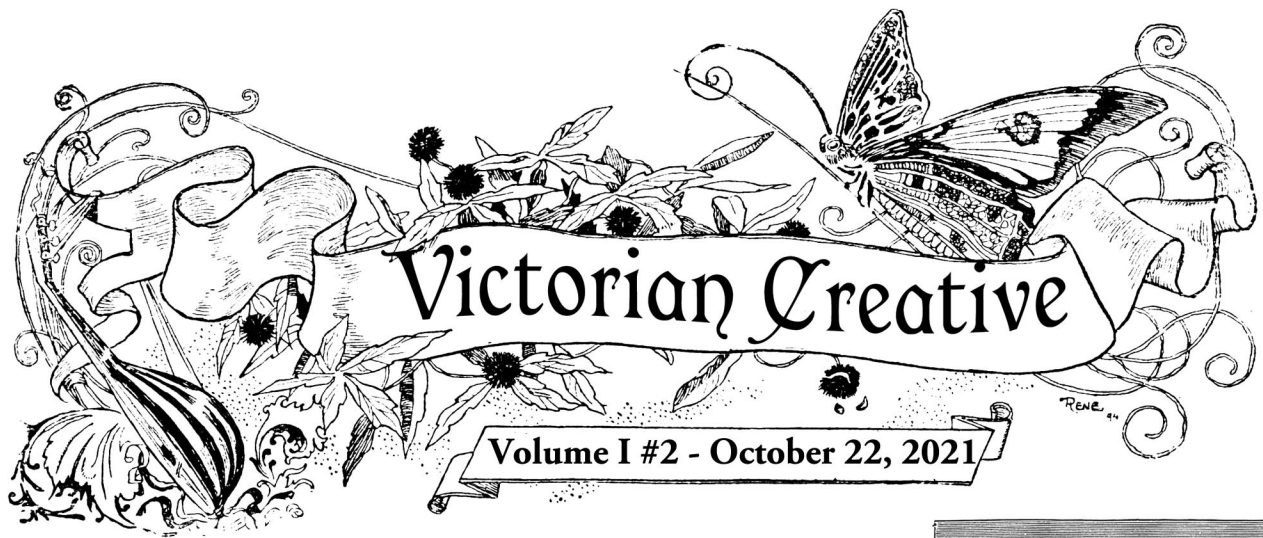


# Victorian Creative

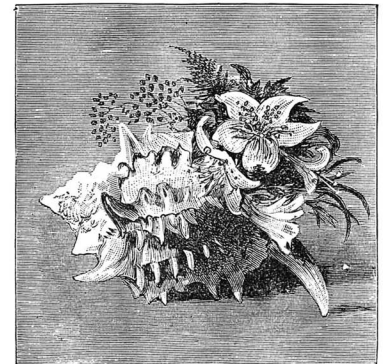
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor



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**ABOUT OUR COVER:** Our musical Halloween kitty comes from a turn-of-the-century "Whitney Made" postcard, published in Worcester, MA. This image and several other delightful "Whitney" Halloween images are available in our collection of **Seasons & Holidays Clip Art & Ephemera** at [www.victorianvoices.net/clipart/seasons/holidays.shtml](http://www.victorianvoices.net/clipart/seasons/holidays.shtml)

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## HAPPY HALLOWEEN!

Judging by the shortage of articles on Halloween in Victorian periodicals, this wasn't considered a terribly significant holiday in Victorian days. The Victorian housewife had other things to occupy her at this time of year: October was the season for canning, pickling, preserving, and otherwise putting away one's stores for the winter. She might decorate her home with autumn leaves and berries, but not with squash and pumpkins.

Though "guising"—an early form of trick-or-treating—dates back to the 1600's, this was considered more a "country" (i.e., "farm") tradition, not likely to be found in town or in well-to-do country homes. Jack-o-lanterns were known, but since pumpkins were rare in the UK, they might often be made from turnips! "Nutting in the woods"—specifically, gathering hazelnuts—was a common October pastime, enjoyed by all ages and classes.

Still, Victorians did enjoy a good Halloween party, though we might not recognize these today. Again, "guising" or dressing in costumes wasn't a common tradition. (Costume parties were generally a winter or Christmas event.) Instead, Victorian Halloween parties focused on parlor games, and in particular on fortune-telling. If you wanted to know who your husband would be, you might comb your hair in front of a mirror at midnight, hoping to see his face in the glass. (This tradition was so widespread that Halloween postcards of the early 1900's are just as likely to depict a young lady in front of a mirror as they are to show pumpkins or black cats.) Another trick was to place two nuts (named for you and your suitor) in the fire. If the nuts flew apart as they burned, you had no hope, but if they burned quietly side by side, you'd grow old together.

I'll leave you with a description of Halloween celebrations from "A Hallowe'en Reformation," by Hezekiah Butterworth, from *Century Magazine*, October 1895. The story is set in Boston about 100 years earlier, and notes that while Bostonians of the day paid little attention to Halloween, British families still observed it:

These families had loved to keep the remembrance of the old superstitions, and to pretend to believe that the dead return to their late habitations on that one night of the year, and mingle with the people as they used to do. They filled great tubs with water and floating apples, and tried to secure the apples with their teeth, and so bobbed their heads into the water. They hung sticks from the ceiling, with a burning candle on one end of them and an apple on the other, and twisted them, and tried to catch the apple in their teeth, and received smutches from the candle. They threw apple parings over their shoulders that these might form the initial letters of their lovers' names. They combed their hair before looking-glasses in lonely chambers that their future husbands might appear and look over their shoulders. They told ghost-stories of castle life in old England, and sang ballads, the same as people now read Burns's "Hallowe'en," or Poe's "Black Cat," or William Morris's tale of the Northern knight who visited Elsie with "his coffin on his back." The gift of pieces of cake on which were rings or sibyl-like poems and prophecies ended the merriment at midnight.

Today, Halloween has become our most commercialized holiday other than Christmas, and our biggest worry is not whom to marry but whether we'll run out of candy before the night is over. Somehow, I rather think the Victorians may have had more fun! Boo!

—Moirra Allen  
editors@victorianvoices.net

## HOW TO MAKE BEAD FLOWERS.



**B**EADS are now the great *furor* of the day, and sparkle in every kind of trimming. The bead outline or filling-up of a design is an easy matter, but the shaping of detached ornaments and flowers requires a little more ingenuity and dexterous handling. For this reason I have prepared a few specimens of different kinds, and after a little practice upon them the worker will find no difficulty in reproducing other sorts of flowers, butterflies, &c., provided, of course, that she has a good eye for form.

The materials required are few and inexpensive, comprising but a small assortment of beads and reel wire of different sizes, some sold as cheap as three yards for one penny. As to beads, everyone of you girls knows all about them; have they not been the delight of your childhood? and even since then, with a little sixpenny box of mixed beads have you not often made a baby girl as happy as a queen? The hours of peace and quietness for the house while she has been threading herself most wonderful rings, bracelets, and necklaces!

Nowadays beads offer a far richer choice both in shape and colour: there are the round, tubular, faceted, oval, pear-shaped, &c.; however, for our lesson this time the first two kinds are the only ones required. Regarding colour your field is unlimited—opaque tints of every description, transparent ones shot with a contrasting hue, phosphorescent, sunlight, and moonlight shades, besides a great variety of gold, silver, and steel. Necessarily the price varies very much, some beads being sold by the hank, and others by weight. Having some black-jetted lace rather the worse for wear I bought a twopenny ounce of what are called in the trade "repairing bugles," for which purpose they are mixed in different sizes, and amongst them are a few white ones. The methodical young lady will find an ounce of these, safely kept in a box, very handy for replacing at once any lost bugles on her fringe, lace, or bonnet ornaments. The seed beads, always in such requisition, are sixpence per ounce, and a larger kind, either opaque or glass, fourpence per ounce. Coloured bugles are, of course, much more expensive, being about one shilling and sixpence per ounce, and naturally an extra charge is made for delicate tints, ordered, for instance, to match the hue of a dress. Gold and steel beads can be bought by the hank, ranging from sixpence to tenpence, according to size, and the common kinds of rainbow and moonlight beads from a penny three-farthings to threepence three-farthings.

With these general hints on the materials let us at once set to work. The illustrations show the work so clearly that I feel almost inclined to give you no further description. There are, in fact, no stated rules for these trifles, and each of you may execute them in the way you find most convenient, provided you twist them firmly. I will therefore advise you to try at first to do the ornaments by yourselves, without looking at the directions. Select your wire to go with the beads you intend to thread on it; bugles, of course, will require a much coarser size than

the tiny seed beads. Have the beads themselves assorted in a box with small compartments, easily contrived by glueing in place various strips of cardboard. From this collection choose the sort just wanted at the moment, and shower them on a piece of white paper spread before you. From there you can easily pick them up, but perhaps the best and quickest way is to damp the side of the left hand, between the thumb and forefinger; then dab it down on the paper, when plenty of the beads will adhere to it; the partly-closed hand thus forms a kind of palette, whence the beads can conveniently be taken up.

Here is an easy thing to experiment upon (fig. 1).

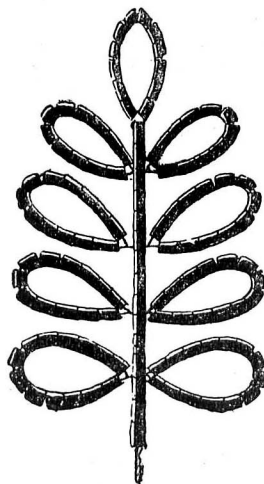


FIG. 1.—LABURNUM LEAF.

A branch of leaves, which most of you will at once compare to the laburnum, and those perhaps with a little knowledge of botany will proudly call it the pinnate leaf, from its pairs of leaflets branching from one stem. For this you require three-quarters of a yard of wire and small jet tubes. Thread twelve beads, slip them into the centre of the wire, which you double, and give the two wires one twist close up to the beads to set them in a loop; this will stand for the upright leaf at the top of the branch. Then pass, through the two ends of wire, two beads for the stalk, and, on one wire only, twelve beads for a side leaf, the same on the other wire for an opposite leaf. Now turn the work, and twist the wire of both petals at the back, close up to the stalk; then screw both wires firmly together in the centre, and continue the stem by threading four beads on the doubled wire. Repeat side petals of thirteen beads, next four for the stem, and, twice more, leaves of fourteen beads with three for the stalk. Finish off by twisting the wires, snipping the ends if need be, and passing the points upwards through the last bead.

For quick work a trade hand forms another kind of leaf, replacing the beaded stem by a covered stalk cut just the right length. On a bit of ordinary wire she threads a certain number of beads for the top leaf, makes them fast at one end, doubles them into a loop, and taking the prepared stalk in the left hand, twirls the hanging wire round it. The worker then threads the beads for the side leaf, and winds the wire once over the stalk; she repeats the same operation alternately on the right and left until near the end of the talk. Thus the leaves have been shaped by a single wire, and necessarily do not lie in regular pairs; besides, in this case, the twists are slightly visible at the back.

The forget-me-nots (fig. 2) are made separately and afterwards mounted on a stalk,

the unsightly wire being hidden by smoothly-wound cotton or silk. To execute the flower, thread five beads and draw them up into a round by passing the long end through the first two beads; secure the other one by twisting it over the ring between two of the beads. Next thread six beads, slip the wire through one on the ring, six more and pass through the following one, and so on until you have five loops or petals.

The ox-eyed daisy (fig. 3) can also be made

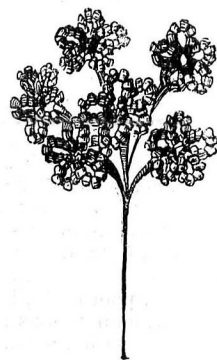


FIG. 2.—FORGET-ME-NOTS.

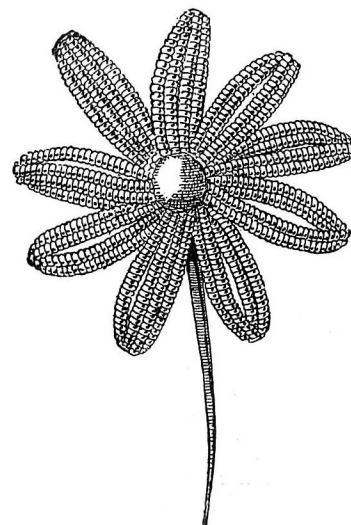


FIG. 3.—OX-EYED DAISY.

with a circle of double wire from which all the petals spring. These are shaped by bending two distinct loops, or by intermingling them at the point in this wise: thread on each wire half the number of beads necessary for the petal and join them together by slipping the left-hand wire through the last bead of the right-hand one, and *vice versa*.

Another mode is to shape each petal singly and afterwards entwine their nine stalks into one large one. In either way the junction or circle is concealed by a jet *cabochon* or stud, pierced underneath with holes to receive the thread or wire.

The marigold (fig. 4) starts with a ring of six beads, and an outer one of eight, festooned by eight scallops of six beads each. Then follow four rounds of petals overlapping each other and gradually increasing in length. For the first round, thread fifteen beads and loop them by slipping the wire through the second, the first being left free to stand for the new circle. Repeat this nine times, close the round, and at the same time connect it to one or two beads of the ring below. For the next three rounds proceed in the same way, adding more beads and more petals as judgment guides you till the last circle consists of seventeen loops of from thirty-eight to forty beads.

So much for the quick way amongst the many for producing this flower; perhaps a more compact style consists in forming five rings enclosed within each other, and, starting with the largest, thread a series of loops taken into every other bead; in returning

make another layer of petals, supporting them on the alternate beads previously

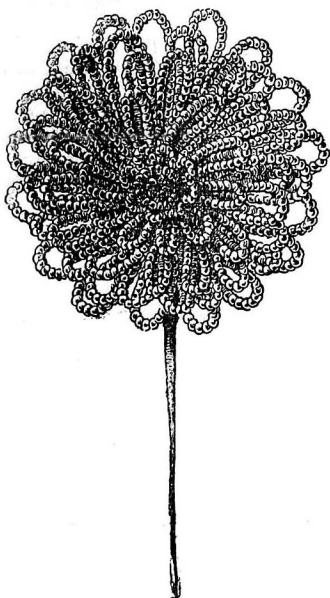


FIG. 4.—THE MARIGOLD.

missed. Work the fourth ring likewise with a double row of petals, on the third circle make a single one, while round the second secure the scallops. The first is left untouched as the heart of the blossom.

Each petal of the lily (fig. 5) is executed

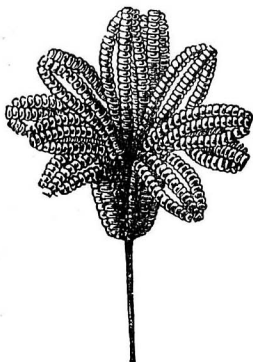


FIG. 5.—THE LILY.

singly, the number of beads naturally depending on the length you wish to give to the petals, as well as on the size of the beads themselves. Commence with the midrib, and thread the required number on a double stalk, bending it up to secure it at the end. Once arrived at the tip of the petal, bend down the wires on either side to shape the outline, and thread the same number of beads, allowing two or three extra for the curve. Twirl the three ends of wire very tightly together, and bend the petal into shape, spreading it out at the top, and pressing the lower part firmly to form the cup. When the other petals are finished, join together the stems of all, and tie them strongly to a covered stalk.

For the jessamine flower (fig. 6) cut five short lengths of wire, and on three of them thread thirteen beads, uniting them into a loop by passing the wire through the first. On the two remaining lengths thread eleven beads, and, the five petals being thus ready, attach their double stalks for the cup thus:—With the left-hand wire of one petal and the right-hand one of the next take up four beads, do the same with the other four pairs of wires,

and, closing the five stalks into a compact cup, twist them tightly and cover with cotton or wool.

The trefoil looks particularly effective in the fashionable amber and fiery red beads. The darker part, though apparently raised and detached, is merely managed by the correct mingling of the colours while threading the beads. For the lower lobe thread two red beads and fourteen amber ones, pass the wire through the two red beads again to close the first or inner circle. Second circle—Three red beads, nineteen amber, two red; unite. Third circle—Four red, twenty-five amber, three red. Fourth circle—Six red, thirty-two amber, five red. Fifth circle—Seven red, forty amber, six red.

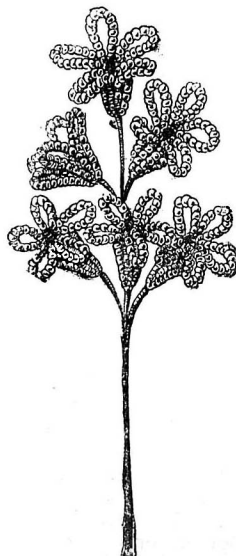


FIG. 6.—THE JESSAMINE.

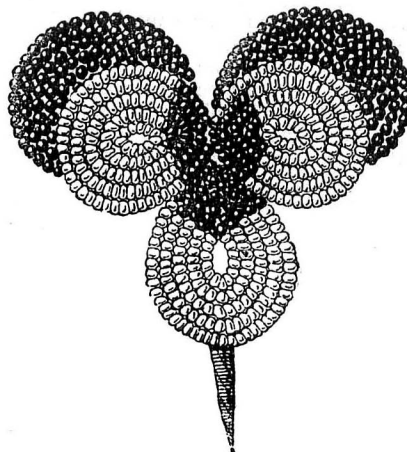


FIG. 7.—TREFOIL IN TWO COLOURS.

For the two side lobes proceed in a similar manner, attaching them at the last round to the lower one by slipping the wire through a bead or two near the point. Make the outside semi-circles with red beads. Carry the wire back almost to the centre of the lobe, thread seven or eight beads, and secure them to the previous ring, then work thus backwards and forwards four times, gradually increasing the number of beads at each semi-circle. The opposite leaf slightly differs, according to the taste of the worker.

The stalks of all these flowers are neatly bound, as for other artificial flowers, with tiny strips of tissue paper, coloured wool, or silk. Is it not almost idle to give young girls any hint as to the use of such sparkling trifles? Their busy brains will be sure to hit upon thousands of little nooks for them, either in their bonnets, muffs, coiffures, on the puffings of their tartane dresses, or even—in a larger size—to brighten up Christmas decorations. Butterflies and countless insects can be modelled on the same plan, and indeed, after a little practice with the several items shown in the illustrations, there is no telling what deft fingers will be able to produce with a piece of wire and some bright beads.

M. KARGER.

## The Origin of Scandal

Said Mrs. A  
To Mrs. J.,  
In quite a confidential way,  
“It seems to me  
That Mrs. B.  
Takes too much—something in  
her tea.”  
And Mrs. J.  
To Mrs. K.  
That very night was heard to say,  
She grieved to touch  
Upon it much,  
But “Mrs. B. too—such and such!”  
Then Mrs. C.  
Went straight away,  
And told a friend the self-same day,  
“‘Twas sad to think”  
Here came a wink—  
“That Mrs. B. was fond of drink.”  
The friend’s disgust  
Was such she must  
Inform a lady “which she nussed,”  
“That Mrs. B.  
At half-past three,  
Was that far gone she couldn’t see.”  
This lady we  
Have mentioned, she  
Gave needle-work to Mrs. B.  
And at such news  
Could scarcely choose  
But further needle-work refuse.  
Then Mrs. B.  
As you’ll agree,  
Quite properly—said she, said she  
That she would track  
The scandal back  
To those who made her look so black.  
Through Mrs. K.  
And Mrs. J.  
She got at last to Mrs. A.  
And asked her why,  
With cruel lie,  
She painted her so deep a dye?  
Said Mrs. A.,  
In some dismay,  
“I no such thing could ever say;  
I said that you  
Much stouter grew  
On too much sugar—which you do.”

—Originally published in  
*The Baptist*; reprinted in  
*A Manual of Etiquette*  
by Daisy Eyebright, 1868.

## AN OVERTOWEL IN LINEN CANVAS.

OVERTOWELS of various kinds are obtaining more and more in orderly houses, their utility as well as prettiness being obvious. Especially in large towns such as London where smuts abound more or less, towels get soiled very quickly. An overtowel protects the towel-horse from dust and smuts, and also serves to cover it when the inevitable soiling of its contents renders them less sightly than when fresh from the linen press. Then too these arrangements being distinctly decorative,

all who care for pretty bedrooms do well to make them.

The taste of the worker can of course be exercised to any extent concerning the material and manner of working an overtowel, as well as the colours to be employed in the embroidery. Where embroidered bed-spreads, toilet-covers, etc., are used, it is well that the overtowel should match.

Never choose a very thin material for an overtowel, as it does not answer the purpose

at all. It does not hang well or keep in place, and soon gets tumbled and untidy-looking.

Linen canvas, now to be had inexpensively in white, *écru*, and many art shades, is about the best thing for this purpose, and has the advantage of washing well besides being sufficiently thick to hang well.

The overtowel seen in Fig. 1 is a very good specimen of how this canvas can be treated. As will be seen, drawnwork, the cross-stitch which everyone knows, and *appliqué* all figure in it, and the border is fringed out at the bottom.

The materials for working with should be coarse embroidery cotton of any colour you please, ingrain red or blue being the best for washing.

There is no need whatever for saying more about the cross-stitch than that the crossing should go all the same way. Patterns for cross-stitch can be had in small books costing but a few pence each at any fancy shop.

The outer border on which *appliqué* is done can be treated in various ways. In our example the leaves and flower are chain-stitched down, but we do not care for this as much as for other ways of securing the application. Chain-stitch is too much used in machine work to be distinctly decorative or suited for what is done by hand. Always choose a contrasting colour for your *appliqué*. Here orange linen of fast colour contrasts well with the blue linen canvas. Iron off a transfer pattern of good, bold design, and then lay it very carefully on your material, stitching it with running stitches into place. Care must be exercised about this preliminary, as if you put the pattern on crooked no errors can afterwards be rectified.

Button-hole stitch your linen down following the outline of the pattern very carefully. When this is done take a pair of sharply-pointed scissors and cut round the edges close to the button-hole work. Any veinings of leaves or centres of flowers can be done in stem stitch or other stitches.

In Fig. 2 you will notice how the clusters are formed which you afterwards make into the stitch called single crossing.

In Fig. 3 you will see one method which is very good. If you want to make the pattern precisely like that seen in Fig. 1, you can then make the V-shaped stitch more open, so as to secure space in which to make the next row crossing it. The manner of doing the single crossing is so easy that anyone can learn it by looking carefully at Fig. 1. The line which crosses the clusters should be very strong, and for it a much coarser number of cotton should be used than that employed in the cross-stitch and stitch which makes the clusters.

Make one end of this coarse cotton quite fast on the wrong side of the linen and then pass it in and out so that the clusters cross. Then fasten off securely at the other end.

The fringe is seen in Fig. 4. Observe, please, that the lines cross and are then knotted in a simple knot.

The upper edge above the fringe should be made fast by button-hole stitches, or else the canvas will often ravel.



FIG. 1.

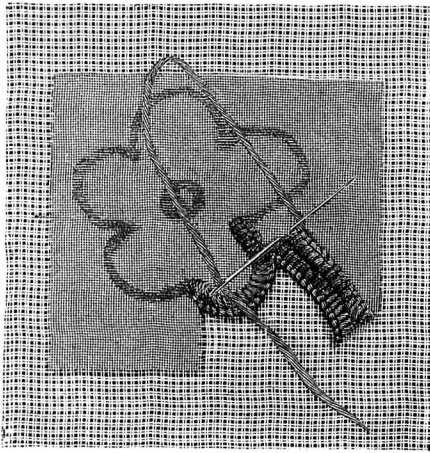


FIG. 2.

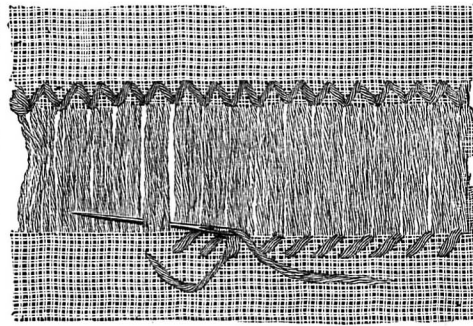


FIG. 3.

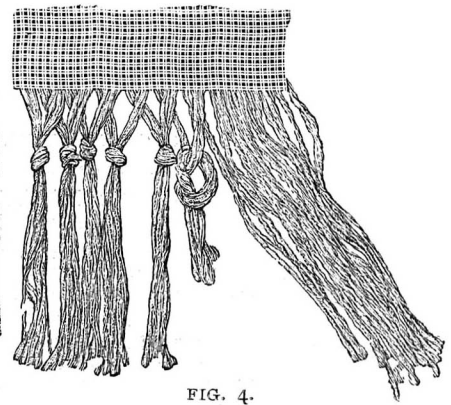
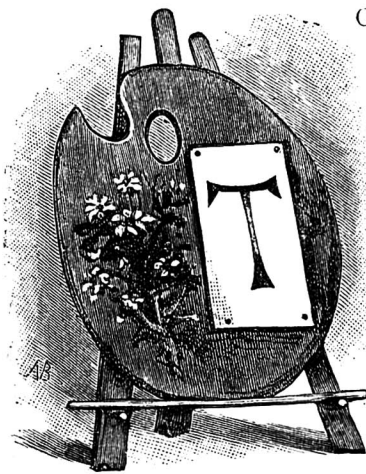


FIG. 4.

## TABLE DECORATIONS.



AN EASEL MENU-STAND.

advantage of them we cannot fail to enliven and improve even the dullest of dull houses. We do not, however, intend to take up our space with remarks of a general kind; we would rather try if we can help, by a few practical words, those housewives who, acknowledging their obligations in this matter, are yet sometimes at a loss to tell what to find in the way of novelties.

In the present paper we intend to deal exclusively with table decorations, although in doing so we do not mean to confine ourselves merely to the consideration of the filling of silver épergnes and exquisitely engraved flower-vases mounted on golden stands. Those who possess such valuable articles probably possess also the means wherewith to send to the most renowned florists for a supply of the rarest hothouse blossoms, and with such materials, if they have any taste whatever, they can scarcely avoid making a creditable display.

Nothing can take the place of flowers. Their lovely varied tints and graceful foliage make a decoration that cannot be equalled by any substitutes, natural or artificial.

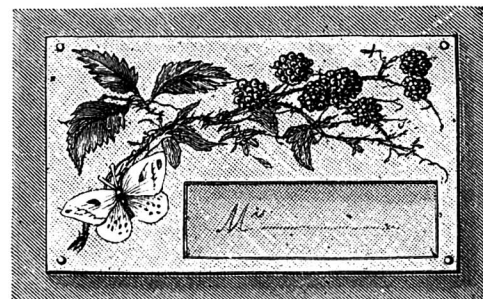
Then, too, no table can look well, however rich may be the appurtenances, unless the linen is pure and

make home bright, cheerful, and beautiful, is assuredly one of woman's primary duties; but to be successful in fulfilling this duty a good deal of time and thought must be given to the subject. There are so many ways in which we can beautify our surroundings, so many opportunities are constantly recurring, that if we take

spotless. No "slut's folds" should mar the regularity of the creases. A table-cloth that has seen its best days, and some of its worst as well, if fresh and clean, is preferable to a new one tumbled and soiled. And it must be put on carefully, with the centre crease exactly in the middle of the table; it is enough to spoil the flavour of the best-cooked viands to sit down in front of a cloth laid all askew, and almost enough to make the most indifferent lose at least some of their appetite for the meal—be it ever so tempting.

A large embroidered monogram is admirable in one corner of the cloth; the crest may occupy the other, or the crest may be placed above the monogram: whichever plan is adopted, it must be carried out on a large scale if it is to be effective.

The serviettes naturally claim our next attention. These look well when flatly folded on the table if the centre is worked with the monogram—the centre, that is, of the outer square when the serviette is folded. For the breakfast-table we like them simply laid, but for dinner most will agree that they should be



A GUEST-CARD.

more elaborately folded. To our thinking the neat tall pyramid is one of the best forms, and it is more uncommonly used than the mitre or the shoe. The serviettes should be large, and they should be quite square, or it will be found awkward to fold them up in the different styles.

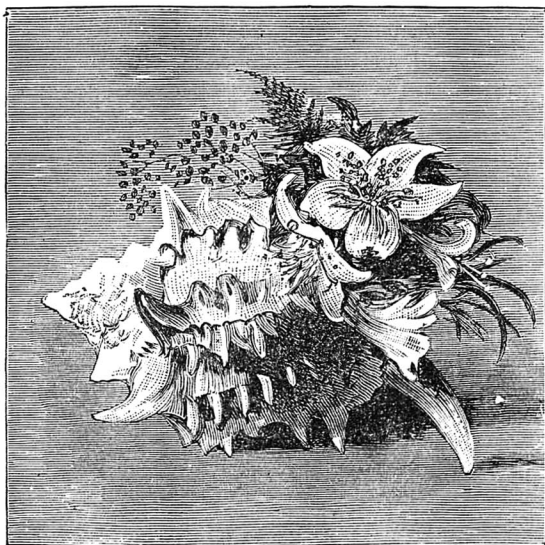
As a last word on table-linen, let us say that it

should be of the very finest quality, then, if well "got up," it looks almost like white satin, so soft and shiny is the surface; and the pattern should be unobtrusive yet well defined. A fashion that now-a-days finds favour is to lay a strip of plush on either side of the table; the colour, it is almost needless to say, should harmonise with the room decorations. To choose a shade simply because it is pretty without any regard to its surroundings would be an act of simple folly, for the appearance of the room would be quite spoilt if the table-strip did not agree with the curtains, &c.

Were a wrong tint used, a casual observer might not be able to tell at once what seemed to him objectionable in the room when he entered it at the appointed dinner-hour; but he would feel the incongruity of the juxtaposed colours; there would be no repose because the eye would not be satisfied.

In choosing the plush we must remember that for a large part of the year many of us dine by artificial light; therefore it will be necessary to consider, when making our purchases, what colours will be least affected by gas or candle-light. Some persons are so fond of blue, they would have it everywhere, on their bonnets and on their chairs; but charming as it is in the day time, it is not a colour that lights up well. At the risk of seeming showy in our taste, we would rather advise that a deep ruby or maroon be selected, as doubtless these will prove on trial to be far more appropriate for the purpose; the red tells well against the green foliage of plants, as no blue would do.

The strip of plush may vary in width according to the width of the table, and also to suit the fancy of the housewife. It may be bordered with cord or gold lace; the latter will produce a good effect on the white damask; or, what is a more elegant style to our



SHELL FLOWER-STAND.

idea, it may be simply bordered with a garland of real leaves; but the latter plan labours under the disadvantage of the work having to be done each time the plush is used, while the corded or lace-edged strip is always

ready for use. Cutflowers may be placed at intervals on the plush band, or little flower-glasses, raised on three feet, filled with light foliage and two or three blooms, can be placed on the plush, one in front of each guest. In preference to the band, or for the sake of a change, some persons would like to have plush mats;

these should form a line down the centre of the table. On the largest middle one would stand a tall glass of flowers, on the two smaller the glasses should be lower, or small china vases may take their place, filled with tiny growing ferns. Shells, filled with flowers, are sometimes used now as table ornaments; and skilful fingers, guided by fertile brains in conjunction with artistic taste, will prove that there is a large field open here for the display of talent. Success will depend on the choice of shells, and still more upon the manner in which they are arranged and filled. Discretion should be exercised as to the number the table will take, so that there should not be an overplus; then there should be variety without the loss of unity. We do not need to match our shells in pairs as we would our vases, still they must to some extent agree either in size or form; to have one very large specimen, and in the corresponding position on the table a wee insignificant one, would be fatal to all ideas of good proportion. They may be placed *au naturel* on the cloth or plush, or they may be mounted on stands. The latter are easy enough for any one to make, although there is, of course, some little trouble attending their manufacture; still there is a lasting satisfaction, if it is successfully accomplished, in seeing our own handiwork on our tables. The stands are to be made in the following way:—Get some firm young branches of trees and cut off pieces of the required length; trim off the smaller shoots informally to within about a quarter of an inch or so of the stem. Now ebonise all the sticks and set them on one side to dry. Then with some wire, or twine, fasten them together, some little distance from the top, after the fashion of the gypsy kettle-stands. The fastening must be placed higher or lower according to the size of the shell the stand is to support. Gild the tips of the off-shoots and also the fastening. Set the shell well into the sticks, and on no account let it look as if it would easily fall off, neither should it appear top-heavy.



SHELL FLOWER-STAND.



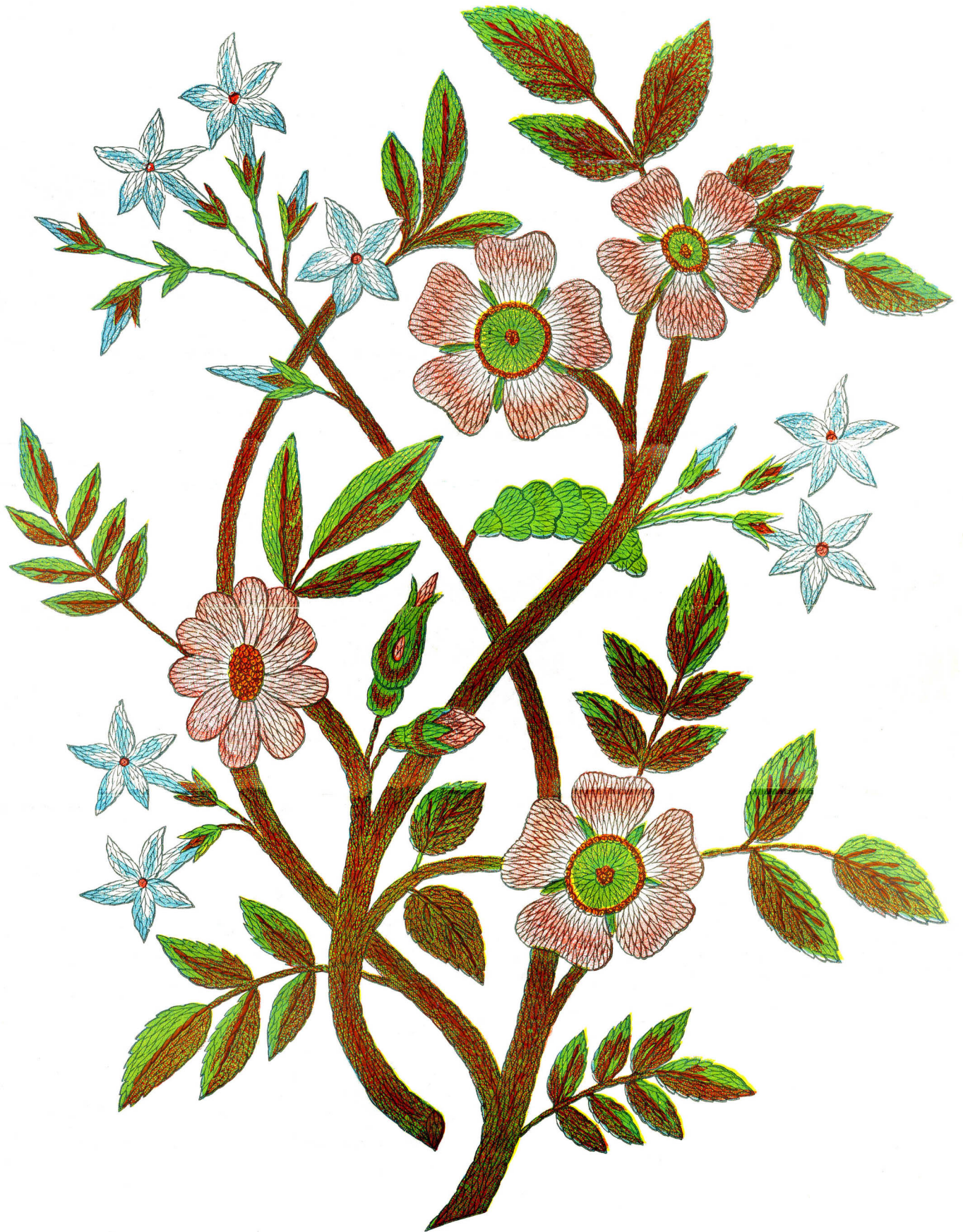
Having now made our ornaments, we may enjoy the pleasure of seeing how they look when filled. The larger kinds may be set with lycopodium drooping over the edges, and some tall feathery fern-leaves subduing a few blossoms of brilliant hues; the smaller ones can have a foundation of moss laid in, and shooting up from among the rich green some primroses and snowdrops. Flowers must never be overcrowded. Those who can arrange a few effectively with some delicate fronds of maiden-hair are more certain of a successful result, and deserve higher praise, than others who must needs have a large handful at least to fill a single vase. Colours, too, require to be contrasted well, the brilliantly-tinted flowers being modified in tone with ample greenery, the more delicately toned with light graceful foliage. If one colour is found to detract from, or "kill," another, they must not be placed in juxtaposition. When heavier and lighter kinds of flowers are combined, the latter must be cut with longer stems that they may rise above the rest and fall gracefully over them.

Much of interest might be written on the subject, but we must not linger further than to say that the best way to prove whether the arrangement is satisfactory or not is to finish it off, put it in position, and then to stand back some distance to look at it; the faults can then be noted, and the general effect judged of, as they never could be while the observer is bending over the vase, putting in the flowers. In the same way does the artist judge of his painting; he puts in some touches, then retires a few paces to criticise his work. And the arrangement of flowers is artistic work; to a few it comes as it were naturally, the eye decides at once on combinations of colour and form, and with a few skilful touches they rear a marvel of loveliness in maybe the commonest of vases. Above all, never let an artificial flower, made of muslin or paper, find room on the table, as if any one could be imposed upon by such paltry make-believes, or that such materials, forsooth, could even for an instant lead any one to suppose that they were looking at the delicate petals of a natural flower. If we cannot have cut flowers, and are not satisfied with growing foliage plants alone, thinking that colour is

indispensable to dinner-table decorations, then by all means let us find it, but in some less objectionable way. Let us subdue our candle-light with soft pink shades, lay our table with ruby-tinted glass, let our water-jug and goblets be of topaz-hued glass set with amethyst handles, let us ornament our dishes with clear-cut jellies of varied tints; there are a hundred ways in which we may add colour without descending to the employment of shams.

And what of *menu* cards? Of the making of these it would seem there is no end. Well, we will give our idea of a pretty conceit; if they are not *chic* they are nothing. Have a miniature easel cut by a carpenter, and also a palette. Stain them both dark oak. Now paint a cluster of flowers on the left side of the palette, being sure to leave space enough clear for a card to be fixed on it; on the card the *menu* is to be written. Choose one of the right size, make four holes a little way in, one at each of the corners, lay it in position on the palette, and make four corresponding holes in the latter right through the wood. Now get some tiny gold-headed paper-fasteners, and with these fasten the card in place. Glue the palette on to the easel, and the *menu* stand is complete. When the card has to be changed, remove the fasteners and put on a fresh one. The palette may be tied on through the finger-hole, if preferred, with a fine silken cord and tassels; or it may rest loosely on the easel. Guest-cards can be made very prettily and easily by any one who can paint a design of flowers. Two cards about the size of a gentleman's visiting card, and four of the small fasteners mentioned before, are alone required. On one card paint a spray of blackberries, commencing on the left side, and let it spread climbing along the top. On the lower part of the right-hand side cut out an oblong piece sufficiently large to allow of a slip of paper, on which the name is written, being inserted underneath. Fix the cards together at the four corners with the gold-headed fasteners, and when required for use write the name on paper and run it between the two, so that it shows through the oblong opening. The advantage of this style of card is that it can be used over and over again. The flower designs should be varied as much as possible.





WILD ROSES \*\*\* JASMINE: IN CREWEL-WORK.

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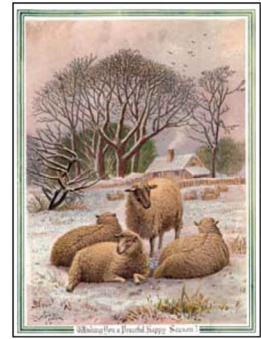
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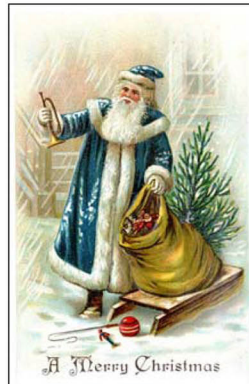
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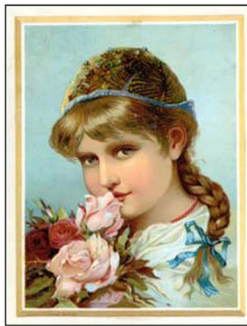
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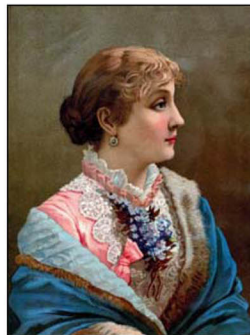
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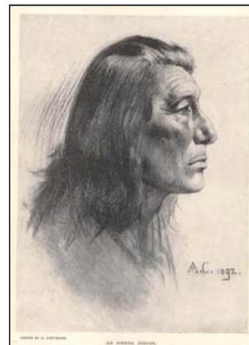
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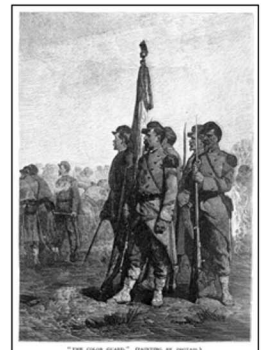
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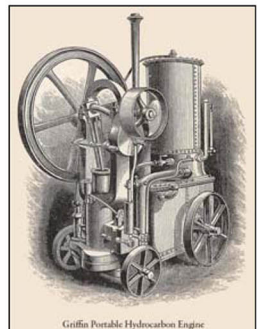
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## EMBROIDERIES NEW AND EASY.

ALTHOUGH at first sight the embroideries seen in Figs. 1 and 3 may appear like the ordinary cross-stitch, with which everyone is familiar, they are not so as a matter of practical working, nor in the embroidery when seen close at hand. True, the patterns for ordinary cross-stitch answer the purpose perfectly well and can be adapted to this work, but the Norwegian designs, ready coloured, are the best to get, when changes have been rung upon these two examples, which are excellent.

This work can be done either upon linen canvas or else upon the woollen Norwegian canvas; which, like the former, can be had in many shades of beautiful colours. Of course, your choice of material must be regulated by the object of the article.

Fig. 1 shows a table-runner in which space is left for candelabra or central stand of flowers. This should naturally not be done upon the woollen but upon the linen canvas, and the material used for the embroidery should be washing filosomes, twisted embroidery or floss silks. The colours should be chosen with care and used judiciously.

As a guide to our readers we will instance a few specimens that work well.

On cream-coloured canvas you can use any colour or colours, old gold being most charming in conjunction with good shades of heliotrope.

On terra-cotta canvas only light blues answer, on blue canvas terra-cottas, yellows, dull reds and pale pink. On green canvas pale heliotropes, dull yellows and some art blues.



FIG. 1.

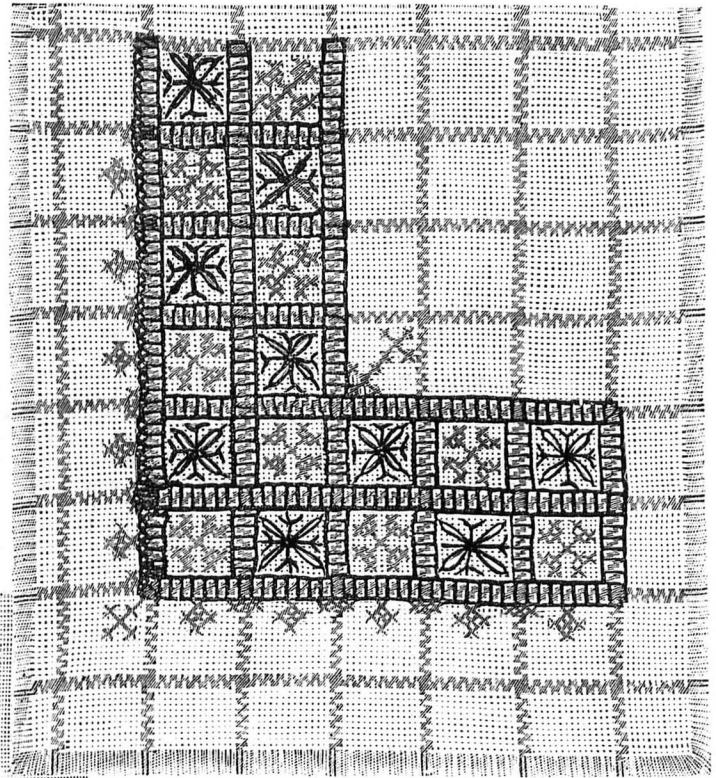


FIG. 2.

In Fig. 7 you will see how the stitches are done. Wherever there is a space covered by a stitch that looks like cross-stitch make four bars one after the other just as you see in Fig. 7, going over about four of the lines of the canvas. That is easy enough, but care must be taken to count the stitches in the pattern very carefully and make no mistakes.

A linen canvas table-runner should be bordered with a deep hem-stitched hem, or else with lace to match either the linen or some colours used in the embroidery.

If the woollen Norwegian canvas is used, you should work on it with the somewhat twisted Norwegian wools, here and there adding a little silk. Filosome does well for this addition or twisted embroidery. Of course, if you like to work it altogether in silk it is open to you to do so, but it naturally comes more expensive; for articles such as *portières*, etc., which have rough wear, it is not so durable.

Fig. 2 shows a pretty insertion, which can be worked upon any check material such as glass-cloth. Each square has two rows of an open button-hole stitch, seen very clearly in Fig. 4. When one row is done do the second intermediately. The stitch is so simple that it needs no explanation. Those to whom it is new can teach themselves by a careful examination of our illustration.

Other stitches are used in the squares.

Fig. 5 shows the loops which radiate from the centre.

Bring your needle up from the back to the front of the material, then, holding your cotton under the thumb of your left hand, bring your needle out diagonally about two-thirds the depth; draw through and then push your needle through to the other side and bring it out again in the middle.

The next stitch which comes between the loops is seen in Fig. 6. This is done on much the same principle, but that when the needle is put in again to form the loop, it is placed a little distance from where it came out and then brought out lower down but in the centre of the space. The outer squares are done in coarse cross-stitch taken over several threads of the stuff.

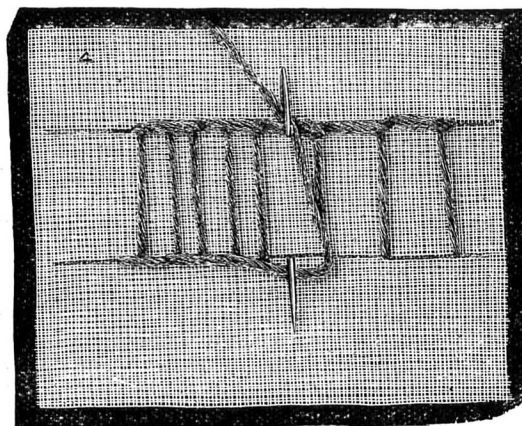
If the material is slight, you should use thin silks or cottons and not heavy ones, as the work, if you do, will not look well.



FIG. 3.

This kind of work is very useful for tea and tray-cloths, washable cushion-covers, sachets, brush and comb bags, etc.

Fig. 3 shows a strip worked on linen canvas with stripes of thick-coloured linen *appliquéd* on at each side. The divisions of the *appliqué* are hidden by a thick button-hole stitch or else a line of rope-stitch, which completely hides the line made by the sewing over. The stitch used for the embroidery on the canvas is not cross-stitch nor the bars lately described for Fig. 1. The stitch is seen in Fig. 8, and is one known as Oriental stitch. This stitch, so common in all Eastern embroideries, is worked like herring-bone stitch with this difference, that—as will be seen by an examination of the illustration—by the needle being



brought out behind and not in front of the last-formed stitch.

The number of stitches which must form each little block should be regulated by the size of the canvas and coarseness of the silk or cotton.

This little table-cover is bordered all round with a fringe simply looped through the edge. This is done in cottons, the same as those used in the embroidery. Basket stitch is a very useful stitch for bordering work of this kind, and as it is very little known, I will quote here directions how to do it.

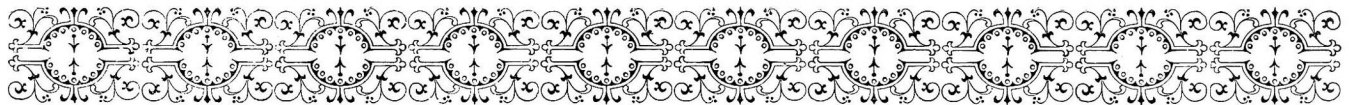
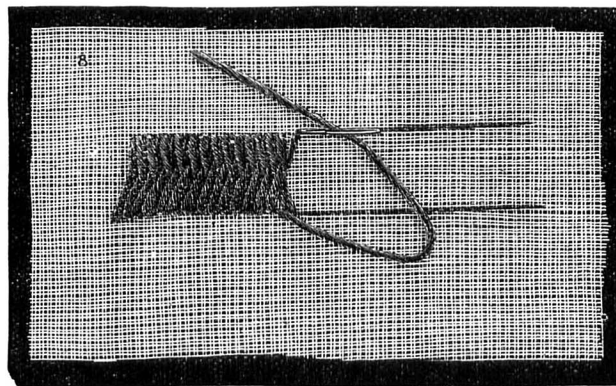
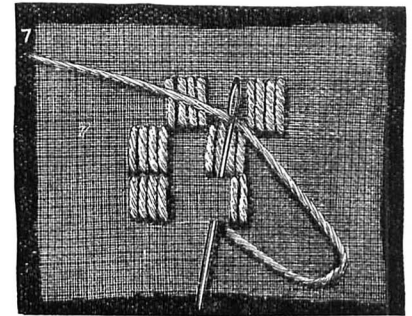
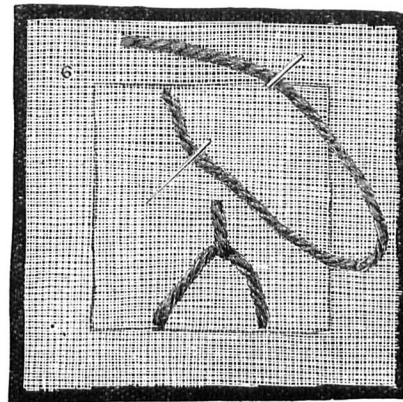
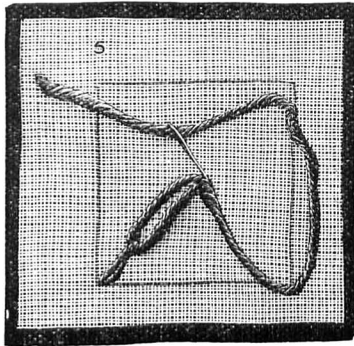
"Basket stitch can be worked on all kinds of stuffs, on counted threads or on a wide or narrow tracing, with fine or coarse thread, and more or less closely, according to the taste of the worker. You insert the needle from left to

right and pass it under from three to six threads of the foundation, according to the stuff and the material you are using, then downwards from left to right, and over from six to eight threads, into the stuff again from

right to left; then you push it under the stuff in an upward direction and bring it out on the left in the middle of the space left between the last stitch and the top of the second."

All this work looks much better when damped and ironed on completion.

The same embroidery as seen in Fig. 3 looks extremely well as a bordering for curtains and for *couvrepieds*, bed-spreads, etc.



## ARTISTIC KNICK-KNACKS.

THERE are many ways in which, by a little care and trouble, our homes can be made pretty, and I want to tell you now how to decorate some little things in a simple way. There are three designs shown in our coloured plate: first, a milking stool; second, a pair of bellows; third, a toadstool table.

Suppose we commence with the milking-stool. Take the pattern, and enlarge it to the size required for the stool. We have frequently shown how designs can be enlarged.

Take a piece of tracing paper (it will most likely cost you twopence), and trace all the lines carefully with a rather soft pencil. Next turn the tracing paper with the pencil side next the wood, get it carefully in the centre, and fasten it down with drawing pins. Again go over the lines, pressing hard on the paper. When you have done this you should have a very fair impression on the top of the stool. Now go over these lines again carefully with your pencil, looking at the pattern to rectify any mistakes.

The next thing is to get a tube of Indian red (oil paint, threepence), a little turpentine, and if you want it to dry very quickly, you may use three or four drops of terebine.

Of these you can get more than you require for twopence each at the nearest oilshop.

Then you will want a plate or tile, an old knife, or, better still, a palette knife, if you have one.

These things being ready, put out some paint on the tile, with a little turpentine (not too much, or the paint will rub off when you have finished), and add, if you like, a few drops of terebine, then mix them together with the knife till smooth. Now take a brush (fitch or camel hair)—you should have two, a large and a small one—and placing the pattern beside you, paint the stool just like it, beginning with the parts between the leaves and stems, and leaving the veinings and small marks on leaves and berries till the last. These you will do best with the small brush.

If it looks thin and shows the colour of the wood through, give it a second coat when dry. It must be done exactly like the first. You may consider the top finished if it be well covered, and proceed with the legs and under part of the stool.

Place the stool high; you will then be able to get at the under side without rubbing off the paint above.

Paint all the rest of the stool red, unless

there are any turned rings on the legs, when it would look well to leave these rings the natural colour of the wood. It is now quite finished, and you can put it away till dry.

If your stool should be smaller, and there is not room for all the design, it would be better to omit the outer border; if bigger, you might either widen it or put another beyond. A little care will make the pattern fit and look well.

The toadstool (hawthorn design) will look well painted in the same way. They are of different sizes, but for a small one you might use the design for the milking stool, as the toadstool is for a large size.

In doing the stand, leave the natural colour of the wood showing, as in the small drawing, to represent grass. The veinings may be painted black, if you so fancy.

The design for bellows (buttercups and daisies) is a large size, but there is room to push the border closer or leave it out altogether if too big. It is to be painted just in the same way.

Designs painted on wood in this way will wash and wear for years, though I have generally cleaned mine with breadcrumbs, as you would a drawing.

N. C. A. F.



MILKING STOOL,



*Artistic  
Knick-Nacks.*



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## THE HOUSEHOLD MECHANIC.

### ORNAMENTAL WINDOW AND OTHER GLASS.

*Engraving or Etching on Glass.*—The glass to be engraved must be covered with a *thin* coat of wax, or of bitumen and wax combined; to effect which take a bowl of melting bees'-wax, and, if a sheet or flat piece of glass, brush it over with the wax, by means of a brush, one or more times, as may be rendered necessary, depending on the heat of the fluid bees'-wax, the thickness and coldness of the sheet of glass, and the temperature of the atmosphere of the apartment. A narrow rim or edge should be formed of the wax right round the sheet of glass, so as to contain the acid when poured on. In the case of wine-glasses or such-like things, dip them once or more times into the bowl of melting wax. The glass being waxed over, sketch upon the wax the pattern or design required to be engraved with a sharp steel needle or pointed instrument, bearing in mind to make the lines upon the wax of the precise thickness or fineness desired to be engraved upon the glass; likewise let the wax be well cleared out of the lines. The design being sketched upon the wax, cover the surface with hydrofluoric acid, and expose the work to the heat of the sun's rays, taking care, however, that the wax be not melted, otherwise the pattern will be spoiled. Let the whole remain for four or five hours, during which time a whitish powder will be seen rising to the surface of the floating acid, which is the displaced glass in solution. At the end of this time wash the glass, which is now engraved, perfectly free from the wax and acid.

*Exquisite Etching on Glass.*—This process may be effected on glass vessels as well as on flat surfaces, but it is well that the glass be thick and of the best quality. Prepare the glass by covering it with wax and bitumen (the latter is to be preferred) in the same manner as directed in the last paragraph. Describe the pattern or design likewise with a sharp steel needle, as before directed, and pour over the whole surface of the work hydrofluoric acid. When the whole has been subjected to the acid under the sun's rays for a couple of hours, stop out the acid from those portions of the engraving intended to be fine delicate strokes, by use of Brunswick black. Let the work remain for another hour, and stop out by the same method the acid from those portions of the etching intended by the operator to be of moderate intensity. Then let the hydrofluoric acid remain upon the lines intended to be of the *greatest* intensity for an hour or two longer, after which wash the glass clean, and the etching will be found to have been executed with the greatest delicacy and effect.

*Embossing on Glass.*—This process is the converse of engraving and etching. It embellishes the glass by rendering its ground dull, while its pattern or device remains bright and transparent. This kind of glass has gained great favour, as it frees the inmates of its inclosure from the annoyance of being overlooked, while it affords them the opportunity of seeing without being seen. To emboss glass, paint over the ground with varnish, and then pour hydrofluoric acid upon the work, and let it remain for a few hours until the device is etched upon the glass to a sufficient depth to leave the ground raised. Wash off the acid, as also the varnish, and grind the ground by means of a little fine emery-powder and a flat piece of glass. Do not take too much emery-powder, and see that the etched pattern does not get filled up with the powder, or the brightness of the pattern will be destroyed; a little, however—insufficient to fill up the etching, which would cause it to meet the power of the glass rubber—will not hurt. Thus, the etching, having remained untouched in the grinding process, is left bright while the ground has become dull, its original bright surface having been removed by the grinding process.

## HOUSEHOLD DECORATIVE ART.

### CASTING FROM NATURE.

As a supplement to our articles on "Modelling in Clay," we propose to give some instructions in a very beautiful and interesting, though, in an artistic sense, inferior art—that of casting natural forms direct from Nature. As a means of decoration it may be applied to almost all the purposes which we suggested as suited to modelling in clay, and it possesses the additional advantage of demanding for its practice no artistic skill, and of being within the capacity of any person who will bring to it a little patience and neatness of hand.

The most simple and easy objects from which to take casts are leaves, and they are, at the same time, the most beautiful when cast. But the art can be employed on many other subjects. Most fruits and berries, and small animals can be reproduced by it; and even the face and other portions of the human figure have been favourite subjects with the amateur moulder in plaster. We shall, in the course of our paper, treat of this last branch of the art; but our chief aim will be to show in what manner casting in plaster from Nature can be made to contribute to the embellishment of the home.

We shall best explain the method of procedure in casting foliage, if we first take a single leaf, like that of the common bramble, shown in Fig. 1. On a table or board some fine dry sand must first be spread, and upon this the leaf is to be laid. It will then be seen that, as Nature is not accustomed to make her leaves in one level plane, it will not lie flat upon the sand, but only touch it in two or three places. As we desire to reproduce all the natural curves, it will be necessary to support it in the hollow parts, otherwise the weight of the plaster, when poured upon it, would force it down flat; we must, therefore, take some small instrument, as a spatula, the end of a spoon, or a thin knife, and pack beneath it till every part rests on a bed of sand. A thin inner mould of coloured plaster must now be poured on. At page 22, vol. ii., are given full directions for mixing and moulding in plaster, and these we need not repeat, but in this case the leaf should be dry and not sprinkled with water before pouring on the inner mould, as advised with the clay model. Over the first mould clay-water must be brushed, and a thick outer mould of coarse plaster formed. When this has set, the mould can be lifted altogether from the sand, and the leaf will be seen adhering to its lower surface, and, from most parts, can be pulled out without difficulty; at the edges it will probably stick a little in places, by reason of the mould overlapping, and, where that is the case, the superfluous plaster can be carefully cut away; any sand which adheres to the mould can be brushed off, and the mould should be placed in water for a few minutes, to prevent the cast sticking to it. It can then be filled with plaster (which should be superfine, if a very delicate cast is wished for), and, when set, the mould can be chipped from the cast in the usual way. The amateur, when he first sees the leaf freed from its mould, will not fail to be struck with the beauty of his work; every vein, marking, and serration, will be exactly represented in the brilliantly white material, and he will be enchanted with the grace and delicacy of its structure, of which, when accompanied with its natural colour, he could have had little conception.

In this manner any single leaf may be cast, or, with a little extra care and patience, any combination of leaves. Generally, however, if a wreath or series of leaves has to be cast it will be found better to cast them separately, and fit them together afterwards. By the above process the forms of the simpler flowers may also be reproduced, as well as fruits and berries. The latter subjects, however, will frequently require to be shown so much undercut as to render it difficult to remove the real fruit or berry from



the mould, and this difficulty will have to be obviated by making the mould in two or more pieces, in the manner directed in the articles just alluded to.

Among small animals, those are most easily cast which are smooth, such as efts, snakes, and fishes. Before moulding such things, a little oil should be brushed over them to prevent the plaster sticking, which, otherwise, it is liable to do, and they may then be readily cast. Birds,

packing will be required; for the hand and the pillow can be so made to adapt themselves to each other as to leave no space between them. A little oil must be rubbed over the skin, and the hand must be kept *perfectly* still while the plaster is being poured upon it, or the work will not be successful. Before the fingers can be extricated from the mould, it will generally be necessary to cut away some overlapping parts of the plaster, and this

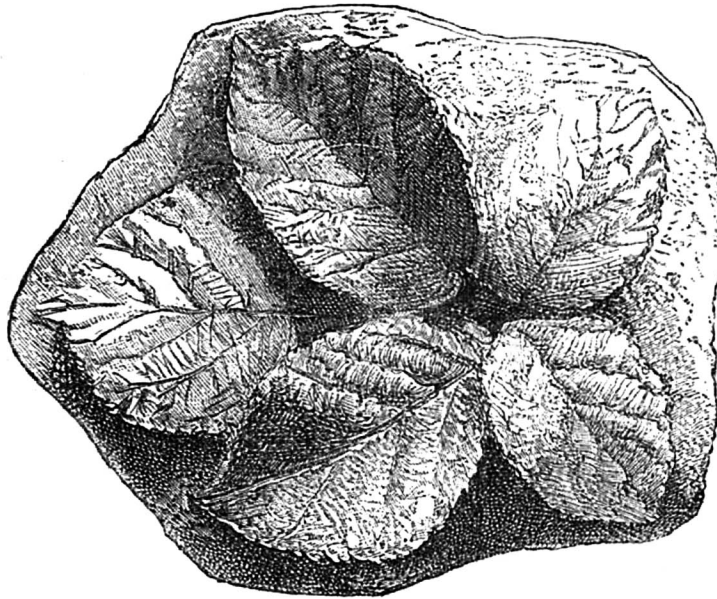


Fig. 1.

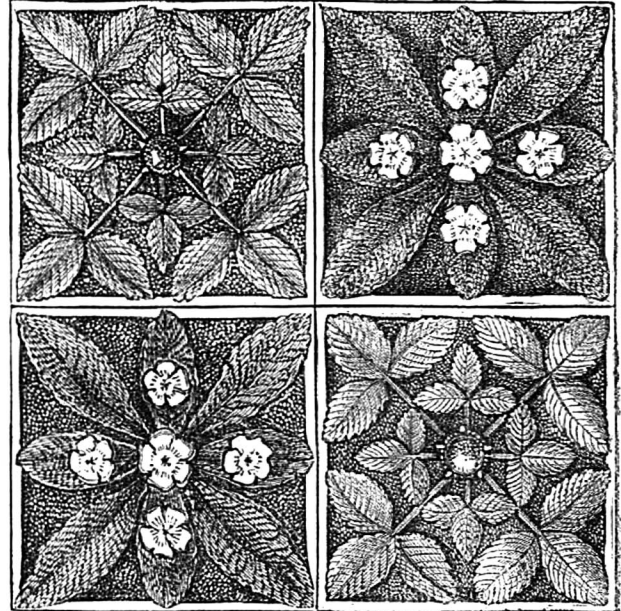


Fig. 5.



Fig. 3.



Fig. 4.

and animals clothed with fur, it is more difficult to manage, and they are less useful in decoration. To such more highly organised forms it is almost impossible to give the appearance of life, and to represent them as dead is not generally pleasing, while an eft or a lizard may easily be placed and cast in a living attitude, and may be introduced with good effect as though creeping among foliage.

In casting from the human figure the use of sand or any substitute for it may be dispensed with. For a hand, a soft pillow over which a towel has been laid and afterwards a piece of paper, will be sufficient, and no other

should, for obvious reasons, be done with a blunt knife or spatula.

Moulding a mask or face is a matter of greater difficulty. The person whose face is to be cast should either lie on his back, or be so seated that the head can be thrown well backwards on a pillow or cushion. Beneath the chin and round the hair towels should be placed tightly, to prevent the plaster running down. The hair, in all those parts which approach the face, must be pushed back and well plastered down with soap, as must be also the eyebrows, moustaches, whiskers, and beard, for any hairs that may get embedded in the plaster mould

will probably be pulled off when the latter is removed. A female face, that of a boy, or that of a man who is accustomed to shave clean, is comparatively easy to cast, for the hair and eyebrows are much more readily disposed of than the beard and moustache. A beginner is not recommended, therefore, to make his first attempts on a bearded person. A little oil or soap must be rubbed over the skin, and two quills or straws must be inserted in the nostrils to permit breathing to go on while the face is covered with plaster; the mouth and eyes must of course be kept closely shut during that time; and during the time that the plaster is being poured on, and while it sets, not a muscle of the face must be moved. All the operations of mixing the plaster, making the moulds, &c., are precisely the same as in any other kind of casting, except that, for the comfort of the person operated upon, it is well that the mould should be mixed with slightly warm water. Under any circumstances, for that individual, the operation will necessarily be far from a pleasant one. The sensations when liquid plaster is being poured upon so delicate a part as the face are by no means agreeable; waiting for the mould to set while the features are completely encased in it is tedious; and taking the mould off is often attended by some pain, owing to small hairs becoming fixed in the plaster, and being pulled out when it is removed. Anything, therefore, which will tend to render the process less disagreeable must be studied. A cast taken from the face has the advantage of being a more faithful copy of the features than can be obtained in any other way, and one so taken is therefore often a very valuable

memento. Sometimes those who have some little skill in modelling, but not sufficient to copy a face, take a cast from Nature in this manner, and model to it the other parts of the head and bust. Another way of mounting a mask, and in our opinion a more pleasing one, is that of fixing it on a slab of wood covered with dark velvet, and surrounded by a deep frame. In a cast from the natural face, the eyes are of course always shut, but they may be altered afterwards, and made to appear open by carving in the plaster. As we have before remarked, it is upon casts from foliage, chiefly, that we must rely for the means of producing house decoration by this process. We pointed out in our articles on modelling how such things as vases or brackets might be embellished by that art; we shall now show how casting from Nature may be applied to them. A very beautiful vase may be made by having the core or body first turned from a block of plaster (see our articles on Modelling), or if the vase be required hollow, for use, by casting a plain vase from such a solid core; then, by the process given already, casting the leaves, berries, and stems separately, paring away from beneath, with a sharp knife, all superfluous material, so as to make them fit accurately into their places, and fixing them to the vase with a little liquid plaster. A bracket may be made in the same manner by fixing leaves and other parts singly on a solid plaster core; or more expeditiously by making a core of clay, arranging and packing the whole of the leaves, &c., upon it, and moulding the entire bracket at a single operation. A pedestal to support a vase, bust, &c., may be formed

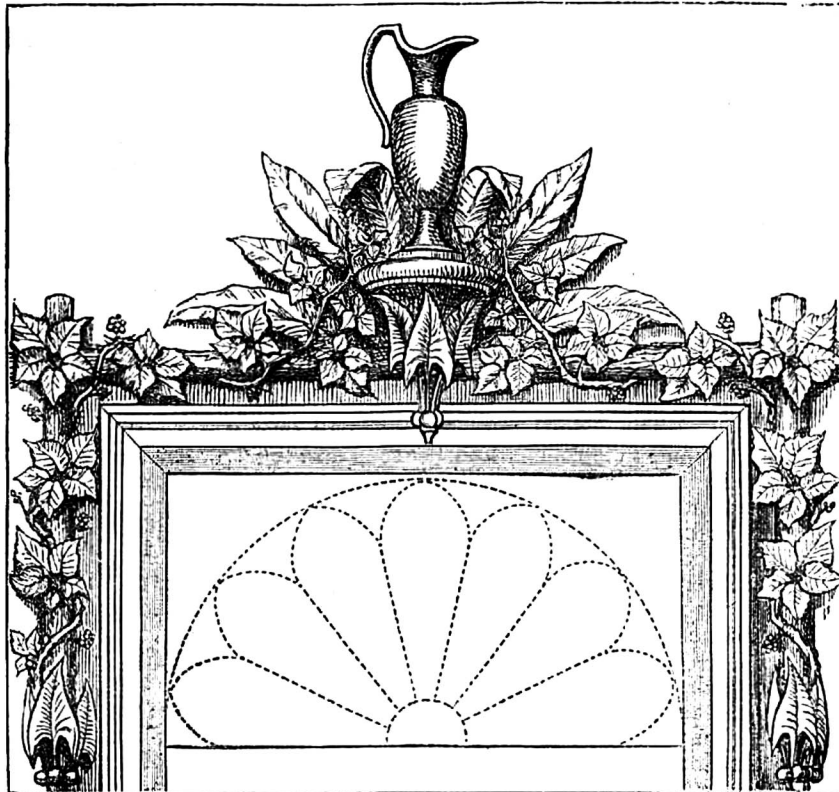


Fig. 2

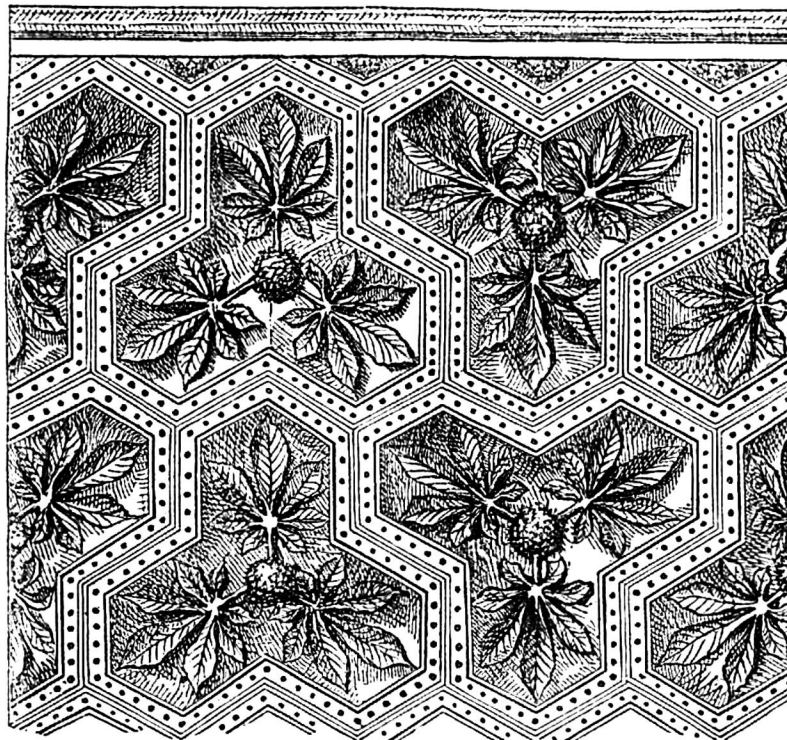


Fig. 6.

by having the round shaft, with mouldings for base and capital, first turned, and then surrounding the top with wreaths and festoons, and attaching different parts of them singly.

To those who live in their own houses, and take delight in spending their leisure time in rendering them as beautiful as possible, casting from Nature offers an inexhaustible treasury of resources. As in Fig. 2, entablatures above doors and windows may be filled with clusters of foliage; as in Figs. 3 and 4, wreaths may be made to run as cornices beneath the ceilings of rooms, or groups of beautiful natural forms may be made to serve as centre-pieces above chandeliers; all of which may readily be fixed in their places with liquid plaster, and which will form a pleasing contrast to the stale and lifeless conventionalities with which our ordinary dwelling-houses are encumbered.

By this means, also, an especially beautiful system of wall decoration, which, though old, will probably be novel to most of our readers, may be practised; and of which, in Figs. 5 and 6, we give examples. The style is, perhaps, more particularly suited to halls and ante-rooms, and is carried out as follows:—Round the walls at a height of about five feet runs a surbase, and the space below this may be painted, wainscoted, or cased with glazed tiles, such as are made for the purpose; but, it must be remembered that the latter are very cold in appearance, and therefore unfit for any living-room which is to be inhabited in winter. It is above the surbase that our peculiar form of decoration is to be employed, and it is to be kept at this height that the plaster castings may be as little exposed to injury as possible. The decoration itself consists of plaster tiles (on which are cast leaves, &c., as shown in our illustrations), which, fitting into each other, and repeating the patterns, produce a diaper. All the tiles may be cast of a single design, or the design may be varied, and two or more designs made to repeat over the diaper.

Wall decoration of this kind may be further enriched with gold and colour, and looks best when so treated. For instance, the ground might be painted maroon or dark red, and the leaves of a pale green, lighted on the edges, and in the veins, with gold; although, of course, the colours to be selected, as well as the leaves to be cast and their arrangement, are matters for individual taste, and will be best left to the fancy and judgment of the decorator.

As in such tiles a certain amount of under-cutting will generally be necessary, and as a large number of each pattern will be required, it will be better in making them, after the first tile of each design has been produced, to use a gelatine rather than a plaster mould. This is made by boiling glue with rather more than its own bulk of water, and pouring it over the plaster model whilst warm. When it has become cold, it will form a tough jelly-like mass, and may be pulled, without breaking, from the model; its elasticity, which will be very great, will enable those projecting parts which fit into the hollows caused by under-cutting, to slip over the raised edges of the plaster uninjured, and afterwards to assume their original shapes; and, by pouring new plaster into moulds thus formed, any number of tiles, exactly resembling the original one, may be produced.

The lower portion of the walls beneath the surbase will best be left in professional hands; but there is no reason why any ingenious person should not design, cast, fasten up with plaster, and colour the decorative tile-work.

Plaster work, whether modelled, carved, or cast, and used to a great extent, is no new feature in house decoration. In our own Elizabethan houses, which, perhaps, approach as nearly as any to the perfection of domestic architecture, it was lavishly employed. But in its chief abundance and greatest beauty, it is to be found in the

Moorish decorations of the Alhambra. In the conventional patterns which encase the walls of that palace exist the prototypes of the ornamental wall tiles which we have advocated; and in the golden and brilliant hues with which they are enriched, we find authority for that employment of colour which we have recommended to our readers.

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## My Rival

How I hate to see him there,  
With his haughty, well-bred air,  
At her side,  
Looking with a scornful eye  
At poor me, as I walk by  
While they ride.

Well I know he is not worth,  
Spite of all his pride of birth,  
Such a favor;  
And I think, as I advance,  
Of that calculating glance  
That he gave her.

Lady dear, he cares for naught  
But the things which may be bought  
With your pelf;  
In his thoughts you have no part,  
And his cold and sluggish heart  
Beats for self.

Yet how glad I'd be and gay  
If you'd treat me in the way  
You treat him.  
'Twould with heaven itself surround me,  
And the sad old world around me  
Would grow dim.

Ah, my lady, fair and sweet,  
Will you tell me when we meet  
If it's true,  
That your heart has grown so small,  
There is no room there at all  
For me too?

Did she answer no or yes?  
She but gave him a caress,  
Quite a hug,  
And I staid to see him courted,  
For he is her fine, imported,  
English pug.

— Bessie Chandler (*Century Magazine*, 1885)

## ETRUSCO-EGYPTIAN FLOWER-POTS FOR THE DINNER-TABLE.

THE fashion, now so general, of using growing plants as ornaments for the dinner-table has led to the manufacture of various baskets and vases, some of silver and some of china, in which to place them so as to conceal the flower-pot in which they have been raised, and which would

steady the hand, as the designs should be steadily and sharply done. They may be outlined in pencil or white chalk, to ensure precision and firmness in the painting. The saucer should also be ornamented in like manner. It is found that a larger design for the centre and smaller ones dotted over the plain ground, have a better effect than if subjects all of the same size be used, as they bear a closer resemblance to the vases which they are intended to imitate. Thus, in



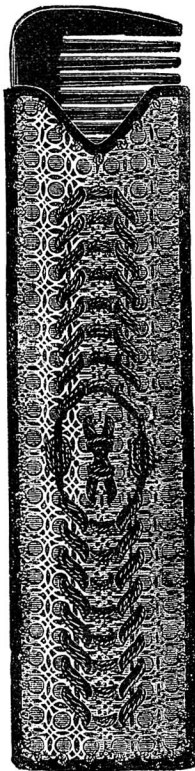
be somewhat unsightly if left uncovered. By those who do not possess either silver or china vases, the Etrusco-Egyptian flower-pot, of which we give an illustration, will be found a simple and pretty substitute. A common flower-pot must be selected, of sufficient size to allow that in which the plant is growing to stand within it; and it is then painted with two or three coats of light red oil-paint, to be procured at any oil and colour shop. The material of which the flower-pot is composed being a porous one, it will absorb a good deal of paint; hence the necessity for giving it two or three coats of light red, each coat being allowed to dry thoroughly before the next is applied, a rather fine brush being used, so as to give as smooth a surface as possible to the work.

This being done and perfectly dry, some Egyptian designs, such as those given in the illustrations are painted upon the flower-pot, with a fine camel-hair brush, in ivory-black; but for this, the colour sold in tubes at an artist's colourman's should be used. The best way of doing it is to place the flower-pot on its side, with a heavy book on each side of it to keep it steady, and bringing it near the edge of the table, to use a painter's resting-stick to

every flower-pot there should be one large design on each side, the rest being filled in with smaller ones.

Any illustrated work on Egypt will give a variety of figures and animals suitable for the purpose, when those we now publish have been copied. Should other colours and styles be preferred, they may be used for this purpose; thus, for instance, on a dark brown ground a bouquet of flowers, or a group of figures in bright colours would have a good effect. The plants may, of course, be grown in these flower-pots, but the frequent watering, and the constant dampness of the earth, in connection with the porous nature of the pots, is apt to cause the paint to peel off, therefore we advise their use as outer vases only. They form very pretty ornaments for the drawing-room, as well as for the dinner-table.

**DIAMONDS ON WINDOW GLASS.**—Dissolve a sufficient quantity of dextrine in a concentrated solution of sulphate of magnesia, sulphate of zinc, sulphate of copper, or any other salt; strain, paint over the panes quite thin, and let dry very slowly. Varnish with any alcoholic varnish.



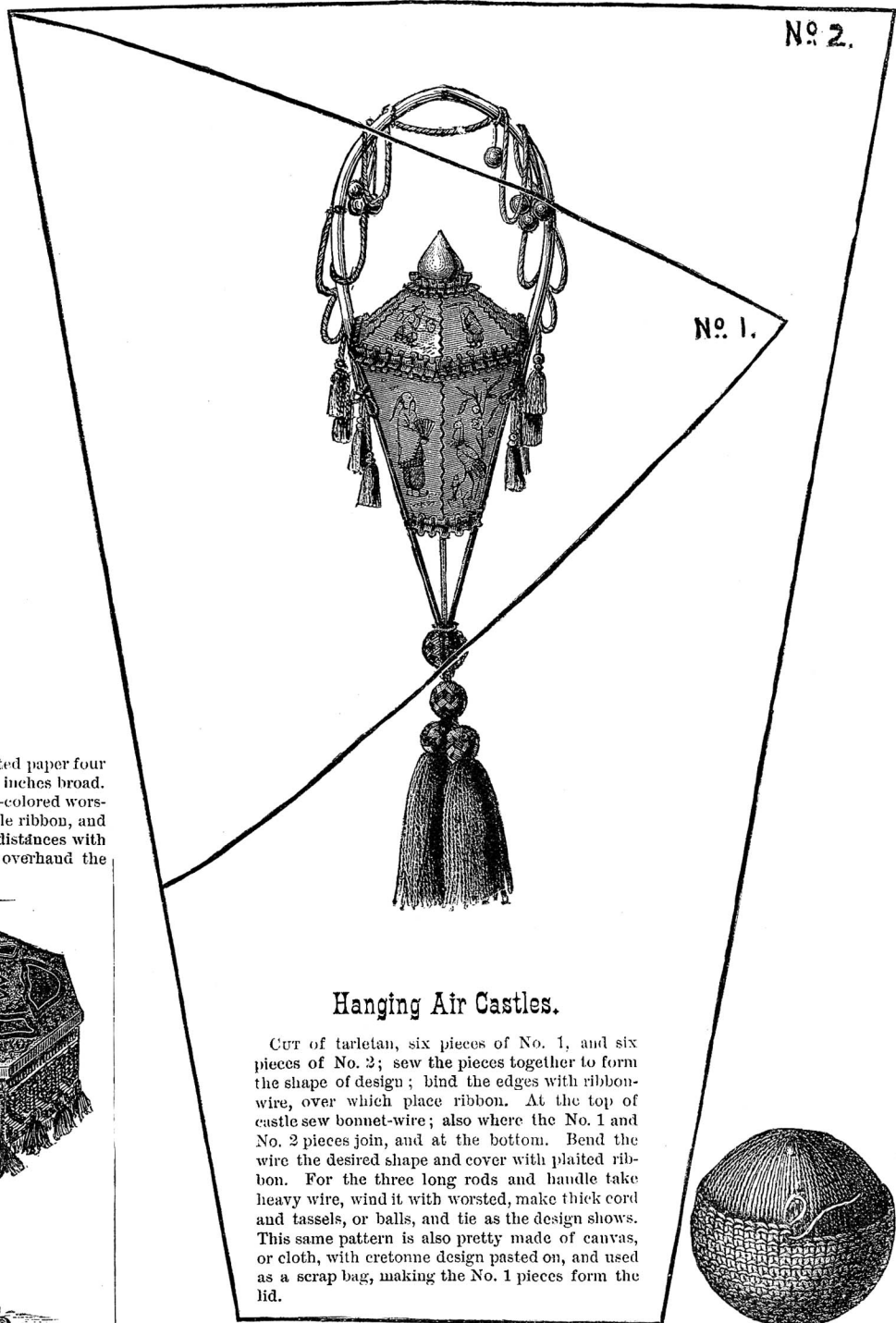
Comb Case.

TAKE two pieces of silver perforated paper four inches long, and one and a quarter inches broad. Work them with purple and canary-colored worsted. Bind them with narrow purple ribbon, and ornament this binding at regular distances with little knots of canary twist, then overhand the two pieces together.



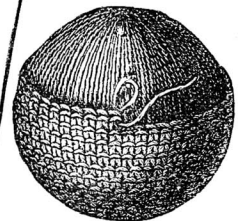
Gipsy Table.

THE legs of this table are black walnut; the octagon top is pine, and is covered with cloth, ornamented with appliqué and silk embroidery. The lambrequin around the edge is made to corre-



Hanging Air Castles.

CUT of tarlatan, six pieces of No. 1, and six pieces of No. 2; sew the pieces together to form the shape of design; bind the edges with ribbon-wire, over which place ribbon. At the top of castle sew bonnet-wire; also where the No. 1 and No. 2 pieces join, and at the bottom. Bend the wire the desired shape and cover with plaited ribbon. For the three long rods and handle take heavy wire, wind it with worsted, make thick cord and tassels, or balls, and tie as the design shows. This same pattern is also pretty made of canvas, or cloth, with cretonne design pasted on, and used as a scrap bag, making the No. 1 pieces form the lid.



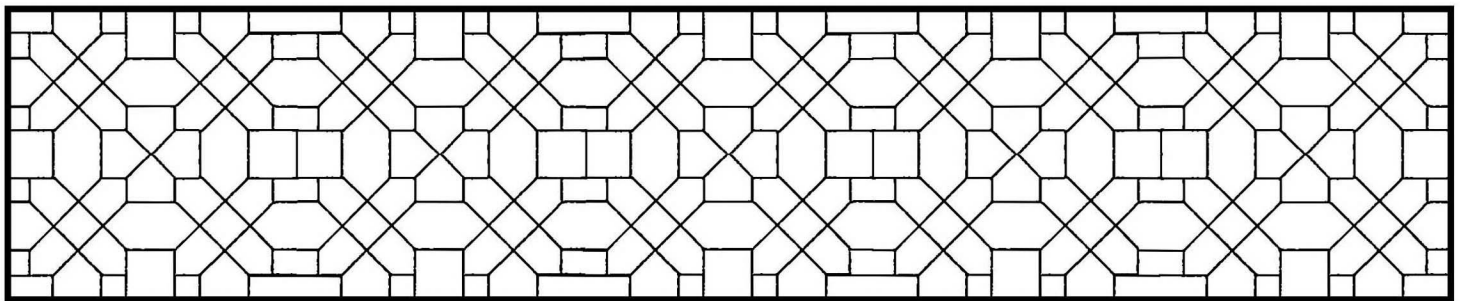
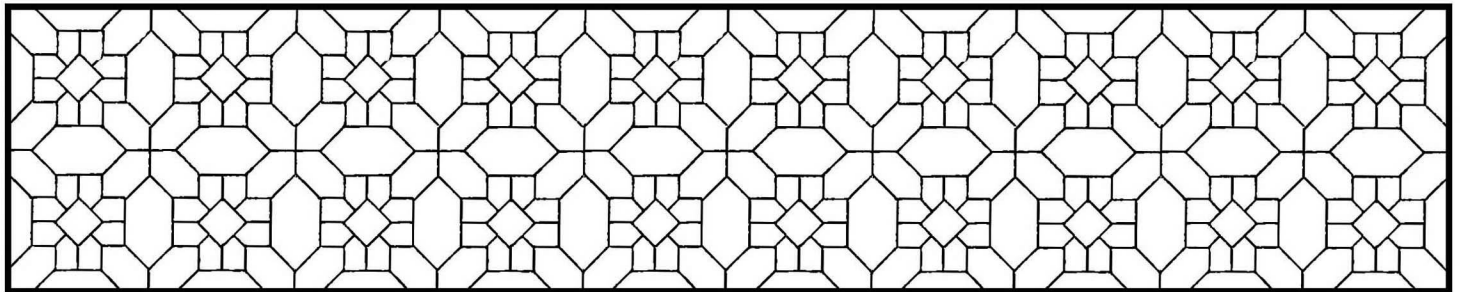
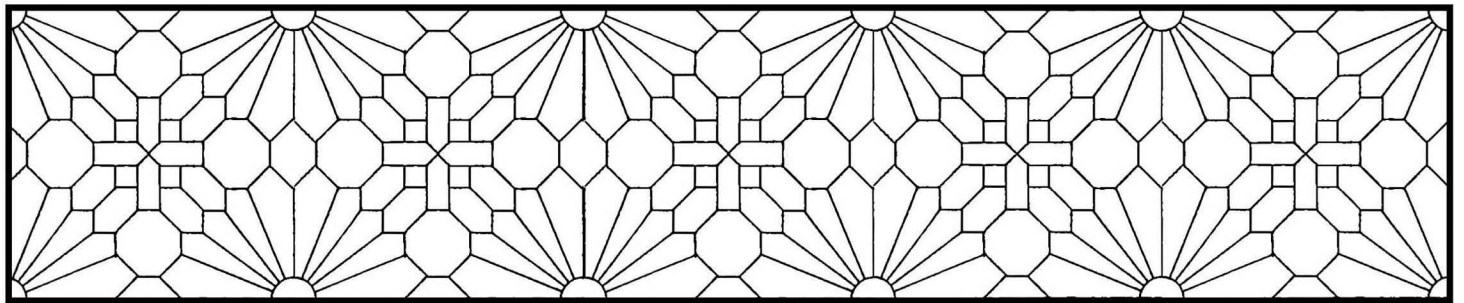
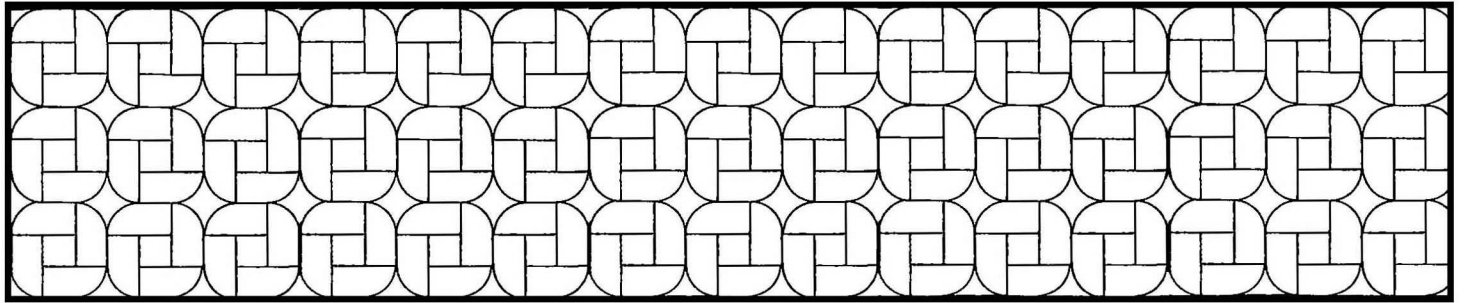
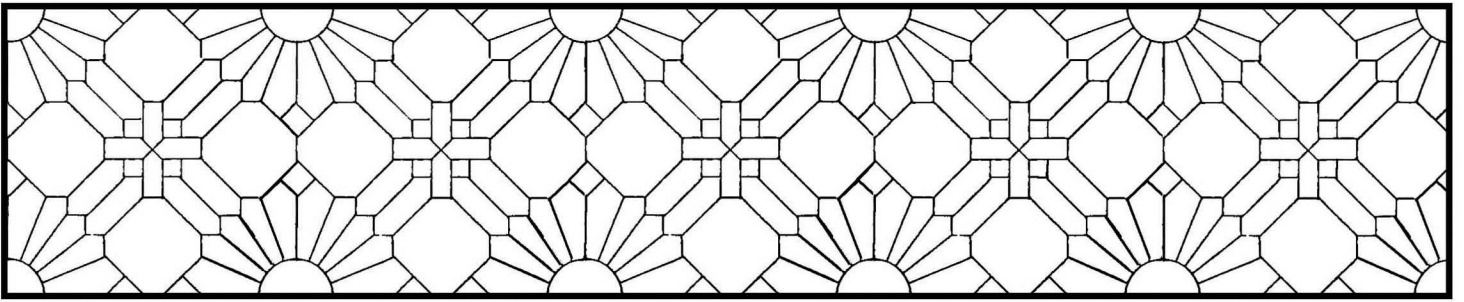
spond with the top, and finished with full large tassels.

Any small stand can be made effective by having a carpenter cut a fancy-shape top for it, and then cover with cloth as the design shows.

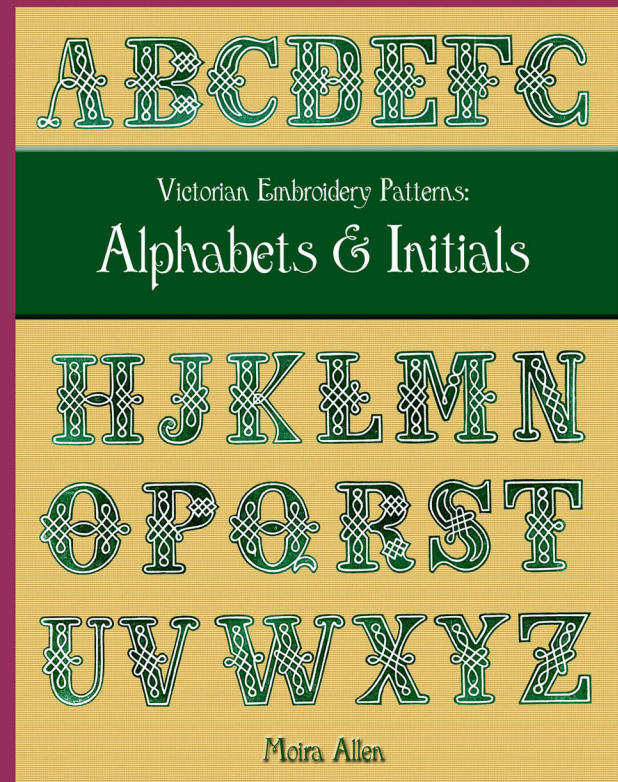
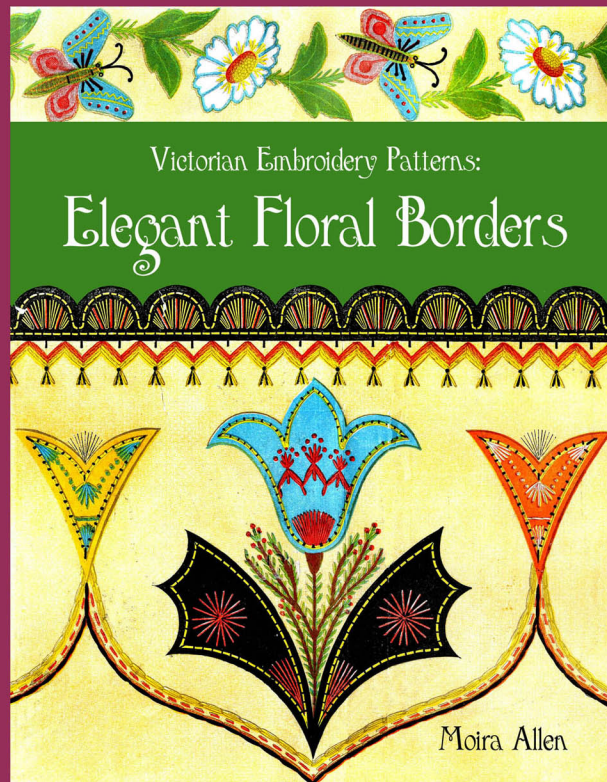
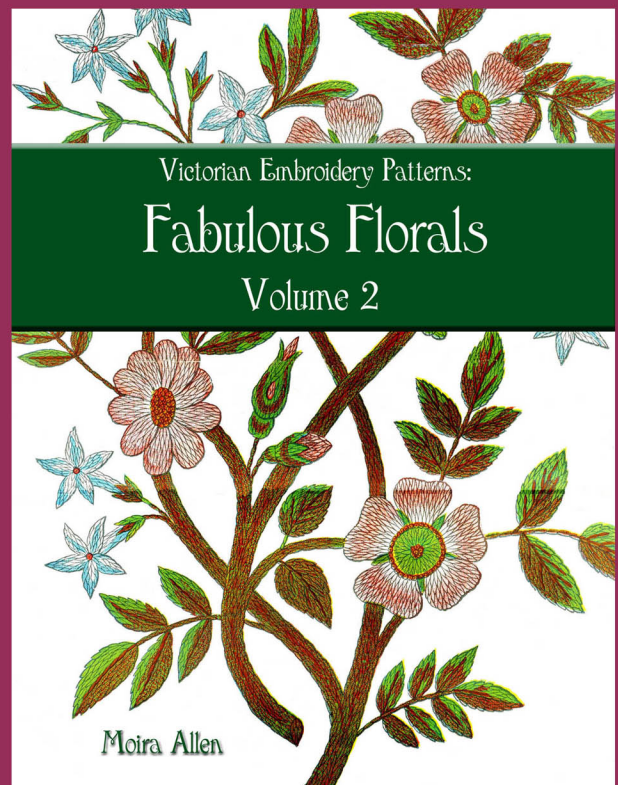
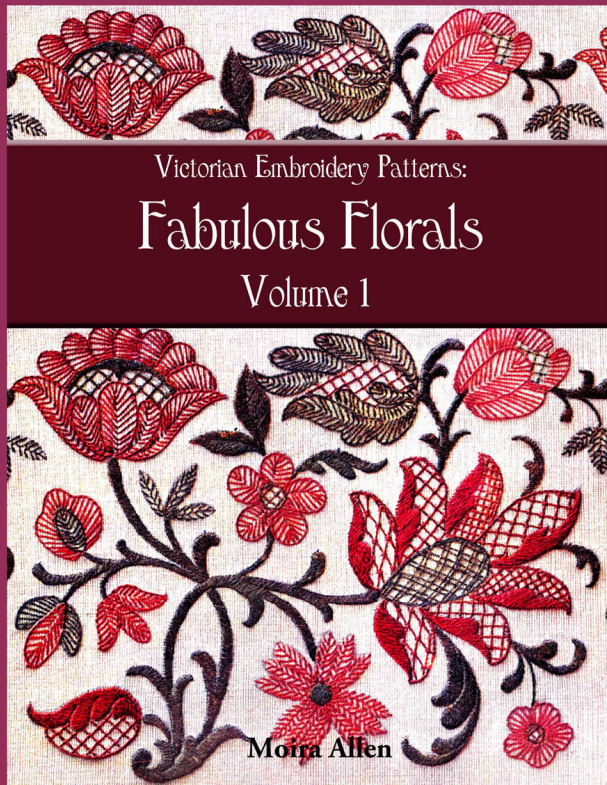
Child's Ball.

TAKE a large ball of yarn or a very thin rubber one. Commence the cover of worsted by mak-

ing a chain of four stitches joined to a circle, and work in double stitches, increasing at regular intervals till the work is large enough to cover one half the ball; then work a few rows without increase, draw the cover over the ball, letting the wrong side of the work be outside, and work the other half to correspond with the first half, decreasing at regular intervals, and putting the needle in from the inside. A pattern of bright flowers worked with worsted round the centre, adds greatly to the ball's attractions to a child.



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