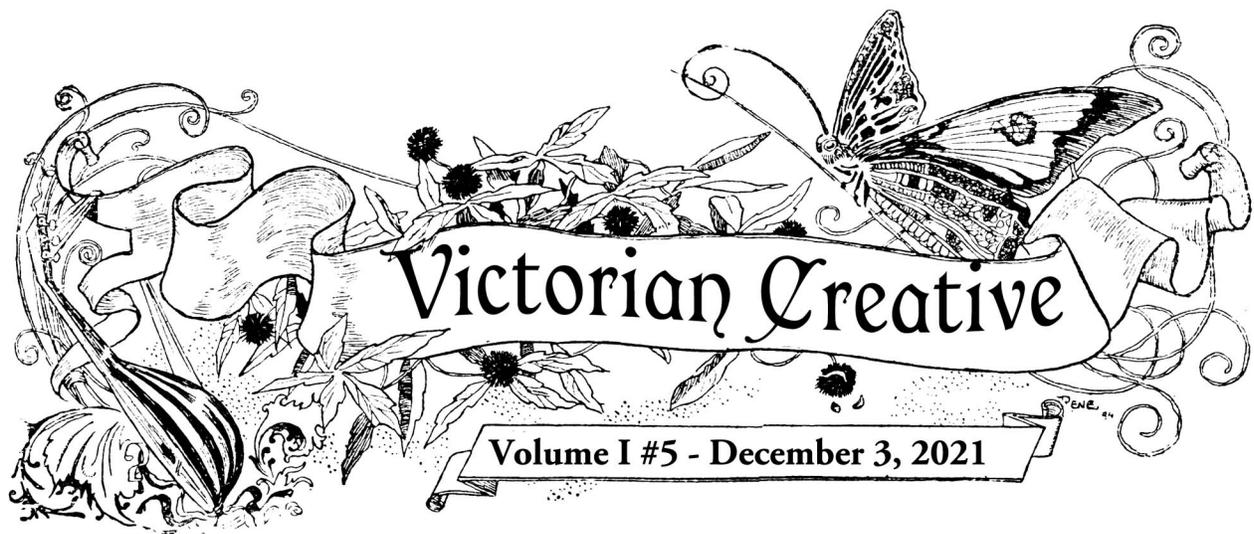


# Victorian Creative

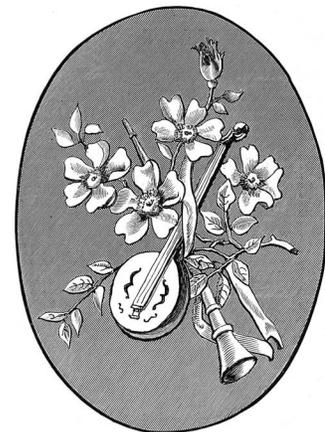
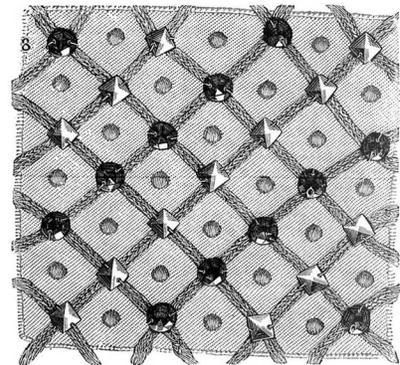
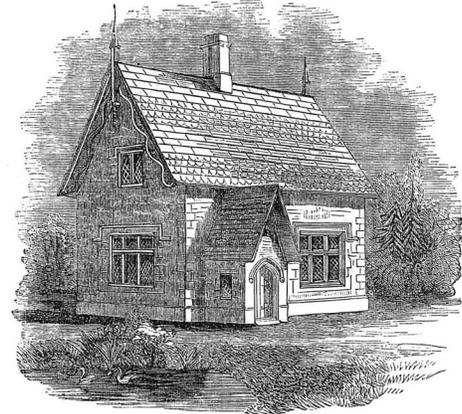
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor



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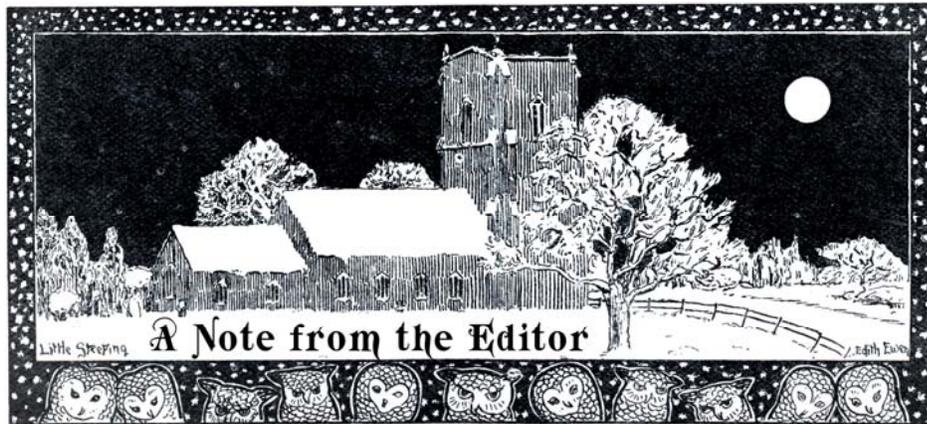
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**ABOUT OUR COVER:** This month's image is a British Christmas greeting card, from a Victorian scrap album. It has no date, but probably dates from the 1880's or 1890's. This image is available in our collection of **Winter and Christmas Cards & Ephemera**, at [www.victorianvoices.net/clipart/seasons/wintereph.shtml](http://www.victorianvoices.net/clipart/seasons/wintereph.shtml)

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## CHRISTMAS IS COMING!

I love Christmas. I hope you do too—and if you’re anything like me, I’m betting that a lot of the things you love about Christmas have a Victorian quality. The tree, for example—while Christmas trees existed before the Victorian era, Queen Victoria made them popular once and forever. Christmas cards got their start in the 1800’s. Tree lights began as candles. Jolly St. Nick got a Victorian makeover thanks to Clement Moore and Thomas Nast, who turned him into the rotund, scarlet-clad “elf” we know today. And, of course, there’s dear old Scrooge.

Ironically, however, if you were to travel back in time to nearly any point in the Victorian era to celebrate a “true” Victorian Christmas, you might find some elements difficult to recognize. That tree, for example, probably wouldn’t be decorated until Christmas Eve, and then only after the smaller children had gone to bed. One reason was that the tree itself was considered a “surprise” for Christmas morning. Another was that gifts were generally hung on the branches of the tree itself—because, dear reader, there was no such thing as fancy colored wrapping paper! At most, a package might be wrapped in brown paper and string.

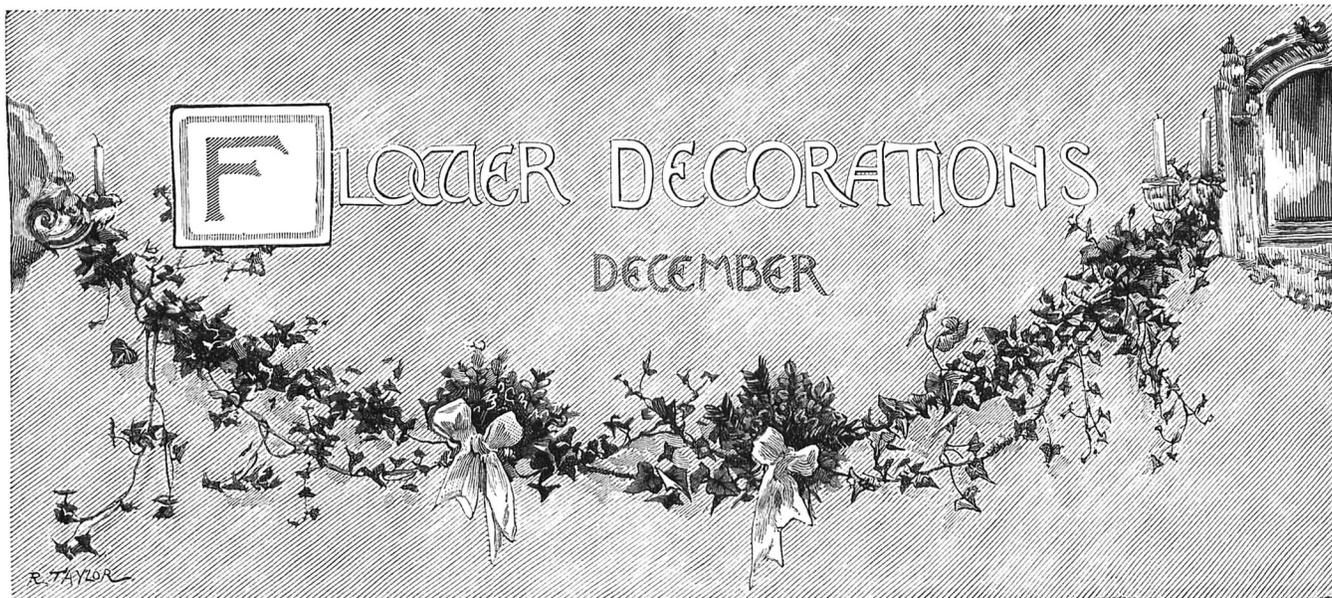
Despite his makeover, you might have trouble recognizing Santa or St. Nicholas (or, more commonly in England, “Father Christmas”). In Victorian cards, and in cards and postcards well into the 20<sup>th</sup> century, Santa wore any number of colors—green, brown, purple, blue, etc. Red was just another wardrobe option. Some images depict a sleigh drawn by reindeer (though perhaps only two or four), but Santa might just as often appear riding a white horse or a donkey, or with no visible means of conveyance at all. Nor is he always shown coming down a chimney; cards often depict him coming to the door or window of a house, which must surely have been a bit simpler for the old fellow!

Christmas cards themselves looked very different not only from cards today but from how we might imagine a “Victorian Christmas” would look. Today’s traditional palette of red and green was actually far more commonly used for New Year’s cards—which, in fact, were more likely to depict the wintry themes that we expect from a holiday card, such as holly, ivy, bells, snow, etc. Christmas cards, conversely, generally offered the recipient a colorful bouquet of spring or summer flowers. The noted card company of Raphael Tuck ran an annual competition for Christmas card designs, and one year, this competition was won by a series of cards depicting large owls sitting on branches and fence posts in what was obviously the height of summer.

Holiday decorating often had a strong religious theme; magazine articles describe how to create “mottoes” out of flowers, moss, greenery, even coral. Decorators *did* like to add a touch of artificial snow or ice to their greenery, but since glitter wasn’t really available yet, one method (frowned upon by most magazines) was to crush bottles and dust greens with powdered glass. A rather less hazardous approach was to use Epsom salts.

But while the trimmings of the season may have changed over time, I think those of us to share a love of Christmas with our Victorian ancestors would have found that we had one, far more significant thing in common: An understanding of the *meaning* of Christmas. For those of us who truly love this holiday, it’s not because of trees or lights or cards. It’s because it reminds us all that there is still a place in this world for the spirit of giving, whether that spirit resides in a manger, or wears a red robe and drives a team of reindeer.

—Maira Allen  
editors@victorianvoices.net



chrysanthemum is still the most plentiful flower in gardens, greenhouses, and shops; but towards the end of the month the beautiful white hellebore, or Christmas rose, lifts its buds almost from the bare ground.

Some shrubs, as the laurestinus and strawberry arbutus, are coming into bloom; while the latter and others, as the holly and mistletoe, are ripening their berries.

From the Riviera and the Scilly Isles comes also a supply of rosebuds, Roman hyacinths, paper narcissi, freesias, tulips, and the graceful yellow acacia, or mimosa; while our own market gardeners force for Christmas quantities of arums, poinsettias, geraniums, and double white primula. But all these are, as a matter of course, expensive.

It is now perhaps, and for a month or two, more difficult than at any other time to make a little money go a long way; but although

flowers are scarce, they have the merit of lasting very much longer than in the summer, so that one outlay will often suffice for the week.

On the whole, it is more economical to have a large single group of flowers on the dinner-table than several small vases, and in the drawing-room the same; while a good quantity of ivy or barberry will last for a week or two, and by force of contrast will give a few bright blossoms much greater prominence.

For a plain dinner, ivy makes a very good decoration by itself; and I have seen about a dozen well-berried sprays in little globes look quite enough for rather a long table, and the glossy well-washed leaves shone cheerfully in the lamp-light. Barberry leaves would be pretty arranged in the same way, or either of them might be placed in a circular trough round each lamp; three large chrysanthemums in specimen glasses would then make quite a festive ornamentation. Now is the time for pretty table centres, and with schemes founded on dark leaves, the brighter the colours of the embroidery the better. A long piece of Creton embroidery, such as may be often bought for a few shillings if slightly damaged, repaired and mounted in bright red silk, will make a beautiful ground for ivy to stand upon; while with red barberry, bright yellow and orange threads should predominate.

The leaves may also be arranged in a punch bowl; but then I think a few flowers are necessary for a dinner table, although not for a drawing-room or hall. The larger kinds of ivy, especially that variegated with white, are quite handsome enough by themselves; but the small-leaved creeping sort should always be considered as an accessory to something else, and best displays its distinctive beauty by being laid simply on the tablecloth, the trails winding in and out among the vases and dessert dishes, or by hanging lightly down from the necks of tall vases.

The mimosa, with its varying foliage, but always bright yellow, fluffy little ball-like flowers, is comparatively a new visitor to English shops, but is already so plentiful and cheap, that one may rely on it for a good deal of decoration throughout the winter. A fair-sized piece, when it first comes in, will cost about a shilling, and should break into sufficient small sprigs to fill four or five specimen glasses for the dinner table, or will make a handsome focus for the drawing-room decorations, particularly in a large blue and white jar.

Little pieces of it look picturesque in almost any of the small coloured pots with bulbous bases and narrow necks. If we are extravagant enough to afford other flowers at the same time, the mimosa should be looked upon as a secondary blossom, and may fitly accompany such flowers as Roman hyacinths, single tulips, and yellow rosebuds, which all come with it from the south; or chrysanthemums, brown, yellow, and white. A pretty ornament is made by filling a china basket or soup plate with moss, studding it with violets, two or three in a knot, and their leaves, and then sticking in some sprays of mimosa to wave over their heads, some grey mimosa foliage and brown ivy trails hanging over the edge of the plate.

The Christmas rose ought to be in its full beauty, although a very bad winter like that of 1890 will spoil the buds and make them very expensive to buy; perhaps in London as much as threepence each. However, those who have plants in their own gardens will find it quite worth while to protect the buds with glass before the snow comes. Their own foliage is very seldom cut, from a prevalent idea (whether true or false I do not know), that to do so impairs the blooming power of the plant; but ivy goes almost equally well with them. And no more beautiful object can well be imagined than a dish or basket filled with dark glossy ivy leaves mingled with the pure white stars.

I have dressed a table for a Christmas party of thirty people very successfully with these flowers, placing them in glass troughs of straight and semi-circular forms, with which I described three circles round the silver-branched candlesticks, connected by two long, straight troughs, with a shorter one projecting at either end. Alternately with the flowers in the troughs were small pieces of dark ivy just to emphasise their form, which was particularly fine; then, on the cloth, on either side of the troughs, and entirely concealing the glass, were trails of green and white variegated ivy, among the outer pieces of which were put some little silver plates of sweets, olives, etc. These and the candlesticks were choice possessions, but nice lamps and plain white china plates would not greatly alter the effect. I used about fifty Christmas roses, which, bought at a shop, would have cost at least four shillings, and would have been probably very inferior specimens, but they were sent to me by a country friend as buds a week before, and I had kept them meanwhile in dishes of lukewarm water

in an airy cupboard, by which means I ensured their opening clean and perfect. I would advise my readers to adopt the same plan, if they can obtain outdoor-grown buds, which are always the finest, but likely to prove a bad colour if left to develop in the frosty air. The ivy was also a gift; and as I have never bought any of the variegated kind, I am unable to reckon what the quantity used was worth—but probably about one shilling and sixpence. No table centre was required, and the candle-shades were yellow.

Another pretty decoration for a Christmas party was contrived with the same design in troughs holding box sprigs thickly interspersed with well-berried sprays of mistletoe, the ivy trails being green. The box grew on the premises, and mistletoe being cheap that year, the whole arrangement cost about one and sixpence. On this occasion the table centre and lamp-shades were pink.

Another Christmas Day, when the party was much smaller, I had the dessert on the table in four old low Spode china dishes alternated in a row down the middle with the silver candlesticks, and put at equal distances down both sides six silver decanter stands, each well but loosely filled with *caladium*, *colæus*, begonia, and other fancy leaves, which a neighbourly florist cut for me out of his greenhouse for a shilling, and three pink tulips costing two-pence each, while to every guest was a specimen glass holding a piece of pink begonia in bloom, and some *Asparagus plumosus*. This arrangement had pink candle-shades, and the table centre was a piece of Kells embroidery worked in brown, green, and salmon colour.

Christmas decorations are still popular in most large families, and give scope for much ingenuity in design, even where very elaborate trophies are not attempted. Much must depend on the height of the rooms, and what kinds of shrubs are used; but I suppose the most usual method is to tie together miscellaneous bunches of laurel, ivy, box, and holly, stick them above pictures and mirrors, and hang boughs of mistletoe under the hall lamp and in the doorways. The plan has some disadvantages; for instance, the mistletoe, if hung too low, may strike against the heads of tall, unwary visitors with rather too strong a reminder of its popular significance, while the bunches of evergreens are very difficult to place gracefully over pictures, and have a tendency to rattle down at awkward moments, to the ruin of something breakable. These last objections do not apply to festoons made of trail ivy tied together with bows of ribbon of a similar or congenial shade to the wall-paper, and suspended to the picture rail or between the pictures themselves, when they are easily fastened to the cords. Where they are tied together should be inserted small sprigs of the other evergreens; but the larger masses of these should be reserved for grouping in large jars for the floor, tables, or shelves in sitting-rooms. If the walls are somewhat bare, wreaths of laurel, box, and holly, separately woven in classic fashion with narrow ribbon, may succeed each other at intervals, and be connected by the ivy festoons; and where the pictures are too close to allow of any festoons, such wreaths may very appropriately be hung between the cords of family portraits.

A drawing-room decorated in this manner would require few flowers, if any; but to harmonise with shrubs of this description, the poinsettia is particularly valuable. The blossoms, or clusters of red leaves, will cost from sixpence to a shilling each; but as a good one in a nice jar is quite enough ornament for a room if placed conspicuously, and will last fresh for two or three weeks, they are really rather economical purchases at this time of year. I have also mixed some mimosa with one of the scarlet flowers for a dull-looking room, with brilliant and yet not gaudy effect. The ivory kind are rarer, and not so handsome; but the two go very prettily together, and but for the expense I might recommend a plan which is novel and striking enough for a very smart dinner, and consists of equal numbers of white and red poinsettias separately in tall Venetian glasses of a greenish white about eight inches high, each head having two or three green leaves left on its stalk. Between the glasses were low, bushy maidenhair ferns planted in silver decanter stands. No stretch of imagination can, however, consider this an economical decoration, nor is a similar arrangement which would substitute arums for the ivory poinsettias.

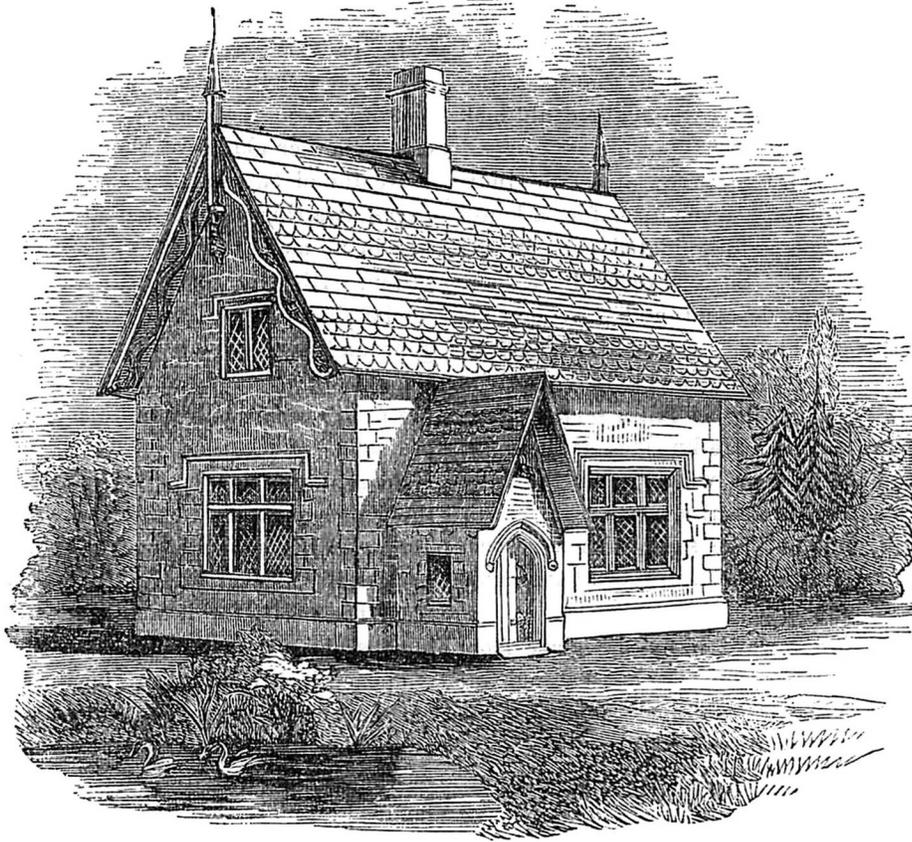
Arums are expensive always, and although one bloom with two or three leaves is a very handsome ornament, it would so soon fade in a warm room that I think it could not fail to be an extravagant purchase; and if the plants are grown on the premises, it is a pity to spoil their beauty by cutting.

CONSTANCE JACOB.



# PAPER MODELING.

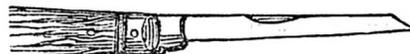
BY H. J. VERNON.



THIS elegant and useful art is but little known and practiced, owing, we imagine, to the want of a simple, practical, and illustrated account of its manipulation; and yet it has several qualities which recommend it, which are not possessed by some other branches of imitative and decorative art. Its cleanliness, for instance. Instead of the oils, colors, and varnishes, needed by the artist; the glue, wet leather, and coloring matter required by the leather modeler; the various pigments, balsams, plaster-of-paris, moulds, &c., used in the manipulation of wax fruit; and the powders, patterns, leaves, and other expensive adjuncts, required by those who work in wax flowers; all that is wanted in Papier-Plastique, is a penknife, a ruler, a few punches, a piece of lead, and a little thick gum, and clean card-board. Again, there is no disagreeable smell to contend with, arising from the nature of the materials employed, and yet ornaments of a first-class description may be produced, the production of which is neither difficult nor costly; the value of any piece of modeling being proportionate to the time spent upon it. One other advantage paper modeling possesses, is its durability. Leather work is, generally, too large to cover with glass shades, and soon the dust takes off its freshness and beauty. Wax flowers, alas! soon "fade as a leaf," and their leaves are always falling; but an article once made in card-board is liable to none of those disadvantages.

The sketch introduced (fig. 1,) represents a neat Gothic Lodge or Cottage, and can be executed in about a day. We shall proceed to speak of the tools and materials needed for its formation, and describe its construction, so as to enable any one possessing ordinary taste and intelligence to form it for themselves.

THE MATERIALS AND IMPLEMENTS.—1. Provide yourself with a penknife which is fast in its handle when opened, and not what is called "ricketty." The blade should be shaped thus (fig. 2,) for a straight-edged beveled front cuts



2.

with greater certainty and precision than any other shape.

2. Have a piece of willow (or soft pine wood will do) planed perfectly flat and smooth: it should be about one foot wide and two feet long.

3. A piece of hard wood should be procured for a straight-edge, otherwise the knife would be apt to cut it when the work is being executed: it should be about one foot long and two inches broad with the edges beveled down thus .

4. Procure a piece of lead, cast in a mould, about four inches square and half an inch thick.

5. In modeling church work a few round punches, like fig. 3, are required to pierce the

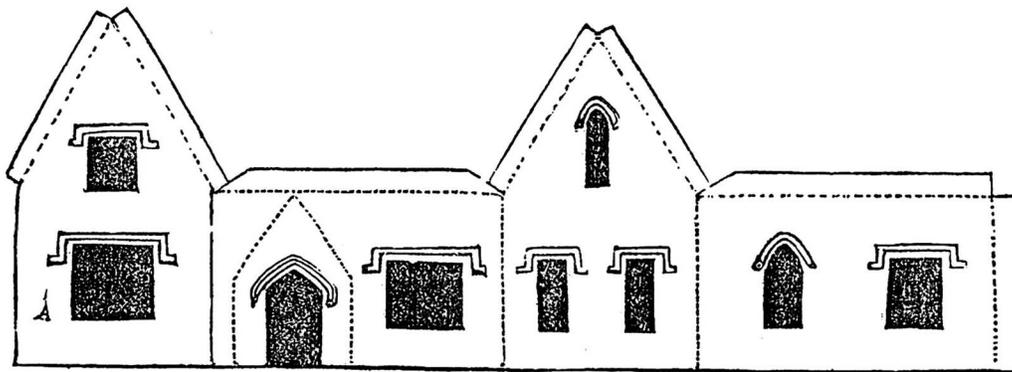


3.

foil-work of the windows. They may be obtained from No. 1 to any desired size.

6. Dissolve one ounce of the best white gum in as much water as will cover it. It should be rather thick, or considerable annoyance may arise from it not adhering well and quickly.

7. The card-board used is either "Bristol" or "Turnbull's," the latter is a little the whitest. It may be had in various thicknesses to suit the purpose for which it is required. Three leaves thick will do for small models, but four thicknesses are best for larger ones. It is best to have two, three, and four, for the thin is required for light ornamentation.



4.

Care must be taken that the hands are always dry and clean on commencing work, and too much attention cannot be paid to the manner of joining the different pieces of board together; the manipulator should not put on so much gum as will ooze out when the pieces to be joined are pressed together, but by applying the brush to portions along the intended joint, these portions may be lightly spread by drawing the finger along. The gum should appear to cling to the finger rather than to wet it only.

The cottage may thus be formed. Take clean white card-board, No. 3, and draw upon it a representation of the pattern, as fig. 4, only double every dimension (the size of our pages does not admit of full-sized drawings.) The lines which are dotted thus ..... are to be half-cut through from the outside. The lines marked thus ..... are to be half-cut from the inside. The black



5.

portions are to be cut entirely out. The dotted lines, where the porch comes, are not to be cut, but they merely show where the porch which is to be formed, as fig. 5, is put on. The

marginal pieces serve to secure it to the larger building when bent into form, as well as to secure the roof to it.

The window and door openings are to be backed by pieces cut to fit, as figs. 6, 7, 8, 9, 10, 11, 12:



6. 7. 8. 9. 10.



11.



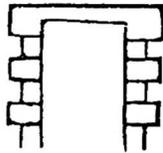
12.

the black portions of which are also cut out, and behind them small pieces of glass, or what answers much better, thin talc—the diamond panes being scratched lightly upon it previous to fixing, as in fig. 13. When these are dry, they are to be placed in the four elevations, and weighted down in their proper place until dry; the labels over the windows are to be cut as represented and gummed on. Then, when all is dry, mark the quoin-work round the



13.

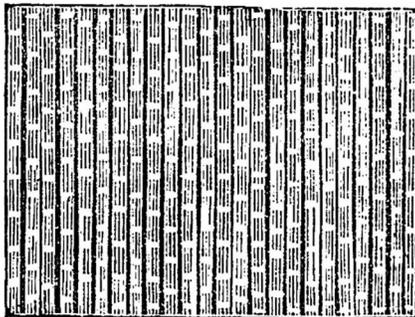
windows, fig. 14, in a very irregular way, as also at the angles of the building; and then it



14.

may be bent at the angles and the flap, A. joined to the back of B. and secured thus by setting the house on end, inserting the straight edge over the joint, and leaving it for ten minutes undisturbed. The porch may now be fixed to the main building; its doorway is open, but the door shown in the drawing must be put to the house, being bent a little open; it can be secured by the flange.

The next thing to be done is to form the roofs to porch and to main building, which is done thus: procure a piece of card double the size of fig. 15, half-cut through the centre, but only



15.

very faintly; cut the lines which are intended to represent the tiles or slates; these slight scratches are to be reversed, as shown on fig. 15. A similar piece should be made for the porch of the requisite size (see fig. 16); these may now be secured to the side walls and gables, to the flanges left, and suffered to dry. During this time cut four patterns, like fig. 17, and



16.

when ready put them on the ends or rather a little under the projections of the roof, as shown in the perspective drawing; a pendent should be cut of the shape shown, of tolerably thick board, and inserted at the point where the barge-boards mitre. These small things are best applied by a pair of spring pincers, similar to fig. 18, which can be

formed of a piece of tin or brass, bent into the required form.



17.



18.

We now come to the chimneys. These are formed of No. 2 board, half-cut, like fig. 19, doubled, and gummed. Small portions like these are best secured while the gum is drying, by wrapping round them a piece of cotton.



19.

As many of these must be formed as will represent the number of flues. A base



20.

must then be cut (fig. 20,) making the sides C D, so large as to admit the number of flues; this is to be bent round the flues, the portions notched out being fitted to the pitch of the roof, before bending. A small fillet , half cut at the corners, is now to be put near the top of the chimney; and, when the whole is dry, it is to be secured to the roof. A small band, to represent the plinth of the building, must be neatly put round the whole; but care must be taken that it should stand on a level surface while this is being done; this will give a neatness to its finish, for should the building not be exactly true on its lower edge, it may be rendered so by the plinth. The whole should now be fixed on crimson velvet, or on a black polished stand.

Never color any portion of the work; it is not æsthetic in principle, nor good as a matter of taste. Many a tolerably good model has been spoiled by color being put upon the slates, doors, &c.

The work is done in card-board; and no attempt should be made to make it appear what it is not. No skill will ever make the card-board roof convey to the mind the idea of its being slate, nor the doors wood: indeed, the beauty of the work is its whiteness and sharpness of outline.



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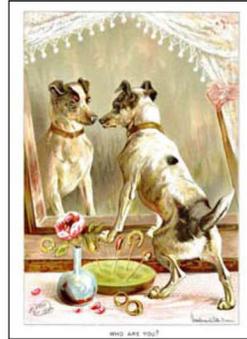
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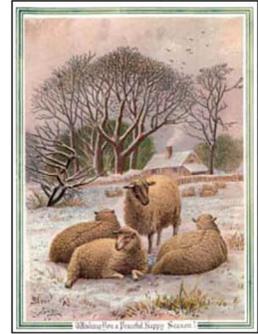
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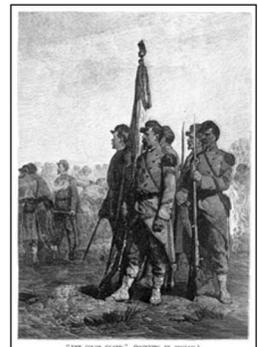
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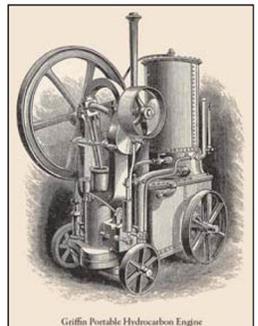
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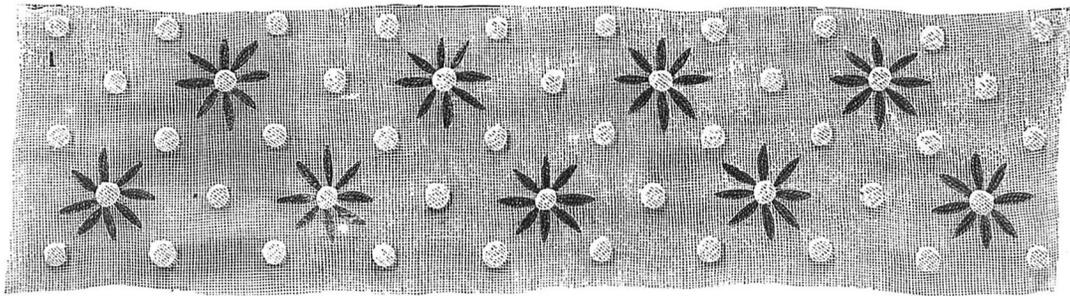
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# DAISY WORK.

By JOSEPHA CRANE.



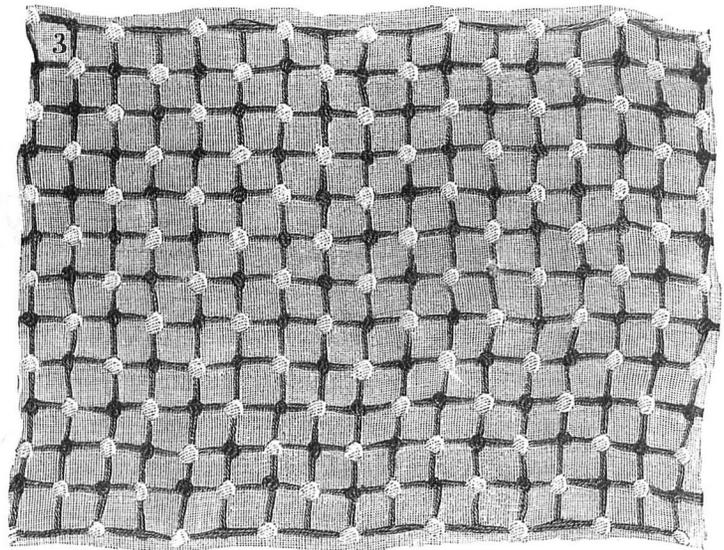
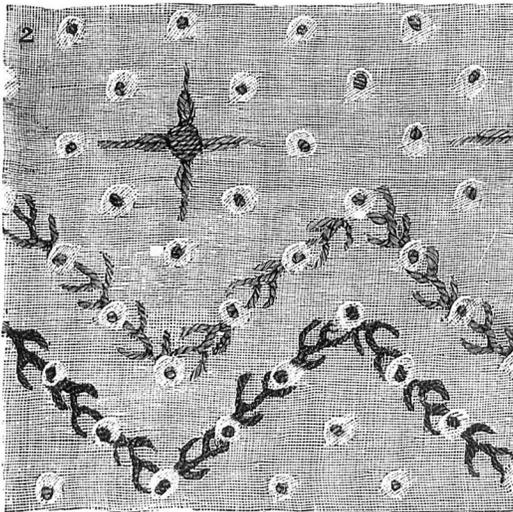
DAISY work recommends itself to those who like what can be very quickly executed and which costs little. It has another charm, and that is that it is easy to do.

Ordinary spotted muslin is the foundation for

in with ribbon, and a slit down the middle allowed for the admission of the night-dress. Of course it was lined with sateen, and if you wish to make your work very smart indeed you can line it with silk.

as to how the muslin may be employed, but there are some rules always to be borne in mind.

If you are inclined to pucker in working run the muslin upon glazed calico or *toile cirée*.



this pretty work, and I should always advise the purchase of the best quality. Very thin, coarse muslin is useless, as it will not bear the work, however lightly the latter may be done.

Daisy work can be done on spotted ribbon or sateen as well as on muslin, and can of course be thus adapted to very different purposes.

I will begin by describing the work when done on muslin. When finished it is very suitable for sachets intended to contain comb and brush, night-dress, etc., and for the small sachet bags containing lavender or perfume for laying among your clothes.

Apropos of night-dress sachets, I must tell my readers of one which I lately saw made of muslin, which would be admirably adapted to daisy work. The shape of the sachet was very novel, being formed precisely like a cracker. Each end was gathered

Small tea-cloths can be made of muslin, and these should be lined, and a little covering for baby's cot can also be inexpensively and daintily fashioned in daisy work.

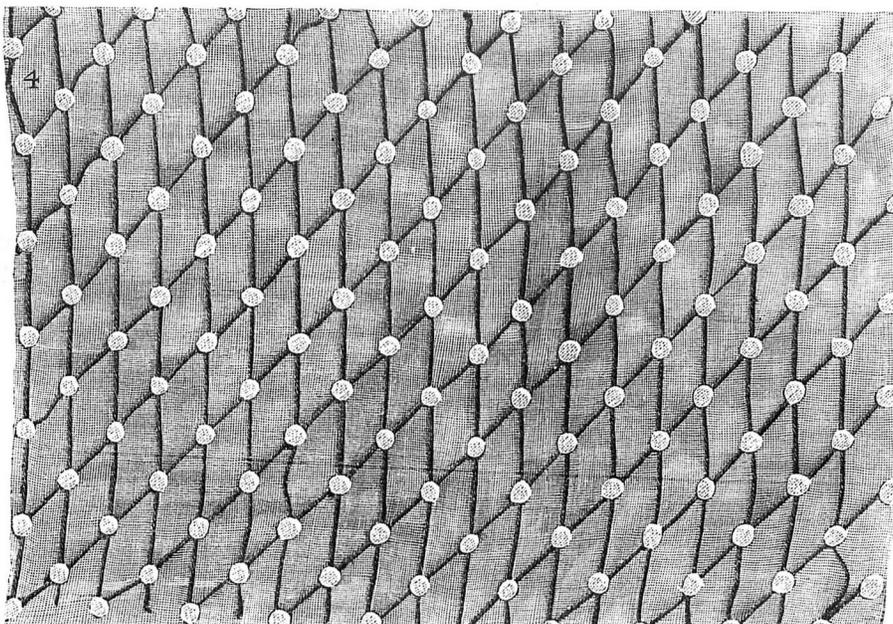
Our illustrations will give you many ideas

Never pull your thread.

Unless your thread can lie exactly under a stitch and so not be apparent through the muslin, do not carry it from one spot to another but finish off under the spot.

Use for muslin what will wash, *viz.*, washing silks, fine flax, or D.M.C. embroidery cotton, D.M.C. *coton à repriser*.

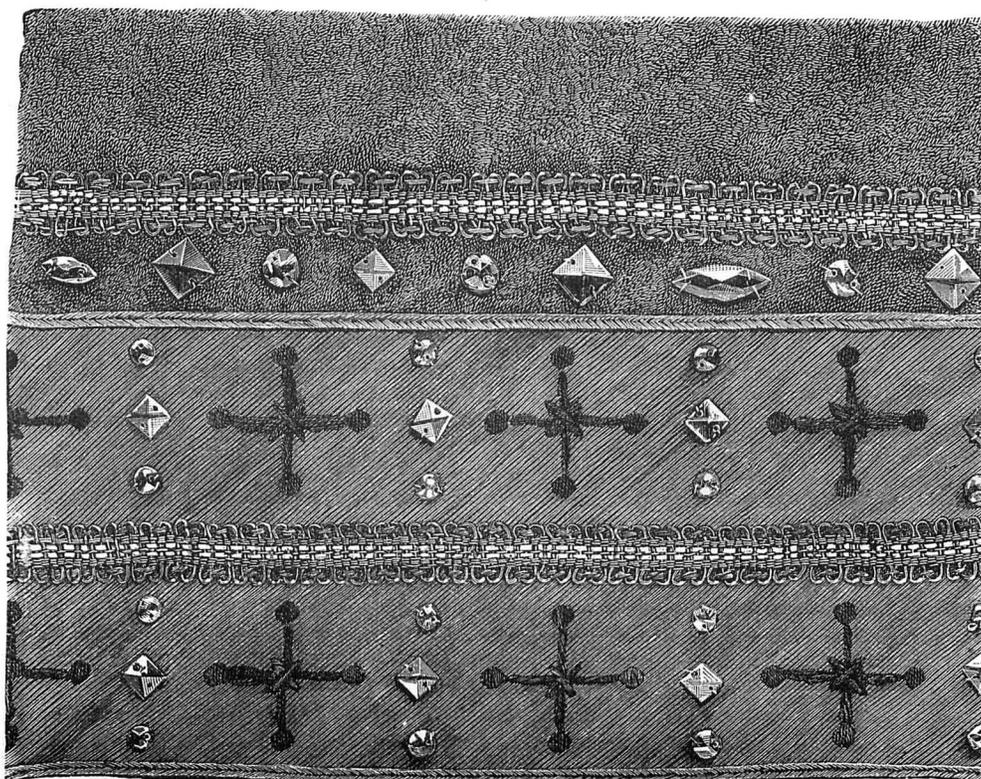
In Fig. 1 you see the spots treated exactly like daisies, just single stitches of red cotton, *coton à repriser* being used, and the muslin spot forming the centre. In Fig. 2 the embroidery is done in pink and pale green silk. The crosses are worked with a satin-stitching, done over the spot, and four loops of picot stitch coming from it. Coral stitch is carried from spot to spot to form the Vandykes, and in each spot is one French knot which I must remind you must be firmly fastened off at the back.



is sewn down between the spots in a way clearly seen in the illustration. You can get some very fine gold-coloured silk in skeins of Pearsall's, which is made expressly for the purpose of sewing down gold cords and braids, and this is the best to use.

Where the gold braid crosses is sewn down a jewel round or square, ruby coloured. The gold braid and jewels are to be had at Mr. Kenning's, 1-3, Little Britain, where every variety of cords and braids and jewels of all shapes and sizes can be had at very moderate prices. Always use very strong cotton for sewing on your jewels, as silk is apt to cut. You will need a very fine needle, and if you wish your work to be very elaborate indeed, you can cut up some bullion into very small pieces, and threading it on your needle, let it hide the cotton you have used as it secures the jewel in its place.

Fig. 9 is another way in which spotted ribbon can be used. A fancy gold braid is laid down in diagonal lines, yellow and red jewels of different shapes and sizes being sewn between. A border of this kind would be very pretty for a bracket, or else for fastening round a small table.



You can make very pretty little ornaments, which are useful as well, with those small wooden stools to be had at many shops, and which cost but a few pence each. Cover the top and legs with satin or plush and nail a pretty border such as this we just described round the top. This is nice to place on a table, as it serves to hold a pot of flowers, photograph frame, etc.

The table-cloth border is done in blue ribbon which has a red spot on it. The latter forms the ends of the crosses, worked simply by taking long stitches of red cable silk, and

fastening them down crosswise in the middle. The jewels used are yellow, and a line of them appears on the terra-cotta serge upon which the band is mounted. A narrow gold braid edges the ribbon, and a wider one of a fancy pattern runs along the middle. This is sewn down with thick red silk, and a line of the same is on the serge itself above the jewels.

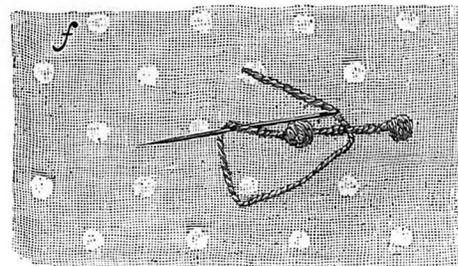
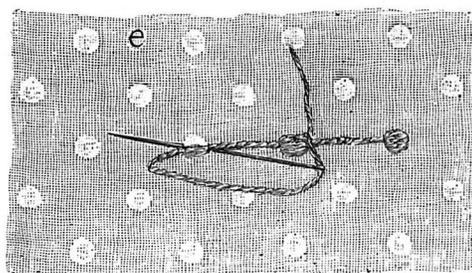
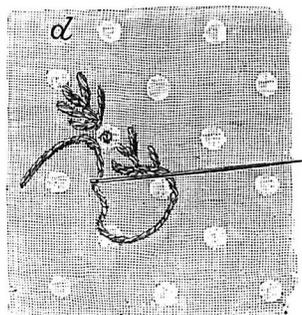
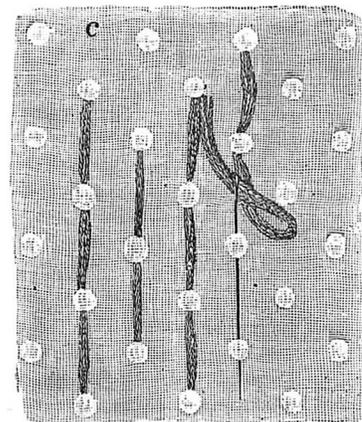
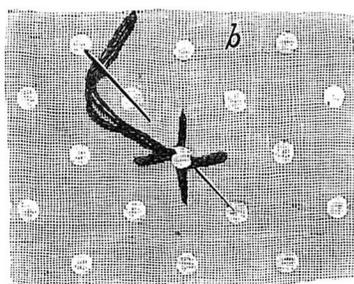
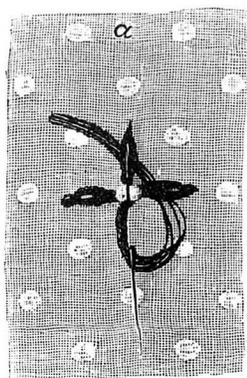
Now as to how the stitches are done.

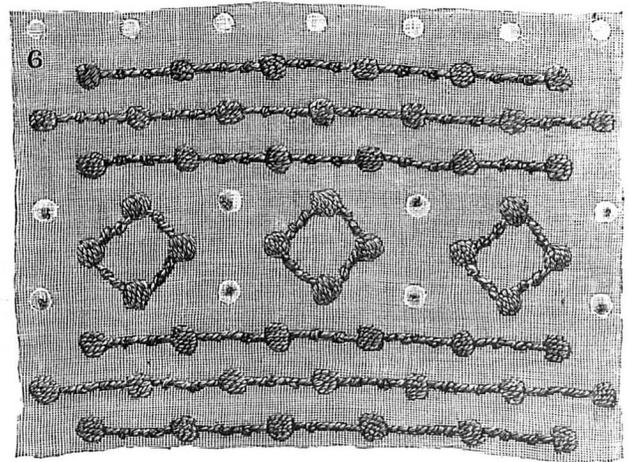
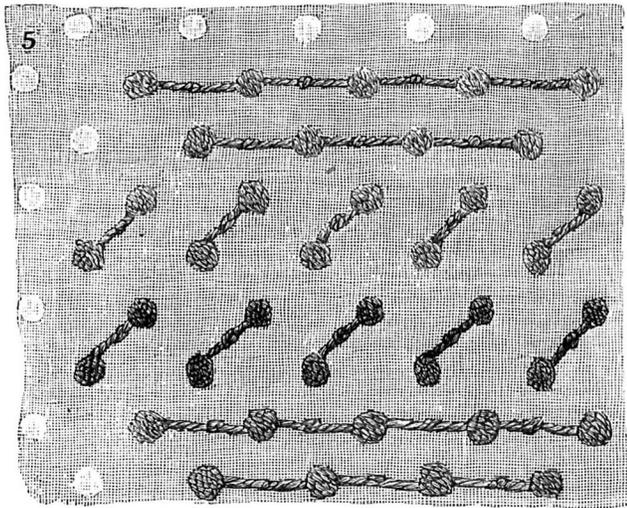
As will be seen by the foregoing illustrations there is no rule about stitches, as so many kinds can be effectively used, and space forbids my giving you more examples than six.

In *a* you see picot stitch. Make a loop as if for a chain, keeping your cotton under your needle, then withdrawing the needle fasten down the loop with a single stitch about a quarter the length of the loop.

In *b* you see how the straight spike stitches are formed. They must all be of equal length or else a correct star or flower is not formed.

In *c* the needle is left to show how in the crossing the cotton is passed under the spots. Always begin and end your lines at the edge of the piece of muslin, and never break off and





This would look exceedingly pretty as an ornamentation of dresses for children, and a little dress embroidered all round with work of the kind and with yoke and bands on sleeves to correspond would be charming. It should of course be worn over a coloured slip of silk or saten to go with the embroidery.

Fig. 3 shows yellow *coton à repriser* crossed under and between the spots, a green French knot done in embroidery cotton securing the cotton where it crosses on the plain muslin. If you wish to work this pattern still more elaborately, you can make a French knot in the middle of each spot.

As everyone almost knows how a French knot is made I have not given an illustration of it. It is simply twisting the cotton round the needle one or more times, and then replacing it almost in the same place. There is a certain knack in doing them, as, if badly done, the knots get into a tangle as you draw the needle through it.

Fig. 4 has much the same kind of pattern, the threads being taken diagonally instead of straight across. This is done in orange-coloured embroidery cotton.

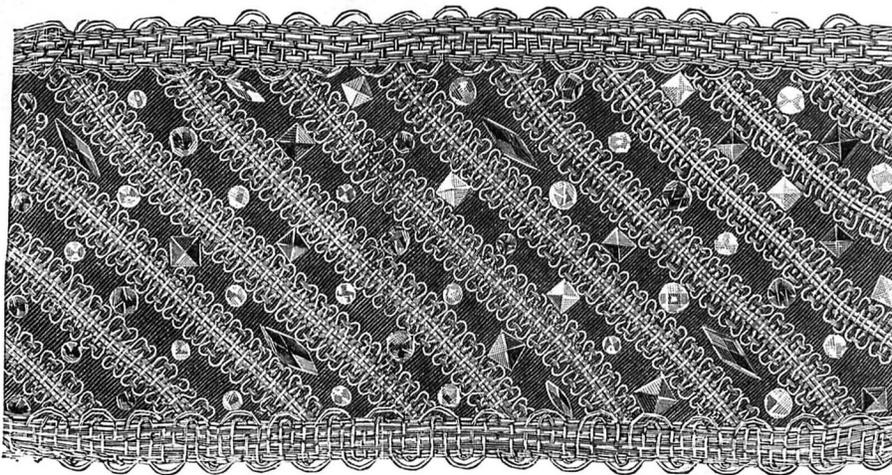
Fig. 5 would answer very well for a child's

Fig. 6, and as you will easily see, once you begin work of this kind you can form all kinds of patterns.

Fig. 7 is done in red crosses with a yellow French knot in the middle. The stitch for the cross is picot stitch. Every spot, as you will see, has also a yellow French knot. This is a very pretty pattern, and would be nice for window curtains as well as other things.

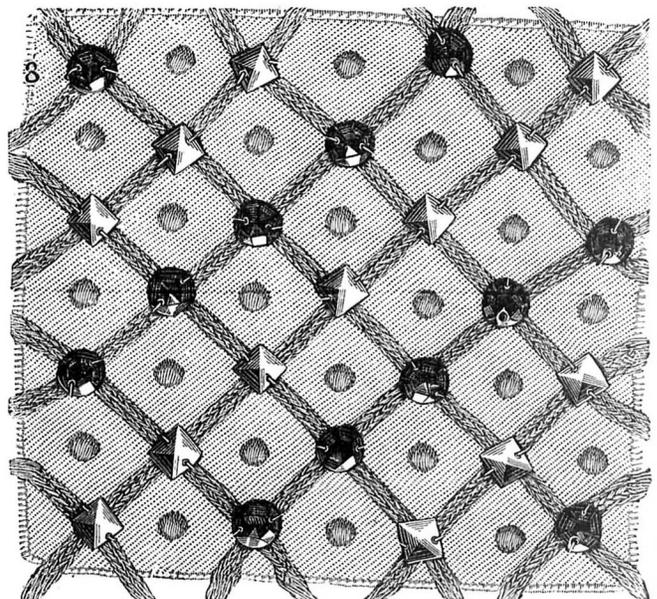
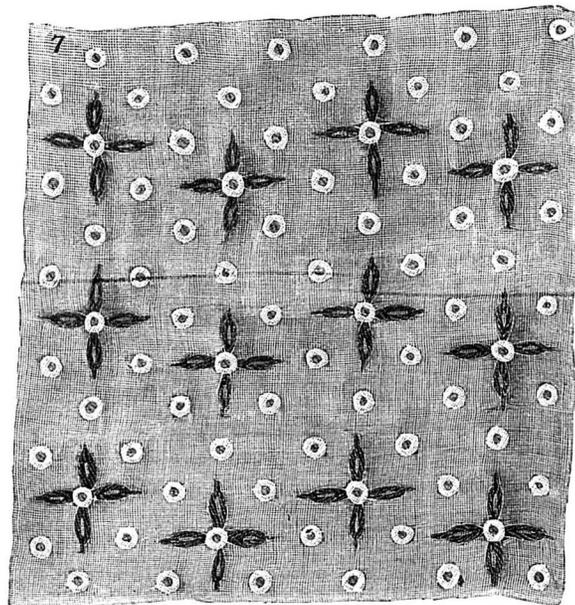
You can often get ribbon of different widths which have spots on them, and these do capitally for embroidering in this way. When finished you can mount them according to your taste. A strip of ribbon embroidered as you see in Fig. 8 would do very well indeed if laid across a tea cosy made of plush, or else if mounted on velvet or plush, etc., to form a glove and kerchief satchel.

The ribbon before you is white with golden coloured spots which I have left not ornamented in any way. Very narrow gold braid



dress, and is very effective indeed done in silks of two colours. Each spot, as will be seen, is worked over in satin stitch, the line connecting the spots being worked in snail trail stitch.

Both satin stitch and snail trail are used in



fasten or begin again in the middle or any other part.

Coral stitch is seen in *d*. Let your branches always be of the same size, and before passing on to it again make the French knot in the spot.

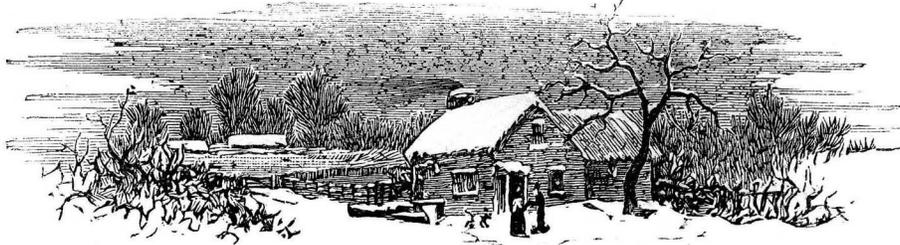
In *e* you see the satin-stitch, which should always be evenly done and worked across the

way of the cotton spot, and not in the same direction.

Snail-trail is seen in *f*. Instead of, as in chain stitch, you put the needle in the loop, you place it behind the silk. Then draw the loop and go on to the next.

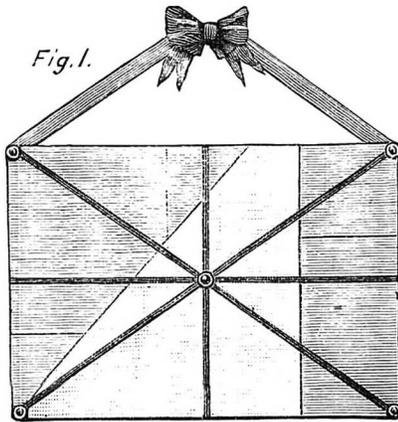
Before ending I must remind my readers that if they wish the work really to simulate

daisies, they should do the flower in white silk tipped with deep red. This can be done by fastening down the loop of the picot stitch with red, or else making a tiny red French knot at the end of a spike. The middle should be worked in yellow stitch, or else a cluster of small French knots made so as entirely to cover the spot.



## ORNAMENTAL AND USEFUL KNICK-KNACKS.

HINTS for what is ornamental and useful, and for what can be easily and inexpensively made, seldom come amiss. Bazaars are perennial, and birthdays, as well as the Christmas and Easter seasons, often make those whose purses are short long to know how to make what will cost little and yet be pretty and useful. I lately saw a very pretty contrivance, a good illustration of which is seen in Fig. 1, for



holding invitation-cards, etc., etc., and which, hung against a wall, is certainly a more decorative form of disposing of them than the usual plan of sticking them into the looking glass.

A large piece of millboard is first of all had; about 24 by 36 inches is a good size, but you can, of course, please yourself as to how large or how small you make it. On this board nail down the lighter part, as seen in the illustration. This may be of plush or any material you like. Next stretch over it, as seen in the picture, plush, etc., of a different colour. This sketch is of a board done simply in two kinds of plush of two colours; but, as you can see at a glance, you can improve upon the idea to any extent. You can embroider sprays of flowers, work an initial, or decorate the foundation in any way you like. Across it, as you will see by the lines, are straps of elastic, stretched sufficiently tightly to allow of their holding the letters, cards, etc., which are passed under them. Although I have said that any material can be used, yet plush or velvet specially recommend themselves as likely to hold the cards, etc., better than silk or satin, from which they would more easily slip. Fancy nails secure the elastic in the middle and corners, and the whole is suspended by ribbon to match.

A charming work-bag can be made from a

small ordinary camp-stool, from which you have taken the piece of carpet usually nailed across it. In Fig. 2 you have an excellent

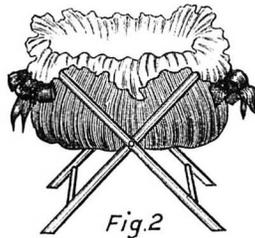


illustration by which you can easily see how the thing is done. It would be useless my giving you measurements of the silk or whatever you use for the bag, as the quantity will depend on the width of the material and the size of the wooden framework, which, by the way, you can enamel any colour you like, either to contrast or harmonise with the bag.

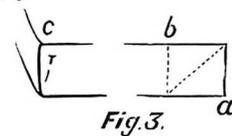
The bag, as you will see, is lined, and you can adjust it in two ways. If you always wish it to lie open, exactly as you see it in the illustration, you should make a runner in the bag, and stretching the tape or cord you place in it tightly across, secure it with nails to the woodwork. If you, on the other hand, wish the bag to close up, and this to be done without folding the stool, you must make the bag much deeper, and placing a second runner within about 5 inches of the top, be able to draw it up easily. A green stool, with green plush bag, lined with pale pink or heliotrope lining, would be very pretty. Of course, sateen or some cheap material could be used, and when finished off with bows at the corners be still very pretty. These bags, I may say, sell very well indeed at a bazaar.

Cases for the *Graphic, Illustrated London News*, or any large paper, can be easily made. Two pieces of millboard, about half an inch larger than the paper it is intended for, are covered with any material selected, the word *Graphic*, etc., being embroidered in large letters across the upper cover. The two sides are then sewn together to a narrow piece of the same material, so as to allow for the thickness of the paper. A stout elastic is placed inside, and the paper can thus be slipped in and out easily. *Postal Guide* and *Bradshaw* covers can be very easily made in the same way.

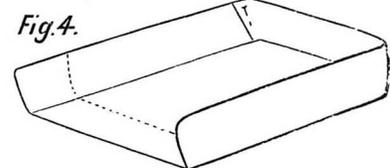
People who live in the country often like to give or send cut flowers to their friends, and the difficulty about baskets often presents itself. It is not seldom very inconvenient to lend them, and if the borrower lives at a

distance he often does not know how he is to get the basket back to its owner. Much as he appreciates the contents, he would often rather not have the flowers than the trouble involved in returning the receptacle to its owner; on the other hand, the giver of flowers often lends her baskets with small hope of ever seeing them again, for they are often forgotten if not kept for a very long time. Now a very good arrangement is to make a basket out of common brown paper. This is done very quickly, and as it is almost costless it is, of course, not intended to be returned.

Take a piece of brown paper longer than it is broad, and fold the border down all round. In Fig. 3 you will see how the corners are



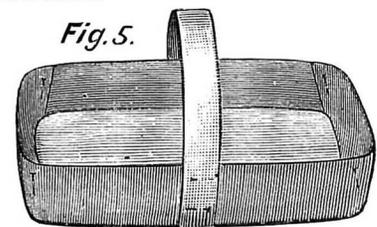
done, *a* being folded up to *b*, and then pinned as you see in *c*. In Fig. 4 you see how the basket looks with one side pinned down.



When all the corners are finished, take a band of brown paper doubled or folded four times, and pass it under the basket, pinning it there as well as at the sides. An examination of the illustration will best show how this is done. This basket is quite strong enough to hold a large number of flowers.

It is useful to make baskets like this at bazaars, and sell them at a small price for people to carry away the flowers they buy in.

Baskets of this kind can be ornamented with crinkled paper, and if tastefully arranged are pretty for holding cakes, fruit, etc., at school treats.



## MARQUETRY WOOD-STAINING.

ALL of our readers have some knowledge of the beautiful productions of the cabinet-makers of the last century, and of the effect they obtained by fitting one coloured wood into another, and thus producing flower, fruit, figure, and curious mosaic patterns upon a perfectly flat surface of wood. This art, then known as marquetry, or inlaying, attained perfection during the reigns of Louis XV. and Louis XVI. of France, and declined after the French Revolution, the painted and gilded furniture that became the fashion during the Empire giving no scope for ornament of delicate hand-work.

That the art of inlaying is a beautiful one can scarcely be doubted by anyone who has visited the Cluny Museum in Paris, or searched through our own South Kensington Museum, or seen Sir Richard Wallace's collection. The peculiar beauty of the designs, the delicate tracery and light garlands that are let in as borders to more complicated work, and the cleverness with which advantage is taken of the various colours of the wood to form figures, trees, etc., all contribute to give a high standing to the art.

The best-known French artist was Riesener, who was born in 1725, and died in 1806, and worked chiefly for Louis XVI. His most remarkable piece of furniture was a bureau made for Stanislaus King of Poland, but the toilette cabinet that he made for Marie Antoinette is his most interesting. In it are still the very bottles and articles she used. The cabinet is shaped like a bureau, and opens by turning back a lid; and it is a mass of marquetry, having panels of musical instruments, bunches of flowers, and scenes taken from Court life, inlaid with woods in various shades of brown; while the body of the cabinet is filled in with a diaper design executed in satinwood upon a deeper toned yellow wood.

David Roentgen is another well-known artist who worked in the same style as Riesener, and Italian and Spanish work of the same period is distinguished by the same agreeable disposition of lines and proportions, and the same careful use of but two or three colours; and these elegant productions compare very favourably with the larger, coarser, and more crowded patterns that ornament furniture made in Holland after the art had fallen into decadence. Our English artists of the same period were, first, Chippendale, whose inlays were chiefly of straight lines; and twenty years afterwards Sheraton, Lock, and Hoppelwhite, whose delicate work is still highly appreciated, and whose designs compete with the best continental workmanship, as, though not so elaborate, they are as pure and in as good taste.

The woods used by the old inlayers were mahogany, rosewood, ebony, tulip, holly, maple, laburnam, beech, letter, and purple wood. The colours obtained were, as far as possible, the natural tints, and great advantage was taken of any peculiar growth (like that of the pollard oak), also of the various ways that the grain of the wood could be made to fall into the design. When colour was required, such as green or pale blue, the wood was tinted with heated sand and vegetable dyes, and the tints softened and toned into the wood with the greatest care. All the great makers were sparing of using any colour that from its brightness might attract attention to one

particular part of the design, and so spoil the harmony of the whole; and a careful study of their work will show the power and effect that can be obtained by working judiciously with shades of but one or two colours.

We have given this short sketch of the best artists in inlay work as an introduction to a new method of imitating marquetry by the use of coloured stains, as we are anxious that before any of our readers take up this amusement they shall know what they ought to aim at, how to distinguish good work from bad, and where good copies can be seen.

The art can be debased to mere gaudy flower-painting upon wood, or it can be carried out so carefully as to be valuable and beautiful; all depending upon the worker, and upon her power of resisting the temptation of bright colouring, and remembering that she is supposed to be working with wood upon wood,

and cannot therefore employ tints or subjects that could not be worked out with her supposed materials.

Marquetry work is done upon close-grained white woods. The best are holly, pear, sycamore, and lime. The woods sold in many shops for painting upon are merely deal, and are not good enough. But there is a firm, close-grained white wood made up as work-boxes, handkerchief-boxes, photo-frames, blotting-books, and other small articles, that is excellent. For panels, screens, overmantels, and large work, it is best to buy the wood of a cabinet-maker or working carpenter.

Besides the article to be stained, there are the stains. These are a special invention of Miss Eliza Turck, who has made the subject a study for some years, and who, seeing that the stains procured from aniline dyes were not lasting, has obtained from vegetable dyes the colours required, and which are warranted to

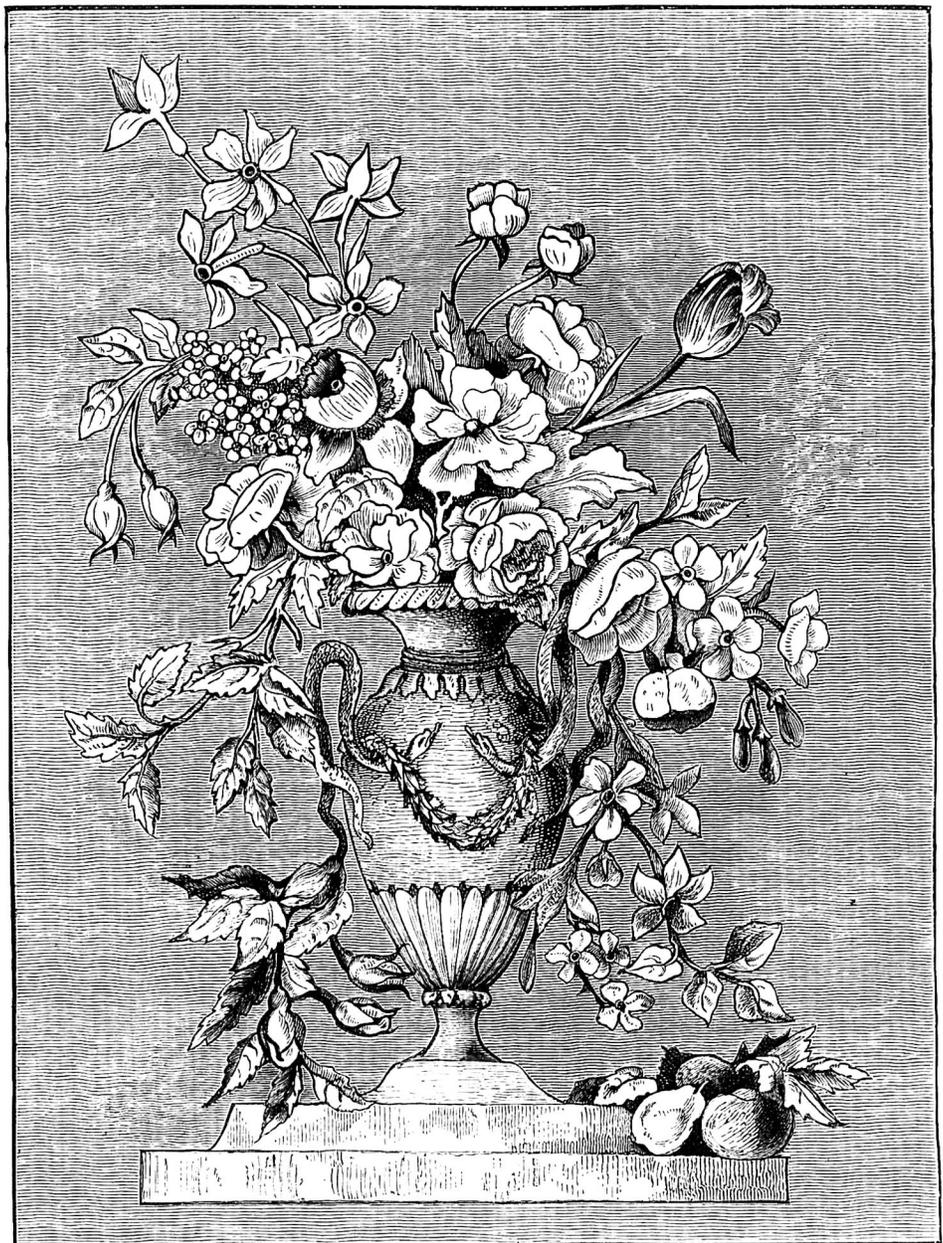


FIG. 1.—FLORAL MARQUETRY BY RIESENER.



FIG. 2.—MARQUETRY BY RIESENER.

be permanent. The stains and the solutions have no smell or stickiness, and resemble water-colours, the brushes cleaning with water. Very little colour is used, as every tint is diluted before it is applied; therefore a five shilling box of materials and stains will last for a long time. The colours, or rather stains, are named as follows, those placed first being the ones most required:—Walnut, mahogany, ebony, green, red, yellow, rosewood, satinwood, grey, olive, blue, and crimson. Besides these, it is necessary to purchase a bottle of medium, and one of preparing solution.

The manner of working is as follows:—Select a close-grained white wood, either of well-kept and polished American wood, or of holly, lime, or pear-tree. If this wood is intended for a panel of any description, it should be three-eighths of an inch in thickness. However close-grained the wood, before painting upon it give it a good rubbing down with glass-paper, using No. 1½ for that purpose. This rubbing down will remove the roughness of the grain, as it is of vital importance that the wood should be very smooth. It is a good plan to damp the wood; then rub it down, and remove any dust brought away; re-damp the wood, and again rub it down, and finally wipe it clean. When it is dry, apply with a large water-colour brush a wash of preparing solution; let this dry, and put on a second coating. The wood is now ready for the design that is to be stained. It is better not to draw this directly on to the wood (unless the artist is very sure), but to draw it upon a piece of paper, and transfer it to the wood with the help of transfer and carbon paper. The evil of using this last-named paper is, that the other parts of the wood often are dirtied by it, and everything in the work must be kept immaculate. Use, instead of ordinary red and blue transfer paper, black-lead transfer, and bread-crumbs this well before laying it on the wood. A very fine knitting-needle will trace the outlines on to the wood; this outline should be gone over with a pencil if defective in any parts after the transfer paper and pattern are removed. It is necessary in all wood-work that the outline should be sharp, well cut, and decided; and this must be remembered in its imitation. Wobbly, uneven lines, diamonds that do not meet, diaper patterns that are not geometrical, and other kinds of hasty drawing, are more out of place in this than even in other styles of drawing.

Having secured a satisfactory outline, lay

over the whole surface of the wood a tint that imitates a yellow or pale brown-coloured wood. This background is required in order that white or very light parts of the design may be thrown up, as should they simply match the colour of the background they would have no value. Satinwood will make the best background tint, but it requires to be diluted before it is applied, like all the other stains.

When preparing the stains, a small quantity of each colour should be poured into separate saucers, and to each colour some medium added in proportion of one-third of medium to two-thirds of colour. These ingredients should be mixed together and left to dry up. When dry they are ready for use. They are made into a liquid again by adding medium, and are darkened by adding more stain, lightened by adding extra medium. It is a good plan to mix the stains a day before they are required, but they will keep any length of time when once mixed. In putting on the background colour, use a large water-colour brush, and carry the colour over every part of the wood; work the brush with the grain of the wood, and keep it full of colour, so that no hard lines or smears are left on the wood, but an even clear coat of colour. As soon as the colour is on, take a clean dry brush, dip it in plain water, and remove with it all the stain that is on any part of the design that is to be white, pale yellow, or pale blue. The colour will come off easily if removed before it is dried into the surface, but it must be carefully cleaned off. Should the background colour when dry not look dark, apply a second coating of colour; put this on like the first, and instantly remove the tint from the lighter parts of the work as before. Let this colour dry, then work at the rest of the pattern. Take a spare saucer and try on it the various tones that satin, rosewood, and mahogany will yield when diluted with different strengths of medium, and apply these; paint in some yellow and some green, using them both well diluted with medium; darken these when they are dry if any shadow is required on them, using a touch of wood-brown with the yellow and a little deeper green with the green. Remember, when using green, that the green of the old artists was a yellow, not a blue-green; therefore, use yellow for the lighter parts of green, and never make the green anything but a subdued tone. The same with the blue. This tint was most sparingly employed, and only as a sky-blue. When using red, be very

careful in working it, and shade it to deep mahogany. Rely for effect upon the white and pale yellow parts, and run the shades of wood from these two tones up to the deep walnuts, mahoganys, and rosewoods. Paint in all the stains first as clear colours and even tones; then, to deepen these tones, mix the stains together, and shade with the mixture, but always leave a large part of the design to the clean clear washes of colour. The only time that a mottled surface is permissible is when pollard woods are being imitated; then the knots, rounds, and irregular lines of the wood must be painted in clearly with a deep brown stain. A mottled green wood is sometimes employed for vases, as in the group of flowers shown in Fig. 1. This mottled appearance is given by first painting the vase in yellow, then covering parts of it with green, and finally working with green and yellow mixed together so as to form clouds, rings, and streaks over the whole vase.

While working at the staining, colour can be removed with a clean brush and pure water; but it is better not to remove it when a good deal of colour has been laid on, particularly if that shade has been attained by mixing several tints together; therefore, before shading any tint, be satisfied that your foundation colour is correct.

After staining the design, it is necessary to go over all the outlines with a very fine but dark line. This dark line imparts the look of inlay to the work, and needs to be as sharp and well cut as the end of a piece of shaped wood. Use ebony for this line; mix it with the medium the day before, and let it dry; then dissolve it. This colour is rather troublesome, as it must be put on as a fine even line of the same depth of tint throughout. Use a very fine camel's-hair brush (that known as a liner is the best), and work with extreme caution. It is as well to support the hand on a china painter's rest while working at this outline; but if this rest is not to be had, one can be formed by placing a book on each side of the wood, and laying a flat ruler across the wood from book to book.

Having finished the staining, leave it for three days to thoroughly dry, and then very carefully rub the surface down with the fine glass-paper. This is done before the polishing, as it takes away any paint or wood that may be above the level of the rest. Should it take away any colour that will be missed, stain these places again before polishing. Many people send their work to a shop to be

polished; but it can be done at home. Use the polish sold by Miss Turck with her stains; make a wad of cotton, soak this in the polish, and cover the wad with a piece of fine linen lightly strained over the cotton and making a pad; on this pad drop with the finger two drops of linseed oil. With this pad go very lightly over the wood, being careful that no part is missed and no part brushed over heavily. Leave this polish to dry for half an hour, so that it may sink into the wood and fix the stain. Re-charge the cotton wool from time to time, and work slowly and carefully over the surface for some time, leaving the work to dry in, and returning to it constantly. The rubbing may be alternately circular and straight, in the direction of the grain; it should be gentle and equal, increasing in strength as a greater body of polish is left on the surface. When it is sufficiently worked over, take a fresh pad of cotton, moisten but not soak it in methylated spirits, cover it with a linen rag, put a little linseed oil on the pad, and pass it very lightly and quickly over the polished wood to take off any superfluous oil on the surface; then re-polish, and finally work again with a very very little spirit covered with several thicknesses of rag, for fear that the spirit should cloud the shiny surface. Polishing must always be done in a room where the temperature is at summer heat and kept even: draughts and sudden chills always affect a finely-polished surface, and should be guarded against until the work is completed.

The designs that illustrate this article are given as guides to the kind of work that should be attempted. Fig. 1 is a reduced copy of a vase of flowers by Riesener, and to be seen in the South Kensington Museum. It makes an excellent pattern for the filling-in of the door of a corner cupboard, or the centre panel to an overmantel or a cabinet. The colours used are as follows: The vase is of mottled green, resembling the surface of pollard, walnut, or oak, but tinted yellow to yellow-green. The leaves of the flowers are all of a subdued dull-green shade, running to green-brown. The jonquils are coloured a very pale yellow, almost white; the lilac is white; the roses are wood-colour shaded to browns. The centre flower, which is a double jonquil, is white; the ranunculus pale wood colour; the tulip is shaded in brown-purple; the rosebuds are slightly tinted in natural tones, as are the fruits. The whole work is a most exquisite study in greens and browns, and is thrown out by a dark mahogany-coloured background.

Fig. 2, which is intended as an ornament to the top of a long box, the top of an overmantel, or any place where a long narrow design will fit in, is coloured thus: The background is of brown wood; the book and lyre of white-wood tinted

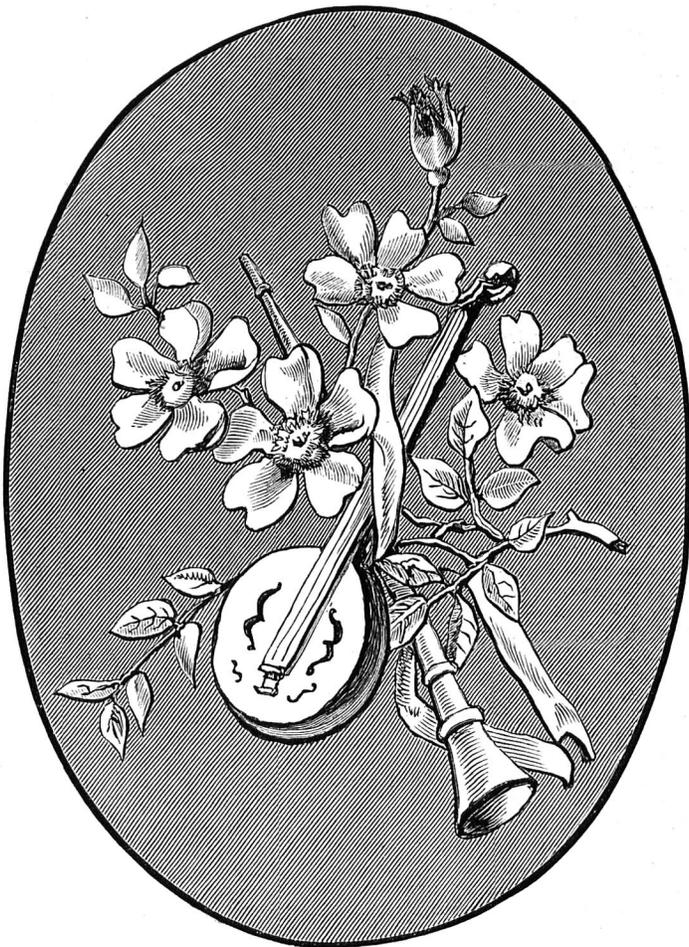


FIG. 3.—FLORAL MARQUETRY.



FIG. 4.—SORRENTO WORK (MODERN).

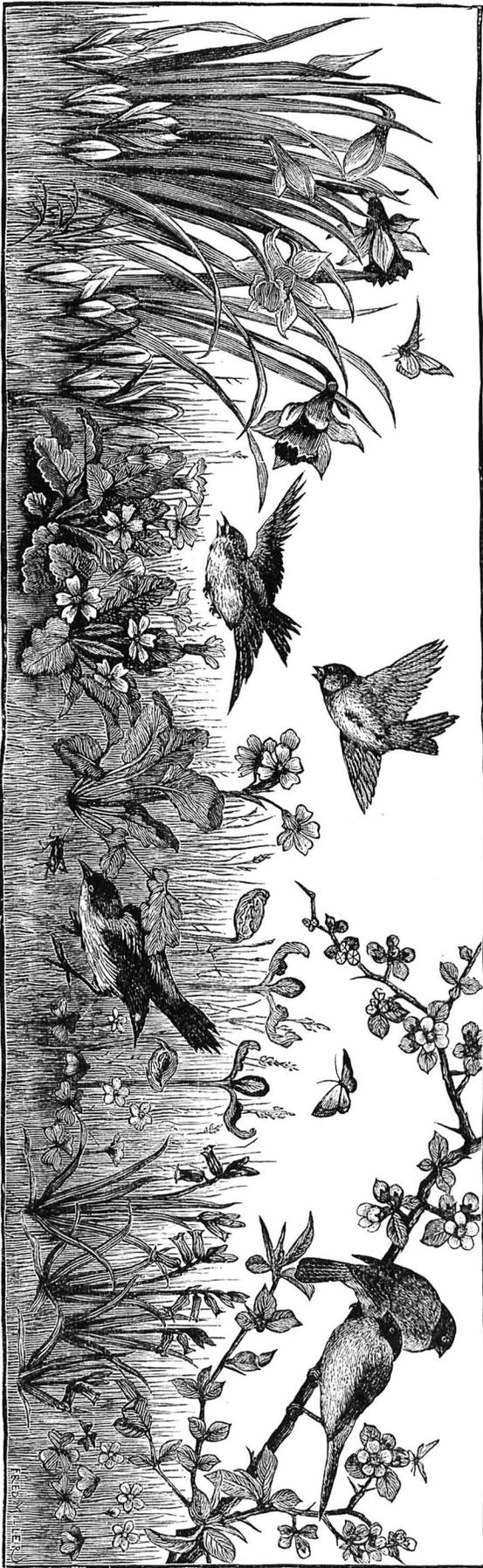
nankeen; the clouds are white, tinted and softened away into the background; the leaves and stems are of olive-green shades; the roses, slightly-tinted rose colour, and the forget-me-nots just touched with blue; the wreath is green shaded to brown.

Fig. 3 is a useful pattern, that will serve as the centre to a blotting-book, a square box, or many other purposes. In it the guitar is of the colour of satin-wood, and shaded to brown, as is the flute; the ribbon twining about the instruments is of a pale blue; the leaves of olive-greens; the wild roses white, just touched with pink for their shadows, but hardly coloured; their centres are very pale yellow.

In Fig. 4 we give an illustration of modern Sorrento marquetry, which can be very easily copied. This Sorrento figure and bird-work is well known and very clever, but it has not the grace the old inlayers imparted to their designs. However, it makes excellent figure designs for small articles, and can generally be obtained to copy from. To colour Fig. 4, make the background a very deep brown; the shirts of both figures white; the waistcoat of the black man green, of the other orange; the undergarments of the white man green, of the other white, with lines imitating embroidery upon them; the saddle-cloth on the donkey is white; the donkey is of a tinted grey; the covering over the men is of a pale yellow; the ground is a pale wood colour. Shades of brown are used for the hat and burnoose, and for the different complexions of the men.

We hope we have written enough to give our girl-workers some idea of the new work that is now being practised, as we are sure they will like it when once they have undertaken it; and we need hardly point out to them what a ready sale it will have for some time at bazaars, where anything that is new and pretty is so eagerly bought.

B. C. SAWARD.



Free Pattern: Bird Designs for Pianoforte Fronts, by Fred Miller, *The Girl's Own Paper*, 1898

## OUR CHRISTMAS DECORATIONS.

THE style of decoration to be followed depends on a good many different circumstances. The size and nature of the room or hall, the locality, whether town or country, and the time which can be expended on the work, have all to be taken into account. The subject is so familiar to everyone, that there is no need for a detailed description of any style of decoration, and it is only necessary to give a few suggestions, to be adapted according to circumstances.

When holly and mistletoe are scarce, very pretty and effective varieties are made by introducing bulrushes, teazle heads, pampas grass, or any of the tall brown grasses to be found growing near water in the country. These should be gathered in the autumn, and



well dried. If the bulrush heads are too ripe, and shed their seeds, they should be dipped in gum water. Mountain ash berries, and hips and haws should be gathered in the autumn too, and preserved for Christmas use by soaking in strong brine. Lichens are very useful as a background for red lettering, or to form the letters themselves on a coloured background edged with leaves. The grey lichen can frequently be torn off in large pieces from the trunks of trees, and this variety is the most useful for lettering; but twigs and branches covered with moss and lichen should be preserved just

as they grow, as very quaint and effective decorations can be made by grouping these in masses, with trails of ivy hanging from them.

If artificial frost is wished for, crushed glass, sold under the name of "frost," answers the best, or it can be made at home by crushing white glass (old white bottles, or pieces of broken window panes) with a garden roller. It is more effective than Epsom salts, the coarse kind of which, however, such as is sold at oil shops, is often used when glass cannot be procured. In either case it is sprinkled over the surface of the leaves, or cotton-wool snow, which have previously been coated with strong colourless gum.

In small rooms it is not advisable to use artificial frost or snow of any kind, as it will not bear close scrutiny, and distance is necessary to give it a proper effect. A judicious use of grey lichen amongst glossy green leaves gives a very wintry appearance, and will not only bear close inspection, but does not look tawdry in the glaring light of day, which cannot be said for anything artificial.

Japanese fans, as well as those of ordinary shape made of paper, are very useful for brightening up sombre rooms. They are very cheap, and are made in all varieties of brilliant colours. They look particularly well over pictures, not only as a temporary, but a permanent decoration, as they break the monotonous straight lines of a number of picture frames, and add a touch of colour to the walls, where it is often very much wanted.

If it is absolutely necessary to employ imitation berries and flowers, the easiest plan is to buy bunches of artificial red berries, which are very inexpensive, and save a good deal of trouble in making them at home; but if there are plenty of helpers, they can easily be made either by dyeing peas or pellets of putty with Judson's dye, or by dissolving red sealing wax in spirits of wine, and dipping the peas into it so as to coat them with wax. Artificial Christmas flowers are not so easily purchased, as they are either expensive or very tawdry-looking; Christmas roses are not at all difficult to make at home. Have ready some white satin, or sateen, dark green paper, fine wire, greenish grey paint, and green crewels. Get a real flower to copy from, if possible, or, if not, good patterns of Christmas roses can often be obtained from old Christmas cards. Cut out the petals in satin; they are something of a pear shape, but flattened at the top, and wider in proportion at the upper part; leave half an inch of stalk at the base. A short length of fine wire is gummed up the back of each petal, to stiffen it. The stamens and pistil are of wire covered with crewels, and with a knot at the top; and these, with the stalks of the petals, are united by means of a fine wire twisted round them. This united stalk is then passed through a calyx, or little cup, of the green paper, and the flower is complete, except for the touches of greyish green shading on the petals, which are added with a paint brush. These look very delicate and pretty arranged amongst moss and dried ferns.

Be careful to avoid an air of heaviness in small rooms. It is better to use too little material than to let it appear overdone. Trails of ivy look light and graceful hanging at the sides of a picture or mirror, springing from a light bunch at the top. If the sprays are refractory, they should be wired. Laurel has a disagreeable smell, and should be used sparingly in small rooms.

A light trellis work of leaves looks very well to cover a blank space, or hide an ugly door. It is made by sewing single leaves on tape, or wiring them on thin laths of wood, with a cluster of leaves or berries where the bands cross each other.

In decorating schoolrooms, or any large hall with bare walls, one has to work on a different principle. Here quantity is of more importance than quality, as the general effect only is noticed while details are overlooked.

Flags are very useful. They are not used to the extent they well might be in such cases. The proper material for them is bunting, which hangs well and is durable, but it is expensive, and Turkey twill answers the purpose very well. The red and dark blue should be used. The small flags may be plain, but the larger ones should be elaborated by devices of contrasting colour, red or white upon blue, and *vice versa*. Stars of gold and silver paper can be gummed on, and some of the flags edged with the tinsel paper, cut into a fringe and folded to a good thickness. The larger devices in twill and calico are more durable if stitched into place. Shields, anchors, and other emblems can be cut out in millboard, and covered with red twill, and are useful as centre pieces for masses of green, or, as connecting links for festoons.

Wreaths and garlands are easier to make, and show up better if arranged in a flat form, instead of round like a rope. They should be fastened on to a strip of any bright red material, which shows on either side; this not only enhances the effect of the garland, but preserves the wall from being scratched or discoloured by the stalks.

For a large bare room, on which little time can be expended, an effective centre-piece for the end wall can be obtained by making a very large circle of thin wood or strong cardboard, covered with some bright colour, with a spreading bunch of green upon it, and a star of tinsel or straw in the middle, and four or six garlands springing from behind it, carried to the side-walls of the room, where each ends in a short hanging bunch of green—a sort of tassel.

Mission rooms and wards which have a wooden or painted dado can be brightened by making a heading to the dado of a long strip of red lining, about a quarter of a yard wide, and edged with a band of gold-paper pasted on, or else overlapping leaves stitched on. At intervals, say a yard apart, stitch or paste on one of the Japanese paper pictures, sold at a halfpenny each. In addition to the pictures, a motto, the letters cut out in white, may be applied, a word, or two if short, between each picture. If texts of Scripture are preferred, the pictures should be omitted or less curious ones substituted, as the two are hardly suitable together. An easy way of applying letters is by stencilling. Take a piece of stiff card, large enough to contain a single letter besides a margin of two inches or more all round. Draw and cut out the letter, taking care to have it in the middle of the card, and of a plain clear shape. In letters such as B, where there are fragments which would fall out if the whole letter were cut, little strips of cardboard must be left here and there to connect them. Place the frame of cardboard from which the letter has been cut in position on the red strip, and paint over with paint or whitewash. On removing the frame, the letter will, of course, remain clear and white, and the marks left by the connecting strips of card must be filled in afterwards. The cardboard shapes are easily made and can be used over and over again.

Mirrors, and even windows, are sometimes pressed into the service of decoration by having mottoes and devices painted on them in whitening. A branch of a tree or spray of flowers is usually painted coming down from the left-hand top corner of the glass, and partially encircling the motto which is near the bottom of the mirror, where it can be easily read. The whitening is easily wiped off, and rather improves the glass than otherwise, and if a tasteful design is selected, the effect is exceedingly pretty.

## A Timely Pointer

"I'll give you a pointer, Mollie,"

Said Tommie the other day.

"If you want certain things at  
Christmas

You'd better try my way.

"It's easy and very simple  
And always works, for I  
Have tried it many and many  
a time

In Christmases gone by.

"Write Santa Claus a letter,  
In your very bestest hand,  
And give him a list of the things  
you want,  
Don't matter at all how grand.

"And then, when the letter is  
written,  
Just take it to dear old dad,  
And asks if he thinks the spelling  
And writing is awful bad.

"I once wrote a note to Santa,  
And sent it off right away,  
And not a thing that I asked for  
Was sent on Christmas day.

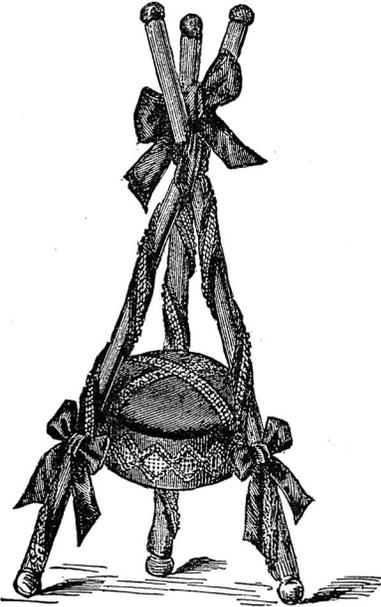
"But the letter I showed to daddy,  
To see if 'twas written right,  
Brought everything I wanted  
The following Christmas night.

"I don't know just how he knows it,  
But pa knows a thing or two—  
'Bout how old Santa should be  
addressed  
By kids like me and you."

—(Harper's Bazaar)

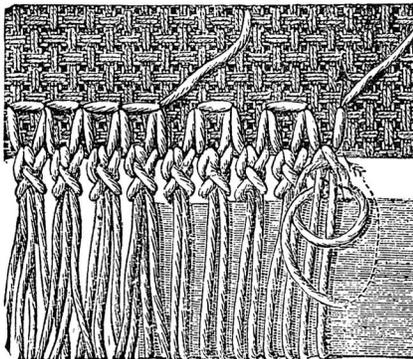


# FANCY WORK.



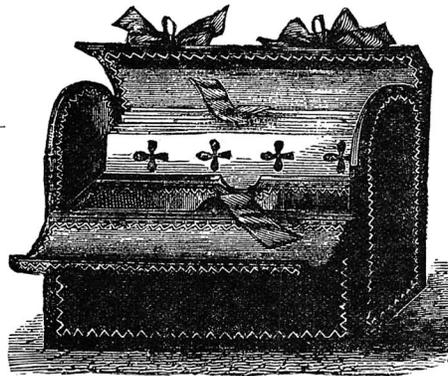
Fancy Pin-Cushion.

TAKE three small cane rods and put brass knobs at all the ends. Make the foundation of cushion of a large size collar-box, cover the sides with velvet, upon which diamond-shaped pieces of perforated board are placed, worked round the edge with colored floss. Fill the box with bran, and cover the top with velvet. The canes are wound round, and the pin-cushion is crossed by a narrow strip of perforated card laid on to a narrow blue ribbon. Bows of blue ribbon are then tied on, and the stand is finished. A sharp knife is needed to cut the card-board.



Fancy Pattern for Burlaps.

WORK each row a shade darker, and then commence with the light again, if a wider border is required. The fringe is for the edge of mat. By putting in a piece of cardboard the width the fringe is desired it is all even when cut. Pull the card along as you work.



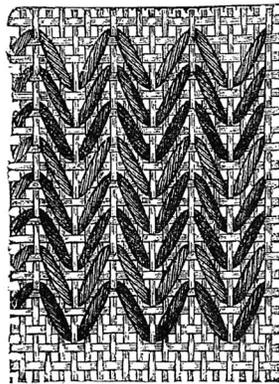
Box for Playing Cards.

MATERIALS :—Cardboard, wire, velvet, silk, ribbon, purse-silk or gold cord, and coarse sewing-silk.

The box is intended to hold two packs of cards. There is an inner case, into which the cards are placed. This case lifts out, if desired; but a little half-circle is cut out on each side of it to lift the cards out more readily. Both the outer and inner edges are worked round with a small zig-zag pattern (see design), or a row of herring-bone stitch will answer.

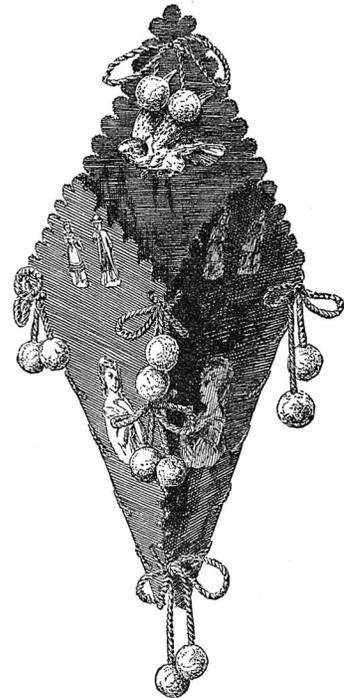
The inner case is covered inside and out with silk. The sides of inner case measure four and a half inches in width, and two and a half inches in depth, with the half circle cut in the middle. The ends are two and a half inches deep, and two and a half inches wide. The bottom is cut to fit. Cover all inside and out with silk the color of the velvet, and work round the top with a little pointed pattern. Ribbon is put on to lift the case out by, and the cards may be tied in to keep them in place.

For the outer case :—The cardboard ends are five inches high in the middle, and are rounded off toward the sides (see design). They are three inches wide. The front and back are each five inches long and six inches deep. The back is joined to the ends four inches in depth. Previous to covering, the cardboard must have a cut made in it, so that it will bend, and wire must be sewn on to the part above the cut, so as to give it a proper curve to fit the arch of the ends. The front is joined to the ends two and a half inches in depth, and the card must here be cut. If by accident it is cut through, some hinges of ribbon must be glued on. The wire is put on from this part, and must be bent to the exact curve of the

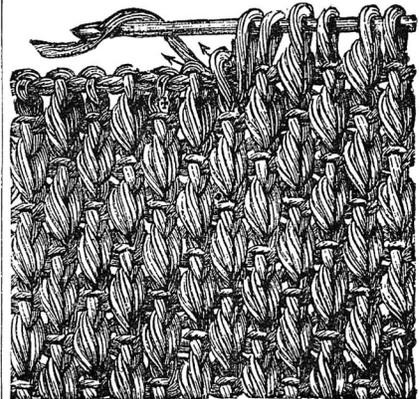


PATTERN FOR BURLAPS.

ends. The bottom is cut to fit. When the separate parts are cut, they are all lined with silk, covered with velvet, and bound with ribbon. Ribbon is laid on flat, and worked down with the embroidery pattern at the hinges of the lid. The box is fastened at the top with two buttons and loops of cord placed under the ribbon bows.



CATCHALL.



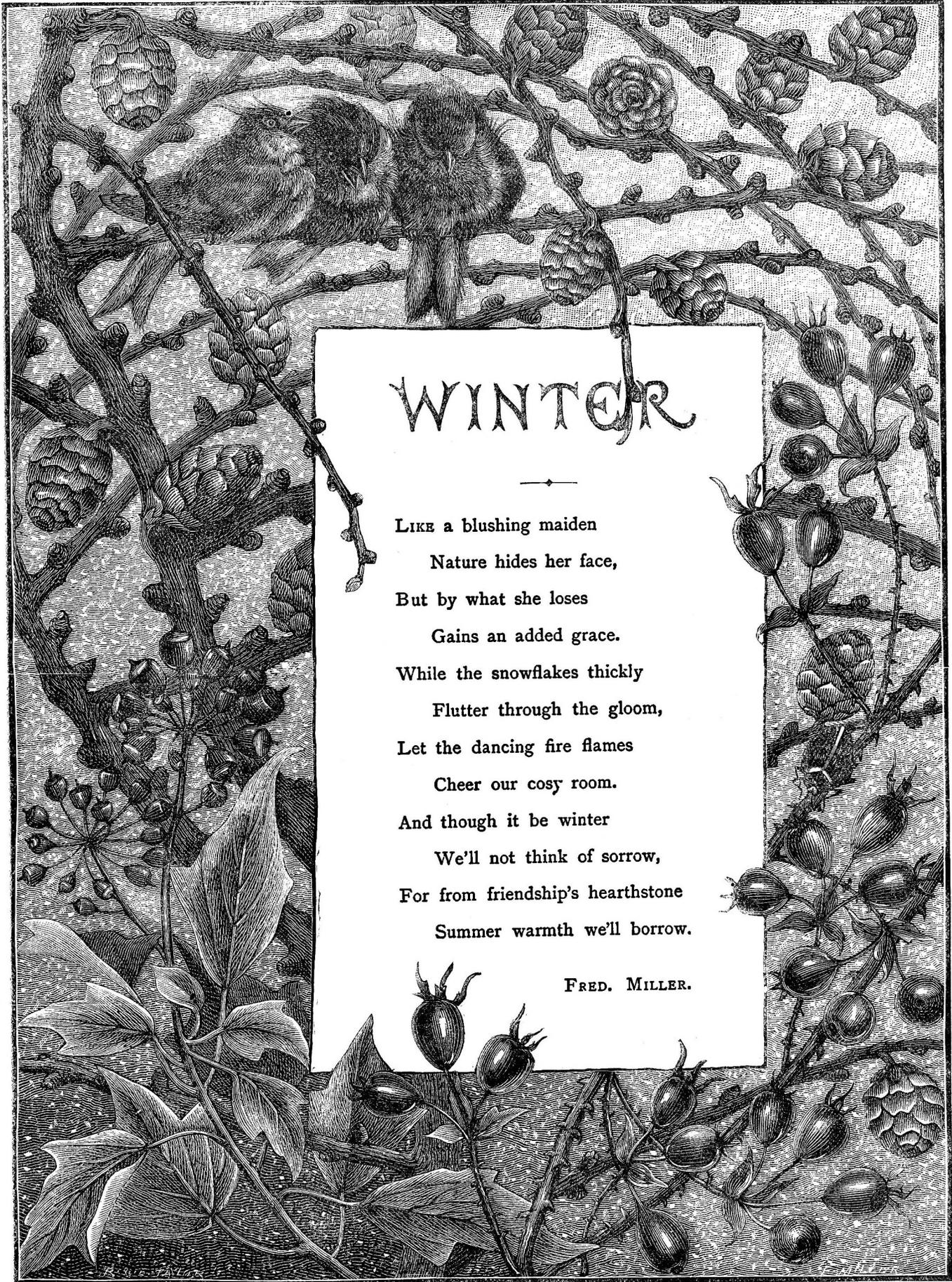
Design in Tricot.

MAKE a chain the length required. Work up and off in tricot.

2d Row : One chain, \* put the hook under the chain between the two next tricot loops, pull up a loop, work up the next tricot loop; now pull through two loops on the hook together, work up the back perpendicular loop of next tricot loop; keep the loop on the hook. Repeat from \*.

3d Row : Coming back pull through each loop separately.

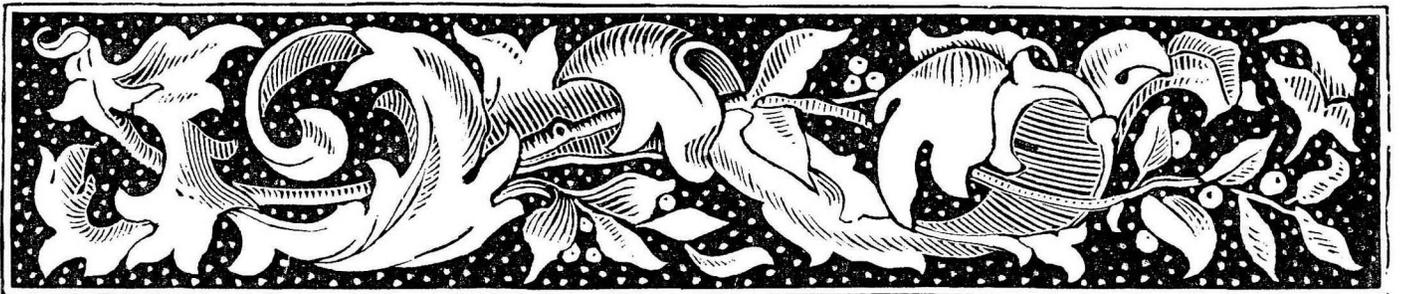
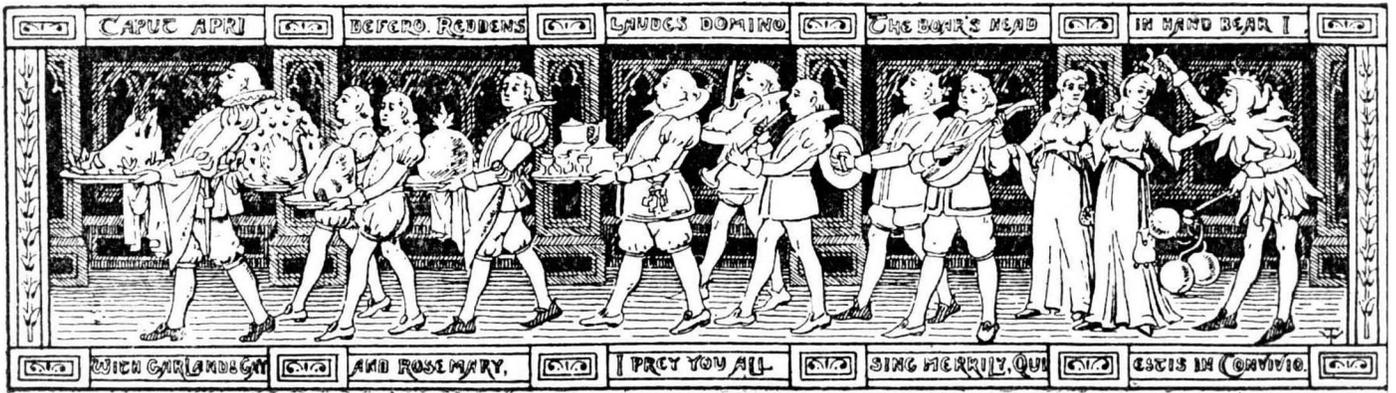
The 2d and 3d rows are repeated for the entire length.



# WINTER

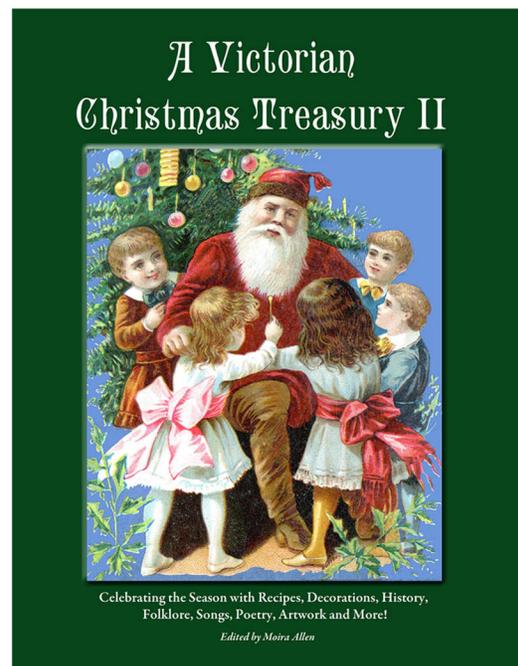
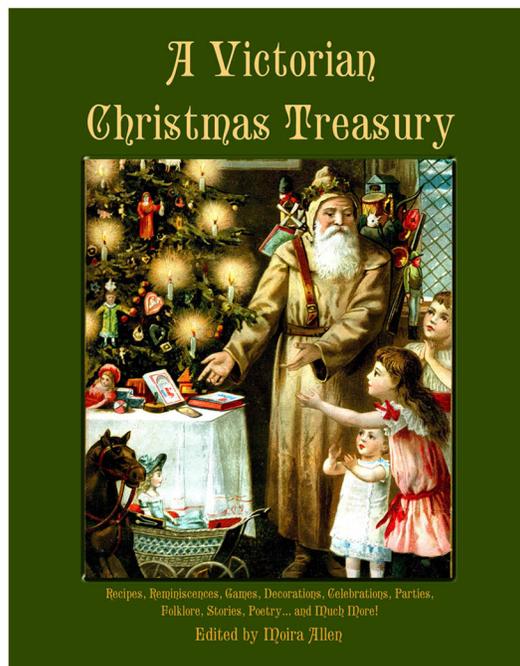
LIKE a blushing maiden  
Nature hides her face,  
But by what she loses  
Gains an added grace.  
While the snowflakes thickly  
Flutter through the gloom,  
Let the dancing fire flames  
Cheer our cosy room.  
And though it be winter  
We'll not think of sorrow,  
For from friendship's hearthstone  
Summer warmth we'll borrow.

FRED. MILLER.



Victorian magazine page headers and footers, from *Victorian Bookmarks to Color*

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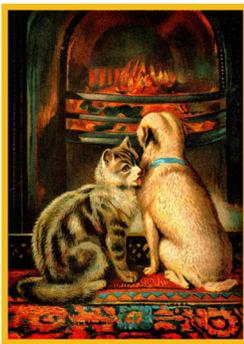


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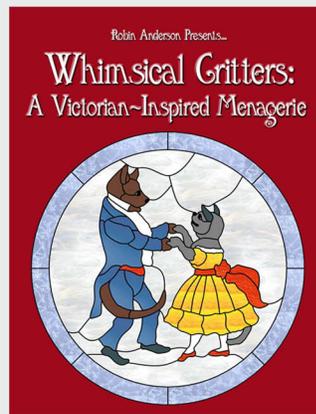
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