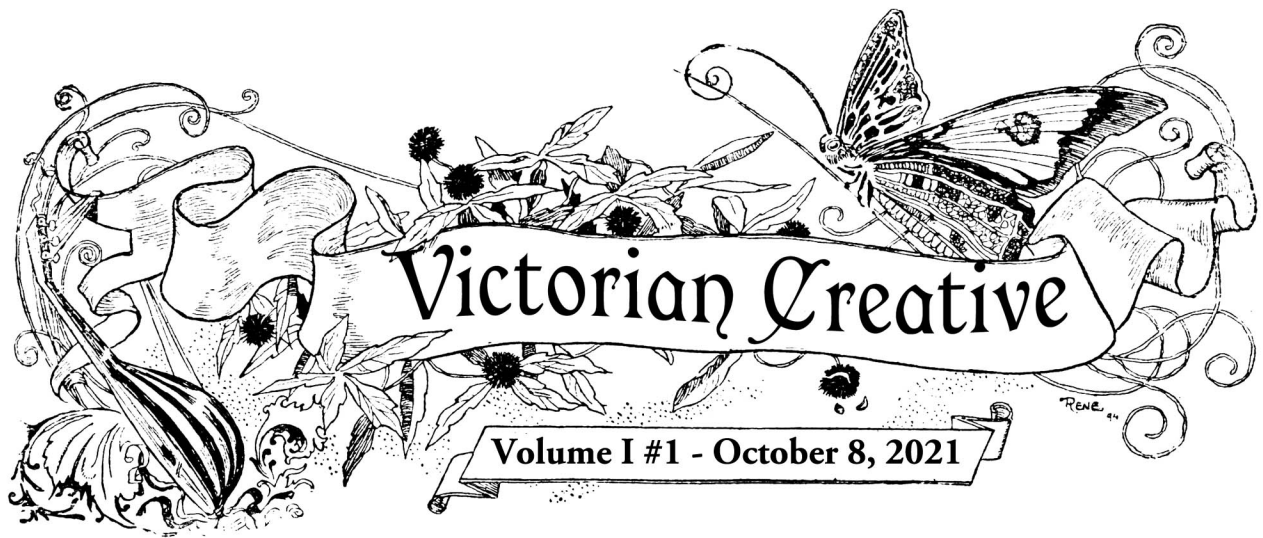


# Victorian Creative

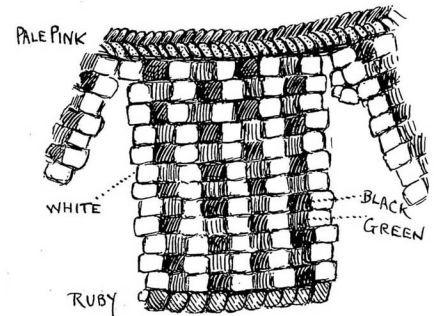
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor



Volume I #1 - October 8, 2021



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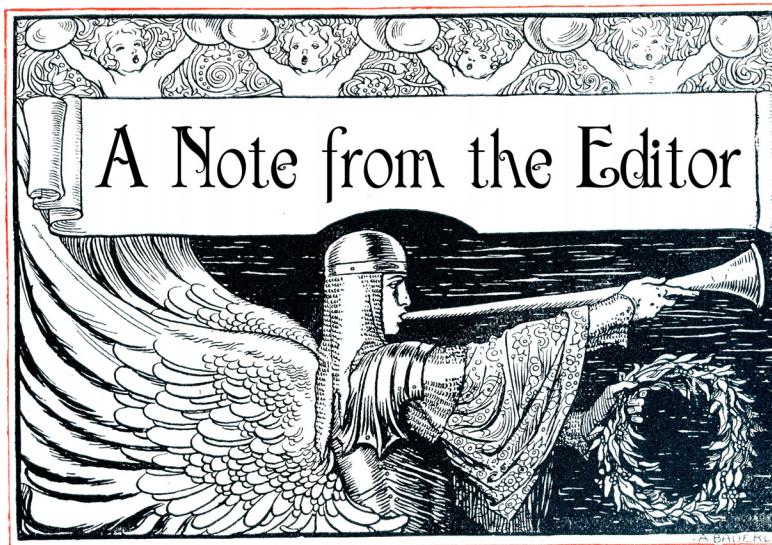


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**ABOUT OUR COVER:** "Apple Gathering," a Leighton Brothers woodcut based on the painting by H.R. Robertson, from *The Illustrated London Almanack, 1878*. This print is available in our collection of **Prints from *The Illustrated London Almanack***, at [www.victorianvoices.net/clipart/prints/ILA.shtml](http://www.victorianvoices.net/clipart/prints/ILA.shtml)

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Welcome to the first issue of *Victorian Creative*! If you're reading this, I'm guessing we have a few things in common. First, you're creative. Second, you love Victoriana. And third—this is just a guess—but third, that feel of fall is in the air, and you're starting to get that autumn itch to start some new projects!

All of which is to say that this magazine, then, is meant for *you*. Every two weeks, it will bring you an eclectic mix of original Victorian articles on arts, crafts, and home décor. You'll find pieces on needlework, design, woodworking, metalworking, flower arrangements, seasonal ideas—and the occasional quirky tip, such as how to create models from fireplace cinders.

A quick virtual “stroll” through a marketplace like Etsy shows that Victorian themes, images and crafts are as “hot” today as, perhaps, when they were first envisioned, more than 100 years ago. Such a stroll shows how much we still love the Victorians, or at least the elegant, magical designs they created. The Victorian era was the true dawn of the age of the “crafter”—a person with enough time to enjoy arts and crafts for their own sake, as a hobby rather than out of necessity or for business or trade. Today, this magazine salutes those crafters, bringing their ideas, techniques and inspirations to today's artists and designers to keep that creativity flowing.

And, frankly, I think we need these ideas and inspirations more than ever. With so many thousands of people walking through the world with their eyes fixed firmly on their phones, it seems to me that finding ways to reconnect with beautiful things, and to express our creativity through the work of our hands, is one vital way to hold on to our sanity. It's a way of reaffirming that craftsmanship still matters, and that creating things of beauty is still a very real way to make the world a better place.

But it's also about having fun. That, by the way, is the reason for my over-the-top image above. I spent quite some time combing my collection of “banners” for the perfect image that would sum up the whole idea of *Victorian Creative*, and finally decided to just have *fun* with it. (Look for more “just having fun” banners in the months ahead!) I'm having loads of fun putting this magazine together, and I hope you'll have loads of fun reading it and finding ways to apply some of these time-honored ideas to your own creative endeavors.

Eventually, I hope to add articles by *you*, today's Victorian-inspired artists and crafters. Check our website at [victorianvoices.net/creative](http://victorianvoices.net/creative) for our writer's guidelines, incredibly low ad rates, and the sign-up form for our newsletter. (The newsletter is important. The magazine is too large a file to e-mail directly, so we post it online and on Dropbox, and let you know via the newsletter when each issue comes out. So if you haven't done so already, please be sure to sign up so that you don't miss an issue!)

And now, enjoy our first issue!

—Moirá Allen  
[editors@victorianvoices.net](mailto:editors@victorianvoices.net)

CONDUCTED BY NATALIE STURGES.

WHAT TO DO WITH OUR AUTUMN GATHERINGS.

A GERMAN lady on a visit to this country expressed herself as charmed with the many pretty ways we Americans have of arranging Autumn leaves, grasses, pressed ferns, etc.

"We have our 'Makart bouquets,'" she said, "arranged for us by the professional florist, but I have never seen natural objects worked into so many pleasing and elegant forms as I see in your country, nor such pretty arrangements for their display, which add so greatly to their beauty."\*

The artistic arrangement of our Autumn gatherings — for who does not come home from the Summer trip to seashore or mountain, laden with a treasure-trove of these beauties — is one kind of fancy work which has of late gained in popularity with the lovers of nature, and the endeavor to form pleasing decorations, leads to many original devices, a number of which I will suggest to you.

The reeds growing in marshy places, which were used so much last year in the construction of pretty frames and easels, may again do duty for various other purposes, two of which are shown in our illustrations. You will see in the first how one of the larger of these reeds may be hollowed out, and used

as a holder for what our English cousins would term "a posy" of grasses, berries, ferns, etc. These are charming to hang at the side of a mantel, or to suspend from chandelier, bracket, or easel frame. The reed may be gilded, bronzed, or left its natural color, and finished with a smart bow of ribbon. A fine gilt wire is used to suspend it, concealed amongst the grasses. Let it incline to one side, instead of hanging perpendicularly.



REED HOLDER.

The basket in our second cut shows another odd and pretty holder for dried grasses. Fine flower wire bent in halves, and crossed once after each rush stalk, holds the whole together. Shape the basket by drawing the ends up as tightly as will be required with the wire. This too, may be painted, bronzed, or gilded, according to fancy, although it is pretty its natural color. Finish each end by bows of ribbon. Grasses, ferns, bright berries, feathery clematis, and thistle, or milk weed pompons, the smaller pine cones and acorns, are all suitable for filling this odd little basket, while in Summer it may be converted into a most unique fruit holder.

Another pretty fancy is to hollow out a bit of a small log, covered with its rough bark. Cut squares at each end, and varnish. This is prettier than the majolica or porcelain dishes made in this shape, and suspended by a brass or nickel chain, makes a charming hanging basket. Hollow gourds, decorated with painting, or metallics, are also pretty

\*See page 12.

receptacles for holding these autumn gatherings, and perhaps there are some readers of this Magazine yet unacquainted with the pretty birch baskets trimmed with grasses, which have been the rage for several years, but as they are too pretty to be consigned to



ORNAMENTAL BASKET FOR GRASSES, ETC.

oblivion, even though they have ceased to be a novelty, I must mention one which I have seen decorated in a little newer style than those illustrated in last year's papers or magazines. Certainly nothing could be more graceful than these baskets thus decorated. They are manufactured by the Indians in many different shapes, but the favorite seems to be that shown in our illustration, useful as a scrap basket or as a holder for tall plants or pampas plumes. To trim this in a graceful and durable manner, the grasses should be of a kind not to shake off readily, and the best plan is to cut a foundation of pliable cardboard upon which to sew them, beginning at the edges and working towards the center, then filling in at the front, finishing in such a way that the sprays will droop gracefully at the sides. This foundation piece is then placed in position upon the basket, with a pretty bow of ribbons, with ends for a finishing effect. A basket trimmed costs three dollars or more, while the untrimmed article may be had for fifty or seventy five cents, the ribbon being the only expense in this mode of decoration, aside from the basket. Some of our friends who have access to woodland treasures, fashion the baskets themselves, thus saving even that cost. There is nothing finer in the way of household decoration than

one of these baskets loaded with sand, and filled with tall pampas plumes and cat-tails, or a large bunch of pheasant or peacock feathers. Standing in an archway between rooms, at one side, with drapery looped opposite, it is strikingly artistic. Fancy crosses trimmed with autumn gatherings are much liked by some, and although I cannot say that I fancy them particularly, there are others that do, so that the following hints as to an elaborate arrangement of this kind may be acceptable to some of our readers.

“Line a recess with white velveteen. Cut a wooden or card cross with three steps, using care to make the steps of size suitable to depth of case. Fasten on the back of recess, and cover with the stiff white moss found on rocks, with clusters of lichens; if none of the last named moss is to be had, dip pieces of the white kind in red sealing wax, dissolved in hot spirits, touching only the extreme points. Make a foundation below the steps and cover with green moss. Cluster grasses, immortelles, pretty leaves, shells, etc., upon this, and let a few droop carelessly



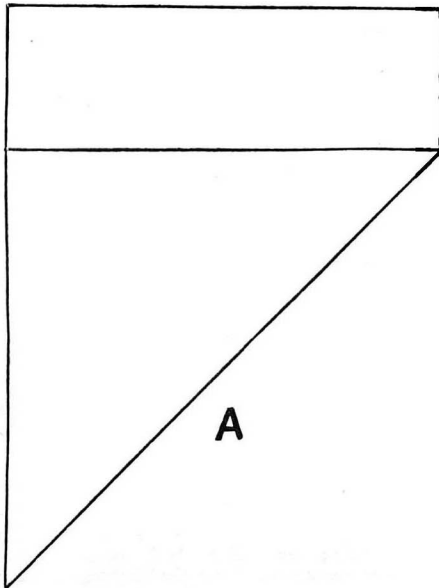
DECORATED BIRCH BASKET.

upon the steps, and form a background of the light green and silvery mosses and lichens found upon old trees and fences, with pressed ferns; cluster these also upon the steps at the back, and form a vine of tendrils, stems of ferns, bright leaves and tiny berries, let it

fall in sprays from one arm of the cross, and cluster thickly upon the top of the opposite arm. Some may like to dot various pretty shells amongst the moss, or touching with mucilage, dust with diamond dust. Frame in a rustic frame of black walnut, inlaid with white wood."

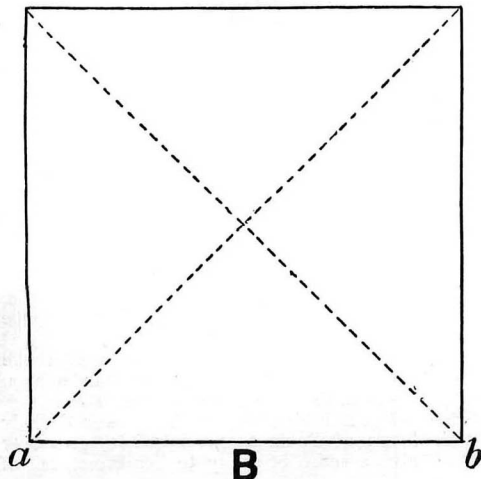
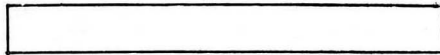


### HOW TO MAKE PAPER BASKETS FOR CARRYING FLOWERS.



A

*Handle.*



B

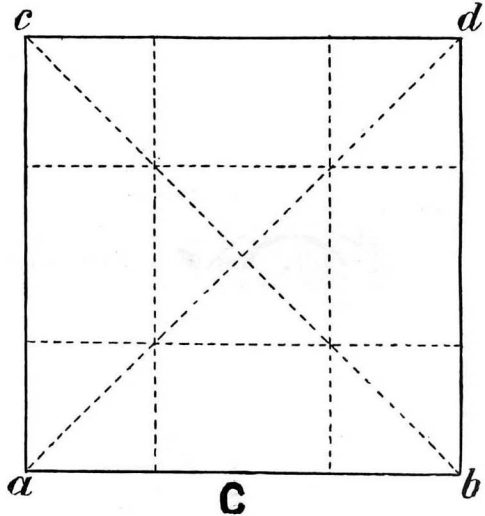
DWELLERS in the country who are in the habit of giving away flowers and fruit to their town visitors will, I think, be glad to know of a simple kind of paper basket to contain these gifts.

Although made only of newspaper it answers admirably for the purpose, and saves the recipients of the gifts the trouble of returning lent baskets.

One sheet of any kind of newspaper can be used, but the *Times*, being of firm stout paper, is to be preferred: this sheet, with four pins, will enable anyone to make a basket in two minutes.

The newspaper is folded in half, and then again diagonally, which, as the paper is not square, leaves a piece projecting as in Fig. A; this must be cut off and laid aside, as when it is folded in three it serves for the handle. Now open the triangular piece and fold it on the other diagonal, then open it and you have a square, as in Fig. B, with both creases showing.

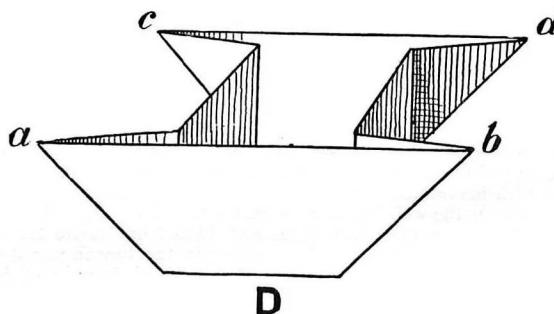
Take the edge *a, b*, and fold it over to a little beyond the centre, and do the same with the other sides, then you have the paper marked as in Fig. C. The edges *a, b*, and *c, d*, are now to be turned up, as are also those marked *a, c* and *b, d*, and the basket begins to take shape as in Fig. D. Fold in the corners *a, c*, towards each other, and fasten the handle on inside with two pins. Do the same with the two remaining corners and the other end of the handle, and



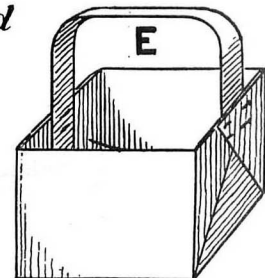
the basket will be complete, presenting the appearance of Fig. E.

These directions may seem rather complicated, but if carefully followed with reference to the diagrams the process will be found extremely simple, and the homely little baskets will probably be adopted in many households since they are adaptable to many purposes. When made of brown paper and tied with a piece of string, fruit as well as flowers can safely be carried in these paper baskets.

ELIZA BRIGHTWEN.



D



E

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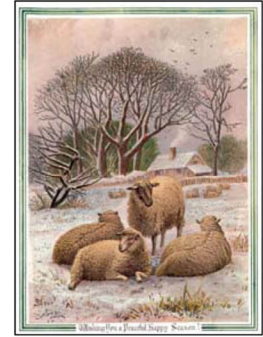
**Cats**



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**Horses**



**Farm Animals/  
Farm Life**



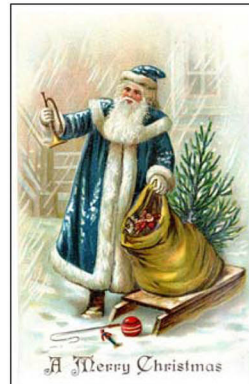
**Birds**



**Animals/Wildlife**



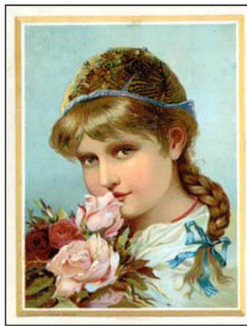
**Flowers**



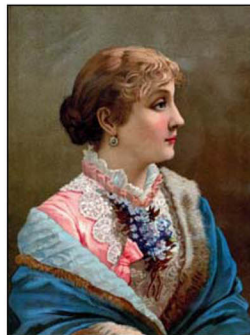
**Seasons & Holidays**



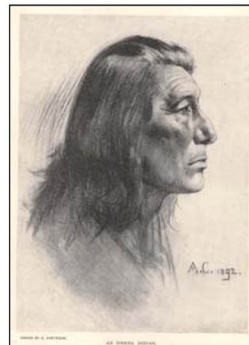
**Easter**



**Children**



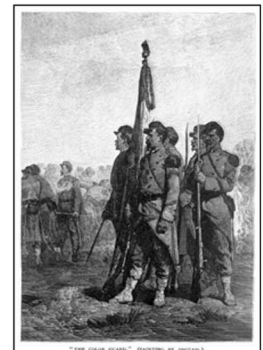
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**Native Americans**



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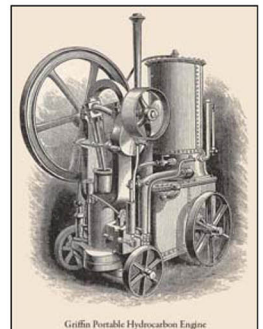
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## PAPER FLOWER MAKING.

WHEN the flowers of our gardens are faded, their paper substitutes will be welcome again in our houses. The accomplished artist in paper flower making may go direct to Nature for inspiration; but flowers cannot all be copied even by taking them to pieces. Certain flowers and parts of flowers are copied exactly; others are modified to render their construction practical and simple without being less beautiful. It is only by making a number from good models that sufficient skill and acquaintance with the effects to be produced will enable a lady to go to the garden for her models, just as an artist giving instruction in drawing teaches his pupils the rudiments of his art from paper copies, and does not take them to sketch from Nature till they can fairly represent a landscape on paper, and have mastered the rules of perspective.

We do not wish to deceive our readers with the supposition that paper flower making is a cheap art. Some outlay must be made upon it; it is cheap only in comparison with the pleasing results obtained. But for the rather absurd custom of the best known vendors of materials, it need not to be so costly at the outset. It is usual to purchase the pistils and stamens of flowers ready grouped—"hearts," as they are technically called—also the calyxes and the leaves. Indeed, the petals of most flowers can be purchased ready crimped and tinted. Nor is the work of putting them together, even thus assisted, to be performed without skill. They still have to be veined or twisted, or at least tastefully posed. But the usual run of vendors will only serve these in dozens. The ordinary experimenter does not desire to possess a whole dozen of every kind of flower she attempts. There are professional flower-makers who will forward a single flower, or any given number, on very moderate terms.

We recommend ladies who desire entirely to master the art both to make their own flowers, from our instructions, which will be very ample, and occasionally to purchase the materials for making a few of various kinds, because by these they will see what a high degree of finish is given to the machine-moulded and cut flowers, and have a certain standard of excellence up to which they should work. As we said before, after due practice, let them take Nature for a model. But whilst working at first entirely from our diagrams they should look at the real flower, and mould and twist their paper into the best resemblance of it that they can. All flowers that are simply cut from paper, and goffer and crimped by ladies themselves, can be made for a moderate outlay—sixpennyworth of pink or yellow papers will make a number of roses, one sheet of scarlet paper a very great many poppies. The chief outlay needed for these will be the hearts, calyxes, and leaves. We shall give a certain number of diagrams, and also add instructions how to take patterns from Nature.

The *Poppy*, for instance, needs no diagram. Gather one, and at once, whilst it is fresh, pick off its fine petals, lay them flat between a couple of sheets of blotting-paper, place it on a tablecloth press or under a weight, such as a pile of desks or heavy books, for twenty-four hours. Then remove it, lay the petals on paper, trace the outline of one at a time with a pencil, and cut it out. Card is better than paper. One petal is sufficient. In drying the petal, the only advantage is to take choice of the best and largest. Cut the cardboard larger than the pencil outline, nearly twice the size, for the artificial flowers

should be fine ones, and allowance must be made for crimping. The "hearts" sold for poppies are made of black feather, such as a duck's feather, cut off flat at the top, and tied together in a little bunch, and which closely resembles the real heart of a poppy. Cut five poppy petals of scarlet paper, lay them on the cushion and press them well with the pincers. Attach them round "the heart," and mount that on the stalk as before described. (Pages 193—195 and 264—266, vol. i., contain details of crimping and mounting stalks, &c.) Gather corn or barley, and make a bouquet with the poppies. These poppies are most quickly made, and with the corn fill vases very prettily, and last all the year round. The French tissue paper sold for flower making costs sixpence the sheet, but suffices for a number of the poppies. Common tissue is unfit for flower making; it is too opaque and limp, and will never afford a pleasing result.

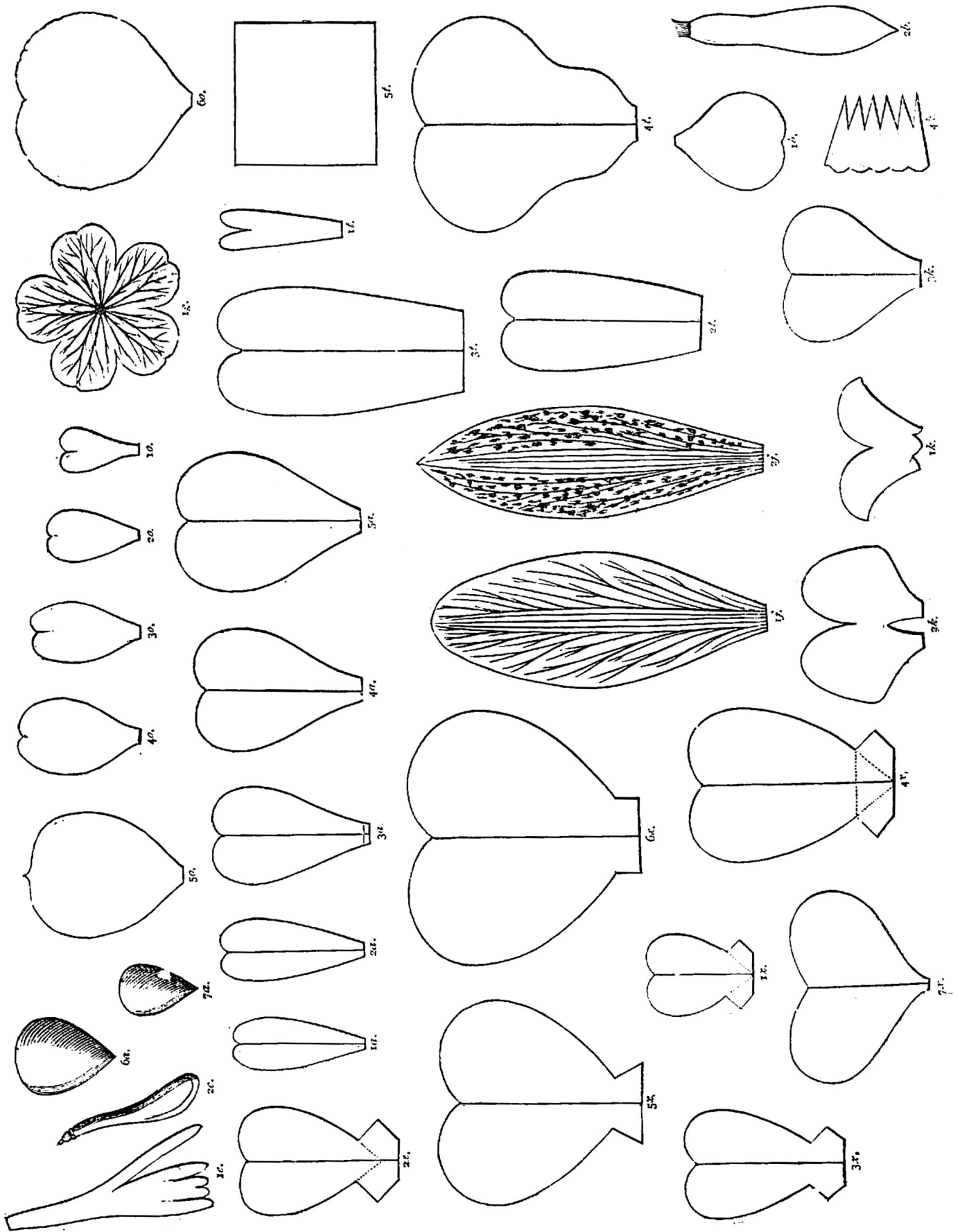
*Roses*.—Roses differ much in size, shape, and the number of their petals. The *Monthly Rose* is the easiest of all the roses to make, and not the least pretty. The lightest shades are at the centre. Cut of No. 1 in the lightest shade, six petals; crimp and curl them towards the centre. Of No. 2 in the same shade, six petals; crimp them. Of No. 3, six petals of the same shade; goffer them. Of No. 4, six petals in second shade; goffer them. Of No. 5, twelve petals in second shade; goffer them. Put these round the heart simply, each one a little overlapping the other. Cut six, of a much darker shade, of No. 6; goffer and place them on last. All the petals for this flower are marked *o*, but only crimp the first three.

*A Red Rose*.—There are seven petals for this rose, all marked by an *x*. The first six are made up in as close imitation of Nature as possible (guided by previous directions), and taking the lightest colour inside. Of the seventh petal only five are cut, goffer, and placed on outside, half-turned back towards the calyx. This is also a good model for a yellow rose, which has the lightest shades in the centre. These diagrams show another way of making the part gummed to the "heart," which some prefer. The corners are folded round the stem. Cut these half as large again as diagrams.

The *Wild Rose* is a pretty object. Take for this No. 1 and No. 2 of the petals of the red rose, marked *x*, and cut them out by the dotted line, heart-shaped, or pointed. There must be a "heart" of the right kind used, which is not the same as other roses. Five leaves of either one of these petals makes a single flower, goffer and curled over at the edges. In making sprays of these roses place the smallest towards the top.

For the *Moss Rose*, cut of the square (5 $\frac{1}{2}$ ) three pieces, and form them into balls over pieces of wadding, tying them round with cotton. Tie the three balls to a stem. All the parts of the moss rose are distinguished by *t*. Four shades of paper are used, the darkest to the centre. Cut nine of No. 1, crimp them, cement them three and three together, and place between them the three spaces of the balls. Cut twenty-four of No. 2, crimp them half-way down, cement them together four and four, place a cluster between each space of the balls, and afterwards a cluster on every ball. Curl all the edges towards the centre to make a close rich heart. Cut four of No. 3, crimp them also; make them into clusters of four, and place round the rose. Some paper flower makers only add five of these. Cut thirty-six of No. 4, goffer and curl the edges, the same side in every petal, cement them round the rose in six rows of six each. If the six are cut in a circle from the diagram, No. 4, goffer as before described, a little hole can be cut in the centre, slipped on to the flower in circles, each cemented in its place. Make the bud the same as already described, but for the moss rosebud petals use Fig. 3, cutting it a trifle larger. The petals should be half as large again as in the diagram.





## PAPER FLOWER MAKING.

(Continued.)

A beautiful *Tea Rosebud*, half open, may be made of orange-shaded paper. It is very effective in a basket or vase. Cut twelve petals by Fig. 8, page 193, vol. i., six from the lightest and six from the darkest of the paper, gum these two and two together so as to make six petals of double paper out of the twelve, always a light and dark together. When the gum is quite dry goffer them, three quite close, with the dark leaves outside, three partially, with the dark leaves also outside. Curl over the edges of these last. Make a bud like Fig. 13, page 265, vol. i., of the palest part of the paper, and completely conceal this by enclosing it in the three smallest petals. Round these add the three less curled ones, with the petals curled back at the edges. Put on a calyx.

A *China Rose* is made from the diagrams of the monthly rose, omitting No. 1 and beginning with No. 2.

Fig. 1*g* is a *Scarlet Geranium*. It is cut in thick bright scarlet paper, and veined with the pincers. Each circle makes a flower.

The *Woodbine* is cut from thick white paper, like 1*e*, and also a shaded, and yellow-green towards the stalk end. Gum the shaded paper over the white; when dry, fold the flower over the "heart." It may even be made without stamens on the wire looped. The bud is moulded in wax, and the shape is shown by 2*e*. It is a pale green.

The large *Pink Lily* is a beautiful flower. It requires a "heart" like the white lily. Cut 1*j* and 2*j* in white cartridge paper, cover them with pink. The smaller ones, pale green on the wrong side, at the tips. They are both veined strongly, like the white lily. The smaller petals are covered with irregular dots, rather raised, of very dark carmine red. They may be put on first, and raised with opaque white, afterwards coloured red. They are completely curled over at the edges by the scissors. The three large petals are put on first at regular intervals. The three smaller also, much curled, between and behind the first. Fig. 2*j* is the calyx. This also makes the *Turk's Cap Lily*, a deep orange-coloured flower with spots of yet darker orange. Mount on a wooden stem. Directions for making the *White Lily* will very shortly be given.

The *Sweet Pea* is an easy flower to make, and is a distinct type of a kind. Cut 1*k* in thick white of double tissue. Make a flat loop to the stem, curved a little. Close the petals over it. Cut 2*k* of thick, pale, peach-coloured paper. 3*k* may be made of thick, dark purple paper, but it is beautiful cut out of rich plum-coloured velvet, the back gummed. 2*k* is placed over the white piece, the double part of it covered by the open part of the white. 3*k* is a little curled or goffered at the edge, and turned back, open. Cut much smaller, and all of yellow, the above directions may be used as a guide for making *Laburnum*. 4*k* is the calyx.

The *Fuchsia* must be made of thick paper, or tissue double. Cut four pieces like 6*a* of white paper. Mould very slightly with the goffer, and place them round the stamens. Two long ends of coarse cotton, stiffened with melted wax or gum, and tipped with powdered yellow ochre, whilst wet, makes a good centre. Close the four petals of the corolla round one another. In scarlet paper cut four like 7*a*. Mould them a little with a small goffer, as a fuchsia is moulded. Cement all the narrow parts and place them over the corolla. A purple centre may be used with red outer petals, or a scarlet centre and the long petals white. Size, double that of diagram.

The remainder of the diagrams will be referred to in our next number, in which also we shall give ample directions for making the passion flower, German aster, China aster, arum, Canterbury bells, jasmine, convolvulus, camelia, and narcissus, and give some suggestions as to grouping.

THERE is not a handsomer gem of the garden than the *Passion Flower*. There is a centre made of a curled piece of the fine green wire (see Fig. 4*k*). There are also three stamens and five anthers. Hearts can be bought for these. Then two rounds, cut in cardboard with a penknife, one purple, the other green (see Fig. 5*k*). They are coloured with a brush of camel's hair. These are arranged next to the wire. Then come the petals, cut in thick white paper, first five of 1*k*, the smallest size; then five of 2*k*, alternated and behind. 3*k* is for the bud, made over a wadding centre, like rosebuds. The calyx is like Fig. 9, page 265, vol. i. There are two of these of pale green, the outer one turned back. Scarlet petalled passion flowers are beautiful.

Of the *German Aster* there are four sizes (Figs. 1*z*, 2*z*, 3*z*, 4*z*) and a calyx, Fig. 5*z*. These are of pale yellow. After they are cut out they must be crimped. The heart is illustrated in Fig. 8, page 265, vol. i. Put four of every sized petal round the heart; pinch up every piece as it is put on, and crush it well round the "heart." The first size of these diagram cut daisies, plain or Michaelmas, and the same heart may be used. The four diagrams also serve for China asters cut in various shades of red and lilac. The German aster should be double the size of the diagram. 6*z* is the daisy calyx.

To cut the *China Aster*, *German Aster*, and *Daisy*, draw three circles with a bow pencil, like Fig. 1*z*. Divide this in four by a horizontal and a perpendicular line, and divide each of these quarters again by a line. All these lines are shown in Fig. 1*z*. Then in every one of these smaller divisions draw three flower petals, converging from the centre to the second circle. Beyond the second circle to the edge they are sloped away and indented in the centre. When complete, cut out the edges and divide the petals as far as the smallest or inner circle. Fig. 4*z* gives the first size for the aster. There are four more sizes, each a little larger than the other, but the centre circle, which is uncut, is of the same size in every one of them. Daisies are cut of white paper tipped with carmine, if they are field flowers, and hearts like the asters. Michaelmas daisies are of various colours, and are fuller, that is, have more rows of petals on them; the hearts can be made of yellow Berlin wool. Fold a thread of it nine or a dozen times over a card an inch wide. Slip a bit of cotton through it at one edge and tie the wool tightly. Then slide the wool off the card, and cut open the edge not tied. Loop the top of a bit of thin wire, and tie the little wool tassel upright at the top of it, about a quarter of an inch to the wire, leaving the ends a quarter of an inch long. If not quite level at the extremities, cut them so as to make them appear of a soft equal pile.

An *Arum* is easy to make. A twist of paper, like a sugarloaf, of double tissue (gummed together) cut very low at the join, and with a long point, and the other side curled over. Make a twist of orange paper, like a spill, but as thick round as the little finger, damp it over with gum, and dip it into powder yellow chrome. A stiff wooden stem, covered with paper and mounted with a few large leaves, suits an arum. Most children are familiar with the wild arums in the hedges, and call them "lords and ladies," Fig. 7*z*.

*Canterbury Bells* are cut out of lilac tissue paper. They are joined round by the side bit, and the bulb of the lower part by the side pieces projecting on each division. The points at the top are curled back. This (Fig. 7*m*) cut smaller, makes hyacinths; but for these make one point a little longer than the rest. Cut still smaller, it can be used for lilies of the valley. The dotted lines show how to draw the diagram to any size by ruling four horizontal parallel lines, and dividing these perpendicularly into five equal



portions. Draw the points at either end, and the pattern is complete. Size for Canterbury bells, three times that of the diagram.

The *Jasmine* is a troublesome little flower to make. The ready cut shapes are useful for this. *1f* is the flower, to be placed over the stamen, *2f*; *3f* is the bud, and *4f* the calyx. The flower and bud are made of thick paper, white or pale yellow, and veined.

A *Variegated Geranium* (Fig. 1s) is an example of another way of forming a flower composed of several rather small petals. It may be made of double tissue or thick white paper, white variegated with red, or rose-colour veined with deeper red. The variegations of geraniums are multitudinous. The geranium is veined on the cushion like the scarlet geranium, Fig 1g, page 165.

Figs. 1h and 2h represent the parts of a *Heartsease*. Cut a piece like 2h of thick saffron-hued yellow paper. Vein it well and goffer it slightly, to give it the irregular appearance of a heartsease, or manage the latter manipulation with scissors. Cut 1h out of rich dark brown silk velvet. Cover the back with plenty of thick gum. When dry, it will curl enough. Mount the yellow petals on a "heart," and then the little green calyx. Lastly the velvet leaves. The pointed corner turns back on the stalk to make the spur of the plant peculiar to this flower and to the violet.

*Nympholite* is useful as a small blue plant. It must be cut from white tissue, the edges coloured with powder-cobalt, mixed with a little gum water. One round makes a flower. Fig. 3d represents it, and 2d the calyx. The blue band is half the depth of the flower.

A *Convolvulus* should be made of double white paper, Fig. 1u. Tinge it deep blue with powder-cobalt round the edge. When this is dry, tinge it with lemon-yellow, nearly to the centre, and meeting the blue. It is joined by the slight, straight line observed on one side. This is a type of a distinct shaped flower, and shows how these plain cups are formed. The triangular piece marked off by dotted lines, is to be cut out alone for the bud, not cut out of the flower as it seems here, but made and worked up separately. Curl the edges of the convolvulus outwards. Size, double that of the diagram.

Fig. 1p is the *Scarlet Hibiscus*, a large and rich flower. The petals are black, at the shaded part in the centre. The heart, Fig. 2p, is made of wax, covered with small stamens. The head of it is yellow, the stem is palish green. The calyx is like the German aster.

The *Camelia*, like the moss rose, requires no purchased heart. It does not even want a purchased calyx. It may be made of white, yellow, pink, rose, or deep red paper. Double the number of petals needed must be cut out; cement them together two and two, to make them of double paper. Make a ball, the same as for the rose centre, goffer six petals of 1a (page 165 of this volume), and arrange them for the goffered edges entirely to conceal the heart. Over these place six goffered petals of 2a, goffer all the rest, and place them in turn according to size round the centre, with the edges turning back—five of 3a, ten of 4a, and ten of 5a. Cut in pale green paper twelve each of 6a, and place two and two together to make them double. Put round the three loops first, and between them the three small ones. They should be slightly goffered outwards. Size, half as large again.

The *Pleasant-eyed Narcissus* makes up well. Cut for the centre a round of double yellow paper, Fig. 3g. Tinge them green towards the heart, add at the edge a narrow band of intense carmine, make a little hole in the centre, and slip it over the heart. The petals are of two sizes, Figs. 1q and 2g. Cut them in thick dull white paper, or, double white tissue gummed together, vein them like the diagram, put on the smallest first, and then the largest, alternating the petals. Finish with a calyx. The heart is three little black dotted stamens.

The large *White Lily* is a very beautiful and effective flower. The heart, Fig. 5, and calyx, Fig. 6, were given in page 264, vol. i. These are generally purchased. The lily should be made of dull white thick paper. Double tissue or tissue over wax, may be substituted. There are two sized petals for the flower, three of each cut by diagrams 1r and 2r. Vein them with five straight marks down the centre, and veins converging each way. Put the three smallest petals round the heart at regular distances. Afterwards, outside these, add the three largest ones between the spaces. Of Fig. 3r, a smaller petal of the same kind, cut three. Goffer them at the points, so as to close together. Cut six of Fig. 4r, in pale green opaque paper, and put three round the bud first, and afterwards the three others. The stem is constructed of wood, such as half a garden stick split through.

The *Stephanotis* is made from opaque white paper, veined by the pincers. Like the geranium, it is a specimen of a flower of five petals, cut in one single circle, but the shape is different from the geranium, and the petals are more uniform and pointed at the extremity. The petals are marked 1d, and the little calyx, 2d.

The *Carnation* is an instance of a flower not made in the petals, as found on dissection of the natural blossom. It is very successful if cut out of a deep yellow or orange paper, and streaked into broad and narrow irregular lines of carmine, like Fig. 1u; also on pink paper colour with carmine. The carmine, put on with a camel-hair brush, may either be used very deep and thick from cake or moist colour, or tube water-colour, or powder-colour mixed thick with weak gum-water, on a plate or palette. It must thoroughly dry before the flower is manipulated. The details of making up carnations have already appeared in vol. i. The paper must be cut twice the size of Fig. 1u.

*Grouping*.—Blue flowers do not look so well as other colours on paper. But if they are omitted, a happy effect can be produced by the substitution of bright mauve, such as is seen in rhododendrons. This colour lights up a group of flowers very much, and a little of it goes a great way. A group of pink and yellow roses, white azaleas, carnations, a very little dead white, plenty of rich green leaves, some heartsease with their bright yellow and deep velvet petals to give emphasis to the group, a rich orange tea-rose bud or two, and a few dark, rich, clove carnations and a damask rose, or a spray or two of scarlet fuchsia to give tone and save the general colouring from insipidity, are the sort of ingredients necessary to form a large handsome group. Of course, various flowers can be introduced, always adhering to the same principle of proportion of colour.

## Hard to Suit

"I would not mind their coming back, you know,"

The lady said, the day her verses went.

"If only they'd refuse the lines on 'Snow'

Before it's time for 'Roses' to be sent."

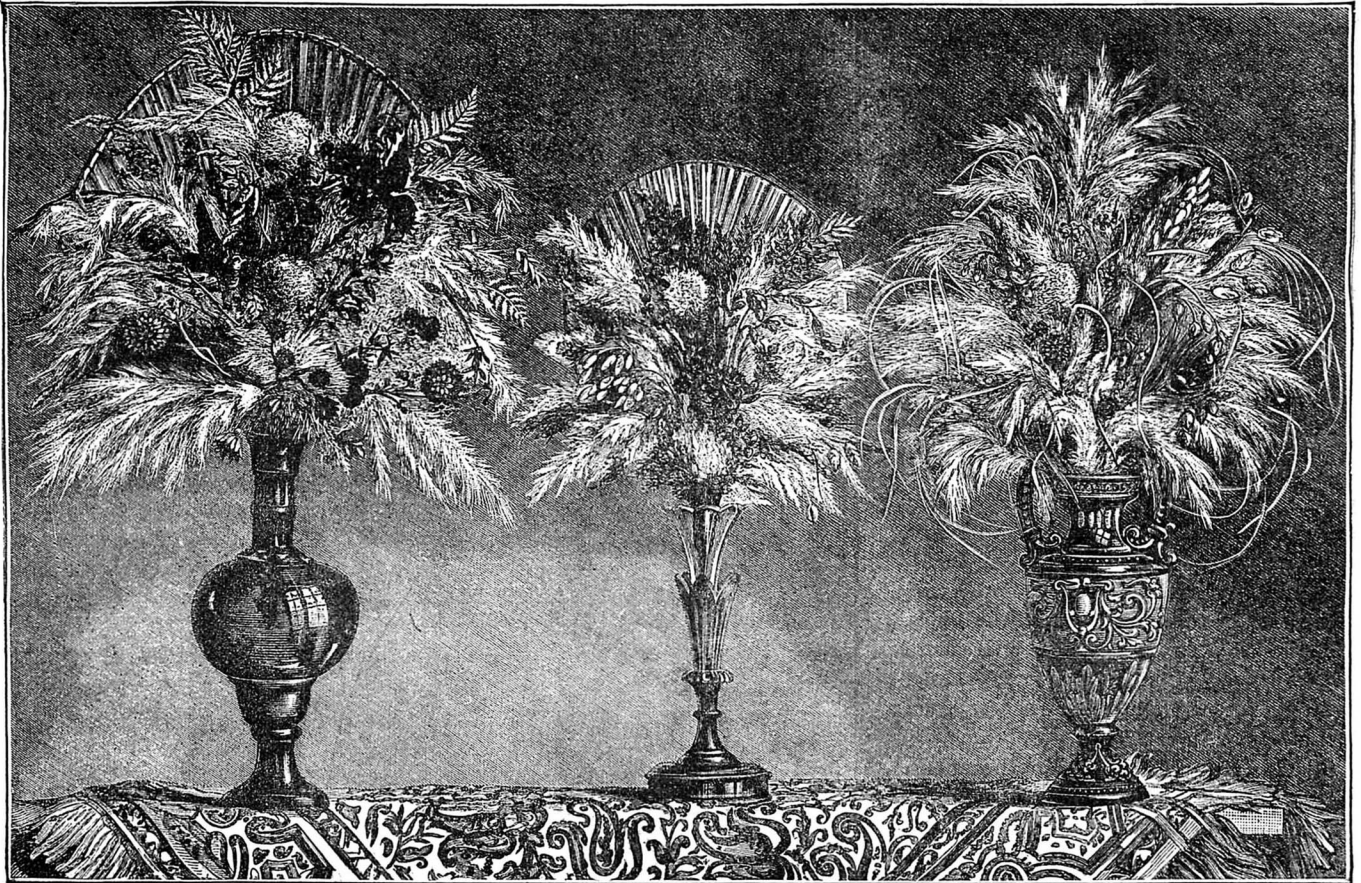
Upon the steps a postman's eager tread;

Quick! take the envelope, serenely white:—

"Returned with thanks."—And then the lady said,

"I think they might have kept it overnight."

— A.W.R.



### Makart Bouquets.

**D**RYING grasses dried and arranged with pressed leaves, palm-fronds, peacock feathers, berries, etc., compose graceful vase-bouquets which are very desirable for that season of the year when, in northern climes, no fresh flowers, excepting exotics and hot-house blossoms, can be obtained.

Our illustration of three bouquets of these autumn spoils gives some excellent ideas for artistic grouping in the exquisite decorative taste of Makart, the renowned genre painter and colorist. Two of the bouquets are backed with palm-leaf fans, which serve to support the grasses. This arrangement does not require so much material as a round shape, and being flat at the back, if the bouquet be placed in a slender vase it can be more conveniently accommodated on a narrow shelf.

The feathery pampas grass, which can be obtained dyed in different colors, as well as in its natural state; various immortelle flowers, edelweiss, etc.; the beautiful silky pods of the milkweed; pompons made of these pods; strips of dried palm-fronds, and carefully pressed ferns are used.

Any of the grasses or immortelles may be dyed at home by carefully dipping them in a solution of the desired color. Directions for use accompany all the packets of dye-colors sold for general use.

In making up the clusters, the contrasts and harmonies of color should be even more carefully considered than in a bouquet of fresh cut-flowers, for the tints are not as natural. Any specimens of insects, brilliant-hued bugs, moths, or butterflies will add to the effect, and so will small stuffed birds of gay plumage.

For convenience in working, professional florists always moisten immortelles and dried grasses and let them dry out after making up. This is almost necessary, for otherwise the dried and brittle stems may snap while they are being manipulated, and possibly a most desirable spray be utterly spoiled in this way.

Bouquets like these should always be removed from the room before sweeping or dusting, as their beauty is greatly impaired by dust, which cannot be removed. Pampas grass, however, may be cleansed by dipping it in a strong lathery suds, rinsing through several clear waters, and drying the plumes in the sun.



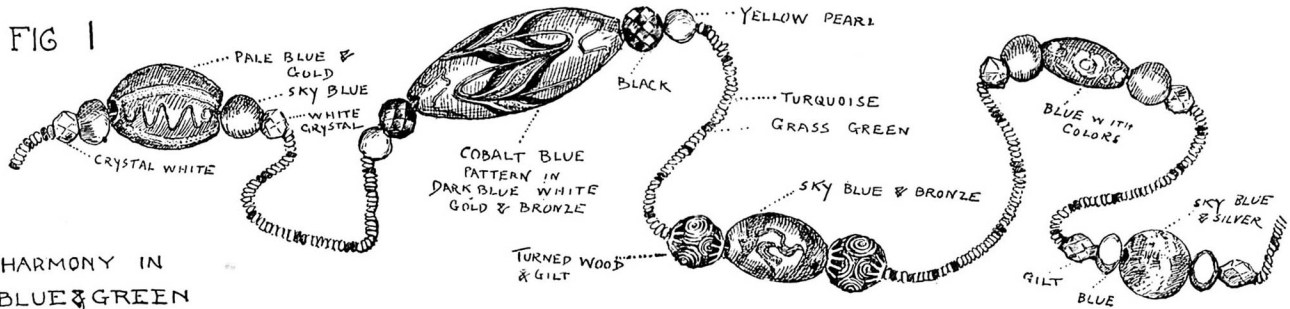
## ARTISTIC BEAD-THREADING.

THE fashion that has arisen for bead-stringing has given girls possessed of taste an opportunity of obtaining, at a very small cost, one of the most beautiful objects of personal adornment within their reach—a necklace. Beads are (or may be) among the most fascinating of human productions, and, so far as æsthetic worth goes, run gems very close indeed. Beads are, in fact, artificial gems, and the love of beads may be looked upon as a primeval instinct, for the manufacture of beads takes us back a very long way in the world's history. A young fellow of my acquaintance, who volunteered for the

in the best Venetian beads gives the most brilliant and striking effects, the translucent glass enclosing the metal yielding lovely iridescent colours.

The sketches accompanying these notes will give the reader some idea of the makes and shapes of beads, but alas, the colour, which is their greatest charm, cannot even be hinted at. I have, however written in the colours, so that readers can gain an idea of the various colour-schemes, for it is here, in the combining of colours, that successful bead-stringing is shown. It is by no means easy out of a box of

FIG 1

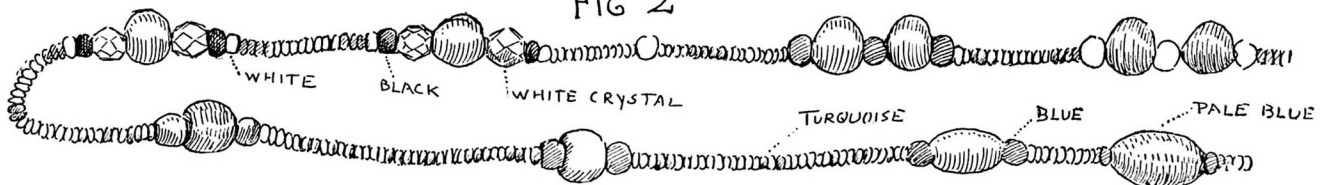


HARMONY IN BLUE & GREEN

war in South Africa, brought back with him some articles made of beads strung by the Basuto women from whom he purchased them. He tells me that bead-threading is one of the chief amusements of their leisure hours; that they use no needle, yet produce most ornate and complicated effects, showing great executive skill and considerable taste in combining and arranging the various colours. As it may interest my readers to get an idea of these Basuto bead ornaments, I have sketched portions of three necklets. The beads used are the ordinary common glass ones, mostly opaque, which children are fond of threading. Had these

miscellaneous beads to arrange an effective and harmonious necklace. Of course, a girl about to thread a necklace, and who had to buy the beads expressly for the purpose, would naturally select her beads on some well-considered plan, *i.e.*, she would have some colour-scheme in her mind and choose her beads accordingly. I shall direct the reader's attention to the question of colour-schemes in the notes accompanying each illustration, but I may say as a generalisation that a certain tone of colour should predominate in strung beads. We can have a blue, white, yellow, golden brown or other scheme, and yet introduce contrasting colours sparingly so

FIG 2



HARMONY IN TURQUOISE

Basuto women the very beautiful Venetian beads to use, which are obtainable in London, they would doubtless produce some striking and original effects.

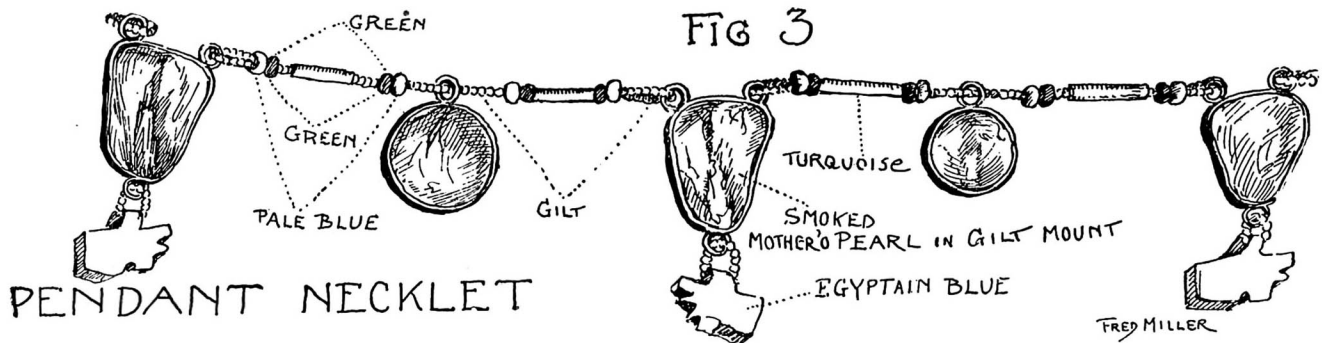
Their bead-work, as may be estimated from the sketches, are often elaborate arrangements and show considerable ingenuity in the way they link them together.

In obtaining the best results with beads two things are indispensable—pretty beads and a pretty taste. As regards the beads, there is an enormous selection to choose from at any shop where beads are a speciality. The colours are most varied and gem-like, and the use of gold and silver foil

as not to upset the harmony; but the general effect of the necklace must produce a oneness, *i.e.*, golden brown, blue, etc., and not a mere jumble of opposing colours.

An important point to be observed in bead-threading is the spacing of the principle beads, for the best effects, it seems to me, produced are those in which large beads, or at all events more important beads, occur at regular intervals. It is customary to produce the effect by repetition, *i.e.*, beads of the same shape, size and colour recurring at regular intervals, as in Fig. 5, but a very good effect can be secured by stringing beads of various shapes, provided the spaces

FIG 3



PENDANT NECKLET

between are, to a great extent, repetitions of each other, and that the important beads are arranged so as to balance one another. Such an arrangement is seen in Fig. 4, which is part of a necklace composed of various-shaped beads which I obtained as samples of the various makes that are to be purchased.

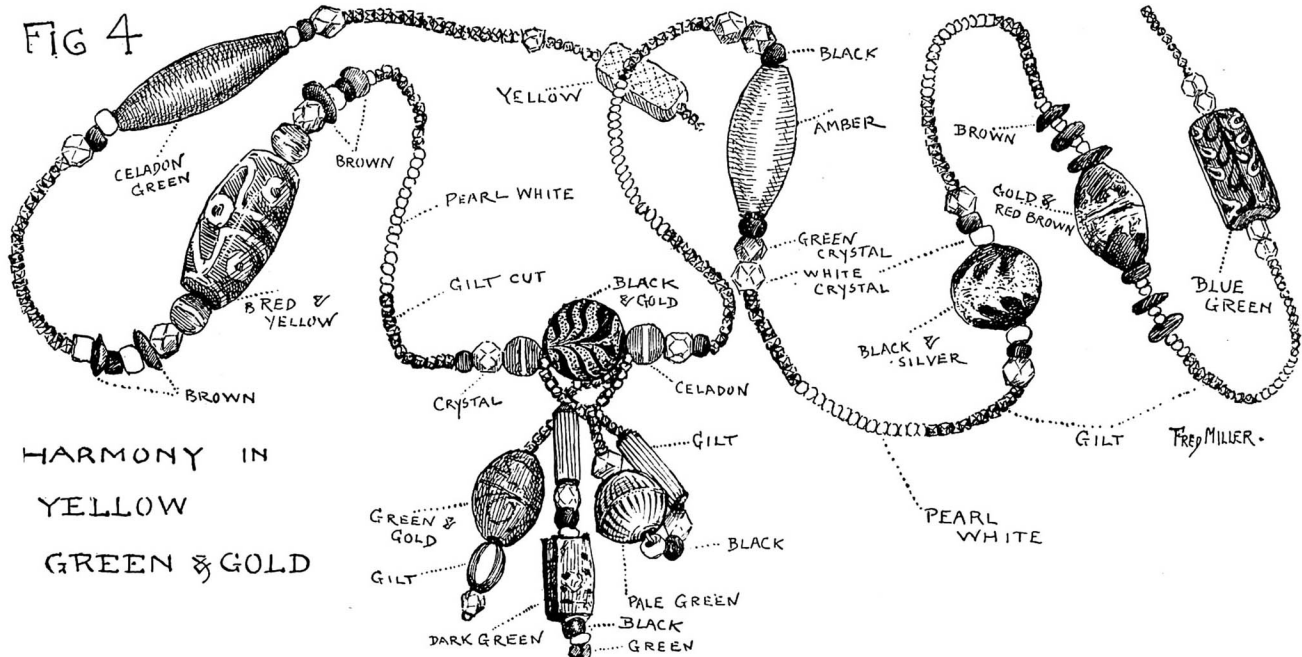
It is customary, as it certainly is effective, to have a pendant attached to the necklace to form a sort of centre. It may be a sort of tassel, as in Fig. 4; a large beautifully-coloured bead, as the large oval one in Fig. 1; a copy of an antique, as in Fig. 5; a piece of mother-of-pearl in an ormolu setting with a porcelain pendant, as in Fig. 3.

Beads are sold in strings and vary greatly in price according to size and make. The large Venetian beads vary from a penny to sixpence each. The small beads,

Fig. 1 is a portion of a chain composed of handsome Venetian beads with small turquoise ones, with an occasional green bead forming the intervals. Thus a harmony in blues is secured, and yet yellow and black beads are used as *blocks* to the large centre bead, with white crystal ones in other cases in conjunction with sky blue ones. The box-wood turned beads were some old ones that the threader had by her, and, being of a golden brown colour with gilt shields harmonised very well with the prevailing tone of blue. Gold, except in some of the large beads, is kept out of this scheme.

Fig. 2 was strung for a little girl and was kept entirely in blues—turquoise, sky blue and sparrow-egg blue. The black and crystal beads were introduced as a centre, but could be left out if desirable.

Fig. 3 is based upon the ancient Greek method of



HARMONY IN  
YELLOW  
GREEN & GOLD

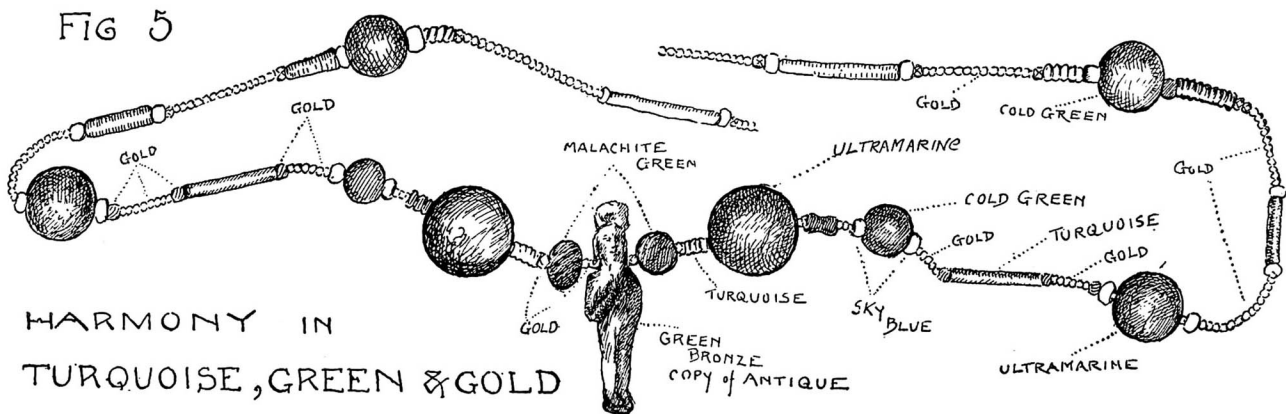
even the gilt ones, are quite cheap, so that the beads for a really nice necklace could be purchased for five shillings, including dentist's silk for threading them with. This silk should be employed double and well waxed before it is used.

The holes through the large beads are large enough to allow of the small beads passing through them, so that the threader must be careful to have a *block* bead against the large ones to prevent this happening. Some bead threaders use gut. This is strong and does very well.

Double, triple and quadruple necklets are very effective. They can be produced by simply winding a long chain so many times round the neck, but there is this disadvantage, that the hoops tighten round the neck after a little time of wearing. By having a watch catch and a ring (see Fig. 7) each necklet keeps its place.

forming a necklet by having a series of pendants strung on a chain. Mother-of-pearl is by its iridescence very beautiful and harmonises in a blue scheme. These pendants of various shapes set in ormolu can be purchased where beads are obtainable.

Fig. 4 was made practically out of a number of sample beads, and the difficulty here was to give a sense of harmony and unity to the whole. My chief object in sketching this is to let the reader see the many shapes and makes of beads which are obtainable. The brown flat beads are really seeds taken off a Basuto necklace. These dark brown beads gave a certain "barbaric" quality to the scheme which was helpful. Black beads were also introduced to the same end. The general tone of colour of this necklace is a rich golden brown.



HARMONY IN  
TURQUOISE, GREEN & GOLD

Fig. 5 was strung by Miss Pocock, who has gained some distinction for this work. The blues, turquoise and green, with the small gilt beads as a filling, yield a most harmonious result, and evince a very nice taste and discrimination on the part of the threader. Personally I am particularly fond of all shades of blue and turquoise in beads, and the latter in this necklet are imitations of ancient Egyptian beads. The green beads are between *terre verte* and cobalt green. The beads varied very much in tint and gave the chain a very beautiful appearance.

This variation in the tint of beads yields a far more beautiful result than if the beads were uniform in tint. In this scheme every tone of blue could be seen, and yet, viewed as a whole, one only saw a beautiful harmony in blues.

Fig. 6 shows how a triple necklace could be arranged. The inner chain might be composed of round beads, the middle of oval, with small round ones at intervals, and the outside of square and oblong ones, but the chains should be in harmony as to colour, *i.e.*, all of them should be affiliated in tone, and not one blue, one yellow, and one some other colour.

Many girls will find old beads lying by in drawers. Those boxwood beads in Fig. 1 are some very old ones, yet they come in well. Shells and pieces of coral can be introduced into a scheme with excellent effect.

FRED MILLER.

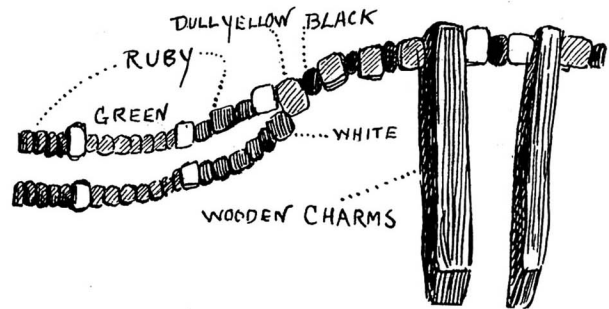
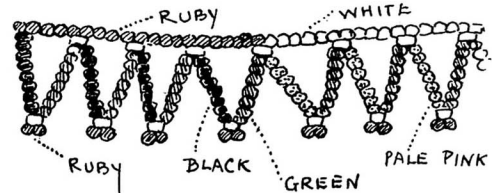


TRIPLE NECKLACE

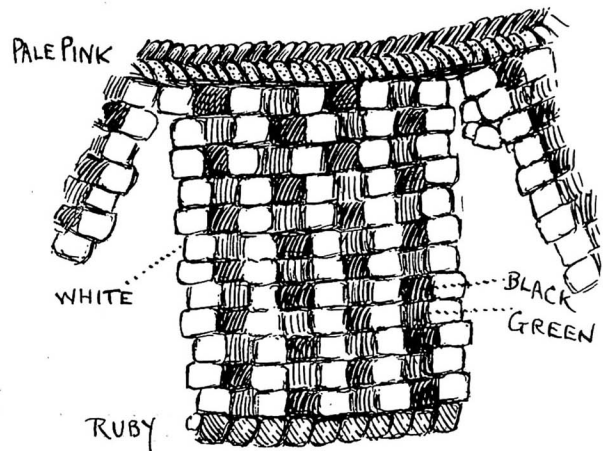
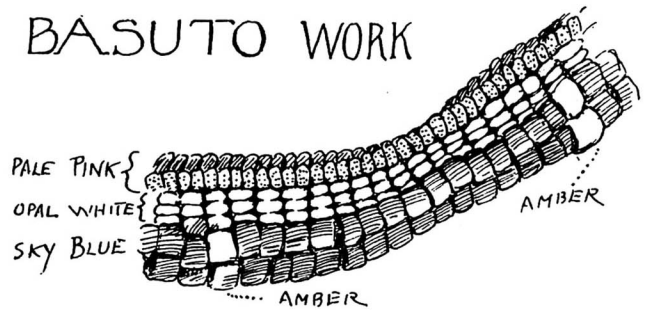
FIG 7



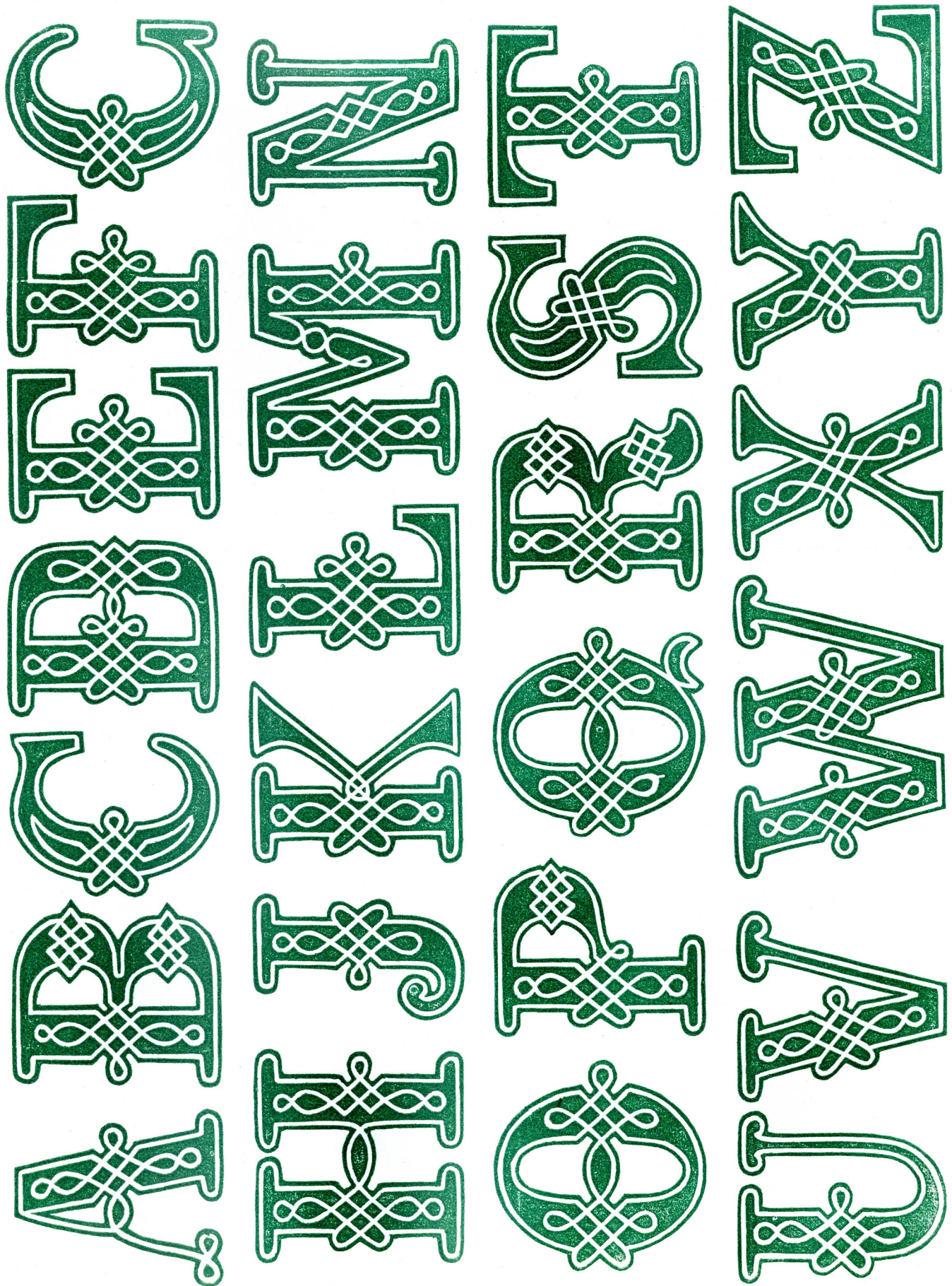
BASUTO WORK



BASUTO WORK







BRAID ALPHABET.

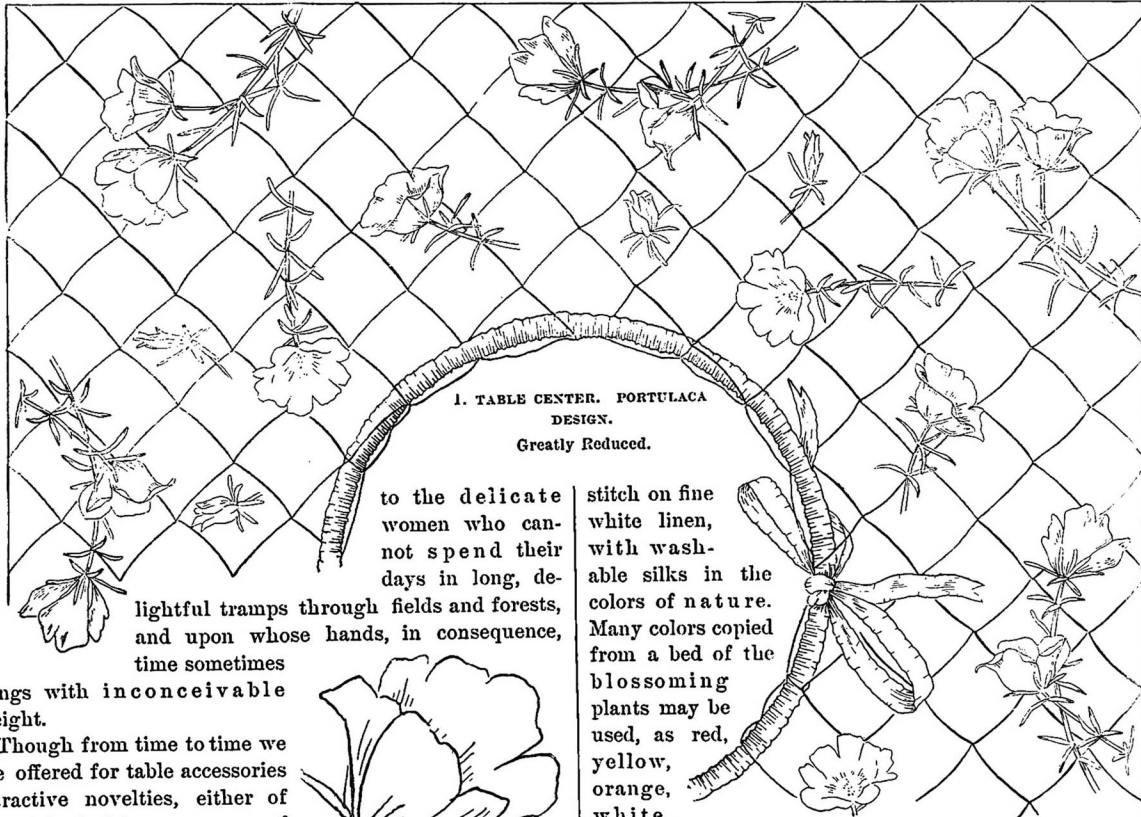
# Home Art and Home Comfort.

## Ornamental Napery.

**L**ONG summer days with idle hours on cool verandas are just the time when fascinating patterns and novel designs for fancy-work appeal most strongly

esteem so unvaryingly as all forms of embroidered linen; and as freshness and spotless purity are essential conditions of everything in connection with the table, this is natural. Doilies and table-centers, or tea-cloths, of delicate textiles, or with a kind of decoration that will not bear laundering, are out of place on the dinner and tea table; hence the continued and increasing favor of all styles of decoration on linen.

We give several illustrations with different styles of embroidering for table-centers, tea-cloths, and a table-runner. The first design is for a table center fifteen inches square. The portulaca design is to be worked in satin and outline



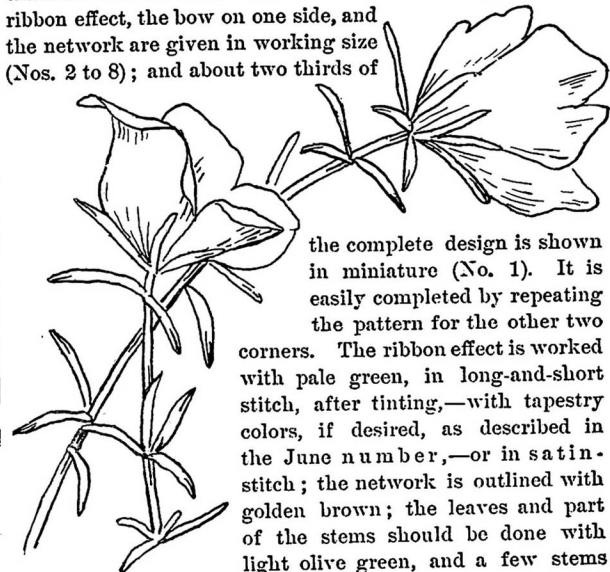
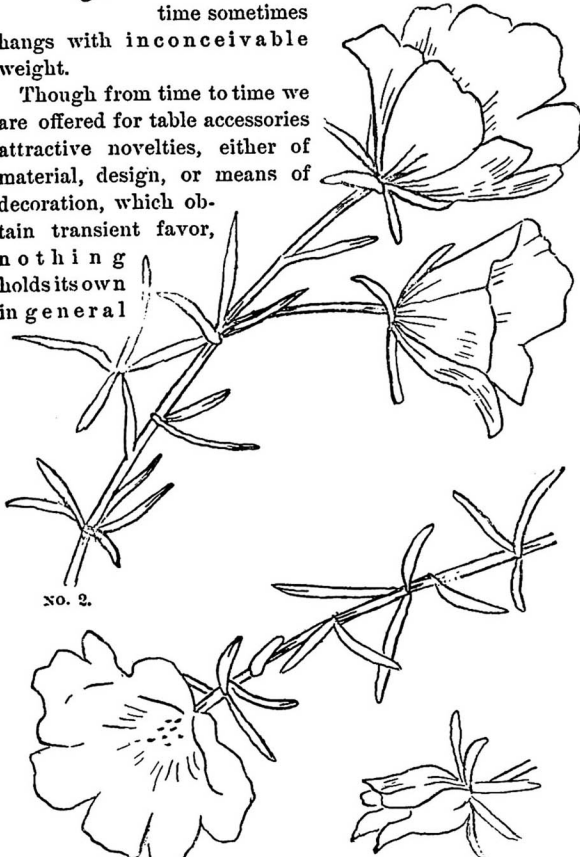
to the delicate women who cannot spend their days in long, delightful tramps through fields and forests, and upon whose hands, in consequence, time sometimes

hangs with inconceivable weight.

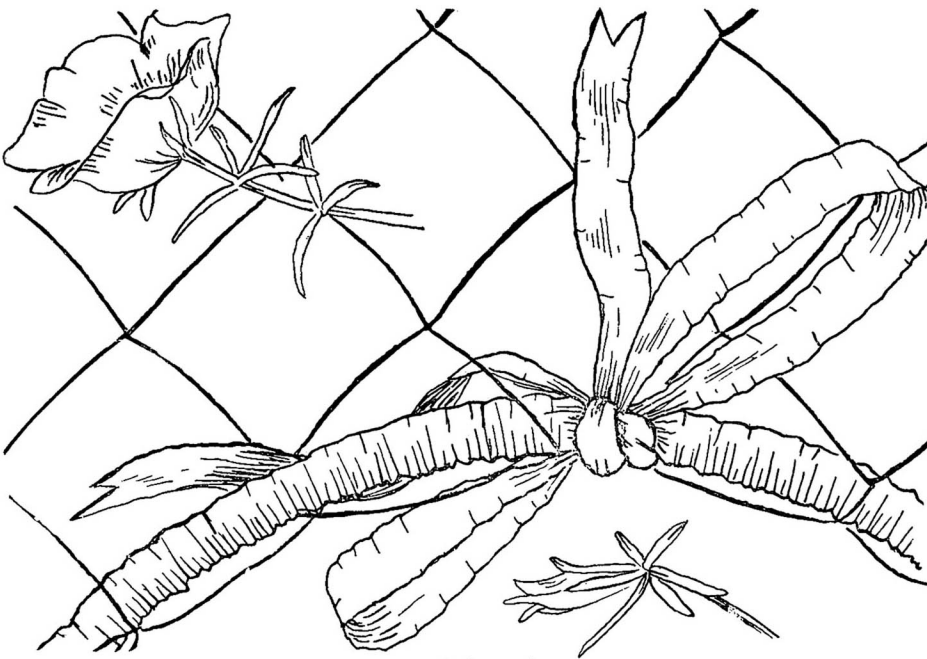
Though from time to time we are offered for table accessories attractive novelties, either of material, design, or means of decoration, which obtain transient favor, nothing holds its own in general

stitch on fine white linen, with washable silks in the colors of nature. Many colors copied from a bed of the blossoming plants may be used, as red, yellow, orange, white,

and pink; the effect can be made delicate and unobtrusive, like the Dresden flowerets, and it will harmonize with everything. If one color, as yellow or pink, be preferred, several shades should be used. All the flowers in the pattern, the ribbon effect, the bow on one side, and the network are given in working size (Nos. 2 to 8); and about two thirds of



the complete design is shown in miniature (No. 1). It is easily completed by repeating the pattern for the other two corners. The ribbon effect is worked with pale green, in long-and-short stitch, after tinting,—with tapestry colors, if desired, as described in the June number,—or in satin-stitch; the network is outlined with golden brown; the leaves and part of the stems should be done with light olive green, and a few stems here and there should be of a dull

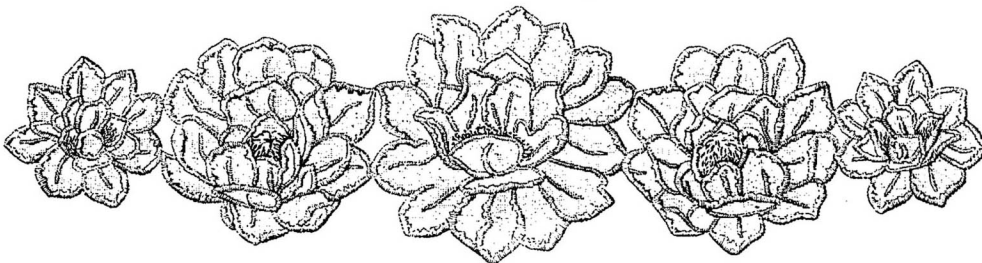


NOS. 6, 7, AND 8.

reddish cast. Where the center of the flower shows it must be worked in French knots—seed-stitch—with orange silk.

Doilies can be made to match the table-center, either reducing the design, or simply using one corner of it and letting

it in their forms. Work all the outlines in long-and-short buttonhole stitches. Quite an effect of shading can be given by the irregularity of the stitches, for which no rules can be given, as practice is the only teacher. The stamens and pistils in the centers of the flowers are worked with yellow silk, in knot and satin stitch.



WATER-LILY DESIGN FOR TABLE RUNNER. Much Reduced.

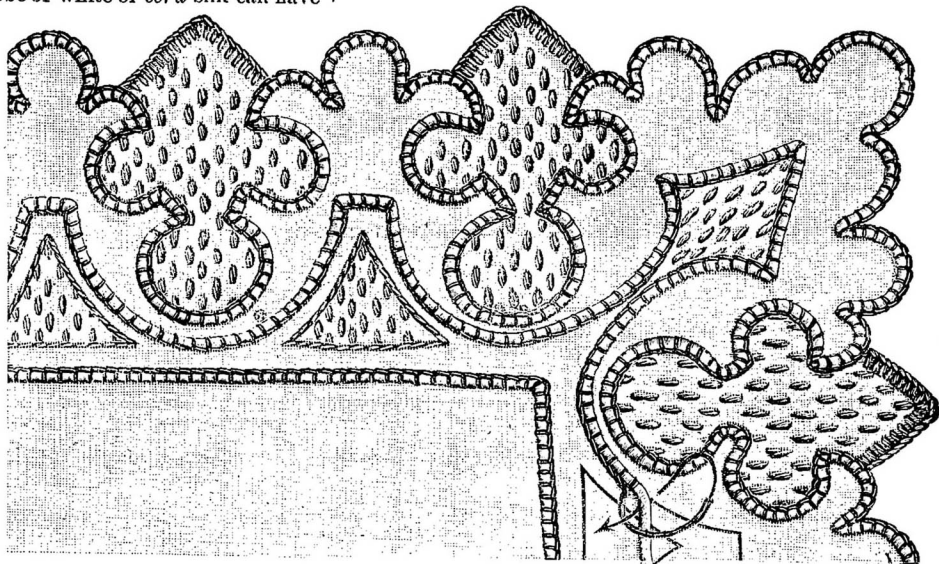
the network cover the whole doily. The edges may be buttonholed in scallops, or fringed out.

Many other pretty things can be made with this lovely design. A baby's carriage-robe of white or *écru* silk can have it painted or embroidered upon it, with a monogram or name in the center; or the ribbon effect can be omitted, and the network cover the whole ground. It would be pretty to paint the network and embroider the flowers, or *vice versa*.

A handsome sofa-cushion of light sage-green silk has an all-over network done in golden brown, with the flowers in old-rose, and the leaves dark green. This all-over pattern is very pretty also for handkerchief, glove, veil, and cravat cases, either worked or painted upon silk, pongee, linen, or chamois-skin.

A dainty fancy-work

match should measure between five and six inches in diameter. In making the table-runner the whole design may be traced on a strip of linen, or the flowers may be worked sep-



GOthic DESIGN FOR TEA-CLOTH. Working Size.

apron of pongee has the sides hem-stitched, and a fourteen-inch pocket, sloped to ten inches in the center, is turned up at the bottom. The whole pocket is embroidered with the portulaca design, the upper edge being finished with the ribbon effect in golden-brown; the flowers are in Jacqueminot shades, and the network in olive green.

The table-runner is a water-lily design worked with white silk on white twilled linen. The center flower is twelve and a half inches in diameter; those next it are ten and a half inches; and the end flowers are eight inches. Trace the outlines of the petals and their veinings on the linen with a lead-pencil, and avoid anything like regular-

The largest flower makes by itself a lovely plate-doily to use for luncheons when the table-cloth is dispensed with; and it can also be used on cake and bread plates. Finger-bowl doilies to

arately and attached to each other with a few stitches at the points of the petals.

The tea-cloth is made of fine twilled linen, one yard square; but, of course, it can be adapted to any desired size. The very effective Gothic design has the appearance of being underlaid by another cover, and it is very handsome for a table-center, which should measure about twelve by sixteen inches. A corner of the full-sized working design showing plainly the stitches used for working is given. The design can be repeated indefinitely. The white cord is couched on with yellow floss; the underlying points are buttonholed with pale green silk, which is used also for the filling stitches. Quite an Oriental effect can be achieved by working the design in dull blue and red, using a fine gold cord couched with red, and doing the filling with blue. Those who prefer white or very delicate colors for all table napery will admire the effect produced by working the underlying points in the palest sky blue,—just enough color to preserve the appearance of relief in the work,—and doing the couching in pure white.

## Unsatisfied Yearning

Down in the silent hallway  
Scampers the dog about,  
And whines, and barks, and scratches,  
In order to get out.

Once in the glittering starlight,  
He straightway doth begin  
To set up a doleful howling  
In order to get in.

—R.K. Munkittrick

## A WARM QUILT.

THIS is a very suitable piece of work for invalids, the little bags are light for weakly fingers, no effort of mind is entailed in their making and filling, and perhaps some kind friend would undertake the final "making up." Also it is excellent amusement for the children on a wet day, or when a cold keeps them indoors and the appeal comes for "something to do." Several sets of small fingers can be kept going, and a whole quilt very soon

finished. First make a number of small bags, two inches and three-quarters by four inches and a quarter, leaving them open at the top as in Fig. 1. Any bright coloured bits of material are suitable; they can be made of one or two pieces. Drapers' patterns, when large enough, answer the purpose very well. They need not be strongly stitched; merely enough to keep them together. Fill each bag with scraps of soft material, cut up small, ravelings, bits of cotton-wool, etc., all help, and mix in plenty of little rolls of paper made according to Fig. 2; a rather soft kind is best, insides of old account-books do well. Cut the

strips six inches long and three-quarters of an inch wide, and when rolled, not folded, give them a pinch at each end, they naturally spring out somewhat, and thereby give elasticity to the stuffing.

As each little bag is filled, not too tightly, turn in the top and oversew it. Then arrange them according to the colouring, as in patchwork, and sew them together at the back with strong cotton. When sufficiently large a frill of coarse lace, crochet, or Turkey twill should be added, and a warm, but not heavy, quilt is the result.

"COUSIN LIL."

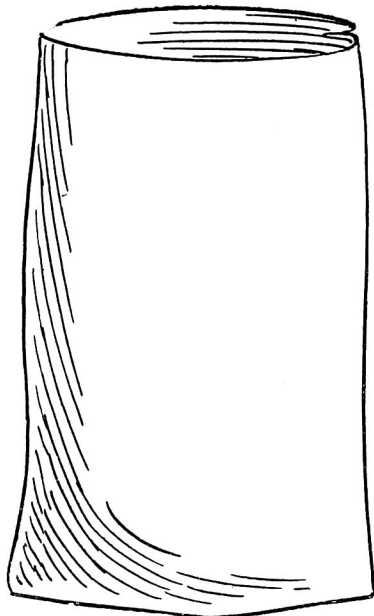


FIG ①

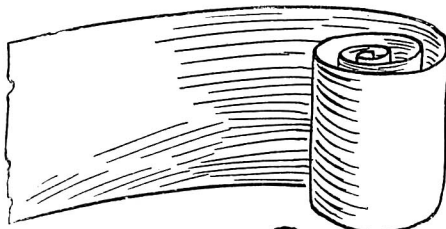


FIG ②

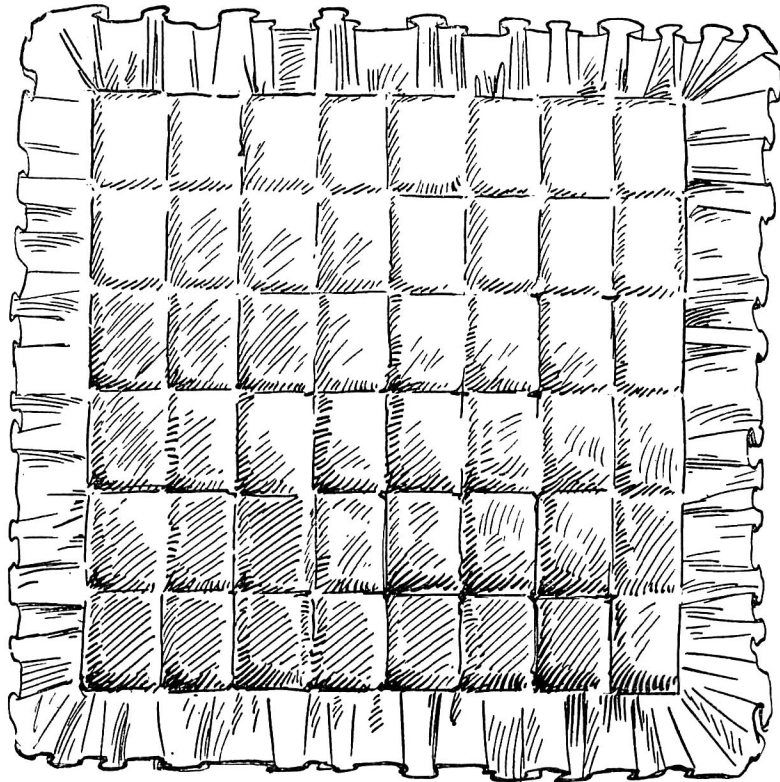
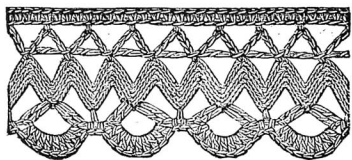


FIG ③

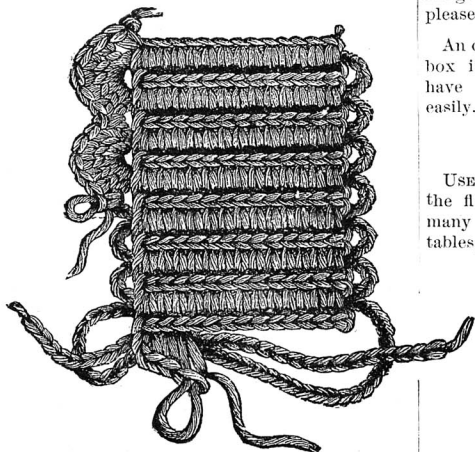
# FANCY WORK.

## Edging for Apron.

PROCURE serpentine braid :—1st row : 1 double, 7 chain : repeat. 2d row : 14 double, in each 7 chain, taking in the braid with the first and last of every 7. 3d row : On the other side of the braid (see illustration), 1 double near the hollow, 3 chain, 1 long treble in the braid where the last double was crocheted, 1 long treble in the 1 braid



near the end of the vandyke, 3 chain, 1 double where the long treble was crocheted, 5 chain : repeat from\*. 4th row : \* 1 double between the 2 long trebles, 4 chain, 5 long trebles drawn up together in next 5 chain, 4 chain ; repeat from\*. 5th row : Miss 1, 1 treble ; repeat.

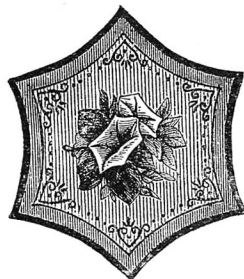


## Child's Worsted Horse Reins.

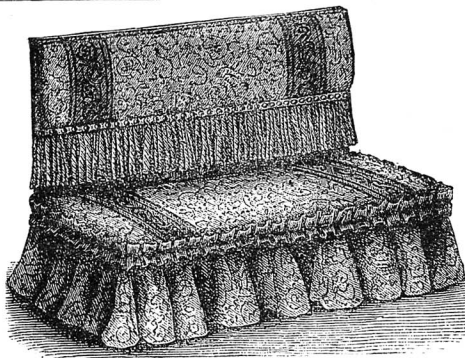
WORK with scarlet double zephyr wool over a crocheted chain as follows : Make a long chain for insertion, then, on a chain of 13 stitches, work, passing over the 1st stitch a row of double on the front thread of the previous row, inserting the chain cord ; at the end of the row, 1 chain, \* turn the work, 1 slip stitch on the back thread of the previous row, without inserting the chain cord, at the end of the row, 1 chain ; repeat from \* till the reins is the required length. Now work over the loops formed by the chain cord along both sides of the reins as follows :—\* 1 double over the 1st loop, 5 treble over the following loop ; repeat from \*.

## Bobbin for Floss or Silk.

CUT two pieces of velvet a trifle larger than design, embroider with colored floss in the center, then cut two pieces of cardboard the size of design, cover them with the velvet, lay them together and overhand the edges all round. These little trifles make a very pretty addition to a work-basket.



BOBBIN FOR FLOSS SILK.

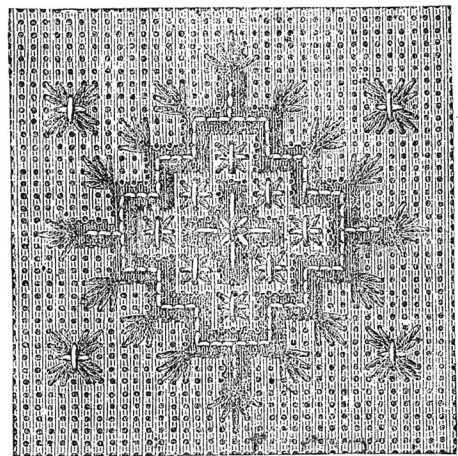


## Box Sofa.

MADE of a box. The back is fastened to the lid with an iron knee, so when the lid is raised the back moves with it. First make a covering for the whole, stuffing the back and seat with curled hair, over which put cretonne in corresponding colors to the room.

A box-plaiting on the edge of lid to conceal the opening, and a wide ruffle of the same round the four sides below. The fringe may be added or not, as the fancy pleases.

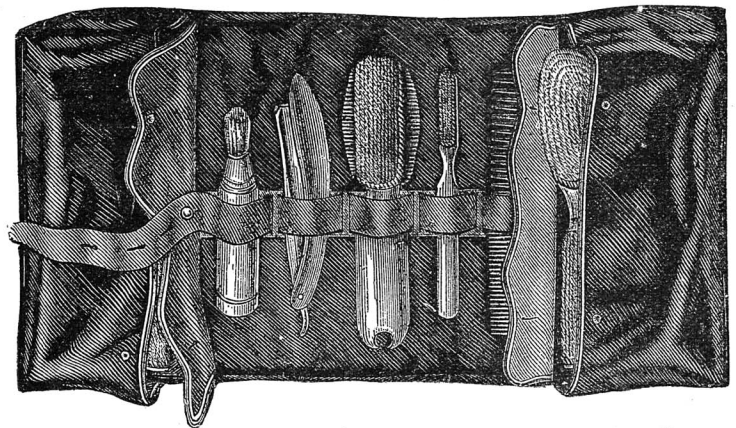
An old trunk can take the place of the box if more convenient. Be sure and have casters on, that it may be moved easily.



## Pattern on Perforated Cardboard.

USE can be found for old curtains that the flowers can be transferred from, in many ways, such as borders for dressing tables, work stand, and baby baskets.

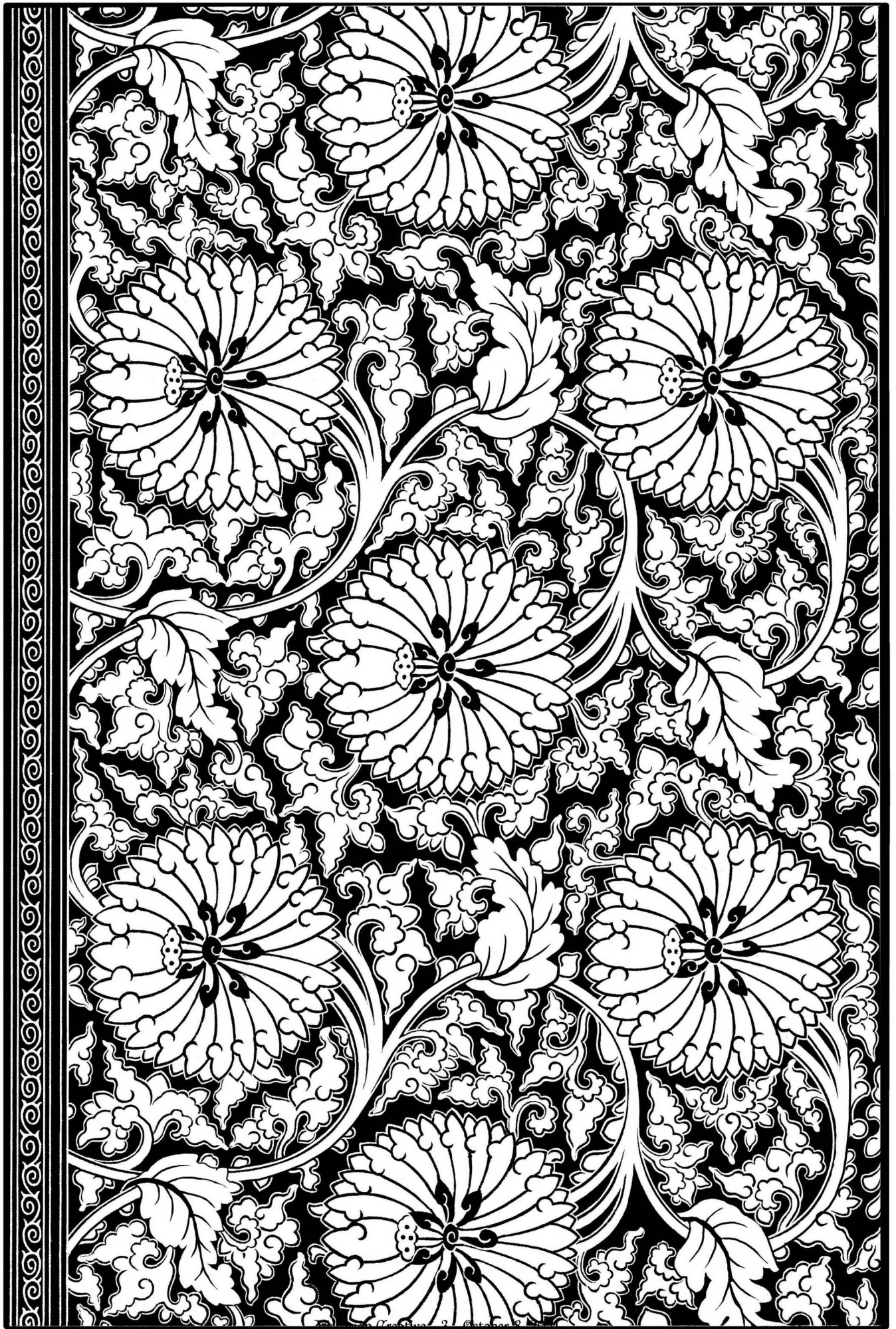
PATTERN on perforated cardboard for center of mat—can be used also on canvas as a border for tidy, joining the pattern at the points.



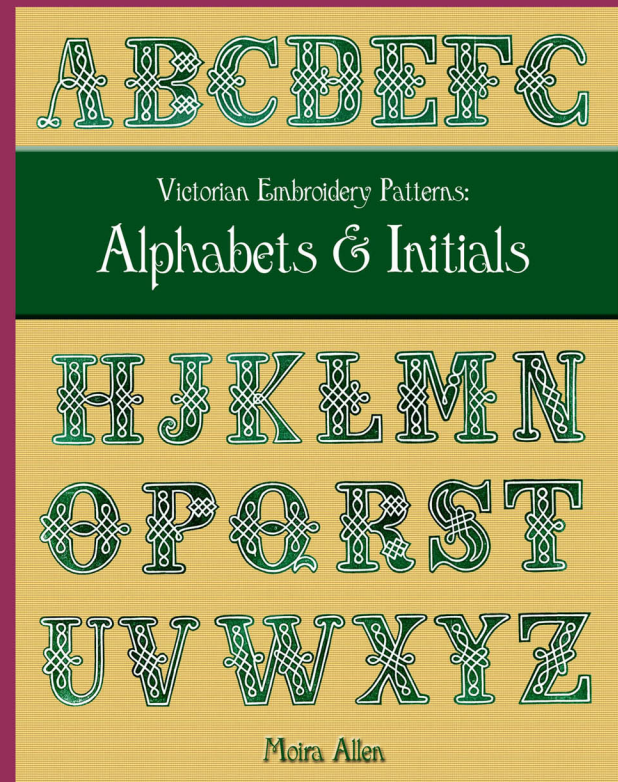
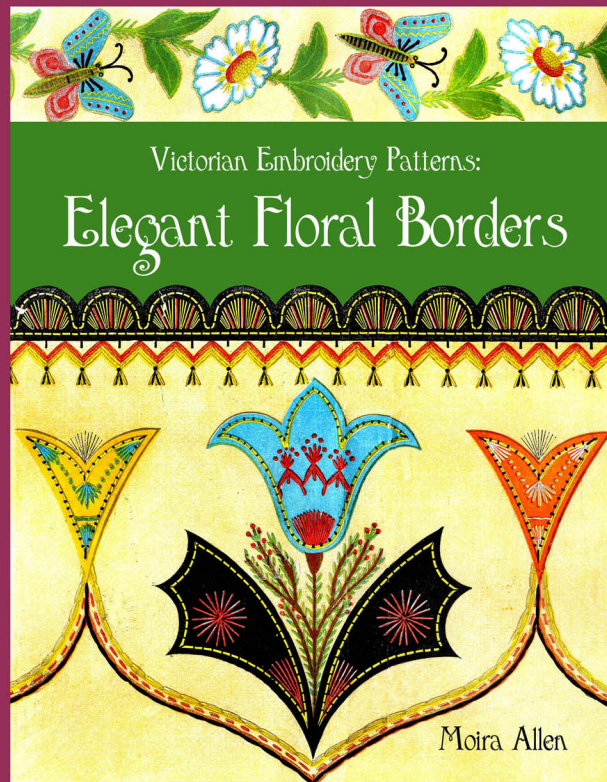
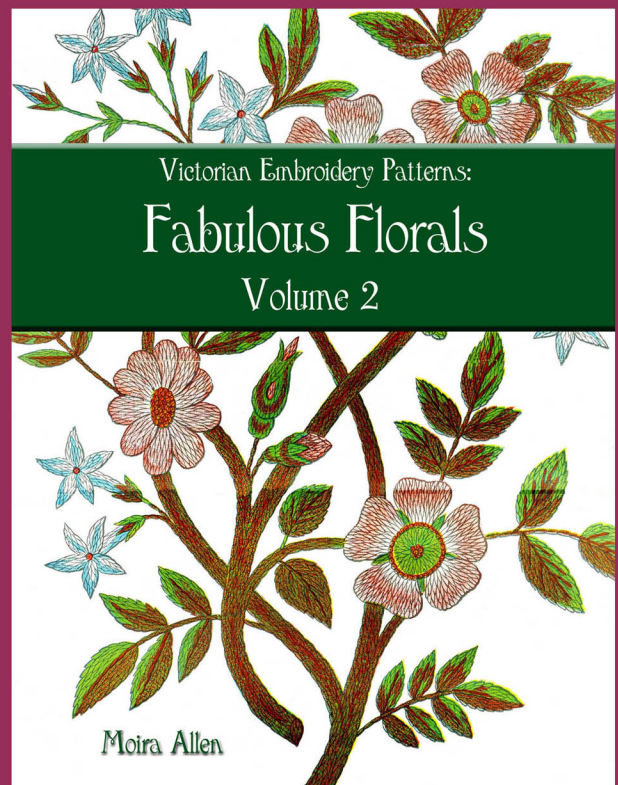
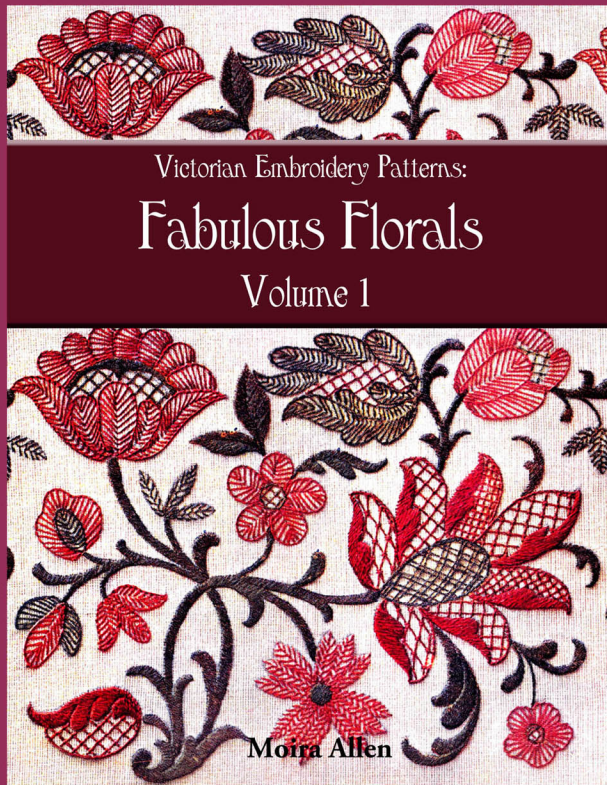
## Gentleman's Dressing-Case.

A STRAIGHT piece of cloth doubled eleven inches broad and nineteen inches long. The design shows the arrangement of pockets. They are made of the same material as the outside and bound with ribbon or braid. A strip of leather with slits cut in it is stitched through the center of case, through which a strap sixteen inches long is slipped. Slope it a trifle at one end that it can go through readily, and make several buttonholes at the end, so after placing in the necessary articles, it may be drawn tightly and buttoned. On the outside is a strap bound with ribbon or braid to fasten the case when rolled.

“Chinese Waterlilies,” from Owen Jones’ *Grammar of Chinese Ornament*, 1867. Available in *A Victorian Floral Fantasy*, by Moira Allen.



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