

# Victorian Creative

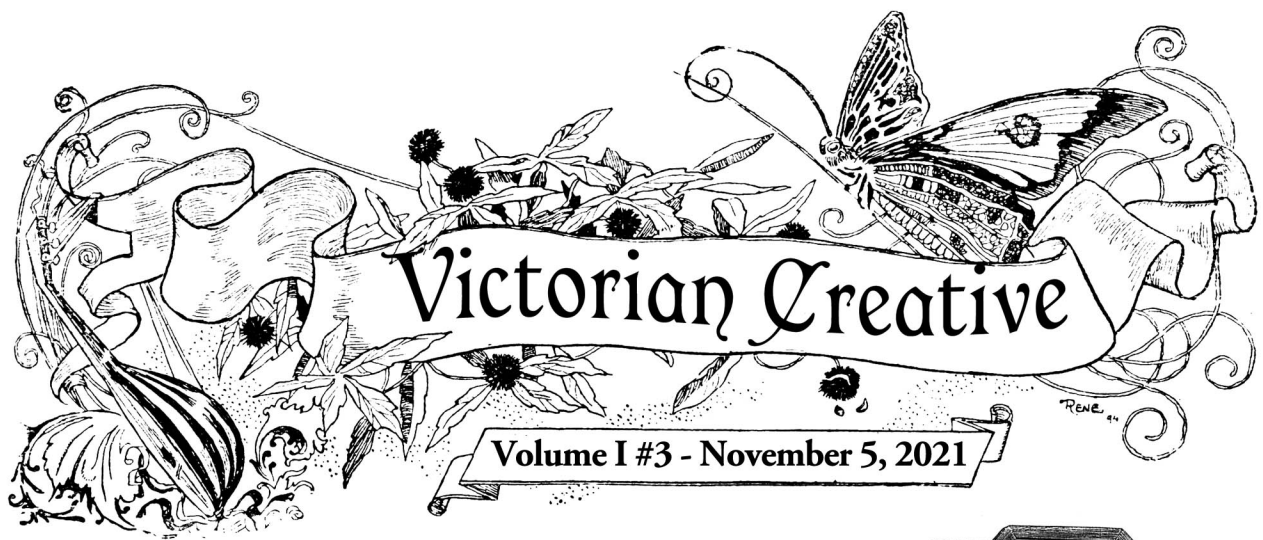
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor

QYE

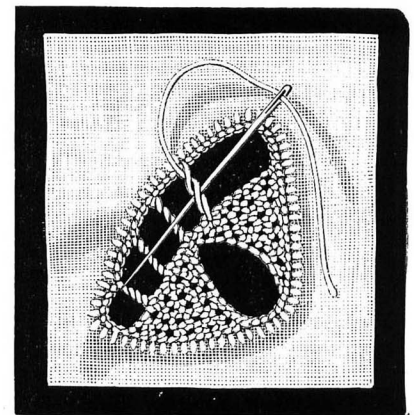
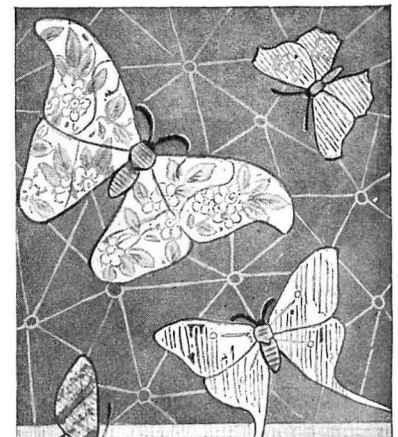


Volume I #3 - November 5, 2021





- 2 **Editorial: Another Reason for Gratitude**, by Moira Allen
- 3 **Flower Decorations: November**, by Constance Jacob  
*(Girl's Own Paper, 1892)*
- 7 **Bead Mosaic** (*Cassell's Household Guide, 1884*)
- 9 **Poem: "The Pumpkin,"** by John Greenleaf Whittier  
*(Crown Jewels, 1887)*
- 9 **A Very Pretty and Inexpensive Quilt** (*Girl's Own Paper, 1889*)
- 10 **Free Pattern: Birds & Blooms** (*Moniteur des Dames et des Demoiselles, 1876*)
- 11 **Appliqué in Embroidery/Animal Forms in Appliqué**,  
by Fred Miller (*Girl's Own Paper, 1890*)
- 12 **Poem: "No!"** by Thomas Hood (*Crown Jewels, 1887*)
- 15 **The Dining-Room**, by Harriet Francene Crocker  
*(Ingalls' Home Magazine, 1889)*
- 18 **Fancy Work: Imitation of Cameo Work, etc.** (*Demorest, 1879*)
- 19 **Danish Embroidery**, with designs by Julie Nörregard  
*(Girl's Own Paper, 1891)*
- 21 **Victorian Coloring Page: Persian-Style Floral Ornament**,  
by Racinet (*L'Ornement Polychrome, 1888* -  
*from A Victorian Floral Fantasy, by Moira Allen*)



### Victorian Creative

is published biweekly by VictorianVoices.net. Visit  
[www.victorianvoices.net/creative](http://www.victorianvoices.net/creative) to subscribe, advertise,  
 download back issues, find out about future issues,  
 and view issues online.

**ABOUT OUR COVER:** "Agaricus Muscaricus," a Leighton Brothers woodcut from *The Illustrated London Almanack*, 1873. 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)



## ANOTHER REASON FOR GRATITUDE

**A**mong the many reasons why, at this special season of the year, one might give thanks, possibly not too many of us have thought to thank the Victorians for... crafts! Yet the very concept of “crafts”—specifically, crafting as a hobby—is purely Victorian. If you’re a crafter, you owe a great deal to the Victorian era.

Several Victorian developments led to the evolution of “crafts and hobbies” as we know them today. One was the rise of a middle class. Certainly a middle class already existed, but in the Victorian era it became far larger, covering, as one article notes, pretty much everyone between the working classes and the elite. Middle-class Victorians might have work to do, but they had far more time on their hands than the “working classes” per se (which might work 10 to 12 hours in a day). Middle-class women generally had one or two servants to manage, but not the sort of household one would find in an elite home. They had, in short, “leisure time.”

In Victorian times, however, idleness was something to be avoided. A woman with time on her hands needed a way to occupy that time, and those hands—and crafts and hobbies were considered a worthwhile use of that time. Which brings us to the second Victorian development that helped contribute to the rise of such crafts and hobbies: the magazine. Advances in printing technologies, including cheap paper and the growing ability to print illustrations inexpensively, led to an explosion of media. Women wanted something to do, and magazines provided the solution, by printing thousands of articles on a huge range of arts and crafts. Needlework of all kinds (including embroidery, knitting, crochet, tatting, lace-making, etc.) predominated, followed by drawing, sketching and painting. But women weren’t expected to spend all their time with a needle; magazines also offered “girls” instruction on metalworking, woodworking, carving, sculpture, leatherwork, embossing, basket-weaving, jewelry-making and more.

A third development was the increase in mass production. Factories and manufacturing plants made it possible to create the raw materials needed for these new arts and crafts, and produce them in quantity so that they could be sold in shops and even by mail. Victorian magazines often provided sources for the supplies recommended in an article, or at the very least would tell the reader what sort of silk or wool to use, what colors, and even a brand name.

Not surprisingly, some of these products came and went. One particularly charming Victorian craft was the art of artificial stained glass. Using a product called “silicine,” one could place a pattern onto a piece of glass and paint it to look like the real thing. Alas, silicine patterns are no more (or I’d be running an article on how to use them). Another product that is hard to find (though not impossible) is the punched cardboard (aka “perforated paper”) needlepoint card. I had a set of those as a child, and embroidered and un-embroidered them until they pretty much fell apart. Perforated paper for needlework is still available—you can get it on Amazon—but it no longer seems possible to get cards with a printed pattern.

For the notion of “crafting” to be born, all these elements had to come together. You had to have enough people with time on their hands to create a need for crafts in the first place; you had to have an industry capable of mass-producing and marketing craft supplies (along with people with enough money to buy them); and you had to have the media reach to provide inspiration and instruction. All of these things came together in the Victorian era, giving birth to the crafts and hobbies we cherish today. It’s a good reason to be thankful!

—Moirra Allen  
editors@victorianvoices.net

By  
Constance Jacob

# FLOWER DECORATIONS



PERHAPS none of the minor domestic arts has more rapidly developed within the last decade or so than that of floral decoration.

In our mothers' days a posy of flowers indiscriminately mingled with little regard to colour or form, crushed into any vase which might chance to be too valueless to grace the mantelpiece or chiffonier, was quite a holiday ornament for a middle-class dinner-table; and indeed, not so very long ago I have seen cabbage roses, yellow calceolarias, and scarlet geraniums murdering each other's beauty in the same specimen glass, and that in a house whose ladies aspired to great taste.

How different is it now when one sees the floral decorations of smart dinner-tables even more minutely chronicled than the ladies' gowns. We read of wonderful combinations of dark leaves and green orchids, purple orchids and white, Shirley poppies and grasses, roses of all colours, almander and hothouse ferns, poinsettias and arums; and many of us can recall from our own experience London rooms in which neither time nor expense has been spared to make beautiful floral backgrounds of the walls and shelves.

In point of fact this, like other fashions, is pushed to a ridiculous extreme, and in many houses as much thought and money are bestowed on the table decorations as on the food to which they should be only accessory, while the room necessary for the comfortable disposal of plates, knives, forks, and glasses is most mercilessly encroached upon.

In any case these brilliant triumphs are but for festive occasions, and for every ten ladies who can afford the professional assistance indispensable to such display there are hundreds who wish to, and many who do, make their dinner-tables and sitting-rooms continuously beautiful with fresh flowers at the cost of a few shillings a week. It is to these that I hope the ideas and suggestions gained from a long personal experience may prove of some service.

I do not think any girl can be a successful "artist in real flowers" whose love of nature does not make her observe their growth and native surroundings, because it is only by placing flowers in the receptacles best suited to their form and colour, and in combination with leaves and other blossoms which would probably be found in their natural neighbourhood, that a really pleasing group can be obtained. For instance, a daffodil is a charming picture if stood in a blue and white narrow and long-necked vase, while it at once loses its peculiar beauty if allowed to flop about in a wide, shallow bowl. The shape and colour of vases

is a very important part of my subject, and I intend to give it due consideration; not, indeed, in the interests of economy, wishing any of my readers to buy new glass and china in order to carry out my fancies in detail, but that in dealing with a particular plant I shall always picture which of the probable contents of the average china closet will show off its characteristic beauties to best advantage, presupposing that girls who take a pride in this branch of the domestic arts will themselves always wash and dust the necessary receptacles; because this practice allows of the use of those odd pieces of old china, glass, and silver, which nearly every house possesses, and which association renders too precious to be trusted to the housemaid's mercies. It may be as well to mention in this place a few articles which I have found most convenient for general use, viz. :—

Half-a-dozen blue and white vases of different shapes, from four to six inches in height. These are invaluable when flowers are scarce, as one good-sized blossom or spray, such as a chrysanthemum, single dahlia, or narcissus is sufficient for each;

Some tall slender champagne glasses, such as were in use half a century ago, which carry with admirable effect any delicate flowers with slender stalks, light foliage, or grasses, although weighty blossoms render them top-heavy. For the same purpose ordinary specimen glasses answer nearly as well;

Two celadon green and white Worcester china vases of a triangular shape, which keep well in position heavy flower-heads like peonies, carnations, or lilac, and in which nearly everything looks right;

Some little iridescent globes with necks, which hold small flowers like primroses, violets, snowdrops, or aconites, and whose flashes of colour show brighter against green leaves and stalks;

Plain, white-ribbed glass globes for similar use;

Imari vases, with fairly wide necks;

Some glass dishes about five inches in diameter, and some straight and semi-circular troughs with which, on a dinner-table, something like carpet bedding effects can be obtained;

Four punch bowls of varying sizes, some old china soup plates, a large blue and white jar, and various old jugs, all of which are effective in a drawing-room where masses of foliage, berries, or blossoms serve to lighten up dull corners.

In all the articles on table decorations which have appeared lately, much has been said about silver decanter-stands; and as I have, by good fortune, six of these at my disposal, I have had them fitted with some cheap finger-bowls, for the better holding of damp moss or water, and know by happy experience what a beautiful harmony the silver makes with bright-coloured flowers like tulips, azaleas, and, beyond everything else, with roses; but for those people who do not count these articles among their treasures, I do not consider such shams as strawberry baskets silvered over with Judson's mixture at all a happy substitute, as I once saw recommended for a silver-wedding party.



Far better use plain white or iridescent glass finger-bowls, or some of the disused pieces of silver which most houses possess, in the shape of cake-baskets, snuffer-trays, or sugar-basins.

Plain white china ornaments are very serviceable, although the usual forms are rarely artistic.

Coloured glass is, on the whole, not very satisfactory unless one can afford Venetian; but a few pleasing jars in peacock-blue, olive-green, or brown-gold are sometimes to be seen, while some pieces of "clutha" glass are both cheap and good.

Cheap so-called "opal" or "ruby" vases with crinkled or turned-over edges are unmitigated abominations, and would vulgarise the most dainty blossoms.

On the other hand, charming little rustic nosegays of wild flowers can be arranged in the brown jugs cream is sold in.

The table centre is too important a feature of the modern dinner-table to be forgotten, although we are sometimes told that its reign is nearly over. When it first appeared as a piece of bright-coloured plush, it made an effective background to the delicate sprays often strewn with apparent carelessness upon it; but after the novelty of the idea had worn off it seemed to many of us as an infringement of the time-honoured law that everything on a dinner-table should be fresh, clean, and washable. However, this objection does not apply to strips of linen embroidery, of which ladies of artistic taste may provide themselves with a variety to suit different arrangement in colour, care being taken that the tones of the embroidery do not overpower the more delicate tints of the flowers, which they ought rather to emphasize and throw forward. A handsome piece of white damask, with a good pattern outlined in blue flax, is a suitable accompaniment to the blue and white pots I mentioned above, or a strip of butcher-blue linen bordered with a free design in white answers the same purpose, and takes much less time to work. White or sepia on lemon colour; burnt sienna on buff; salmon pink, olive green, and brown on cream—are useful combinations; while cross-stitch borders, worked in ingrain cotton on crash stripes or squares, have a very fair effect. Of course if one possesses a very brilliant piece of old or eastern embroidery, it is a treasure to display on the most festive occasions; but it should be in conjunction with white flowers generally; and the same may be said of dragon's blood linen stripes, which I have seen beautifully embroidered in light colours of flax.

But all these, although charming ornaments to the dinner-table, should after all be considered as second to the flowers themselves, and are by no means as necessary as some writers on fashion would lead us to suppose. Here I may as well mention the fancy which came in vogue a year or so back of crumpling up and draping lengths of bright-coloured silks round the centre ornament, and laying on them loose sprays of flowers and leaves. When artistically done, this arrangement is no doubt highly pleasing, but it really requires a born artist or a skilled professional to keep the apparent carelessness on the safe side of absurdity; and as it needs rearrangement every time the cloth is laid, is only fitted for a party, and therefore hardly comes within the scope of this article, which is intended to deal particularly with every-day decoration.

An important consideration always is the foliage suitable and available, and here the country girl has a tremendous advantage over her town sister, since, in a short walk in her own garden or the nearest lane, she can obtain graceful forms of green appropriate to any flowers (except exotics), while the other can never buy the same variety or choice.

Of later years, however, the London florists have greatly improved in this respect, and now one can generally get something else than the

once inevitable maidenhair fern. In the autumn there is to be obtained, even in the streets, a glorious show of coloured foliage, such as hedge-maple, oak, beech, barberry, and brown ivy—all in the tints they put on in the fall, and yet by some unknown means as firm on their twigs as in the early summer. The barberry and ivy are an unfauling resource throughout the winter in support of flowers whose hardy nature renders them uncongenial companions for delicate ferns. In the summer many kinds of grasses can now be bought in cheap bunches, and combine naturally with wild or cottage flowers. A new departure is the *Asparagus plumosus*, which, from its vivid green and graceful growth, takes the place of maidenhair in an economical way, for although a little costly at first (sufficient for four specimen glasses is worth about sixpence), it lasts fresh so long that it is really cheap in the end.

Having enumerated what may be called the properties of the art, we may as well consider a few rules which the beginner will find necessary to bear in mind if she wishes for happy results.

All flowers should be arranged with a due regard to their natural habits of growth, as I said above, and as a matter of fact all other rules hang on this.

Summer and autumn flowers should always be accompanied by at least as much foliage as bloom. Spring flowers and most bulbous plants do not require this profusion.

Rarely have more than one bright colour in the same group. Although in nature many brilliant tints may be observed in close proximity, they are always brought into harmony by their gray-green or brown-purple surroundings in a way which cannot be achieved in a room.

Never overcrowd; it is better to err on the other side, as each beautiful outline should be kept perfectly distinct, and a few sprays lightly and freely arranged will have a far happier effect than double the number in the same space, not to mention that they will last much longer; and few people can afford either time or money for entirely fresh flower decorations every day.

On the other hand, see that the water is changed frequently, and never retain any vegetation which has begun to decay. A small piece of salt in the water will keep it fresh much longer than without.

In summer, flowers need looking to oftener than in winter, and they should be even fresher on the dinner-table than elsewhere.

Better no flowers at all than stale ones, and therefore it is well to buy those which are cheapest (they are at their best when most plentiful), and have a constant change, rather than spend one's weekly allowance in more costly wares which one cannot afford to renew.

In winter, use lukewarm water instead of cold, and still warmer if the flowers are cut while in bud.

Of very succulent plants, cutting off a small piece of stalk every day will often preserve the blossom a long while.

The foregoing remarks are for general use; in the ensuing pages I propose giving for every month a list of the most popular seasonable flowers, with hints how they may be made into tasteful decorations at small expense; occasionally suggesting or describing more elaborate schemes suitable for parties, and necessarily costing more time and money. These suggestions may be likened to elementary cooking recipes; but if they assist any of my readers towards concocting other varied and more delightful dainties, I shall have gained the object for which I write.

Many people may think that such a trivial matter as arranging prettily a few cut flowers is hardly worth so much care and thought; but surely this is a mistake. What is worth doing at all is worth doing well, and the same

principles are involved in the lowest as in the highest branch of art; the differences lie in detail and degree. Loyalty to natural law, harmony of tone, sense of fitness and proportion, must all be properly understood before success in any line is possible, and can all be learnt to some extent by studying the habits and surroundings of our most familiar flowers; moreover, such a study must imperceptibly but surely bring us nearer to a comprehension of that generous universal wisdom, which has made the generation and preservation of plant life the means of spreading beauty, like a garment, over the earth.

The chrysanthemum is characteristic of this month, and in colour and size offers more variety than any other one flower. Many flowers last on from October, and the autumn-blooming violets now get plentiful; tinted foliage is still to be had, and the invaluable brown ivy and red barberry begin to take the prominent place among our materials which they retain throughout the winter, so that, on the whole, the month is not so barren as might be supposed. Monthly roses too may sometimes be gathered now, and are very lovely if surrounded by sufficient of their own foliage and placed in specimen glasses, or, better still, in a china basket, or silver stands, with ivy and mignonette, either for dinner-table or drawing-room decoration.

Perhaps no flower is so easy to arrange artistically as the chrysanthemum, especially the large Japanese variety, of which the specimens look best in china vases with narrow necks, one or two blossoms in each, their own foliage being all the necessary supplement; and for success in this matter one cannot do better than make a study of any Japanese and Chinese designs, of which this flower in a suitable jar makes a prominent and graceful feature. But if only ordinary specimen glasses are available, a few tinted leaves or some feathery greenery may be added with advantage. The chrysanthemum foliage is not sufficiently appreciated by flower decorators; in shape and colour it is one of the most beautiful of leaves, and nothing else can suitably take its place with the blossoms; yet it is almost impossible to obtain at any but the very best florists; and even at a fashionable watering-place, when buying copper-coloured flowers for button-holes, I have been quite unable to get any of the leaves, and have been offered maidenhair as a superior substitute. If one has ever so little garden in a town it is worth while to grow a few chrysanthemum plants, as, even if the flowers should be worthless, the leaves will prove invaluable to mix with bought specimens.

Although large blossoms will cost twopence or threepence each, I think, in view of the effect attained, it is really economy to use them in preference to the smaller kinds, as these are seldom of good enough form to use singly, and treating them successfully in the mass comes more expensive; nevertheless one may have them ready to hand in the garden, and in that case the prettiest way is to put as many as possible, without crowding, into a picturesque jar or china bowl with plenty of their own leaves, and perhaps some carrot-tops. There should be very little difficulty about colour, as nearly all the shades will agree, and the flowers look almost as well in a mixture as in monochrome.

For the dinner-table, however, the latter is in better taste, and as no flowers last longer fresh, it is easy to have arrangements of them all through the month.

I have put five yellow dragon chrysanthemums each into a tall champagne glass, with a little brown ivy and bright green *Asparagus plumosus*, grounding the arrangement with a table centre of linen embroidery worked in dull greens and browns on white.

On another occasion six pink flowers and



some red barberry filled two good-sized white vases placed on the same mat, a lamp occupying the centre.

I have also used half pink and half white, with a little green ivy in glasses, this time using a table-centre of Langdale linen worked in white, and pale shades of green and blue.

Copper and yellow chrysanthemums went well together in blue and white vases on a white table-centre embroidered in blue.

The same vases and mat supported, another day, some extra fine specimens of the yellow dragons with brown ivy.

A large punch bowl may be filled with green ivy, studded with about six red and white blossoms of the incurved species, with a spray or two of asparagus, and placed on a Langdale linen mat in whose embroidery the principal shades are pale pink, green, and white.

White chrysanthemums look well alone with the same bowl and mat, and may be effectively mixed with red and yellow carrot leaves.

These arrangements, which all included some of the chrysanthemum foliage, were for everyday dinners of about six people, and cost from a shilling to eighteenpence each; but I found that with care they would last fresh a week, and even then some of the flowers were good enough to mix with others in groups for the drawing-room. Each scheme might be extended for a large party by using more materials, and the table filled up with long trails of ivy laid on the cloth outside of the table-centre, by which means the additional flowers needed would not be so many in proportion to the number of the guests.

For a side table in a sitting-room, three or four white blooms in an old blue and white china jar were backed with red oak and some sprays of green ivy hanging down from the neck of the jar.

Those violets which bloom in autumn ought to be now at their best, although by one means or another Londoners can really obtain this flower nine months out of the year. However, delightful as they are for button-holes, violets are not exactly suited for decorative purposes; their colour is too subdued, and by gaslight vanishes altogether; nevertheless a few will fill a drawing-room with a welcome fragrance, and should be arranged loosely with their own and some small ivy leaves in tiny pieces of nice glass or china, in positions where they are readily seen. I always put such tiny bouquets on a small round table which supports a lamp, taking care that the china or glass does not clash with the colour of the body of the lamp, nor the flowers with that of its shade.

I often wonder why the single sweet-scented white violets, which I used to gather in big bunches in copses and old country orchards, so seldom find their way into the London market; they are more decorative than the purple ones, and the two sorts blend delightfully together.

By this time most people are settled at home for the winter, and as in town and country ladies are resuming those weekly or fortnightly "At home" days, when the drawing-room needs special attention for the reception of visitors, this seems a fitting opportunity for a few words on the best methods of arranging flowers for such occasions.

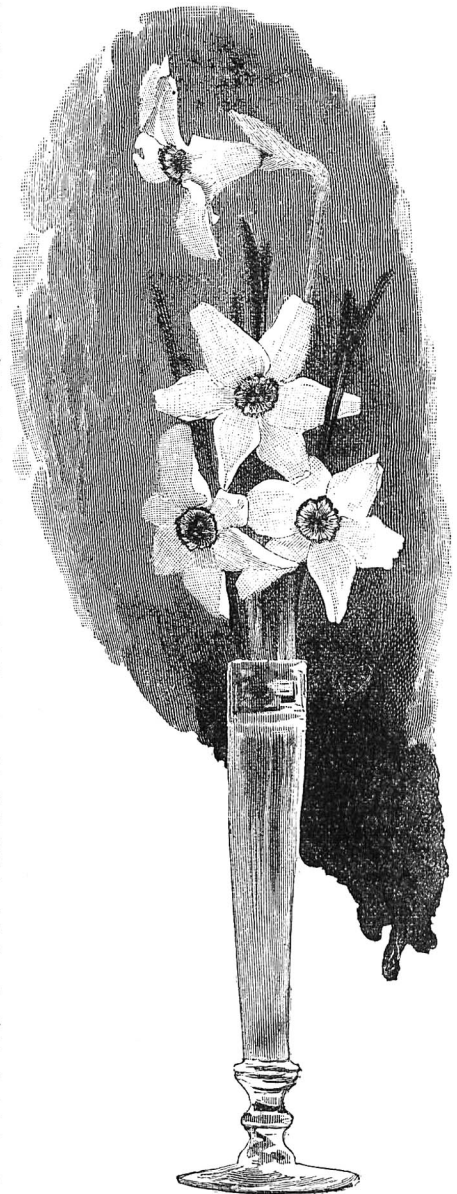
Much, of course, depends on the size of the room, and on the colour of walls and furniture; but in any case it is well to remember that flowers, after all, are an ornament, not a necessity, and certainly ought not to become, as they sometimes do, a nuisance. We all know the uninhabited look of some rooms which never have any flowers, and we all have been struck, probably, by the overdressed appearance of some others where flowers are everywhere, crowding out books and other comforts, and where a nervous

visitor may suffer agonies of mind before discovering any vacant space large enough to hold a tea-cup and saucer. Good taste lies somewhere between these two extremes; and exactly where, each hostess must judge for herself; but as a rule some suitable place should first of all be selected, rather back from the middle of the room, where a principal group may be arranged, and give the motive, so to speak, to all others, if indeed any others are required, which in small drawing-rooms might not be the case. For instance, a room with a yellow wall-paper, and having, as so many have, a largish table across one corner, could have two or three palms of varying heights stood upon it, in dark red or blue and white pots, and a nice old jug or a ginger jar containing a few large chrysanthemums of copper-brown or red colouring. A growing plant of the same flowers on either side of the fireplace might go with this, and if any cut blooms were required, they should be small yellow ones in blue and white vases on brackets and occasional tables, but never, in my opinion, on the piano, nor, in winter, on the mantelshelf. With a blue paper the dark green plants would be better on the ground or on low stands rather out in the room, and a good bunch of yellow flowers should stand on a table near the wall. With terra-cotta or green walls, white and pale pink are the best shades, and if the paper is very dark, white flowers will effectually light up the corners. Perhaps oak panelling is the most pleasant background for any and every kind of flower, and the smallest blossoms gain an added value by being placed in front of it; but their receptacles should be light, by preference blue and white china or very good glass. Of course most rooms allow of some variety in the weekly decorations, and, in these days of coloured meals, the embroidered tea and tray cloths, iced cakes, and paper d'oyleys might very well repeat the tones suggested by the principal flowers, if the tea-service colours allowed it.

The great drawback to chrysanthemums is their lack of scent, and this is rather an important matter in the room of a woman of refinement; but it may be compensated for by some mignonette, a pot of which, to be bought for about eighteenpence will scent a room delicately for a week or two; or the little bouquets of violets I mentioned above would be less expensive, but also less lasting.

If tea-roses are to be had—and the *Gloire de Dijon* is sometimes quite plentiful as late as this—one or two buds in a nice piece of china will fill a room with perfume, and they look very well in the neighbourhood, although certainly not in the same group, as chrysanthemums.

A basket of nicely-arranged flowers is a very pretty ornament for a small occasional table which is intended to stand near the middle of the room; and although it is a thing generally bought at some expense professionally filled, a little practice will enable the patient amateur to make a sufficiently good effect if she is not too ambitious. First, choose a basket of good shape, fairly low at each end, and not too high in the handle; then carefully line the well with waterproof paper, cutting this off round the upper edge, and fill it pretty firmly with moss which has been plunged into a basin of water and only shaken out. The waterproof paper will, provided it is not cracked anywhere, effectually prevent the water dripping through, but round the edges of the basket, where the paper of course does not reach, moss should be placed out of which the moisture has been thoroughly squeezed. Into the moss stick the flowers, taking care that the best blossom has the most conspicuous place, and that no two on the same side of the basket are of the same height; when you have put in all the flowers—which,



for an example, we will say are yellow chrysanthemums—put some close foliage, like ivy, between them and round the edges only just above the level of the moss, and then insert two or three fine pieces of some feathery green, such as asparagus, or some delicate flower-sprays as the tiny Michaelmas daisy, and let these wave above the larger flowers and hang over the ends of the basket, all the stalks, however, springing from the well. Do not put flowers on the handle, which, even if professionally done, is, I think, false art; but place a piece of ivy up one side and tie it on with a bow of ribbon of some harmoniously contrasting colour, and let the ends hang down so as not to crush or hide any of the blossoms. This arrangement may be kept fresh for some time by lightly syringing daily with lukewarm water, giving it rather more copiously to the centre bed of moss, first removing, of course, the ribbon, and wiping the handle dry before replacing it.

Personally I never wire flowers except for dress trimmings, but for baskets or posies always select those with long stalks, and, if possible, a little foliage growing to them, cutting them of varying lengths, so that the heads come on different levels, and thus any appearance of formality is avoided.



# We've Got Clip Art & Art Prints for Every Occasion!

60+ Affordable Packages • Over 60,000 Images!



**Fashion**



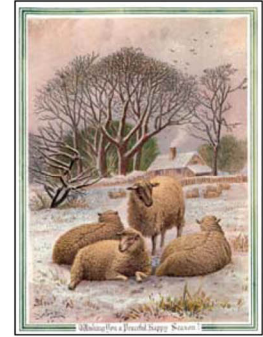
**Cats**



**Dogs**



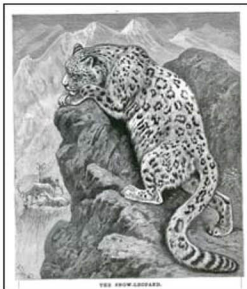
**Horses**



**Farm Animals/  
Farm Life**



**Birds**



**Animals/Wildlife**



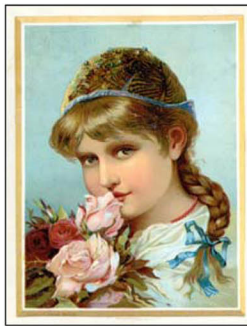
**Flowers**



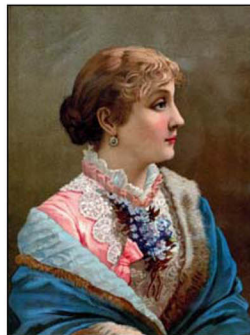
**Seasons & Holidays**



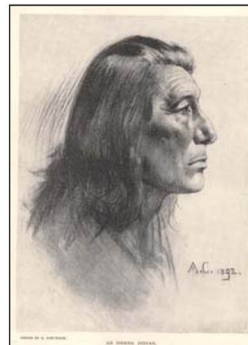
**Easter**



**Children**



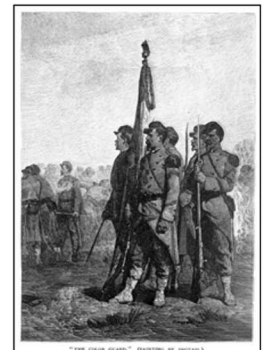
**People**



**Native Americans**



**Portrait Gallery:  
Real People**



**Civil War**



**Embroidery  
Patterns**



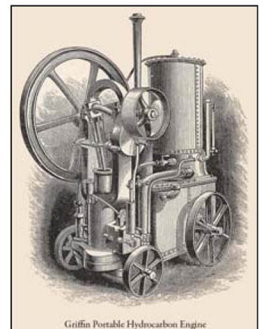
**London**



**World Landscapes  
& Architecture**



**Ships & Seascapes**



**Inventions & Tech**

High resolution images • No ridiculous restrictions • No hidden fees!

[victorianvoices.net/clipart](http://victorianvoices.net/clipart)



## HOUSEHOLD DECORATIVE ART.

### BEAD MOSAIC.

BEAD MOSAIC differs from ordinary bead-work in this respect—that the beads, instead of being sewn upon canvas, or some other textile fabric, are fastened by cement to some hard and firm background, such as one composed of wood or metal. The art is applicable to many purposes, for which common bead-work is unsuited; and it moreover has the advantages of being executed with greater rapidity, of possessing great durability, and of being more easily repaired in case of injury, than that method of decoration.

*Materials.*—All descriptions of glass beads may be used for this art, except, perhaps, those of extremely large size and of eccentric shapes, the different ordinary sizes and shapes being applicable to different positions and purposes. For such fine and delicate work as is to be placed near to and upon a level with the eye, small beads are most pleasing in effect; but when the work is to be considerably elevated, or is intended to be seen from a distance only, tolerably large beads are to be preferred. Generally speaking, neatly rounded beads are those most appropriate; but in some parts of the work, as, for instance, where perfectly straight lines have to be represented, those mere pieces of glass tubing, cut in lengths, and known as “bugles,” may be found serviceable, and time will be economised by using them. Beads of as many different colours as possible should be provided, and the mosaicist will do well to have a large stock of these to select from; but those beads which are of mixed colour should be avoided, as they will give more trouble, and not be so good in effect as the self-coloured beads. If gold beads which are thickly gilt with genuine metal can be procured, they will be of great value for

enriching the work; but there is much danger to be apprehended from using cheap and inferior gilt beads, owing to the liability of the metal, with which they are coated, to become tarnished. Steel beads should also be avoided, as being liable to rust. In any one panel of the work, it is well that all the beads used should be as nearly as possible of one size, or the surface will not be even.

*Cement.*—There are two or three kinds of cement used in bead mosaic. Mastic cement, which is made in the following manner:—First dissolve mastic in as much spirits of wine as will keep it liquid; then in another vessel dissolve in brandy as much isinglass as will make about two ounces of strong glue; add a small quantity of gum galbanum. Then mix the whole together, which is best done by exposing the vessel it is in to sufficient heat; put it into a bottle, and when wanted for use dissolve it by placing the bottle in warm water. This makes the strongest cement, and one which should therefore be used for large work and whenever beads are to be attached to metal. A more easily prepared cement is made by moistening isinglass in as much acetic acid as will quite

dissolve it; or (another) by melting best Russian glue and adding to it a small quantity of flake-white. All these cements must be applied warm; but the latter is inapplicable where tracing is necessary, as it will completely obscure it.

*Groundwork.*—The groundwork on which to lay the beads may be either of wood or metal, or in some cases the mosaic may, if desired, be applied to evenly plastered walls. Where panels of wood are employed, it is always desirable that they should be formed of mahogany, that wood being the least liable to warp; and if a large panel has to be used, it should, for the same reason, be formed, not of one piece, but of several, neatly joined and glued together. In many cases a less expensive, and at the same

time sufficient, background may be made of metal. Sheet iron is best, as zinc, which would in other respects be preferable, is liable to warp and bend with changes of temperature. If the mosaic is to be made upon a plastered wall, it will be necessary to neutralise the porous nature of that material, by first brushing it over with size. Whatever substance is used for a background, it will be well, before commencing, to paint it white, in order that the drawing of the design may be seen more plainly, and also that the brilliancy of the beads may be enhanced. It will in all cases be necessary that a rim, as of wood, or a gilt moulding, should surround the space to be filled, to give support to the mosaic, and to prevent its being displaced by accidents.

*Process.*—The ground being prepared, the design is drawn or traced upon it. Any design originally intended for Berlin wool-work can be reproduced by this art; but bead mosaic is more easily adapted to pictorial effect than is wool-work, and almost any illuminated design, ornamental border, or even picture, may be imitated in it with considerable fidelity. The mosaicist who possesses some

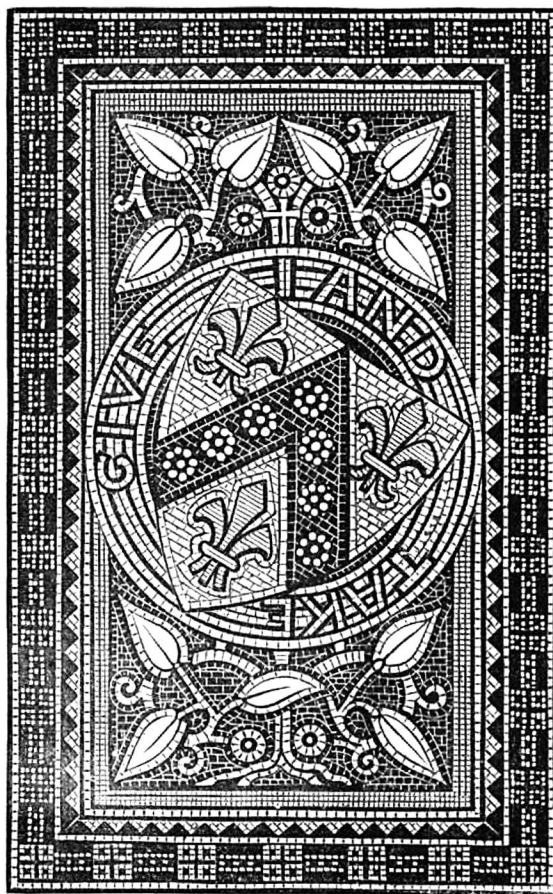


Fig. 1.

artistic ability will of course prefer to make use of his own designs; and of the treatment proper to be observed in these, we propose to speak hereafter.

Suppose, then, that the design from the well-known fable of the “Fox and the Crow,” given as the centre of Fig. 2 (page 9), has been traced on the panel. A quantity of one of the two first given cements, which are transparent, should be warmed, and a coat of it spread with a brush over the whole panel; when this has somewhat dried, a smaller brush should be taken, and a little of the cement applied with it to a portion of the outline of one of the objects in the design, as the back of the fox. To hold the beads while at work, it is well to have a number of little china palettes, or similar shallow receptacles, into which a small number of each of the different coloured beads may be poured. From one of these, with a box-point, finely tapered to enter the holes in their centres, take some of the beads of the required colour, and arrange them side by side in a row within the outline; carry this round the entire animal, varying the shade as required, and applying more cement from time to time. Inside this



line another similar one must be placed in the same manner, and if the object to be represented be of a large size, three or even more of these outline courses will be desirable; but for small objects two will generally be sufficient. After this the interior has to be filled up, by working across it, in curved lines (according to the direction of the shading) in a rounded object, and in straight lines in a flat one. In a similar manner all the other objects in the design would be worked. Afterwards the background must be filled up, by placing, first, a single row of beads, following the outline of the object with which it comes in contact, and by filling the remainder of the space in straight or curved lines, as may be best suited to its character. Thus, in the example given, the wall in the background would be composed of straight

is difficult to give the more delicate gradations of colour and to represent perspective with accuracy. The same difficulty will be found in dealing with flowers and many natural objects. As in illuminating, it is better to treat such objects in a conventional manner, than to aim for exact representations of Nature. For decorations to be placed above the eye, gold beads, if of good quality—or in default of them, such beads as in colour most nearly approach gold—will always be found an agreeable background, and in such situations the figures or other objects represented may always be rendered more effective by surrounding them with an outline of black or other deeply coloured beads. Where a rim of dark wood surrounds the mosaic, it will always be well to place next it a border of gold, yellow, or other light beads; but where the rim

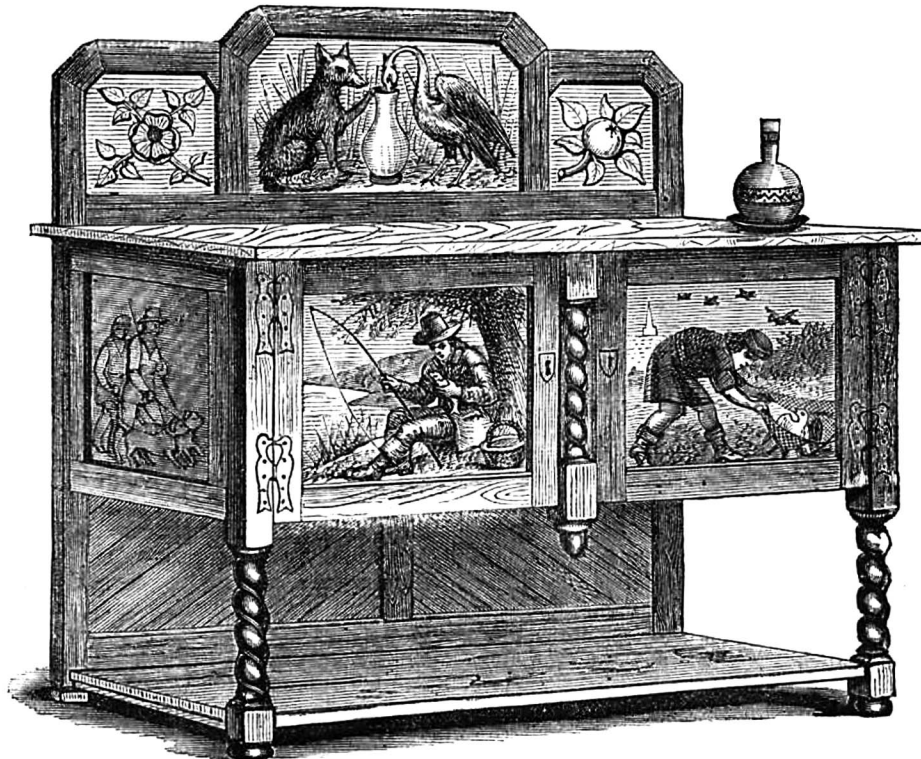


Fig. 3.

rows of beads, while above and below it the lines might be flowing. As the work proceeds, it should be smoothed and flattened, by pressing it gently with a small and perfectly smooth piece of ivory or boxwood; and when the whole design is finished—for the purpose of finally correcting any irregularities of surface—a piece of paper should be laid over it, and it should be pressed down with a flat iron, moderately heated.

Finally, linseed oil must be spread over the work, and allowed to run between the beads, and finely-powdered whitening sprinkled upon it, and well worked with the brush into the interstices. This will at the same time thoroughly cleanse the surface from any cement, and by forming a kind of putty between the beads, combine them into a compact mass. The face of the bead-work may be wiped clean with a soft rag. In a few days, when the linseed oil and whitening have become thoroughly dry, and have set, the whole will be so firm that it will bear any reasonable amount of rough usage without injury to the work.

The subjects most easily worked in bead mosaic are those of a flat character, such as geometrical patterns, and the art is admirably adapted to the representation of heraldic devices. Strictly pictorial subjects are more difficult of treatment, especially if they are to be brought very near to the eye; since in such a material as glass, it

is gilded, if there be no suitable dark colour next it in the design, a border of black beads should be placed adjoining it.

*Application.*—Although bead mosaic is by no means ill-adapted for wall decoration, the small size of the pieces employed renders it too laborious a method to be used for large surfaces, and for such the legitimate mosaic with glass tesserae is better; but for such limited spaces as those in which it can be introduced in panels, this art is always applicable. Elegant enrichments for a mantel-piece, with panels of mosaic surrounding a pier-glass, may be thus formed, or the frame of a large movable looking-glass may be very beautifully decorated by means of it. To the panels of screens, sideboards, cabinets, and other articles of furniture it may also be applied, as well as to the tops of stands for tea-urns, flagons, &c. In Fig. 1 we give a design for a panel in heraldic and flat ornament, capable of being used in the decoration of a number of articles. Fig. 2 (page 257) is a pole-screen; the subject in the centre is from a popular fable of Æsop's, and is intended to be worked as nearly as possible in the natural colours. The panels in the sideboard (Fig. 3) are to be worked in the same manner: and these also illustrate well-known fables. The wood-work of the pole-screen is supposed to be of dark mahogany; that of the sideboard of dark oak or imitation ebony.





BEAD-WORK. Fig. 2.

## The Pumpkin

O fruit loved by boyhood! tho old days recalling;  
When wood-grapes were purpling and brown nuts  
were falling!

When wild, ugly faces were carved in its skin,  
Glaring out through the dark with a candle within!  
When we laughed round the corn-heap, with hearts  
all in tune,

Our chair a broad pumpkin, our lantern the moon.  
Telling tales of the fairy who traveled like steam  
In a pumpkin-shell coach, with two rats for her team!  
Then thanks for thy present!—none sweeter or better  
E'er smoked from an oven or circled a platter!  
Fairer hands never wrought at a pastry more fine.  
Brighter eyes never watched o'er its baking, than thine!  
And the prayer, which my mouth is too full to express,  
Swells my heart that thy shadow may never be less.  
That the days of thy lot may be lengthened below.  
And the fame of thy worth like a pumpkin-vine grow.  
And thy life be as sweet, and its last sunset sky  
Golden-tinted and fair as thy own pumpkin-pie!

— John Greenleaf Whittier (*Crown Jewels*, 1887)

## A VERY PRETTY AND INEXPENSIVE QUILT.



making of this affords an opportunity of using up odd lengths of wool of whatever kind or colour.

Berlin, Scotch finger, Andalusian, and even Shetland may be used in the same

quilt, by simply doubling the Andalusian and trebling the Shetland.

The effect of the variety of colours, worked in haphazard, is charming; and nothing could be better for the nursery or for the homes of the poor than these quilts, made of odd pieces of wool, which are at once bright, beautiful, and healthful.

An advantage is that they are made in small pieces and can be taken up at any moment without inconvenience. Should a quilt be wanted in a hurry, twenty people could work at it without any harm to the appearance of it when finished.

It is extremely simple to make. First make a chain of six stitches and join it. Into this little ring work sixteen treble, and fasten off. This forms a little star, say of blue. Now, with pink, yellow, or indeed any colour, work two treble in between the second and third of the sixteen blue stitches. Miss two and work four. Miss two again and work in two treble, and so on till you get to the end of the blue circle. Fasten off.

You have in this outer line four corners of four stitches each, and one two on each side, so that the circle has become a square.

Now take another colour, red if you please, and work two treble between the four and the two and between the two and the four, and in the midst of the four at each corner work four treble, and so on until you get round, when the sides will contain two twos each independent of the four at each corner. Fasten off.

So far the worker can make use of any colour she pleases, but in the next row, which is the last, she must use black, and the stitches are in *single* crochet, *not* treble.

Work two stitches into every space with a chain of one between. Arriving at the corners, make one stitch of single crochet between the second and third of the four, then a chain of three and another stitch of single crochet into the same place, and so on till you have worked round, when you will have three twos on each side in addition to the corners.

Secure the wool, and your square is complete.

When two or more of these are made it would be well to join them.

Take one in your left hand, holding the right side of the work towards you; having a stitch on the hook, pass it through the right-hand corner loop and draw the wool through with a stitch of single crochet; then take a second square and put the wrong side of it face to face with the wrong side of the one in your hand, and secure the right-hand corners of each square firmly together. Continue to join by passing your hook first through the little chain of one square and then to the corresponding chain of the other till you arrive at the left-hand corners, which you will secure in the same manner as you did the right-hand corners—not both together, but first one and then the other. A great deal of the prettiness of the quilt depends upon the way you join these squares; if well done it makes a raised ridge between each side of every square.

It is possible to arrange the squares into patterns, but I think it is more effective if they are put together without regard to plan or colour.

When the quilt is large enough cut up your odd wool into certain lengths and fringe it. I put four lengths into each stitch.

It not only makes pretty quilts, but antimacassars, bassinette-covers, and covers for perambulators.





Free Pattern - Birds & Blooms Embroidery - *Moniteur des Dames & Demoiselles*, 1876

# APPLIQUÉ IN EMBROIDERY.

## NEW SUGGESTIONS AND EXPERIMENTS.

I TAKE it that to suggest new methods of work and indicate fresh developments is one of the chief duties of a writer on handiwork: at all events that is what I have endeavoured to do in the articles which have already appeared in the last volume of *THE GIRL'S OWN PAPER*. In concluding this series of papers your Editor commissioned me to contribute, I shall experiment with *appliqué* in embroidery, *i.e.*, work in which the whole or an important portion of the design is produced by sewing on or applying another material to the one to be decorated. In this article we will take up designs suggested by plant and insect forms, and in the next and last one those in which animal form plays the leading part. A visit to the collection of old needlework at South Kensington Museum will show that *appliqué* played an important part in much old embroidery, and those readers who are desirous of carrying their work as far as is possible should visit this, or some other good

collection, for many valuable suggestions may be obtained by such a visit. I went to South Kensington Museum more than once during the preparation of these articles, not only to obtain definite material, but also for the sake of the mental stimulus one receives by contact with work of good report, the result of well directed hand-cunning. A visit to a museum is often more useful to the worker for the indirect good, for contact with excellent craftsmanship refines the taste. And perhaps the best use the illustrations I have drawn for these pages will be to my readers is the possibilities hinted at rather than the actual achievement. That is as it should be. You can take any suggestion hinted at by me and develop it for yourself.

One of the simplest forms *appliqué* can take is that suggested by Fig. 1, where well-known leaf-forms are cut out of various coloured materials and applied somewhat negligently—"powdered" over the surface as it were. The

wealth of variety of leaf-forms would make a curtain treated in this way full of interest, while at the same time it might be exceedingly effective. Suppose we chose a deep rich reddish brown or dark olive or myrtle green as the colour of the curtain, and then cut the leaves out of yellow and red materials, suggestive of autumn tints. Here we have a scheme that would be easy to carry out, and those workers who are not very skilful at drawing, might lay actual leaves down upon the material and cut out the *appliqués* from the leaves themselves. I should recommend the reader, however, to sketch the leaves out in charcoal on paper, as you must not get them too small, for *appliqué* is not effective unless bold and somewhat large in design. There are plenty of leaves—such as English chestnut, vine and sycamore—large enough in themselves (if you select the largest leaves you can see growing) from which to take direct impressions. This can be done by taking a little oil colour out of an artist's tube, say burnt umber, and brushing it thinly over a sheet of glass or oil paper and pressing the leaf down on its under side on to the colour. A sufficient amount will adhere to it to enable you to obtain an impression on paper by rubbing over the leaf under some blotting-paper.

Various materials could be used for cutting out the leaves, such as silk, satin, art serge and velvet, and if some have a pattern upon them, the effect will be helped, provided the pattern is not too pronounced. Materials of a damask-like nature, like some of those Chinese silks, with the pattern produced by the weaving, would be very suitable. Both silk, flax and crewels can be used in applying the cut-out pieces, and the shades might vary. The stalks and any veining should also be put in with the outlining colour. Some leaves too might be wrought in outline only for the sake of variety, but these variations you must think out for yourself, for the great thing is to think all the time you are working, to do nothing mechanically, and to be on the alert to take advantage of any suggestions that may come to you. If you wish to add to the richness of the effect, you can work the diaper I have indicated on the background. This should be in a lighter and quieter colour than the outlines, so that it may keep its place and not interfere with the *appliqué*.

These leaves would look just as effective applied to a light material, and in that case the leaves would be dark on light as shown in the sketch.

The sprigs shown in the illustrations are founded upon such familiar flowers as the tulip, iris, campanula and dandelion. Of course they are simplified to adapt them to *appliqué*, for the intricacies of nature could not be reproduced in cut-out patterns, which, in this respect somewhat resemble stencils. As I have said before *appliqué* should be bold and simple and not on too small a scale, therefore keep these sprigs above life-size. Some good suggestions for such designs can be obtained from nurserymen's catalogues and gardening papers, though, of course, I should recommend my readers to make studies themselves from nature. In these sprigs two or more colours can be used. The tulip, for instance, can have the flower cut out of red silk and the leaves out of a green woollen material. In some the flower only might be *appliqué* and the leaves outlined in crewels.

As regards arrangement the sprigs can be powdered over the material at regular intervals, but in the next article I give a sketch of the whole curtain showing one way of arranging them. The syringa and rose, it will be

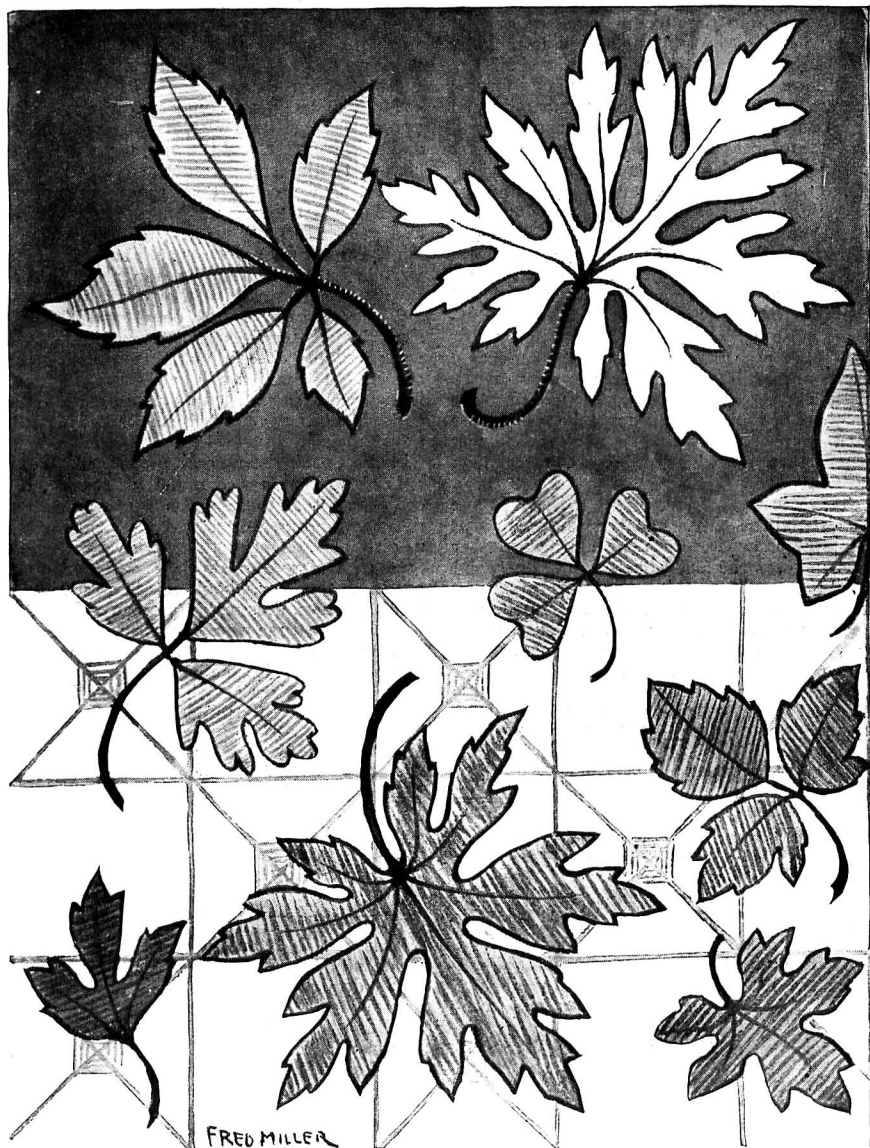


FIG. 1.



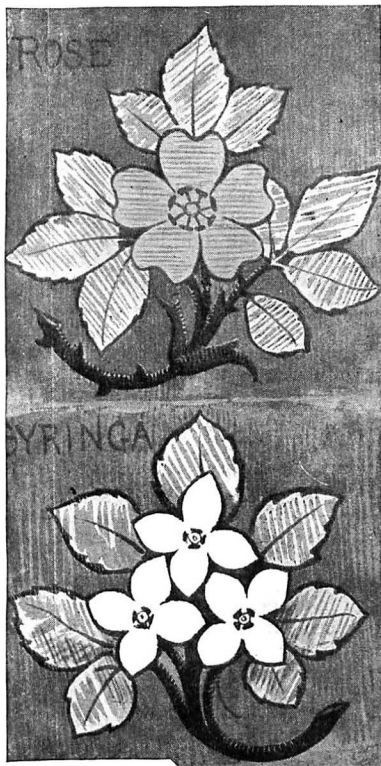


FIG. 2.

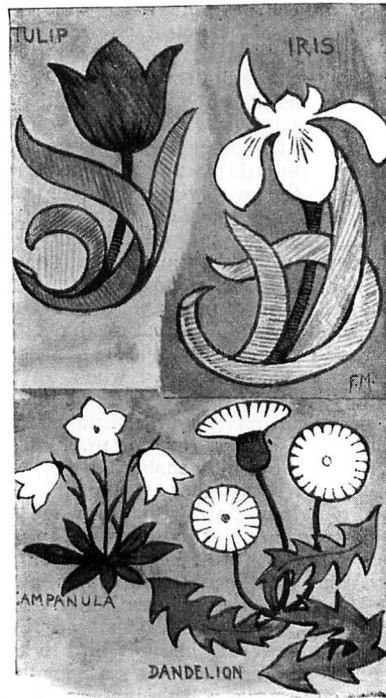


FIG. 3.

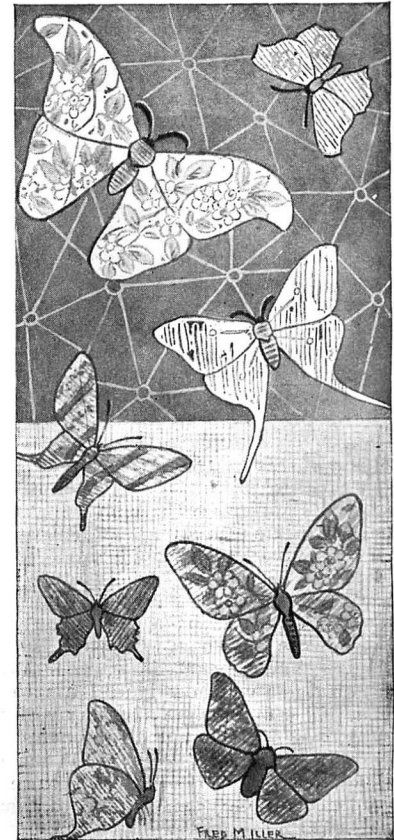


FIG. 4.

noticed, are arranged on a more ornamental plan, and this ornamentalising should be developed as much as possible, for after all embroidery is an ornamental art, and is very different therefore to printing flowers. You are not copying nature but making designs founded on natural forms, which is a very different business.

The last illustration, Fig. 4, shows a diaper of butterflies and moths, and might form a border to the curtain. I have shown some of

the variations in form existing in these insects, but I have by no means exhausted the subject. Here again figured materials can be employed with advantage, and the brighter in colour some of these are the better. By the way, some of the large firms sell bundles of oddments at a very cheap rate which would come in admirably for this class of work.

I have endeavoured to show the effect of this butterfly diaper on a dark as well as a light ground, and also how the effect may be

added to by introducing a sort of net-work. This, if introduced, should be quiet in colour so as to keep its place, so that at a distance the butterflies are seen before the net-work. The net-work might be developed into a sort of ornamental spider's web, or you could arrange the insects geometrically around a given centre. Portions of figured cretonnes could be used from which to cut some of the insects.

FRED MILLER.

## No!

No sun—no moon!  
 No morn—no noon—  
 No dawn—no dust—no proper time of day—  
     No sky—no earthly view—  
     No distance looking blue  
 No road—no street—no “t’other side the way”—  
     No end to any row—  
     No indications where the crescents go—  
     No top to any steeple—  
 No recognitions of familiar people—  
     No courtesies for showing ‘em—  
     No knowing ‘em!  
 No traveling at all—no locomotion,

No inkling of the way—no notion—  
     “No go”—by land or ocean—  
     No mail—no post  
     No news from any foreign coast—  
 No park—no ring—no afternoon gentility—  
     No company—no nobility  
 No warmth, no cheerfulness, no healthful ease,  
     No comfortable feel in any member—  
     No shade, no shine, no butterflies, no bees,  
     No fruits, no flowers, no leaves, no birds,  
     November!

— Thomas Hood (*Crown Jewels*, 1887)

## ANIMAL FORMS IN APPLIQUE, AND HOW THEY MAY BE ARRANGED.

VARIETY is essential to decoration, and I shall devote this article to giving suggestions as to carrying out animal forms in *appliqué*. Just as the sprigs in the former article were greatly simplified, to fit them for this method of reproduction, which meant leaving out a good deal of detail, so in a bird the general lines, the essential features, can be retained, while the wealth of detail has to be sacrificed. But what we leave out should only enhance the features we retain. Take the flying birds, which can form a frieze to the curtain. These are greatly simplified, as is evident, if you refer to Fig. 1, and yet we tell no untruth by what we omit. All the movement necessary in the act of flight is suggested (or can be), and to do this nature has to be followed very carefully. Some artists are able to suggest all the action of a figure in just a few lines, while others highly elaborate their work; yet the few lines may be more significant and mean more in one man's hands than the most finished drawing by another draughtsman. It is really very difficult to suggest all that is essential in a few lines, for it means that we must put the exact value on every line we do put in if our work is to tell as we desire. There is quite as much in realising what to leave out as in knowing what to put in. I have indicated very little work on the birds, only a few lines on the back of the wings and the eyes, as so much may be accomplished by the outline alone, and our aim should be to make the outline tell the story.

The fish again, Fig. 2, were treated in a similar way, as much of the effect as is possible being obtained by the shape itself, which is as it should be in *appliqué*. In the case of these creatures of the deep we can select fish which in themselves are ornamental like the gurnard and John Dory, but all fish are ornamental and come well in *appliqué*, especially if treated light on a dark rich ground. A good natural history will supply the raw material, and the point to be observed in adapting fish or other forms for *appliqué* is to get the effect as much as possible by the shape and put as little work on the *appliqué* as possible, for as soon as you are tempted to put in detail the danger is that you get rid of the simplicity, which is so effective, and get a busy but confused result. Keep therefore a great restraint over your hand and resist this inclination to crowd your work with detail. These remarks apply with equal force to animals, and in the sketches, Fig. 3, I have endeavoured to obtain the effect with the outline, though occasionally it is necessary to indicate some inner form. In the rabbit and hare, for instance, the thigh and shoulder are outlined and the "smellers" put in. I have also indicated a way of suggesting the furry nature of the coat in front by adding a few lines to the outline, but I am not sure that it would not be more effective to resist this inclination to be naturalistic, and only go for the shape of the creatures.

As regards the colour of material for these *appliqués* it seems to me better to be frankly decorative and cut them out of some cream or whitish material, or if the material itself is very light, out of a slightly darker material, say of a brownish tone, but I would not get too much contrast between the material and the *appliqué* unless the ground is distinctly dark, and then I would have the *appliqués* light or even white.

I have endeavoured to give some idea of the effect of a curtain ornamented with *appliqué* in the sketch, Fig. 4, but it must be remembered that no drawing can give the effect of needlework, and as I want to keep the designs very distinct, I have made little attempt in this direction. I think it would look well to make up the curtain itself of three colours, a pale blue for the top upon which come the birds, a straw colour, greyish white or pale pea green, for the centre portion, and dark indigo blue or blue green for the lower part. Where the joins come it would be well to work some simple ornamental borders in crewels or flax, as also at the edge and bottom and top. To emphasise the decorative character of the *appliqués*, it will be seen that I break some forms over the joins, as the bird's wing at the top and the rat below. This arrangement seems to me to "tie" the various parts of the curtains together, but, in carrying out work, the designs one makes on paper generally require modifying while the work is in progress, so I would not advise my readers to be bound in any way by what I have suggested in the sketches. Treat them rather as raw material than as designs to be accurately copied.

I would keep the animals rather under than over life size. They are sufficiently emphatic as forms and do not need further attention being called to them. The outlines should, I think, be dark, for they are wanted to tell at a distance. In the case of the fish on a dark blue ground, the outlines might be in deep red by way of contrast, and in the case of the birds in ultramarine blue. I have indicated lines suggestive of conventional clouds and water, somewhat after the style of Japanese work. If put in, do not let them be too

pronounced in colour, and do not introduce too many. If the outlines to the *appliqués* are in silk or flax, then use crewels for the sake of contrast.

It is hardly necessary to say that any of these designs could easily be adapted to other kinds of needlework, for coarse outline embroidery, for instance, on flannel.

Books of Japanese designs, such as can be purchased at certain art booksellers', would be of great help in making original designs, for these Easterns have carried decorative art in a direction undreamed of by us Westerns and in some respects further.

FRED MILLER.

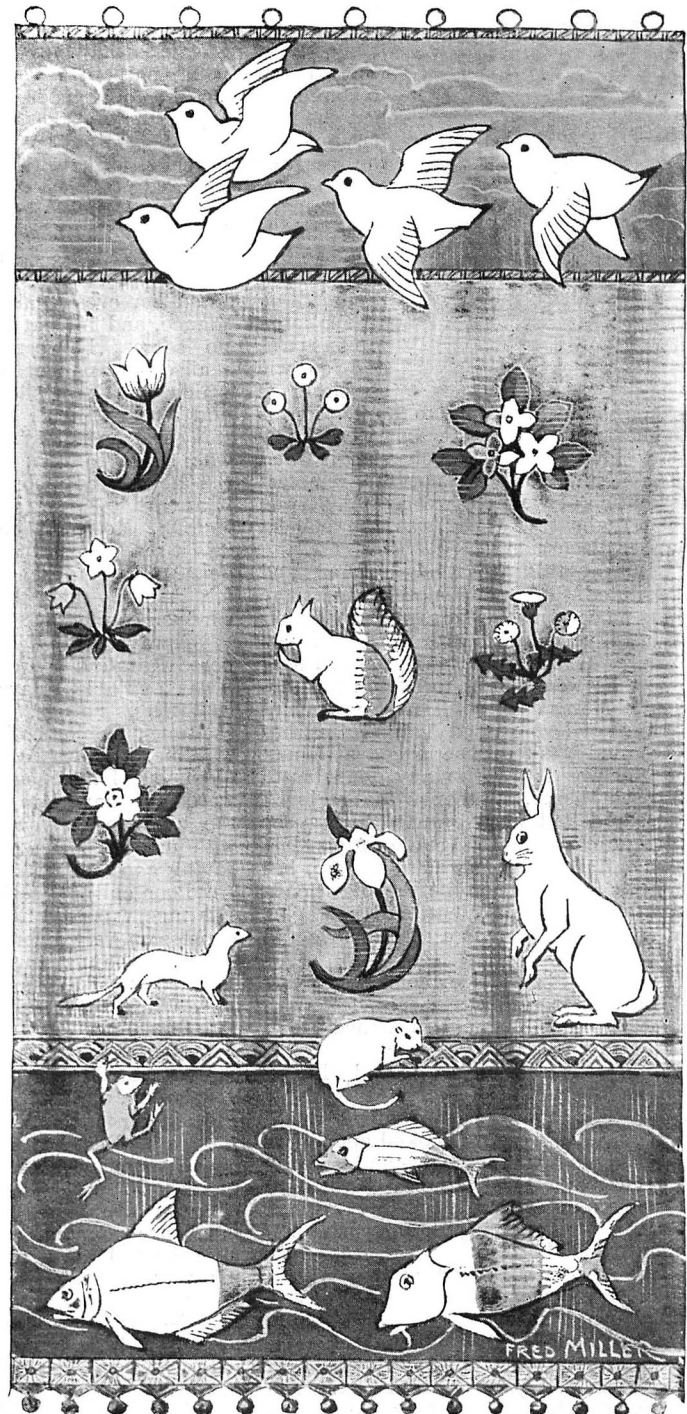


FIG. 4.



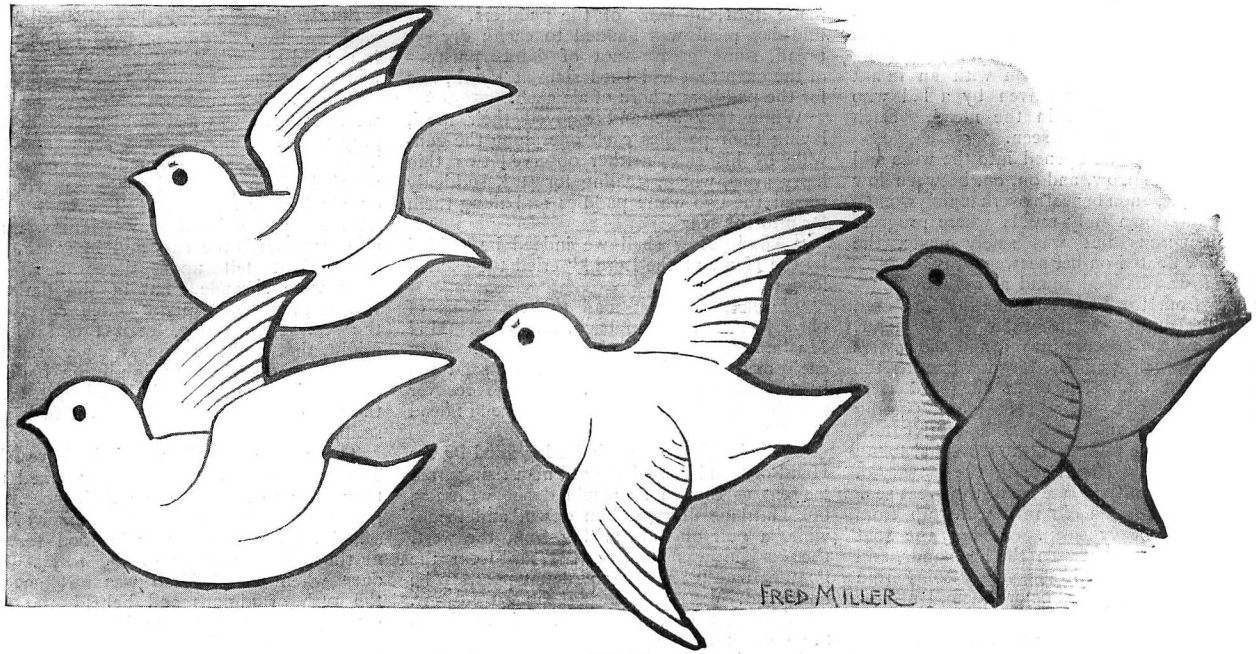


FIG. 1.

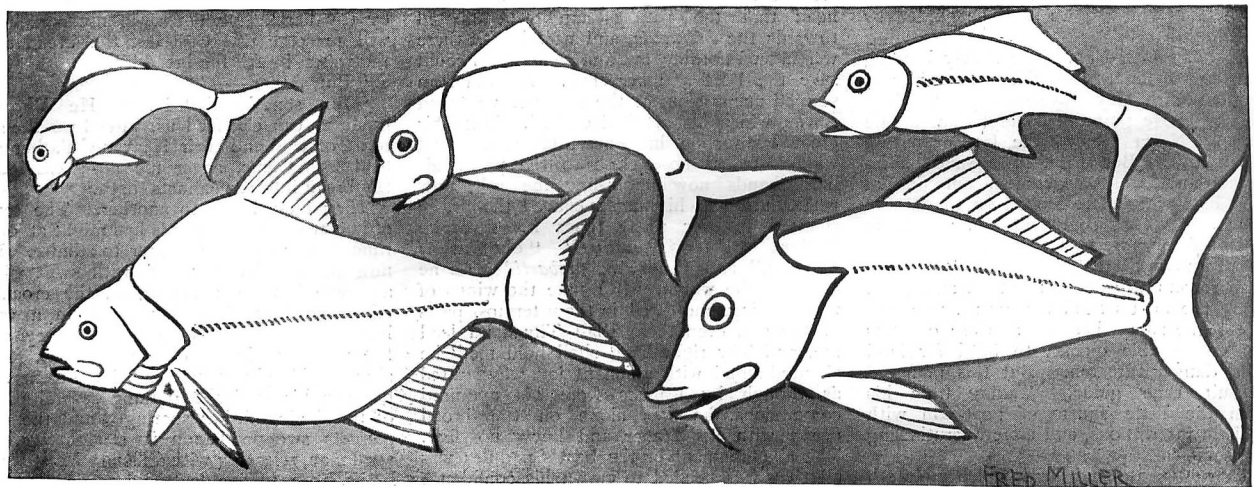


FIG. 2.

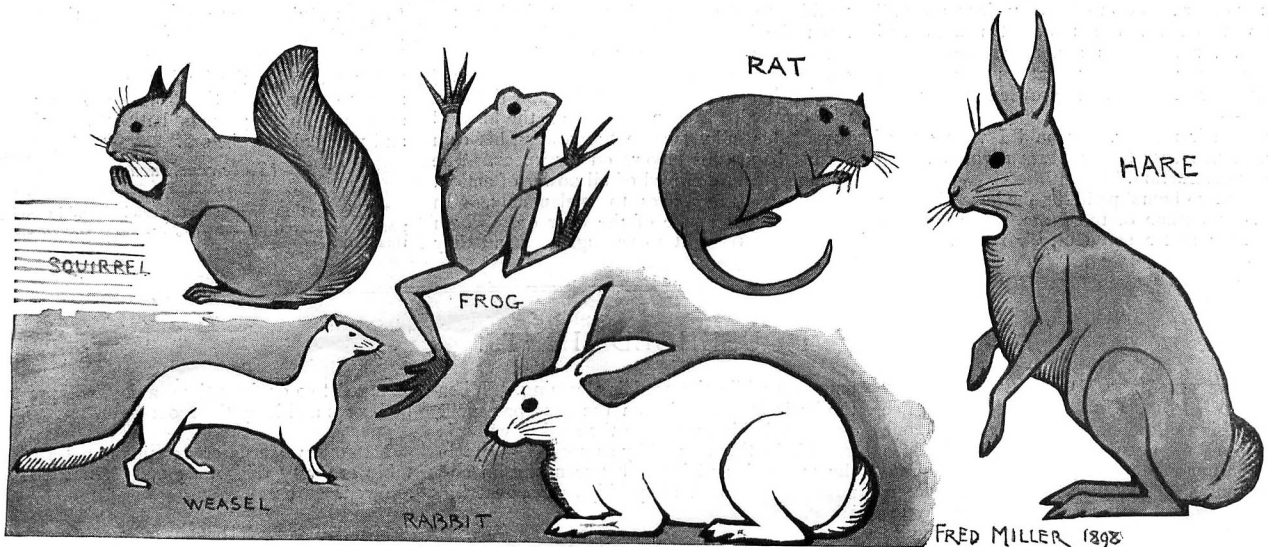


FIG. 3.



## THE DINING-ROOM.

HARRIET FRANCENE CROCKER.

**T**HIS can be made one of the most charming rooms in the whole house. Let it be distinctly a dining-room — not a kitchen, or a sitting-room, or a mixture of both, but a room especially set apart for the one purpose for which it is intended, and from which it receives its name.

In many homes, where economy in space is an object, it becomes necessary to combine kitchen and dining-room in one apartment. The unpleasantness of this arrangement may be greatly lessened by a distinct division of the two, a screen or curtain between the cooking-stove and other kitchen furniture and the furniture of the dining-room proper.

But what we purpose to consider in this article is the dining-room itself, as such, set apart for its own particular uses. I repeat, it can be made one of the prettiest rooms in the whole house. In many homes I have visited, it *is* the prettiest, by far. When we think how often it is used by the entire family, where perhaps the parlors are not occupied by more than one or two, it almost seems as though it should be a pleasanter room than the others. Business men know more about the interior of their dining-rooms than their parlors, as a general rule, that is, *busy* business men. They hurry in to dinner and hurry out again. American business men are always in a hurry.

The room should, if possible, be large and oblong in form. The window or windows should have a pleasant outlook, and nothing unsightly should be seen from them, where it can be prevented.

A dining-room with which I am familiar, opens out on a beautiful orchard. In the spring what pleasure to see the trees snowy-white with apple-blossoms, and in the fall, the ripening fruit! At tea-time, too, one can see from the table the glorious sunsets over the western hills, and the sheen of their dying beauty reflected on the dancing river. All this makes the room most charming, but of course, in perhaps the majority of cases, such surroundings are impossible.

Let us, then, turn to the interior of the room and offer some suggestions for its arrangement. A dining-room floor looks well covered with the Chinese straw matting, which is quite inexpensive, and decidedly pretty in effect. This seems more desirable than carpets, as it is very easily swept, and does not seem to gather dust as carpets do. I have tried it in my dining-room with very pleasant results. An oiled floor is pretty for the dining-room, but considerable care must be bestowed upon it, and to the busy housewife economy of strength is an object.

The walls and ceiling should be covered with a light, pretty paper or some of the delicate tints that come in kalsomine. Many have their dining-rooms ceiled and painted, but the effect is not so pretty and cheery as a papered wall. A few pictures should be hung around the room, three or four steel engravings of landscapes or marine views or a fine bit of still-life painting in oils, perhaps. Here is field for the taste of the housekeeper. She will carefully exclude from this part of her domain, all pictures of a sad



or melancholy nature, memorial devices, or framed coffin-plates, however beautiful they may be. These, it seems to me, have no proper place in the house outside a bureau drawer or box, surely not in the family dining-room. The immense fruit pictures, once so much in vogue as dining-room ornaments, seem a little out of place, unless the room be of goodly dimensions indeed. Often I have seen such a piece crowded into a small space between two windows or doors, and the effect was, to say the least, "top-heavy." A few more unpretentious pictures are more pleasing, generally.

The window draperies should be simple and tasteful, of plain white or cream-colored cheese-cloth or scrim, or some like light material. If the room face on the street, or is in any way exposed to public view, sash-curtains of China silk are pretty and serviceable, also the window-shades, to give a pleasant shadow to the room on hot days. A growing fern or palm on a little stand in one window adds a graceful touch to the room, and testifies to the artistic taste of the housewife.

The table should be set at all times. Where the dining-room is a room by itself, this is possible, and really very little work when the habit is once formed. If allowed to be left uncovered between meals, it is apt to get littered, and the busy mistress, tired and warm from the work of dinner-getting, has to stop and clear it off for setting. Careless arrangement is then the rule, unless one has plenty of time. The table should be first covered with Canton flannel and then with the outer cloth. White is always preferable to red table linen, though of course requiring more frequent changing. The work of setting the table should belong to the daughter of the household. Few things require more taste and artistic skill than this work, in itself apparently so simple. Much depends upon this one thing. A meal ever so well served will be less enjoyable when eaten from a disorderly, hap-hazard table, where everything *has* a place, but is out of it. It is a pleasure to set a table properly when one has learned the art. There is science in table-setting as much as in any other house service. The work is certainly satisfactory. It is the kind of work that *tells*. Results are so quickly seen that the work is most pleasant.

Casters are being done away with a good

deal now-a-days. They may appear on the side-board if desirable, but they are not so often used as formerly as the central ornament of the table. The cloth or cloths should be laid carefully, and a prettily embroidered center-mat placed upon the outside. Always when possible, and it nearly always *is* possible, have flowers on the table. In the spring a tall vase of gorgeous tulips is a brilliant spot of coloring; in the summer a loosely-arranged bunch of daisies or a cluster of ferns lend their graceful presence; in the fall a branch of the ever-welcome golden rod will add its simple charm; in winter a few sprays of house-plant blossoms or a bit of green can usually be obtained.

One who has pretty pieces of silver-ware, wedding-gifts, perhaps, will do well to keep them in daily use on her table. It is better than to lock them away in safes, chests and boxes, where no one can enjoy them, and where they will last no longer. Pretty things have an influence on the members of the family gathered around the dining-table, as well as in the parlor.

Boys and girls will be more careful of their behavior at a pretty and tastefully appointed table than at a slipshod and carelessly arranged one. Some has suggested a mirror to be hung opposite the boy whose table manners are deficient, as a means of rectifying his errors of behavior. This may be a good remedy, but it may also, as an old lady wisely remarked, encourage vanity, and as she expressed it, "Make them try to see how bad they *can* act."

Nothing more need be said about setting the table. The quick, appreciative daughter will notice little things that go to make other tables, in other homes charming, and will employ her taste and skill in this matter, observing always that spotless cleanliness, shining brightness and careful regularity must underlie all the more artistic decorations. Without this basis of what avail are choice cut flowers and delicate china?

Did you ever see a table set by an inexperienced man while his "women folks" are off for a visit? Table-cloth put on diagonally (if at all), plates, knives and forks evidently trying desperately to escape from one another, eggs set on the table in a frying-pan, coffee present at the occasion in a quart cup or a dipper, vinegar in a saucer, salt in the

original bag, and so on. We will not dwell upon the scene. I mention it only to show how very important it is to set the table with great care and neatness.

Beside the chairs and sideboard, I wish to speak of the china cabinet, which is one of the prettiest ornaments of the room, and the delight of the housekeeper's heart.

In every household there is sure to be some precious bit of table-ware, carefully cherished as an heirloom or a valued gift. A plate, perhaps, that has stood the jars of family life for more than a century. A tea-cup of ancient form and pattern from a foreign land. A curious old pitcher with a history, a cracked tea-pot, once the pride and glory of a great great-grandmother. All these may be collected in one curiously-blended family of earthenware, and kept behind a shining glass door in the cabinet I have mentioned. The housewife will take true pleasure in arranging these cherished bits of antiquity to the best advantage. She will take a motherly delight in making them present the best side to public view, or she will, more likely take a genuine pride in the cracks and breakages as a proof of their ripe old age.

Underneath the cabinet may be three or four drawers. These will be of great service to the mistress. In them she can keep her table-linen; table-cloths in one drawer, napkins in another, and china wiping-towels in another.

The sideboard may be an ornamental piece of furniture, be it ever so plain. A hem-stitched linen scarf across the top to prevent the marring of the board, will be both pretty and useful. A dainty vase of flowers, and a couple of bright fans will add color and cheerfulness to the room. The sideboard should be near the seat of the mistress, so that where there is no servant, she can easily reach the dessert, etc., without rising. The dining-room should be, in all respects, a cheerful and happy place, bright, airy and comfortable, full of sunshine and pure, fresh air.

The dining-hour should be the happiest in the day. Nothing gloomy and sad should be allowed to enter the charmed precincts. Good humor, fun and laughter, should mingle with intelligent conversation. Cares and worries should be laid aside during meal time, if possible. When the tired, perplexed, busy housekeeper closes the kitchen door and enters the dining-room, all the trials and vexations should be left behind, or, better still, than leaving them in the kitchen, shoved out of doors, where possibly the clear air and the sunshine will evaporate them entirely.

In closing, let me say as a sort of benediction: May your dining-room be so pleasant, so pretty, so full of good cheer, that none of you or yours, dear sister housekeepers, will ever know the power of that dread tyrant—dyspepsia.



Demorest, 1885



# FANCY WORK.

## Imitation of Cameo Work in Sealing Wax.

THE materials required for this most effective work are sealing wax of various colors and of the best quality, dies of coats of arms, monograms, crests, and initials, which can be obtained from a die sinker's establishment, or borrowed from a stationer; intaglios of classical figures, heads, etc., which may be prepared from cameos, medals, coins, and other relief ornaments in metal.

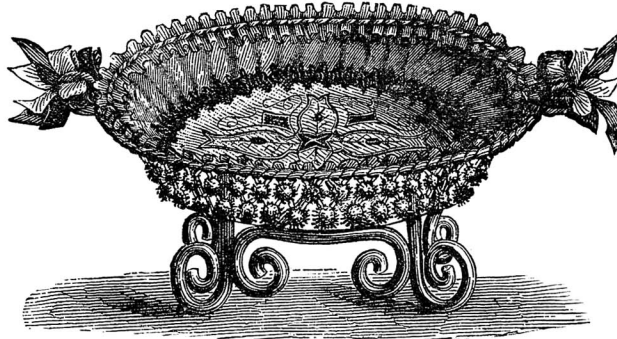
To make an intaglio cast, mix plaster of Paris into a thick but smooth paste with a knife or a spatula; fill a well-oiled pill box or small cup with it, and press the cameo or relief object into it. Leave until quite dry, then remove the impression object, and cut away the pill box or cardboard cup. Impressions may likewise be taken in modeller's clay, and will be found more durable than those in plaster of Paris. Formerly, when seals were used universally for fastening letters, large collections of beautiful impressions were made, and some may still have them. These, of course, can be used for the cameo work without further preparation.

The articles best adapted to this kind of ornamentation are light card baskets, small panels for boxes, drawers, light doors, card cases, small picture frames, besides personal ornaments, such as coronets for the hair, heads for combs, etc., suitable only for fancy-dress balls, private theatricals, etc. The foundation may be wood, paper, or cardboard.

To show how the work is done, we choose a set of panels for a jardinière, square, hexagonal, or octagonal in form, supposed to imitate ivory or white clay. First cut moderately strong and smooth card-board into panels of the required size, and sketch on it the cameo ornaments which you intend to produce, placing a large cameo in the centre, and surrounding it with various smaller specimens, arranged tastefully on sides, top, bottom, and corners. Keep the dies you wish to use ready at hand, and proceed to stamp them on the surface of the panels thus: Hold a stick of sealing wax over the flame of a spirit lamp or candle, letting the wax drop slowly in one spot until sufficient has accumulated; then work it round and round with the end of the stick until quite thick, but sufficiently soft, to receive the die, which must be immediately touched to the tongue until moist, dipped lightly into white paint powder, and pressed at once in place. Proceed thus with each die until all cameos are impressed on the panel. Then drop sufficient wax for the ground between the cameos on an inch space at a time, and with the open end of a large watch, portfolio,

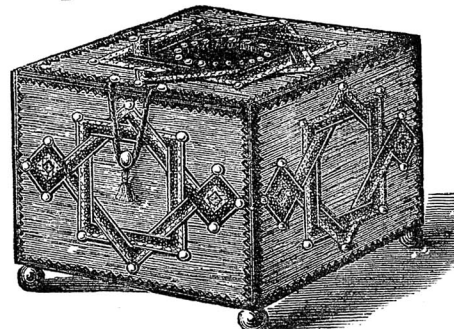
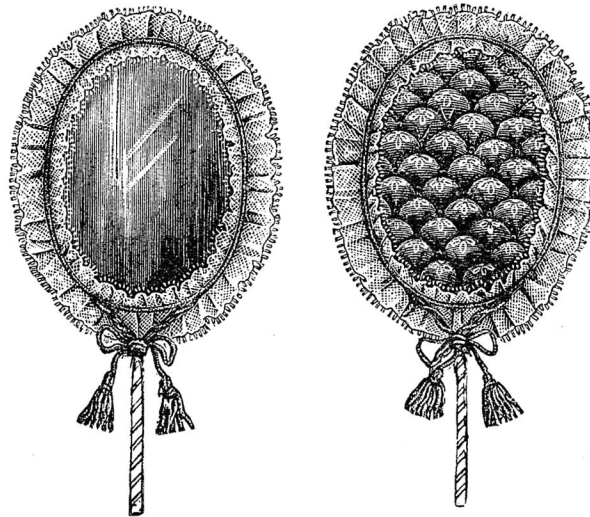
or box key, proceed to form a rough figured groundwork. When large surfaces are to be thus ornamented, melt the sealing wax in a cup or pan, and dip it over the surface with a spoon. Seal-wax impressions, already prepared, are fixed to the surface of the panels with gum tragacanth, and the groundwork is put in as described before. Scarlet wax forms fine imitations of coral, but must be softened in color by dipping the die in vermilion powder; black, for jet, is toned down with lamp black; pale buff, to imitate ivory, with ivory white; pale sea green, for Egyptian turquoises, azure blue, lapis lazuli, and bright green malachite, with powder of the same. For cameos, use brown or gray sealing wax, and dip the die as well as the watch key for the ground in white paint powder. On smooth surfaces the wax may be applied directly to the wood, leather, paper, or plaster; but beginners will succeed better by preparing the impressions separately, and fixing them to the surface afterward.

To take clear impressions of dies in sealing wax requires some practice, but a few trials will teach the proper method. To cut out the impressions very sharp and strong scissors are required.



Work Basket.

PROCURE an oval-shaped basket. Embroider on blue satin, with white, crimson, and gold colored silk, and gilt beads. Line the side with blue satin slightly frilled. A ruche of blue satin ribbon edged with a narrow black



BOX FOR COMBINGS.

lace finishes the top and bottom of puffs, and a blue and black cord covers the stitches of the ruche. Round the outer edge of basket put a deep ball fringe made in colors to correspond with the embroidery. Finish the handles with full bows of crimson, white, and blue ribbon.

## Directions for Reheeling Stockings.

CUT the heel out within about quarter of an inch from the top of the gore, and about the same distance from the sole, then rip it up altogether off the sole, pick up on one needle the stitches across the heel; on the 2d, the stitches along one side of the sole; and on the 3d the stitches along the other side of the sole; knit one round plain, then your heel, only taking the last stitch of the heel with the first stitch of the sole at each side alternately at the end of every row. Continue in this way till all the stitches but 14, then turn your heel as usual, making your band 14 stitches wide; sew with a needle the 14 you have left after making your heel, and the 14 on your other needles; it is now completed.

## Hand-glass.

PROCURE a piece of glass the desired size, place a piece of paper at the back of it turning a narrow margin over the edge and glue it. Quilt a piece of blue satin and cut it an inch larger round than the glass, turn in the edge and gather with a stout thread, laying in the glass face up and drawing the string tightly to hold the glass in place. To form the handle get a thin stick one inch wide and the length of the glass and six inches over, cut a little slit in the satin at one end and slide the stick in, and fasten securely by making a notch in the wood and sewing through the satin and winding the thread round the stick. The portion of stick forming the handle wind with satin ribbon.

Trim the edge on both sides of glass with Valenciennes lace with blue silk cord and tassels to finish.

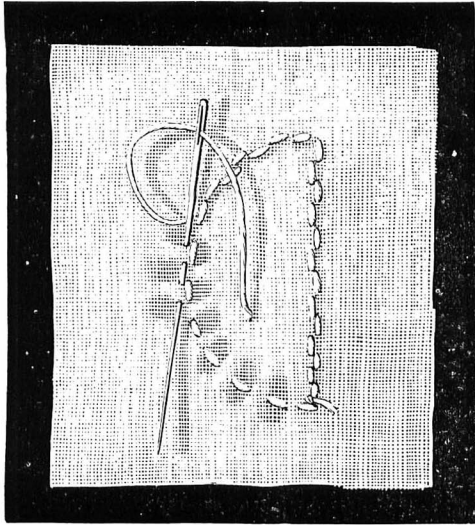
## Box for Combing.

TAKE a square cigar box, and cover the edges with a border of bronze paper vandyked on the edges. Make a circular hole in the center of the lid, for dropping the hair through. The fancy work appliquéd on, is cut out of pale brown perforated cardboard, forty holes long by five wide; each strip is worked in cross stitch, with four shades of brown silk. Cut the ends of the strips so as to join forming a point, and glue them all on, making an octagon; then stud the points with small brass nails.

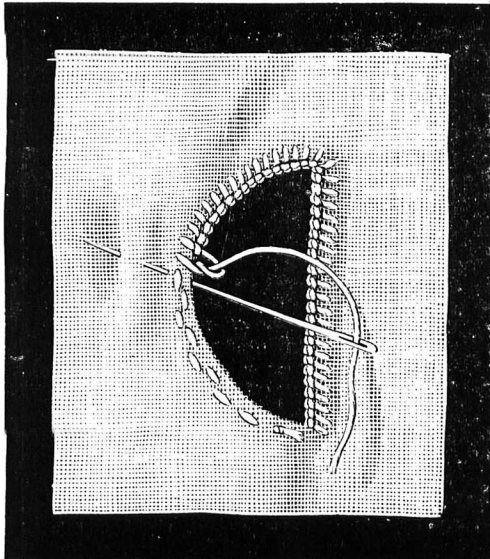
The sides of the box are ornamented in the same manner. Rest the box on four large round brass-headed nails. Fasten the cover down by a loop of cord, finished with a tassel, and button it over one of the brass nails.

# DANISH EMBROIDERY.

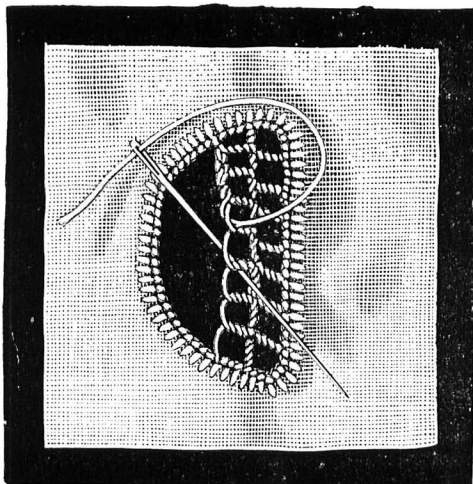
WITH DESIGNS BY JULIE NÖRREGARD.



I.



II.



III.

SOME miles from Copenhagen there is a small town called Roskilde, which before the fifteenth century was the capital. The king's residence was there, and the place itself was one of great importance.

This place was really the cradle of the beautiful needlework which is called generally Danish embroidery. It was here that centuries ago, when the Church sent men and women from Rome to teach the Christian faith to the northern heathen, that the latter learnt from their teachers all kinds of needlework, eminently the Italian lace-work which they had learnt in Italy. As will be seen by examining the stitches in the towel here illustrated, there is a strong Italian element in the work, although it has taken a somewhat distinctive character of its own, which merits its name of Danish.

The special charm of the work to me is that it adorns the common things of everyday life and use. The illustration before you is of a towel which is used by the peasantry. The V-shaped band of embroidery is from a peasant's shirt. I do not think that our English poor will ever spend time in thus decorating their linen, or that Hodges will soar higher in his personal adornment than having his blouse smocked, as is often done even in these days in some parts of England.

But from these specimens of work it will easily be seen how well the same embroidery can be adapted to the embellishing of tea-cloths, aprons, and linen of all kinds, and our readers will be glad of some instruction on the subject.

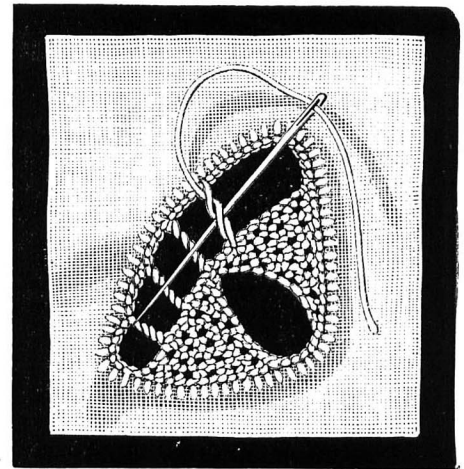
Our illustration shows all the different stitches used in the cloth, which is of coarse linen, flax thread being used to work it with.

No. I. — Make the foundation strong by running the thread twice round the pattern.

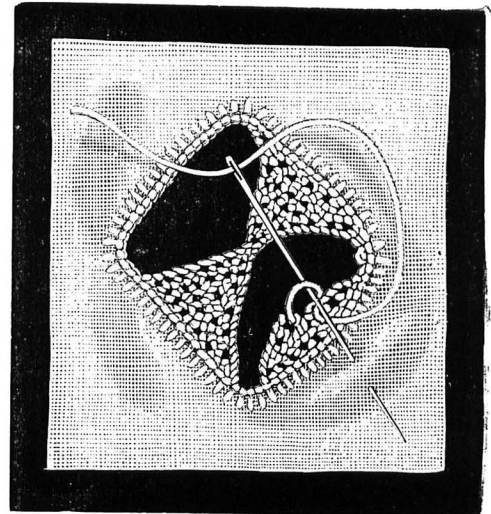
No. II. — Cut out the centre of the linen, turning in the raw edge nearest the outline. When this is done, button-hole the whole outline.

No. III. — From left side of the pattern work eight loops, which have to be fastened in by button-holing. The thread is twisted twice for each of them. When the right side of the pattern is reached, run the thread back through the top of the loops. The thread must then be carried on the wrong side of the button-holing some few stitches higher up, from which part the same work is repeated on four times.

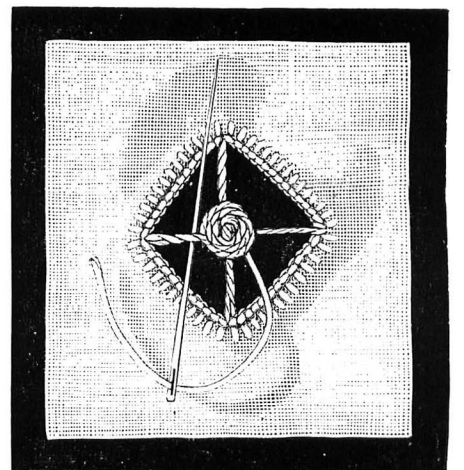
No. IV. — Begin to work a few stitches from one corner side of the button-holed square. Begin to work the first row of the pyramidal figure exactly in same stitches as in No. III. the thread being only twisted once in each loop. Begin with seven loops, then turn back the thread through the top of them. Then work the next row, in which there will be room for six loops, in the next five, and so on until you reach the top, which consists of one loop. Then the thread is carried down the



IV.

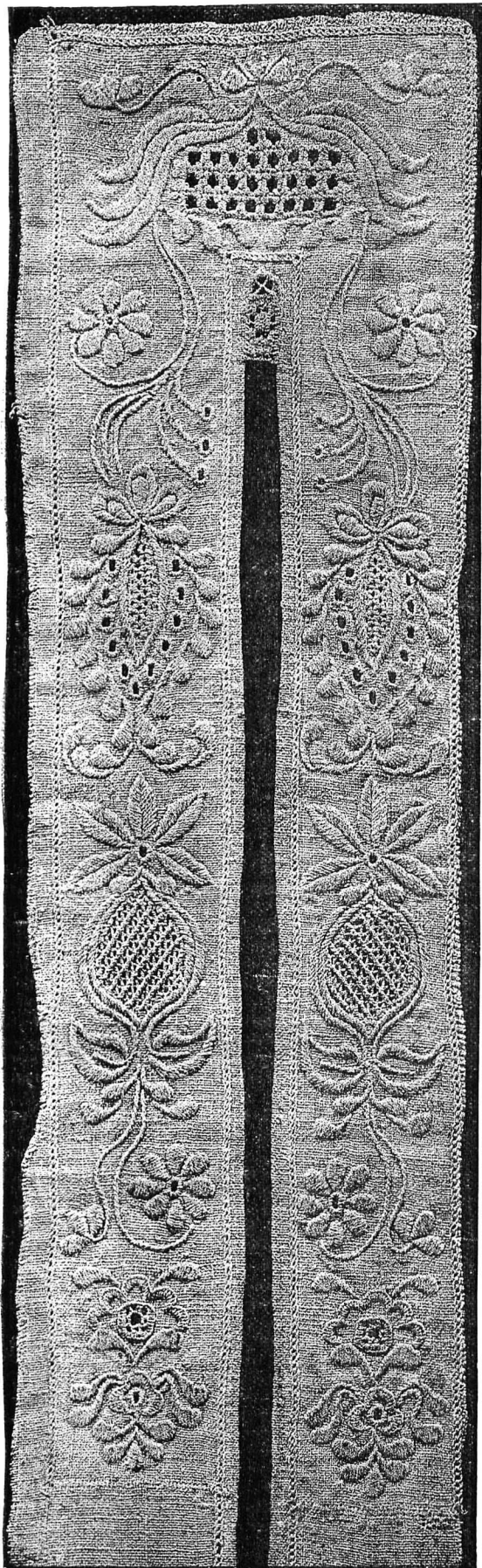


V.



VI.





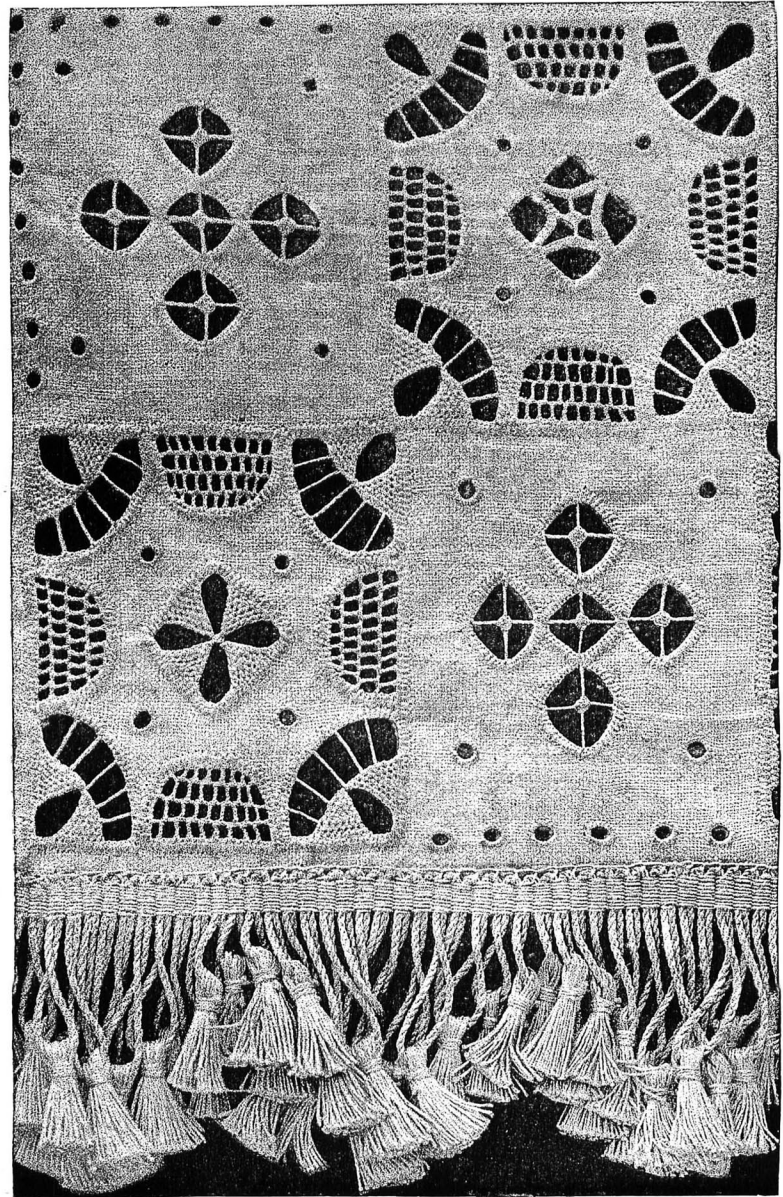
FROM A PEASANT'S SHIRT.

left side of the figure to the bottom, where the thread is carefully fastened down in the part which is done in button-hole stitch. After that is complete, the opposite figure is worked in exactly the same manner. When the top loop is going to be worked, it is fastened to the figure which is already worked. When the third figure is worked, fasten it to the second, and the fourth to the third.

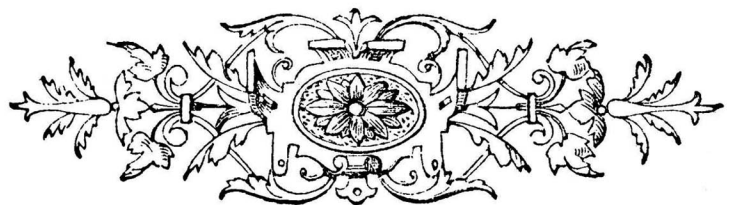
No. V.—Work the two pyramidal figures first, and then join

them together as described in No. IV., carrying a thread from the round line of the figure. Work the thread back by twisting it three times. When this is done five times, the pyramidal figure will be securely fastened to the third side of the whole.

No. VI.—From one corner of the square which is done in button-hole stitch, you carry the thread from the opposite corner. Twist the thread back as far as the centre, then go to the third corner and back to the centre, then to the fourth and back. Next work the spider, having made it large enough to run the thread down the first cord, so that it can be fastened into the button-holed border.



A TOWEL.

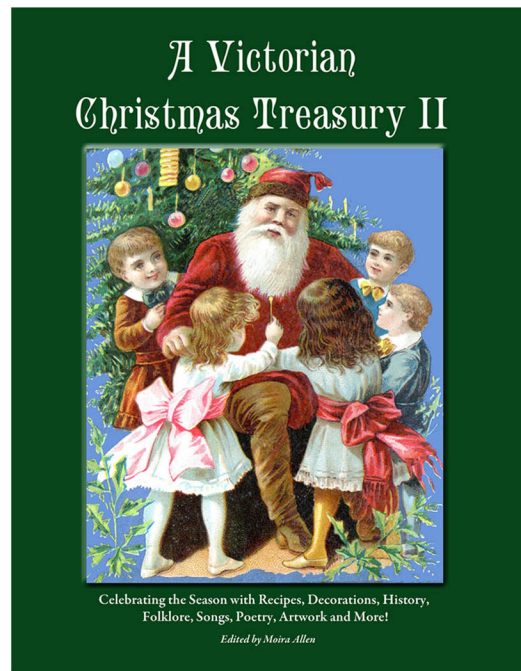
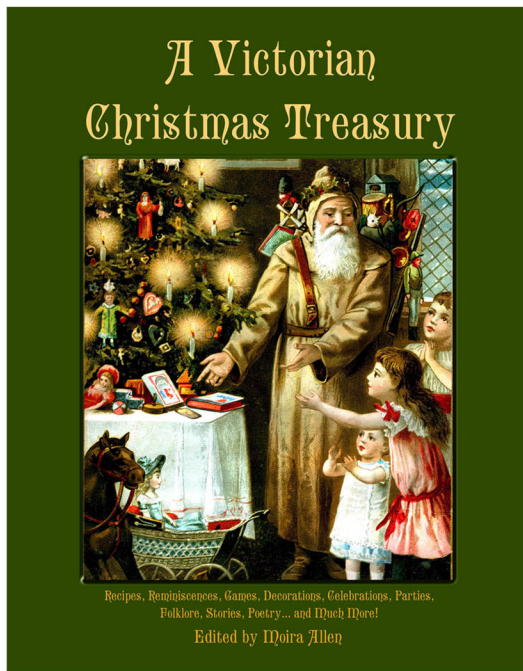


Persian-style floral ornament, from Racinet's *L'Ornement Polychrome*, 1888 (from *A Victorian Floral Fantasy*, by Moira Allen)





# Celebrate Christmas in True Victorian Style!

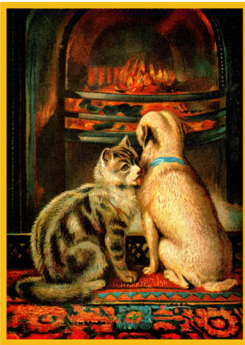


## CHRISTMAS BOOKS

Make your holiday merry with our Christmas treasuries, packed with holiday decorating tips, arts and crafts, recipes, games, folklore, and fascinating glimpses of Christmas around the world!

[victorianvoices.net/bookstore/Xmas.shtml](http://victorianvoices.net/bookstore/Xmas.shtml)

## HOLIDAY GREETING CARDS



Delight friends and family with our gorgeous selection of greeting cards, printed through Zazzle.com!

[victorianvoices.net/bookstore/xmascards.shtml](http://victorianvoices.net/bookstore/xmascards.shtml)



## SEASONAL CLIP ART

Last, but not least, bring a special touch to all your creative holiday projects with our incredible collection of holiday clip art and full-color ephemera and prints. Our 2000+ winter and Christmas images are sure to add a bit of Victorian magic to your cards, gifts and crafts!

[victorianvoices.net/clipart/seasons](http://victorianvoices.net/clipart/seasons)





## JEWELRY MAKERS

Add Vintage Flare to Your Fall Projects  
with our Halloween & Thanksgiving  
Cabochon Image Collection!



[www.etsy.com/shop/ScrapsWithAPast](http://www.etsy.com/shop/ScrapsWithAPast)

Let our readers know  
what you have  
to offer for  
the Holidays!

Find out how to put  
your ad here:

[victorianvoices.net/creative/adrates.shtml](http://victorianvoices.net/creative/adrates.shtml)

Take advantage of our  
fantastically low  
launch rates - set up  
your ad between October  
and December 2021!

[victorianvoices.net/creative/adrates.shtml](http://victorianvoices.net/creative/adrates.shtml)

## Whimsical Critters

A Stained Glass Pattern Book

30 delightful patterns featuring a menagerie of fashionable Victorian  
critters - inspired by authentic Victorian cards & ephemera.



Available on Amazon! See the full collection at  
[sunnybrookstudio.com/critters.shtml](http://sunnybrookstudio.com/critters.shtml)