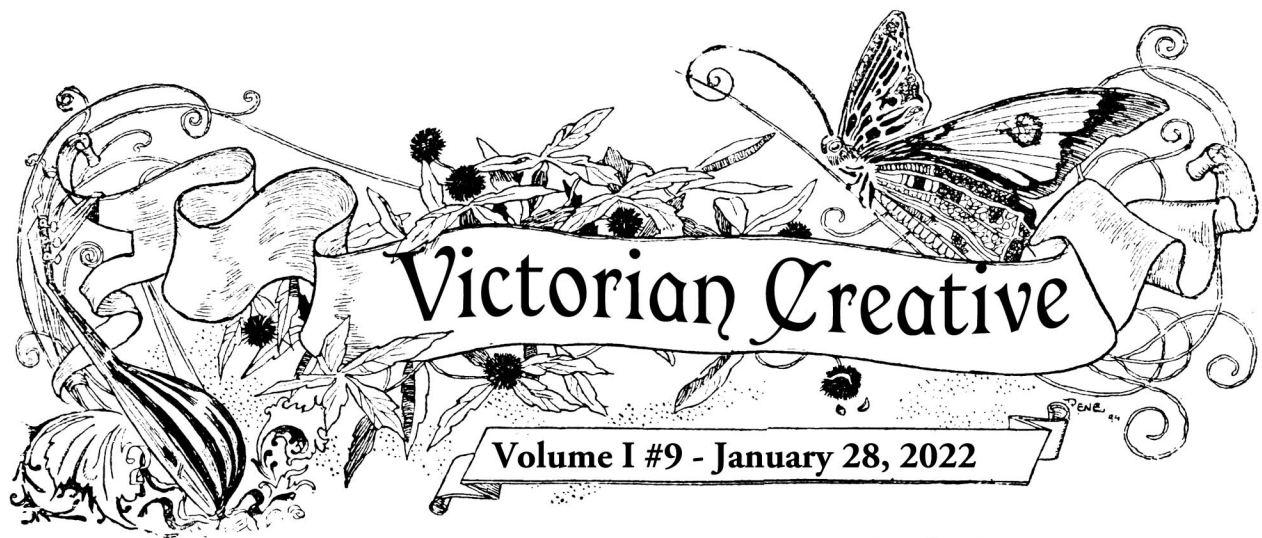


# Victorian Creative

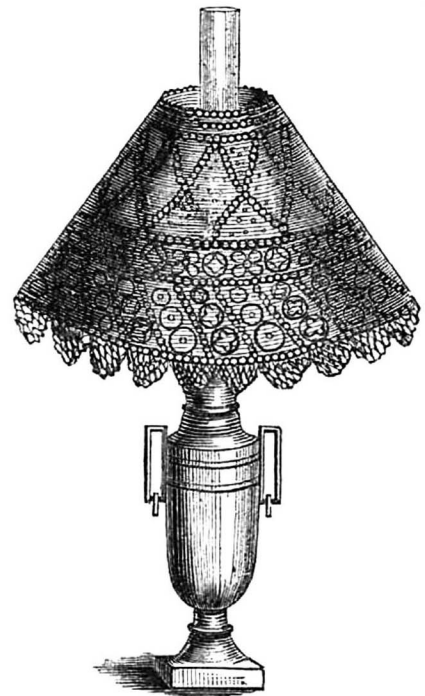
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor



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**ABOUT OUR COVER:** This delightful postcard from the early 1900's by German artist Arthur Thiele will surely tickle the fancy of cat lovers everywhere! 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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## VICTORIANS IN MINIATURE

If you grew up with a dollhouse, that's one more thing for which you have the Victorians to thank! Victorians didn't invent dollhouses, of course. But prior to this era, doll houses and doll furniture were strictly an adult phenomenon. In the 17<sup>th</sup> and 18<sup>th</sup> century, miniature or "baby" houses were often expensive copies of a person's own home, with furniture hand-made by actual carpenters. Miniature furniture was also crafted specifically to

show what types of full-scale furniture a carpenter could produce.

It was the Victorians who developed the notion of a "doll" house as, indeed, a house for dolls—and a children's toy. Even then, as anyone who has ever enjoyed a Victorian dollhouse in a museum will know, dollhouses existed in two separate worlds. There were dollhouses for children, and there were, still, dollhouses made for and by adults, with elegant hand-made furniture that no child would ever be allowed to touch.

Such was the dollhouse that took up a very large part of our living-room when I was growing up. (That's it, in the photo.) It was crafted by my grandmother, theoretically for my mother to play with as a child. But like so many fine Victorian dollhouses (and my grandmother was nothing if not Victorian in many of her attitudes), it soon evolved into one of those hand-crafted marvels that small children were kept firmly away from. The house itself was built from the wood of fruit-crates, and as far as I know, every piece of furniture was hand-made. Fabrics were taken from some of our most precious garments, including my grandmother's wedding gown.

Throughout most of my recollection, my grandmother was constantly adding bits to the dollhouse. It was often put on display at events like our grammar school carnival, or at the children's hospital, which inspired her to keep adding new little touches. Many of the paintings on the walls were done by my grandfather, who was an artist. The maid's bedroom in the upstairs attic includes sheets made from real Egyptian cotton—fabric sent to me as a small child by my mother when she was visiting Egypt. (Long story, don't ask.) A hairbrush in the master bedroom was filed down from a small toothbrush, and sat next to a string of seed-bead "pearls." I can remember watching my grandmother put the finishing touches on a loveseat upholstered in creamy naugahyde—and embellished with dozens of tiny nails to look just like the real thing.

At one point in my childhood, the family decided the dollhouse needed serious renovations. The exterior walls were re-finished with "stones" cut from sandpaper, and a duck-pond was added that was made from a Tissot drop candy container, covered with tiny (real) stones. The entire house was wired for light with a string of ancient Christmas tree lights.

When the dollhouse was meant to be displayed, there would be a grand "laying out" on the dining-room table of all the furnishings, dishes, decorations, etc. that it would contain while on exhibit. Most of the time, however, these lovely items were kept in boxes in a closet. Like so many elegant Victorian dollhouses, these furnishings were never really meant to be played with by small, clumsy child hands. There was, however, another reason to keep the dollhouse unfurnished while it was "in residence" in our living-room, and that was simply that we kids weren't the only ones who loved it. Our cats thought it was made just for them, every room being just a perfect size for a cat. One could often look in through the diamond-paned windows and see blue Siamese eyes looking back out.

Today, the dollhouse industry still mirrors that Victorian and pre-Victorian style, with hand-made furniture and décor fetching incredible prices at dollhouse stores and trade shows. But like so many people who grew up with a dollhouse, I still find it far more enjoyable to make my own pieces, even if they're just cobbled together from matchboxes!

—Moirra Allen  
editors@victorianvoices.net

## DAINTY RIBBON EMBROIDERY.

RIBBON-WORK has enjoyed a long run of popularity, and our embroideresses are by no means tired of it yet. Several novel varieties of it have been lately prepared, some of which, to be described and illustrated here, are even now not quite ready for the general public.

The doyley shown in Fig. 1 shows quite a new application of our work. The foundation is of amber satin upon which the design of the scrolls and flowers is plainly outlined. The raised flowers are of soft and shaded ribbons about a quarter of an inch in width and varied in colour. To make each little rosette cut a two-inch length of the ribbon, and with a small needle threaded with strong but fine silk run a draw-thread all along one selvedge. Gently pull this up, being careful not to twist the ribbon, until a close rosette is formed. Before breaking off the silk, sew this firmly down to its appointed place in the pattern, and make a few finishing off stitches on the wrong side of the

work. Make all the other roses in the same way.

The smaller and flatter flowers and the so-called "leaves" in this class of design, can be made in slightly narrower ribbon, which is passed through the eye of a large needle and so carried from the wrong to the right side of the work as to form stitches, one stitch forming one petal or leaf. But this kind of flower will be referred to later, so I will pass on now to the stems which unite the details of the pattern into wreaths. They are worked with from two to three strands of filose silk and in outline stitch.

Outline stitch is seen again in the very conventional "ribbon" scrolls inside the floral sprays, but these are worked with coarser silk; that is, with several strands of filose silk used together. The colours chosen for them should be two shades of bronze green which must accord in tone with the background and with the little flowers, the ribbons for which must, by the way, harmonise

well together and also with the rest of the work.

I wish next to speak a little of such ribbon-work as can be executed by the home worker without the aid of traced and commenced specimens. So, in Fig. 2, are illustrated several simple sprays, such as almost anyone can not merely copy for herself, but adapt and vary to suit any position. Little isolated sprigs such as these are useful and effective sprinkled over the silk, satin or brocade background of satchets, book-covers, photo-frames and innumerable other articles requiring rich materials and delicate treatment. In embroidering such patterns, it is as well to indicate with pencil or other marks the required positions and shapes of all the details.

Various kinds of flowers can be simulated. Towards the bottom is the treatment for a suggested twig of forget-me-not. The stems are worked in outline stitch in green silk, and the largest flowers have five small petals. Thread a needle with fine knitting-cotton or a double strand of darning thread, and make one stitch for each petal or leaf. This serves, not only to mark out its position still more clearly, but also to slightly pad and raise it.

The flowers should be blue, the larger ones dark, the others paler in hue and the buds pink. These are all worked with ribbon cut into short lengths and passed through the eye of a coarse needle. Care must be taken not to twist the ribbon, and to get each stitch neither loose enough to sag nor tight enough to be puckered.

The flower centres can be made in several ways. In the doyley (Fig. 1) a French knot in yellow silk was made to serve; but in this sample small fancy sequins of various colours are used, and each is held down with a white crystal bead.

The leaves deserve special mention, being made of the new crinkled ribbon, which is very much softer and also slightly narrower than the plain makes. Further, the leaves are not here as elsewhere indicated each by one stitch, but are formed of straight stitches, sloping on each side of a centre line and made of more than one shade of green ribbon. The paler ribbon should be used towards the tip of the leaf.

The crinkled ribbons are seen again in the large leaf above and towards the left side. Here pale green is used on one side of the centre silk-embroidered stem and darker green on the

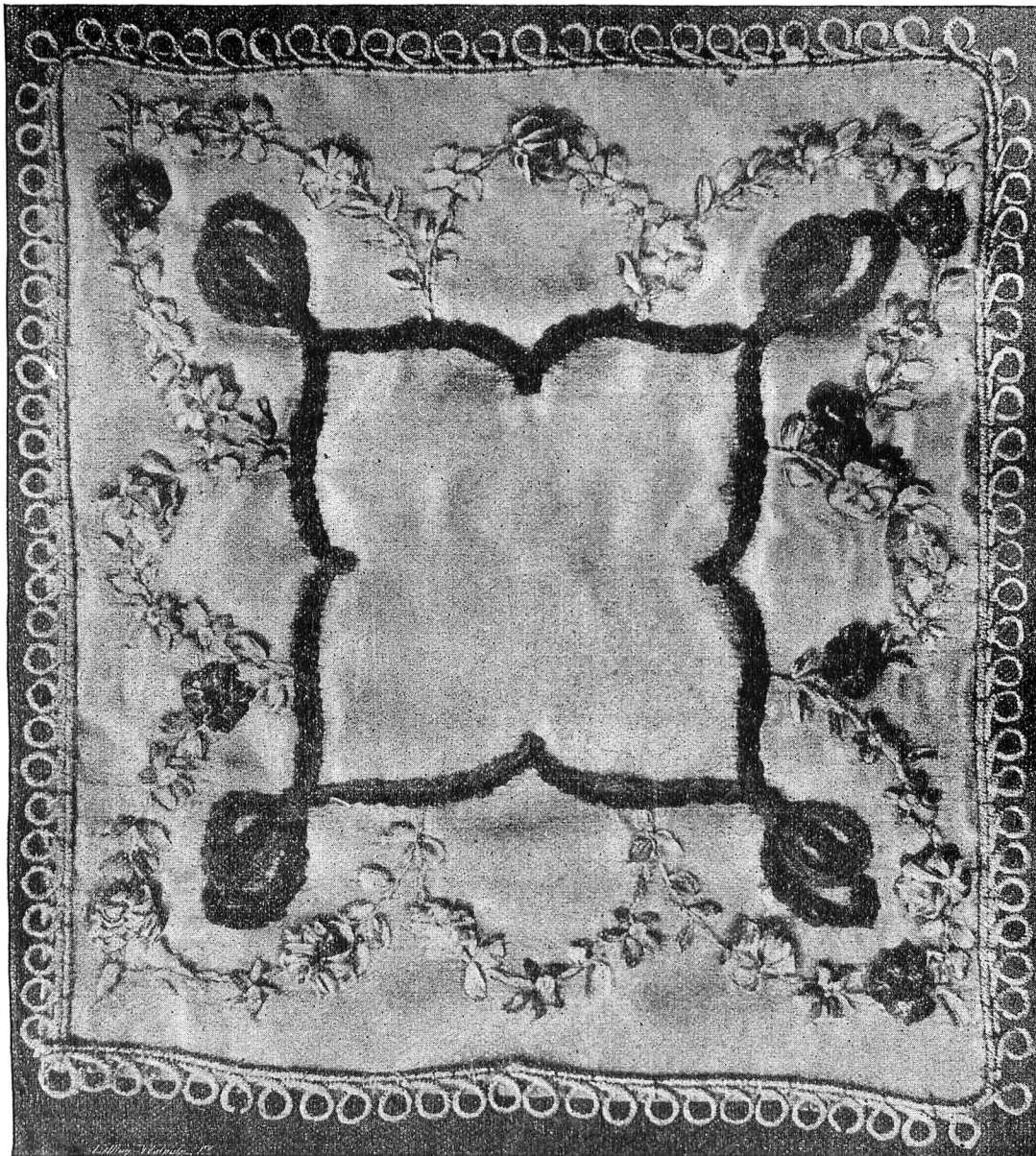


FIG. 1.



FIG. 3.

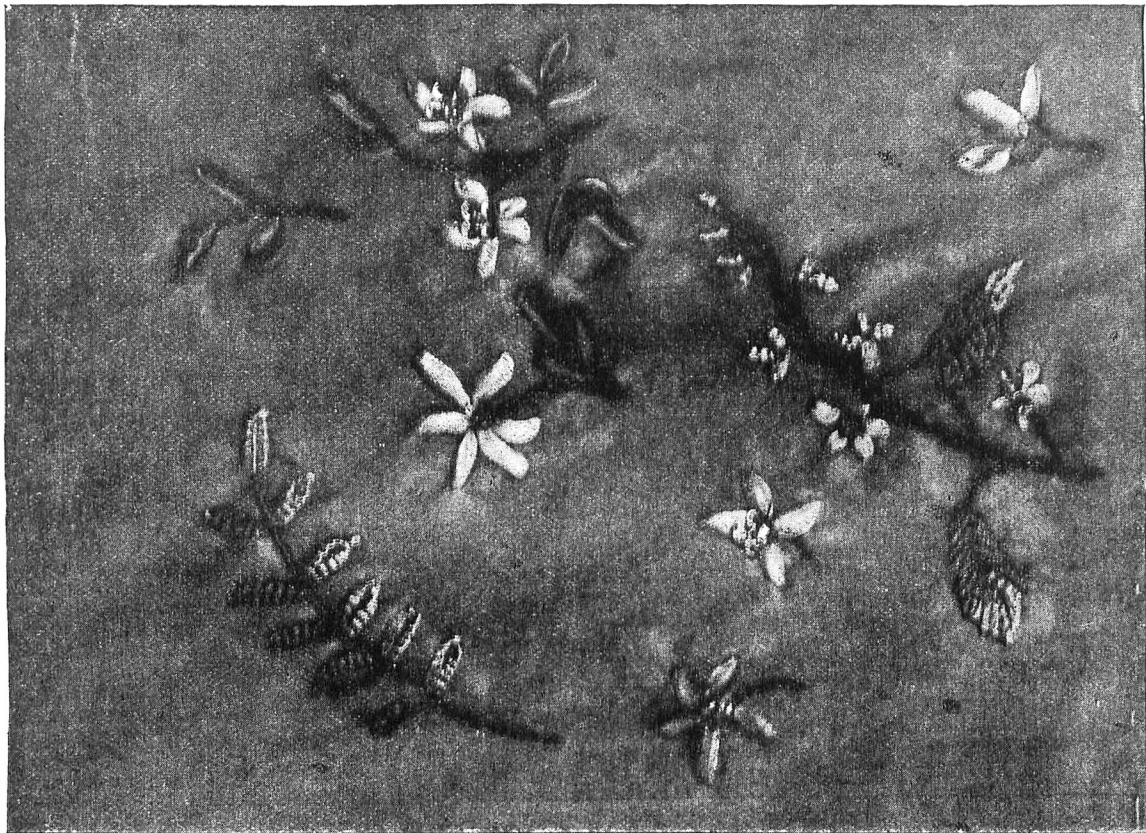


FIG. 2.

other, each leaflet being composed of a single chain stitch caught down at the tip by a shorter stitch. The other examples here call for no special comment. They are of various colours of delicately shaded ribbons (some Swiss, others French), and chiefly noticeable for their size and form.

The number of petals ranges from four to six, and in the lower left-hand corner is a "bud" with three shaded heliotrope petals and two green ribbon stitches below to serve as calyx.

As an example of how these single sprays can be used the heart-shaped miniature frame in Fig. 3 should be consulted. It measures four inches in depth by nearly four inches across the widest part. These dimensions

and cut the centre hole. Take two pieces of stout card, the size to serve for the foundation, and cover one on both sides with silk or satin. Cut a central hole in the second section and cover it on one side with a lining silk, on the other with wadding, then with the embroidery.

Take especial care to get the space in the middle accurate and neat, and surround it with a band of silk heliotrope cord and one of tinsel.

Stitch the two heart-shaped sections firmly together, except down one side, where space must be left for the insertion of the miniature. Lastly, edge the whole with cord and tinsel, and arrange full rings and a suspension loop of the former material at the top of the frame.

ribbons are used, and the whole is on a background of white satin.

In daintiness the fifth and last illustration closely rivals this delicate rosette-work. This design for a miniature-frame or *bonbonnière* lid is traced out upon rich satin with fine but bright gold tinsel. Round the extreme edge this is used double and has tiny copper-red sequins caught down to it at intervals. Some of the wreaths show delicate stitches of tinsel, suggesting leaves carried all along the stem, but the larger and more prominent leaflets are formed by stitches of crinkled ribbon. On each wreath the colour of the ribbon is all pink or all blue, these tints being used alternately (four sprays worked in each), and more than one shade is seen in each spray, where,

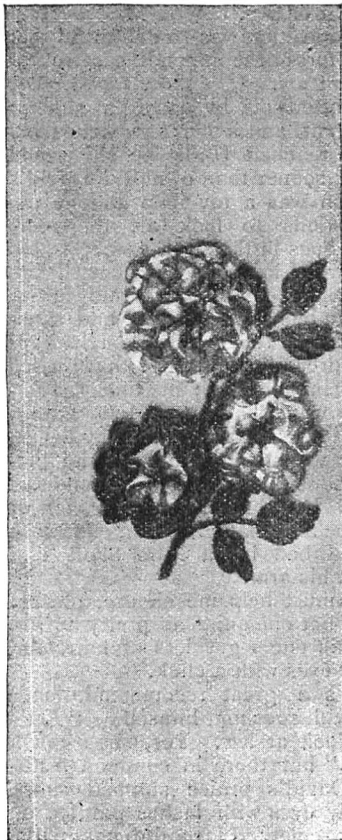


FIG. 4.

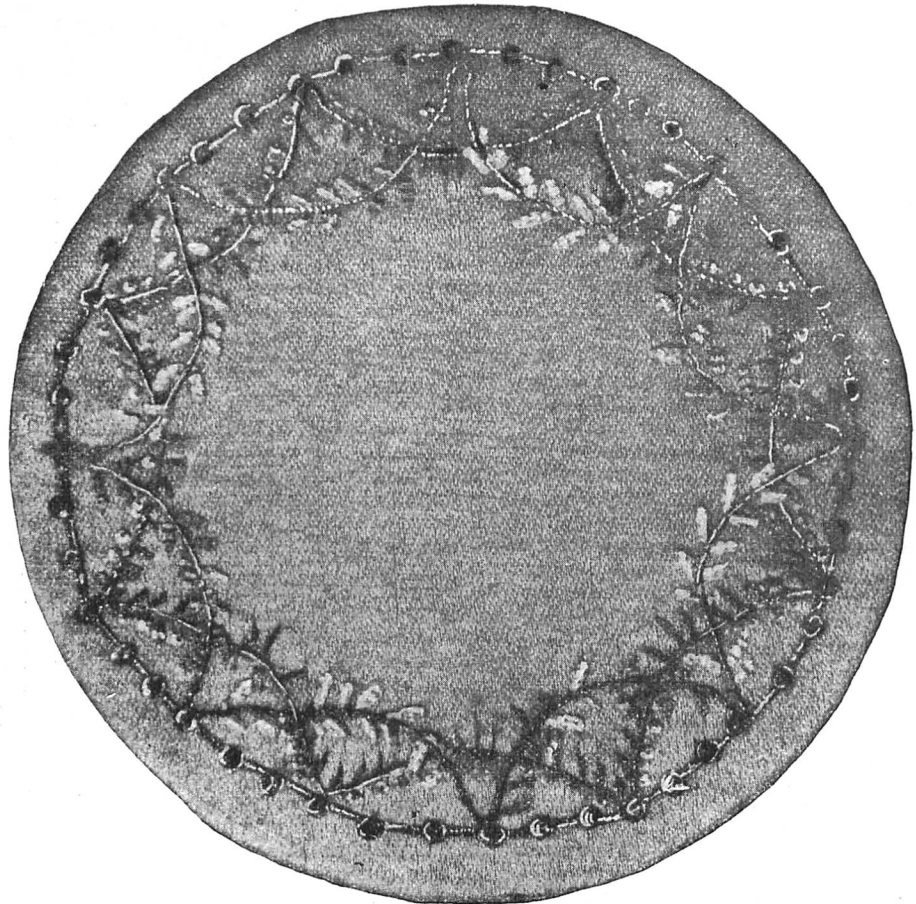


FIG. 5.

should be indicated on a piece of good satin: heliotrope was the colour of that here used, and the place for the sprays should be marked out with due allowance for the central space.

It is always easiest to do ribbon-work in a frame, and it is further advisable to back the satin with soft linen. This done, the embroidery is quickly executed, the leaves and petals being first duly padded and the ribbons used in covering the cotton stitches being of various colours.

The flowers have sequin centres, and these glittering trifles of differing shapes and colours are also scattered about the background.

To make up the embroidery when freed from the frame, trim it to the size proposed

In Fig. 4 is some rosette ribbon-work, such as is now sent out by the Decorative Needlework Society (Sloane Street). A black and white illustration gives but a poor idea of the delicate shading of the embroidery, wherein the topmost rose is of delicately shaded pink ribbons, another is crimson lined with pink, and the third white tipped with pink shading to red. The ribbons are made up into rosettes somewhat as when making the roses for Fig. 1, but they are drawn up less tightly, the ribbon forming the outer circle of petals being caught down in a ring, leaving a small circle of satin uncovered in the middle; the succeeding frills are gradually made close so as to finally conceal this space, while, to keep all in place is a "rose-heart" of green and yellow stitching. For each leaf several stitches of shaded green

whether it be pink or blue, there is not merely the same number of stitches (leaves) as in all the others, but the shading of the ribbon composing these is graduated in exactly the same positions in each. As a finishing touch, extremely minute blue sequins outline the inner curve of all those wreaths, which, on the outer curves, have tinsel stitches for leaflets.

Work such as this is a speciality of the firm mentioned, and is remarkable for careful workmanship, good materials, and attention to detail. Yet, withal, it is not so difficult but that a reasonably skilful girl should be able to execute it, there being many designs procurable, all pretty and suitable for the purposes for which they are severally intended.

LEIRION CLIFFORD.





# Create the Perfect Valentine with Our Image Collection of Romantic Victorian Couples!

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## "The House Beautiful."

BY H. F. R.

MUCH has been said and still more has been written on the subject of home decorations by persons qualified and unqualified for their self-imposed task. This might be construed into an argument against anything more being said; but it is the purpose of this paper to deal with one or two phases of the question that have not been treated, to point out a few modes in which the home may be made the abode of artistic and beautiful creations, and to expose manifest errors into which other expositors of "home decoration" have fallen.

One of the first canons of true art is to avoid all appearance of a sham. "Be what you seem" is a no less desirable aim in your home economics than in your personal behavior and character. Yet many of the directions for beautifying one's surroundings distinctly and flagrantly violate this axiom. To illustrate: A woman is told how she may make a very comfortable arm-chair out of a flour barrel, with the aid of sundry wisps of straw and yards of chintz. That such have been made is doubtless a fact, and that they have, after a fashion, filled the place of an easy-chair, may also be granted. What then? Why, two things. Enough has been probably spent upon the barrel and other materials, counting labor and pains, to have purchased a *bona fide* article of furniture; in the second place, the home-made make-shift is a source of constant mortification and explanation, and is, above all other detestable things, a *sham*. Let us not be misunderstood. Honest, praiseworthy, self-helping efforts to fill a want are always commendable; the pity is that they are so often turned into wrong channels. Then there are the sham tiles, the sham pottery, and the dozen other things that pretend with so much effrontery to be that which they are not—all fair seeming outside, but, like Colonel Sellers's stove with the candle inside, a hollow mockery in reality.

"But," says a reader, "if one cannot afford to purchase the real article, must one be condemned to forego all things of beauty in home decoration?" By no means. The love for the refined and tasteful is too deeply implanted in the nature of most people, and must and should be satisfied. If we cannot buy a Raphael or a Titian or a Turner, let us have the engraving or the chromo; if we cannot have a conservatory, let us have a window garden; if we cannot afford Minton's tiles around our mantel, let us be content with marble, or, if need be, painted wood; if we cannot have pottery and rare china, let us be satisfied with pure cut glass; only let us one and all banish all pretense.

But to say that in order to be true to art, there is no medium between a room arranged in the Queen Anne style and one with cheerless white-washed walls, would be a great error. The limit within which one may gratify one's tastes is only bounded by our ingenuity, as we shall show. Let us take an ordinary room—sitting-room, parlor, or dining-room, whichever you choose—and see what we can do. Perhaps the sitting and dining-room combined will best suit our purpose, because in many homes this is the room where the family may be oftenest found—where the wife and mother spends the greater part of her time, where young and old congregate at meal times, and where the older children spend their evenings.

So we have an ordinary room, say some sixteen feet square, upon which to experiment. It has two windows—one facing the south and the

other the west, and on each of the other sides, facing each of the windows, is a door leading to the kitchen and the hall respectively. If the floor is well laid, so much the better, for that gives us choice of two modes of treating it. If it is laid with those narrow Georgia pine boards which are tongued and grooved so as to fit into one another (as all floors should be laid), we can paint it with some dark brown paint, mixed with varnish, so that it will dry with a gloss. Then in the middle of the room, where the table usually stands, spread a rug, or an eight-foot-square bright-colored ingrain carpet. The effect of the bright colors against the dark floor is very good; but this plan is of very great utility where there are children: the sides of the room are reserved for play, can be readily swept, and the center rug is kept from much wear and tear. Besides, the saving in cost will amount to just one half of an ordinary carpet. If, however, the floor is so poorly laid that it cannot, on account of the roughness of the boards, or the cracks, be treated this way, the time-honored, and to many people the most comfortable, custom must be adhered to—that of covering the entire floor with carpet, or some other material. A capital mode of laying down a carpet in a room much used is to have it cut about two inches smaller than the size of the floor all round; then, at intervals of about six inches, sew on small rings about the size of a silver three-cent piece. These can be hooked on to nails driven in the floor close up to the wainscoting. The first trouble is not excessive, and the facility with which the carpet can be taken up and re-laid is an ample return for the small outlay of time, to say nothing of the absence of torn edges usual when tacks are used.

The walls of our room next demand our attention. If they are to be papered, a small figure is by all odds the best, whether it be light or dark. If they are simply kalsomined, neutral tints should be used. Perhaps the latter method is the more healthy. Substances more or less deleterious to health enter into the manufacture of all wall papers; and that they rapidly absorb moisture and odors only to give them out again, is also a notorious fact. Therefore it would seem better to reserve papered walls for the parlor or drawing-room, and have a tinted wall for the dining and sitting-room. A pearl-gray, or light pea-green will "light up" best at night; a very pale pink tint is the "warmest" by day. Perhaps a marine-blue tint is best for all times and seasons. All of these can be easily renewed when soiled, and can be readily cleansed without damage. But there is an artistic reason in favor of walls of one uniform color. Pictures or other articles suspended against them are not brought into competition with a staring pattern of wall paper, and are shown up for all they are worth. Many of the delicate chromos which are gems of art in their way are completely "killed" against a background of wall paper, but the purity of the tinted wall serves to bring out all their beauty.

Let your pictures, whether chromos, paintings, or engravings, be few and well chosen, and in the hanging have some idea of the "eternal fitness of things." Do not hang an engraving in a plain oak frame in close proximity to a bright chromo. Put the former in your brightest light, and let the latter brighten some dark corner. Your pictures should be hung so that the center of view is about on a level with the eye of a person of average height—say five feet six inches. Whether you use wire or cord to suspend them by, always let it extend to the ceiling, because this tends to increase the apparent height of the room. That there is an art in picture hanging, few are apparently aware. Some have the gift, but the majority have it not. A lady in Washington, of exquisite artistic perceptions, but who was in somewhat strait-

ened circumstances, earned a moderate income by attending to the arrangement of the pictures and articles of vertu of her more wealthy acquaintances. It is the lack of this quick eye for general effect that causes so many finely-furnished apartments to resemble a curiosity shop rather than the abode of taste and wealth.

The advantage of dashes of color here and there in a room is descanted upon by a recent writer. She says, "Bits of color are not only attractive in themselves, but they give to our homes such a cozy brightness that none can afford to miss their cheery presence." And until one has tried, no idea can be had of the many simple, inexpensive things which may be used as effectively as more elegant material. For instance, if the mantel-piece be of that white, florid design which delighted the last generation, nothing could modernize it more artistically than to cover it with a slightly-gathered curtain eighteen inches deep, having near the bottom a vein of embroidery done in long, loose stitches of dull red and blue or old gold. This accomplished, arrange Japanese fans down the sides of the fire-place so closely as to entirely conceal them with patches of brilliant color; then near by stand a great Indian jar of blue and red, or, lacking this, one ornamented with decalcomanie in similar tints. Thus will the staring monotony of the chimney-piece be transformed into beauty and variety. In passing, it may be said that nothing so lightens the gloom of a somber corner as a ladder of fans from floor to ceiling, and a skillfully chosen group of them on the wall, away from the sunlight, is much more desirable than a low-toned picture. Other dainty helps in the way of color are the little gathered curtains, generally sixteen by twenty inches, run on a ribbon that ties in a bow at each end, to hide the nails that hold it fast. These, in shades of plum, wine-red, maroon, or peacock-blue, form backgrounds admirably adapted to bring out the delicate lights and shadows of plaques and other bric-à-brac. Sometimes the curtain is smaller and not full; when this is the case, it is of handsome stuff, such as plush or satin. Tiny cups and saucers look prettily on these colored backgrounds when the cup or saucer hangs by a ribbon; while nothing contrasts so charmingly with the softly-gathered bits as a quaint square plate, a cracked mug or cream-pitcher of old blue-and-white ware, from grandmother's treasures.

Flowers are a most important adjunct to home decoration. All they need is sunlight and pure air, and a little attention. Of course, a conservatory or a green house can be had only by few. A window-garden or box is, however, within the reach of all. There is a way, nevertheless, in which a winter conservatory can be enjoyed upon a small scale, and can be easily constructed at a moderate cost. Choose a south window, if possible, and purchase three second-hand sashes the size of the window sashes. These are easily procured, because sashes are made in regular sizes. Place these so as to form three sides of a room, as it were; the roof and floor must then be formed of half-inch match-boards. You will then have a compartment or box, three sides of which are of glass; the remaining side is to be left open so as to give access from the room. The whole thing may be supported outside the window on two stout brackets of wood or iron; it will fit exactly into the window casing, and a few screws will make it as weather-tight round the point of juncture as though the window were shut. Of course, the lower window sash is intended to be left open, so that from the room a delightful prospect of growing plants is presented. If a bird-cage or a hanging-basket be suspended from the roof, the charming effect is increased. The warmth from the room is amply sufficient for the most tender plants, the only other care requisite being the



spreading of a piece of matting over the roof on very cold nights.

A vase of cut flowers gives an air of refinement to the most poorly furnished table. But the art of arranging the blossoms in an artistic and effective way is of difficult acquirement. There are, however, a few simple rules to which all should bow. The first thing to be considered is the vase or receptacle. If it is of an intricate pattern, or many-colored, it must necessarily detract from the beauty of the flowers, or of some color in the bouquet. The best for the purpose is pure white, green, or transparent glass; the latter allows the slender green stems to be seen. In a word, the vase must be subordinate to what it holds. For roses use a shallow bowl; for gladiolus, lilies, ferns, or grasses, use tall, wide-spreading vases; for violets, primroses, and such humble wood flowers, use a cup. A lover of flowers will in time possess a specimen of each size and kind and shape to suit these varied needs. Colors should be mixed or blended with neutral tints, such as whites, grays, or tender greens, all of which are plentiful, and which harmonize the brilliant and more showy colors into a soft union.

There are certain blossoms that consort well only in families; others may be massed with good effect. To the first class belong balsams, hollyhocks, and sweet-peas, whose tender hues have been likened to drifting sunset clouds. To the second class, geraniums, verbenas, roses, etc.; these are all flowers of common growth; others more rare will suggest themselves readily. In arranging a basket or vase, the better plan is to work with some definite scheme, mentally dividing it into small groups of blossoms, and then blending the whole with green and delicate colors. Above all, avoid stiffness or any attempt at geometrical effect. The water for a winter vase should be warm—not hot, of course; for a summer vase cool, but not iced.

As the Greek Temple was derived from the simple wooden hut with its roof of boughs and leaves, the columns derived from the stately tree trunks, the flutes representing the flowing drapery of the human form, and the flowery capital representing curly locks or twining leaves, so should our home decoration be true to nature in its simplicity, and to art in its adherence to all that is elevating and true. The beneficial effect upon the young of a home atmosphere redolent of the beautiful is incalculable. The child that grows up surrounded by artistic objects will be as favorably impressed by them as he will be by a good moral example. Purity of taste in our material surroundings is only second in importance to purity of thought and feeling, and they should always travel hand in hand. Abhor introducing a sham article into your homes as you would to place bread made of sawdust on your child's plate; let no opportunity pass by means of which can be fostered the good, the beautiful, and the true.

## Our Kitchen.

WHEN pa lost his property we moved our goods and chattels into an old-fashioned house, where one room served for dining-room and kitchen. It was a large, airy, pleasant room, and nearly all day the sun lay across the floor from the two south windows; these had deep window-seats, such as they built in the "good old times," fifty years ago. It was mother's delight to fill the window-seats with flowers, and very pretty they looked—thrifty lantanas, the unfailing geranium, and the little pot with the large ivy twining up the wall, and making graceful festoons around the figures on the paper. Opening from this room were

two large closets; one we called the china closet, and the other answered all the purposes of kitchen closet and sink-room. In the first one was arranged our best china, and a goodly show of it we had, too. There was the gilt set, always the pride of a housekeeper, the purple and the plain sets; these, with cut glasses of all descriptions, made a fine display. But the glory of that china closet was the old-fashioned set made to order in Liverpool years ago, and brought over to Yankee-land, to be handed down from generation to generation, and to the admiration of all beholders. Each piece of this set has a narrow blue stripe, thickly studded with gold stars, and is further ornamented by a shield inclosing the monogram of the first owner in beautiful gold letters, far surpassing many monograms of modern times.

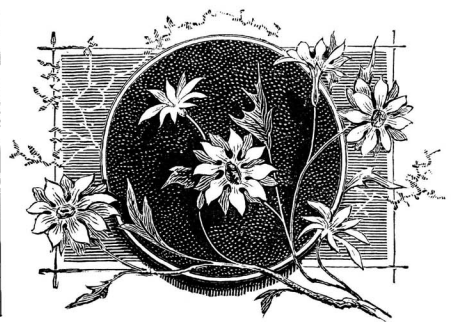
The floor was rough and homely as old-fashioned floors are apt to be, no matter how nicely scoured; the old knots and defects boldly proclaimed themselves. To hide these unsightly places, mats were laid down. Of every imaginable shape, these mats were works of art. The materials were usually cast-off garments of the family, but the extravagance of buying cuttings of bright-colored flannels had been indulged in. These were cut into certain widths, and braided or knit into strips and then sewed firmly together. Some of them were very pretty; one in particular was the pride of our mother's heart. It had the post of honor in the center of the room, and being about eight feet in diameter, was almost a carpet. Of its beauty, I, myself, cannot vouch, considering it more a monument of industry than elegance. Still it was very much admired, and it was really edifying to see the ladies who came to our house and were admitted to our kitchen, first hold up their hands in wonder and admiration, and then adjust their "glasses" to "see how it was made." I expect many tried their hands at the same work, for several ladies who came with their daughters remarked, "Eliza," or "Sophronia" (as the name might be), "I have some large needles at home, and I think I shall try and make such a mat." As "imitation is the sincerest flattery," what more could be desired? Some, when told that the mats were mother's handiwork, glanced inquiringly at her hands; but although in the reverses of fortune mother's hands became intimately acquainted with much hard work, they always retained their pretty, lady-like shape, the delicate taper fingers having a peculiar grace. Even when roughened in winter, her only cosmetic for them was a bit of goose-grease, thoroughly rubbed in at night. When friends came in "to tea," our kitchen was a place worth seeing. Our table, a relic of better fortunes, was of solid mahogany, very heavy and with handsomely carved legs; this for supper was always laid without a cloth, the table was kept highly polished, and when arranged with our old china, our *small* silver, which bore unmistakable evidence of its *solidity*, was a true picture of hospitality and comfort. As we were our own waitresses, by the time supper was over the table was apt to be in something more than elegant confusion. On one corner would stand a handsome earthen jar in its pretty japanned stand, and near it perhaps a very plebeian appearing earthen dish, which at the last moment had been brought from the cellar with some delicacy in it and put on hastily as it was. Everything about the house was used and enjoyed; kept as neatly as possible; we were not ashamed to have any one go from attic to cellar of our house. Our kitchen, however, was always a favorite room, and many a time friends would ask to be entertained there, it was always so cheerful and pleasant. Should your journeyings ever bring you to our city, make yourselves known, and the assurance of your having read about our kitchen will insure you a hearty welcome from its occupants. H.

NEW CARD CASES.—The newest card cases are of tortoise-shell, mounted with a hinge between two so-called "coquilles;" but these are long and round-cornered. The incrustations are very elaborate—flowers with silver contours; and there are puzzle monograms, containing as many as seven letters interlaced. When the tortoise-shell is blonde, these card cases are greatly prized.

LEATHER KNICKKNACKS.—Maroquinerie or leather and kid articles, are handsomer than ever. This branch of industry occupies the larger number of persons who gain their livelihood in *articles de Paris*. Repousse leather and embossed figures are the last novelty. A pretty necessaire is made of black kid, enlivened with bouquets of coral, pink hawthorn and different green leaves, either velvet, satin, or chenille. Portemonnaies thus embossed are not so practical as tempting, the flowers being lightly stamped on in many instances.

TABLE DECORATIONS.—Materials for decoration can be found everywhere in the country by those who look for them, every season bringing its lovely wild flowers, grasses, ferns, or leaves. It is a mistake to think that because moss is green, it is of one color; you will find it of every hue—bronze and emerald, shining, golden, and dark purple-green. The best way to collect it for decorations is to pull it in large tufts, which should be well shaken after reaching home, and spread lightly on newspapers for a day or two, and then again thoroughly shaken, to free them from loose bits and from insects. To keep it for the winter, the sprays should be dipped in water, dabbed dry on a cloth, laid flat between two sheets of brown paper, and immediately ironed till quite dry. The irons should be of the heat required to smooth linen; but do not prolong the process too much, or the moss will become brittle. This process answers for the coarser mosses; more delicate ones should not be ironed, and the "maiden-hair" moss should not be put in water, or the golden extinguishers may wash off. Small, naturally mossy twigs, ivy, oak leaves, acorns, lichens, by occasionally being put out to be refreshed by rain, can be made to last for some time.

FLOWER-POTS may be covered with moss, and flat strawberry baskets thus concealed, and lined with white paper, make very pretty fruit dishes. A plateau of moss for holding dessert dishes is also pretty. A board of the desired size and shape is requisite; the edges may be cut out for the dishes to fit into, or they may stand on it. The moss should be made as smooth and even as possible, and may be of only one or of various kinds. The common feather-moss is perhaps the best. If liked, a boarder of gray and orange lichen can surround it; and outside this, a second of small leaves, trailing or ground ivy. Borders of leaves and ferns can be made for dishes, and wreaths of periwinkle runners, ivy, holly, or bright autumn leaves. Ferns can be ironed like the moss, and will preserve their color. Circles or strips of thin cardboard can be covered with leaves and ferns for surrounding dishes, and single ferns arranged in a pattern on the cloth. Infinite variety can be made by giving time and thought to the matter.



## HOUSEHOLD DECORATIVE ART.

### RING-WORK.

BRASS rings of various small sizes, and covered with silk, or German wool, may be worked into many pretty articles, either alone or with a mixture of beads. The rings are to be bought of any desired size, either blackened or otherwise, by the gross; and they are made with such facility that the cost of them, in a manufacturing town, is little more than the price of the metal.

In doing this work the first thing is to cover a number of rings with wool or silk. Which of the two materials is to be employed must of course depend upon the nature of the article to be made. Where silk can be used it has much the more brilliant effect, and in such things as a

mat for a drawing-room table, a cover for a lamp, or a watch-pocket, it is to be preferred; but working with silk, not to mention its greater cost, demands much more outlay of time, and articles made in it do not last equally well when exposed to wear and tear. Such things as dinner-mats are therefore best made of rings covered with wool. All the rings have to be worked over in button-hole stitch, as shown in Fig. 1, and worked with the edge of the stitch towards the outside only, if the centres are to be left open; but if the centres are to be filled, which will sometimes be desirable for the

sake of variety, the edges of the stitches round the ring should be alternately outwards and inwards. Subsequently the different rings can be sewn together through the edges of the stitches, with a fine needle and cotton if they are covered with wool, and with fine sewing-silk if they are covered with floss silk. By thus simply uniting the rings the patterns are formed, though sometimes a little variety is gained by introducing beads at the points of juncture, and also by filling up the spaces between the rings with beads. Some parts of the design, as shown in our illustrations, may also be varied by filling up the spaces, either within, or between the rings, with different stitches in needle or crochet-work, and the rings may thus be filled with stitches in the same colour as that with which they are covered, or in one which harmonises or contrasts with it, according to the requirements of the pattern. Sometimes, as we have shown in Fig. 2, a large ring may have a group of smaller rings arranged within it, or occasionally a small central ring held in its

place by needle-work. In fact much of the effect of the designs will be dependent upon the employment of rings of different sizes, and the mode of arranging them. But in ring-work, the great point to be aimed at, and the one upon which the result will mainly depend, will be good harmonising or contrasting arrangements of colour. Without these, owing to the uniformity of the shape of the rings, this work in any large pieces would be exceedingly monotonous, and for this reason, the designs which we give to be carried out in it, which are necessarily in black and white only, are comparatively ineffective, and fail to give any adequate idea of the beauty of the actual work.

Ring-work is applicable to a considerable number of uses, such as serviceable mats for the dinner-table, or

purely ornamental ones for the drawing-room. Lampshades look pretty in it, as do also hanging baskets for flowers. Napkin-rings, exceedingly tasteful, and easily made, may be thus formed; upon a larger scale, curtains thus made may be applied, instead of wire blinds, to the lower parts of windows. In Fig. 2 we give a design for a mat. The central large ring, as well as the seven smaller rings which it contains, are to be covered with yellow silk. The six large rings, and the smaller ones contained by them, are to be covered with crimson silk, while the six

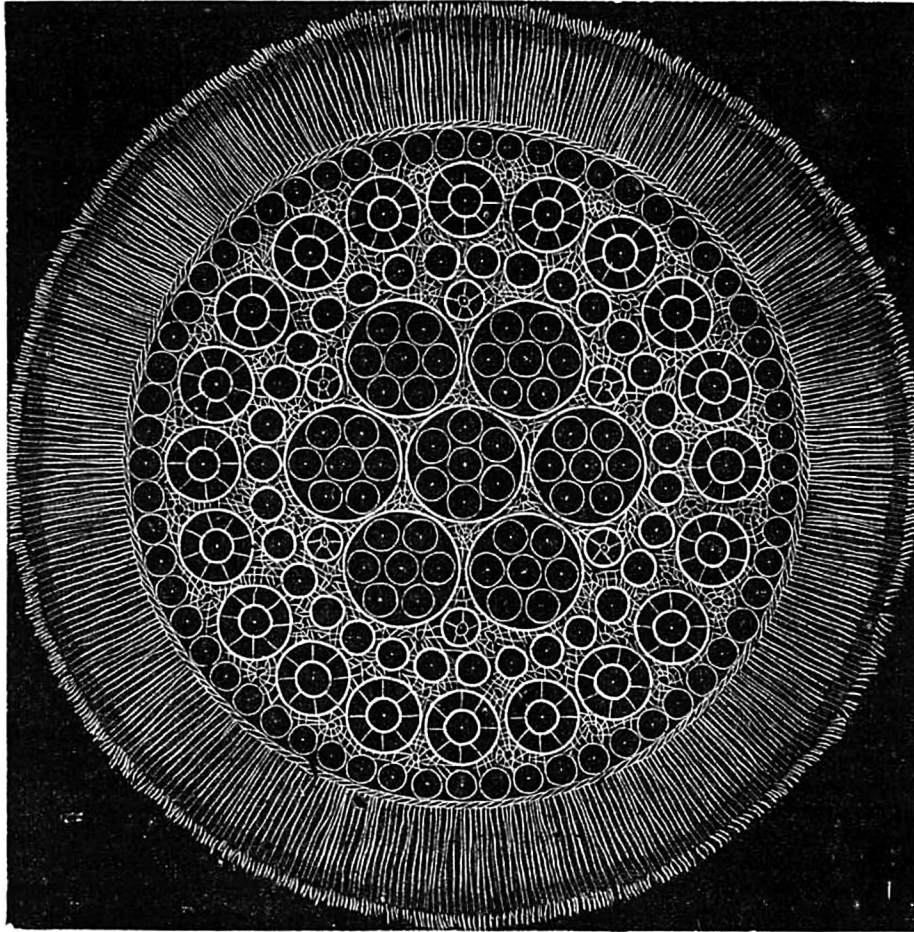


Fig. 2.

small rings which fill up the angles, and the adjoining needlework, should be green. This centre is surrounded by a circle of small black rings, beyond which is a circle of large blue ones, with crimson rings in their centres, again followed by a second circle of small black ones. As the object of the circles of small black rings is simply to isolate parts of the pattern, their place may, if preferred, be filled with bands of small beads of black, white, or, better still, gold colour. Gold thread, or "passing," would have a fine effect if used instead of the yellow silk. The fringe may be of silk variegated, or of beads of different colours, these being shaded from light to dark, the darker part either inwards or outwards, according to fancy.

Fig. 3 is a hanging flower-basket, which will require two hoops of wire for the bottom and top, and a third for the handle, to give the necessary strength. In this the arrangement of colour is, contrasting bands of light and dark. Round the bottom would run a horizontal band of

dark beads to conceal the wire, above and below this would run a row of rings, covered with a light-coloured silk or wool. From the lower of these hangs the fringe of beads. The lip at the top of the basket is also a horizontal band of light rings, and this would be better kept in place if an additional wire were used and passed round the lower edge of the lip. This wire can be concealed by working it over with silk or wool in the same manner as the rings, and from this a fringe of beads, as shown at Fig. 3, may be suspended. The sides of the basket are formed of alternate diagonal bands of rings, in dark and light; the former being smaller than the latter.

Fig. 4 is a lamp-shade intended to be placed over one of coloured paper. Supposing the paper shade below to be of light green, this design may be effectively carried out by working the whole of the rings in crimson, and filling up with beads of a lighter tint of the same colour. Purple rings relieved with gold beads would also have a good effect. A somewhat similar, but more open effect, may be obtained by using large and small rings only.

Napkin-holders are usually made of a chain of small rings merely, but one which retains its form better is shown in Fig. 5. In this two large rings form the basis, the space between them being filled with smaller rings, and bead-work. On the ground of its greater neatness and durability we prefer this latter arrangement.

The articles we have indicated as appropriate for this kind of work may be easily added to, according to the ingenuity and skill of the worker. The effect is invariably pleasing, and the articles are useful as well as ornamental.

## NEEDLEWORK.

### KNITTING

*Stitches*:—*Brioche*.—In this the wool is brought forward, one stitch is slipped, and two knit together.

*Fringe-pattern Stitch*.—Any even number of stitches may be cast on, the wool turned round the needle and brought in front again, then two knit together being taken in front.

*Double Knitting*.—Any even number of stitches may be cast on. The wool is brought forward and one stitch slipped; the wool is passed back and one stitch knit, the wool being turned twice round the needle; in each row the stitch that is knitted forms the slip-stitch in the next.

*Barley-corn Stitch*.—Any uneven number of stitches may be cast on. The first stitch is slipped, the wool being kept in front of the needle; then turned round the needle so as to bring it in front again, and two stitches knit together

being taken in front; the two stitches which are knit together will appear as if tied. *Waistcoat Stitch*.—In the first row alternate stitches must be knit and slipped. In the second one stitch knit; the wool brought forward and one slipped, then the wool passed back and one knit. In the third row one stitch must be slipped and one knit. In the fourth row the wool is brought forward and one stitch slipped, then passed back and one stitch knit.

*Herringbone, or Shetland Stitch*.—Any number of stitches that can be divided by four may be cast on. The wool is passed over, and one stitch slipped; then one stitch is knit and the slip-stitch passed over it; then one stitch is knit, the wool brought forward, and one stitch purled. *Raised Stitch*.—Any even number of stitches may be cast on. The first row is knit with a *small* needle, the wool is brought forward and two stitches knit together; the second row is plain knitting with a *large* needle; the

third is plain knitting with the *small* needle, the fourth is purled with the *large* needle. *A Light Stitch for a Shawl*.—Any even number of stitches may be cast on. The wool is brought forward, and two stitches knit together alternately to the end of the row.

*Patterns*:—*Cable Pattern*.—Any number of stitches may be cast on that can be divided by six. First row purled, second plain knitted, third row purled, fourth plain knitted, fifth purled, sixth plain knitted, seventh purled, eighth three stitches are passed on to a third needle, that needle being always kept in front. The three next stitches are knit; the

three stitches are next knit which were passed on to the third needle; then the third needle is again taken, and three more stitches are passed on to it, and the three next are knit as before, and so on to the end of the row. The ninth row is as the first. This pattern is suitable for coverlets, anti-macassars, &c.

*Leaf and Trellis Pattern*.—Any number of stitches that can be divided by twenty may be cast on. First row purled; in the second five stitches are knit, then the wool is brought forward and two stitches are knit together. This is repeated three times; then the wool is brought forward, and two stitches are knit together. This is repeated three times; then the wool is brought forward and two stitches are knit; then two are knit together, and ten knit, and the whole repeated, with the exception of knitting the five first stitches. The third row is purled. In the fourth row six stitches are knit; the wool is brought forward, and two stitches are knit together; this is done three times; the wool is then brought forward,



Fig. 1.

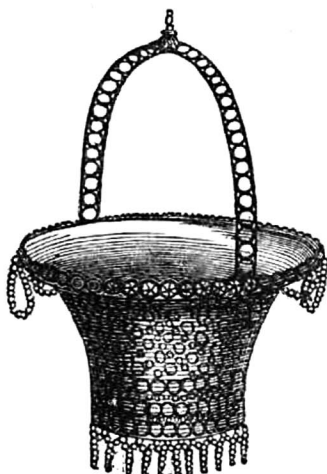


Fig. 6.

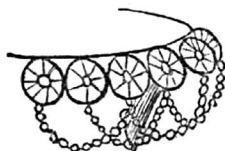


Fig. 3.

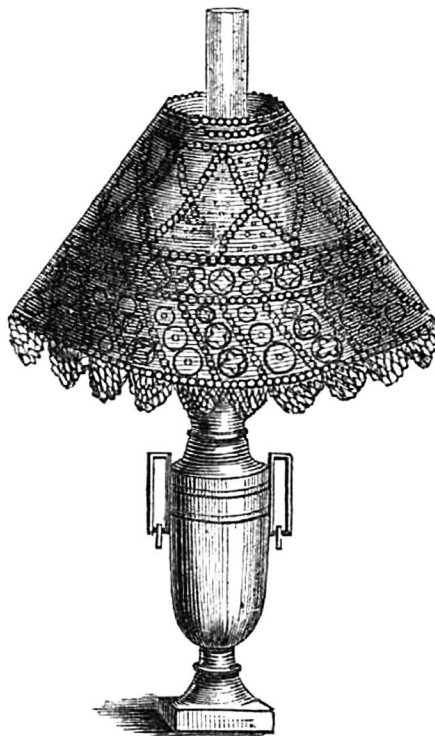


Fig. 4.

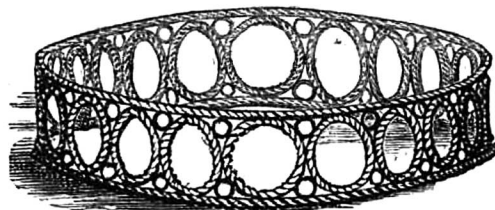


Fig. 5.

and two are knit ; then two are knit together ; then five knit ; then two knit together ; then two knit ; then the wool brought forward and one knit. The whole has to be repeated except knitting the first six stitches. The fifth row is purled. In the sixth row seven stitches are knit ; the wool is brought forward, and two stitches are knit together. This is done three times ; the wool is then brought forward and two stitches are knit ; then two are knit together ; then two are knit ; then the wool brought forward and three knit. This is repeated, with the exception of knitting the first seven. The seventh row is purled. In the eighth row eight stitches are knit ; the wool is brought forward and two knit together. This is done three times ; the wool is brought forward and two knit ; then two are knit together ; then one knit ; then two knit together ; then two knit ; then the wool brought forward and five knit. This has to be repeated, with the exception of knitting the first eight stitches, and the row is finished with two plain stitches. The ninth row is purled. In the tenth row nine stitches are knit ; the wool is brought forward and two knit together. This is done three times ; the wool is brought forward and two knit ; then one is slipped ; then two are knit together, and the slipped-stitch passed over them ; then two knit ; the wool brought forward and seven knit. The whole has to be repeated, with the exception of knitting the first nine stitches, and the row finished by slipping one stitch, knitting two, and passing the slipped-stitch over them. The eleventh row is purled. In the twelfth row five stitches are knit ; two are knit together ; two knit ; the wool brought forward, and two knit together. This is repeated three times ; then the wool is brought forward and one knit ; then the wool brought forward and two knit ; then two knit together, and repeated, except knitting the first five stitches. The thirteenth row is purled. In the fourteenth row four stitches are knit ; two are knit together ; two knit ; the wool brought forward and two knit together. This is repeated three times ; then the wool is brought forward and three knit ; then brought forward and two knit ; then two knit together ; then three knit. The whole is then repeated, with the exception of knitting the first four stitches ; and the row finished by bringing the wool forward, knitting one ; and then knitting two together. The fifteenth row is purled. In the sixteenth row three stitches are knit ; two are knit together ; two are knit ; the wool is brought forward, and two are knit together. This is repeated three times ; then the wool is brought forward and five knit ; then brought forward and two knit ; then two knit together ; then one knit and the whole repeated, with the exception of knitting the first three stitches, and the row finished with two plain stitches. The seventeenth row is purled. In the eighteenth row two stitches are knit, and two knit together ; then two are knit ; the wool brought forward and two knit together. This is done three times ; then the wool is brought forward, and seven are knit ; then the wool is brought forward and two are knit ; then one is slipped and two are knit together, the slipped stitch being passed over them. The whole is repeated, with the exception of knitting, and knitting together the first four stitches, and the row is finished with bringing the wool forward and knitting eight stitches. The nineteenth row is purled. After this the pattern is commenced again from the fourth row. This, though complicated, is one of the prettiest patterns in fancy-knitting, and makes superb curtains or anti-macassars.

*Shell Pattern.*—Twenty-five stitches must be cast on for each pattern. In the first row, two stitches must be knit together four times over ; then the wool brought forward and one knit eight times ; then two knit together four times, and one stitch purled. The second row is purled ; the third row is knit plain ; the fourth row purled. This pattern is an admirable one for the coverings of

cushions, sofas, or couches ; for babies' jackets, and other small articles.

*Gothic Pattern.*—Any number of stitches may be cast on that can be divided by ten, and the pattern will be improved by the addition of three extra stitches. Four rows have to be knit plain. In the fifth row, one stitch must be knit, the wool brought forward, and three knit ; one stitch slipped, two knit together, and the slip-stitch passed over them ; then three knit, the wool brought forward, and one knit ; then the wool brought forward and three knit, and the pattern repeated with the exception of the four first stitches. The sixth row must be purled. The fifth and sixth rows are then to be repeated three times, after which the pattern is to be repeated, beginning again with the four rows of plain knitting. This pattern may be used for the same articles as the last.

Fancy knitting in wool may be applied to a great number of ornamental and useful articles, for which the stitches and patterns we have given will be found of service. The most beautiful and delicate of wool knitting is that done in Shetland wool, which is the finest sold. This is admirably adapted for shawls, veils, and children's jackets. For a shawl the following directions will be found good ; large wooden needles should be used.

*Shetland Shawl.*—Any number of stitches may be cast on that can be divided by six. In the first row the wool is brought forward and one stitch knit, the wool is brought forward and one stitch knit ; then one stitch is slipped ; then two knit together, the slipped stitch being passed over them, and one knit. The second row is purled. In the third row the wool is brought forward and three knit ; then the wool brought forward and one slipped ; then two knit together, the slipped stitch being passed over them. The fourth row is purled. In the fifth row one stitch is knit and one slipped ; then two are knit together, the slipped stitch being passed over them ; next one knit ; then the wool brought forward, one knit, and the wool again brought forward. The sixth row is purled. In the seventh row one stitch is slipped, and two knit together, the slipped stitch being passed over them ; then the wool brought forward, three stitches knit, and the wool again brought forward. The eighth row is purled. The effect of this pattern will be heightened by an edge formed of two extra stitches at the beginning and ending of each row.

*Shetland Clouds* may be knitted as follows :—Cast on a hundred stitches. In the first row two are knit together four times, the wool brought forward and one knit ; this is done eight times ; then two are knit together four times ; then one purled. The second row is purled. The third row knit plain ; the fourth row purled. Repeat this till a depth of fourteen inches is gained, which will form the border. Then for the centre the wool must be brought forward and one slipped ; then one knit, and the slipped stitch passed over it ; then one knit and one purled. All the rows of the centre will be alike, and the borders on the two ends will resemble each other. The extremities must be drawn together, and finished off with wool tassels.

A quilt or *couvre-pied* is best knit in fleecy, with large wooden needles. No pattern will be handsomer for this than the "Cable," for which we have given directions above, in stripes of different colours, say scarlet and white. The "Double Diamond" is also a good pattern for the purpose. Directions for this we subjoin.

*Couvre-pied, or Quilt.*—Any number of stitches may be cast on that can be divided by three, two extra being allowed. The first row is knit plain. In the second one stitch is slipped ; the wool brought forward, and one slipped ; then two knit together, and the pattern repeated with the exception of slipping the first stitch. The last stitch of the row is knit plain. In the third row one stitch is slipped and one knit ; the next is a double stitch (*i.e.*, a stitch and a loop), the stitch is knit and the loop slipped ;

knitting the stitch and slipping the loop is repeated to the end of the row. In the fourth row the pattern is recommenced, as at the second. In each alternate second row a double-stitch will follow the first; this must be knitted without bringing the wool forward. The last stitch must be knit plain in every row.

A *Brioche* is a good kind of cushion to knit, as it may be made up at home, and may be worked in odd wools, and always looks pretty. Its name is derived from its resemblance to a French cake. It should be knitted in fleecy or double German, with moderately large needles of wood or ivory. It may be formed with thirty-two stripes of different colours, radiating from the centre, sixteen wide and sixteen narrow, and these may be arranged according to fancy, varying the colours to suit taste or convenience. Ninety stitches may be cast on, say in black, for the narrow stripe, then two turns must be knit, next three turns in orange and two more turns in black. This completes the first narrow stripe. To knit the wide stripe the wool must be brought forward, two knit together, twice, and turn; these two must be knitted, and two more of the black, and turn; this must be continued, two more stitches of the black being taken each time till within two stitches of the top, then turn; the wool will now be at the wide part of the stripe, and the next narrow stripe must be again begun with the black, the two black stitches being knit at the top or narrow end. It may be well to make these stripes also somewhat narrower at this end, by turning when within two stitches of it in the centre row of orange. The work is thus to be proceeded with till the last wide stripe is finished, when the piece will have attained its circular form, and may be finished by joining it to the first narrow stripe.

For making-up, take a circular piece of stiff millboard, about eight inches in diameter, and cover it with cloth or silk. The top is to be drawn together, and fastened to the board in the centre by a tuft of wool, or a cord and tassels. The stuffing, of down or fine carded wool, should be put in a case, and the knitting sewn down to the edges of the board.

Economical hearth-rugs and bedroom door mats, which are very warm, and handsome in appearance, may be made by knitting shreds of cloth with twine. Tailors' snippings may be used, or old cloth garments, washed and cut into strips of about four inches long, by one-third of an inch wide. These may be arranged according to colour, in any simple pattern, as stripes, crosses, or diamonds; or they look well with merely a border of black, and the centre filled up with colours mixed indiscriminately. Large steel needles and fine twine should be employed. The first row must be knit plain; in the second, one stitch is knit, the strip of cloth is then laid against it by its centre, and another stitch knit; one end of the cloth is then turned back, to bring both ends on the same side, and a third stitch is knit; this is repeated to the end of the row. Then begin again as at the first row.

The principal kinds of wool used in fancy knitting are Shetland, fleecy, single and double German, and Andalusian. Shetland is the finest and most delicate, as well as the most expensive; fleecy is a thicker and somewhat cheaper material, and should be used whenever weight and warmth are required; German wool is best for cushions, anti-macassars, and such-like articles. Whenever, as in children's jackets or shoes, frequent washing is necessary, it is best to use Andalusian, as the colours in that always stand well, and it is not so liable to thicken, though all articles knitted in wool require much care in washing, and should be well shaken and pulled out whilst wet.

*Terms.*—To *cast on* is commencing the work, and has been explained in our first article. *A turn* is to knit two rows in the same stitch, one forwards and one backwards.

*A row* is composed of the stitches from one end of the needle to the other. *To bring the wool forwards*—in this, after a stitch has been knit, a second is made by simply bringing the wool to the front. *To pass the wool over*—in this, after making a purled stitch, a second stitch is made by passing the wool over the needle. *To knit two together*—in this, as in narrowing, two stitches are taken together and knit into one. *To slip* is to pass a stitch from one needle to the other without knitting it. *A loop stitch* in this the wool is brought before the needle, and, in knitting the next stitch, returned to its former place.

When knitting and purling have to be done in the same row, it is obvious that after purling a stitch the wool must be passed *back under* the needle before the next stitch can be knit; in like manner, after knitting a stitch, the wool must be brought in *front, under* the needle, before the next stitch can be purled. These processes are, it must be observed, different from *passing the wool over* and *bringing the wool forward*, both of which are for the purpose of *making* stitches.

*Fastening on* is best done by placing the two ends of the wool contrariwise, and knitting a few stitches with both together.

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## CHERRY DAINITIES.

*To Preserve Cherries.*—Boil them in thick syrup in a pan, and let them remain until next day. Then take them out, and put them in syrup which has been boiled down until it is ready to candy, and colour them with some syrup of red currants. Cherries may also be preserved by another method. Take equal quantities of crushed loaf sugar and ripe cherries, previously stoned. Place some of the sugar at the bottom of the preserving-pan, place the cherries on it, and sprinkle more sugar over them as you place them in it. Then put the pan on the fire, and for each pound of fruit, add half a quarter of a pint of red currant juice, and more of the sugar. Boil them fast over a good fire, frequently shaking the pan, but not stirring it. Skim the contents, and when the syrup has become sufficiently thick, pour the preserved fruit into jelly-pots.

*To Preserve Cherries in Bunches.*—Select some cherries, and make them into bunches. Then boil them in a syrup, made with an equal weight of sugar, and the smallest possible quantity of water to dissolve it. Take the vessel from the fire and skim it, and let the cherries become cold. Then place them in the syrup into a warm oven, and let them remain until next day. Afterwards take them out and dry them.

*Cherry Compot.*—Boil some sugar in the smallest possible quantity of water, add the cherries, and simmer them until they become soft, and have absorbed all the syrup. Should there be more syrup than the fruit can absorb, boil it down, and pour it over the cherries.

*Candied Cherries.*—Select some fine cherries, and place them in strong syrup, boiled down until ready to candy. When covered with sugar, take them out, and place them in a warm oven to dry.

*Dried Cherries.*—Remove the stones, and place the fruit in an oven very moderately heated. Let them remain in it until the oven is cold, and, if necessary, repeat the process.

*Cherry Brandy.*—To a gallon of brandy add eight pounds of black cherries, two drachms each of cloves and mace, together with a handful of mint, balm, and clove gilliflowers. Let them remain in the spirit for twenty-four hours, then remove the fruit, crush, and replace the cherries in the brandy. Now let them remain for a few weeks, then strain the spirit and sweeten it for use.

*Cherry Drink.*—Remove the stones from a handful of ripe cherries, bruise them, and let them steep in a pint of water. Let them stand for some hours, then strain, and sweeten with two ounces of loaf sugar.

## STAR DRIFT WORK.



THIS is a simple and effective way to decorate shabby furniture, old boxes, and picture frames. Chairs should be treated thus. First scrub them thoroughly all over with strong soda water.

When quite dry, lay on smoothly a coat of enamel, but, if the chairs are not entirely free from all moisture whatsoever, the paint will not adhere satisfactorily. Great care must be taken to slash the brush quickly backwards and forwards as a house painter works, then the enamel flows well together and dries with an even surface. It is also important that no drops should be allowed to stray to the edges and dry there, or the work will have the appearance of an old sun-blistered barn door. While the enamel is still wet, sprinkle it lightly with gold-dust, such as is sold by Italian warehousemen in packets at 4½d each. The best way to distribute this gold-dust evenly is to fill a small dry camel's hair brush with the powder and shake it lightly over the wet surface of the enamel. This process, if performed delicately and quickly, is very effective, and entirely dispenses with the common look which spoils most enamelled furniture. Autumn green enamel looks very well with the gold; white, also, is charming, but would soon look tawdry after a few days of fog.

This kind of decoration would appeal especially to a girl who, arriving perhaps at the end of a large family, has to use in her special sanctum the furniture which has stood the storms of all her predecessors. All that is

necessary in such a case to procure a pretty room, is the permission of the head of the household and the really modest sum of 1s. 3d.

Many a girl suffers from an antiquated looking-glass which is apparently spending its last years of life in her bedroom. These, though possibly ugly, may be quickly converted into something pleasant to the eye by being painted with enamel and sprinkled with gold as above. If it be a large glass, or is cracked, or is deficient in quicksilver in parts, it might be draped over the offending part with a little cheap silk or real art muslin. And let no one think here that I am advocating dust traps, those horrors of good housekeepers, for frequent shakings and occasional washings of the offending drapery will remove all cause of complaint, or better still, prevent it. Any girl may do this much of a laundry maid's work without difficulty by washing out the drapery in her bedroom basin, rolling it smoothly in a towel, and, when nearly dry, passing a hot iron over it. Neither soda nor starch are required for this very simple operation, as the first would remove too much colour, and the other that softness which is essential to all good drapery. The cheapest Pongee silk, that at 1s. 0½d. the yard, even, washes very well, and, in the opinion of some folk, is more silky after the washing than before. It certainly drapes better.

### A PRETTY GLOVE AND HANDKERCHIEF BOX.

Star drift work is novel and pretty applied in the following way:—Take a cigar box in the shape of a double cube, strip all paper off it, detach the lid, and thoroughly scrub the whole thing with soda water as in the case of

the chairs and looking-glass. Then paint it all over, inside and out, sprinkling the outside with gold-dust; but on the outside of the lid guide the brush carefully in sprinkling, so that the powder in falling forms the word "Gloves." It is preferable (and easier) that the word should be in a flowing round hand. Then, and this, to my thinking, is the chief beauty of the whole performance, fasten the detached lid to the body of the box with ribbon of a colour to suit the paint, or, preferably, with gold braid. This should be affixed by means of fancy brass nails, at a penny the dozen, and the end of the braid which comes on the top of the lid should be brought to a point with three nails, thus—

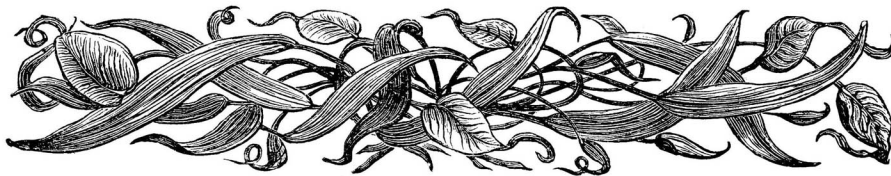


Two of these hinges are sufficient, but if three be preferred, a longer one may be placed in the middle, the two others, as before, of equal length and situated about an inch from the end. These hinges, especially in the gold braid, give the box an archaic appearance which is highly pleasing. If the braid be a little tarnished, this effect is much enhanced.

A handkerchief box to match would be done the same way, the shape of the box being a shallow square, with "Kerchiefs" written upon it.

Of course, if preferred, the initials of the person for whom the boxes are intended may be substituted for both "Gloves" and "Kerchiefs."

PAMELA BULLOCK.



## MY DOLL'S DRAWING-ROOM, AND HOW I FURNISHED IT.

WHAT mother or grown-up sister has forgotten the delights of a doll's house? One of the most vivid recollections I myself retain out of my own childhood is of playing with one belonging to a little neighbour, who, an only child, had more toys and much more expensive ones than I had. How I envied her the possession of this treasure. I was very ingenious at making toys for myself, though, and found probably more enjoyment out of my manufactures than I could have got from most elaborate purchases.

My father being an architect, perhaps my delight in house-building and arranging was hereditary; at all events, I know I was always making cardboard houses and furniture, and all one summer, until a heavy rain came and destroyed the fragile structure, my little brother and I were employed in laying out grounds to a white cardboard villa set up in our own garden patch. Someone gave me a small round birdcage, which I immediately appropriated as a summer-house, and built the villa to correspond. It was located on the confines of an asparagus-bed, which our imaginations turned into a grove of trees. Many, many years have passed since that happy summer, and my youngest child is the same age. As in my own childhood, toys are luxuries not to be profusely bought, and so when I

found my darling was longing for a doll's house I began to plan how I could make one for her at small expense.

One evening of leisure I set to work, and the start was so much applauded that I determined to proceed.

The first thing necessary, of course, was to have the house made. I decided, after a mental calculation of the various articles of furniture I wished to make, that I would not have a four-roomed mansion, but one good-sized apartment, which would hold furniture of a reasonable size and amount. So I explained my idea to a young carpenter, and he soon after brought me a strong deal box, thirty-six inches wide by sixteen inches deep and eighteen inches high.

The box was painted inside and out, and a window was put in each end. There was no front made, as I thought the room would be more convenient without it.

The decoration of the drawing-room was the first matter for consideration. As the walls were coloured terra-cotta, I chose a pale blue paper for the dado, four and a half inches in depth, and a friendly paper-hanger of my acquaintance made me a present of various strips of bordering, out of which I contrived a pretty one for the dado of deep red and gold. I papered the ceiling with some of the pale

blue paper, and pasted a narrow cornice of gilt paper all round it, which completed the decoration.

I found the painted floor such an excellent contrast to the light furniture I was making, that I decided to have no carpet, only a large hearthrug. It was several days before I was satisfied with an idea about this important feature of the room, but at last I saw some cretonne at a draper's, the border of which was the very thing. I bought a strip twelve inches in length, and cut off the two borders—all I wanted. The one I cut again into ends for the other. Laying them across the uncut piece, I carefully joined the pattern, and feather-stitched them on, beginning at the corners and working towards the centre. I carried the embroidery all round the rug, so that it should not show, at a short distance, where it was joined.

The curtains I made of yellow chiffon, with *lambrequins* of yellow lace across the tops. Little chains of gold beads held them back, and are hung on brass-headed tacks.

The chimney-piece next demanded attention. I saw, coveted, and readily obtained from a chemist an empty cardboard box of the required shape and dimensions for a mantel-piece. It is a certain lime and glycerine box, I may mention, stands about five and a half

inches high, and has a flap-cover, which forms the mantel-board. It is seven inches wide and two and a half inches deep. I raised the flap, cut away the front, leaving half an inch each side, and covered it with blue paper like the dado, not forgetting the bottom. Then I took the piece I had cut out, and from it made two little flaps about three inches wide, and high enough to just go in and out under the mantel-board when attached to the box. These flaps I meant to look like encaustic-tiled sides. They were first covered with blue paper, which extended half an inch beyond them to be pasted on the sides, not cut entirely away for this purpose. Three strips of gold bordering, stamped with tiny round figures, imitate the tiles very well, and are placed on each flap, which, when pushed back by a small black-varnished grate, give the structure quite the appearance of a tasteful, slow-combustion drawing-room fireplace. The mantel-board I covered with yellow silk with a full frill of yellow lace to match the window *lambrequins*. The little grate was purchased in London for a shilling, and has a miniature set of fire-irons with it. I also bought a mirror for the mantel-piece, which adds greatly to the appearance of the room. It is nine inches high and the exact width of the mantel-piece. My first intention was to gild the frame with Judson's gold paint, but I decided to drape it with chiffon, like the windows, instead, and I think it looks more artistic.

Really the room began to look charming, although no furniture was yet in it. The first thing in that line I manufactured was a large cabinet, and the chief material was a cardboard box, five and a half inches by four inches and four inches high. I turned the box upside down and cut away all the sides except enough to form the four legs. Then I put the cover down over the top, and upholstered it all over with blue plush. I next covered another box-lid about an eighth of an inch smaller, but the same shape, and fastened it underneath, an inch from the ground, as a shelf. A third, also the same size, I covered with the plush after cutting away one of its rims, and sloping off the sides. Then I fastened it, standing up, to the

table portion, as the back of the cabinet, the top and side rims forming a recess, into which I put a little mirror, and draped it with yellow ribbon. Finding the back rather tottery I made two chains of gold beads, the size of pearl barley grains, and with one on each side fastened the two parts of the cabinet more firmly by sewing the chains about an inch from the inside edges of the table, and then again to the back, the same distance from the bottom.

With this massive article of furniture I thought two tables would be sufficient. The former I made of cardboard. I cut two rounds, one three inches in diameter, the other four inches. The larger round was for the top, and I covered it with some thick dark brown paper, resembling shark skin in texture. I steamed this off a broken paper case. Any other dark paper would do as well, or the table, when finished, might be painted or enamelled, but I liked the rough surface of my paper, because it looked like wood—or so I fancied it might look to a child. Next I made four legs from straight strips of cardboard, three and three quarter inches long, covered them with the paper, folded them over twice to give them more substance, and gummed them to the larger round, half an inch from the edge, at equal distances, and by means of the paper, cut a little longer than the cardboard. These gummed ends were all turned towards the centre, and over them was placed the smaller round, and gummed down securely. Last of all I cut a strip of paper and gummed it upon a ribbon the same width and long enough to encircle the table. When dry I spread the inside, that is, the ribbon lining with gum, placed one end against a leg at its junction with the table, and drew it rather tightly around the other legs, and back again over the first, like a bandage. This made a finish to the table, and secured its firmness.

The other table is in imitation of a wicker five o'clock tea-table. I cut an oval top from a discarded sailor hat. The straw was smooth and rather fine, and the edge of the wide brim was turned down, which was a useful item in its subsequent history. I made the four

legs for my table by cutting strips from the straightest part of the hat. These were about two inches wide and about five inches long. I rolled each one, sewed it up about four inches, and then spreading out the unsewn remainder I stitched it to the oval, taking care that the cotton was not visible on the top. When all the legs were thus sewn on they formed a cross, lying flat upon the oval top. To bring them into right position I cut another strip exactly the length of the table's circumference, sewed it together into a ring and encircled the legs with it, about half way down. I then fastened it to the legs, and they stood firmly. Lastly I cut two little round shelves for the bread-and-butter plates from the part of the brim nearest the turned down edge, leaving a piece of this attached to each as a flap by which to secure it to the ring of straw around the legs.

I next made a writing cabinet from three match-boxes, first removing the drawers of two. Four little legs were necessary to set it up, and these I made from large wooden beads in the following manner. I took the match-box which held its drawer, and with a long needle, threaded with stout silk, I pierced down the first corner, and drew the silk tightly. Then I threaded on two big beads, and a small gilt one, passed my needle back through the large beads and the box, and then down the next corner, as close to the edge as I dared venture, without fear of breaking the box. When all the legs were thus attached, and the silk firmly secured, I gummed the three boxes together. Then I covered all but the front and top with the rough paper described above. I cut out a piece of brown glazed cardboard for the top, and made a row of little pigeon-holes for the back by bending a strip of the same across, gumming it to the sides, and slipping two tiny pieces of it into the aperture thus made. Another piece, still of the same brown cardboard, I cut to fit the back of the cabinet and to come up behind the pigeon-holes, and a little above them. It was now complete except the drawers. I made knots for these before slipping them in their places, with three



MY DOLL'S DRAWING-ROOM.

gold beads, each about the size of a grain of sago. The needle was passed through the inside of the drawer, the beads threaded on and the needle passed back. It was rather difficult to fasten off the thread, as the match-wood is so brittle. I did not cover the drawers, as their natural yellow colour looks well with the brown.

Most people understand how to make a sofa. I made mine of cardboard, and covered it with blue plush. The seat is six and a half inches by two inches by two inches. The back is four inches high. I padded the back and seat, and made arms for each end by rolling two strips of cardboard, stuffing them, and after covering the ends with rounds of plush, finishing the hard pillows with a band of plush round the cardboard. Then I fastened them to the sofa, and threw across one a little antimacassar. This I will describe later on. I determined to have variety in my chairs, so this is how I attained it.

No. 1 is very elaborate, of jet beads, strung on wire. I first made a square frame and four legs of copper-wire, twisted. I slipped the beads on the legs, and fastened the ends of the wire by turning them up with a pair of pincers. A square of cardboard, covered with old gold silk, was next sewn to the frame for the seat, and the back was contrived as follows: I had two gold-headed pins, these I threaded with jet and stuck them into the cardboard as the two main supports, bending their points firmly under with the pincers. Two shorter supports of beads, threaded on wire, were next put between them. The wire started from the seat, passed up through the beads, had three gilt ones for an ornamental top, then passed down through the beads again and was fastened off beneath. The four supports were now bound together by two cross-pieces of wire and beads, and were perfectly firm, but to give further security little arms, made the same way, were attached to the back an inch from the seat, and brought forward to the front legs. For the same reason a cross-piece was put round the legs, half-way down. Lastly, a piece of silk was sewn under the seat to cover the ends of wire, and a little cushion tacked on at the four corners.

No. 2 was made with gold beads and copper-wire, but less elaborately. Strands of fine gold beads were twisted round the frame of the seat, and the back was simply two pieces of copper-wire bent in an oval shape, one within the other, with the gilt strands twisted over them. The beads for the legs were the larger ones used for chair No. 1, and for the cabinet, etc. This chair had a blue plush seat.

No. 3 was a lady's easy-chair, of blue plush—the seat consisted of a lozenge box. I first fastened on the feet, made each of a red wooden bead the size of a small cherry, and a gold bead to hold it on with, just as described in the writing-table. The box was then padded and covered with plush, and stood one inch and three-quarters from the floor. I cut a back of cardboard three inches and a half long, and rounded at the top, padded it and covered it with plush. It was then sewn on, and the chair stood complete.

No. 4 was an American wicker-chair. It was made from a coarse blue and white sailor-hat. An oval, four inches and a half at the widest cut from the crown, formed the back. This coarse straw when undone will pull out straight. I cut two strips eleven inches long, bent them square, sewed each together, and then the one to the other. This made the bottom of the chair, and I next sewed the back to the top row. The seat was easily framed by sewing strips of the straw together and fastening them in. For the arms I bent strips at right angles, sewed one within the other, cut them to the required size, and fastened them to the back. Slipping the

other ends between the seat and the bottom part of the chair, and stitching them down finished it; but I made a little yellow silk cushion for the back, embroidered with forget-me-nots, which brightened and made it look more comfortable.

No. 5 was a rocking-chair, made from the straw-hat which furnished me my tea-table. The seat and back were cut alike from the brim, in a sort of wedge shape. Any curly-brimmed straw will answer the purpose, which is to give the seat a flap hanging down, and the back, one bending backward. The wedge-shaped pieces cut out—with their narrow ends only an inch smaller than those opposite, which had the flaps—I laid them face to face and sewed the narrow ends together. I then cut out two triangular pieces of straw, rolled the edges of the bases, and sewed them. These were for the arms: I held one (with its rolled edge turned inside) in the angle formed by the seat and back, and sewed it to both. The other arm was secured in the same way. Next I cut four strips from the brim of the hat, five inches long and one inch wide. They of course were curved. I turned an end of each back, making a loop with a projection of straw, fastened the loop to the strip, and then sewed each to the sides of the chair by the projecting piece of straw in such wise that the two back ones curved back and the front ones forward. The space between a front and back leg was three inches and a half. Two straight strips of straw, five inches and a half long, were next cut for the rockers and sewn into the loops. The difference of two inches made the curve, but as the chair was inclined to topple over, I cut another strip, four inches long and one inch wide, and put it at the back, from one rocker across to the other just inside the loops, and found the balance quite restored.

The chairs and tables now being completed, I turned my thoughts towards the final details. I had bought a small piano, quite a pretentious-looking semi-grand, with the splendid compass of one octave—and all for sixpence! Its fatal drawback was that it possessed no legs, and these I proceeded to supply. Four empty reels were given me—not ordinary cotton-reels, but larger-sized ones from a tailor, with narrow tops and spindle columns. I black-varnished these and glued them to my piano, which now stood proudly on its ebony legs! A glazed visiting-card, cut into the shape of a music-rack, was also black-varnished, and took it kindly. With an edge turned up and stiffened by the application of the varnish it looked very substantial, and, being pushed between the front and top of the piano while wet, it became fast without further trouble.

The furniture of the room being now complete and put in place, I proceeded to manufacture the smaller articles, which more than anything gave the little apartment a look of being "the real thing."

The mantel-piece was all very well, so far as it went, but it would be perfect with a clock. And this is how I made it. I bought a penny watch as the preliminary move. Then I procured a tiny jeweller's box, whose cover just held the watch, and cut a ruler in this for the face to show through. After fastening the watch in this position I black-varnished the front of the case, its rims, and the box itself. I then turned the latter upside down, stuck the clock upon it endways, and the varnish when dry held them together as if glued. A piece of paper was pasted over the back to hide the stitches, and the black marble timepiece was placed upon the mantel-shelf.

As no drawing-room is complete without brackets, I made two for the corners and one to hang in a space over the piano. The corner ones I made from cardboard boxes. I measured two inches along and across, cutting

the corner of the box off and leaving about two inches of the sides as support for the bracket. A triangle of silk over the tops and a lace border completed them. In one corner I put two of these brackets, one above the other, so that there were two shelves.

The third bracket I made from a match-box.

No doll of artistic taste could possibly make herself happy in a room without flowers. A flower-stand being an imperative want, I bought a cane for one half-penny and cut from it three lengths, six and a half inches each. Through one I bored a hole with a red-hot needle, and fastened them all together by means of wire, passed first through this hole, and twisted round while they were held "gipsy-kettle" fashion, but meeting higher up. I then black-varnished it, wire and all, as the colour of the cane was not beautiful and the wire decidedly unsightly. A tiny glass bowl with a foot or ledge made the flower-vase, attached to the tripod by chains of gold beads. A ring of these, exactly fitting the foot of the bowl, was slipped round it, and three strands fastened at equal distances to it. To make the legs of the tripod secure I passed chains of the beads through two of them by boring holes near the bottom, and fastened them to the third.

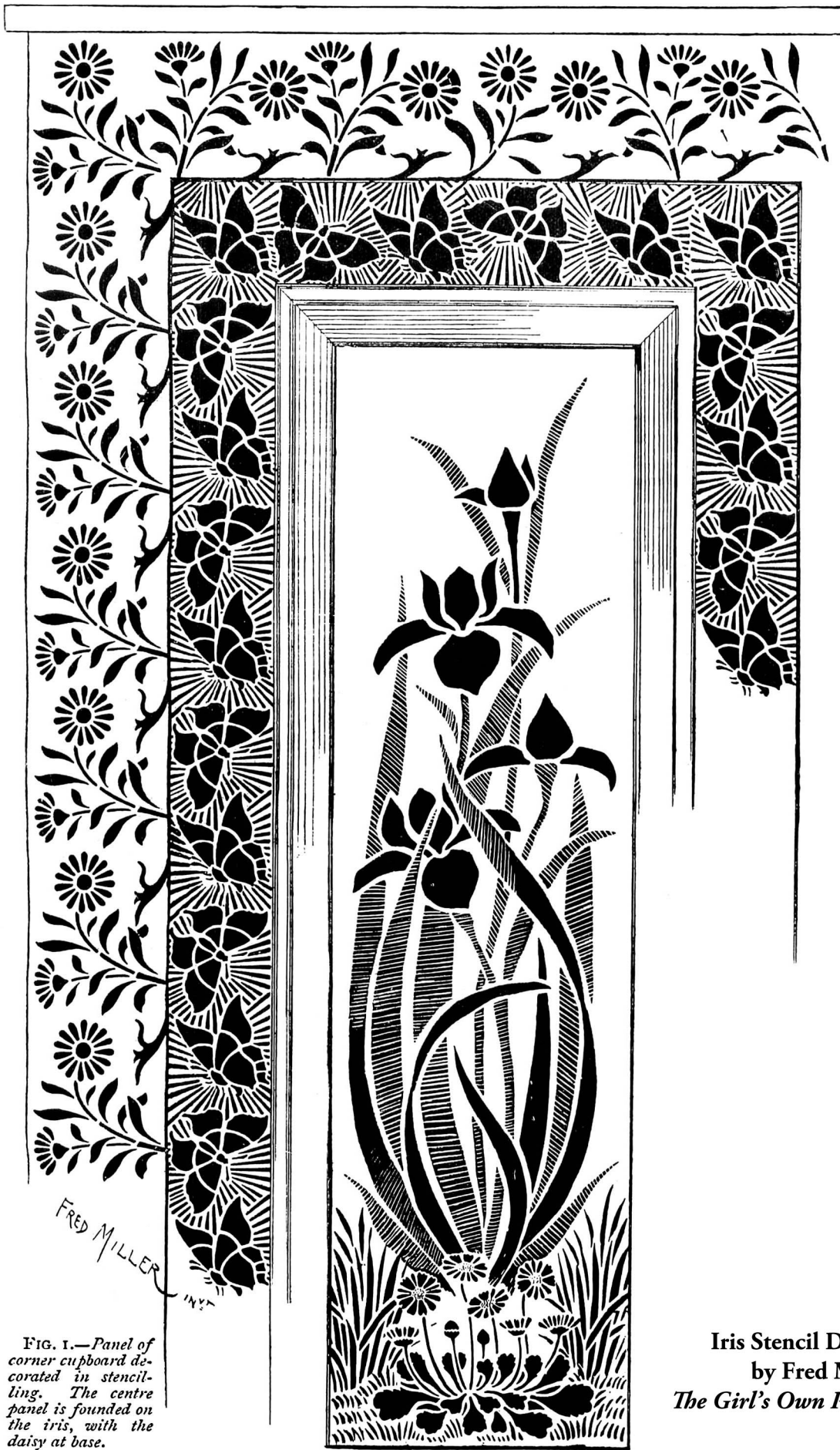
Little antimacassars were made from strips of lace and very narrow ribbon, or insertion and ribbon. One, for the sofa, was of muslin, on each side was a ribbon border and round all a row of insertion edged with lace.

Books and music, like flowers, are absolute essentials. I made an album, and placed upon the piano-rack a waltz, specially composed for the one-octave piano, and written as finely as was possible on little sheets of foreign paper with a coloured cover. The album was manufactured with more difficulty. Two little squares of cardboard were first cut for the stiff covers and then a strip of red plush the same width, allowing for turning in, but long enough to cover both pieces of cardboard, front and back, and to leave over a little space between for the binding of the book. Before sewing this the front of the plush was ornamented with an initial in the centre, worked with gold beads, and a gold bead of the second size at each corner. The cardboard pieces were placed on each end and turned over towards the centre, then sewn down. The album itself was made of little cards stitched together and bound in. Two rows of gold beads were then put down the back to conceal the stitches of the binding, and a tiny clasp, cut from a child's cheap necklace, was sewn to the edges of the album. The pictures having been cut out and pasted in, the book was complete.

And now, having come to the end of my resources, I spent a very little on ornaments for the room, or contributed some from my shelves and brackets. A couple of photographs for the wall were bound with gold paper, and several tiny midget frames had little landscapes, cut from Christmas cards, put in them; candlesticks for the mantel-piece, piano and writing-table, and a pretty little lamp were suggestive of cheerful evenings. Other ornaments were set upon the brackets and table, and a pair of china figures, about two inches high, completed the appearance of the mantel-shelf.

A tea-set on a little tray which looked like silver, and cost one penny, was now set out upon the table. The "cosy" for the tea-pot, a last thought, was made from a bit of blue quilted satin. All was now ready for the mimic occupants of the house. The first, mistress of the domain, was arrayed in a tea-gown; the second, a supposed visitor, appeared in a summer walking costume; and a maid, in a plain gown, cap, and apron, was at hand to attend upon the ladies gracefully seated near the tea-table, while the clock pointed to ten minutes past five!

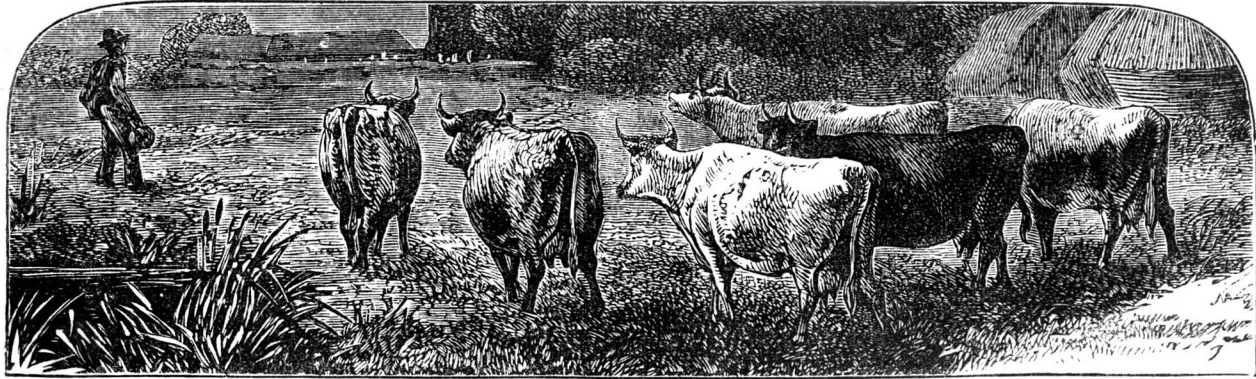




FRED MILLER

FIG. 1.—Panel of corner cupboard decorated in stenciling. The centre panel is founded on the iris, with the daisy at base.

Iris Stencil Design  
by Fred Miller  
*The Girl's Own Paper*,  
1899



## CHAMOIS LEATHER EMBROIDERY AND PAINTING.

It is a pleasure to bring to our readers' notice a material that can be used both for needlework and painting, and that promises a change that will be appreciated by skilful fingers from the well-known grooves of fancy-work. Leather is a material which does not at first sight promise much; as although the old proverb, "There is nothing like leather," is remembered by all, still the picture conjured up is not reassuring. The hard unyielding skin that bears rough usage so valiantly, is hardly the fabric to select for delicate and difficult embroidery, or one that is likely to permit itself to be fashioned into ornamental articles by girls destitute of a workman's tools, and without the technical training of a special trade. But the chamois leather that we recommend differs from the leather used for saddlery, shoes, portmanteaus, and book-binding. It is as soft as a glove, though of thicker texture, and bought in small skins, either of a natural *écru* colour, or dyed in various tones, and it can be cut to any shape with the help of a pair of scissors. By its use a transformation can be made in many a useful and everyday article, hiding as it does the groundwork of the ornament; and being thin, it will re-cover many a box or case that without its aid would have to be banished from society.

Photograph frames, jewel boxes, handkerchief and glove cases, watch stands, wall pockets, letter and card cases, blotting pads, "Bradshaw" and magazine covers, are amongst the small articles that can be covered with chamois leather, while for larger things that

require whole skins, there are small table-covers, splashboards, panels, screens, etc.

Chamois leather skins are sold either dyed, or in their original leather-coloured tint. They are dressed, and have a slight gloss upon them, and do not resemble, either in texture or shade

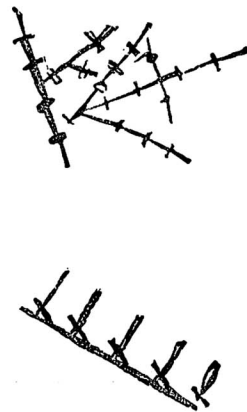


FIG. 1.—STITCHES.

of colour, the chamois leathers used for plate-cleaning. Some of the skins are much better than others, are larger, and of even thickness, and have not so many small seams in them. It is, therefore, best to select them yourself, and feel them over well. The skin should be soft and yet firm, as if too elastic it will stretch more than is convenient when it is being made up.

The undyed skins are the most useful, as they are easily tinted with water-colours; and as painting and embroidery are frequently combined in one piece of work, it is best to have a neutral groundwork to start with. The price of the skins is from three to four shillings. They are, like all skins, irregular in shape, and one cannot reckon upon more than a perfect square of eighteen inches from them, although, as they are longer than their width, several inches more than this stated measure (one way of the material) is obtainable. When embroidering the material, small flowers and delicate tracery are used for small articles, and large conventional designs for the tablecloths and panels. Filo floss, Roman floss, purse silk, and embroidery silks can all be employed; and most conventional or flower designs are finished with an outline made of gold thread sewn down with silk. The thick parts of any pattern are worked with satin and Kensington-stitch or basket-stitch, the finer parts with outline-stitch, Tête de Boeuf, French knots, diamond-stitches, or any other light open embroidery stitches.

Sometimes the grounding to a large design

is tinted in with water-colours: at others it is covered with lines of silk interlaced with open wide-apart crossings. The bars so well known as connecting hand-made lace can also be employed, or the irregularly crossed lines shown in Fig. 1, which are made with double lines of silk, caught down with securing-stitches brought up from the back of the leather, passed over the line, and put back to the under side. The outline-stitch, also shown in Fig. 1, is used as a finish to any open edging, and resembles hem-stitch in its working.

Before commencing any large piece of work, it is better to learn how to cut the material and embroider it upon something small, and for this purpose select Fig. 2. This is an eyeglass case made in the shape of a geranium leaf, and acting as a rubber to clean the glass as well as to hold it. Select a small geranium leaf and cut out its outline, first in chamois leather, then in thin flannel and lining silk. Cut out a second piece of leather like the first, except making it pointed at the top (as shown in the design) instead of indented. Work the veins of the geranium leaf with lines of coarse shaded silk, selecting a russet-red shading off to yellow, and secure these lines with stitches brought from the back. With close satin-stitches work the deep band round the leaf, using shades of fine and dark-coloured green silk; line the leaf with the flannel and the silk, and secure these materials to the outline by

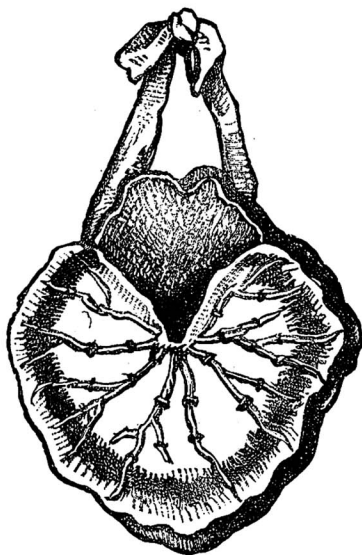


FIG. 2.—EYEGGLASS CASE.

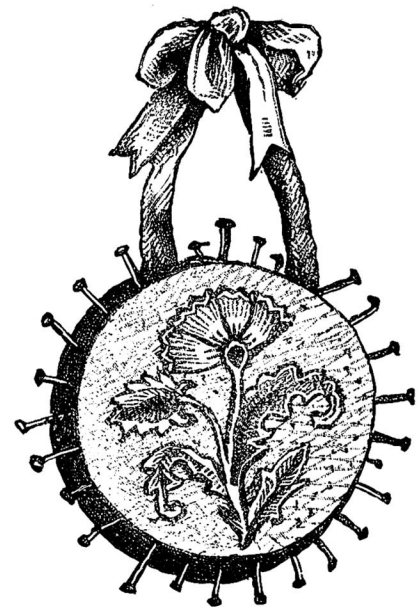


FIG. 3.—PIN-CUSHION.



FIG. 4.—GOLD SPOON CASE.

fine overcasting. For the second and under leaf, cover the piece that shows above the first leaf with crossed lines of silk, overcast the two leaves together, conceal the stitches so made by a line of gold thread, and sew a green ribbon to the top of the case, to hang it to the side of the waist. A little tinting of the grounding of the leaf in water-colours is an addition to the work; but this must be done in shades of yellow and light green, and before the embroidery is employed.

Fig. 3.—This pin-cushion is given of a large size to show the stitches for filling-in, and the grounding-stitches. It is made of two circles of leather, with a horse-hair stuffed centre covered with ruby-coloured velvet. To work the pattern, outline the design upon the leather, either by drawing it, or by tracing it off with the help of blue carbonised paper and tracing paper. Then work the grounding by laying filo floss in crossed lines on the ground, and catching these threads down by bringing a stitch up from the back of the material and returning it. Take two strands of filo floss, and with these work the filled-in leaves and the outline-stitches shown in the picture. Lay a strand of medium-sized gold thread round all the design, and fasten it down with securing-stitches. The piece of leather forming the back of the pin-cushion needs no ornamenta-



FIG. 5.—CARD CASE.

tion. Glue the two pieces of leather to the made-up centre of velvet, and finish with an ornamental bow and loops of bright-coloured ribbon.

Fig. 4 shows the ornamental outside of a case for keeping gold and silver apostle teaspoons in. This case when filled is laid upon the silver table, now found in most drawing-rooms. Instead of apostle spoons, it can be shaped to hold and show off one or two spoons preserved for their quaintness or rarity. The length of the case will depend upon the number of spoons. There must be ample room allowed for a separate pocket for each spoon, and for a flap of five inches beyond. To make the article, first cut the length and width of the case out in chamois leather, wash-leather, and crimson silk. Outline the design given and work it as stitching with crimson-coloured purse silk, using a darker shade of the same coloured silk where the shading is shown. Then prepare the inside. Take two long narrow strips of leather; fit these strips to the spoons so that they will just hold in a little pocket the top and end of one spoon; work in coral-stitch an ornamental bordering (half an inch from the edge) round the space intended for each pocket, and line the strips with crimson silk, bringing the lining over as an edging on one side of each strip. Lay the outside cover, the wash-leather, and silk lining together, place over them the two strips of leather prepared for pockets, with their ornamental silk edge inside, and overcast the pieces together firmly

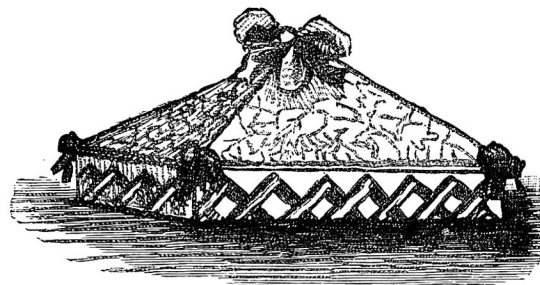


FIG. 6.—JEWEL CASE.

on the outside. Now stitch down the pockets to the silk and wash-leather linings, but not to the leather lining, and see that the pocket intended to hold the top of the spoon exactly faces the pocket intended to hold the base. The strips of leather for these pockets are made as narrow as possible so as to hide but little of the spoons. Finish the case by binding the outside edges with a narrow crimson ribbon stitched on with machine-work.

The card case shown in Fig. 5 is intended for a pack of Patience cards. It is made just a little larger than the cards, and of three pieces of leather; the front piece a long square ornamented with water-colour painting and a worked-in grounding; the back like the front, with the addition of a flap, and a long narrow piece of leather forming the sides and bottom of the case. The painting is done with ordinary water-colour paints mixed with Chinese white and aquarelle, the grounding as enlarged in Fig. 1. The case is lined with silk, joined together with overcasting the edges to the outside and stitching ribbon on as a binding. This description of case, according to its size, can be repeated for letter cases, circular note cases, photograph manuscript, and many other flat portable articles. The jewel case of Fig. 6 can be used as a handkerchief or glove case. Its best foundation is an old box. Many pretty shapes for such a case are to be found in sweet boxes, plum boxes,

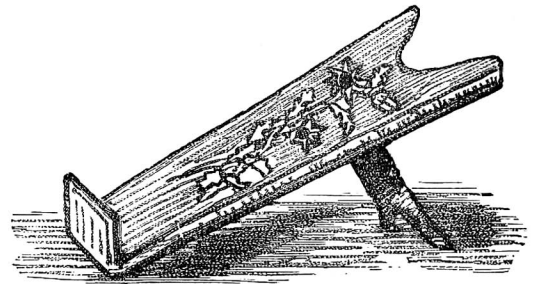


FIG. 7.—PHOTO STAND.

and boxes that linendrapers keep their goods in. The shape of the lid is cut out in leather that is embroidered, and the leather is glued to the background. The edges are hidden by sewing a dark silk cord over them, and a bunch of ribbons to the top and corners. The sides of the box are shaped in leather, and then two narrow pieces of coloured ribbon, such as navy blue and pale yellow, orange and dark green, plum colour and pale blue, are taken and stitched down in the running pattern shown. The ribbon is not cut, but turned over where the points show, and turned under the box where they do not. The inside of the box is lined and quilted with satin, and the bottom of the box made neat by glueing a piece of leather to it.

The photo stand (Fig. 7) is formed of a boot rest covered with leather, with a narrow ledge at its base made of millboard and covered with leather. The front of the rest is covered with leather ornamented with a group of flowers painted in water-colours. The back is covered with plush, and the two materials are overcast together, and the stitches concealed with a thick cord, as before described.

Fig. 8 is intended as a case to hold a silver drinking cup, christening cup, or bridal cup. This idea of a bridal cup has lately been revived, and is the remnant of the old custom of drinking the bride's health on her departure from home. The bride's cup is made of silver, and is an exact imitation of an old-fashioned drinking cup. It is fitted into a leather case lined with silk, with a leather lid made higher than necessary. Fitted into this lid, and kept in position with a leather strap, is a small book. In this book all brides and bridegrooms who have taken of the contents of the cup, and had their healths drunk, write their names and the date of their marriage. It is not



FIG. 8.—BRIDAL CUP CASE.

required that this ceremony be gone through on the day of marriage—any time during the first three months of marriage is sufficient: therefore anyone possessing such a cup will be able to collect all the signatures of her friends who have lately married. Some of the old cups made for these bridal cups were shaped like a woman holding above her head a small bowl on a movable hinge. This shape of cup was made that the bride and bridegroom should drink at the same moment out of it—the bridegroom from a hole made in the head of the figure, or from the cup made by the skirts of the woman—which was reversed and carefully filled with wine—and the bride from the bowl with the movable hinge.

To make a suitable case for a bridal cup, it is necessary to shape the size of it in strong cardboard or millboard, and sew a circle of cardboard into this as a bottom, and make the lid of a circle of cardboard and a narrow strip of cardboard. The lid overlaps the lower part to the depth of two inches, and should be made large enough to do so when lined, and deep enough to hold the book without its interfering with the cup. Having made the foundation, cover it on the inside with a lining of satin mervilleux, and on the outside carefully glue on the leather. Let it fully dry before ornamenting it with painting. For the background use silver and gold paints, running the two together, but not covering the whole surface. Buy a little pure parchment size and mix it with the silver and gold powders, and paint it carefully on to the leather. If you have by you any of the little ornamental punches used in repoussé brass-work, a few impressions of stars, *fleurs de lis*, etc., look well punched in by their aid over the gold and silver surface. Having finished the background, paint in the design with water-colours, mixed largely with Chinese white to render them opaque, and with aquarelle as a medium to strengthen and harden the colours. The background of gold should be under the coloured design, but it should be left plain, not stamped, the stamping being used here and there about the plainer parts in small wedges of ornamentation, not in solitary stamps. The lid

of the box is gilded and silvered, and ornamented with a motto or quaint saying, such as, "Good luck to the bride," "Peace and plenty to all," "God grant all who drink health and happiness." These letters are painted in black and red, and should be made distinct, although the lettering should be quaint. The stamping down of the background looks well upon the top of the lid, where should also appear the monogram of the owner. When the work is complete and well dried, preserve the colouring by passing a very thin coating of leather varnish over the outside. This varnish looks quite brown, but if thinly applied, does not dim the colouring.

Large chamois-leather skins, and sometimes several skins neatly joined together by a saddler, are required for such articles as tablecloths, splashboards, and panels. Tablecloths are embroidered and the others painted. The splashboard shown in Fig. 9 requires two large skins to make it, with an edging of dark leather or of furniture plush. The background is painted in tints of blue, shading down into rose-red and yellow (the colours of a sunset), the bamboo tree entirely in grey tones with some of the prominent leaves black; the pepper-tree with its berries in natural tints, the peppers red and pink, the leaves dark green. The little birds upon its branches are coloured black and white. The painting is the better for a wash of varnish if it is used as a splashboard, but not if it is intended for a

panel that will not suffer from damp, as varnish, however carefully applied, always gives a shiny look to the articles it preserves.

Besides painting and embroidery, chamois leather lends itself as a background to scorched or burnt-wood engraving. The modern revival of the old Dutch poker-work, with improved instruments and patterns, has opened out a new and distinct class of decoration, but this decoration, from its nature, has been almost exclusively confined to various kinds of wood. The hot needle that is the operator's tool needs a hard resisting substance to work upon; and no highly-finished design, with deeply-burnt down background or outline lines, can be successfully produced without such a background. But outline subjects of no great depth are perfectly easily executed upon chamois leather, and are well worth the trouble, as they are more suitable for the decoration of music portfolios, book covers, blotting pads, and letter cases, than either embroidery or water-colour painting.

The designs are not far to seek; every child's magazine is replete with outline sketches of animal and bird life; every artistic paper, and even the advertisements used by such art shops as Liberty's, are full of quaint sketches of Chinese life, or sprays of delicate flowers, branches of pine trees adorned with their cones, chestnuts peeping from their well-defined leaves, groups of Japanese maidens at play, monkeys hanging by their tails from tree branches, or owls and bats flying across their only friend, the moon. Given but the "seeing eye," and there is no difficulty in obtaining patterns; while for the more gifted workers, an original design will always be well shown off upon this background. When using burnt-wood implements upon the leather, it is necessary to keep the needle fairly cool (this is done by not working the air-pump quickly). The lines that are required are even and thin, not deeply scored in, and not showing rough edges. The whole pattern is done in outline, and for shading or background nothing more is desired but a little cross-hatching worked in very lightly.

B. C. SAWARD.

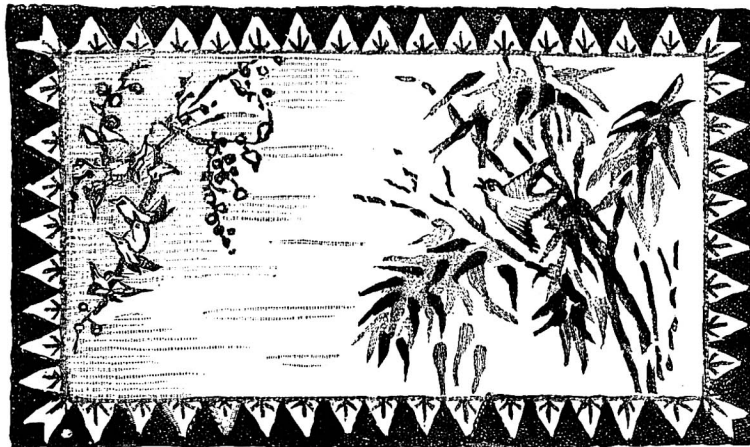


FIG. 9.—SPLASHBOARD.

## Something Like a Title

We have seen many singular title-pages in our time, but "never aught like this." It indicates a volume of extracts from several authors:

Astonishing Anthology from Attractive Authors.  
 Broken Bits from Big Men's Brains.  
 Choice Chips from Chaucer to Canning.  
 Dainty Devices from Diverse Directions.  
 Eggs of Eloquence from Eminent Essayists.  
 Fragrant Flowers from Fields of Fancy.  
 Gems of Genius Gloriously Garnished.  
 Handy Helps from Head and Heart.  
 Illustrious Intellects Impertinently Interpreted.  
 Jewels of Judgment and Jest of Jocularly.  
 Kindling to Keep from the King to the Kitchen.  
 Loosened Leaves from Literary Laurels.  
 Magnificent Morsels from Mighty Minds.  
 Numerous Nuggets from Notable Noodles.

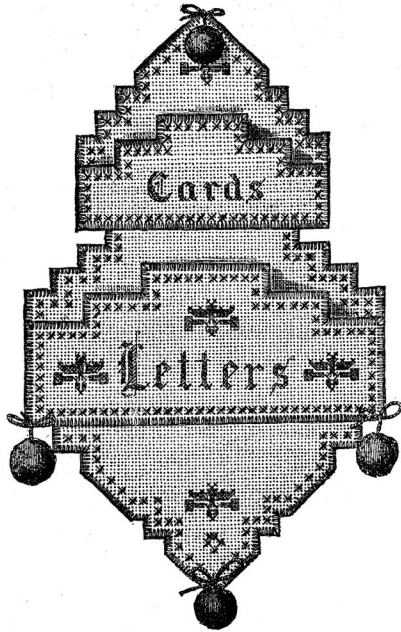
Oracular Opinions Officially Offered.  
 Prodigious Points from Powerful Pens.  
 Quirks and Quibbles from Queer Quarters.  
 Rare Remarks Ridiculously Repeated.  
 Suggestive Squirts from Several Sources.  
 Tremendous Thoughts on Thundering Topics.  
 Utterances of the Uppermost Use and Uncion.  
 Valuable Views in Various Voices.  
 Wisps of Wit in a Wilderness of Words.  
 Xcellent Xtracts Xactly Xpressed.  
 Yawnings and Yearnings for Youthful Yachtsmen.  
 Zeal and Zest from Zoroaster to Zimmerman.

—(*Cassell's Family Paper*, 1860)

# FANCY WORK.

## Card and Letter Receiver.

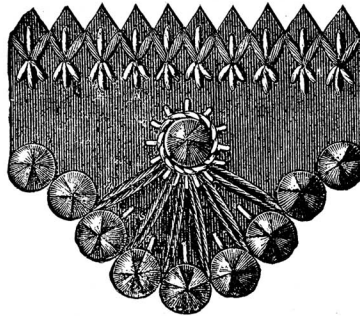
MADE of white perforated paper, and worked with blue worsted. The balls are made of worsted, the same color. The large piece of pattern (full size) will be found on the loose pattern sheet.



HALF OF THE UPPER PIECE.

HALF OF THE LOWER PIECE.

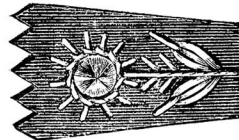
CARD RECEIVER.



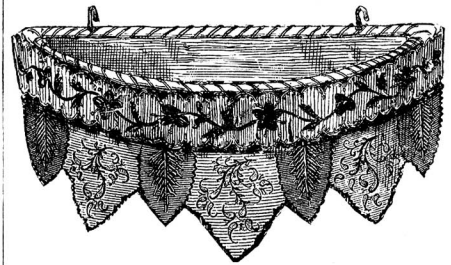
SECTION OF LAMBREQUIN ON HAIRPIN HOLDER.

## Hairpin Holder.

HAIRPIN holder with lambrequin of red cloth worked with double thread of canary and black silk, in point russe and buttonhole stitch, and finished on the edge with pearl or steel buttons. The frame is of twisted wire, and can be purchased at any fancy store. A ruching of red cloth worked in the same colors and studded with the buttons finishes the top. The center is filled with curled hair and covered with tufted worsted work.



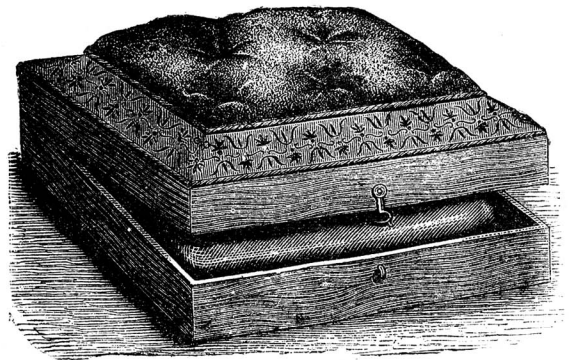
PATTERN ON BOX-PLAIT FOR HAIRPIN HOLDER.



## Lambrequin for Bracket.

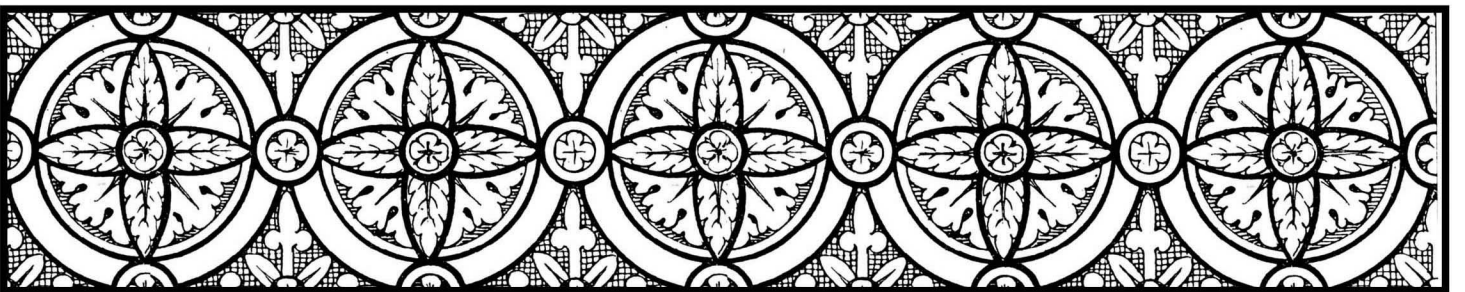
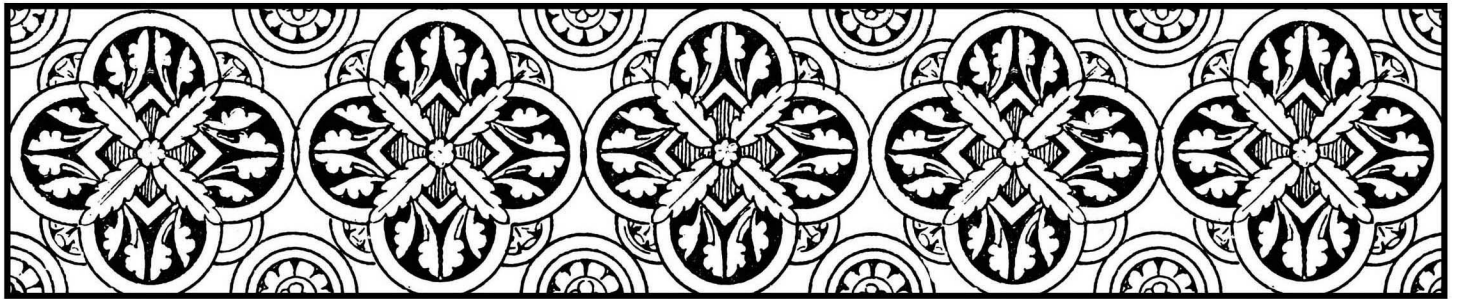
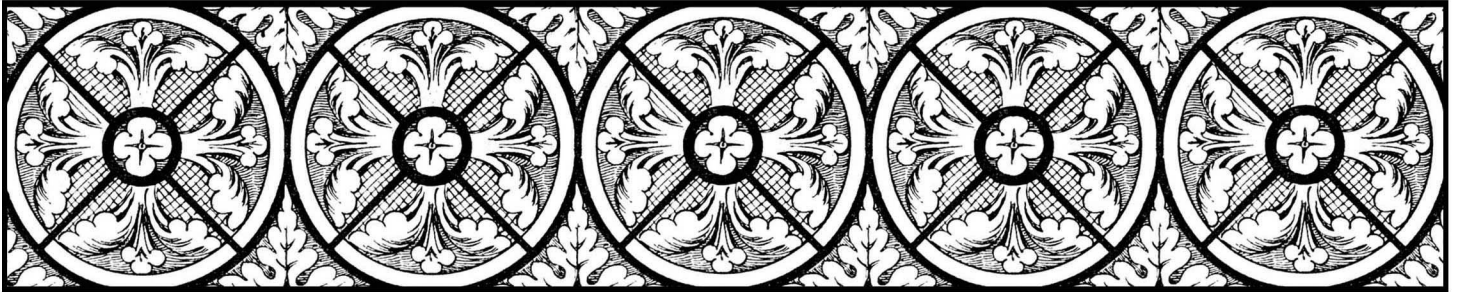
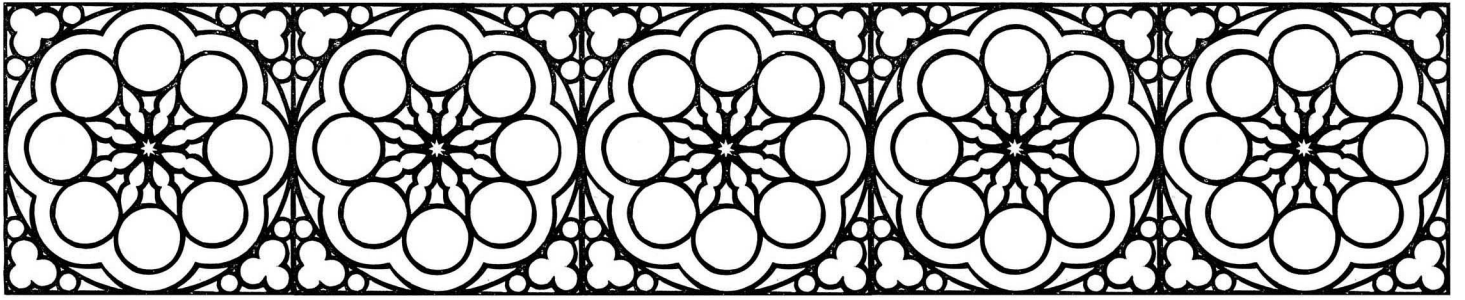
THIS simple little lambrequin can be added to any shaped bracket. Cut of cloth as many pieces of No. 1 as will go round your bracket, and of No. 2 as many as will go between each of No. 1—the edges of all simply pinked or buttonhole stitched.

The design of band is the exact width. Work all with colored wools or silk. When finished, hang against the wall with hooks. The two full-size patterns will be found on the loose pattern sheet.

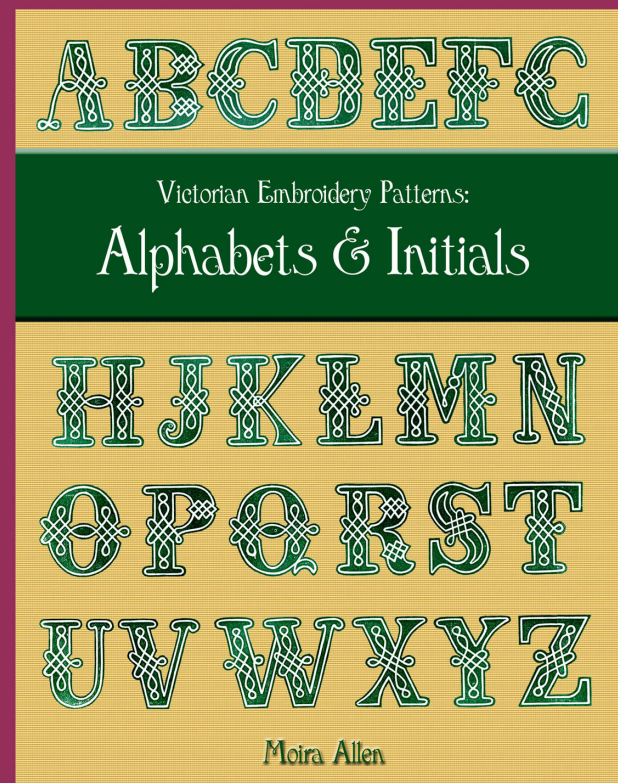
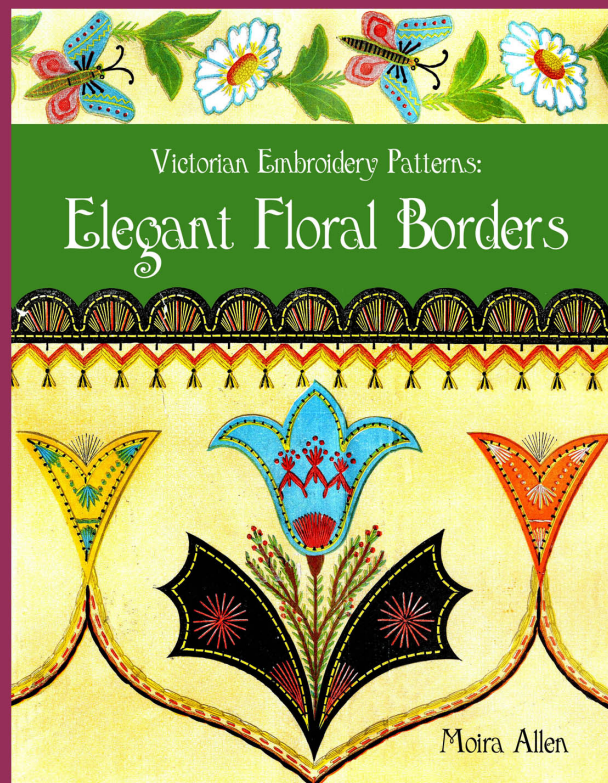
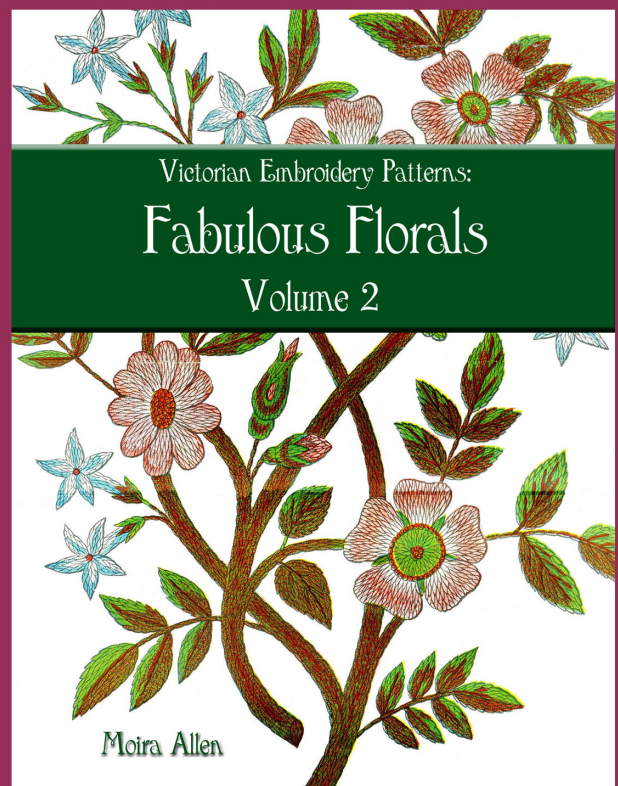
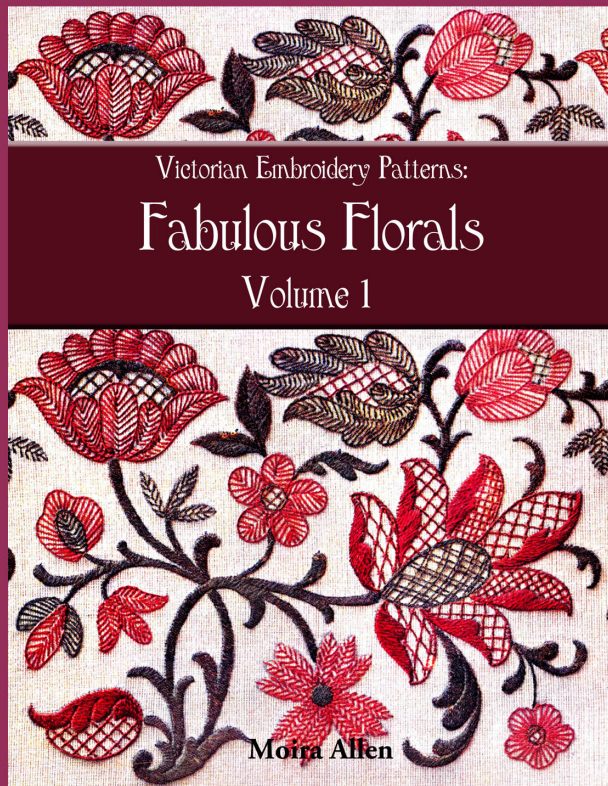


## Handkerchief Box.

TAKE a fancy letter-paper box that is square, and opens in the center; make a tufted cushion of satin on the top, and put an insertion of white lace around it with the same color underneath. If careful, with a very little glue, the sides can be covered with satin, finishing the edges with a silver or gilt cord. Complete the box by placing a little perfume satchel inside. This makes a pretty present and is not expensive, as often small pieces of silk will answer the purpose of covering.



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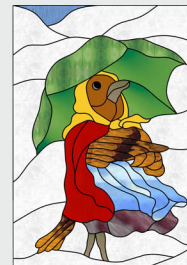
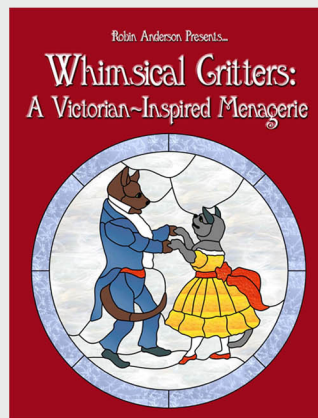
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