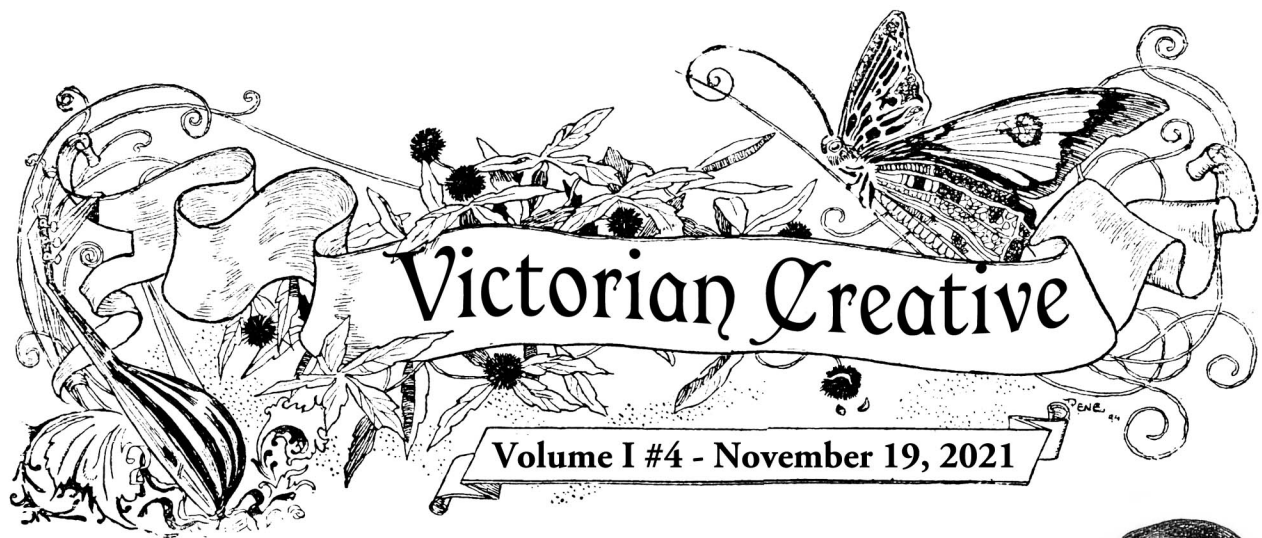


# Victorian Creative

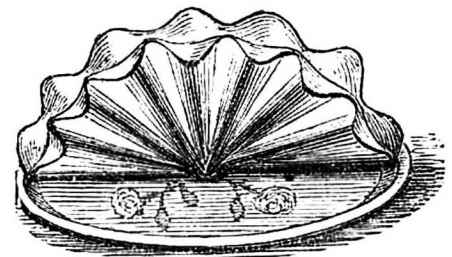
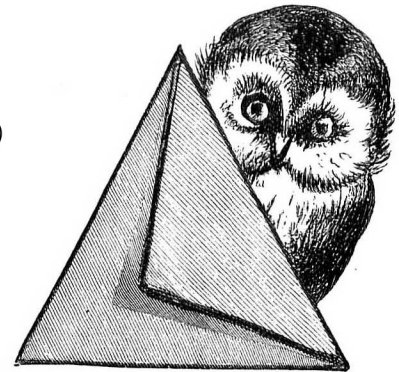
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor



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**ABOUT OUR COVER:** Our Thanksgiving image comes from a Victorian scrap album, and has no source or date. It probably dates from the early 1900's. This image is 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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## GIVING THANKS

**A**s Thanksgiving draws near, I suspect many of us have a great deal to be thankful for. While we're counting our blessings (an act, by the way, that has been shown to have many health benefits)—let's take a moment to consider something we have the Victorians to thank: Thanksgiving itself!

While George Washington was the first president to proclaim an official Thanksgiving day, Abraham Lincoln is best known for making it a regular, official "thing." In the midst of the divisions of Civil War in 1863, Lincoln noted the many things that Americans had to be grateful for, "the gracious gifts of the Most High God," and set aside the last Thursday of the month as a day of Thanksgiving. Lincoln's proclamation asks that on this day, Americans "fervently implore the interposition of the Almighty hand to heal the wounds of the nation, and to restore it, as soon as may be consistent with the Divine purposes, to the full enjoyment of peace, harmony, tranquility, and union."

At this point, however, Thanksgiving Day was still something that had to be officially "proclaimed," year after year; it was not an official federal holiday. In 1872, the editor of *Godey's Lady's Book* joined a growing movement to make Thanksgiving a national holiday rather than a day subject to presidential proclamation. This editorial asks—

That the ties of home should be strengthened; that families should gather, after the harvest season, around a single board, and renew those sweet remembrances that bind to each other children of one household in bonds of love; that the poor, and the sick, and the prisoners, should have one day of peace and plenty in the year—these are surely reasons enough for the establishment of one holiday as a season of rejoicing over the blessings poured upon us, and of thankfulness that we are permitted to enjoy them... Our festival is not secure so long as it depends upon the yearly inclination of the Executive and the varying customs of several States. We ask Congress... to enact that, henceforth evermore, the last Thursday in November shall be an American Thanksgiving Day... a day which more than any in the annals of national festivity, heralds peace on earth and good-will to men.

Thus did Victorians give us a day meant to unite us in peace, prayer, and a desire to bring healing to a divided nation—all things that would surely give us a great deal to be thankful for today! As for the date, well, it wasn't until 1941 that the government finally set "the last Thursday in November" in stone—but it would never have happened if not for the Victorians!

Of course, in addition to all that, Thanksgiving Day is a day for *food*, and Victorian magazines recognized this as well. I can't resist working this in: A bill of fare from *Demorest* in 1880 offers this menu: Oyster Soup • Baked Bass with Sauce Piquante • Chicken Pates • Olives • Roast Turkey • Cranberry Sauce • Mashed Potatoes • Asparagus with Cream Sauce • Lobster Mayonnaise • Plum Pudding • Mince and Pumpkin Pies • Ices (optional) • Fruit, Nuts, Coffee

So whether it's family, food, friendship, or reconciliation that means the most to you at Thanksgiving, may yours be a happy one!

Read Lincoln's proclamation at [tinyurl.com/4ave47bd](http://tinyurl.com/4ave47bd) and the *Godey's* 1872 editorial at <https://www.victorianvoices.net/ARTICLES/Godeys/G1873-Thanksgiving.pdf>

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

ON VARIOUS BOOK-MARKERS.

Fig. 2.



THE subject of book-markers, which at the first glance seems to present so little field for inquiry, on investigation opens out much that is distinct and interesting.

There are few of us who have not seen and laughed at the modern advertisements that take this form. Catch up any magazine or new volume, and from its leaves will fall out some kind of book-marker; either it is a long printed strip of paper or a picture card. The coloured cards are generally the most amusing. We meet with three black babies reposing upon downy pillows, or three fair Saxon children looking pictures of health and beauty. An

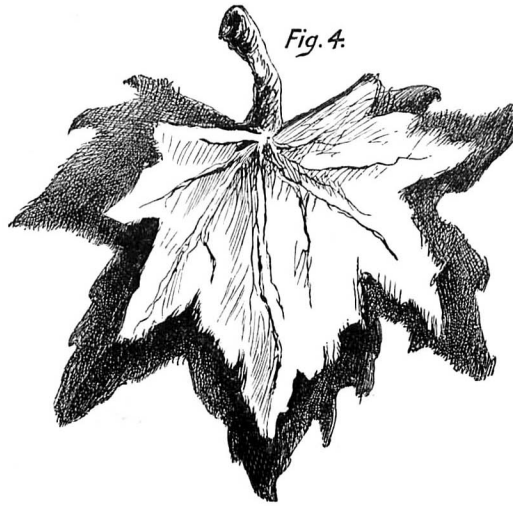


Fig. 4.

ment they suffer from the enormous announcements on them of the article they advertise, they would form an excellent collection of well-executed drawings; but this defect in them prevents their being available for permanent book-markers, and still leaves that field open for ladies and children to show their skill in.

We believe that the practice of using ornamental book-markers dates from the time when

they were worn suspended by leathern straps to men's girdles. In an old wardrobe account of Queen Mary of England, a little book to hang to her girdle is mentioned. This book is bound in gold, set with rubies and clasped with a single diamond. Books so scarce and precious to their owners needed no book-markers; they had but one book to study, and remembered where they left off in it. It is the multiplication of books and the habit that has grown upon us all of reading several simultaneously that has weakened our memories and created the modern demand.

In our illustrations we have endeavoured to put before our readers both religious and secular specimens, and some of the very earliest kinds as well as the latest Parisian novelty.

With the exception of Fig. 2, every one of these designs can be carried out by home-workers. Fig. 2 is introduced as a type of book-marker used in the eighteenth century. It is of silver, very thin and well finished, and is seven inches long. It slips into a book without hurting it, and combines a cutter and a marker in one. Fig. 1 is a copy of the latest French craze, and to be met with in most Parisian shops with gold or silver pendants, and costing forty-five francs. It is easily made in much cheaper materials. Its two pendants are a cutter and an ancient and rather heavy coin. The cutter can be bought in metal for sixpence, in silver for two shillings, and needs but a ring obtainable at any jeweller's soldered on to it. A silver coin, such as a George III. shilling or five shilling piece makes the second pendant. The ribbon is made long enough to pass twice through the book, so that two places are marked, and both ornaments hang clear of the leaves.



Fig. 6.

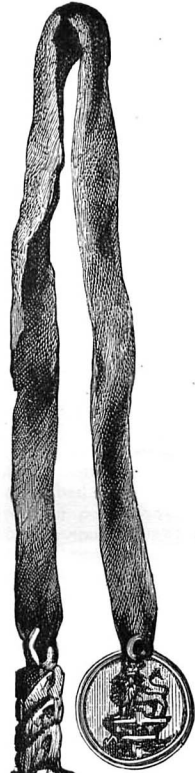


Fig. 1.

Indian seated on the top of a palm tree under the shade of a red umbrella invites our attention to a cordial, which if we consume we

may venture to hope that we too will be given strength to climb palm trees and obtain red umbrellas. Again we come across the stalwart policemen, or poodles black before using a certain soap and white after its application, men's heads whose bumps indicate a hereditary craving for certain inventions, and many other amusing designs. Besides the above-mentioned there are the magic book-markers that give us pictures of pretty children asleep before their dinners; but hold the picture to the light and all are awake and hungry, or a ragged boy rushes madly along with a missing word competition, which word can be found out by holding the paper in one particular way. The beauty and novelty of many of these designs are so good, that were it not for the disfigure-

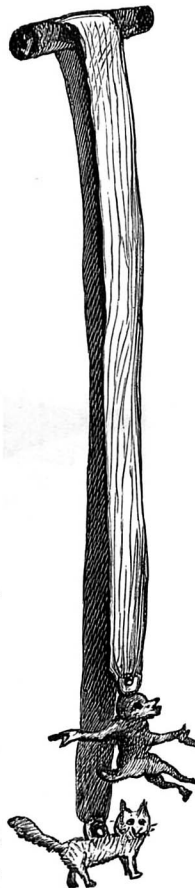


Fig. 5.



Fig. 5.

the law ordained that the daily lessons should be read from the Bible in churches in the English tongue, and that Bibles should be accessible to the people in all churches. In some old churches (such as Wimborne) a large Bible chained to the wall is still to be seen, whose worn and browned leaves are evidence of how it was consulted when books were only within the reach of the wealthy, and which were so prized that in the sixteenth century



Fig. 7.

Fig. 3 is a marker somewhat like the last-mentioned. This is made of a long piece of ribbon affixed to an



Fig. 8.

ivory roller, and for its pendants little tiny animals are used. These little animals can be bought in china, in metal, in bronze, and in silver, according to the taste and means of the purchaser. In some cases the rings are already attached, in others they have to be soldered on.

Fig. 4 is a form of book-marker much used in America; it is either made from natural maple, oak, or lime trees, or from thin leather. The natural leaves require picking before they show any signs of decay, and drying between sheets of blotting-paper. When quite stiff they are sized with a coating of isinglass size and tied together at their stems with fine invisible cap wire. For making them in leather, take a piece of basil leather and outline upon it from natural leaves the two pieces required, taking care to make one leaf larger than the other. Cut the outline out with sharp scissors, and then put the leaf into cold water until it is moist. Place the damp leaf on a drawing board and copy on to it all the veins of the natural leaf, either using a knitting-needle or fine embroidery scissors. Having marked out the veins, pinch them up at the back to make them stand up in the front. The veins pressed over a hot knitting-needle will generally turn out successfully.

Where they are too fine for this process the leaf should lie face downwards in the hand, and the veins be pushed out with a blunt stiletto. Let the leaves dry and then stiffen them. The easiest stiffening is made by dissolving gelatine in enough warm water to make it liquid and brushing this over the leaves. When they are both stiff and dry, glue with strong glue their two stalks together, and finish with a little bow of China ribbon tied round the stalks.

Fig. 5 can either be executed with leather, brass, or woodwork. Both these arts are well-known, but as they can only

be practised by ladies who have learnt them and possess the right tools it would be waste of space to describe the processes necessary.

We now come to the very large number of markers that can be made from cardboard or thick cartridge paper, and that can be painted in oil or water-colours, etched with pen and ink, or formed by coloured scraps being pasted to strong paper and cut to shape. Many of our readers may not be aware that tube oil colours can be employed in painting brown paper, the difficulty of preventing the oil they are mixed with from running beyond its correct margin being done away with, either by mixing the tints with Miss Turck's Florentine medium, or by using a good deal of turpentine. Fig. 6 and Fig. 9 are specimens of flat book-markers that merely lie between the pages. They are cut out in duplicate from thick white or brown paper, and coloured upon both sides, either giving the back of the dog as well as his face, or two faces, the first being the most effective. The dog is coloured white with tan-coloured ears and markings; the fence he is looking through should be painted in shades of brown and green. The little mountebank of Fig. 9 requires very gaily-coloured clothes. When the cartridge paper is painted and dry, glue the back and front together. Figs. 7 and 8 are artistic varieties of the old book-marker cut from a piece of cardboard and doubled. In both the width at the top of the marker is

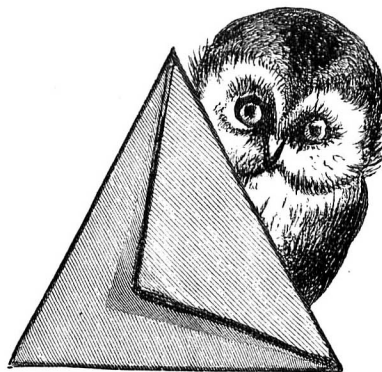


Fig. 10.

carefully preserved, and the ends graduated. These markers look best etched in pen and ink, and they can also be carried out by pasting scrap pictures on to their cardboard and cutting them as shown. Animals' heads of all shapes and sizes, full-faced and in profile, will form a finish to this description of marker, it merely being necessary to select a fairly broad head. Fig. 10 is not a doubled book-marker, but is made of a single sheet of cartridge paper cut as shown in the centre of the triangle. The owl looks well etched, and its back given on the wrong side. It also is effective painted in brown or sepia shades of colour. Fig. 11 is the picture of a fan, and is intended for little children to manufacture. These kinds of fans and many similar designs are constantly given us in tradesmen's advertisements, and it amuses and keeps a child quiet, to paste such prints upon paper and cut them out when dry, and as there is only a very simple outline, this is not difficult. To keep children interested as well as amused, there is no incentive greater than telling them that they are employed in useful work, and in finding for them something they can accomplish, and that can be utilised when completed. Fig. 12 is another design for a folded card. The under part of the card is a plain square, the upper only cut out as shown and painted in water-colours. The margin is coloured a pale soft-green or gilded with gold powder. The flowers are white, shading to

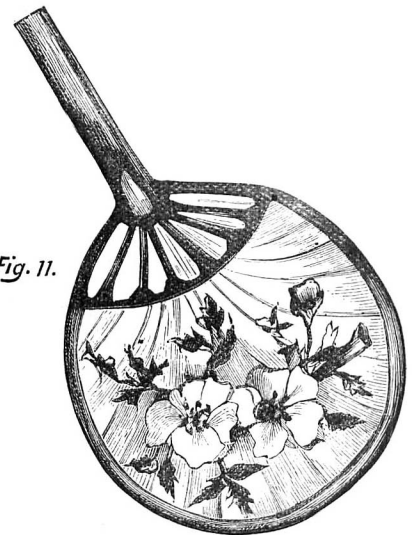


Fig. 11.

yellow pink, the centres are yellow, shading to brown. The buds are pink, white, and rose shades. This is a very pretty shape for a marker, and can be adapted to most flower designs. Such flowers as lilacs, acacias, wisterea, tulips, roses, and carnations all look well when sketched falling down from one side across an open space. A certain knowledge of painting is necessary to correctly colour flowers, but the copies obtainable from Christmas cards and guides to flower-painting are numerous.

We now turn to the book-markers used for religious books. Fig. 13 is one of a series used to mark a masonic Bible. It belongs to a set of six markers, and each is adorned with one of the well-known masonic emblems. (The star, lyre, cross, triangle, double triangle, and death's-head and cross-bones.) Below the emblems are printed directions as to the verses in the Bible to be read at consecrations, processions, and on ordinary occasions, also short homilies upon the duty and godly living required from members of this ancient religious community.

Fig. 15 is a book-marker made with perforated cardboard in the form of a Maltese cross. It is intended for use about devotional works, and is attached to a long and broad ribbon fringed out at the ends. Besides the Maltese cross, the nine-pointed star, the double triangle, and the archbishop's cross are made in this material. The aim of the worker is to cut out layers

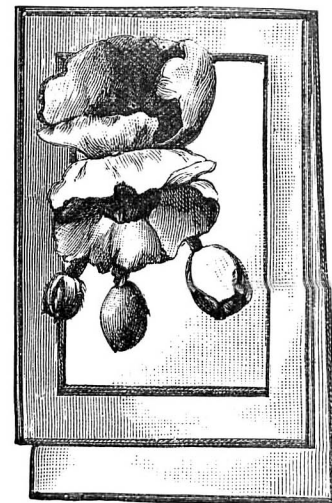


Fig. 12.



Fig. 9.

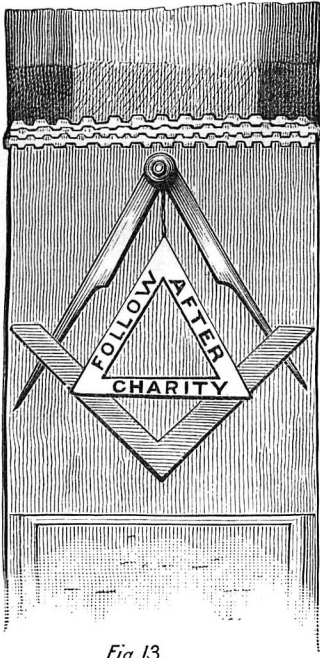


Fig. 13.

upon layers of perforated cardboard, each layer slightly smaller than its predecessor, and to gum these one above the other together, so that the design is highly raised in the centre, and much smaller there than at its base. A certain amount of care is needed when gumming these pieces to each other, as without great neatness the bits do not lie straight, and unless colourless gum (made by melting the white pieces of gum arabic in warm water) is employed, marks are left on the design should it overflow, but as these markers are very handsome when made, and are not expensive, they take a high place in their sphere.

We now come to church book-markers, which are in reality a study in themselves, so beautifully and carefully are they now made. The stout ribbed ribbon on which they are embroidered or applied, varies in width from one to three inches, and must be of one of the five ecclesiastical colours—crimson, blue, green, white and violet. To complete a set of church book-markers, three double book-markers of each of these five colours are necessary, as the markers are changed at the various church

seasons with the altar cloths. White is the colour used for the greatest of the church festivals, namely, Christmas and Easter, red, for martyrs and Pentecost, violet for Advent and Rogation days and Ember weeks, and green for all Sundays and weekdays that do not fall upon any of the above periods or days.

The length of ribbon and its width is governed by the size of the church book; thus an altar book only requires a yard of ribbon, a Bible a yard and a quarter. All the markers are double, and have a barrel or register dividing them equally into two ends. This register is generally bought at a church embroidery shop for four shillings and sixpence, as it is covered with a network of silk or gold made over a wooden mould, and could not be neatly imitated by private hands. The devices used for ornamenting church markers should be very simple, but must be kept strictly to devices known to be used by the church. The I. H. S. surrounded by an oval, the cross of Calvary, the Latin, or Maltese cross. The cross combined with the anchor of hope, the single or double triangle, the crowned I. H. S. are some of the best known. They can generally be bought in cardboard cut to the right size for working, and as it is most important that they should be well and accurately drawn before they are embroidered, a good outline of them is a necessity. To work a church book-marker, frame a piece of strong fine linen in an embroidery frame. Tack well down to

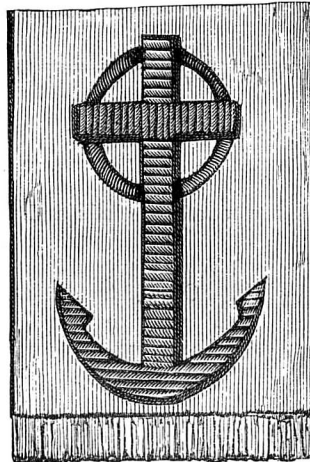


Fig. 14.

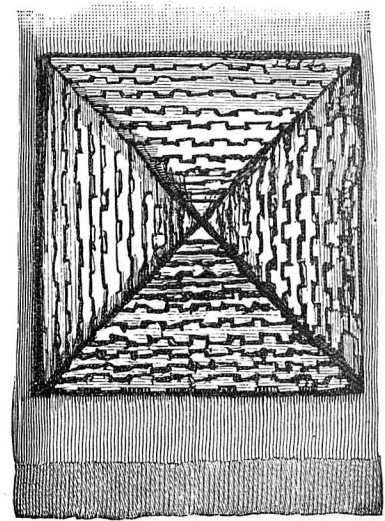


Fig. 15.

this foundation the last ten inches of the ribbon, sewing the ribbon to the linen only at the former edges, sew the cardboard design to the ribbon, five inches from the edge, and then cover the cardboard with even lines of gold thread or purse silk. Embroider the other end of the ribbon with some other device but in a similar manner; the embroidery on this must be on the reverse side of the ribbon. Cut away the linen foundation first from the frame and next from the under-side of the work where it is not required, and turn back the piece of ribbon left at the edge over the wrong side of the work so as to completely hide it. A little of the ravelled-out silk from the ribbon itself should be used for hemming it together, as extreme neatness about the joining is necessary. A fringe of gold or silk matching the materials used on the embroidery is sewn on to the ends of the ribbon. Some people embroider both sides of the ribbon, and need no turned backpiece when this is done. Each device is worked on linen in an embroidery frame, is cut from the frame and the ribbon being carefully stretched, the work is *appliquéd* to it, and a line of gold cord fastened or couched round the outlines to hide the fine stitches that secure the linen and silk together.

B. C. SAWARD.



### Tommy's View

Turkey in the pantry,  
Chicken in the pot,  
Mother choppin' apples,  
Oven roastin' hot.

Grandma seedin' raisins,  
Molly mixin' spice,  
Gracious, but the kitchen  
Smells uncommon nice.

Cranberries a poppin'  
Pies all in a row,  
Gee, but don't that mince meat  
Tempt a feller, though.

Silver spoons a shinin',  
Cake with frostin' thick  
Say, I think the Governor's  
A regular old brick.

Given' us a holiday,  
No lessons to be done,  
Kinfolks here to dinner—  
Havin' all such fun.

Wish it would come often,  
Best of all, I say,  
Is this November Thursday,  
Folks call "Thanksgiving day."

— Susan H. Martin (*Kitchen Magazine*)

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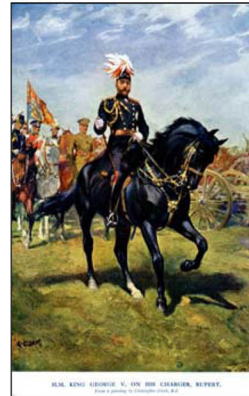
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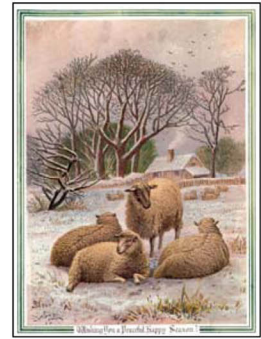
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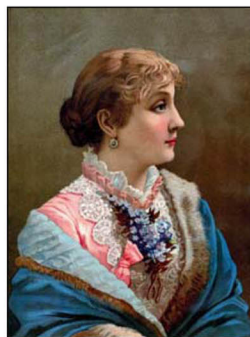
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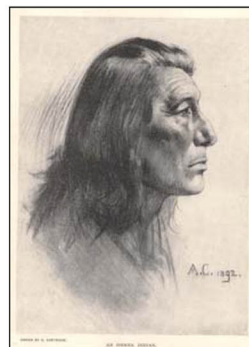
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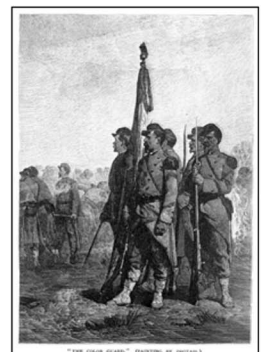
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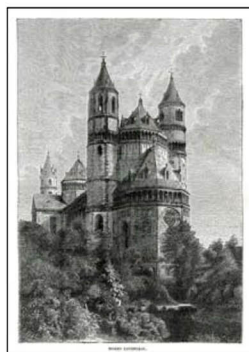
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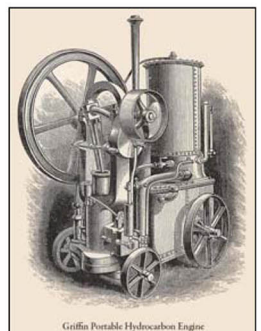
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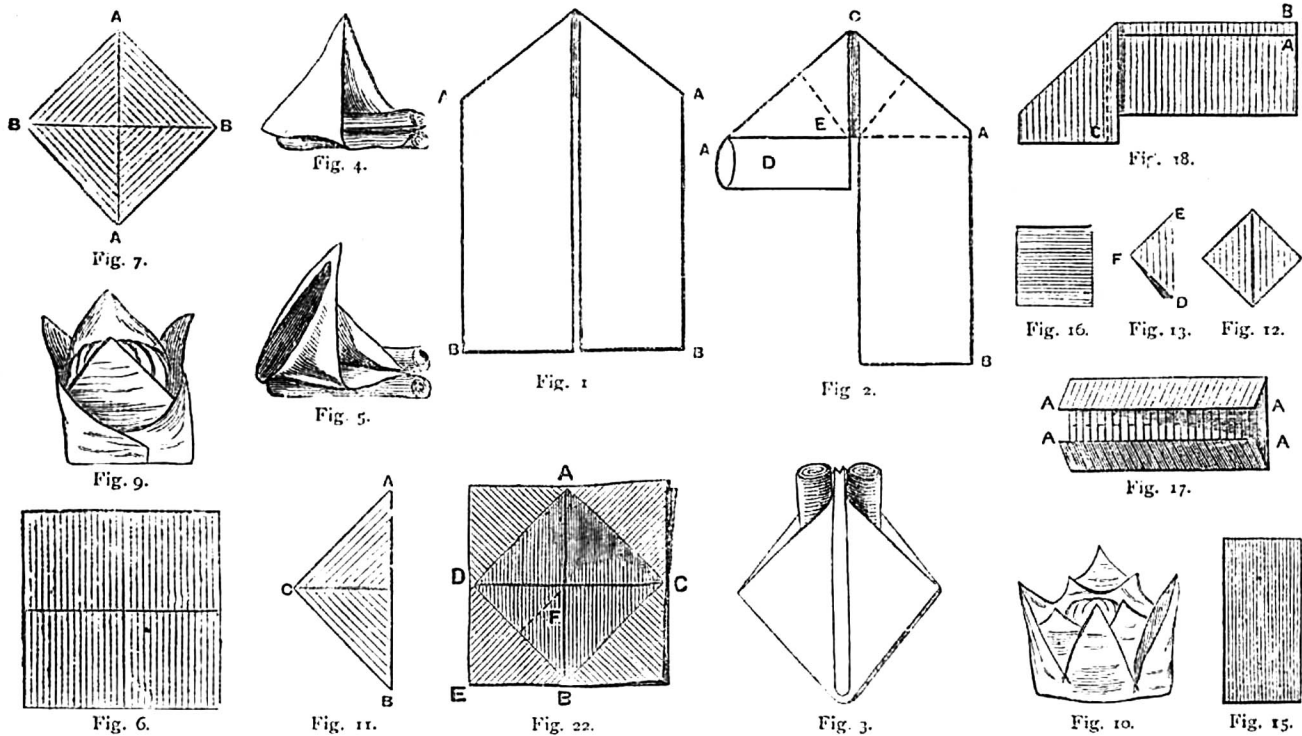
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## FOLDING SERVIETTES.

ALMOST any amount of fancy or ingenuity can be displayed in folding table-napkins, or as they are commonly called, adopting the French name, *serviettes*. To make them look well, or even to succeed in the more elaborate styles of folding, serviettes are required very fine, exactly square, not too large, to be starched, and folded quite damp, every fold creased in place with a clean hot iron. A box-iron is the best for this purpose, and it should be a small one, easily used. The pantry or housekeeper's room is the place for folding the serviettes, which may then be brought to table on a tray; but a lady may place a board covered with flannel on a small, light table, put the iron-stand upon it, and shift it down the outside of the dinner-table as she folds, so as to place each serviette as it is done on a plate. A second iron must be heating to exchange with the one in use, for, unless very hot, the napkins will not be stiff enough. The shell and

the Victoria Regia and the basket require them very stiff. If at any time the folding of a serviette is unsatisfactory, on no account attempt to refold the same: it is impossible to succeed with one already creased. Throw it aside to be re-damped or re-starched, which will take but a few moments, and meanwhile proceed with fresh ones.

Serviettes folded in alternate patterns down a table look well, such as mitres and shells, and there may be flowers placed in the shells. Figs. 32, 14, 4, and 5—the mitre, the cornucopia, the pocket, and the shell—are perhaps the best of these designs. The commoner kinds of folding can be achieved without the aid of starch, or even without an iron, although they look much better so assisted. The very simplest folds look extremely pretty if carefully done. Serviettes should be spotlessly clean and glossy, and great nicety is required to fold them well. They are not folded after they have been used once; when for the family the



### The Thankful Mouse

It was a hungry pussy cat  
Upon Thanksgiving morn,  
And she watched a thankful little mouse  
That ate an ear of corn.  
"If I eat that thankful little mouse,  
How thankful he should be,  
When he has made a meal himself,  
To make a meal for me!  
"Then, with thanks for having fed  
And his thanks for feeding me—  
With all his thankfulness inside—  
How thankful I should be!"  
Thus "mewed" the hungry pussy cat  
Upon Thanksgiving Day.  
But the little mouse had overheard,  
And declined (with thanks) to stay.  
—(Harper's Young People)

same are likely to come to table again, a ring is placed beside each person, and the article rolled and slipped into it after use the first time, and brought to table again in the ring, the mark on the ring distinguishing the serviette of each person.

1. One of the simplest styles is to fold the napkin in four, lengthways; then, like Fig. 1, keeping the whole of the fold at the top and the edges at AA and BB; roll up the ends at B to A, one at a time, as in Fig. 2, but roll them the reverse way to Fig. 2—that is, under, not over. When both ends are rolled up as close as E, with a twist of the hand bring the ends of the rolls, D, to the point C, like Fig. 3. Then lay the part shown in Fig. 3 flat on the table, and set up the diamond-shaped fold at the top with the hands; slip the dinner roll or slice of bread into the hollow. Before the bread is put in, Fig. 4 represents the form of the folded serviette.

2. This varies a little from No. 1 in appearance. First fold it four times, lengthways, and then like Fig. 1, as already described, keeping the hemmed edges at AA and BB; then roll it up precisely like Fig. 2, the rolls as there shown, outside. When both are close as E, take the points of the rolls at E between the thumb and finger of each hand, and bring them together *underneath* at C. By this means the point C will stand perfectly upright. Press the whole properly into place. The difference

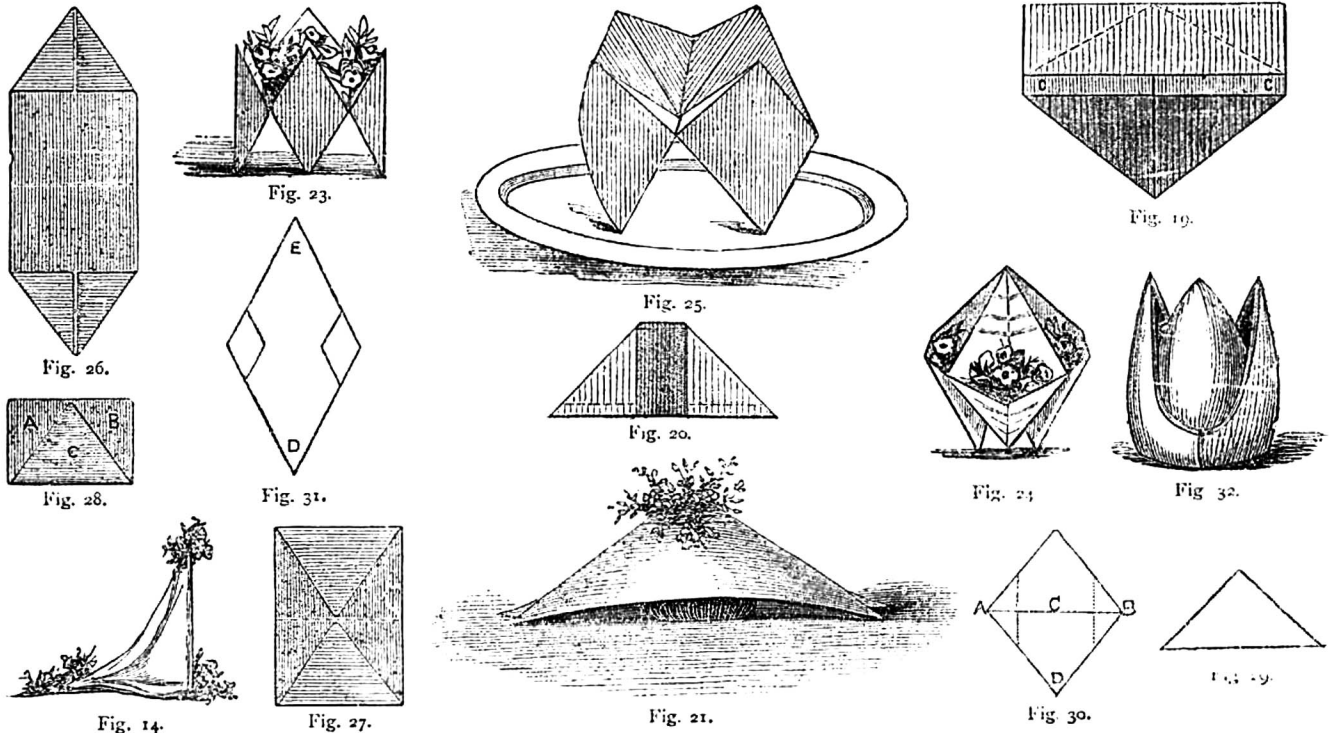


between No. 5 and No. 4 is this : in Fig. 2, No. 4 is rolled under ; No. 5, over. In Fig. 3, the part where the fold meets, which is shown by Fig. 4, is under or next the rolls which form No. 5. To form No. 5 this fold is outside. Fig. 5 displays the folds of No. 2. No. 5 stands more upright than No. 4, and is a little less simple in appearance.

3. *Crown Pattern*.—This requires the damask to be very stiff. Halve and quarter it each way, like Fig. 6 ; bring all the corners very exactly to the centre, like Fig. 7 ; bring the four corners of Fig. 7 also to the centre, and smooth them at the crease ; then form it into the crown by folding the corners at A A in Fig. 7, and slipping them into similar folds at B B, bringing the napkin round and upright in the form of a crown (Fig. 9).

4. *The Flower*.—To make this way of folding resemble a flower, copy Fig. 6 and then Fig. 7 ; bring all the corners of Fig. 7 nearly, but not quite, to the centre for

other, not quite to the top. This fold is shown by A A A in Fig. 17. The serviette is supposed, in this diagram, to be laid flat on the table, the dotted line in the centre marking the fold, which is shown in Fig. 18 by the line at B. The lines in Fig. 17, from A to A and A to A, are the folds to be made lengthways, not quite meeting the top, with the hemmed edges upwards where the lines are marked. The napkin is supposed to be doubled in half again in Fig. 18, with the hems outside at the line A, on each side of it ; then fold as in Fig. 18, first one side and then the other, and iron down the crease ; then partly unfold one side, as shown in the diagram, Fig. 19. The dotted lines mark the creases in the unfolded part, and C and C show how the piece marked C, in Fig. 18, is turned down. The piece raised is now folded down again, the dotted line, creased, passed over the other side, and the ends tucked in and creased down flat. The serviette now



the second fold ; finish it as before, and then curl up the four centre points, like Fig. 10.

5. *The Cornucopia* looks very pretty down a long dinner-table. Fold the serviette in a half, lengthways ; then fold it like Fig. 11, the hems at the broad end. Take the corners, A and B, bring them back again to the corner C, like Fig. 12. Double Fig. 12 together down the centre. This represents Fig. 13. At D, in Fig. 13, three folds exist, two outer and one inner. Set Fig. 13 upright, over the dinner roll with three of these folds to one side. Shape it nicely, keeping the space from E to F close. A flower at the point E has a very pretty effect, especially if it be a scarlet geranium, which contrasts well with the white damask, and gives a brighter look to the table. To carry out the idea of the cornucopia, a few flowers and leaves may be placed in the manner shown in Fig. 14, the stalks slipped under the edge, but must not be done too profusely. When the serviettes are removed by the guests, the flowers will be taken away by the waiter on the plates, and can be transferred to the finger-bowls.

6. *The Cocked Hat* is made by folding the serviette first in half one way, and then in half the other way and once more in half, lengthways, in the way illustrated by Figs. 15 and 16, the dotted lines showing in each diagram where the next fold is made. Then make a fold still lengthways, turning one one way and one the

resembles Fig. 20. Arch it nicely over the dinner roll, and put a spray of flowers at the top to resemble the feather in a cocked hat, in the manner shown in Fig. 21.

7. *The Basket*.—Fold a serviette twice, like Figs. 15 and 16, once lengthways, and the second time across. This is to reduce its size. Fold the four points to the centre, like Fig. 7 ; turn it over on the other side, and again fold the four points to the centre ; again turn it face downwards, and with the other side up, turn back the four corners, Fig. 22 ; fold it from A to B, Fig. 22, and C to D, both folds to be made keeping the part uppermost outwards. Open the last fold from C to D, and bring the shoulder B to the shoulder D by a fold at the dotted line between E. Repeat the same fold as that at E all round. The napkin will now stand on end as a basket, by standing it on its legs at E and the other three corners, and opening it back at F, in the way shown by Fig. 25. Fill the spaces with a few flowers, or cut the roll in four, put a portion in each, and just a flower or two. This pattern placed the reverse way on the plate also looks well, the dinner roll in the centre outside, Fig. 24 ; it requires the napkin to be very stiff, and exact in the folding. In Fig. 23 the bread is to be placed underneath.

8. *To fold a Serviette as a Dahlia*.—Make it very stiff ; fold the four corners to the centre as in Fig. 7. Repeat the process by folding the four corners now existing

to the centre, and still repeat it a third time; form it round by pleating the edge, one pleat in the centre of every side, and one pleat to every corner. When placed upright over the bread, the flower should open to the heart and display every petal.

9. *The Mitre* is not difficult to fold, and always looks well. First fold the napkin in half; then fold down the corners as shown in Fig. 26; turn these corners down again, to meet in the middle, which is indicated by a dotted line. The napkin now looks like Fig. 27. Fold this in half at the dotted line in the centre, bringing the two points back to back, for the fold is made *outwards*. Fig. 28 is the result. Fold over the two ends A and B, and produce Fig. 29. Let down the point C in Fig. 28, and fold the corners inside it; fold back C in its place again, turn the napkin over, and let down the point like C on the other side. The napkin now resembles Fig. 30. Fold it down at the dotted lines, turning the points A and B towards C. Fig. 31 is the figure now represented. D is the point let down; turn it up again to E; slip the hand inside the hollow underneath the napkin, and shape the mitre nicely, and then place it over the dinner roll, like Fig. 32.

(continued nest page)



## HOUSEHOLD AMUSEMENTS.

### MODELLING WITH CINDERS AND STARCH PASTE.

*Modelling with Cinders.*—To model with cinders, select them of a small size, or according to the dimensions of the work, and make the plan as directed for modelling in cork. Have the dust brushed off the cinders, and then arrange them on the foundation of thin wood or pasteboard to resemble the design. The pasteboard or wood must be covered with brownish tissue paper, pasted over it; and brown paper soaked in thin glue until pulpy, will serve to fill up little vacancies among the cinders, so as to resemble thick patches of old mortar or cement-work.

When not quite dry, the ruin, old church, &c., must be sprinkled with powdered brick, sand, powdered slate, and lichen and moss in very small pieces, for some parts they must be in a powder. Large pieces of moss will represent ivy.

To give effect, touch up some portions with oil, water, or varnish colours. Trees may be formed of moss fixed to wire which has been covered with green or brown tissue paper. The moss may be attached to the wire with glue, or bound on with very fine wire. The board to which the model is fixed should be covered with brown tissue paper, and some portions with green, to represent patches of grass. Wash over with glue, and then sprinkle thickly patches of fine earth, sand, and powdered moss and lichen. Small pieces of sandstone and chalk may be laid among the ruins to represent fallen stones.

If a cave be introduced, it may be sprinkled in some parts with small pieces of spar or crushed coloured glass; and at the further end a small piece of looking-glass laid on the ground, and surrounded with very small shells and

sand and pebbles, will have the effect of a pool of seawater. Small pieces of seaweed may also be attached to the exterior and interior of the cave, and if made to represent a hollow in a rock, seaweed must be substituted for moss, in pieces according to the dimensions of the model.

If the cave be made about half a foot high, or less, and about a foot deep, the height being made to vary and also the dimensions, a very pretty effect is produced by hanging or fixing at the end a little lamp, to reflect a faint light on the spar, and the figure of an old hermit seated at a table adds to the interest of the model.

The outside will be larger cinders arranged and filled up as previously directed, and on the top, among the rough rocky formation, should be inserted large well-formed pieces of French dyed moss to represent bushes; trees may be made of wire, and covered with moss; and even tiny dried flowers and grass are introduced into any model with very pleasing effect.

If a small opening is made in the roof of the cave, and filled with yellow glass in among the rock-work, hidden from view, it will produce the effect of a gleam of sunshine through an aperture in the rock, and light up the spar and interior without the aid of the lamp.

*Starch Paste Models.*—Starch paste for modelling is made by soaking gum tragacanth in water, and when soft mixing it with powdered starch and a little double-refined powdered sugar, until of a consistence that can be rolled like paste for pastry on a board or marble slab.

This material is used by confectioners for making white ornaments; and for modelling modern houses, churches, &c., is better than cork or cinders. When the paste has been rolled out to the thickness desired, the various parts of the building are cut out from paper patterns with a sharp penknife, and when hard, gummed together, and when dry, coloured as required. The windows of houses and churches are made of net and the frames of narrow pieces of paper, and the model finished off with moss, &c., as previously directed. Starch paste is a material with which models are easily made, and they may be either varnished with white varnish to represent marble, or left plain for stone. The paste is, however, liable to shrink, which causes contraction, and renders it objectionable for producing accurate models; but the effect is very pretty.

### USEFUL RECEIPTS.

*Varnish for Iron.*—The following is a method given by M. Weizkopf of producing upon iron a durable black shining varnish:—Take oil of turpentine, add to it, drop by drop and while stirring, strong sulphuric acid until a syrupy precipitate is quite formed, and no more of it is produced on further addition of a drop of acid. The liquid is now repeatedly washed with water, every time refreshed after a good stirring, until the water does not exhibit any more acid reaction on being tested with blue litmus paper. The precipitate is next brought upon a cloth filter, and, after all the water has run off, the syrupy mass is fit for use. This thickish magma is painted over the iron with a brush; if it happens to be too stiff, it is previously diluted with some oil of turpentine. Immediately after the iron has been so painted, the paint is burnt in by a gentle heat, and, after cooling, the black surface is rubbed over with a piece of woollen stuff dipped in and moistened with linseed oil. According to the author, this varnish is not a simple covering of the surface, but it is chemically combined with the metal, and does not, therefore, wear off or peel off, as other paints and varnishes do, from iron.

*Razor Paste.*—Take putty powder one ounce, oxalic acid a quarter of an ounce, and honey enough to mix with these so as to make a stiff paste. Apply it to the strop, and wrap the remainder in tin foil.

## FOLDING SERVIETTES.

(Continued.)

10. *The Shell* (Fig. 1).—This is another very pretty and marked device. Lay the napkin flat on a table, and fold two sides to meet in the centre longways, like Fig. 5; fold it across the centre, and bring the side A A to meet the side B B. The hems are kept inside in this fold. The long narrow piece thus formed must be folded in six equal pieces, and pressed close. It now resembles Fig. 13. Partly open it, and turn down the tops of the folds

the serviette is now only half the width, and there are twice as many folds. The corners are turned down (Fig. 4) as they were for the shell, beginning with the first hem; undo the plaits as little as possible; turn the first hem completely back, to make the first row of petals; turn back the second hem the same way, not quite so far; then turn down the first fold, which comes next, to form petals to meet those already made. The last fold is not turned down (see Fig. 9). Bring the two ends of the serviette together to form a round; the inner edges are thus forced up as a heart. A rosette

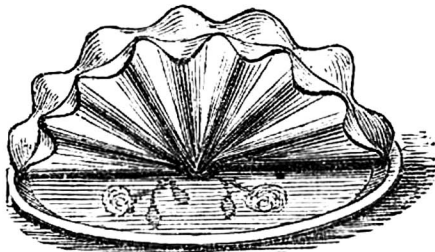


Fig. 1.



Fig. 2.

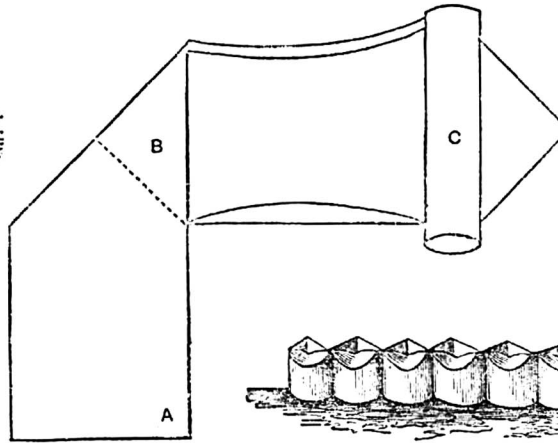


Fig. 3.

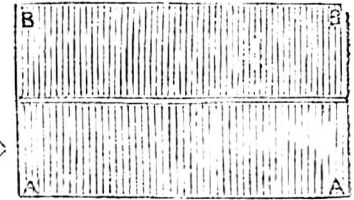


Fig. 5.

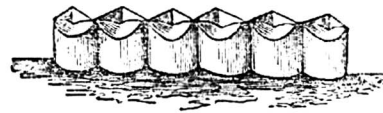


Fig. 4.

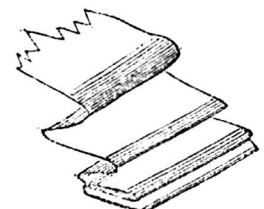


Fig. 6.



Fig. 7.

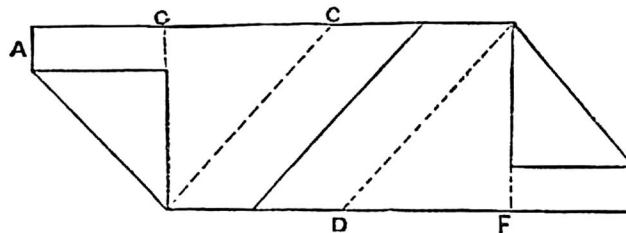


Fig. 8.

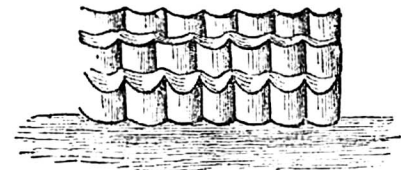


Fig. 9.

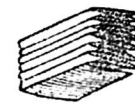


Fig. 13.

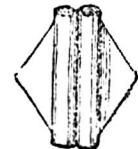


Fig. 14.

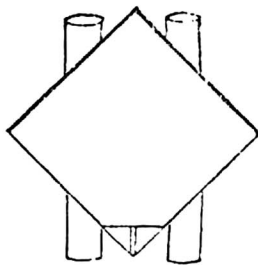


Fig. 10.

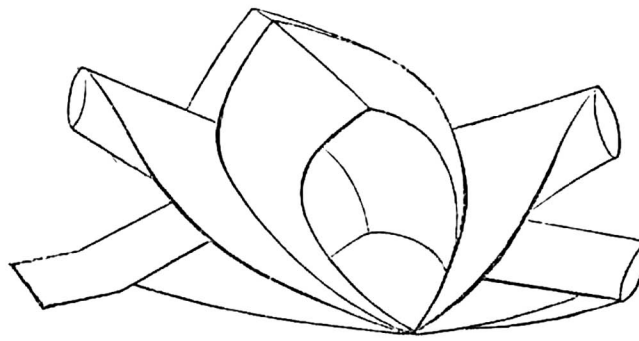


Fig. 11.

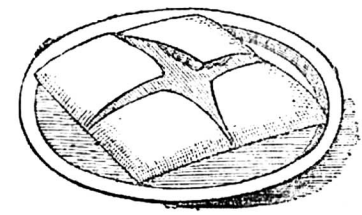


Fig. 12.

all along where the fold is double, in the manner shown by Fig. 4. Some can turn these down better if the lower end is kept close like a fan. When these corners are turned down draw the end together, and pinch it firmly as a fan, and then set it upright on the plate, the two end folds level with the plate, like Fig. 1. If properly done it stands well. It is a very pretty addition to put alternately in each scallop of the shell a small flower and a leaf. Scarlet geraniums look exceedingly well.

11. *The Victoria Regia*.—Fold a serviette in half, and again in half, lengthways, keeping the hems to the edge; fold it a third time, also lengthways; then set it in twelve folds, like Fig. 13, as the shell was made, only

is the figure formed, and the rosette represents the *Victoria Regia* (Fig. 2). The serviette must be reduced to keep the round unbroken. The bread is not placed in or under it, but a few small flowers, or even the head of a small rose arranged in the centre. This shape is difficult to make, and requires very stiff damask. The petals need to be nicely set with the fingers, to resemble it. There are three rows of petals turned down, and one upright edge left, although only two rows are shown in Fig. 9.

12. *An Easy Way of folding a Variety of the Shapes first described*.—Fold the serviettes in half and form a point, and roll both ends up, over, as in Fig. 1, page 196; bring the end B in each of these rolls to A, and represent Fig. 14;

lay this on the table with the rolls under, and raise the point upright at A (Fig. 26), and take the part B and turn it up in the way shown by Fig. 25; then curve over the points. The whole is represented by Fig. 24. With a slight variation Fig. 10 may be formed; turn down half of the point and slip in the bread, as in Fig. 19.

13. *A Chestnut Pocket*.—Fold a serviette in half one way, and then again in half the other way; make the crease; open it. There will be a figure of a cross upon it by this means, like Fig. 6, page 196. Fold the four corners exactly to the centre; crease them flat; turn it over on

viette to be very stiff. Fold the four corners to the centre like Fig. 6, page 196; again fold the four corners to the centre like Fig. 6; a second time, a third time, a fourth, and a fifth turn the corners into the centre. The turning down should be very exact. Then take the four corners uppermost, and dexterously turn them back, as in Fig. 2; continue turning the corners back this way, leaving only the centre ones unturned; then nip up the under part of the serviette in the fingers, and shape it into a champagne glass. The turned-back corners form the tulip petals, and hang down in quite long points, like rabbits' ears.

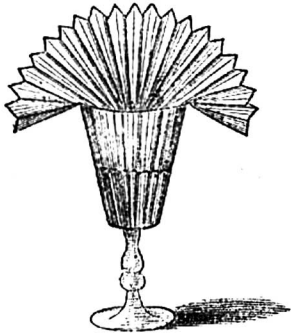


Fig. 15.

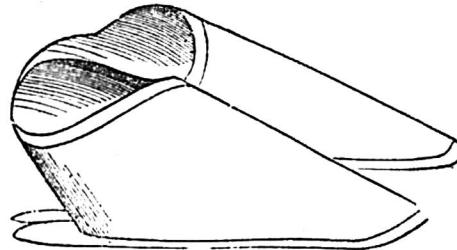


Fig. 16.

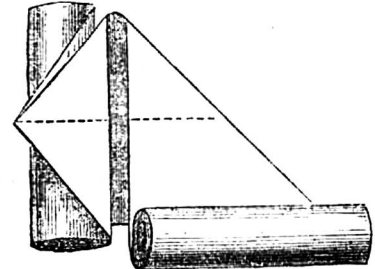


Fig. 17.

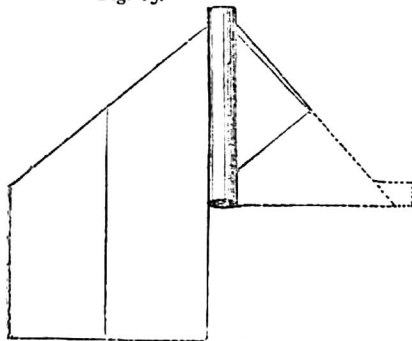


Fig. 18.

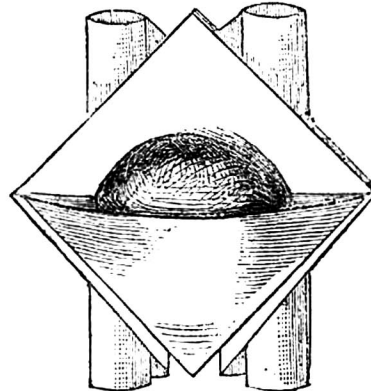


Fig. 19.

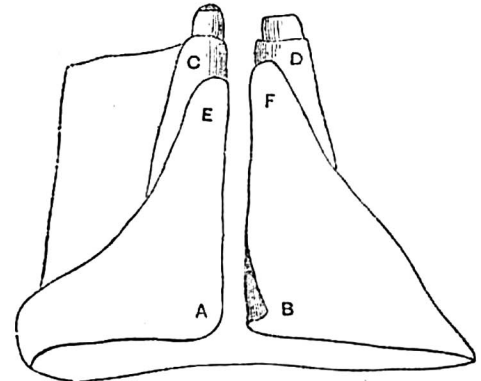


Fig. 20.

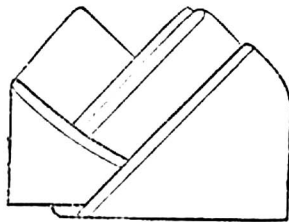


Fig. 21.

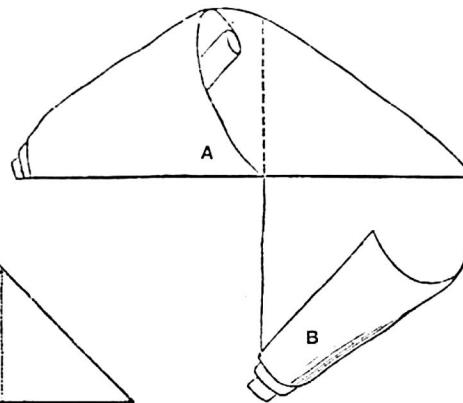


Fig. 23.

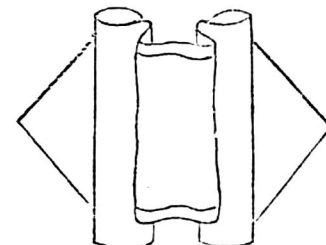


Fig. 27.

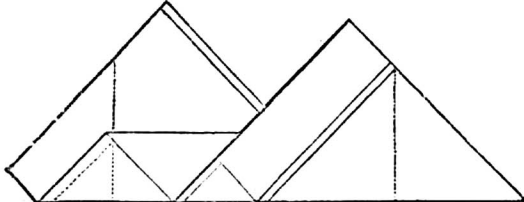


Fig. 22.



Fig. 24.



Fig. 25.

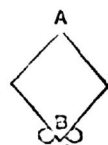


Fig. 26.

the other side, and again fold the four corners to the centre, like Fig. 7, page 196. Turn this over again, and place it on the plate. Slip some of the hot chestnuts inside every corner (See Fig. 12).

14. *The Pocket*—To fold the serviette this way, at the first do it exactly like the chestnut pocket. When it is turned over, after the second folding, with the hemmed edges showing, once more turn down the four corners to the centre—turn it over again, and slip the bread under the four top pieces, pressing them down close over it. (See Fig. 7.)

15. *The Tulip* is a very effective figure in damask, and yet simple enough in its folding. It requires the ser-

16. *The Pyramid* is not quite so easy. Fold the napkin in half lengthways, one side within an inch of the other, as in Fig. 17, page 196; then make seven plaits in it in the way shown in Fig. 13, which is smaller in proportion than the serviette fold, simply for the economy of space; take a paper-knife and, as it were, crimp up the serviette the narrow way, folding it in and out the width of the knife; stand it upright and join it round into a pyramid like Fig. 19.

17. To fold Fig. 27. Fold the serviette four times lengthways. Fold down one end as observed at A in Fig. 3—not to the centre by a couple of inches. Fold again at the dotted line B. Roll the end A as shown

at c. Fig. 17 illustrates the process. Fig. 27 shows the complete design.

18. *The Tiara*.—Double the serviette four times lengthways. Fold down each corner, as shown in Fig. 8. Then fold by the lines across C D, and represent Fig. 22. Push the folds close together. Fold in half at the centre line, and tuck in the corners. Open the design by placing the hand inside. It must resemble Fig. 21 when complete.

19. *A Pair of Slippers*.—Fold a serviette four times lengthways, and then like Fig. 1, page 196. Fold down the point to A A; then roll the two ends on the slant, as shown in Fig. 23. Turn them over, holding the tops of both in the fingers; draw the part of the serviette which crosses the rolls tightly down, thrusting the tops of the rolls through, and make the slippers, Fig. 16.

20. *The Helmet*.—Fold a serviette in half lengthways. Roll up the four corners slanting, like A and B in Fig. 23. Fold the four together, like Fig. 20. Bring A and B together, letting the four corners project. Push back the centre, and hollow it to resemble Fig. 11.

20. *The Fan*.—This is a very pretty way of folding (see Fig. 15). Fold first as for the shell (Fig. 1), but do not pick out the edges. Place it in a champagne-glass in the manner shown in the diagram.

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## Absence of Mind

[Scene: A sleeping-car. An absent-minded passenger suddenly arises from his seat and looks aimlessly around him.]

“A heavy weight is on my mind!  
I know I’ve left something behind!  
It cannot be the brazen check,  
For trunks which baggage-masters wreck,  
For here it is! My hat-box? No!  
It safely rests the seat below!  
It must be, then, my new umbrella,  
My wife will taunt me when I tell her,  
‘Your fifteenth since the glad New Year!’  
Why, bless me, no! How very queer!  
‘Tis in the rack there, plain in sight!  
My purse and ticket are all right!  
What fancies crowd an addled head;  
There’s naught amiss! I’ll go to bed.”

Full peacefully he sank to rest,  
If snores a peaceful sleep attest.  
A tuneful hour had scarce slipped by,  
When loud uprose an anguished cry  
A crazed man’s moan of lamentation—  
“I’ve left the baby at the station!”

—(*Century Magazine*, 1882)



Peacock Pattern by Fred Miller  
*Girl's Own Paper*, 1889

## GOLD EMBROIDERY.



THE fashion of the day having brought embroidery in gold, and in the various pretty metallic threads now produced, into such prominence, a few details concerning the different styles in which it is carried out may, doubtless, prove acceptable to

some of our readers. Its recommendation to favour consists not only in its beauty and durability, but also in the fact that so effective a result is obtained by a comparatively small amount of labour. Besides, there is a certain charm in being able to add to the attraction of even the richest material. Silk, satin, plush, velvet, wool and leather may, any one of them, be used for a background, and with good eyesight and a fair amount of patience a skilful worker with her needle will soon find any little difficulty presenting itself more imaginary than real. It must first be mentioned that any kind of gold embroidery worked in a frame—the easiest, and in some cases the only way to work it properly—must be tacked on a firm lining such as shirting, and should the article to be embroidered be small, it must be placed on the centre of the lining, and this stretched on the frame. An ordinary cast-iron frame is all that is necessary.

Bullion is one of the most beautiful materials used. It is made in two kinds, one quite smooth, the other crinkled, both glitteringly bright, and is formed of a tiny spiral of gold wire, so that a needle can be threaded through in lengths as required. It is rather expensive, but the work, being kept on the face of the material, can be used economically.

Bullion is especially suited for working monograms on velvet or plush. The letters are first filled in, as in satin-stitch, with coarse soft silk or cotton of the colour, run lengthways, it being indispensable that these under-stitches should take an opposite direction to those laid over them. For monograms both kinds of bullion should be used. Measure the letters carefully and precisely at their broadest and narrowest parts, then cut off the required lengths of bullion for the number of stitches needed; each little division forms a stitch. Very sharp scissors are needed to cut it neatly.

Now having threaded a fine needle, bring it through from the back at the outer edge of the lower end of the letter, and commencing with one of the little pieces of smooth bullion, thread it as you would a bead, pass the needle through to the back again at the opposite edge, in a slanting direction from right to left. Work the next stitch in the same manner, but of the other bullion. Proceed thus, alternating the bullions, until the letter is fully worked. Be very particular that the stitches lie evenly and close to each other, so that no space is left between them, yet so that they do not in the least over-lap.

For embroidering single letters (not

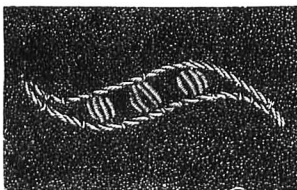


FIG. 1.

arranged as a monogram) three stitches of plain may alternate with one of fancy bullion. Another style used for letters is shown in Fig. 1. The contour of the pattern is made with fine gold cord, the ends of which are fastened off at the back. To accomplish this, thread a needle with strong cotton so as to form a loop, through which pass the end of the cord, draw the needle through quickly, and although the material may be a thick one, there will be no difficulty in finishing off neatly.

For sewing the cord on, fine gold-coloured silk serves equally as well as the usual bullion thread. The dots in the centre of the design are made of four pieces of bullion, two longer, two shorter, and are filled in as in raised satin-stitch. This bullion may, however, be worked flat.

Fig 2. A small star made of bullion and

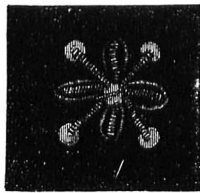


FIG. 2.

gold spangles is worked from the centre outwards. The rays are all composed of the fancy bullion threaded through as described above. Four rays are finished off with spangles threaded to the end of the bullion before the needle is taken through the material. The remaining rays are surrounded by a loop of the plain bullion, secured by a firm stitch at each end. A spangle forms the centre of the star.

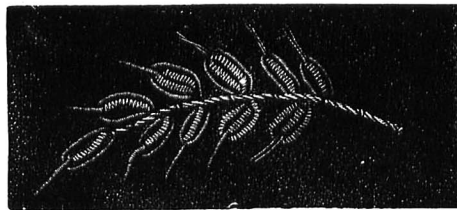


FIG. 3.

Fig 3. A wheat ear embroidered in a similar manner, the stalk made of gold cord.

With the coloured wire-bullion as well as the gold, a charming effect is produced. The blue and green is most appropriate for working designs of butterflies, dragon flies, birds, and for ornamenting cases for magazines, blotting-cases, work-bags, handkerchiefs, sachets, etc. A combination of the coloured and the gold is very pleasing in its effect.

Fig. 4. In this the detail of working the beautiful raised gold-embroidery is illustrated. This may, perhaps, be considered one of the highest branches

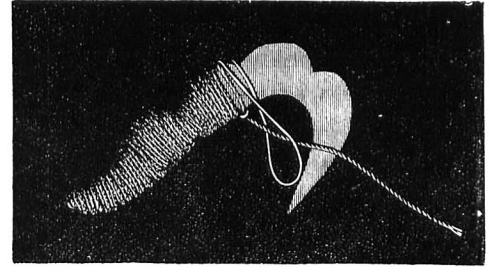


FIG. 4.

of the art. To produce the raised appearance the work is laid over yellow cardboard. Cut out the pattern in thin cardboard and secure it on the material by means of a suitable adhesive. Carry a fine gold cord backwards and forwards across this, and secure it at each edge with a stitch, over and under, as shown in the illustration. Instead of gold cord, a smooth gold thread (cordonette) may be used. In this way the splendid embroidery on uniforms, military collars, and court suits is worked. Great care is required at curves, or in rounded figures to keep the stitches sufficiently contracted at the inner, and evenly spread at the outer edge. Unless this be well managed, the shape will be spoiled and the work unsatisfactory. A knowledge of satin-stitch embroidery is a help in this matter.

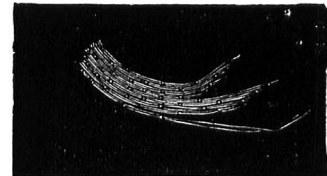


FIG. 5.

Fig. 5 shows how this work may be done without cardboard for the less prominent parts of the pattern. Fine doubled cord or gold thread, couched with gold-coloured silk, is used for it. The ends are finished off at the back; but every one must be taken through singly, and never two at the same place, in order that the form of the design may be perfectly kept and awkward corners avoided.

The Japanese have long been noted for their skill in embroidery. A less expensive material is used by them for gold embroidery than the bullion of which we spoke above. It is made of a roll of gold paper around which

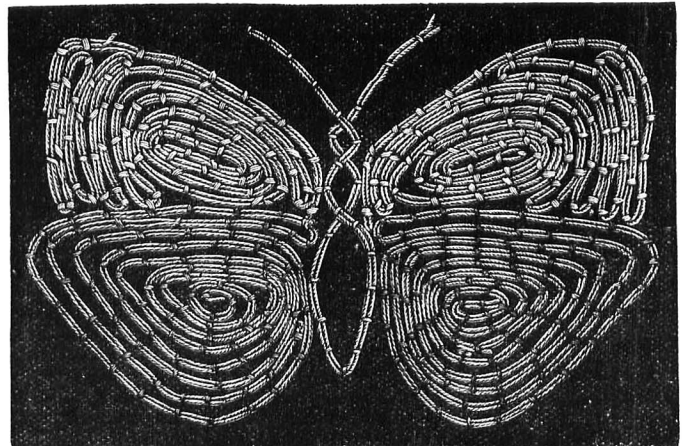


FIG. 6.

the gold wire is wound. It can be bought in several sizes. This is worked double, but unless the lengths used together be cut in two separate pieces, they will be apt to get entangled in working. They are carried along the lines of the design and secured by couching in gold-coloured silk, the ends fastened off at the back as usual.

Fig. 6. A butterfly worked in the style just described. In this, care must be taken to have as few joins as possible. To heighten the effect the couching can be of coloured silks, for instance, metallic blue on the wings and green on the body.

Where the pattern is one formed of separate designs, each of these must be begun and finished off at the centre, otherwise, wherever the thread breaks off, the sheen of the gold is partially destroyed and dimmed.

*Japanese Embroidery* is more particularly adapted for ornamenting screens, panels, or any large flat surface.

Fig. 7. A spray worked in the three different styles of embroidery already described. Such designs as this are much used on trimmings for bodices, trains, bonnets, fancy aprons, etc.

*Greek Embroidery*.—For this the design is cut out in the material itself and placed on a suitable background, as in *appliqué* work. The design is entirely edged with gold cord, and every part filled in with a variety of stitches. Flower-petals may be worked with long stitches of Indian gold—a flat thread made out

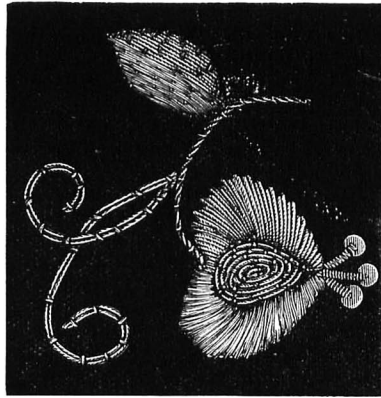


FIG. 7.

of the bast of a plant, the only gold thread which can be easily drawn through a thick material, as it is not woven. For the calyx and anthers bullion is appropriate, and also for small dots, which are made by a thread being drawn tightly through a piece of it, thus making a tiny raised stitch. Spangles here and there give an added brilliancy. Presenting as it does so much opportunity for the exercise of ingenuity and taste in the numerous stitches used, Greek embroidery is most inter-

esting work. Richly ornamental borders are made in it for dresses, table-covers, *portières*, etc., mostly on smooth material.

The pattern is first transferred on linen. The whole design is worked around with open buttonhole stitch—the stitches rather near together—and this has a further edging of two rows of gold cord, the outer one, around the vandyke itself, being formed into small picots, so as to make a purl edge. Picots of gold cord unite the various scrolls or flowers forming the design: in some places two, in others four of these meet in a centre, just as may be needed to fill up the spaces, and keep the several parts in proper position. A line of bullion is carried along the centre of all the scrolls and leaf-like figures; the petals are also enriched with bullion. Spangles are dotted about as the taste of the worker may dictate, but should not be too profusely supplied, or a tawdry effect will be produced.

When the embroidery is completed the unworked linen must be cut away. Venetian work is most suited to decorate rich material, as it has a magnificent, costly appearance when well done. For most other bordering it is better to strengthen the edge by lining it with a strip of strong linen.

It may be that embroidery in gold requires rather more attention and perseverance than some less pretentious decorative work; but it will well repay those who succeed in mastering it.

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## A Thanksgiving Song

Come, uncles and cousins, nieces and aunts;  
Come nephews and brothers—no won'ts and no can'ts;  
Put business, and shopping, and school-books away;  
The year has rolled round—it is Thanksgiving-day.

Come home from the college, ye ringlet-haired youth.  
Come home from your factories, Ann, Kate, and Ruth.  
From the anvil, the counter, the farm, come away;  
Home, home with you all—it is Thanksgiving-day.

The table is spread, and the dinner is dressed;  
The cooks and the mothers have all done their best;  
No Caliph of Baghdad e'er saw such display,  
Or dreamed of a treat like our Thanksgiving-day.

Pies, puddings, and custards; pigs, oysters, and nuts—  
Come forward and seize them, without ifs and buts;  
Bring none of your slim little appetites here;  
Thanksgiving-day comes only once in a year.

Thrice welcome the day in its annual round!  
What treasures of love in its bosom are found!  
America's high holiday, ancient and dear, —  
'Twould be twice as welcome, if twice in a year.

Now children revisit the darling old place,  
And brother and sister, long parted, embrace;  
The family circle's united once more,  
And the same voices shout at the old cottage door.

The grandfather smiles on the innocent mirth,  
And blesses the Power that has guarded his hearth;  
He remembers no trouble, he feels no decay,  
But thinks his whole life has been Thanksgiving-day.

Then praise for the past and the present we sing,  
And, trustful, await what the future may bring;  
Let doubt and repining be banished away,  
And the whole of our lives be a Thanksgiving-day.

—([Philadelphia] *Agricultural Almanack*, 1895)

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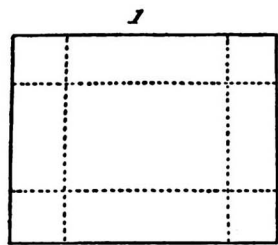
## A SIMPLE WAY OF MAKING DEEP LID BOXES.

A SHORT time ago by the courtesy of the manager of the London Fancy Box Company, I was permitted to go through their workshops in the City Road, and was much interested in the method of making the deep-lid boxes; boxes of which the lid is the same depth as the box itself. These are almost entirely made by girls. The

boards are cut and scored for them by men with machines which are worked by hand, the papers for covering, lining, etc., are cut in the same way, a number being cut with one cut of the knife, but all the putting together, ornamenting and finishing is done by girls. It struck me as a rather pleasant occupation, for as there are no engines, there

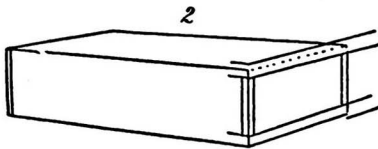
is not much noise, excepting of course the chatting of the workers, for silence does not seem to be enjoined; generally of course, all factory work must be monotonous, but this has the merit of being clean work, and there is nothing injurious to health in the occupation. Some girl-readers of THE GIRL'S OWN PAPER may be interested in

knowing how much can be earned at this work. As soon as a girl knows the business, she is given piece-work; one who was at piece-work (covering long candle-boxes with dark-blue paper) told me it took her nine months to learn, but now she can cover very quickly. Like many other things, when one sees a skilled hand at work it looks ridiculously easy, but it requires much practice to lay the paper on both evenly and quickly.



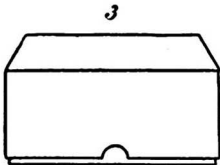
The better work is paid more highly than the coarse; for instance, a girl who can make boxes to contain perfumes, which must be exquisitely finished, earns more than one who can only work well enough for starch or candle-boxes, which, though they must be accurately made, require less delicate handling. The earnings of the girls vary from seven to twenty-two shillings a week; but the majority seem to earn from thirteen to fourteen shillings a week.

Boxes are made of three materials; of these,

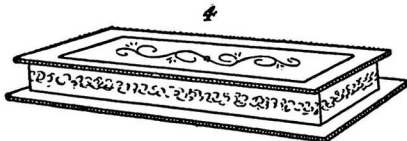


brown straw-board is the cheapest, but it is unpleasant to use and not easy to work, so I would not recommend it to amateurs. White wood-pulp board seems to be the best thing to use in making these boxes, it is much cheaper than cardboard and is tolerably easy to work on; what is in the trade known as "ten ounce" board, is the thickness required for ordinary boxes.

To make a box 3 inches by 4 inches by 1½ inches deep, take two pieces of board one 6 inches by 7 inches, the other 6¾ inches by 7¾ inches, that is just a little less than a quarter of an inch each way, larger than the first piece, this to allow one to go into the other.



Lay them on a board with the whitest side down, as that will be inside when finished, with a sharp penknife and ruler score or cut them half through the board where dotted lines are on Fig. 1. The scoring is to be ¼ inches from the edge on each board; next, cut the eight corner squares right out, bend up the four sides of the box and of the lid, where they are scored; have eight pieces of thin cotton or linen 1½ inches by 1 inch, glue these over the eight corners. Thin white union



is the easiest to use for corners; always cut (not tear) the pieces; if the boxes are large it is well to have the strips long enough to turn a little piece over inside to strengthen them.

When quite dry take the larger of the cases, which is the lid, bind the top edge with gold, silver, or a dark satin paper, cut in strips half an inch wide, and the lower edge with the same kind of paper, turning an eighth of an inch over inside the edge of the lid as a finish.

See Fig. 2. Either glue or paste may be used, but glue is best on these pulp boards; it requires, however, more careful handling than paste, for if it goes where it should not, it does more harm than the latter. The best way of using either glue or paste for this work is to have a piece of board, and while the glue is quite hot spread some of it lightly over the board with a brush, and then lay your paper gently on the glue, it will catch up just sufficient to stick well, but in this way you will not get too much glue, so will find it easier to put the paper on flat, without bubbles.

After the edging is dry, take a strip of fancy paper rather less than an inch and a half wide, glue this round the lid, starting half an inch round a corner, so as to finish exactly at the corner; measure length of strip before you glue it, and allow for half an inch to wrap over. Then take a piece of paper 3½ inches by 4½ inches, glue this on to the top of the box. When quite dry, take a farthing or other coin and with a pencil mark out the thumb-holes on each side of the lid. See Fig. 3. Then cut them out neatly with a sharp knife, and the box-lid is finished.

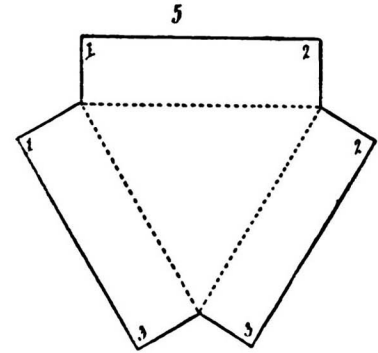
For the box itself, take a strip of paper half an inch longer than the box is round and two inches and a quarter wide, glue it on, turning an eighth of an inch inside the top of the box, and what remains under the bottom of it; then cover the bottom of the box with plain satin paper. The inside of the box can have four pieces of lace-paper to finish it, but this depends on what use is to be made of it.

A pretty variety for these boxes is instead of putting the fancy paper on the top, to have two Christmas or other cards the same shape as box, but a quarter of an inch larger each way, preferably a card with a thick fancy edge, glue this on the top of the lid and the second one use as a stand for the box itself, glueing that on the right side of the card. It is not necessary for these boxes to bind the tops of lids, as they are hidden; cut the covering paper wide enough to go over the edge of top.

These boxes are easy to make, and very effective; they do not require the thumb-holes, see Fig. 4, as they can be opened without. It is easily understood that neither round nor oval boxes can be made in this way, but many others may be, as, for instance, triangular boxes. Fig. 5 shows on a small scale how to cut one, or octagonal, as Fig. 6. The numbers show how they join, and the dotted lines where they are scored. Fig. 7 shows how a wedding-cake box may be cut, with lid all in one; some young lady may feel inclined to exercise her skill in making some of these, they are easy to make, and are pretty work. Some white *moiré* paper, silver paper, and white or silver lace paper for inside are required; they are sometimes lined with pale-pink or pale-blue satin paper, and I have seen some finished with a card on the top with monogram in silver, some others with a silver-edged card, ruled silver to be written on.

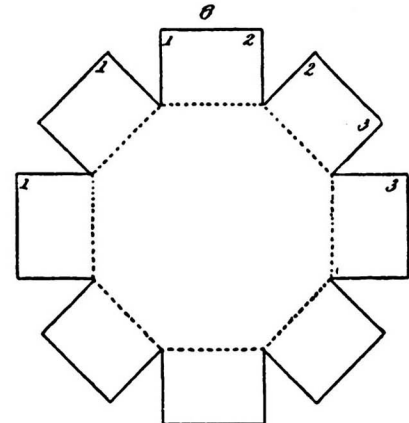
With regard to the difference in size of box and lid, whatever the shape of the box you have only to remember to cut the board

¼ inch larger each way, and take off the same depth border for box and lid. If you are making a three-cornered box, for instance, it requires a little more care, for you must work from the outside, or larger triangle. Success depends entirely on exactitude.

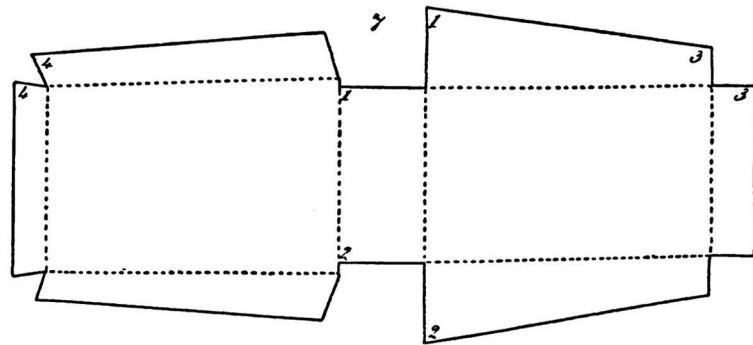


I have found that materials for this work cannot be had everywhere, but I can get all that I require from Mr. F. G. Kettle, of 9, New Oxford Street, London. I subjoin the prices, in case any reader wishing to try the work, or to amuse young brothers or sisters should, being unable to procure materials, like to write for some.

White wood-pulp boards, size (10 ounces) imperial (that is 22 inches by 32 inches), 1s. 6d. per dozen. Card-boards, same size, 2s. 6d. per dozen. Gold or silver paper 1d. per sheet, or 1s. 6d. per quire. Fancy papers (with gold or without) 1d. per sheet, or 1s. 6d. per quire. Best fancy papers 3d. per sheet, or 3s. 6d. per quire. Watered paper 2d. per sheet.



Some of the leather papers are very effective to use, some imitation crocodile-skin looked very well on envelope and post-card boxes. With a sheet or two of good paper some girls might much improve the look of their writing-tables. Leather-paper boxes should not be bound with gold, but the top put over the edge of the box, and then the piece round; for glove-boxes a little cotton-wool can be laid on top of lid, and the paper glued at edge only; this way it looks more like a real leather box.







Free Pattern: Floral Applique - *Moniteur des Dames et des Demoiselles*, 1876

## POCKET-HANDKERCHIEF WORK.

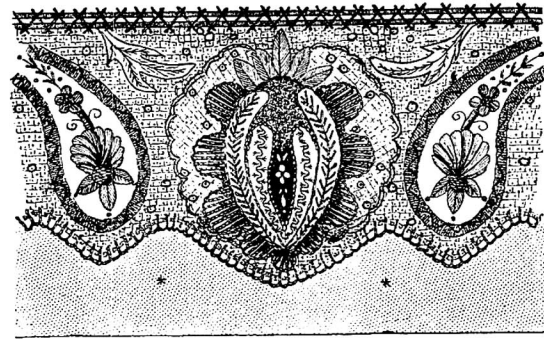


PORTION OF A HANDKERCHIEF, SHOWING A "PINE" PARTLY WORKED.

"FIRST catch your hare," says the famed Mrs. Glass in her cookery book, and as I head this paper "Pocket-handkerchief Work," I feel much disposed to echo her direction *re* pocket-handkerchiefs. The most beautiful little table-cloths can be made out of the common stamped cotton pocket-handkerchiefs used by country people, if you are so fortunate as to

get the right kind. The wrong kind, I may as well begin by saying, are very easily had at any linen-draper's, particularly one in a village or country town. These are simply red cotton, with a sprinkling of white spots, wafer-like, over them. These are of no use; very small ones also are useless.

The right kind are about twenty-eight inches square, larger if you can get them, and the patterns vary as well as the price. From about eightpence to a shilling good ones can be had, and it is worth the few pence difference to secure them, as they bear the work upon them better. I must admit that I have found some difficulty in getting the right kind; but, still, perseverance has been rewarded by success, and a country town or village shop has generally produced



HOW TO FINISH OFF THE EDGES.

what a larger store has not thought it necessary to keep in stock.

The best to work upon are of a large pine or Eastern pattern on a coloured ground, blue or red—being generally the latter. The patterns are often singularly beautiful: the curves so perfect and the general arrangement so very artistic.

Having the handkerchief before you, study the pattern and then work over it, according to your own fancy, in fil-selle silks. Use two or four strands, as you think best; but



"PINE" PATTERN, FITTED IN WITH PLUSH.

two I generally find sufficient. Of course you are not supposed to cover over the entire handkerchief, but simply to allow the pattern to guide you in your work. For example: in a handkerchief before me now a pine figures in many parts. Suppose you work the centre thick (as shown in our first illustration), simply satin-stitch all the way up in one colour, and the small pattern that gives off it in another colour. Chain-stitch or rope-stitch round the entire pine. Vary the colouring and stitches as much as possible.

As for the stitches that can be used, they are so numerous that I can hardly attempt to do more than enumerate some of them. Feather-stitch, coral-stitch, herring-bone, satin-stitch, rope-stitch, chain-stitch, can all be used with advantage. Often, as you will notice in working, it is well to leave a good deal of groundwork apparent, at other times

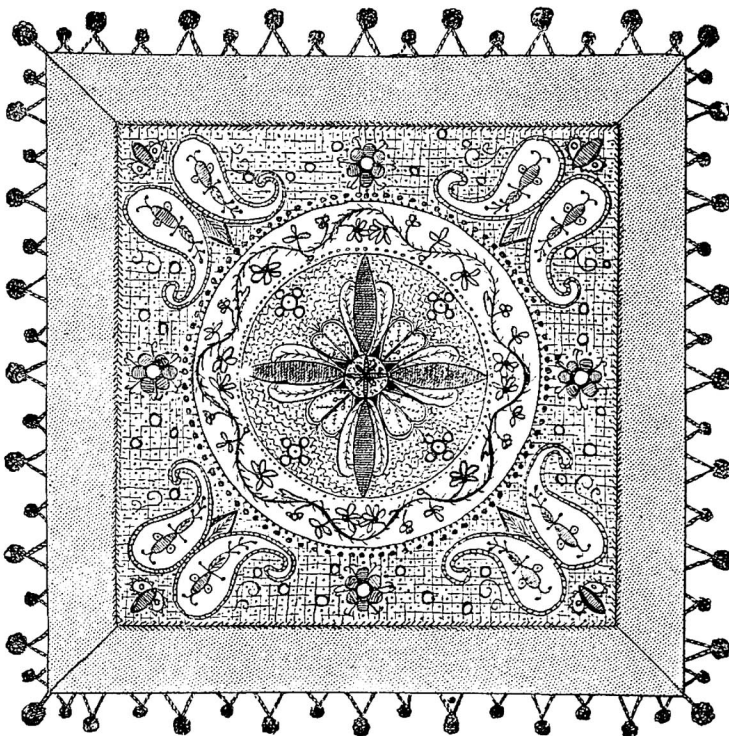


TABLE CLOTH IN HANDKERCHIEF WORK.



CORNER OF A POCKET-HANDKERCHIEF BEFORE BEING EMBROIDERED.

to cover as much as you can of the outlines. Another method which can be used as well as the aforementioned—for you cannot have too much variety—is (I will again instance the pine) to cut it out entirely. Then take any end of plush, silk, velvet, or satin, and lay it under the opening caused by the piece you have cut out. Tack this down very carefully, so that the piece of whatever material you have is quite flat. This arrangement may be seen in the illustration on the opposite page. Then buttonhole-stitch the edge of the cotton on to the material—I have instanced plush in the above—and you have the entire pine upon which to work. Embroider on it anything that takes your fancy, the queerer it looks the better: a little spray of flowers, a beetle, a ring, a dove, anything you like, much after the mode of doing the crazy-work, upon which this pocket-handkerchief work is a great improvement.

Some people introduce beads; this, however, I do not admire, nor do I care for gold thread, unless it is very fine indeed. A small piece of the finished work is shown on this page.

Whether it be a pine or any special part of the pattern that you care to select, so long as it is not too large a piece, you can cut it out and treat it in the same way. To *appliqué* a round or pine on the stuff itself is not so successful. The handkerchief when done can be cut out at the edges, for usually the pattern lends itself well to this, as in the specimen shown at the head of the second column on the opposite page, the portion

marked \* being self-coloured. Cut the latter away, and lay the handkerchief itself upon whatever you intend to make a lining of—the border, however, you can make of plush or any material that you may fancy—the work being buttonhole-stitched down upon it as was the pine, and on the same principle.

On the plush itself, if you like it, you can embroider a running or occasional pattern; and finish off the entire cloth with fringe of any kind. The work is very handsome when completed, and the size of the table-cloth can be regulated by the depth of border. It is, besides, an excellent way of utilising ends of silk and material, for the more variety you can get into your work the better. A suggestion for a small table-cloth is given in one of our illustrations.

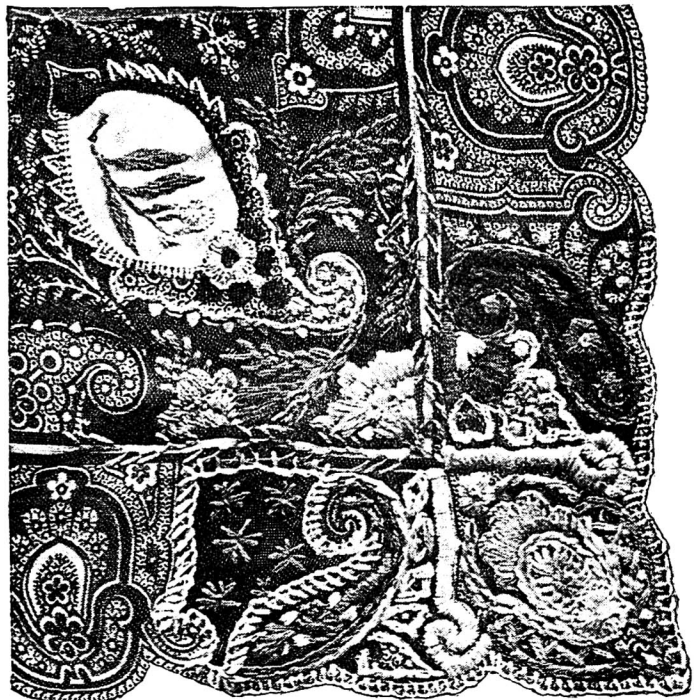
Very handsome borders for tables or anything else desired can be made by cutting up two or more handkerchiefs, taking only the borders, joining them neatly, and working them on the same principle, finishing off with fringe or cord.

Very often from the corner or one side of a handkerchief you can take enough to nail on a bracket, and it is astonishing how well suited many of the patterns are to things of this kind.

Another use for these handkerchiefs is to cut out any set pattern, such as groups of leaves or palms, and, having worked them, to *appliqué* them on to any material preferred. These would make very pretty *couvre-pieds*, or table-covers.

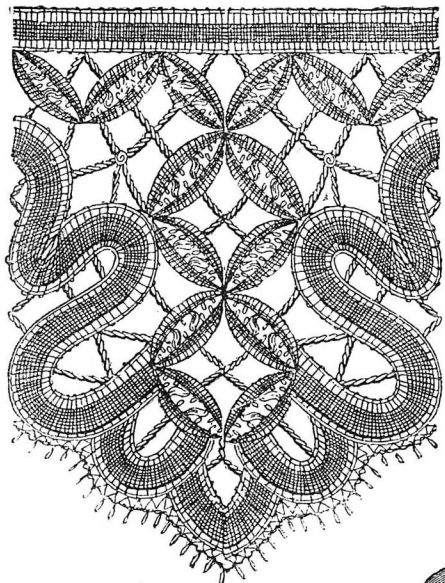
When the work is completed, few, excepting the initiated, would imagine that the richly coloured, beautiful piece of work has for its foundation a common cotton pocket-handkerchief!

JOSEPHA CRANE.



CORNER OF A POCKET-HANDKERCHIEF AFTER BEING EMBROIDERED.

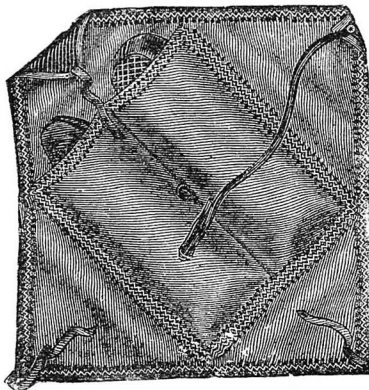
# FANCY WORK.



Lace Border.

HONITON and plain braid and picot edge required. This pattern is quickly worked, as no lace stitches are required.

Is very pretty for trimming wrappers, and can be made of black, white or *écru* braids for furniture.



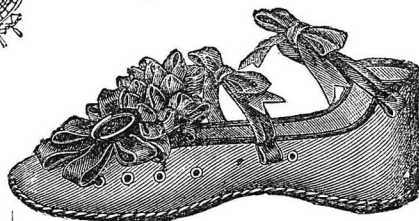
CASE FOR OVERSHOES.

## Case for Overshoes.

For this case cut a square of the leather cloth measuring half a yard; line it with thin flannel, and bind it all round with brown braid. Place two pockets according to design, twelve inches long, twelve and a half inches broad; lined with the leather cloth, and flannel outside. Round the edge of case and pockets put narrow scollop braid, and fasten it with yellow floss. To fasten the bag, tie all corners in the center, or if preferred it can be rolled like a music roll, and fastened with a button and loop, first turning the two points and tying to keep the shoes in place.

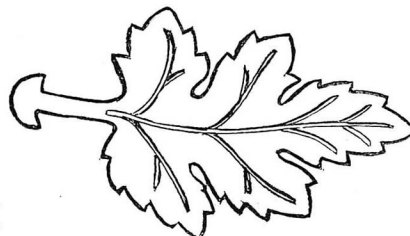
## Colored Pattern for Berlin Wool.

LADIES interested in wool-work will find a pretty design embodying a pea fowl and spray of fuchsias, which can be adapted to many purposes, such as cushions for chairs or bureaus, mats, tidies, and the like. It can be copied exactly as given in the sheet, or enlarged, or the colors varied to suit the taste, or match other articles.

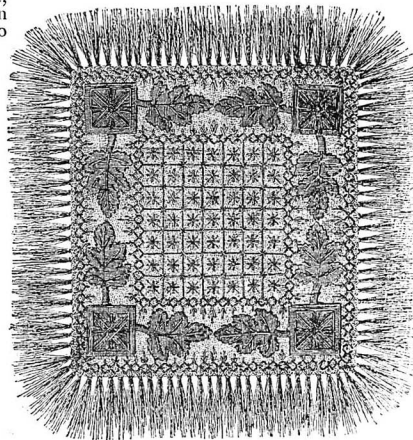


Bathing Slipper.

SLIPPER is made of heavy grey or white German ticking, with either a felt, cork or rope sole. Bind the edge of the slipper with worsted braid, and make a full bow of the braid for the top, with a few loops of colored cloth. The straps to go over the top of foot and round the ankle, are made of cloth, buttonhole stitched on the edge.



FULL SIZE LEAF FOR MAT.

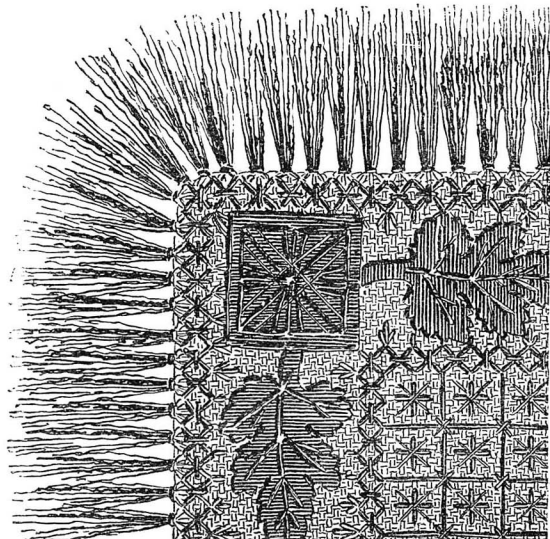
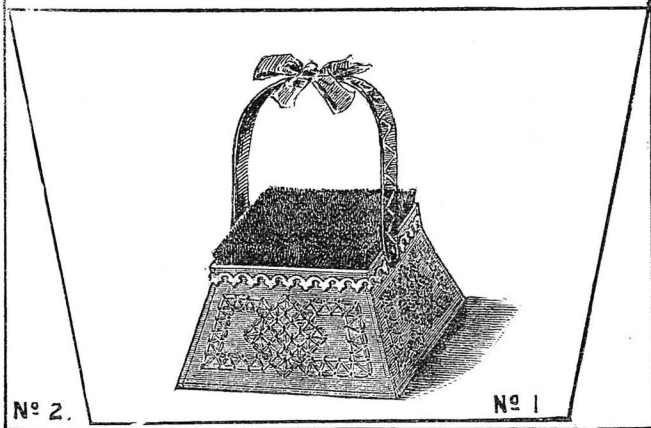


Mat or Tidy,

MADE of brown Java canvas. The leaves are cut of a shade darker velvet and fastened in place by long stitches of yellow floss to represent veins. For the rest of the work on the mat, use blue and black floss. The patterns being so plain no further description is necessary.

## Penwiper.

CUT four pieces of card the shape of No. 1, and one of No. 2. Cover them all on one side with blue velvet, and work a fancy pattern in gold color and black floss on each of the number one pieces. Overhand them together to make shape shown in illustration. Pink strips of black cloth, and plait very fine, and fasten in the center of box, with glue. The handle is made of ribbon wire covered with velvet, and worked to correspond with the box. Finish with tiny bows of velvet, where the handle is attached.



SECTION OF MAT ENLARGED.



## CAKE-DECORATING.

By LINA ORMAN COOPER, Author of "We Wives," etc.

No paper on cake-making and cake-baking can be considered complete until some directions with regard to icing the same are given. In the Summer Part I spoke about the former branch of this kind of confectionary. To-day I would tell how to beautify the home-made cakes we have prepared.

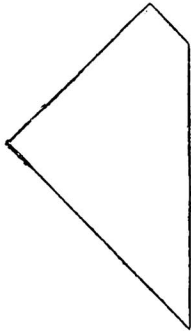


FIG. 1.

We all know what a professional air hangs over a well-iced erection. But there is no reason why amateurs should not be equally successful.

There are two kinds of icing, called respectively, soft and royal. For both of them we require proper icing sugar, carefully and patiently sifted through a wire sieve or piece of muslin. This initial operation must on no account be neglected or hurried over. On the perfect smoothness of the sugar much of our success will depend. Roughly speaking, it takes one pound of sugar to ice the top of a pound cake properly. It is impossible to say exactly, but at least that amount must be ready beside us.

If we desire to decorate our cake with soft icing, we put some of this sugar into a bowl, add to it the juice of a quarter of a lemon and then as much boiling water as is required to make it "mushy." If too much is added, we can thicken with the reserve we have in hand; so never put all your sugar at first into the bowl.

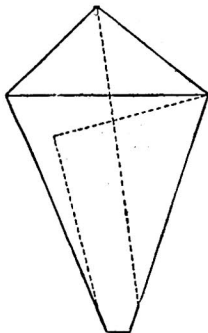


FIG. 2.

Take great care to beat this well; for thorough beating gives our icing that glossy and snowy look admired so much. When of a right consistency—something like cream—add whatever colouring is required. A squeeze of laundry blue ministers to its whiteness and is often necessary, though the lemon and beating may whiten it much. Sixpenny bottles of colouring liquids may be bought. If you prefer pink ice, a few drops of liquid carmine brings a blush to its cheek, or carmine mixed with yellow gives a salmon tinge, or bright green may be chosen. Whatever colour is selected must be added to the icing when the latter is liquid enough to run from the spoon. This soft mass can then be poured on to the cake, smoothed with a knife dipped in cold water, and set away to dry.

A variation of this icing is made with chocolate. For this we must put down three teaspoonfuls of grated chocolate to boil in a little water. It must be thoroughly smooth and melted before adding to the sugar. By this method we can regulate colour far better than by putting the dry powder with the dry sugar. It also ensures smoothness. A rule of thumb in this matter is about an ounce and a half of chocolate to three ounces of sugar. A



FIG. 3.

few drops of lemon-juice added to it helps to harden the same.

For royal icing no exact proportions can be given. Put one pound of well-rolled, finely-sifted sugar into the bowl and add some lemon-juice. Now pour right into it, without whisking, the whites of one or two eggs. Then, with the back of a wooden spoon incorporate together until all the sugar is converted into a quite stiff mass. Beat for at least a quarter of an hour if you want to have the icing really like satin.

When sufficiently stiff, sufficiently white, and sufficiently silvery, coat your cake over thickly and smoothly. Then come our last professional touches. We want to have stiff rosettes and crinkles and basket-work all over our cake. Or we want to put a name and date thereon. Well, for this part of the process confectioners use a kind of pump fitted with different sized nozzles. It costs about 12s. 6d. But we amateurs need not go to this expense unless we wish. A few sheets of stiff cooking paper—four can be bought for a penny—a case of different-sized noses, involving an outlay of a few pence more, and we can do all we wish.

Cut some paper, as per Fig. 1, with a blunt point and two sharp ones. Hold the blunt corner between your left finger and thumb and twist round until the two sharp points meet, and you have in your hand a conical-shaped bag (Fig. 2).

Insert one of your bought nozzles into the tiny opening at the tail, and you can manipulate your sugar at will. Rosettes are simply little dabs of icing forced into a lump.

Basket-work is represented with strands of sugar drawn from one point to another.

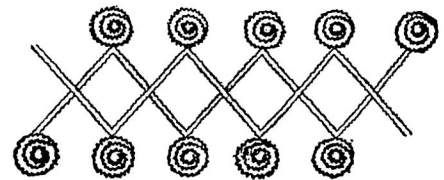


FIG. 4.

A row of waved icing top and bottom of this gives a nice finish, and the result would be as Fig. 5.

If the cake be covered with white icing, the roses may be pink and the trellis-work green, with a result infinitely pleasing to everyone. Or the icing can be chocolate with white basket and rosettes.

There is one very unprofessional method of icing which is nevertheless often successful and is very quickly done. For years I decorated my children's birthday cakes with it, to their satisfaction and delight. We lived in the country, so sometimes had to be satisfied with castor sugar. Beating up the whites of two eggs on a plate, with a pinch of salt, I used to add the sugar gradually until it no longer clung to the blade of my knife. Then I spread it smoothly over my cake, ornamenting it whilst wet with crystallised fruits—chopped cherries or rows of coloured sweeties. A few seconds in a cool oven "set" this perfectly, and the work was done. Of course, this way of icing was my own invention, like the white knights pudding, with a foundation of experience instead of blotting-paper.

Two things I must ask the printer to put in italics.

(1) *Be sure your icing sugar is passed through a sieve.*

(2) *Let your cakes be quite cold and very dry before attempting to decorate them, or dire will be the results.*

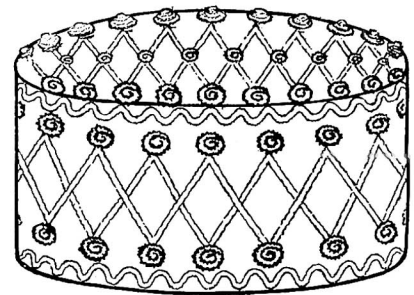


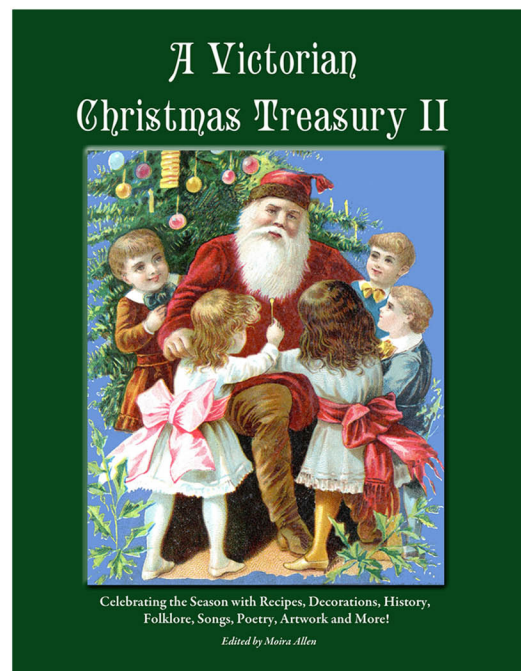
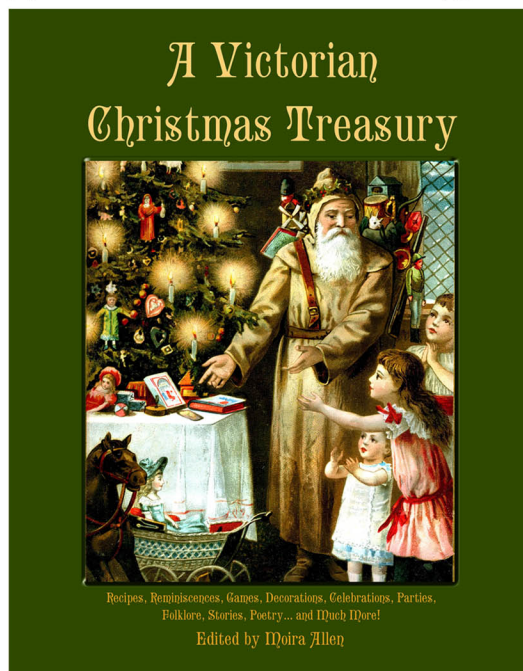
FIG. 5.

*Girl's Own Paper, 1898*



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