened walls, chimneys, etc., from stair-case or other windows, so frequently an annoyance to the eye in

houses situated in towns, may thus be completely excluded without materially interfering with the light, and that charming appearance given to an apartment which stained glass always imparts.

The designs used are produced by new processes in lithography, and possess, when transferred to glass, all the richness and fullness of color, as well as that fine transparency, obtained by the old and expensive art of *glass-staining*."

Various artists and amateurs in painting, and also professional and amateur glass-stainers, have expressed themselves satisfied that this work is destined to fill a niche in window ornamentation, long left unoccupied, and which, strenuous efforts have been used to fill.

The English are acknowledged to be exceedingly fastidious, and even hard to satisfy, in regard to church ornamentation, yet various testimonials from English writers, show how perfectly satisfied and delighted they are with the art of *Diaphanie*.

One writer, in speaking of a church-window recently ornamented with these designs, says :

"With a view to moderate the light which streamed through the windows on the south, and on the right and left of the pulpit, a trial has been made of the new French process, known, in the trade, by the name of "*Diaphanie*." This work has been carried out in the most artistic manner by Mr. Keet, of Renshaw street.



Fig. 11. Design in Diaphanie.

The pattern is singularly chaste and delicately worked out, so much so that, when standing on the pulpit stairs and looking close at the window, it will defy detection from real stained glass, excepting, perhaps, by professional glass-stainers, who will only be able to tell the difference by the fineness and deli-



Fig. 12. Design in Diaphanie. Charity.

cacy of the colors and patterns, and an absence of that coarseness which is invariably observed in stained glass, by a close inspection.

The general appearance of the windows, with the sun upon them, is very fine. When seen with the sun's rays off them, the colors seem to change, and assume a soft and mellow clearness."



Fig. 13. Charity. Diaphanie Design.

color; it is adapted to every variety of pattern, whether arabesque, geometrical, or light fanciful designs in fruit or flowers. The effect, when finished, is extremely chaste and delicate; yet, in some patterns, the colors are gorgeous and superbly beautiful.

MATERIALS.

The materials required are tin-foil, or gold or silver paper, a roller, a set of brushes, designs, and the glass. The materials may be purchased at about the following rates:—

The action of the brightest sun, or the most intense frost, has no influence upon the colors of these designs, and the effects produced are really charming. Old mediæval designs, with quaint figures and curious borders, copies of noted paintings by the old masters; modern landscapes, and groups of figures; graceful wreaths and garlands, or bright birds and gauzy-looking butterflies, with soft, or rich, bright background, and surrounded by borders of beautiful and complicated figures, are displayed with a richness of tone that is seen only in stained glass of the most rare and costly kinds. The process by which these results are obtained is exceedingly interesting, emanating in France, that school of bright and gay art-work, and composed of designs of all varieties, in a kind of fine chromolithograph, in transparent

Subjects (per sheet only),	\$2 00
Borderings, ornaments and plain red,	1 75
Plain white, blue, green, yellow, etc.,	1 50
Tin-foil,	25
Rollers, per dozen,	9 00
Varnish brushes (small),	1 00
“ “ (medium flat),	2 00
“ “ (large, for re-touching),	4 00
P. E. Vacquerel's Fastening Varnish,	3 00
P. E. Vacquerel's Transparent Varnish,	3 00
Wooden paper-knife,	1 00

Materials may be obtained in these large quantities for any extensive designs; but a sufficient quantity can be obtained in a box, complete, containing 1 bottle of fastening varnish, 1 bottle of Vacquerel's transparent varnish, 3 different brushes, 1 roller, 1 knife, for \$2.50; and single designs of all sizes at various prices.

DIRECTIONS.

Where the design and glass are of equal size, no preparation of the glass is necessary; but if the picture is smaller than the object to be decorated, the space between the design and edge should be filled in with ornamental check or diaper pattern, with stripes of plain colors, and a rich, ornamental scrolling, or other border. To make the imitation still more like genuine stained glass, in separating the picture from the "*grounding*" or the "*grounding*" from the "*border*," use tin-foil, according to the following directions:—"Take a sheet of paper, the exact size of the object to be decorated; put your subject or picture on exactly the place where you wish to have it appear on the glass; mark its outlines with pencil on the sheet below, and draw parallel lines to these, as wide or narrow as you mean to have the tin-foil. If you wish to have tin-foil in other places, also, mark its directions on the sheet in the same way, and in the proper places. This will give you a map, as it were, of the places where, on the glass, the foil is to appear. Now, put the glass over your drawings, and, of course, your pencil-lines will show directly through, and leave nothing to be done but to mark the design out upon the glass with varnish, and apply the gold-foil or paper, wherever required. Then the design or picture will fit exactly into the net-work of foil.

DESIGNS.

There are over 300 designs published for this art-work, consisting of center subjects, groundings and borders. The sheets are all 16 1-2 by 20 inches, and when it is desired, several of one kind can be used, but they are cut in separate

parts, if desired, and can be procured either in large sheets, or in those only three or four inches in length. By applying to the proper dealers, catalogues may be procured containing full descriptions of illustrations of all the designs. In the description of lamp-shades, screens, etc., we have given directions for some of the combinations that we have either applied ourselves or seen others form, and we can assure our readers that those who have never seen this elegant work have a rich treat in store; for, without the slightest exaggeration, we can say that we have never seen the beauty, softness and brilliancy of these designs rivaled, even by the finest specimens of stained glass.

We give a few illustrations of different styles of these designs; but it must be borne in mind that these are necessarily small and indistinct, and no adequate idea of the exquisite beauty of the work can be given by any engraving, as it is the power of light (as in stained glass) that brings out either the peculiar brilliancy or subdued softness of color in the perfectly transparent pictures.

We have recently adopted another method of applying these pictures, which, we understand, is now practiced in Europe altogether, and gives even greater satisfaction than the one already described, inasmuch as in the former mode the tissue-paper remaining with the color upon the glass, intercepted (in a measure) the clear light; whereas, in the improved plan, the color is transferred alone upon the glass (as in Decalcomania), and the tissue-paper removed. The latter course requires both skill and judgment, but we believe we may say "it pays;" and as we desire to describe everything that is pronounced new and beautiful, we will, at least, describe the more artistic method, and leave it with our readers to choose for themselves,—either mode producing pictures sufficiently lovely to give satisfaction.

In the first place, be very certain that the glass to be ornamented must be faultlessly clean, and free from all spots and blemishes; then lay it flat upon a folded cloth, and trace the outline with a pencil-line; the portion above the central design and border are to be cut out as before explained. The lead-foil we then cut into strips about one-eighth of an inch in width (though this depends upon the size of the panel or glass). This foil, we would here observe, is to give the effect of white glass, which forms the border to the majority of fine stained-glass windows, and, when put on clear glass, is quite transparent.



Fig. 14. Design of Group of Flowers.

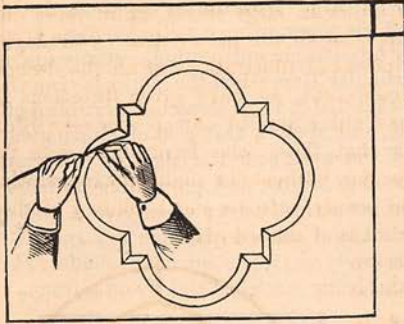


Fig. 15.

Then place the glass upon the pattern, as shown in figure 15, and cement upon it the strips of tin-foil with clear gum mucilage (Tragacanth). For circles and other such shapes, the strips are cemented (or gummed), and, when almost dry, stretched with the fingers of one hand and pressed down with the thumb of the other. The folds and creases need cause no uneasiness, as they can be made perfectly smooth

by pressing the handle of a knife, or any other smooth article, over the foil, until flat and even. Having arranged the foil, proceed to place the design, which should be rather larger than the foiled spaces, made ready for their reception, so that the foil may overlap the edges. Use the utmost care and caution in the part of the work to be now described, for on this depends the success of the operation. In placing the designs, make the uncolored part quite damp, with a sponge or soft cloth, and paint the glass and colored part with the varnish; then place it directly in position, press carefully with a damp pad by patting it gently over the whole surface; then, placing the roller in the center, pass it down to the edge; then, replacing it again in the center, roll upward, and continue this over all four sides until every air-bubble is expelled and all surplus varnish. (Great care must be taken that no air-bubbles remain between the

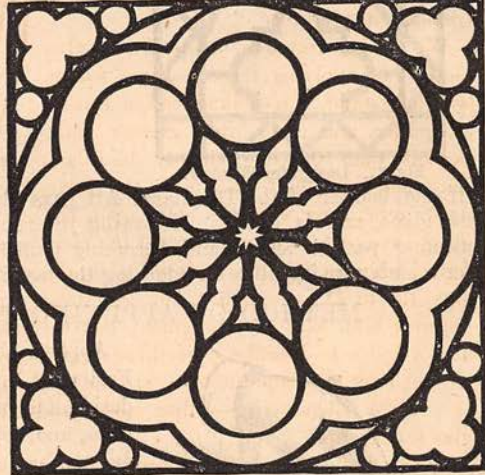


Fig. 16. Border and Circles.

glass and the paper, and the latter must be kept damp while the operation is carried on, for if the cement becomes dry the transparency will be destroyed, as soon as the clearing varnish is applied.)

After rolling perfectly flat, set the work away for two or three days.

The next step is to remove the paper, and this requires the utmost care. Take a damp napkin and lay on it; then, with a spoon, add sufficient water to

make the whole wet, but not sufficiently so to drip. Now lift the napkin, and, with a soft rag or sponge, commence wiping off the paper, using a rolling motion, keeping the work damp. This part requires unusual circumspection, lest any undue pressure destroys the colors, at that particular time when the paper is removed from directly over the colors, as they are then liable to be scratched or rubbed off.

All the paper removed, dry thoroughly, and apply a thin coat of clearing varnish; allow this to dry, and then re-foil the work over the edges of the transferred picture, following the lines of the first foiling, and proceeding as before described. Then allow the work to become perfectly dry; when give a coat of finishing varnish, and, when dry, repeat it, and allow to become dry and hard before putting in position. This work is lovely on silk, as screens or shades; also on muslin for window-shades, the material being stretched tightly on a frame.

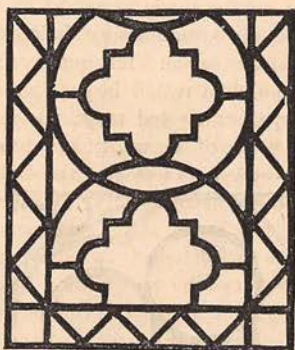


Fig. 17. Design for Window.

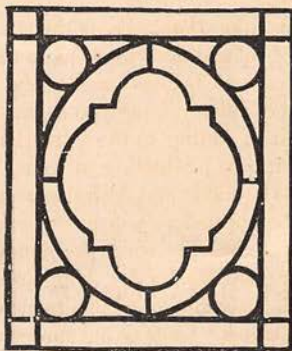


Fig. 18. Design for Window.

If the learner of the Diaphanic Art pays close attention to the directions here given, and is exact in following the rules, there will be no trouble in obtaining perfect results and becoming proficient in this elegant art, which affords such rare facilities for adorning the tasteful home.

METHOD OF APPLYING THE DESIGNS.

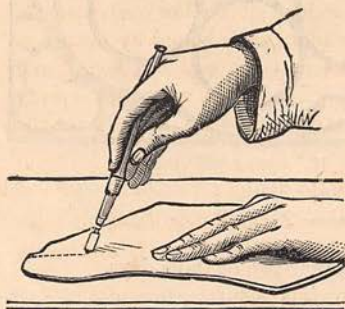


Fig. 19. Applying the Design.

Apply a thick, even coat of "Vacquerel's Fastening Varnish" to the right side of the design, fasten it once on the inside of the glass, and, to prevent the design's breaking or cracking, cover it with a piece of blotting-paper, which must be slightly moistened. Now, place your left hand on the center of the covered design to prevent its moving, take the roller into your right hand and press the picture down with it, commencing at the center, proceeding to the corners, etc., which causes the superfluity of varnish to

ooze out at the edges, and so removes all the air-bubbles. Do this thoroughly. Then, remove the blotting-paper carefully, and leave the picture to dry thoroughly.

This done, apply a coat of Vacquerel's Transparent varnish with a flat camel's-hair brush, and the work is completed.

VITREMANIE.

We have spoken in enthusiastic praise of the art *Diaphanie*, and, for various purposes, it will be found unexceptionable; but, as regards the decoration of windows, the recent introduction of Vitremanie is still more likely to supersede it.

This, like *Diaphanie*, is the art of ornamenting glass windows by the application of colored designs, so as to resemble stained glass of the finest quality; and is at once so brilliant and useful that we feel confident it will become popular in every home of taste and refinement. Those of cultivated taste, who take delight in adding to the attractions of home by works of ingenuity and beauty of their own production, will find the art of Vitremanie, as now to be described, a most valuable and desirable acquisition. First, as regards utility, Vitremanie may be applied as a means of excluding unpleasant views, as an ornament for transparencies, to cover the deficiencies of an otherwise homely window, or to adorn glass shades for lamps or lanterns. There can be no question of the superior advantages of this mode of forming a screen, compared to the ordinary blind, which "lends no enchantment to the view," obscures the light, and must be frequently renewed; whereas this art presents to the eye any amount of variety of ornamentation, whether of glowing landscape, gorgeous mosaic, blooming flowers, etc., and from the mediæval designs of ancient times to the conventional bouquet, etc.; or groups and scenes of the present day. It is, also, so clear, that the sunlight pierces it unobstructed, and is, besides, so durable that, once transferred, the pictures are there forever. For churches, and other public buildings, this art is fast superseding that of stained glass; but our object in writing upon this subject is to induce ladies to adorn their homes by means of these charming designs. "Pictures have voices that the soul can hear," and these window-pictures may be a daily word of wisdom that will speak openly to every member of the household "on sacred or historic themes, or the beauties of creation."

MATERIALS, Etc.

These consist of the sheets of designs, like those of *Diaphanie*, sheets of lead-foil, a bottle of glucine, a bottle of enamel varnish, a roller (or pad) and vessel of water.

PREPARING THE DESIGNS.

Coat the face of the designs you propose to use, with glucine, using the flat

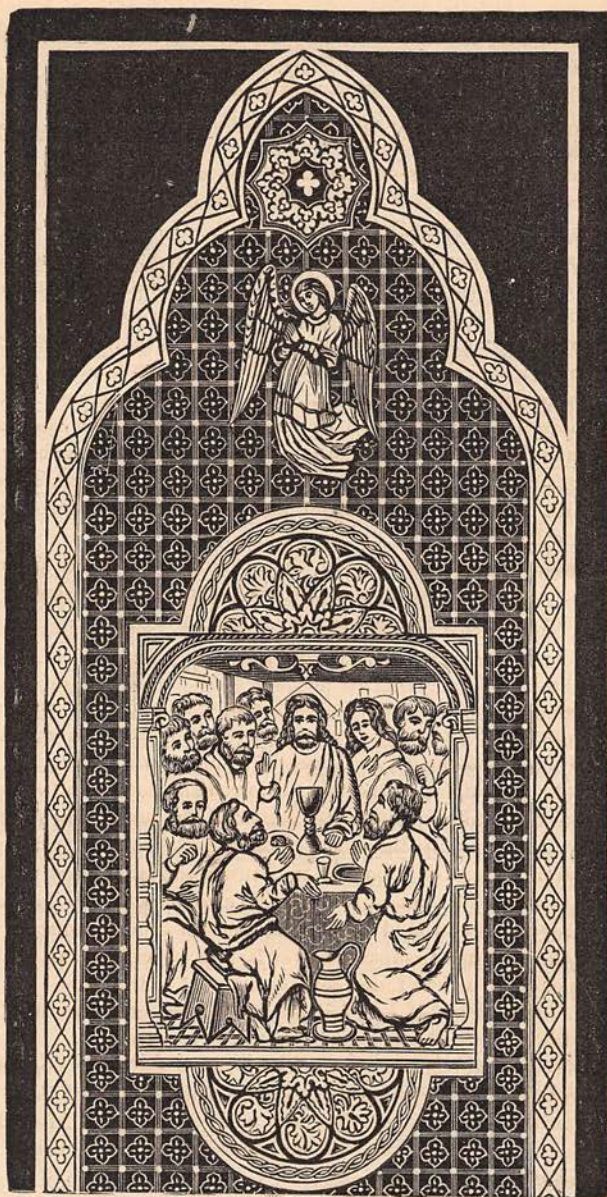


Fig. 20. The Lord's Supper. Church Window.

hog's-hair brush (care being taken not to touch the plain side), and allow them to dry for three days, when they are ready for use.

The designs, after this preparation, remain good for any period of time.

DRAWING THE PLAN AND APPLYING THE LEAD-FOIL.

Make a drawing on paper, of the exact size of the pane or panel of glass, drawing a pencil line wherever a join takes place, either in a border, grounding, or subject, as a guide for putting on the lead-foil.

The foil is sold in sheets, and is cut with a sharp knife into strips of about a quarter of an inch in width. The glass is then placed flat upon the outlined paper, and the operation of leading commences by the application of the strips, coated with strong gum, to the glass, over all the lines marked out in the plan.

This completed, the glass should be left for about an hour, to allow the foil to become thoroughly cemented to it. The creases, occasioned by the curves and other shapes, may be flattened by smoothing down with the handle of a molding tool, or head of the pin, using it wet. An agate burnisher, however, is much more effective. The foil, being pliable, may be stretched into almost any shape, with the fingers of one hand, and pressed down to the glass with the thumb of the other.

We next come to the placing on of the designs, which in all cases should be slightly larger than the spaces prepared for them, i. e., they should be so cut, that the edge of the paper just reaches the center of the foil.

APPLICATION OF THE DESIGNS.

Wet the foiled side of the glass, and both sides of the picture, with clean, cold water (for, when practicable, as in small pieces, it is better to immerse the designs in water, for a moment), and press it firmly down to the glass by means of the roller or a pad, and after allowing it to remain thus for a few minutes, insert the point of a penknife under one corner of the paper, when it may be removed entire, leaving only the colors upon the glass (it is easier with large designs, to carefully scratch a hole in the center, and commence taking the paper off from there). The film of color on the glass should now be washed with the camel's-hair brush and cold water, and the superfluous moisture taken up, by placing a sheet of fine tissue-paper over it, and, by rolling and patting it out well, the film of color will be found to have adhered to the glass.

When dry, extra strips of lead-foil are again cemented over the first ones, thus placing the edges of the designs between the two strips.

When this second application of foil is dry, with the other hog's-hair brush, varnish the whole of the covered surface with enamel varnish, and, when this has become hard, the work is complete, and ready for fixing. After the varnish has become dry, a second coating of the same increases the brilliancy of the work; but this is optional.

Figure 20 shows a sample of the church-window designs. The subject, "The Last Supper," surmounted by an angel. The shape, size, etc., may be altered to suit certain circumstances.

A set of sheets, twelve pictures in each sheet, three and a quarter inches in diameter, are specially adapted to the magic lantern; some of sacred character, others of landscapes, scenes, groups, and grotesque representations, such as, "Old Mother Hubbard," "The House That Jack Built," etc.



Fig. 1. A Cross in Glass Transparency.