

# Victorian Creative

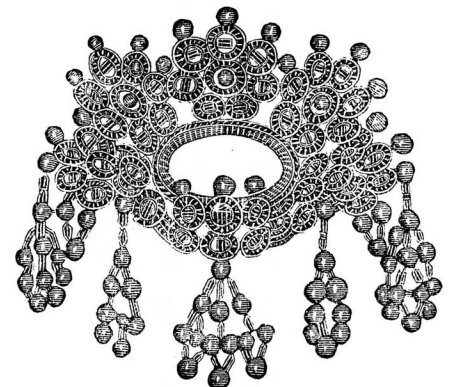
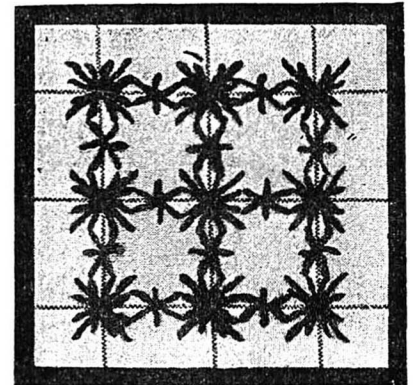
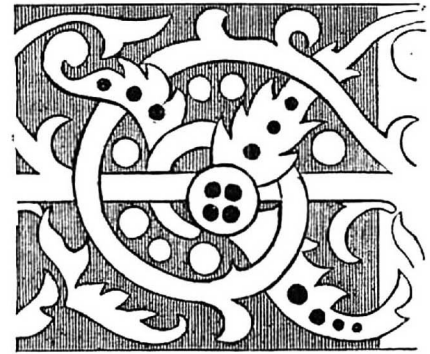
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor



Volume I #12 - March 11, 2022



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### Victorian Creative

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**ABOUT OUR COVER:** Around here, crocuses are the first signs of spring--and a welcome sight indeed after a long, cold winter. This lovely print comes from *The Illustrated London Almanack* of 1863, and is available in our complete collection of *Illustrated London Almanack* prints at <https://www.victorianvoices.net/clipart/prints/ILA.shtml>



## RETURN OF THE CREATIVE

**T**ake a look at any Victorian women's magazine, and there's no mistaking the hunger Victorian women had for arts and crafts. Magazines had to scramble to keep up with the demand for new ideas, patterns, techniques. Nor were they limited to such "traditional" crafts as needlework, knitting or crochet. As you've seen here, magazines offered the women a host of other options, including wood-carving, metal-work, even blacksmithing.

These arts and crafts articles weren't aimed at wealthy women with loads of time on their hands. They were aimed at the middle-class, the average, everyday Victorian who might spend her day working in a shop or as a typist (or even as a journalist) and come home to a nice craft project in the evening.

When I was growing up, which, I hasten to say, was quite a bit after the Victorian period, things weren't much different. Women's magazines were still packed with craft projects, along with recipes and a host of other "womanly" topics. Oddly enough, much like Victorian magazines, they were also packed with lengthy, informative articles, covering anything from history to current events.

Flash forward to the present, and—where has it all gone? Today, I'm not sure where you'd even find a "woman's" magazine that gives any space at all to arts and crafts. The long, informative, general-interest articles have also vanished, in favor of snippets and "blipverts" (extra points to anyone who remembers where that term came from) on the latest make-up, weight-loss and fashion tips from celebrities.

Now, I can certainly recall (again, reminding my readers that this was well past the Victorian era!) when liberated women berated magazines for presenting such traditional fare for females. The idea that women wanted to stay at home to cook, knit, embroider, or engage in craft projects with their children was pure stereotype. Away with it!

Today, however, it seems that magazines have come to assume that women (and pretty much everyone else, whatever gender pronoun they prefer) have the attention span of the slower-witted species of gnats. If it isn't a tweet, our poor little brains just can't comprehend it. Today's readers, we're led to believe, simply want to be diverted and entertained with colorful pictures and as few words as possible.

I, for one, do not believe that we've all truly changed that much. If we had, stores like Michael's and Hobby Lobby would have gone out of business years ago. YouTube is packed with how-to videos and tutorials on just about every type of art or craft one can imagine, and quite a few one probably can't.

Recent events have seen hundreds of thousands of people rekindle their desire for creative projects—perhaps because, when faced with endless hours stuck in one's own four walls, there's only so much diversion one can get from reading tweets or scrolling through Facebook. People have gone back to wanting something meaningful to *do*—and few things are as meaningful as creating something wonderful. In the blink of an eye, a generation has gone from being viewers to doers.

I hope the magazine industry catches on again. But while we wait for them to stop telling us who uses what shade of lip gloss and start showing us how to be more creative and accomplished, I hope that you'll find inspiration in these pages to keep your creative juices flowing!

—Moirra Allen  
editors@victorianvoices.net



# FLOWER DECORATIONS

## MARCH

By CONSTANCE JACOB.

THE daffodil is especially typical of this month, and the name includes so many varieties that it would be possible to decorate a house differently every day throughout the month and yet use no other flower.

Almost equally numerous are their relatives the narcissi, although many of these are hardly in full bloom until later in the spring. In gardens, besides, are to be found hepaticas,

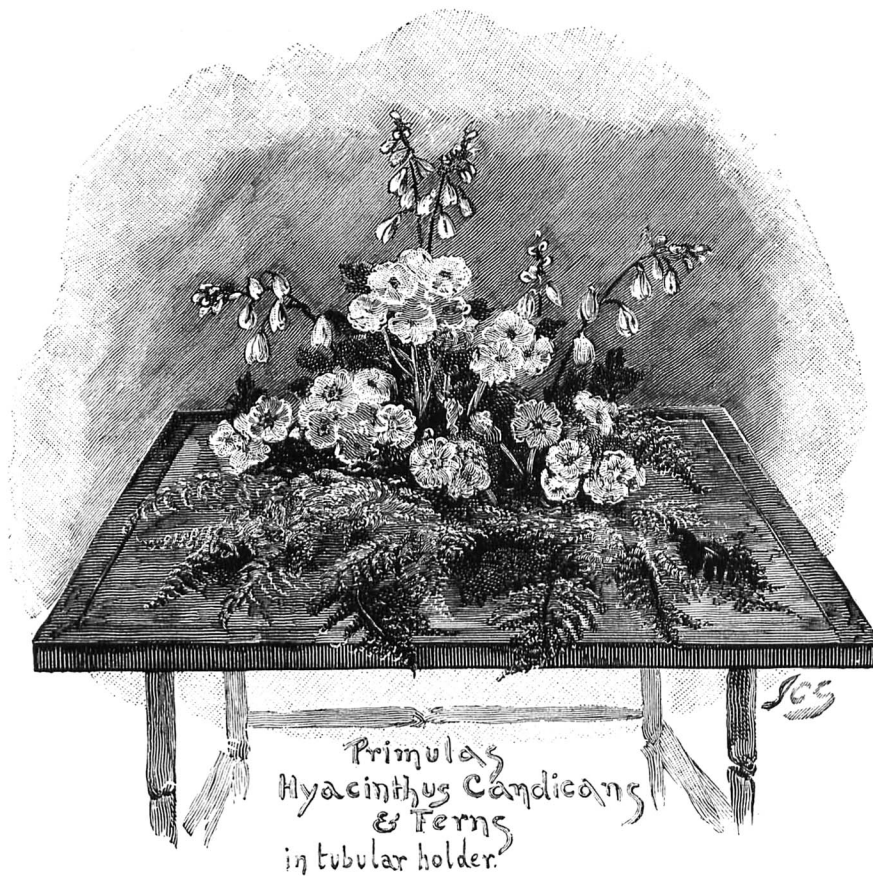
auriculas, ranunculuses; and in the lanes and woods, violets and early primroses, overhung by several green-flowering trees such as the hazel and willow.

Greenhouses are particularly gay now; and, in addition to such plants as cyclamen and primula, not exactly suited for cutting, azaleas, genistas, and dielytras are at their best. Some tulips are still to be had, but as a rule

the forced ones are over, and the garden-grown bulbs are hardly in bud.

Hyacinths in pots and glasses form an important feature in room decoration, but are unsuitable for cutting.

Of all the daffodil family *none is really more beautiful than the wild single member, the genuine Lent lily, and Asphodel of poets; and no flower is easier to use decoratively. Nothing else is needed in a table arrangement than the flowers and leaves together, although ivy is a very pretty accompaniment. They are often used for dinner parties, stuck in banks of moss—an arrangement in excellent taste, but much more difficult to manage, and therefore generally less effective, than putting them into slender vases of varying heights, and best of all, in blue and white china. I never use my blue and white set so frequently and with so much satisfaction as in daffodil time; and seven of these on a table centre to match, holding amongst them a fourpenny bunch of flowers, is as artistic and popular a decoration as anyone could desire, always supposing that the blossoms are placed lightly and with discrimination as to their grouping. A blue and white punch bowl may also hold them for the centre of a small dinner-table, or as a drawing-room ornament; but in this case it is essential that the bowl should be packed with moss before the flowers and leaves are put in, and thus prevent their tumbling about anyhow, as is so often the case; and then perhaps a little ivy round the edges is an improvement. In buying the cultivated daffodils, it is often quite impossible to get any spikes with them, for the reason that cutting the leaves prevents the conveyance of nutriment to the bulb, and hence hinders the formation of next year's flower; but in bunches of wild ones there is usually a little bundle of spikes tied up in the middle, probably because where no one has the trouble of cultivating them, the gatherers do not think about the future. I wonder growers do not think it worth their while to cultivate some hardy plants for their leaves only, as most people of taste would willingly pay for these extra. Daffodils in specimen glasses should have their delicate tints thrown up by a dark table-centre, or by ivy laid on the white cloth; but on no account should the flowers themselves be laid on the table in a sort of fringe,*






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MARCH  
FLOWERS

as I have seen done in some houses, and even recommended in some journals—their beauty is entirely suppressed by such treatment.

The large double yellow flowers are almost as plentiful as the wild single, but I do not personally consider them nearly as decorative, and like best to see them growing up from among their leaves in the borders of old-fashioned gardens, or at the foot of an orchard tree. Nevertheless, they are very handsome and strongly fragrant, therefore well suited to form large conspicuous groups in halls and sitting-rooms.

Blue and white or brown earthenware jars and jugs are their best receptacles, and they may be tastefully backed with pieces of hazel or willow in bloom.

Besides these common kinds, there are numerous varieties of the daffodil and narcissus, which, as a rule, mingle very kindly together, provided that the yellows are sufficiently distinct, and I have even made an artistic table decoration with as many as six different sorts; but the species which is perhaps of all the most difficult to manage is the crude yellow sickly-scented campanella, with which ivy is, I think, the only satisfactory mixture. As a matter of fact, nearly all the sorts look best without any rivals, the most prominent exception being the paper-white narcissus, which is rather uninteresting alone. It is, however, the first of the race to become plentiful and cheap, and therefore of some value in the early spring, and for a few weeks more often seen than any other flower in London drawing-rooms. As a rule, it is simply treated in a close mass, but looks much better if a few sprays are placed lightly among some very brown ivy. Scarlet anemones are



sometimes mixed with it, and look well if enough foliage is added to soften the crudity of the contrast, and here French fern comes in very well. With large, light-coloured blooms, such as tulips, pink anemones, or big trumpet daffodils, the pure white sprays of narcissus are very useful accessories; but the prettiest result of all is obtained by mixing them with the other bunch-flowered or polyanthus narcissi, white and yellow, with richer toned cups, adding plenty of spikes, and a lower line of ivy. With such an arrangement care should be taken to bring the flower heads on varying levels, only a few in each vase, and that should be generally tall in proportion to its bulk, but may be either of white, blue and white, celadon, or very pale yellow china, olive green, or plain white glass.

In rooms where daffodils occupy a prominent place, some posies of violets or primroses may be placed in close proximity to them, but never in the same vases as the larger flowers; and the same idea may be carried out in greater detail on the dinner-table.

On the other hand, a basket of moss thickly studded with purple violets may very appropriately have a number of daffodils stuck among them, their heads at least four inches above the violet level; and for this purpose no sort looks prettier than the small hoop petticoat variety.

A pretty arrangement for violets is to use an old china tea-cup and saucer, filling the former with wet moss, the latter with water, and putting the flowers and leaves very lightly in both. In the saucer the violets should only droop over the edge, and allow the china to show through the water.

A simple but very pretty decoration is made of white arabis mixed with blue and white hepaticas, and plenty of the latter's glossy leaves in small white china baskets. The arabis must be put in very lightly, so as not to overwhelm the other flowers, which should

stand up just above the leaves. Pink hepaticas are of an unmanageable colour for decorative purposes, but the others mix well with almost any yellow or white garden flowers.

The polyanthus, auricula, ranunculus, and hardy primula, of which so many varieties come into bloom this month if the season is mild, are hardly decided enough in colour for table decoration; but they are all quaintly charming if placed in low dishes of moss for the drawing-room. They may all be mingled as long as the colours do not clash; and I have even seen a dinner-table successfully adorned by lilac and double-white primroses, mixed with dark brown auriculas and plenty of the fresh green primrose leaves, standing freely in glass troughs, from which a fringe of young wild carrot foliage drooped on to the tablecloth; but the good effect required a greater profusion of flowers than most people would care to afford.

The greenhouse varieties of primulas are, as a rule, unavailable for cutting, and are most suitably used, like cyclamens, as pot plants; but a small double-white variety, which is plentifully grown and cut for the market, is a useful accessory to bright-coloured greenhouse flowers like geraniums, or may be used for small vases with plenty of maidenhair fern only.

Genista is not often cut either, but it is a bright and sweetly-scented little blossom, which in small specimen glasses will decorate a table very prettily, or goes well in a basket of white azalea, and, indeed, with any white or mauve exotics.

Ordinary azaleas—not the Morris or American kinds—are at their cheapest now, and are very beautiful, either as pot plants or for cutting. A basket filled with three colours, white, scarlet, and very pale pink, with asparagus plumosus and white spiraea added for lightness, is a lovely adornment for a drawing-room or dinner-table, and would cost

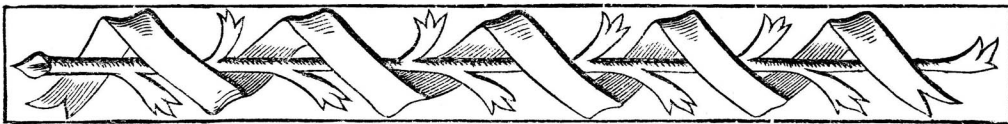
about *eighteenpence*; or for a long table the same mixture might be put into finger-glasses or decanter stands, and cost about sixpence each bouquet. For this last scheme the red and pink should be alternated, a piece of white with each; and maidenhair fern would look as well as asparagus.

A good-sized celadon and white china vase held effectively a head of white azalea and some sprays of the graceful pink dielytra, made to stand as erect as possible; and another time pink azalea was placed in it together with spiraea and begonia leaves.

Large double tulips, which can generally be bought now at about twopence each, are very effective combined with brown ivy and some full sprays of flowering willow, sufficient of the three to fill a good-sized china basket costing about a shilling.

The flowering currant bushes ought to be in good bloom by the end of this month; and although not very æsthetic shrubs, bunches of them in good-sized vases look very cheerful in sitting-rooms where there is plenty of light; for dull corners they are not sufficiently conspicuous.

There is a great variety of plants forced into bloom now, and two or three of them, such as primulas in harmonious shades, with a spiraea, will make a pretty group on a side table, and ought to last two or three weeks if well supplied with water, and, where gas is burnt, occasionally syringed; but they must not be looked upon as permanent possessions even for a greenhouse, as plants forced up for sale have generally had their constitutions ruined. If home-grown, they are altogether different—more robust, and probably less full of bloom. Cinerarias should be contrasted with genistas, while cyclamens and azaleas look best surrounded by fresh green ferns; indeed, all such groups are improved by the admixture of some small foliage plants, and by a background of taller palms or aspidistras.



## Hobson's Choice

A thief on his trial refused to be sworn.

"Of what use," queried he, "will my evidence be?"

If I tell the whole truth, I shall get the Old Nick;

If I tell what's not true, the Old Nick will get me."

— Francis E. Leupp (*Century Magazine*, 1885)

## On a Becalmed Sleeping Car

The snoring grows louder and deeper,

And this problem I meditate o'er:

If this is the snore of a sleeper,

Oh, what if the Sleeper should snore!

— Meredith Nicholson (*Century Magazine*, 1891)

## HOUSEHOLD DECORATIVE ART

### PAPIER-MÂCHÉ WORK (*continued*.)

*To produce Plain Pearl Ornaments upon a Stained Pearl Ground.*—It is frequently desirable to represent ornaments of the natural colour of the pearl upon a ground of brilliant blue, red, or some other tint. Fig. 1 would be a suitable example for this kind of work. To perform this the whole surface of the inlaid pearl on which the device has to be shown must be painted over with transparent colour of the desired tint. This colour, represented by the shaded parts in the figure, is allowed to remain, say for the space of an hour or two, till it has become tolerably dry; a pencil is then taken, and the device is painted upon the pearl in ordinary oil-colour, white being the one usually employed. Two or three hours are allowed to elapse for the oil to soften the varnish-colour beneath it, and when the latter has become thoroughly soft, a piece of cotton wool is taken and wiped over the surface; this brings off the white paint and the pigment beneath it, leaving the face of the pearl exposed in the device drawn in the oil white. By this means very intricate pearl ornaments upon a coloured ground may be executed with comparatively little trouble; less time will be consumed, the effect will be better, and the ground tint more even than it would have been had the

latter itself been painted in after the device had been drawn.

*Bright Gilding on Papier-mâché.*—In most papier-mâché work, the ultimate effect of the object will greatly depend on the beauty of the gold ornaments with which it is enriched. Gold is rarely or never placed over pearl, but upon the black varnish, and upon the smoothness and brightness of the latter the brilliancy of the gold will depend; the surface must therefore be well polished before gilding. For "bright gilding," boil a few shreds of isinglass in half a pint of water, and with this, when cold, go over those parts of the work which are to be covered with gold ornaments. When well wetted it will be ready to receive the gold-leaf. In our articles on "Illuminating" we spoke at full length of the different descriptions of gold-leaf, its cost, and the form in which it is to be procured, and gave much information with regard to the processes of gilding. To these articles we would now refer the reader. We mentioned in that place that an instrument called a "tip," consisting of a thin flat row of camel-hair fixed between two pieces of card, was much used in gilding. With this instrument a whole or a half leaf of gold, according to the size of the space to be ornamented, should be taken up, and laid carefully on the wetted surface, more gold-leaf being laid on until the whole is covered. As the solution of isinglass dries, the gold, which was previously dull, will begin to shine. When all appears

hour or so in a warm place and has become dry, wet a piece of cotton wool, and with it rub off the superfluous gold—namely, all that is not covered with the asphaltum, which protects the gold beneath it from the moisture. The covering of Brunswick black will next have to be removed from the ornaments, and this may be done by dipping a piece of cotton wool in turpentine, and rubbing it over the work. Two or three washings with turpentine will be necessary before the gold will appear perfectly bright and clean; when it does so it may be further polished with cotton wool and a little dry whitening, lightly used. By this method the most intricate design and the most delicate lines in burnished gold may be readily executed. A variety of tints of gold as well as silver leaf may be applied in the same manner. The above process is technically known as "bright gilding."

*Dead Gilding.*—Dead gilding, on the contrary, is commonly accomplished by the "oil gilding" process, which is really done with gold-size, and in this the leaf is applied to an almost dry ground. Dead gilding looks very well in combination with bright gilding, and it may, for the sake of variety, be executed in a different shade of gold. Japanners' gold-leaf is of two colours—"deep" and "pale;" the former being alloyed with copper, the latter with silver. Both these kinds are frequently used upon the same work, for the sake of variety. In dead gilding a gold-size is employed, mixed

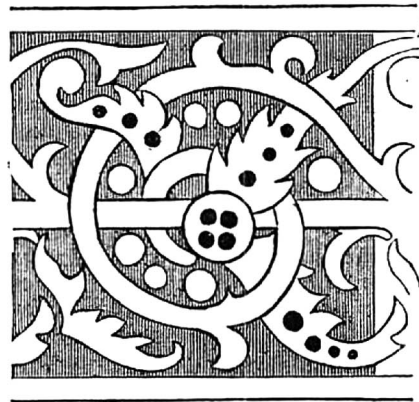


Fig. 1.

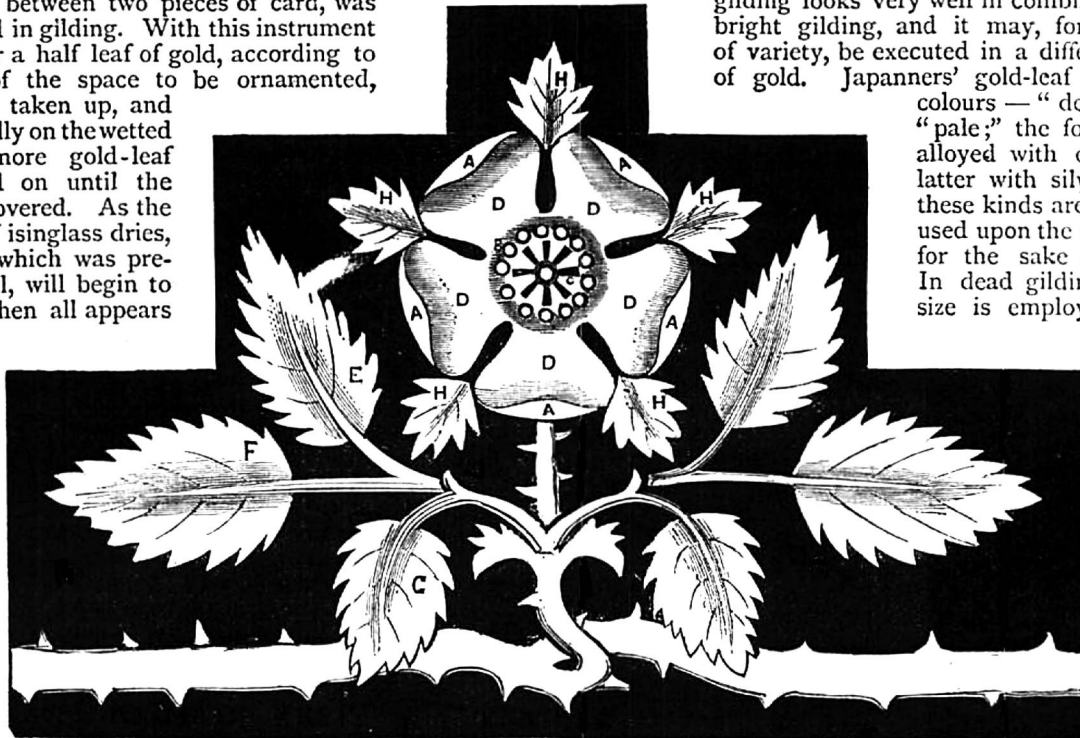


Fig. 2.

to be perfectly dry, breathe on the surface of the gold, and press it gently down with a piece of cotton wool; then warm the article slightly, to evaporate any moisture which may possibly remain, and rub the gold lightly over with dry cotton wool, which will cause it to assume great brilliancy.

We have now a broad strip of gilding, according to the device we have to execute; the next object will be to form it into ornaments. To do this the pattern must be transferred to the surface of the gold in the manner recommended for transferring it to pearl. The devices intended to remain in gold will then have to be drawn upon the gilding in asphaltum, or, as it is more commonly called, "Brunswick black." When this has stood for an

with a proportion of chrome yellow, which is made use of for two reasons. In dead gilding the design has to be pencilled upon the black background, and the gold-size being nearly transparent, there would be a difficulty in seeing the shades of the pencil, without the chrome yellow; and, besides this, the yellow size has the effect of concealing any little flaw or imperfection which may occur in the gold-leaf laid upon it. A little linseed oil is often added to the gold-size, to prevent the work drying too quickly. After the gold-size has been laid upon the ground, it is allowed to remain till it has become almost dry, and is only slightly tacky; the leaf-gold is then laid on, pressed down with cotton wool, and the superfluous gold then dusted off.

Silver-leaf may be applied in this work in precisely the same manner as gold, but it is less beautiful, and therefore less freely used than the latter. Indeed, its principal value will be found to be as a background for transparent colours, and as a means of imparting a brilliancy to the work not otherwise to be obtained, except by the use of pearl.

As an example of a subject in which silver-leaf may be used and afterwards painted over, we would instance the eyes in a peacock's tail; though the stained windows of a cathedral—of which we spoke as a good subject for painting on pearl—may also be rendered very effectively in this material. Gold powders may be used in dead gilding in almost precisely the same manner as leaf-gold, as may also bronze powders, which may be procured in a variety of shades. For bright gilding only, plain and simple Greek patterns look exceedingly well; and where a variety of colours and a mixture of kinds of gilding are used, mediæval and arabesque designs will be found most suitable. The Elizabethan style, with its elaborate cartouches and intricate scroll-work, is also exceedingly well adapted to be carried out in gold of two shades, makes admirable borders for buildings, &c., and is not very difficult of execution. Massive gold ornaments may be shaded with "wash black," which is a mixture of a little "best black" with copal varnish. Chinese and Japanese patterns, though frequently very beautiful in themselves, and admirably adapted to the material, can scarcely be recommended to the amateur, since they require a delicacy, and skill in pencilling, which can scarcely be attained by any but the professed workman. Articles in papier-mâché are often seen decorated with flowers of singular softness and beauty. They are now painted in the ordinary colours, but formerly were executed in the following manner:—The flower—say, for example, a rose—is first laid in flat with flake white, to which two or three drops of oil have been added to prevent its drying too quickly. When moderately dry, fine powdered colours must be dusted upon this ground with a short and pretty thick pencil; and when perfectly dry the back petals are first painted in with a coat of the same white, and dusted in with powdered colour, and thus may be shaded off with extreme delicacy. When the first petals are dry others are painted, and the work thus proceeds till the whole flower is finished; leaves stems, and indeed every part, being laid in and coloured by the same method; various-sized camel-hair pencils being used, according to the delicacy of the work. Instead of powdered colour, bronze powder may be used for ornamental work in almost the same way, and this requires no skill in "pencilling," but only ordinary ingenuity. In this case the ground must be laid in with gold size, instead of flake white; and for repeating patterns, such as that given in Fig. 2, a kind of stencilling may be made use of, by which much time may be saved. In Figs. 3 to 8 are shown the different stencil-plates (which are merely apertures cut in a piece of writing paper) required for executing this design. In this work, if any part of the design is intended to be in a flat mass of bronze,

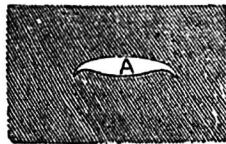


Fig. 3.

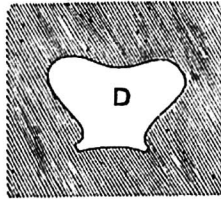


Fig. 6.



Fig. 7.

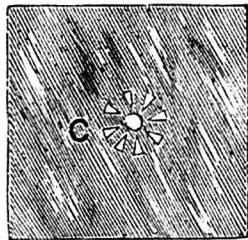


Fig. 4.

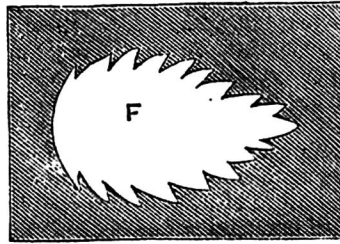


Fig. 8.

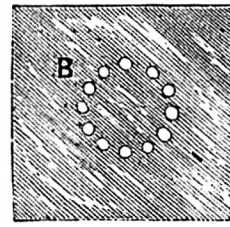


Fig. 5.

this should be sized by itself, and when nearly dry bronze of the particular shade required should be rubbed in with a little wash-leather rubber. Cotton wool should be avoided, as the filaments are apt to stick in the work. If, for instance, the amateur desires to represent in bronze stencilling the conventional wild rose (Fig. 2), he should first trace each distinct part on a separate piece of paper, and cut out the form with a sharp knife, thus A (Fig. 2) being traced and cut out would form the stencil-plate A (Fig. 3). In like manner B, C, D, would form the stencil-plates B, C, D (Figs. 4, 5, and 6), and so on, until stencil-plates of all parts of the flower, stems, &c., are made. Then the ground being sized all over, and allowed to remain until just sticky, the plate of the centre of the flower B (Fig. 5) would be laid in position, and the bronze powder rubbed through with the wash-leather rubber. In like manner, the turnovers of the petals, A, A, A, A, A, would be made by rubbing bronze through the stencil-plate (Fig. 3), and the stems and fibres of the leaves next. When all the light or solid parts are rubbed in, the stencil-plate D (Fig. 6) may be laid on the positions required for the petals, D, D, D, D, D, and then with a dry camel-hair pencil the bronze will

be dusted through, so as to make the petals light in the middle and shaded off towards the centre and the turnovers. Here we would caution the amateur to be careful to use very little bronze in the camel-hair pencil, as it is easy to make any part lighter, but if he gets too much bronze on the work he will not be able to soften down the lights sufficiently. In the same manner he will dust in the leaves E, F, G, beginning at their outer edges, and shading off towards

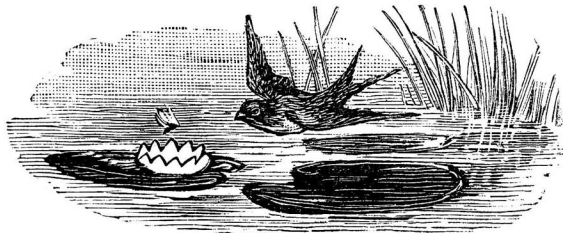
the fibres in the middle. From the foregoing it will be seen that in this kind of decoration (which is applicable to all dark smooth surfaces as well as to papier-mâché and japanned ware), that a little care and ingenuity only are required to produce a very pleasing effect.

Specimens of this work may be often seen on old English papier-mâché work, and also upon some of the Japanese ware, which has of late been so fashionable. We may perhaps here remark that if extra strength of light be required it may be obtained by dipping a "stumper" (made by cutting off a camel-hair pencil just below the quill) in gold powder or bronze, and "stumping" in the parts required to be extra light. If in this kind of ornamentation dead gilding is desired, it must either be done first, or, should the patterns not admit of this, the gold-size on the background must be allowed to get perfectly dry before the leaf is applied, and, to prevent it from sticking on any other than the desired parts, powdered whitening should be rubbed over the whole. The gilding itself may then be done with gold-size and chrome yellow as directed above. Without this precaution the leaf would probably adhere to those parts of the surface partially covered with bronze. A "pencil bronze," useful for putting in lines in bronze ornaments executed as above, and also for touching up, may be made by mixing bronze powder and gold size into a paint; and with the addition of colour to this mixture a number of brilliant and effective tints may be produced.



“Pencil bronze” would be useful to put in the fibres of leaves, &c.

*Final Varnishing.*—After the ornamentation—whether it be pearl, gold, or colour, or a combination of these—is finished, it must be protected by varnish. If the whole surface of the article is elaborately enriched, and almost covered with ornament, the better plan will be to take a broad, flat brush, and with this to cover the entire surface with a thin coat of copal varnish; but if the ornaments are scattered, and much of the background of black varnish appears between them, it will be advisable with a fine pencil to lay the varnish over the decorative parts only, for the black varnish polishes better than the copal, and should not be loaded with it unnecessarily. After varnishing and well drying, the article will require to be very lightly rubbed over with wet rotten-stone, and finally to be polished with the palm of the hand, moistened with a little sweet oil, which will give a brilliancy of surface which is not to be equalled by any other method. It would seem almost needless for us to enlarge upon the uses to which papier-mâché work is and may be applied. They are almost endless, and are known to every one. The amateur, when he has acquired this art, will have no difficulty in finding subjects to which to apply it, and we may mention that all the methods of decoration we have described will be found equally applicable to articles formed of iron.



**DRYING WILD-FLOWERS.**—A correspondent asks us the best way of drying wild-flowers. The first thing to do is to get some blotting-paper; and of this the red kind is the best, at least for succulent plants. If you have not got a napkin-press, you will require two nice smooth pieces of board about the size of half a sheet of the blotting-paper, and four rather heavy square stones, which, for convenience and appearance sake, may be incased in gray linen-bags, the strings of which should form loops. The plants must be spread out in the most natural manner. Small plants of those whose roots are remarkable, like the wood-sorrel, and many species of birches, are best dried whole if the roots are well cleaned and quite free from moisture. It is often necessary to remove some of the leaves and flowers when they are too much crowded. Light weights are useful for keeping parts of refractory plants in position while the other parts are being settled. The blotting-paper, when folded in two, will form pages about twenty-four inches in length, and fifteen in breadth. Place the plants on the sixth page of the blotting-book, which, however, should not be stitched together at the back. Then turn over to the twelfth page (soft, moist plants require more paper over them than this for the first few days, and hard, dry ones, such as ferns, require less,) arrange more plants on it, and so on till the stock of blotting-paper, flowers, or patience is exhausted. Then place the pile of plants and papers between the boards, and lay on one or two of the weights. Leave them undisturbed till the next day; then dry the papers well, replace the plants, and add an additional stone. Repeat the same process for the next two days. After that time it will be sufficient to dry them once or twice a week. When quite dry, the specimens have to be fastened down with strips of paper and classified. Families that contain but few species can all go on the same page. The herbarium must always be kept in a dry, warm room, and under a light weight. There is a kind of paper called botanical paper, but it is expensive, and blotting-paper does very well.

## ABOUT GLASS CLOTH EMBROIDERY.

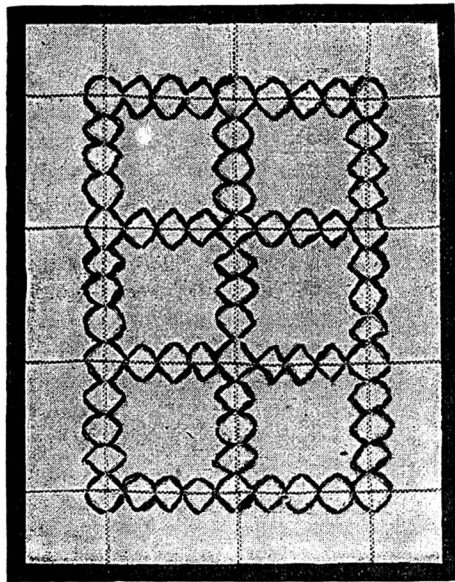


FIG. 1.—SIMPLE PATTERN IN TWO COLOURS.

**T**HE difficulty of procuring the necessary materials away from London is often a serious drawback to the execution of some of the prettiest kinds of fancy needlework, but glass cloth embroidery can be recommended to those who

live in the country, as the linen can usually be had from the general shop of any village. The linen is the ordinary kind used for glass and tea-cloths, and is divided by fine lines of red or blue into squares some-

times large, and at others quite small. In some makes of linens these squares are marked out by double instead of single lines. The material is to be had for about sixpence a yard and upwards, and it is perhaps needless to say that the better the quality of the linen the more satisfactory the work, as the squares are more regularly woven and there will be no fear, as is sometimes the case, of getting a row of oblong spaces here and there instead of what should be a row of squares. In the commoner linen too, the worker cannot always depend upon finding the material woven absolutely straight. Amongst the patterns given here, will be found some to suit most of the varieties of linen. The threads with which the embroidery is executed are, like the linen, procurable everywhere, but most workers have a store of stray needlefuls and half skeins that they will be glad to be able to turn to account for the smaller designs. Flax threads, embroidery cottons, silks of all kinds, but ingrain by preference, and crewel wools may be used. Gold thread is not suitable unless it be that very fine make which is guaranteed to wash. This, however, is only to be obtained at a few of the best London shops, and, my object being to describe easy work that can be done by anyone anywhere, I will leave gold thread out of the examples.

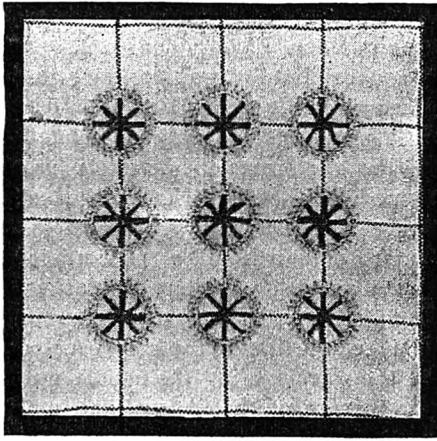


FIG. 2.—WHEEL PATTERN.

to mark some of the main lines with a lead pencil. The coloured stripes themselves serve as guides for the position of the stitches. The work is very durable, especially if ingrain colours are used. It may be employed for every purpose for which embroidered linen is generally chosen, such as for tea-cloths, sideboard slips, doyleys of all shapes and sizes, nightdress and brush-and-comb sachets. The linen is well adapted for ladies' aprons and children's pinafores, the embroidery being arranged round the skirts and upon the bibs, bodices, pockets, and waistbands. By working a number of square pieces of linen all the same size, but not necessarily alike as to the embroidery, and by alternately using these and squares of fine crochet, a very pretty summer bed-spread may be made without much trouble, and the toilet-cloth and doyleys about the room may be easily arranged to correspond.

The linen becomes extremely soft and pleasant to work upon after it has been handled a little, but, as it is somewhat thin, the worker must be careful not to pucker it. It is always advisable to make the stitches set loosely rather than tightly upon the surface, as, the first time the work is washed or cleaned, the threads shrink somewhat and the embroidery is then quite flat.

When the work is finished, the linen should be laid face downwards upon an ironing blanket, covered with a damp cloth and ironed until this cloth is quite dry. It is surprising to see what an improvement is

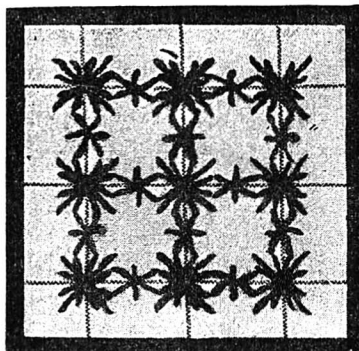


FIG. 3.—STAR PATTERN WORKED WITH TWO COLOURS.

thus effected in the look of the stitches, provided, of course, that the iron is not too hot or the work unduly flattened.

As a rule, the more elaborate patterns look better upon the larger than upon the smaller squares. The designs used may be classed under two heads, those worked with due considera-

tion for the division of the linen into squares, and those unhampered by any such restrictions. Six of the eight patterns given here are of the former class. Fig. 1 shows one of the easiest of all designs: it requires but little planning out, but looks better when wool or cotton of two colours is used than when one only is chosen. To mark out the pattern, cut a piece of paper the length of the sides of the squares. Fold this in half, then in half again. Lay the edge of the paper nearly half an inch beyond, but on a line with one of the coloured stripes of the linen, and make dots upon the material to correspond with the creases in the paper. Make these dots round every square both inside and outside the coloured line. When ready to work the pattern, make a stitch from a dot to the blue line just between the dots. The next stitch, which passes through the same hole in the coloured line, and is taken down through the next dot, is worked with the second shade of wool. These slanting stitches are worked on each side of the coloured lines, and, as they

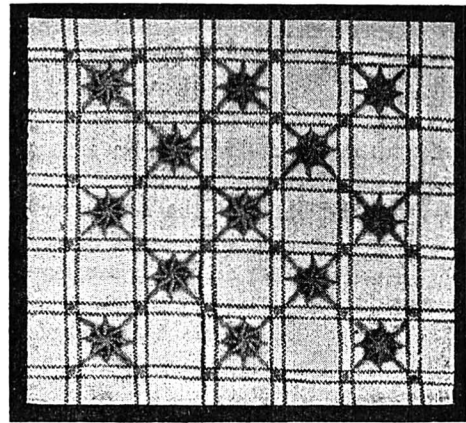


FIG. 4.—PATTERN FOR FILLING SMALL SQUARES.

meet at the dots, they make a series of small squares upon the linen, through the middle of which runs the coloured stripe. Very dark blue and red look better than any other colours for such a pattern as this, and Russian lace to match should be used as a trimming.

The wheel pattern in Fig. 2 needs but two colours. If the lines of the linen are blue, the outlines of the wheels would look well worked in red, and *vice versa*. It is necessary to mark out the circles with a lead pencil before beginning to work. Make a loop of strong cotton exactly half the size of the diameter of the circle. Stretch the linen out tightly upon a board, plant a pin upright through the loop and through the point where two of the coloured lines meet. Put a sharply pointed lead pencil into the loop, draw this out tightly from the pin, and trace out the circle with the pencil. This simple plan answers better than a pair of compasses, as these are apt to push the linen out of place and so to make the circles uneven. When all the pattern is thus prepared, the outlines must be followed with button-hole stitches, the straight edges of which rest against the pencil lines of the roundels. Then take the second colour and make a stitch upon the coloured lines of the linen from the

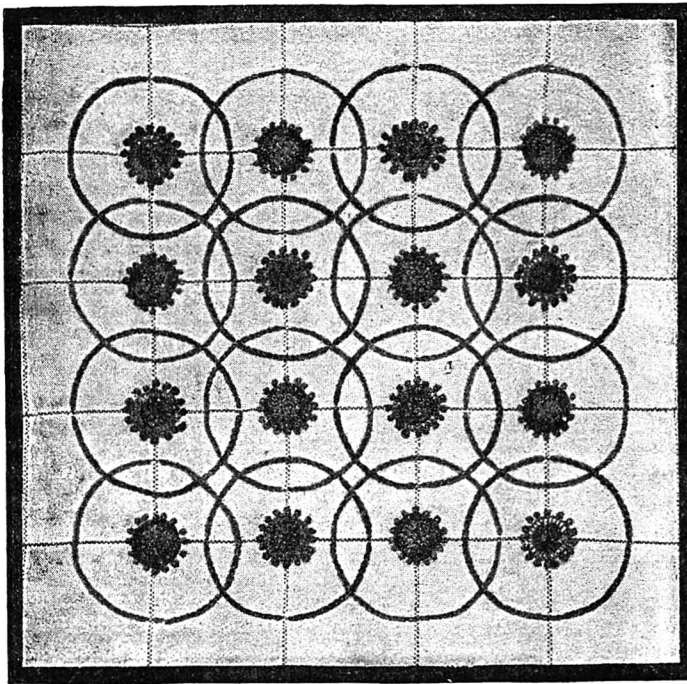


FIG. 5.—DOYLEY IN ALL-OVER DESIGN.

inside of the button-hole stitch to the middle of the circle through the place where two lines meet. When four stitches are thus made, work four more in the same way, exactly between the first four and also passing through the hole in the middle of the circle. This design, being so very simple, is more appropriate for glass cloth linen with small squares than for that with large squares. The circles should not be larger than a farthing, or the coloured lines of the linen will not be visible between them.

Most workers will find they are able to execute the star pattern in Fig. 3 without marking the design upon the linen at all. It is as well to work the large stars first. Make four stitches each about half an inch long, between two of the lines on the linen. One end of each of these stitches should pass through the point where two lines meet, and all should radiate from this point as a centre. On each side of these four stitches work a shorter one, thus making a star of twelve stitches, four of which are longer than the others. Make several of these stars before beginning the next part of the pattern, which consists of smaller stars placed between the others and worked with threads of another colour. To make these, bring the needle up on the coloured line exactly between two of the larger stars, and make a short stitch at right angles to and on each side of the line. Then make four stitches slanting from the tips of the shorter stitches of the stars at each end of the line to the middle of the line whence the two first stitches sprang, thus making a small star of six threads instead of twelve. This pattern, it will be seen, hides the lines of the material almost entirely, but still marks the linen out into a series of squares. Crewel wool is very appropriate for the design, as, being somewhat rough in texture, it prevents the stars from having at all a "spidery" appearance.

The next pattern is one which is suitable for use upon linen having double lines to form the squares, but, by omitting the French knots, it may readily be worked upon other makes. The wheels too may be made of any size, but the larger they are the more troublesome will they be to execute evenly. The worker is free to follow her own taste entirely as to colours, for the pattern is one which looks as well with one tint as with two or three. In the original the embroidery cotton matched the lines of the linen in colour. To make the wheels, bring the needle up in one of the corners of the square, and make a stitch diagonally across to the opposite corner. Make a similar stitch in the opposite direction between the other corners, and two straight stitches from side to side of the square between those already made. Now bring the needle up through the middle of the square, and make a back-stitch over each of the stitches, working round and round the centre until the wheel is nearly large enough to fill the space. Care must be taken to keep the thread so slack between each back-

stitch that it does not draw the stitches at all out of shape. The wheel should set perfectly flat against the linen. The tiny squares made by the crossing of the double lines are each filled with a small French knot, and thus is completed what, in the hands of a careful worker, will prove one of the most effective of all the designs for this style of embroidery.

In the doyley in Fig. 5 we have what is apparently a very elaborate arrangement of circles, but which will be found really more interesting to work than are some of the simpler patterns. The design requires marking on the linen in the manner described for that in Fig. 2, but here, as the squares of the linen are large, the circles are far wider, and

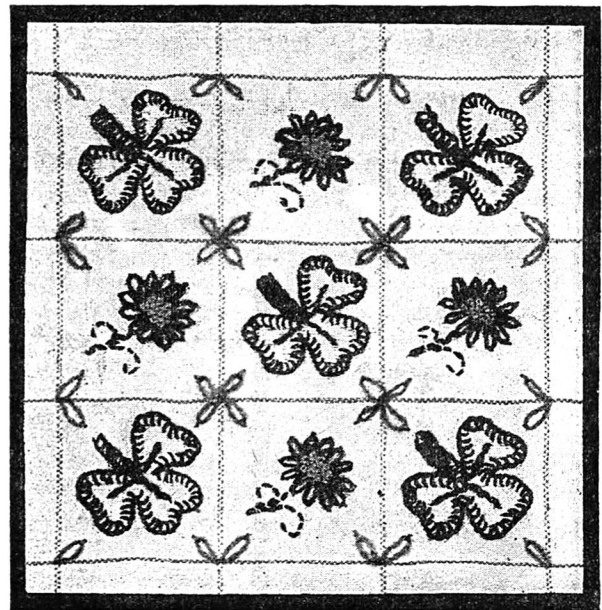


FIG. 6.—SHAMROCK AND DAISY PATTERN.

stretch rather more than half way across the squares all round their centre point. This enables them to interlace in the way shown in the illustration. The small circles within these are a little larger than a threepenny piece. It is a good plan to make these first, using embroidery cotton of two colours, say pale pink and pale green. Work them round with rather closely set button-hole stitches, the straight edges of which are arranged round the outside of the circle, and against the pencil line. A row of spaced French knots is then carried round the outside of the roundel, and a closely set group fills the open centre. The colours must be used alternately, the knots being pink where the button-holing is green, and *vice versa*. The colour for the larger circles corresponds with that of the knots. They are simply outlined with chain-stitch, which is arranged so as to set alternately over and under the lines of the linen, and those of the other circles. Of course this requires a little attention just at first, but when a few circles have been made, the worker will soon learn which lines are to be taken over and which under the others. The general effect is very good and the fillings for the small circles may be varied considerably. The wheel pattern given in Fig. 2, or the design in Fig. 4, may be used if preferred. The circles themselves may be traced out with some of the Mount Mellick stitches, such as the "cable," or "braid," or they may be followed with fancy button-holing or with feather or coral stitch. So, too, the smaller of the spaces between the interlacings may be filled in closely, instead of being left open as in the example given here. A great deal of the effect depends upon the colours used in the work: two that are totally different, but at the same time harmonious, looking far prettier than two shades of the same.

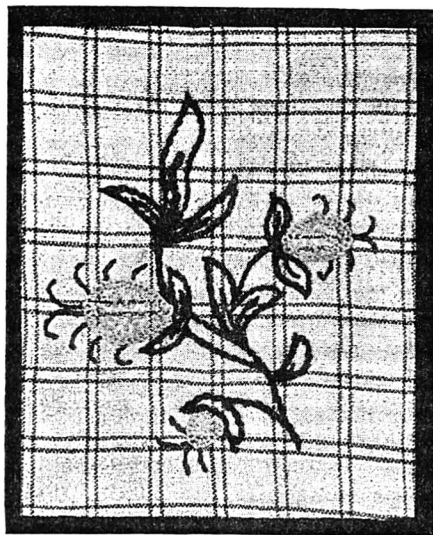


FIG. 7.—SMALL SPRAY.

Many workers are of opinion that the small spaces enclosed by the coloured lines of the linen should be filled by a scrap of embroidery, no attention at all being paid to the lines themselves. Such a pattern is that in Fig. 6, where a small daisy and a shamrock leaf have been chosen for the purpose. There are dozens of such tiny patterns to be had, and some workers go so far as to put something different in each square. This, to my fancy, causes the embroidery to assume too much of the appearance of a sampler or an experimental piece of work. In the

piece shown here crewel wools have been used, the shamrock being worked mainly in spaced button-hole stitch, the straight edges of which follow the outline



FIG. 8.—PENCE BAG.

of the leaf. The daisy is embroidered in picot, or, as it is sometimes called, "daisy" stitch. This consists merely of a large chain-stitch or loop caught down with a small straight stitch. Four of these same stitches are worked at the points of meeting of the coloured lines. The centres of the flowers are filled with French knots, the stems being lightly darned. Such a pattern is better suited for placing upon small pieces than upon large, as the continual repetition of designs of this character is apt to be more monotonous than that of conventional stars and wheels such as have been shown in other examples. The reason for this lies probably in the fact that the one class of pattern suits the linen better than the other. The worker will find it necessary to trace the pattern thoroughly upon the linen, either by the use of carbon paper, or by that of convenient transfer designs. Amongst these are many that are specially prepared for such embroidery as this.

The small spray in Fig. 7 belongs to the second type of embroidery upon glass cloth linen, inasmuch as it is worked without the smallest consideration for the coloured lines. One use, however, that is made of these lines when a number of such sprays is to be worked upon a large piece of material is as guides in the placing of the designs at regular intervals upon the linen. By counting the lines when transferring the pattern, it is impossible to get the sprays otherwise than equidistant. For work of this sort any and every colour may be used, and it is equally unimportant whether wool, silk, or flax threads be employed. Many people consider the latter in better taste upon a linen background than any others, and they are certainly to be had now in very artistic shades of colour. Such sprays as that given here are suitable for doyleys of all kinds, and for sprinkling over large pieces of work such as tea-cloths and sideboard slips.

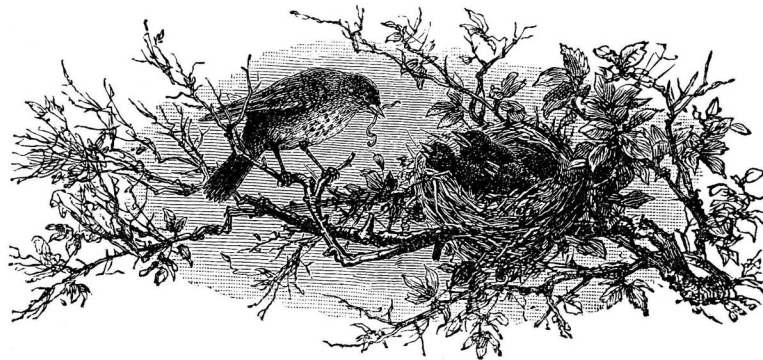
The little pence bag in Fig. 8 was worked by a member of the Royal School of Art Needlework, and is a good example of the use that may be made of the merest scraps of linen and odd needlefuls of silk and wool. The lines of the material here serve as guides for the placing of the little sprays, which are confined within the limits of the squares except at the bottom, where some of the French knots are allowed to stray beyond the line. The leaves and stems are traced out with olive-green wool, the rest of the embroidery being executed with red silk. The hem is worked with a double line of green wool, and the little bag is closed with a string made of many strands of red filosele, knotted about an inch from each end so as to form two tiny tassels.

When any finish is required for the edges of this sort of embroidery, Russian linen thread lace may be employed, or if this is too costly, the worker may make a crochet edging with some of the coloured cottons that are just now fashionable, and which must be chosen to match some of those of the work itself. Yet another plan is that of making a number of tiny tassels of the same threads as were used for the

embroidery, and to sew them round the edges about an inch apart. A knotted fringe, too, forms a suitable finish.

Before bringing this paper to a close, I must mention yet one more use for glass cloth embroidery. It can be made up into very ornamental covers for such pillows and cushions as are used by invalids when driving or travelling. The embroidery should be executed with washing silks and the whole cover arranged so that it can be easily taken off and washed. To do this, cut the linen to fit the pillow tightly at the sides, but exactly at the top and bottom. Join the top and bottom edges, of course after executing the embroidery, but leave the sides open. Hem these, and make a series of eyelet holes down the sides just within the hem. Slip the pillow into the cover, and secure it by lacing a fine cord backwards and forwards through the eyelet holes, tying it tightly at the top and finishing off each end with a tassel. By taking out the cord, the cover is readily removed when necessary, and by slackening or tightening the cords, the pillow can be made softer or harder and more compact to suit the caprice of the moment.

ELLEN T. MASTERS.



## Signs of Spring

“The water-carts have begun again, a sure sign that summer is coming.” – Little Girl’s Letter from Brighton

LITTLE GIRL, TO THE BIRDS.

Ho! swallows, that from foreign parts  
Your summer tale are bringing,  
Know that the Brighton water-carts  
An earlier tune are singing.

Ho! cuckoos, pipe your blithest strain,  
And ply your swiftest feather,  
But marvel not if all in vain  
You chant of bright Spring weather.

Ho! nightingales, we shall not need  
Henceforth your annual story;  
The water-carts, ‘tis well agreed,  
Have stolen all your glory!

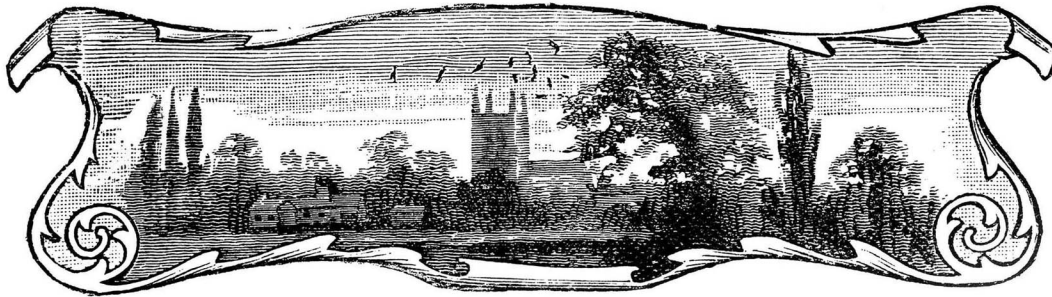
You signs of Spring! go play your parts  
Where men will care about ye;  
Our signs of Spring are water-carts  
And we can do without ye.

THE BIRDS’ REPLY.

Thanks for the warning, maiden fair,  
We will not haunt your city;  
Have water-carts, for aught we care,  
And henceforth spare your ditty.

Your carts, too—bid them spare their fears  
That we shall land at Brighton;  
We’ve looked in vain these thousand years  
For tree or bush to light on!

—H.D. (*Girl’s Own Paper*, 1881)



## MARQUETRY, OR COLOURED WOOD INLAYING.

THE old furniture was charmingly ornamented with inlays, and there can be no question that inlaid decoration is the most appropriate way of ornamenting cabinet work, as it is one of the most durable. A great revival has taken place within the last few years in this class of work, and at the annual exhibition at the Albert Hall of works made in villages under the supervision of the Home Arts Association, some quite charming effects are obtained by the use of coloured inlays.

I was much struck, too, by the use of inlays in some of the modern French furniture known as *L'Art Nouveau*.\* A more naturalistic treatment was adopted by these French workers than we associate with inlays, and yet a charming decorative feeling was observed, so that the inlays did not pretend to be painted decoration, though the utmost effect was obtained by the careful disposition of the various coloured woods employed. Another feature of this French marquetry was the introduction of a sort of landscape

effect by cutting some of the inlays like trees against the sky-line, allowing the motifs to come across these landscape effects. I have endeavoured to illustrate what I mean in the two designs, but my readers must remember that what is intended to be in colour has a very different effect when translated into black and white. I have devoted a chapter in my book entitled "*Art Crafts for Amateurs*" to the consideration of inlays, and though my space here is very limited, I will give my readers a few practical hints which I hope will help them in their work.

The French use woods such as walnut, birch, and mahogany, which have a very decided grain, and they stain it in such a way that instead of getting the whole surface one tint, it is light in some places and dark in others. They then cut out spaces which suggest a line of trees, and by inlaying these in some dark wood obtain the effect suggested in the sketches accompanying these notes. The foliage is then taken over this. The design of the inlays should be drawn on paper full size and transferred to the wood, and then with a sharp knife—a fixed blade in a wooden handle such as can be

\* Examples of this modern French work can be seen at the Bethnal Green Museum.



MARQUETRY, OR STAINED WOOD DECORATION, SUGGESTED BY L'ART NOUVEAU. (*The elder in flower is the motif.*)

purchased at a good tool shop is a suitable one—the design should be cut into the wood to the depth of about a sixteenth of an inch, that being about the thickness of veneer, but the depth depends upon the thickness of your marquetry. The spaces now want taking out with flat chisels. About three are required, say quarter, half-inch, and three-quarter inches wide. An oil stone is indispensable, as the tools must be kept very sharp, so that the spaces can be lowered with as little effort as possible. As the inlays are thin and of an even thickness, it is obvious that the spaces to receive them must be kept of a uniform depth and not quite so deep as the inlay is thick, because if the inlay projects at all, it can be easily lowered subsequently.

The inlays themselves should be shaped before proceeding to remove the spaces to receive them, as then you have a gauge to work to when taking out the spaces, for the more accurately these fit the marquetry, the better will it look when finished. A little practice with the tools will soon enable the tyro to remove the spaces to a uniform depth.

The inlays themselves are cut out of veneers which can be purchased of a cabinet maker. In London and large towns there are veneer merchants, the addresses of whom can be got from a directory. They vary in thickness, but one-sixteenth of an inch is about the gauge, so they are easily shaped with a sharp knife.

The glueing is a very important part of the work, as upon it the durability of the marquetry depends. Glue should be freshly made and kept hot in a proper glue-pot. Steep the hard glue in cold water for some hours until it swells, and then boil up until the glue itself boils, and it must be used boiling; therefore have a small oil or other stove handy, upon which to keep the glue-pot while glueing the work.

As soon as the space has been brushed over freely with glue put the marquetry in and place a flat iron or other weight upon it, and leave it there until the glue has set. This keeping a weight upon the work is very important, in order that the inlays attach themselves thoroughly to the wood.

When the work is dry, which will take at least twenty-



DESIGN FOR MARQUETRY OR STAINED WOOD DECORATION SUGGESTED BY L'ART NOUVEAU. (*The teasel is the motif.*)

four hours to accomplish, the inlays can be made level with the wood with glass-paper, the edge of pieces of glass, and by the use of steel scrapers sold for the purpose.

With regard to the colour of the veneers, those of very light wood can be stained almost any colour, but from what I saw at the Paris Exhibition I think those effects are the pleasantest in which a certain tone of colour runs all through. Thus you might take the blackberry or other shrub in the autumn, and model your scheme upon it, keeping within the scale of brown to yellow, and never introducing green or grey. Marquetry which seems to suggest painted decoration is apt to look common and vulgar. The work can be polished with beeswax dissolved in warm turpentine and well rubbed with flannel after being brushed with a hard brush.

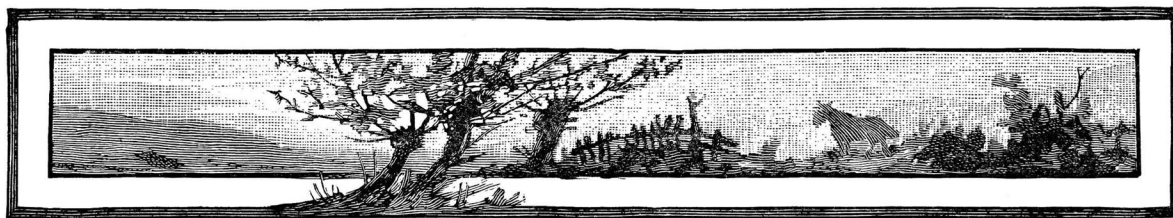
Stained wood decoration is very effective and is much easier of accomplishment than the work I have described. The wood to be so treated must be light in colour, and pear-tree, sycamore, pine, satinwood—though this would be expensive—and bass-wood are those usually employed. After transferring the design it should be firmly outlined in some dark brown colour, such as burnt sienna and black. The colour should be thinned with turpentine and a little copal varnish, using a rigger. When this outline is dry, the design can be stained with transparent oil colours thinned with turpentine. The tints should be put on evenly with camel hair brushes, and you must avoid going beyond the

outlines. Raw and burnt sienna, Vandyke brown, yellow ochre, and golden ochre, cadmiums, gamboge, Indian yellow, ultramarine, Prussian and indigo blues, terre verte and madder brown will give a wide range of tints. The background itself can be stained dark, leaving the design light.

When the work is finished and dry, and these colours used with turpentine sink right into the wood, it should be French polished. This should be done by a polisher, as it is seldom an amateur can do it well enough. The work must first of all have a coat of spirit varnish, and the polish is—when the varnish is quite hard—put on with rubbers, cotton wool covered with linen. The surface so obtained is much more beautiful than varnish, as it is both brilliant and perfectly smooth.

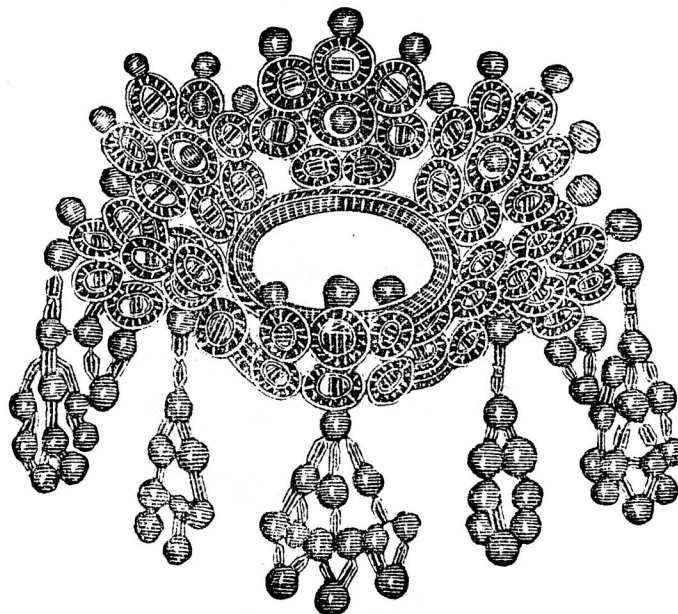
The designer of inlays must be guided by the method employed to reproduce them. It is obvious that forms which have to be cut out cannot successfully render perspective or foreshortening, except to a very slight degree. The elder in flower was sketched direct from nature, but I was careful to choose a spray which came simply. The flowers are all lumped together, and only the silhouette or general shape reproduced.

In the other design the teazel is the motif, and a very excellent plant it is for the designer. Here again, nature has only been simplified. Insects often help a design and are easily reproduced in marquetry.



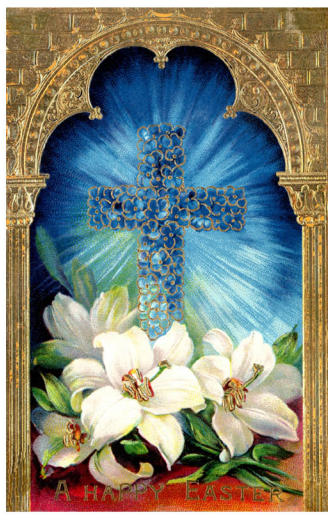
## CANDLESTICK ORNAMENTS.

BY MRS. JANE WEAVER.



Two large rings are required for the center, twelve smaller ones for the middle of the stars, and eighty-four very small ones for the edges. Six stars are necessary for each ornament. Work over the rings with scarlet silk in double  
 ; crochet. The rest of the ornaments are very  
 ; short, white bugles and crystal beads, which  
 ; may be threaded on the scarlet silk for the tas-  
 ; sels, etc. The illustration shows the arrange-  
 ; ment of the rings and tassels.





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# HOUSEHOLD DECORATION.

CONDUCTED BY LIDA AND M. J. CLARKSON.

## USEFUL HINTS AND SUGGESTIONS. — DECORATION OF A GYPSY TABLE.

THE economical ways and means of beautifying home are greeted each month with so warm a welcome that we shall make it our aim to present something of the kind frequently, although not exactly of the description advised by a certain writer, who suggests that "when chairs are scarce soap boxes and the like may be covered with silk plush of a handsome shade," which he adds "make quite stylish looking seats," or yet of another correspondent who carefully describes the decoration of a wood box and a coal scuttle. We hope on the contrary that our hints may never be frivolous or impracticable, but that good sense as well as good taste may always have control of this department.

An exceedingly pretty table is made from any old stand with two shelves, or may be constructed after the manner of one described in our last number, simply covered with a dark olive felt, the edge of each shelf finished with a macramé border and fringe of the same color. This is applied with gilt headed tacks, or sewed to the felt covers.

Another suggestion for a nursery, or for the children's rooms will be acceptable doubtless to many. Where walls are bare and unsightly, but pictures cannot be once thought about, because of the expense of framing, they can be simply nailed to the walls, and finished by tacking around them a neat lin-crusta border which can be gilded or bronzed, and the cheery look imparted to the hitherto bare room will astonish and please both big and little folk. Pretty chromos and cards, engravings, drawings, water-color sketches, can be used in this way, where they would otherwise be thrown aside as useless. Even a frame made out of heavy brown paper, crimped in the pretty ways learned by the children in the Kindergarten, are better than no frames at all, and in this case the little ones themselves may be taught to help improve and beautify home.

Another pretty suggestion where there is no dado or over-mantel in parlor or sitting room, is to obtain a number of palm leaf fans, say seven or nine, an odd number is needed. Paint part of these a delicate pink or blue, or any color to harmonize best with



DECORATION FOR GYPSY TABLE.

the furnishings of the room, and gild the remaining three or four as the case may be. Now arrange them alternately along the back of the mantel, tacking in place, lapping each one over the stick of the next, towards the center from each side. From the center one

remove the stick and place so as to hide where the other sticks meet in the middle, or else place a large bow, or pompon in the center. No one who has not seen this palm leaf background for mantel, would dream how really pretty it is. If there happens to be a recess between the mantel and corner of room, as is so often the case, fill with shelves and suspend some pretty curtains from a pole with rings or hooks, in front of the shelves. When the curtains are drawn together, it gives almost the effect of an entrance into another room, and seems to increase the size of the apartment, as well as to add to its grace and cheerfulness. A large room is always improved by some tall objects of interest, as a tropical plant, or palm in a high vase or jar. Tall stands for these plants are now much used, and umbrella jars and drain pipes are decorated for such purposes.

Rugs are indispensable accessories to a well furnished apartment, and there are so many ways of making these useful articles now in imitation of the oriental luxuries of the kind, that no woman with much leisure time on her hands need be without them.

There is an inexpensive material now which has quite an elegant appearance when thrown over a sofa or used as a portière, or anywhere where soft, rich heavy drapery is needed. It is a silk and wool plush-like fabric, 54 inches in width, alike on both sides, yet costs but 89 cents per yard. It is almost heavy enough for rugs if it were not inclined to curl at the edges. The colors are rather quiet, dull in the sample, yet the effect in the piece is rich and elegant. This fabric is known as "Smyrna Tapestry."

Another article for economic decoration is the double-face Canton flannel, known as American plush, in grounds of gold, olive, blue, wine, cardinal, etc. This makes a rich drapery, considering its low cost. A lovely design shows a golden olive ground, with large pink cactus blooms, and palm like foliage. This is but 52 cents per yard, 54 inches wide, is fast and durable in color. For those with whom expense is of less consideration, the Turcoman and Roman draperies average from \$7.00 to \$30.00 per pair, and make very handsome hangings. Few of them will stand a strong light, yet the better quality will not fade enough to look dull or

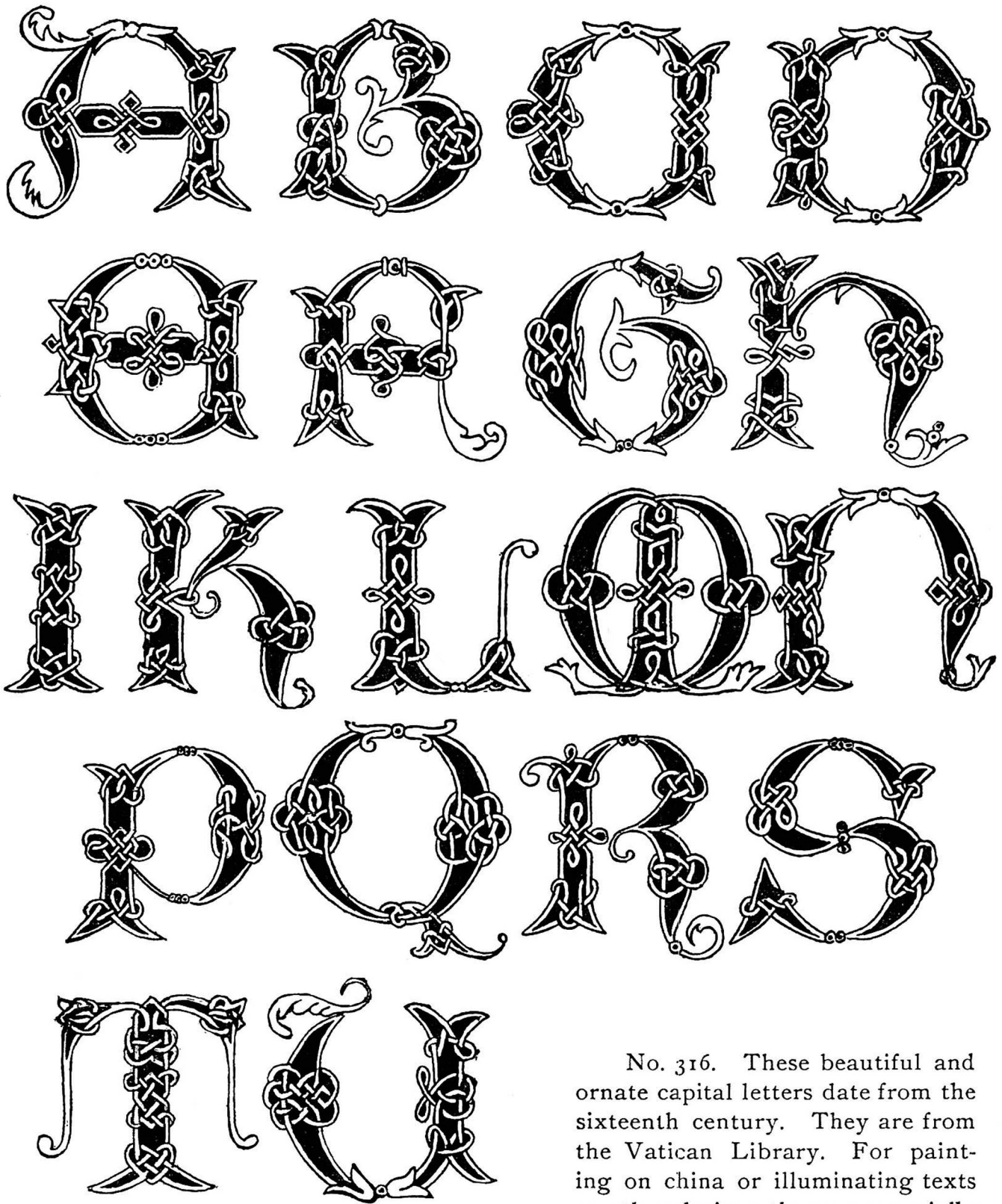
shabby. They give better satisfaction as door or shelf drapery than for window hangings, on this account.

The whole appearance of a room is so affected by its draperies, that one cannot be too careful in making a choice of fabric. Soft material is always to be preferred to that having the least suspicion of stiffness; a fabric which "will stand alone," as the over-wise clerk blandly informs you by way of recommendation, is of all things to be avoided. But another time we may have more to say upon this subject of drapery, which is so important, adding as it does so much to the cosiness and home-like aspect of a room.

"K. F." asks if we will tell her how to adorn a little gypsy table. As a response to this request will be of general interest, we give here an illustration which will enable any one to decorate one of these little tables in a graceful manner. A width of plush, pongee, velvet, or any rich, soft fabric, is required. The quantity must be determined by the size of table, and fullness, and length of drapery. This is carried across the front and looped up carelessly at the side as here shown. Small pleats may be laid so as to bring the material into the right position, but these are covered with a generous bow of rich satin, or gros-grain ribbon. Ribbons are also tied where legs of table meet in the center, and a fringe at the edge, and fall of drapery, completes the finish.

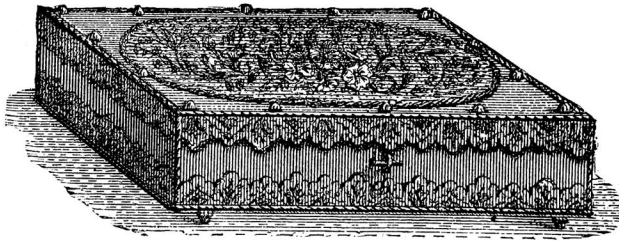
The design of Autumn leaves may be painted or embroidered, as suits the fancy. There is also a very novel method of decoration, very pretty, yet not generally known. A plastic material is moulded into the forms of leaves, flowers, etc., by use of moulds similar to those of wax flower models. These are steamed and applied to the fabric, the steaming causing them to adhere to it. They are then painted after the manner of barbotine ware or relief decoration, and the work being thus raised from the ground, gives a rich and novel appearance.

The leaf design thus modeled, and tinted in bright colors on a ground of deep pomegranite or wine plush, will be charming enough, we are sure, to delight those who are the most difficult to please. This design may also be carried out in the alliance work described awhile ago in the Magazine.



No. 316. These beautiful and ornate capital letters date from the sixteenth century. They are from the Vatican Library. For painting on china or illuminating texts or other designs they are especially

suitable; or they would have a rich effect if used in embroidery. The black parts could be worked in satin-stitch, with blue, red, or green silk, and the light parts would be most effective worked with gold-thread or yellow silk.



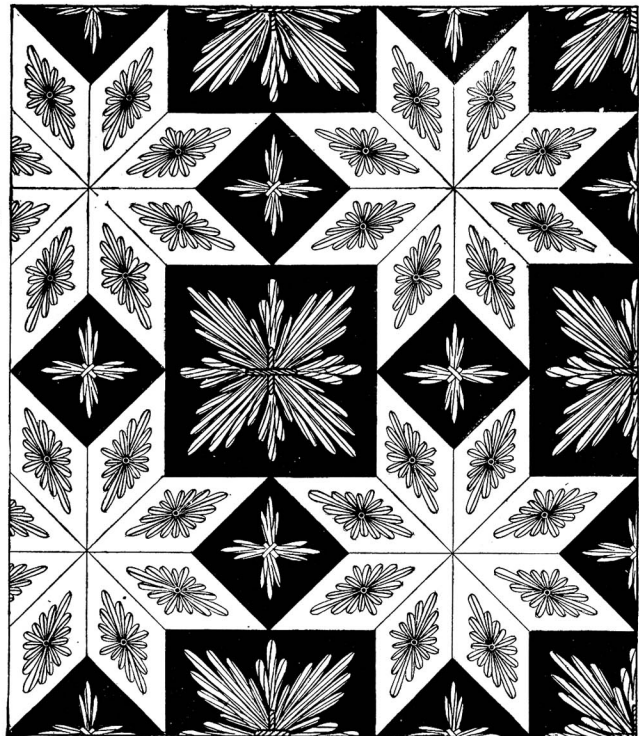
**Jewel or Handkerchief Box.**

TAKE an ordinary box, cover it with black satin, on the lid paint a design in water colors, having the principal flowers of blue and crimson. Around the sides put antique lace and finish the edges of box with a silk cord corresponding with the colors of flowers.

The inside of the box is lined with quilted satin and a quilting of ribbon used to cover the unfinished edges. For the feet and knobs, use large gilt beads, strung on coarse linen thread, and a tiny bead to hold the thread in place.

**Design in Patchwork.**

THIS design is made of old-gold and maroon colored satin. The pieces must be lined with paper muslin before they are embroidered. Use light blue floss and a shade darker of maroon on the maroon blocks, and on the old-gold ones work with a lighter shade of the maroon. Overhand the pieces together on the wrong side, as then the stitches will not be visible. The design is effective either as a chair bottom, pillow, or bed-spread, and can be made without the embroidery.



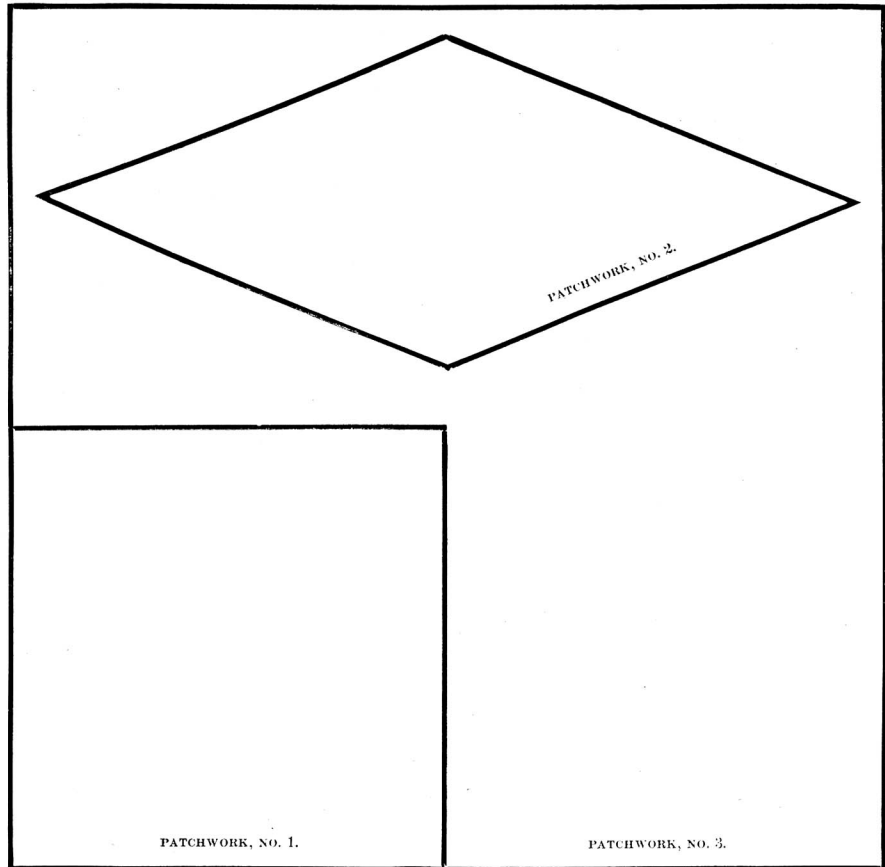
DESIGN IN PATCHWORK.



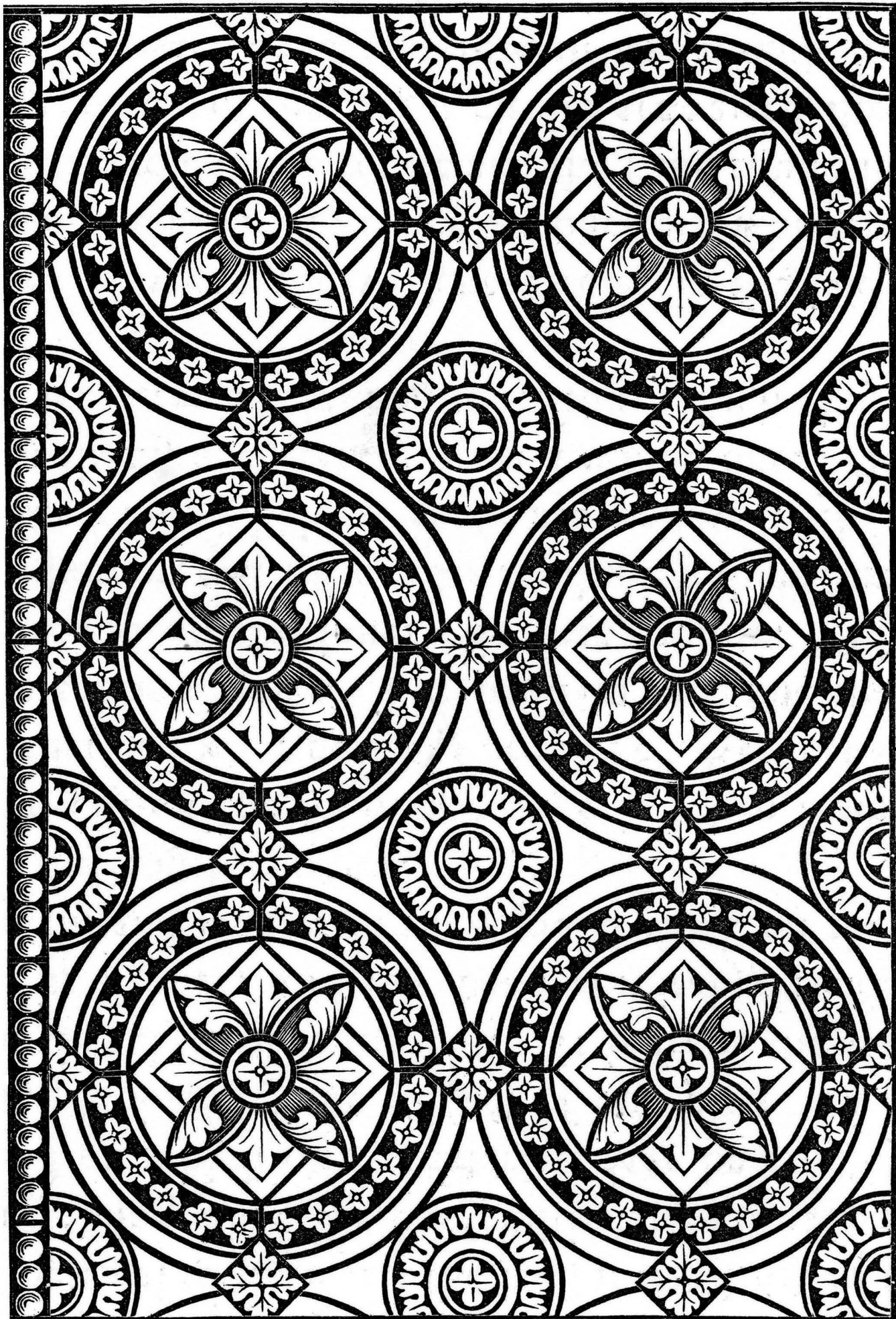
**Ladies' Shopping Bag.**

TAKE a common school bag, lay narrow velvet on as shown in the design, feather stitch it with yellow floss. In the center of each square work a pattern in colored wools, or transfer a daisy made of white cloth and a long stitch of yellow floss taken in each leaf to hold it in place. Line the bag with merino. Put a full ruching of ribbon round the edges. Remove the handle and replace it with a handsome cord and tassels to correspond with colors used on bag.

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**BED COVER.**—A cover of dark colored red muslin with a wide, bold design traced all round for braiding with coarse white braid or, if preferred, use white wool, and chain-stitch it. Holland used as a border on light blue satine cover, and the holland worked with blue floss or worsted, makes a very pretty spread for a blue room.



Stained Glass Window from Rheims Cathedral, from *A Victorian Floral Fantasy*, by Moira Allen



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