Victorian Creative

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

Volume I #13 - March 25, 2022

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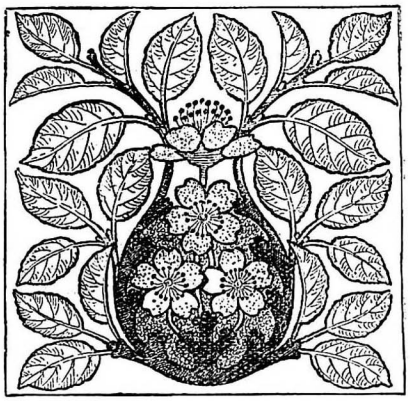

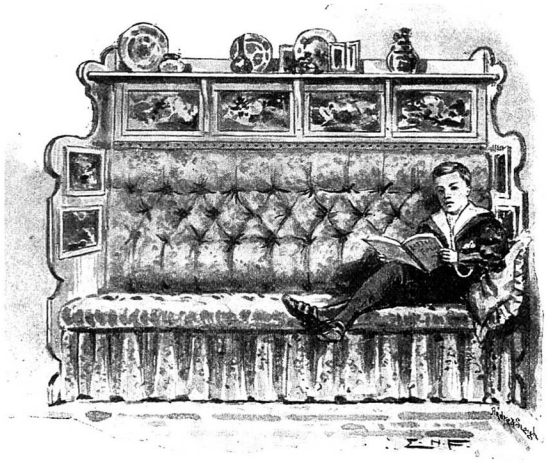

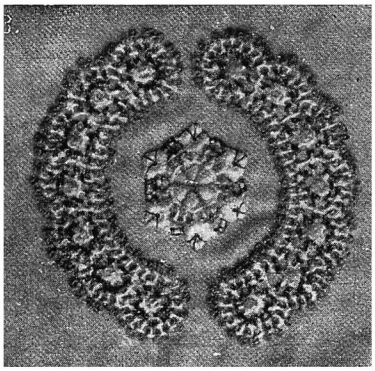

Victorian Creative

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ABOUT OUR COVER: As this elegant lady knows, March can be a season of unexpected showers - but fortunately she is prepared!. This lovely print comes from *The Illustrated London Almanack* of 1881, and is available in our complete collection of *Illustrated London Almanack* prints at https://www.victorianvoices.net/clipart/prints/ILA.shtml

The DIY Spirit

This issue's article, "New Lamps for Old," puts me in mind of my college days. It brings back memories of bookshelves made from boards and bricks, a TV stand fashioned from a wooden packing crate and draped with a lovely ethnic shawl, and an overall décor that can only be described as "garage sale modern."

Back then, pennies were pinched as well as counted. If you wanted an attractive dwelling—even a humble studio apartment—you had to rely more on your imagination and creativity than on your pocket-book. It's interesting, and inspiring, to see this same approach mirrored in a Victorian magazine.

But that was so very much the Victorian way. Victorians loved to beautify their surroundings. Sometimes they went a bit overboard; Victorian décor is noted for an excess of clutter in the way of knick-knacks, fringes and baubles. The general idea, however, was that one could make one's surroundings attractive, even if one didn't have a great deal of money to spend.

Victorians were also, it would seem, strong believers in the idea of not *wasting* things. Repurposing and recycling were strong Victorian values. Something as useful as a wooden packing crate shouldn't be thrown away, when it could be made into a piece of useful furniture—and, with some paint or stenciling or the judicious use of fabric, a piece of *attractive* furniture. In my files (and hopefully, eventually in these pages) there's even an article on how to turn an old piano into a combination bookcase and writing desk.

I think perhaps this theme resonates with me because my family was expert in the art, not only of "making do," but of "making do *well*." My grandfather would paint just about anything that wasn't actually moving. My grandfather turned a rusted iron bedframe into a thing of beauty by giving it a coat of glassy black paint, and highlighting all the decorative bits with colorful enamels. He crafted a desk for my sister out of an old flour bin, and another for me out of scrap pine boards. (That desk now lives in my niece's room, holding her computer—something none of us ever even dreamed of when it was made!) My grandmother loved to make punched tin lanterns out of juice cans, but one of her crowning creations was a votive-light holder made from an iron wagon wheel hub. She hung chains from the spokes, connecting them to (yep) black-painted canning jar lids, which were just the right size to hold votive light holders. Every Christmas, this wheel delighted us with a blaze of flickering light!

I suspect that the steady proliferation of cheap "stuff" has caused many to turn away from the notion of "doing it oneself." Why spend hours converting a packing crate into a desk if one can get a cheap desk for $30 or so? I also suspect that this proliferation has led to the culture of "throwing things out." If one spends hours or days turning an old crate into an elegantly stenciled cabinet, one isn't going to be quick to toss it into the landfill. But if one buys something cheap and unloved just to fill the space, it's easy to toss it away again.

Victorians loved to do more than just "make do"—they loved to take old things and make them new again. I can't help but hope that many of our readers share that passion, and the creativity that makes it a reality.

After all… making old things new again… isn't that what we're doing here with *Victorian Creative?*

—Moira Allen
editors@victorianvoices.net

SHELL FLOWERS.

BEAUTIFUL groups of artificial flowers may be made very simply with shells of a common kind. Some are made simply of white shells, buff, or pink-tinted shells, of the common kind, so abundant on many of our English coasts, and which resemble somewhat the nails of the fingers. These shells also abound at Calais, on the coast of France. Other shells are painted entirely, or in stripes.

Most of the shell flowers are made by means of a cement in the first place. Melt to a moderate consistency a quantity of gum tragacanth and a little alum; mix this into a thick paste with plaster of Paris and a small piece of sugar of lead. Make a ball of this, the shape of an orange—that is, a flattened round—and about half or a third the size of an orange. Let this nearly dry. Then take a stiff strong wire, long enough for a flower-stem. Wind it round with a strip of green tissue paper, half an inch wide. Thrust it into the ball of cement, upon which the flower is to be constructed. Place the wire, with the cement at the top, in a tumbler or vase, long enough to hold it comfortably; first taking a stout card, larger than the mouth of the bottle or vase, with a hole cut in it, just of a size to admit the wire stem easily, and placing it over the tumbler: this keeps the work steady. Set in the shells according to the flower to be represented, and let it remain untouched till the flower is quite dry. Then take a few short leaves, with the stalks cut off and wires removed, and gum them to the back of the flower, so that they may project all round partially. When a sufficient number of flowers are made, take a pretty wicker basket, line it with green tissue paper, and fill it with the cement. When this is nearly dry, stick the flowers in, and place sufficient leaves about them. The basket should be so well filled as entirely to conceal the cement. Do not move it until the cement is quite dry. The leaves used are the ordinary muslin ones, such as are employed for bonnets. Fig. 1 shows the lump of cement attached to wire ready for the shell-work.

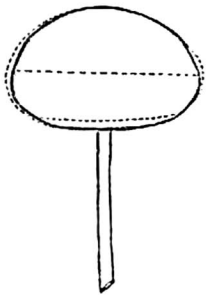


Fig 1.

Fig. 3.

Fig. 2.

Fig 5.

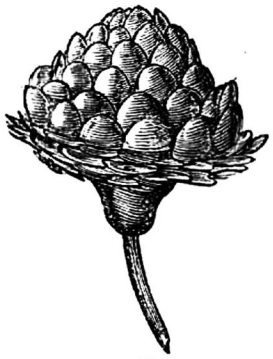


Fig. 4.

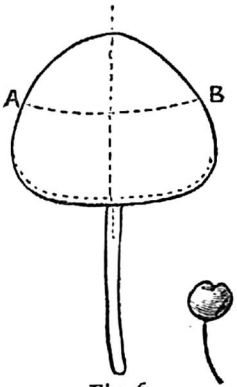


Fig. 6.

Fig. 9.

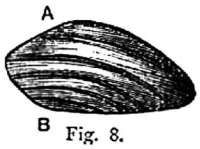


Fig. 8.

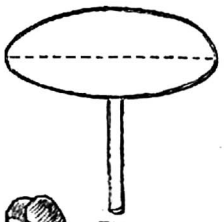


Fig. 7.

Fig. 10.

Fig. 17.

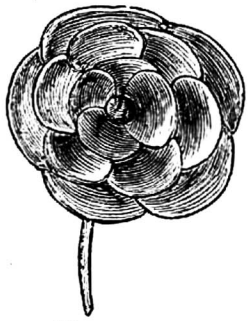


Fig. 13.

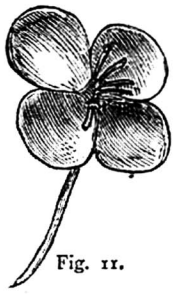


Fig. 11.

Put three together in the centre of the cement, folded one over another as closely as possible, to form the heart. Place a row round these, also closely, and so on, row after row, each shell slightly overlapping the other, till the cement is completely filled, and the flower finished. The shells are placed lengthwise, on end, as shown in Fig. 3. Add some leaves all round the flower, which are to be fixed on at the under part of the cement, covering it at the bottom completely. Fig. 4 is a small representation of the rose. The shells that form the rose are about half an inch long. To make a rosebud, choose shells at least half as large again; fold them over the same way in the centre, and close the succeeding shells closely round them; also, instead of placing the shells in the cement upright, as shown in Fig. 3, arrange them lengthways, as shown in Fig. 2, and put a large rosebud calyx on the stalk after the cement is quite dry. The centre of cement for a rosebud is very much smaller than for a rose, not being quite a quarter of the size.

For a *China Aster* the white transparent shells are cut in pieces, like Fig. 5, the centre being as small as possible, the largest half as large again as the diagram. In the centre they are arranged as close as possible. They are all upright, and towards the edge inclining to radiate outwards slightly. When the cement is quite dry, charge a small camel-hair brush with carmine and gum, and lightly variegate the flower here and there.

For a *Ranunculus*, shape the ball of cement like Fig. 6. Take the same kind of shell as for the rose, but rather smaller. Paint them well with a bright yellow. Set them into the cement as the rose was set, only very much closer together, each one wrapping over the other, as close as it is possible to make them, as far as the dotted line from A to B, in Fig. 6, or even lower down. Set in the rest gradually, more and more open, the last two rows radiating outwards a little. Dip a brush in carmine, and lightly mark the tips of the shells, to give them an irregular, jagged appearance.

To Make a Rose.—Dip the shells (Fig. 2) into a strong mixture of powdered carmine and liquid gum. Let them dry. They ought to be of one uniform deep crimson.

The *Passion-flower* is set upon a cement foundation, resembling Fig. 7, only larger. A small piece of fine wire covered with green silk, such as is used for the making of paper and wax flowers, is placed in the centre,

twisted. The stamens are made of the fine ends of porcupine quills dyed blue, and set in two rows, thirty-six in the outer row and twenty-four in the inner one. The shells (Fig 8) of transparent white form the flower. They are laid on in two rows of seven each, placed alternately. The passion-flower looks pretty laid over some large camellia leaves, which may be cemented underneath it, in the manner already described.

Lilies of the Valley are made with very small, white, finger-nail shaped shells. Make a little ball of cement, the size of a small pea (see Fig. 9), and attach it to fine wire. Place round it three small shells (see Fig. 10); make a row of these fixed to a larger wire, and cover that with paper. Add lily of the valley leaves: nine make a spray. There is a small shell of the same kind, lined with a deep pink, which makes well into flowers. For the construction of these, make a perfectly flat piece of cement, the size of a farthing; attach the shells in flat-looking rows, like pink May, after fixing in the centre a green heart, such as is sold for paper or wax flower making.

White May Blossoms (Fig. 12). Make a flat piece of cement like a button, and attach it to a wire. In the centre place a May-heart, such as is sold for paper or wax flowers. Place round it four white and transparent shells. Make four or five of these, and mount again on a larger stem. Make another group of the same kind. Mix some powder-blue, cobalt, or French ultramarine with gum-water, and mark the edges with it, streaking the inside a little. Vary the marking as much as possible. Tip two shells out of the four, and leave the others; or tip three, and leave one. Let the colouring, in this case, be careless.

Fig. 13 represents another kind of flower. Make a larger flat button of cement. In the centre arrange four flat white shells, and others round them. Make a round ball of cement, like a bead, and place it in the centre. Tip and streak the shells with blue.

Pink Rosebuds.—Beautiful imitations of flowers may be made with the pink nail-like shells very common at Calais. Place them endways, in the manner shown by Fig. 3, and arrange them to resemble a rose as closely as possible. No artificial colouring is needed. Roses may also be made this way, with a very charming effect.

Laburnum.—Take a pair of small shells, smaller than those used for the passion-flower, like Fig. 8, white. Paint them bright yellow. Insert a little piece of the cement between the pair of shells. Close them over it. Attach a wire. Make about eight of them, and then form them into a spray with leaves upon a stronger wire.

Pink May.—Take the little shells lined with deep pink, the same as those used for Fig. 13. Make a small flat button of cement. Place a May-heart in the centre (a "heart," as it is technically termed, means stamen and pistils). Set round it six of the small shells (see Fig. 14). Make a group of four or six.

Geraniums.—Make a cement foundation the size of a large pea. Put in it a large green heart, as before described. Round this are four shells, arranged like Fig. 11, either shells the shape of Fig. 8, filed flat across the top, or shells so formed. Paint the upper half of each deeply and abruptly with carmine; or two may be painted thus, and two streaked—some have all four only streaked. (See Fig. 15.)


Fig. 14.

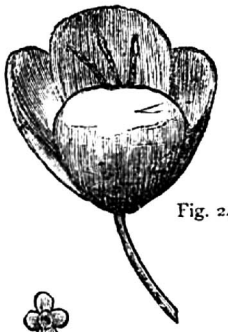


Fig. 24


Fig. 15.


Fig. 16.


Fig. 12.


Fig. 19.


Fig. 18.


Fig. 20.


Fig. 21


Fig. 22.

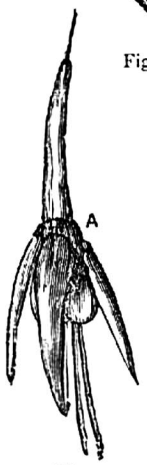


Fig. 23.


Fig 25.

Forget-me-nots.—A small pea should be made of cement. Attach it to wire. Paint some of the small shells, such as were used for pink May, a deep blue. Put four on the pea. In the centre put a little ball of cement and colour it yellow. Make a round group of about six. (See Fig. 12.)

Make a large pea of cement and place it on wire. Cut white shell into two sets of spikes, place six small ones round the pea, and nine larger under these. Colour the centre of the cement pale yellow. (See Fig. 16.)

A Camellia.—Take shells like Fig. 8, and other shells of the same kind, one or two sizes larger. File them all off from A to B. Make a cement foundation in shape between Fig. 1 and Fig. 7, and of a large size. Take a few much smaller shells, stick them in the centre close together, points upwards and upright, to make a centre. Round these arrange the filed shells in rows, the smallest first, and curled backwards like a camellia petal. The shells used for this should be thick, white, and not too transparent. Some of the camellias can be streaked with carmine; irregular shell flowers may also be made, like Fig. 11, without a heart in the centre, but with another shell of the same kind fixed on the top of the centre to the cement, or with a little bit more cement. (See Fig. 17.)

A Dahlia.—Make a cement foundation, in shape between Fig. 6 and Fig. 1. Put a green heart of four little pieces, like Fig. 25, in the centre. Arrange in rows, row and row, shells the way up of Fig. 3. They may be gradually larger towards the edge. When finished, mix

vermilion and gum and a little carmine mixed to a deep colour, inclining most to vermilion. Speckle every shell well, to variegate it completely, and most so at the edges.

Snowdrops.—Take a few thick white shells, with raised dotted backs, like Fig. 19. Make a large pea of cement on wire. Fix in the centre an azalea head. Round this place five of the shells, overlying one another a little, and half open, like a snowdrop. The part of the shell where the shells meet when in pairs is towards the edge. Fig. 20 shows the flower.

Crocuses.—Take the same kind of shells as those used for the snowdrops (Fig. 19), and paint them bright yellow, and make them up in the same way. Or make a large pea cement; use no heart. Close three shells together first in the centre, and place three half-open shells round them, in the way shown in Fig 21.

In making the snowdrop, crocus, and geranium, it is the best plan to procure some very large rose calyxes. Cut off the projecting leaves. Fix each calyx to a stem, and then fill the calyx with the cement. Proceed afterwards with the flower as directed already. Flowers that show the join between the cement and stem white, when quite dry may be painted with powder-colour, mixed with thick gum, at that part.

Fuchsia.—To make a fuchsia, put a pea of cement on a stem, place in the centre a fuchsia heart. Round this close four small white shells, like Fig. 10, the heart hanging down in the centre. Then make the slender part of the fuchsia, marked A in Fig. 23, of the cement. Cut four pieces of shell the shape of Fig. 22. Colour them deep carmine. Fix them round in the way shown in Fig. 22, and then colour A in Fig. 23 also red.

China Aster.—There is a very pretty-looking transparent white shell, rather oval. Make a cement foundation like Fig. 1, only larger. Set it with this shell, extremely closely in the centre, and gradually more open.

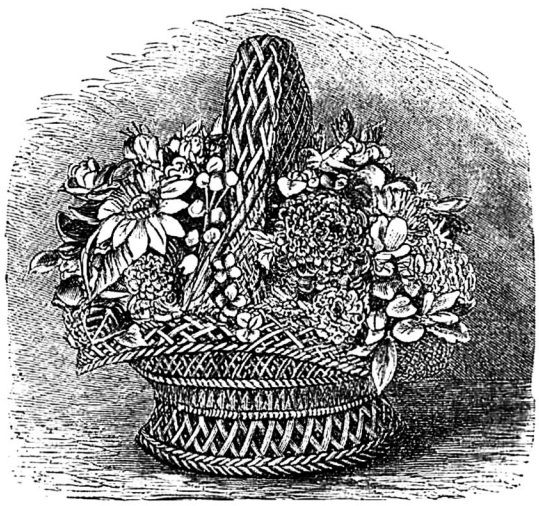
Periwinkle.—Take some of the shells like Fig. 3, of a good size. Stain them a deep blue inside with powder-blue and carmine. Fix six of them on a pea of cement. Make a little pea of cement, place it in the centre, and paint it white. The shells to form this flower are fixed by the edges, like Fig. 3. (See Fig. 24.)

A Yellow Rose is made like a pink one, of the pale yellow shells of the kind shown in Fig. 2, not coloured, but naturally tinted.

A pretty flower, much like the periwinkle, may be made of nine shells placed on in the same way as the periwinkle, white and tipped with blue at the edges; the ball in the centre one tipped with white, tinged with green.

The object in filling the basket with cement is to have a material to hold the flowers, strong enough to keep them in place—for they are rather heavy—and also to prevent the basket from easily tipping over. The shells are very brittle, and great care is needed not to damage them when made; but, with proper security from injury, they will last more than one generation. Place the basket on a crimson, velvet-covered stand.

The closer the shells are set together, and the more shells are used to compose such flowers as the dahlia, rose, and anemone, the better the flower looks. If any of the colour is removed from the painted shells in making them up, when the cement has become quite dry and hard, take a brush charged with the right colour, and touch up all the damaged places. In the basket (see page 241) will be observed on the left a passion-flower, lilies of the valley, May and some other flowers; on the right, a dahlia, a small ranunculus, and part of a rose. In the centre of this basket, which is engraved from a photograph taken from shell flowers, is a damask rose; on the reverse side are a yellow rose, a large ranunculus, and China aster, crocuses, and snowdrops, and the basket is complete with rosebuds, cineraria, geranium, a camellia, fuchsias—in short, all the flowers here described with buds and leaves.

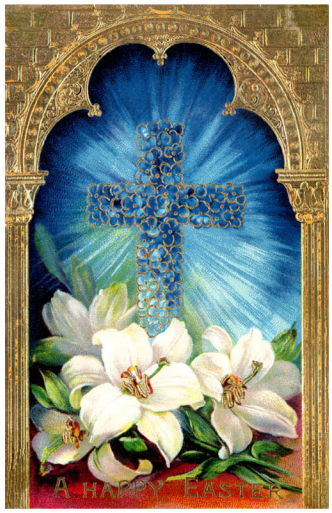


BASKET OF SHELL FLOWERS.

How Many Cats Have We?

We have a large catalpa-tree
The caterpillars seek.
A dread stroke of catalysis
Left grandpa very weak.
He feeds on nice Catawba grapes,
A cataclysm takes,
With catachriston he is rubbed
Each morning when he wakes.
Our maid has catalepsy,
And cataplasmus needs.
The baby caterwauls for tea
Made from the catnip-weeds.
Our hired man, who has catarrh,
Brings catfish from the lake.
We heard a catamount scream out,
Our cattle made a break
And ran straight to the cataract
Whose waters swell the sea,
And headlong plunged, alas! It was
A sad catastrophe.
We've catgut-strings to our guitar,
Cattails arranged in groups;
We've cat gold in our oil-stoves,
And catsup in our soups.
A cat-o'-nine-tails, uncle says,
He'll from his vessel bring.
A cat's eye cater-cornered
Is set in sister's ring.
A catalogue of cats is here,
Perhaps about a score;
You'll make a cat's paw out of me,
If you catechize for more.
A category I'd be in
That hardly could be worse,
If you should dub each random line
A catalectic verse.

—Belle R. Harrison *(from a Victorian Scrap Album)*



Create the Perfect Easter Greeting...

Whether you're looking for bunnies, eggs, crosses, flowers or traditional themes, you'll find them in our holiday clip-art!

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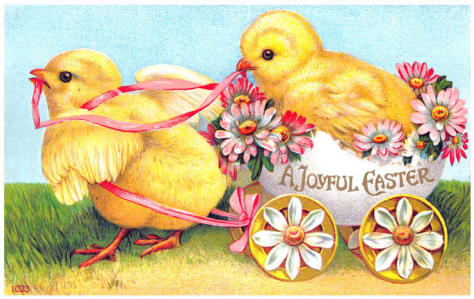

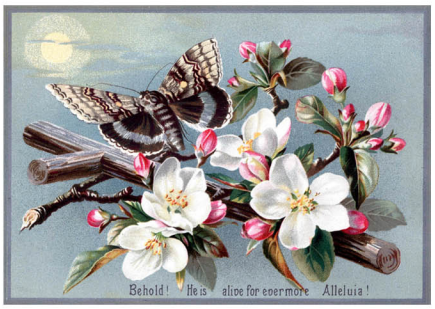

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MY PET.

By SYDNEY GREY.

I HAVE a pet,
A pretty puss, with such a winsome way,
That very often she and I forget
The world is meant for anything but play.
In fact, she never seems to realise
That graver duties must at times be done;
Unless she's fast asleep her big bright eyes
Are always begging for a little fun.

I've heard folks say
That puss can scratch, and even swear and spit;
That she will hunt a mouse's life away,
That tender birdlings should beware my kit;
But, owning frankly there may be some cause
For these grave charges, I am true to her;
'Tis pussy's nature, and those cruel claws
Are ever sheathed for me in velvet fur.

Also I fear
When tea-time comes and milk, she's not above
Increasing her caresses, till we hear
A whisper now and then of "cupboard love."
Yet need not puss distress herself at that,
For we are not so blameless that we can
Consistently condemn my little cat
For foibles which are sometimes shown by man.

So puss and I
Will keep our fond alliance, undismayed
By dark suggestions, though they half imply
Such confidence may be one day betrayed.
Ah! kitty mine, if we were only slow
To hear against another word of blame,
How often would affection firmer grow,
And friendship prove more worthy of the name.

A LESSON IN DESIGN.

By FRED MILLER.

WE have referred in former articles in the pages of THE GIRL'S OWN PAPER to the need of our readers making their own designs for the work they undertake, if that work is to be as interesting to them as it should be, and stamped with their individuality and made an original work. If you merely carry out other people's ideas, your labour will lack that spontaneity and freedom so essential to good work. You may take it for granted that you cannot interpret other people's ideas as well as you can your own. Every stroke you put down has its own particular meaning, but a good many touches that are intelligible to the author are difficult of interpretation

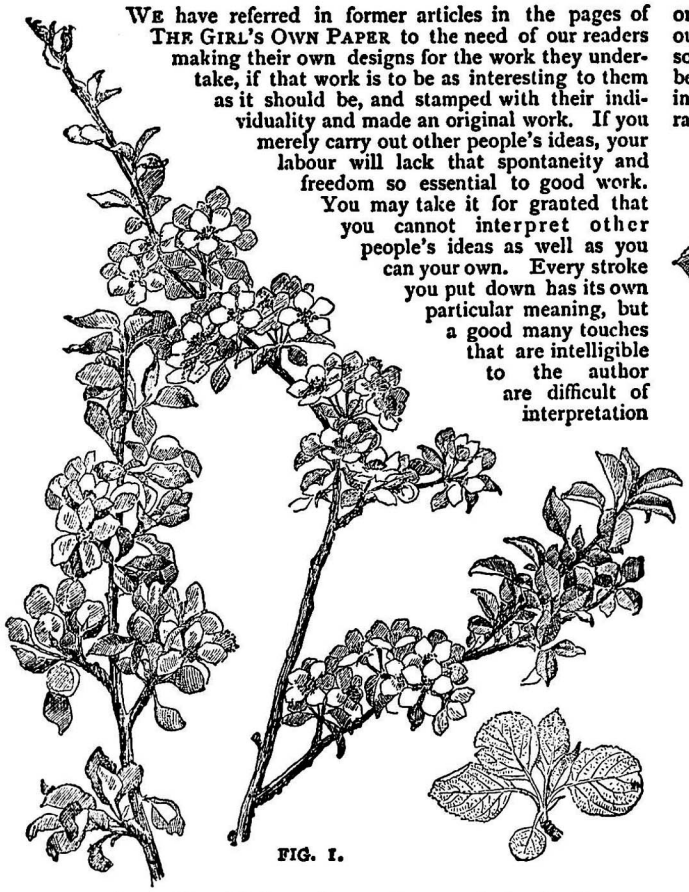


FIG. 1.

by anyone else. The chief excellence of art-work is the impress it should bear of the worker, and, as we are the best interpreters of our own ideas, our work will be stamped with our individuality in proportion as we are its author; and until we can originate as well as execute, we cannot take full rank as art-workers.

The principles of designing can be learnt as the grammar of a language can be learnt, for art as well as speech has its grammar, the rules of which we must become acquainted with before we can design. As grammar is the outcome of language, for language assuredly preceded grammar, so the principles of design are based upon a study of the works that have been produced at various times and by various people. But though design is governed by certain laws, we cannot learn these rules and expect to become designers forthwith. Design, from its very meaning, implies intention, and is the opposite of chance or accident, and therefore every line, curve, or form we introduce into our work should be the result of thought. All designs are based upon some distinct plan to which the details are subservient, and, therefore, before we put a line on paper, we should have a clear idea of what we, in our mind's eye, are endeavouring to produce, a scheme of the decoration, and not trust to our work coming right in the end.* Chance

FIG. 2

* Some people sit down with a clean piece of paper and pencil and trust to ideas coming to them in some occult way. Well and good if they come, but I generally find that that is the time they come not near one. An idea for a design may be suggested by some trivial thing—the accidental combination of flowers; the growth of certain leaves may assume a definite shape in the mind and suggest a design; and

FIG. 3.

should not enter into our calculations, and though an agreeable combination of lines may sometimes be the result of chance, this should not be relied upon at all times, for what may be pleasing by chance is just as likely to be disagreeable from the same cause. And even when we have combined lines in an agreeable manner to the eye, it is because we have unconsciously been guided by the very laws which it is our duty

FIG. 4.

to become acquainted with, so that what we have done once by chance can afterwards be repeated by design. If we combine lines agreeably at one time, we should contrast this happy effort with one not so successful, and see if we can tell why one effort is successful and the other a failure. There is perhaps to be learnt more in this way than any other, and what I want to do in this article is to set my readers thinking, and direct their thoughts into certain profitable channels, leaving them to follow these up for themselves. A designer requires long training and

it is always well to make notes of these ideas that suggest themselves in this random way, so that when you sit down to design you start with an idea, and not wait for an idea to come to you when you particularly want it.

an extensive acquaintance with the works of other times and peoples. His eye becomes more and more critical, and is less and less satisfied in proportion as his knowledge increases; and he soon learns to reject what he previously accepted as good. He trusts to his eye rather than to his head, for art is intuitive, and one does right because one naturally rejects what is wrong. There is an old Latin proverb which says, "The highest art is to

FIG. 5.

conceal art," and some of the clevcrest artists are least conscious of why they do such and such things. It comes natural to them to contrast and combine forms and colours pleasingly, and very likely if you asked them why they did so and so, they could not tell you, simply because they never thought about it. The best art is intuitive and unconscious, but when we are beginners we can only learn by asking ourselves why we do this or why we do not do that, until we have acquired

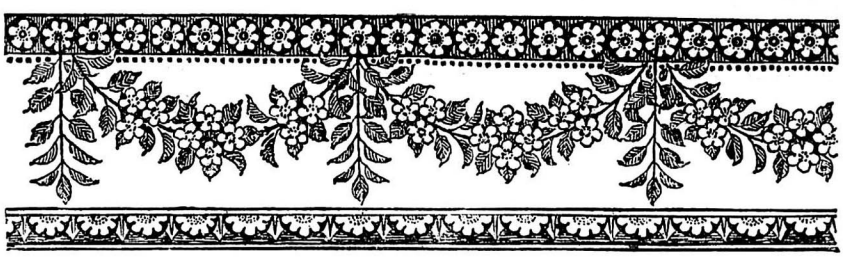


FIG. 6.

FIG. 7.

that unerring eye, the most valued of an artist's possessions. It is said that the Eastern women combined their coloured wools into those munificent glowing carpets we in this country are so glad to possess, without any thought or effort. The faculty for combining colours is handed down generation after generation, and it is left to us English to study these productions of the East, and to formulate those laws which seem to unconsciously direct the weavers in their work. Until we arrive at *this state of excellence*, we must design with much thought and labour.

The basis of ornamental design is plant form, and it is only by a careful study of plants that we can train ourselves to become designers, and the principle of design is consequently the result of a careful study of nature, added to a knowledge of the capabilities of the material we design for. The same plant may suggest different ideas to different people. One may look at a plant for its curved lines, another for its angular lines, for it must not be imagined that plants are, with slight modification, designs. We have at one end of the scale the plant as it grows, and we may modify that plant and eliminate its individuality until we have at the other end of the scale pure ornament. As an instance of this, take the Greek honeysuckle pattern and compare it with the plant itself; all that is left is the suggestion of the growth of the flowers before they open: all else has been eliminated, and the very source of the design may not even be traceable. So that we see between the plant, and the ornament that may be deduced from it, a very wide range of *motifs* is included.

In order to make this article as practicable as possible, we have taken a very familiar plant, the apple, and have shown various methods of treat-

FIG. 8.

ing it, and a few suggestions of ornament derived from it. The illustrations are merely given to help the letterpress, and not as showing the only or even the best way of adapting the apple to purposes of ornamental design. Our illustrations show, if they show anything, what very different ideas may be suggested by the same plant, and how distinctly opposite methods may be employed in adapting a plant to the purposes of ornament.

We first of all start with nature, and in Fig. 1 we have the drawing of a piece of wild apple. Nothing is altered from nature, and yet how full of suggestion is the main stem, with its angles, and the way the main stem is broken up by the blossoms! We might use such a piece as this to throw across a plaque, for very little modification would be necessary. You should always endeavour to select characteristic pieces of the plant you intend studying, and also to make sketches of the various growths, as in the upright piece at the side; and it is also advisable to make enlarged drawings of the details, such as the leaves, as shown in cut, and any other part of the plant that it may be necessary to dwell upon at some future time.

A word might be said about the importance of drawing plants from nature instead of using drawings made by other people. You cannot use a plant as effectively when drawn by another person as when you have drawn the plant yourself, for in the act of drawing from nature you are led to observe more closely than when you merely look at the plant casually, and the act of drawing tends to impress the form and characteristics of the plant upon your mind. I have drawn some plants many times from nature, and seem to find something fresh about them each time.

Fig. 2 is a drawing of the cultivated apple, showing terminal leaves, which are very beautiful in growth and deserve special study. Another rendering is shown in Figs. 3 and 4. These, again, are full of suggestions, and special attention should be paid to the angles the leaves make with the main stem, and the curves of the stems themselves, shown to particular advantage in Fig. 3.

We now come to our first adaptation of nature to decorative purposes. Fig. 5 is a panel decorated with apple-blossom, and nature is merely bent into the required shape and the various parts of the plant arranged in an effective manner. The flowers, being the most prominent objects, receive our first attention, and when the main or central stem has been put in the flowers should then be placed in their respective positions and the leaves "built" around them. In all designing you must "place" your most prominent objects before you trouble about details. If you get a few main points right, the filling in is quite easy. The difficulty is to place your prominent objects so that they combine agreeably and are not patchy or isolated, or too much together, but are well spread over the surface.

In Fig. 6 we enter into quite a different style of design, and we begin to let our fancy have play, and nature is made more subservient to our plan than in the last cut. Having settled in our own mind that our decoration is to assume the form of a festoon, we proceed to adapt the apple growth to suit this arbitrary arrangement. The main characteristics of growth are adhered to, such as blossoms growing in masses, and growth of leaves from stem. The lower border is a variation of the old egg and tongue moulding. In designs of this nature, where you start with an arbitrary or artificial arrangement of the stems, it must not be assumed that this arrangement is suggested by nature, though it is possible to imagine sprigs o apple-blossom being bent into any festoon shape. Just as you could use flowers tied up with ribbons into garlands or festoons and hung round a room, so you can employ flowers in decoration, and very many arrangements. such as this festoon, which have passed into the region of ornament, were suggested in the first instance by seeing natural flowers and plants arranged into artificial combinations.

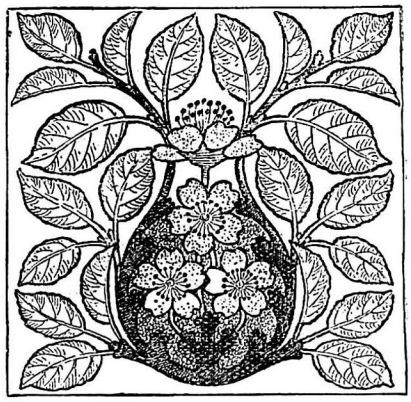


FIG. 9.

In Figs. 7 and 8 the stems are made an important feature of the designs, and the flowers and leaves are made quite subservient to the stems. A large number of designs are based on a geometrical plan, and the plant form is employed to decorate these structural lines, as we might term the undulating stem in Fig. 7 or the circular one in Fig 8. These structural lines should be in keeping as far as possible with the plant. If we were using the honeysuckle, for instance, it would be more legitimate to base our design on the principle of a scroll than it would be to use the apple in this manner. Various plants suggest various treatments, and you should as far as possible employ the treatment that seems most in keeping with the plant.

FIG. 10.

FIG. 11.

FIG. 12.

FIG. 12A.

In Fig. 9, the design is suggested by nature, the arbitrary arrangement of the stem being sufficient to emphasise its ornamental character.

In Figs. 10 and 11, the structural lines are yet more strongly marked, the various characteristics of the apple being employed in filling out the spaces made by the structural lines.

In Figs. 12 and 13, the terminal shoots are made an important feature, and might suggest a stencil or embroidery pattern. Variations of these two designs are shown in Figs. 12A and 13A; the flowers being framed off by structural lines, and made more decidedly ornamental, so that the foliage springs from a centre, and the whole design is by this means strengthened.

It will be seen by a glance through the illustrations how advantage is taken first of the whole plant with only slight modifications of the natural growth, then of various parts of the plant, and of ideas suggested by the growth of stem, leaves, and flowers, and we could carry this on until we had eliminated all traces of the natural growth of the plant, and only use it to suggest ornamental accessories.

It greatly depends what we are designing for as to how we treat the plant we select for conventionalising. Thus Fig. 6 seems more suggestive of a stencil or needlework pattern; Figs. 7, 8 and 9, as ornamental tiles, while 10 and 11 might be adapted for wrought iron work.

If you were designing for embroidery you would have to give a different rendering of the apple than if you were going to paint a panel. And your method of reproduction would, to a great extent, influence you in selecting the plant itself, some plants seeming more adapted for one method of treatment than others.

FIG. 13.

FIG. 13A.

BROCHÉ WORK.

By JOSEPHA CRANE.

THERE are to be obtained in these days many very charming materials upon which beautiful work can be executed, the designs, if they are artistic, serving as guides for the embroidery.

In our illustration you will see a piece of damask which has been embroidered. It is cut from a length of the material, which is very wide, made of wool, and has an excellent design in peacock blue on a bluish grey ground.

The silk used for the embroidery is filoselle, four consecutive shades of which have been employed.

As will be seen, several stitches have been used, and if you like to exercise taste and ingenuity you can multiply and diversify stitches *ad infinitum*. The character of the stitches used must vary with the design and the way in which you wish to bring it out.

A description of our illustration will be, perhaps, the best way of making my meaning clear.

The stem is worked in some parts in ordinary chain stitch, which every tyro in needle-work knows how to do. In other parts plait stitch, to be explained later, is employed, while ordinary flat stitch supports the large flower, from which the upper sprays spring.

In some parts of the design the pattern is completely covered, as in the alternative petals of the large flower, where Arabian stitch has been used, while in others the petal is decorated with bird stitch. The base of the flower is a closely worked button-hole stitch, while the band under it has eight French knots placed at intervals.

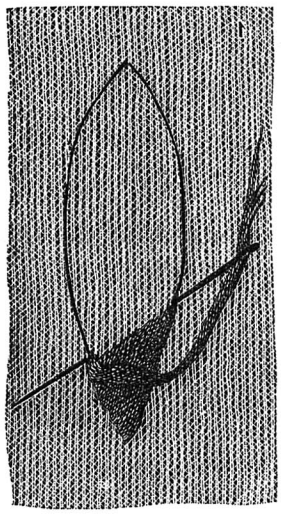
The tiny spray at the bottom of the example is worked thus: Rope stitch is used for the stem, and the petals of the daisy-like flowers are in loop-stitch.

Now for the upper flowers, which remind one somewhat of pomegranates.

The upper flower of all has the veining done in a treble row of chain stitch, the two darkest shades of the silk being used.

Snail-trail stitch is round the centre lobe, and the side petals are done in light red trellis stitch, secured with back stitches of dark red.

The large leaf just below which touches the flower is done in Arab stitch, worked diagonally with bars placed also diagonally, but in a contrary direction, as these bars always should

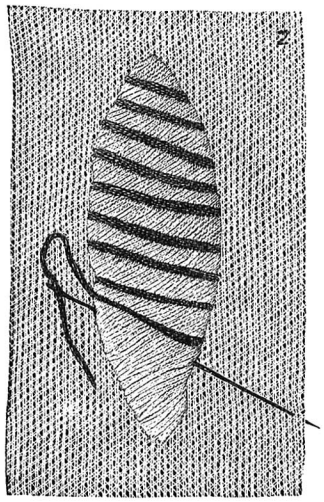


be. The triple leaves at the stem of this leaf are done in diagonal satin-stitch.

The lower pomegranate has the balls worked in the lightest of the red silk. Every ball is worked the same way: flat stitch is used. It is well to remember that no padding to raise the silk is placed under the flat stitch, or any of the stitches used.

Round the lobe which contains the four balls are two rows of cable stitch, worked in two light shades. The side petals are done in a light shade of flat stitch done straight.

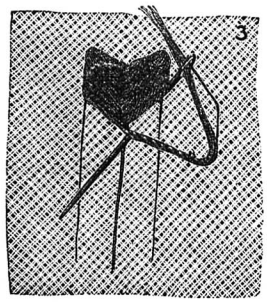
There are a couple more groups of small



leaves in the design, which are done in diagonal flat stitch.

Now for the stitches.

Arabian stitch is so much used in all Eastern embroideries that I often wonder at its not being more used in this country. As yet it is seldom utilised, so that my readers in learning how it is done will be able to execute somewhat novel effects in their embroideries. It may as well be remembered that the



following stitches, of which Arabian is one, though described as being done in silk, can be carried out most successfully in cotton filoselle, many embroidery cottons, flax, tapestry wool, etc., etc. Of course, some of these materials suit the stitches more or less.

For Arabian stitch seen in Figs. 1 and 2, some soft cotton or silk is desirable.

You can work a leaf or portion of a design straight across or diagonally, but remember that your bars must be always placed in a contrary direction. If this were not so, the bars would be lost with the stitches going the same way.

Of course this stitch is only suited for large designs. The leaf in Fig. 1 is begun at the base and worked upwards. If you are working with filoselle or any very soft cotton, you can economise either by beginning your second

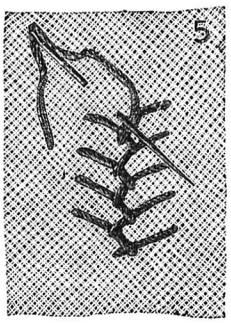
stitch close to where the first ended. This is an excellent plan, and prevents the work from becoming too heavy.

If, however, your silk is likely to twist, take it back underneath the material and begin your next stitch in an exact line with the first, so that all your stitches of the first layer which make the ground-work are taken from top to bottom.

When you have worked all this vertically or diagonally, stretch your threads across. These should always be of a contrasting shade or colour.

When this is done, you place back stitches in rows, alternating in each row, and use for this purpose the same shade as the ground-work.

You can vary Arabian stitch very much by working two back stitches together, or else arranging the rows honeycomb fashion, as



seen in the centre petal of the large flower of our example.

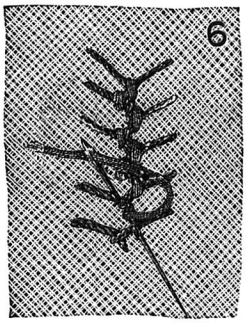
Another variation which is very handsome and particularly suited to this damask work is to take lines of Japanese gold across a silk ground-work, and then secure them at intervals, making the stitches in each row intermediate.

Plait stitch is seen in *Fig.* 3.

Work from left to right and *vice versâ*, keeping your thread above your needle. Always bring your needle out at the further side of the centre line, as that makes the threads cross and the plait formed.

Fig. 4 is called ship-ladder stitch.

Take a stitch across the width you wish to embroider, and then a vertical stitch about the



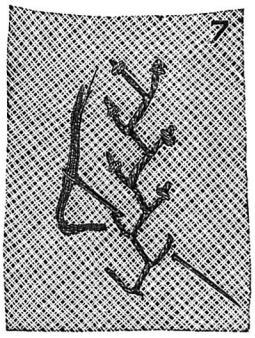
length, putting your needle in behind the transverse stitch.

This stitch has not been used, neither has Fig. 7 in the example, but both are given here as being likely to prove useful in broché work.

Bird stitch is an extremely fascinating stitch, which, like Arabian, is seldom seen. When it does appear in embroideries it is wonderful how difficult it seems to many people to learn to do it, and yet it is so easy—when you know it!

The mistake generally made by the tyro is to begin at the top, and work as if for coral stitch.

Bird stitch is worked from the bottom



upwards, the needle being placed as you see in Fig. 5.

Keep your thread always over the needle.

Let your thread lie to your right—see illustration—when working the left-hand stitch, and to your left when working that on the right.

When the whole is finished, and care taken that the same amount of space is left between each branch, you decorate the centre with two rows of back stitches, as seen in Fig. 6.

Always do this back stitching in a different colour or contrasting shade from the main stitches.

Fig. 7 is a variety of coral stitch which is very new in this country, though I know it is done in this way in Germany—that land of fancy-work. Work your coral thus.

It is always well to trace a couple of perpendicular lines in learning the stitch, to ensure the latter being regular. When you are an adept at the stitch this precaution is unnecessary.

Thread your needle and bring it up in the middle between your two lines, holding your silk under your left-hand thumb. Make a stitch quite straight upon the right-hand line bringing up the needle over the silk, which you are holding with your thumb. Draw up your needle and silk, and again hold the latter under your thumb. Now make a stitch straight on the left-hand line, bringing up the needle over the silk held by your thumb, and go on thus working alternately on each; always let the top of a new stitch be level with the bottom of the last stitch you have worked. Do not draw your silk too tightly. When this is finished, place little back stitches in another colour across the points of the branches, to form a tiny cross. This alters the appearance of the stitch very much, and makes it very pretty indeed.

As will be seen, many varieties can be had in this work. If you like to do it in several colours you can, and many shades of one colour also look well.

Another method of doing damask broché is to use only one or two colours, and one or two stitches.

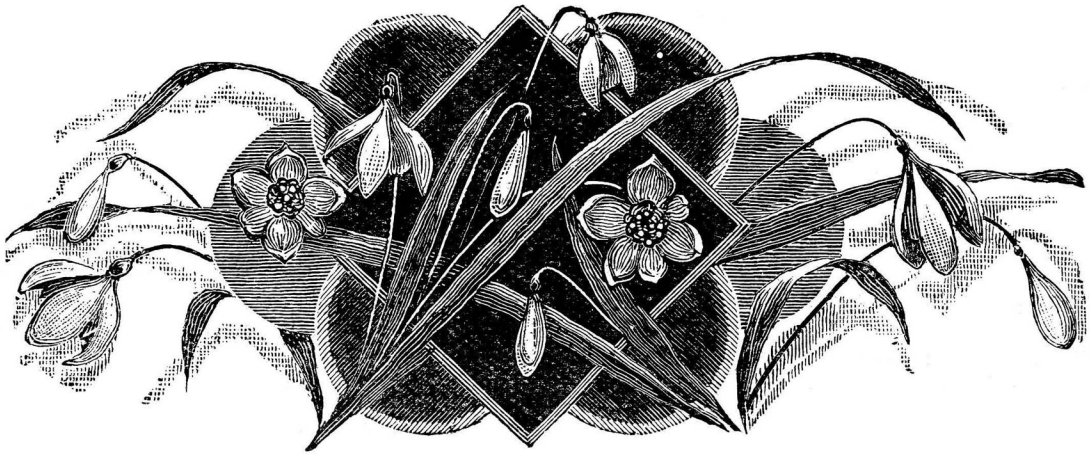
It may be asked, what is damask broché used for?

Sachets, work-bags, cushion covers, small table covers, sofa and piano backs, chair backs, etc. Very lovely chairs could be made in this work if the damask broché were upholstered after it is finished. Of course, these would not be useful for ordinary wear and tear, but still some of our readers who own beautiful drawing-rooms may like to have some piece of their own work in a chair cover.

Silk can be had in lovely designs that answer well for broché work. Here, of course, you must be guided by the size of the pattern in deciding how you will embroider it.

A design of leaves worked in filoselle—just the outline and veins done, would look very well. About two threads of the filoselle would suffice.

In the example before us four threads at a time were usually employed.



NEW LAMPS FOR OLD.

THIS title must be taken in a figurative sense, meaning that out of what is "old" or disused, and often thrown away, new and charming articles may often be made: all that is required being time, taste, patience, and the expenditure of a little money, sometimes only very little.

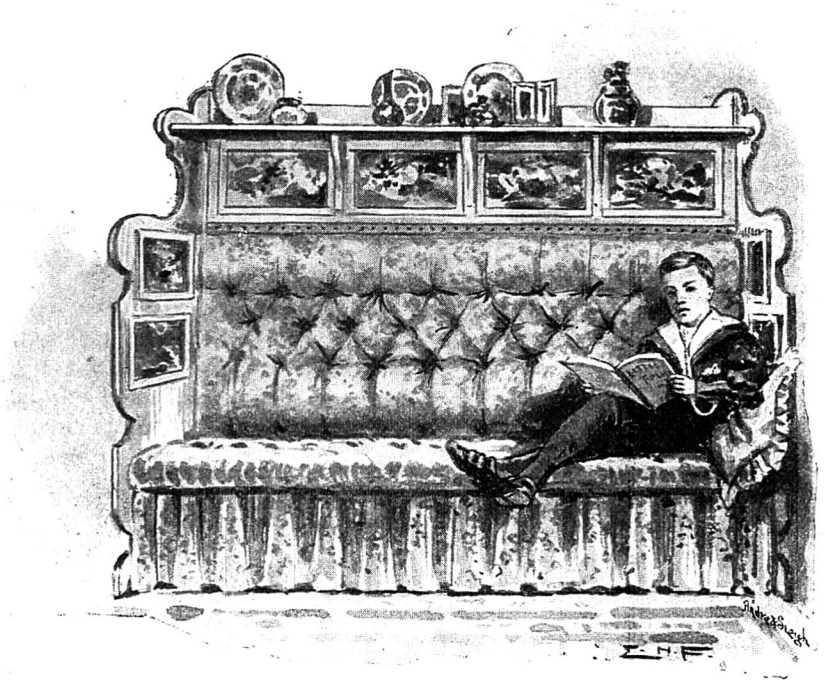
Lately, while on a visit to a friend, I noticed in the drawing-room one of the handsomest standard lamps I had ever seen, and in our first illustration you can see what it looked like. On inquiry, I found that the centre pole was in reality an old bed-post, made of mahogany and carefully polished. A local carpenter had made the feet out of some more wood and fixed the projecting brackets, which were intended to hold flowers or any ornament. The lamp, which is movable is, as you will notice, placed on the top.

Four-post bedsteads are becoming things of the past, and so many people sell those they possess and have the more hygienic iron in their place, that in second-hand shops you may often pick up the posts more or less well-carved, from which such a capital lamp-stand may be made. The feet, by the way, ought to be weighted, and care taken not to have the whole thing top-heavy.

Another use for bed-posts is to place them at each side of a fireplace. For a bedroom, and particularly if the overmantel is of the same wood, the effect is very novel and pretty; and in summer, curtains can hang on a slight rod or string placed under the mantel-board.

The uses of empty packing-cases and old boxes generally are so numerous that one could not hope in the limits of one article to exhaust a list of what may be made from them. The hints here given are merely suggestive, and may be worked out with various modifications, as well as possibly giving the ideas for other ways in which to use what would under ordinary circumstances be thrown away.

A cosy corner is one of the present pretty fashions which bids fair to last. Drawing-rooms and all rooms are very much more comfortable than they used to be, and corners can be fitted up and made very pretty, as well as forming a comfortable seat for a *tête-à-tête*.



OUR COSY CORNER.

The one given in illustration 2 was actually made by a carpenter, the seat, when divested of the upholstered cushion, being made to open, and the box of which it was the lid forming a convenient receptacle for work, papers, and various things which are often needed, and yet which look untidy when lying about a room. This can, however, be made quite as well with any empty box or case which fits the corner, providing that the hinges are so placed that the lid can be opened easily. If you do not want it as a receptacle, you can turn a packing-case upside down, and that answers for a seat capitally, and looks every bit as well as the arrangement before you.

The illustration will show you how to arrange your corner, or at least give you some hints—for an inventive mind scorns anything but hints—and from them originate new and various methods and arrangements.

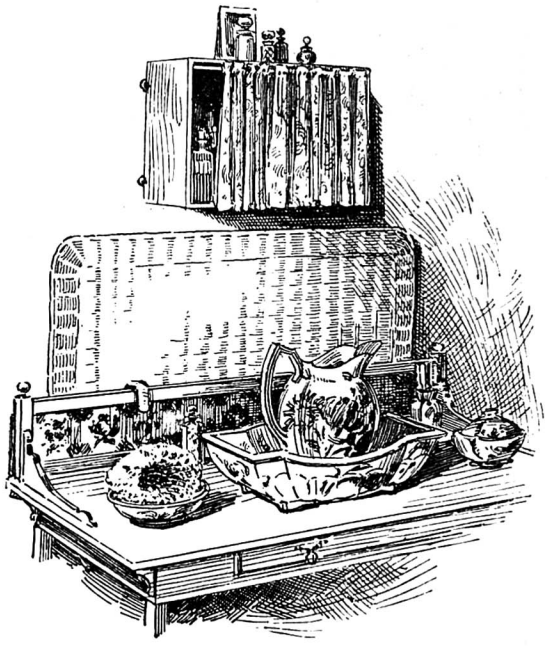
The back should be upholstered, the front draped; and this, like the cushion, is perfectly easy to do if you have the materials and know the use of a hammer and nails. It is well, by the way, in all this work to use a hammer, and not a substitute for one. It is said, and very truly, that a woman instinctively uses anything that comes handy when she wants to drive in a nail—a poker, back of a brush, a bottle, the heel of a boot: anything, in fact, rather than fetch or send for a real hammer, that most useful of household articles. The top, as you will see in the picture, has a kind of frieze, which is in reality—for this is a drawing of a real corner—several little paintings of sea and land, with a gilt beading running above, below, and in between each. There is room at the sides, too, for some more, which will be added in time. One little shelf above the pictures serves to hold flowers, china, etc. The shelf may be enamelled in white with a gold beading, like the rest.

Out of empty fruit boxes very useful things can be made. If you stain or enamel them, you must plane or get them planed, so as to have an even surface, but if you are going to cover them with stuff or paper, and line them as well, you need not take this trouble.

In many bedrooms medicine and bottles of all kinds accumulate, and look anything but ornamental on the wash-stand; now, a very convenient little receptacle for these can be made out of a fruit box with a small curtain in front of it, the whole being nailed above the wash-stand. You can buy "eyes" at any ironmonger's, and these fastened at the back of the box will serve to nail it up by. The same kind of thing, only made from a larger box, is very nice to put boots and shoes in, the curtain serving to keep the dust from them. The latter can be nailed down at the top, and just lifted when the box is wanted in which to place or withdraw what it is intended to hold; but you should make it to open in the middle. Another method is to have a small iron rod running the length of the box, and the curtain on rings put upon it. This can be easily drawn backwards and forwards.

Book-cases can easily be made upon the same principle by fastening two or more fruit boxes together, one above the other, with the opening facing you. With larger boxes an *étagère* can be made which, when decorated with fancy nails and draped, looks very pretty indeed.

A charming work-table I once saw was made from a square box set upon four thick broom-sticks, which



MEDICINE CHEST.

THE DRESSING-TABLE.

were secured into the bottom by being forced into holes made with a red-hot poker, and then glued in. The legs were painted black, and the sides of the box were covered with art green serge on which a pattern of cowslips was embroidered in crewel-wool. The inside was lined with some material, a pin-cushion, pockets, straps for scissors, etc., all being placed in the inner sides, and the bottom being lined as well. To make the lining, you should do the sides first of all, leaving the lining a few inches over at the bottom, and glueing them down. Gum is not strong enough for any work of this kind; carpenter's glue, which should be melted down, is the best to use. Next cut a square of card rather smaller than the inner bottom of the box, and cover it with whatever material you are using for lining, having placed a very thin layer of wadding or a piece of flannel between the card and the stuff. Turn the edges of the latter over, and secure them by long threads taken across and longitudinally. Then glue this in, and by so doing the ends from the side lining will not be seen. The whole is covered with a piece of art serge, embroidered like the outer band.

For making a waste-paper basket—receptacle, rather, to be more accurate—you proceed in just the same way, and very pretty things can be made from old barrels.

If you want to turn a small old barrel into a work-box you can ornament it outside with work or plush, and bring the lining up a little way, gathering it in with a running string.

A footstool can be made from an old box turned up and covered with embroidered serge, the top being well padded, and some gilt nails being driven round it.

It is wonderful how much you can do with old boxes, and of course they can be used for flower-boxes and, I must not forget, dressing-tables.

A large packing-case turned on one side, with the open top facing you, can be made very secure, as well as the right height, by fastening it upon small blocks of wood all cut the same size. This, when draped, makes a pretty table, and an exceedingly useful one too; for when the drapery is raised you can stow away band-boxes, boots, and anything you please out of the dust.

I have myself made charming chairs, the foundations of which were worn-out cane or rush-bottomed chairs which had done their work, and were only fit for relegation to the lumber-room. I mended the seats where necessary, and padded them. This was done by making a canvas bag, and filling it with flock or straw. This was nailed down, and then a bag to fit the back was also filled with the same and nailed firmly down. The next thing was to cut down the chairs: and this was easy enough; and to make them more restful, the back legs were cut about two inches

WORK-BOX AND BASKET.

shorter than the front. This makes a low chair—most comfortable, as you will find if you try it. After this was done, the chair was entirely covered with a pretty chintz or cretonne, a frill going round from the seat.

The common little folding chairs, which you can buy so cheaply at any mart or furniture shop, can be turned into things of beauty by the expenditure of a very little trouble. Cover the seat, which is generally a piece of carpet of more or less frightful pattern, with a piece of Roman satin or what is called satin galore, on which you embroider some flowers or any design you choose. These materials are not expensive, and are so wide that half a yard goes a good way ; and as for the pattern, if you cannot draw one yourself, iron off a good transfer design. The latter you get for a few pence, and a few skeins of filoselle or crewel will supply your materials for a very pretty little article of furniture. You can also get deck chairs for something under three shillings. Enamel or paint the woodwork and embroider a strip of art serge or any material you like the same size as the canvas, and sew it upon it. This with a pretty cushion makes a pretty drawing-room chair of what is, if not old, very cheap indeed. These are particularly convenient in a bedroom, where an easy-chair is often a boon, and often the mistress of the house has not a large purse from which to draw money for the purchasing of chairs at a grand upholsterer's.

There is a great charm in making things one's self, and a still greater pleasure in using up what many people throw away. All that tends to making a house pretty, and to the observance of the law of order, is worth thinking about, and instead of bemoaning your lot if you have but little money, and thinking that consequently you cannot have what is pretty and orderly, use your wits and your hands, make and contrive, and you will see what a fascinating occupation it is to have by your own endeavours new lamps for old, or new lamps instead of none at all.

THE NEW LACE APPLIQUÉ WORK.

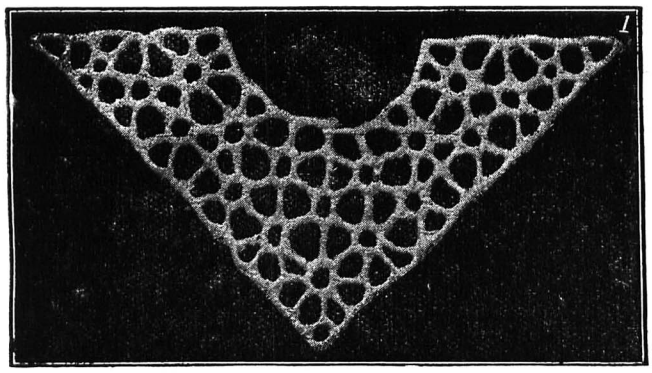


FIG. 1.

THE inventor of the new lace appliqués deserves a vote of thanks from all workers who like (as who does not ?) to achieve a maximum result with a minimum of labour. The appliqués are so pretty, strong, and inexpensive that it is hard to say too much in their favour.

Their nature is seen in Fig. 1, where an unmounted specimen is shown of one of the many shapes that can be procured.

It can, as workers will notice, be used as a corner, as half the setting for a circle, in a border (see Fig. 4), and in many other ways.

In addition to appliqués of this open kind is another variety, equally useful for certain purposes, and distinguished by its greater opaqueness. Such shapes have the appearance of embroidery on very fine cambric or lawn, and hence are quite suitable for applying to a linen handkerchief or equally delicate fabric. The second figure shows the corner of a handkerchief so trimmed. In copying this design the cambric should be stretched in a round tambour-frame, the appliqués tacked carefully down in the exact position required, and then the work completed out of the frame. In fact all these appliqués, fine or coarse, lace-like or opaque, set far better if they be tacked to the foundation when the latter is stretched in a tambour-frame. The oversewing or embroidering is a later detail, and varies according to the style selected.

To return to the handkerchief corner. The appliqué, removed from the frame, is sewn securely in place by very small stitches in fine lace thread whipped over and over the extreme edge or cord beyond the border of holes. The drawn-threadwork and hem-stitching with which our specimen is further provided enhance the beauty of the work, but need not be minutely described here.

On coarser linen an equally good effect is produced by this combination of lace appliqués and drawn-work.

The next example (Fig. 3) of jewelled appliqué work, shows a widely different way of utilising similar materials.

The design of the border agreed upon, and the appliqués tacked in place, they are to be sewn down with stitches of many-coloured flax-threads. The more shades and tints the better, providing of course that they be chosen with a reasonable regard to effect; so little of each colour is required that an excellent way of using up scraps remaining from larger pieces of work is thus suggested.

As a slight guide to the colourings used in the piece of embroidery here reproduced, it may be said that each of the central stars or circles has six long stitches of dark blue thread radiating from the centre, each of the bars beyond this centre is oversewn with one stitch of turquoise blue, beyond is a circle sewn down at regular intervals with yellow thread, and the extreme edge is caught down with scarlet.

The semicircles have seven large French knots worked in turquoise blue, and each surrounded by scarlet and then by yellow stitches; the extreme edge is caught down by French knots (in gray-

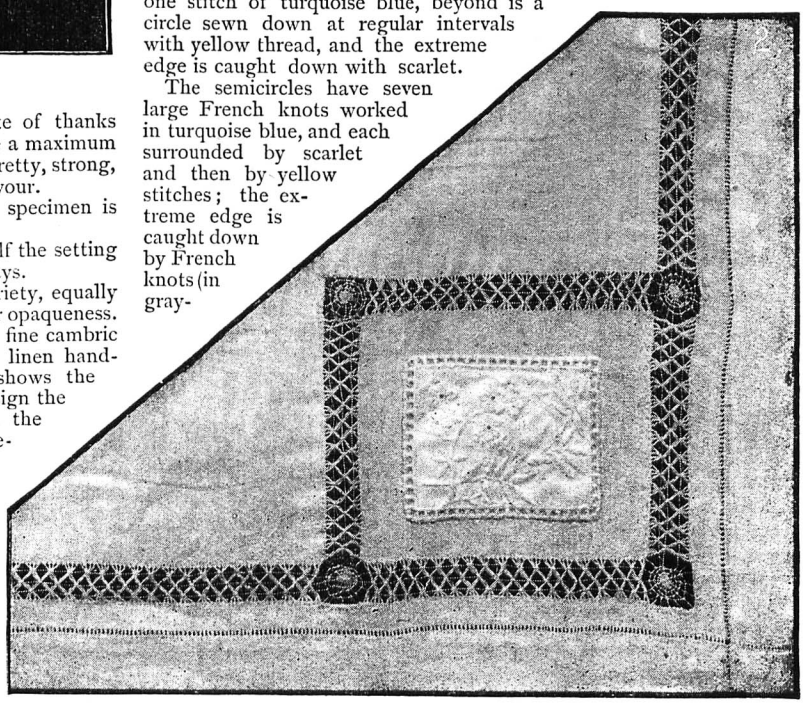


FIG. 2.—HANDKERCHIEF CORNER DECORATED WITH A LACE APPLIQUÉ.

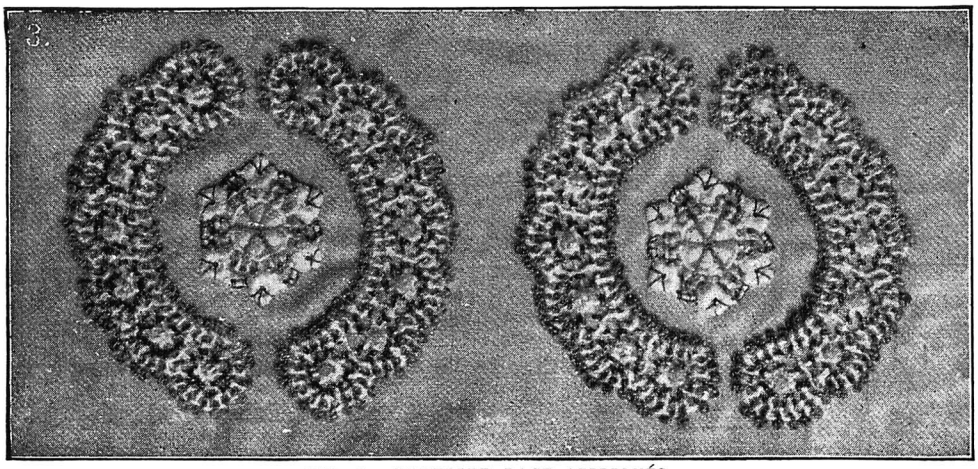


FIG. 3.—JEWELLED LACE APPLIQUÉS.

green) which are worked thus:—bring the needle up from the wrong to the right side of the work inside one of the small holes which edge the appliqué, twist the thread twice round the needle in the usual manner when working this stitch, and push the needle back into the work just beyond the edge of the appliqué, which is thus secured by small straight stitches, the French knots themselves forming a ring on the foundation, outside the lace.

In this way of working, the appliqués are almost entirely concealed, unless, as in the little central ones here seen, there is a good deal of thick work about them which the coloured stitches do not entirely cover.

It need hardly be added that any of the shapes can be over-sewn in this manner; not merely those illustrated here.

Jewelled lace-work, on either white or coloured linen, makes an effective decoration for night-dress and brush-and-comb sachets, for the edge of small tea-cloths, or for curtain-bands, mantle-borders and similar purposes.

Next, in Fig. 4, is given the most simple and usual way of using the appliqués though it is not perhaps the most easy. When they have been tacked and afterwards stitched down with invisible stitches of fine white lace-thread the foundation beneath them is cut away. This requires a sharp but blunt-pointed pair of scissors to do it neatly, as no raw edges must be left to show through nor must the stitches be cut.

Endless are the patterns which can be executed thus and the purposes for which they can be used. Speaking generally, there is no ornamental use to which white and coloured linens are put wherein a few lace appliqués may not with advantage be added. For washing dresses, waistcoats, zouaves, and "Swiss" belts, for bed-spreads, pillow shams, curtain-bands, table-cloths and slips, sham-towels, cot-quilts, pincushions, pillow-frills and under-linen they can, with certain modifications, be turned to account.

Some of the articles in the above headlong, heterogeneous list are perhaps not well adapted for ornamenting with transparent embroidery. Where this is the case, it is easy to leave the material beneath them, or to cut it away and supply its place by lining the work with some *pretty contrasting* colour. If this plan is pursued, open patterns should be selected, and the lining must be bright enough to show through effectively.

The fifth illustration is a design for a pin-cushion-cover or doyley thus lined, and further embellished with fancy stitches in white flax-thread.

Crochet or lace (torchon for instance) makes a pretty edging for trifles made of lace-appliqués, or there are many shapes of the latter which, sewn on end to end along the edge of the material, form, when button-holed down, and with the foundation cut from below them, a pretty and appropriate vandyked finish to the work.

Such are some of the ways of using these lace shapes, and a few of the varieties in which they may be procured.

One of the most interesting features of the work is the arrangement of the design. The shapes are so varied, including different sizes and styles of circles, stars, squares, diamonds, vandykes, fans, right-angles, palms, sprays, semicircles, and many of indefinable form, and far too numerous to mention, that the severest critic must find some among them which satisfy her.

A novice would do well to begin with a small piece of work; say a mat or book-cover; to purchase three or six appliqués of two or three different shapes and *similar in* workmanship, not some coarse and others fine, and to shift these about until the result satisfies her. Too much variety spoils a design as does too much uniformity, and this first small piece, carefully finished, will teach this as well as the necessity for accuracy.

LEIRION CLIFFORD.

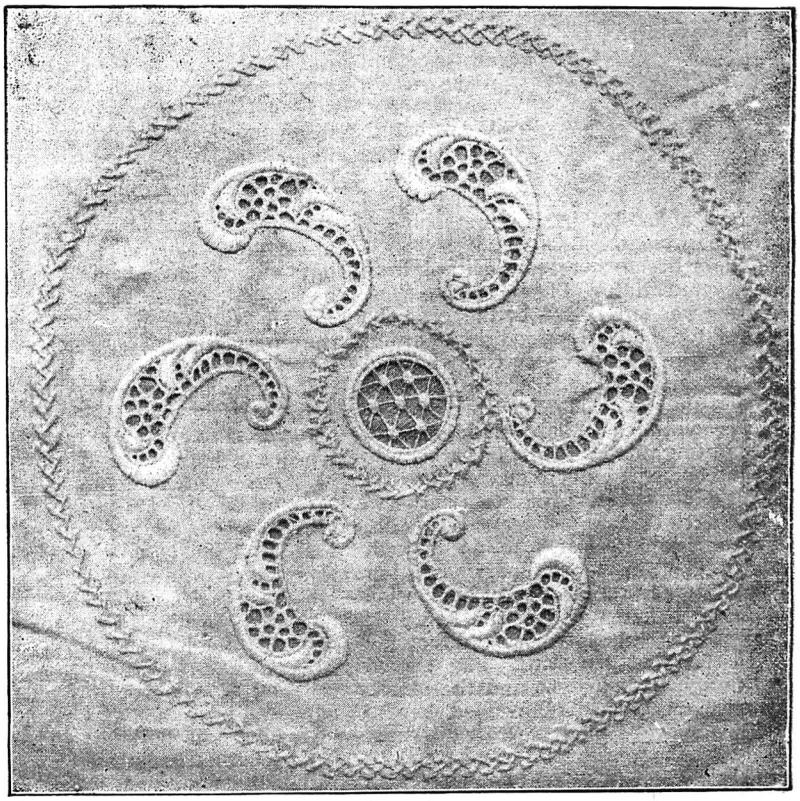


FIG. 5.

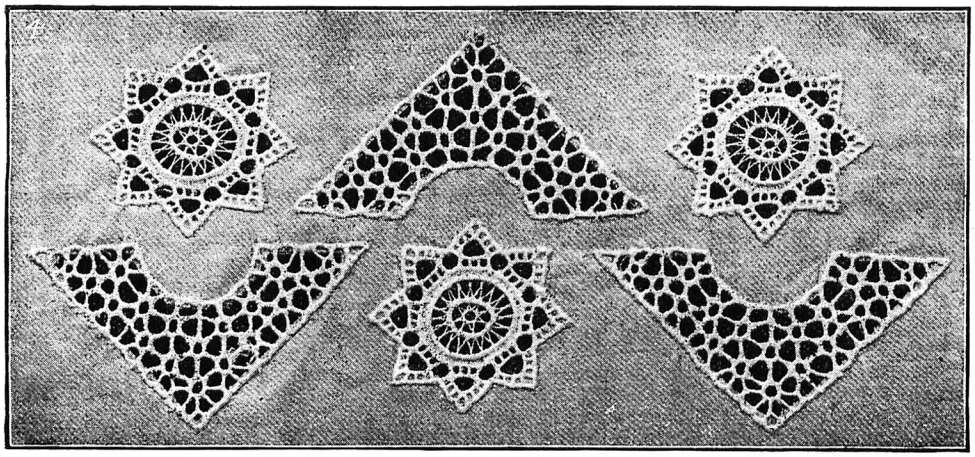


FIG. 4.—A BORDER SHOWING THE LACE MOUNTED TRANSPARENTLY.

HOUSEHOLD DECORATIVE ART.

EMBOSSING AND ILLUMINATING ON GLASS.

MANY of our readers have doubtless observed a remarkably beautiful and rich decoration on glass, chiefly employed for the signs of house decorators, and for similar purposes, which shows a profusion of brilliant colouring, and patterns in bright and dead gilding. This method of ornamentation is not, however, confined to the above uses, but may also be applied in various ways to interior decoration, and, elaborate as it may appear, it is by no means difficult of execution.

Plate-glass thus embellished may be used for name-plates for doors, to serve instead of wire-blinds in the lower parts of windows, as finger-plates for inside doors, and as panels for the pilasters, &c., of chimney-pieces. We have also seen it applied as panels for chiffonniers, sideboards, and other articles of furniture, for which it is well suited, provided the position in which it is placed be one where the glass is not too much exposed to danger of breakage. Plain embossing, which is effected by eating away the surface of the glass with acid in parts in such a manner as to form a pattern, is also a kind of decoration useful for the panes of glass let into doors, for windows, and especially the lower parts of them; and, indeed, for application whenever it is desired that light should be admitted but the glass not be seen through.

Plain embossing is exceedingly simple, and, where the pieces of glass are not of a large size, easily accomplished. The only known chemical agent which will act upon glass is fluoric acid, which is formed by pouring sulphuric acid over "blue-john" or fluor-spar. This chemical is inexpensive, but it must be handled with care, as spots of it will destroy the clothes and be liable to cause sores upon the hands. A gutta-percha bottle must be used to contain it, and the glass, when under treatment, must be laid in a gutta-percha tray. Both the articles are sold at gutta-percha shops for the purpose. Owing to the corrosive properties of the acid, it would soon make its way through any bottle or vessel of glass; and it must not be kept near china, since its fumes, should any escape, will inevitably destroy the glaze of that material.

Process of Plain Embossing.—In preparing the glass for plain embossing, it is first necessary that all those parts which are to be left transparent, and upon which, therefore, the fluoric acid is not intended to act, should be covered with some substance capable of resisting it; that employed is Brunswick black, which is a preparation of asphaltum. In Fig. 1 we give a design for embossing the lower part of a window in an ordinary dwelling-room. In this the whole of the parts intended to be transparent must be painted in very evenly by means of a camel-hair pencil with Brunswick black; any break or imperfection in this coating, will allow of the acid acting wherever it occurs, and injuriously interfere with the accuracy of the work. The design to be embossed, which may, for instance, be an enlargement to scale of one of the panes shown in Fig. 1, should be drawn upon paper, and the glass being laid over this the pattern will show through, and all its lines can be accurately followed in laying on the Brunswick black. The design being thus prepared, the reverse side and the edges of the glass should (that the acid may not operate upon them) be coated with a mixture of beeswax and tallow, melted together in a pipkin, in equal proportions, and applied while warm with a brush. The glass has then to be laid in the gutta-percha tray, and the fluoric acid, diluted with about the same bulk of water, poured on. While the glass remains in the

Fig. 1.

Fig. 2.

Fig. 3.

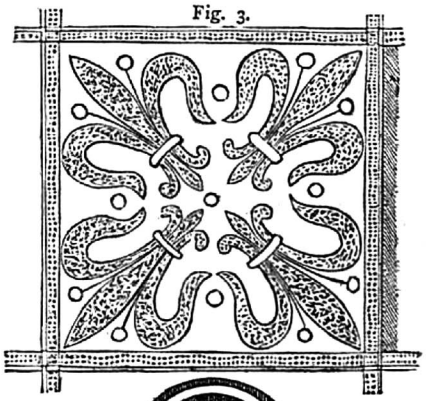


Fig. 4.

bath, it is well to stir and dabble the fluid upon it with a pad of cotton-wool attached to the end of a stick, and in a few minutes, more or less, according to the depth required, the acid will have sufficiently eaten into the glass, which must then be removed and thoroughly washed. Before working with fluoric acid, it is well to rub a little olive oil over the hands, to neutralise the effect of any spots which might fall upon them, and it is advisable to perform the operation of corroding out of doors, as the fumes which arise are disagreeable and not particularly wholesome. The wax and grease may be removed by holding the glass before the fire, when they will come off; and the Brunswick black can be cleaned away with a rag of turpentine. The pattern will then be seen giving a deadened effect, like that of ground-glass, to the whole of the parts left exposed to the action of the acid. With care, there is, as will be seen from the above directions, nothing in the process of plain embossing which cannot readily be accomplished by any person who can handle a camel-hair brush. We may remark that occasionally, instead of using a gutta-percha tray, a wall of the wax is simply built round the edges of the glass to prevent the acid running off; and that sometimes the glass, instead of being laid with its face upwards, and having the acid poured upon it, is placed face downwards above a vessel containing the fluoric acid, to be acted upon by the fumes which arise. This process is, however, comparatively speaking, a very slow one. It may, nevertheless, be sometimes found useful as giving the effect of a slighter embossing, and thus producing variety when combined with the other method.

Embossing in Connection with Gilding, &c.—Embossed work may also be enriched with gilding, silvering, or bronzing. The whole surface may be covered with gold or silver, but a difficulty will always be found by the inexperienced gilder in so laying on the leaves of gold over a large surface as not to some extent to show the joinings. It is, therefore, generally better to employ gilding in parts only or in combination with colour. Gold or silver leaf is to be attached to the glass with dissolved isinglass, by the method known as water-gilding; for this we have given detailed and complete directions in our articles on Papier-mâché Work (see page 108, vol. iv.), and it would be unnecessary to repeat them. When attached and burnished, the gold should be secured at the back by being painted over with chrome yellow, mixed with japanner's gold size. If the whole surface is to be gilt, and the pattern to be bright upon dead gold, or the reverse, all parts of the glass must be painted indiscriminately with the mixture of chrome yellow; but if the pattern or parts of the pattern only are to show as gold, the chrome yellow must be carefully confined to those portions, and when it has become perfectly dry, all the superfluous gold, which has not been so secured, may be removed with a piece of wet cotton-wool.

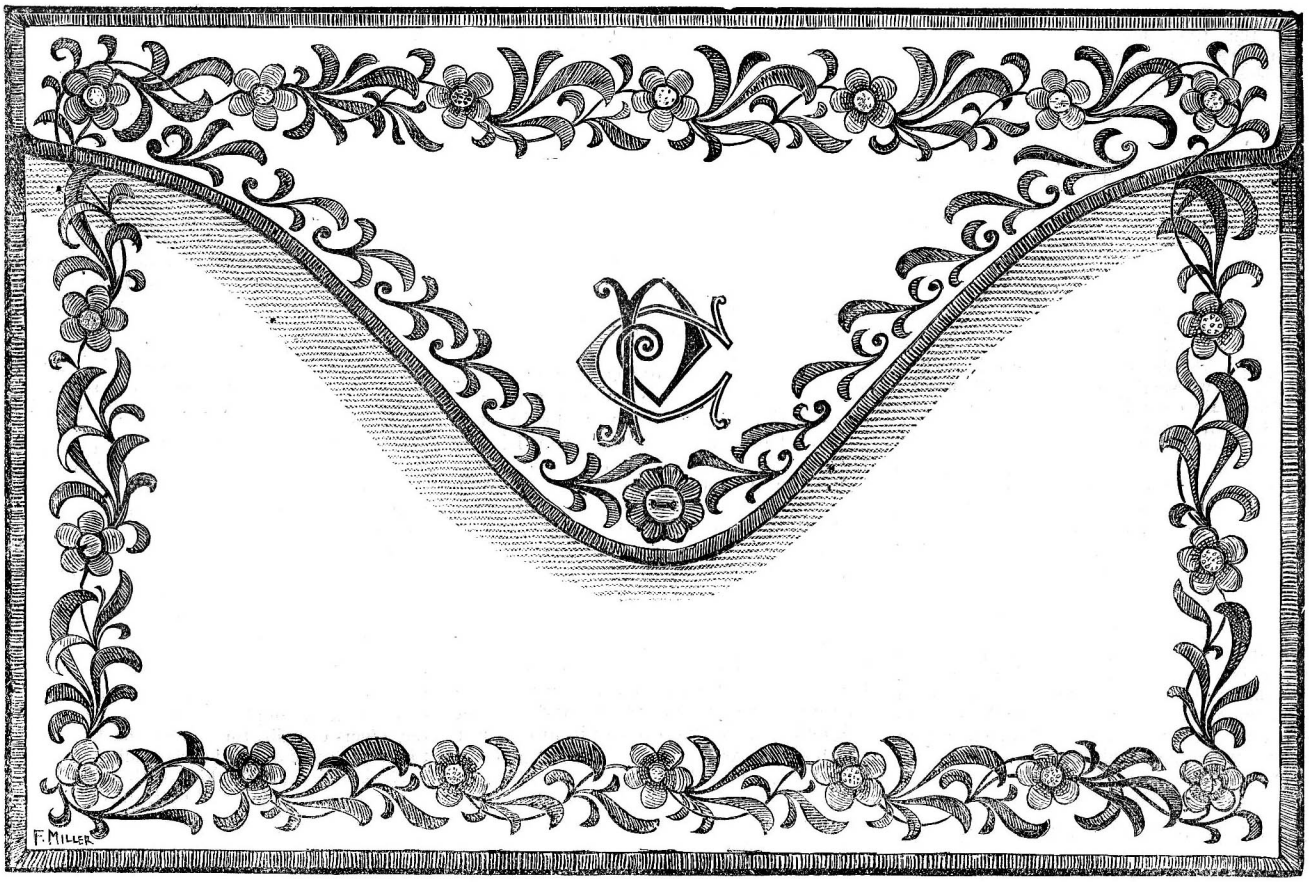
Bronzing, however, may be effected by a different and much easier process. In bronzing none of the difficulties of making good joinings will occur, and the whole surface of a large piece of glass may be readily and effectively covered with it. The glass, or those parts of the glass to be bronzed, should be painted over with copal varnish, which should be kept from drying too quickly by the admixture of a few drops of linseed or poppy oil. The varnish should be allowed to dry until it becomes slightly tacky only, and the bronze powder will be then rubbed on it by means of a piece of cotton-wool or soft wash-leather, and will show its metallic surface through the varnish. Although no bronze is equal in brilliancy to gold, in the use of these powders the decorator will have the advantage of being able to choose from a variety of shades and colours, or to use them in combination. There are silver, pale (gold), citron, orange, "flesh," copper, and other bronzes, all of which are beautiful and inexpensive.

In Fig. 2 we give a design for a finger-plate, to be worked out in gold and colour in connection with embossing. Those portions of the design which are covered with dots have first to be eaten away with the acid, and over these, as well as the portions left white, gold-leaf has subsequently to be laid and secured. This will give the dotted portions in dead and the white will be in bright gold. After the gilding has been secured and the unnecessary gold cleared away, an outline should be drawn round the pattern in any good black, and the ground (indicated by horizontal lines) will then have to be painted in colour, which can be varied in such a manner as to suit the other fittings of the room. A deep blue will be effective, provided it will harmonise with the surrounding paper and paint.

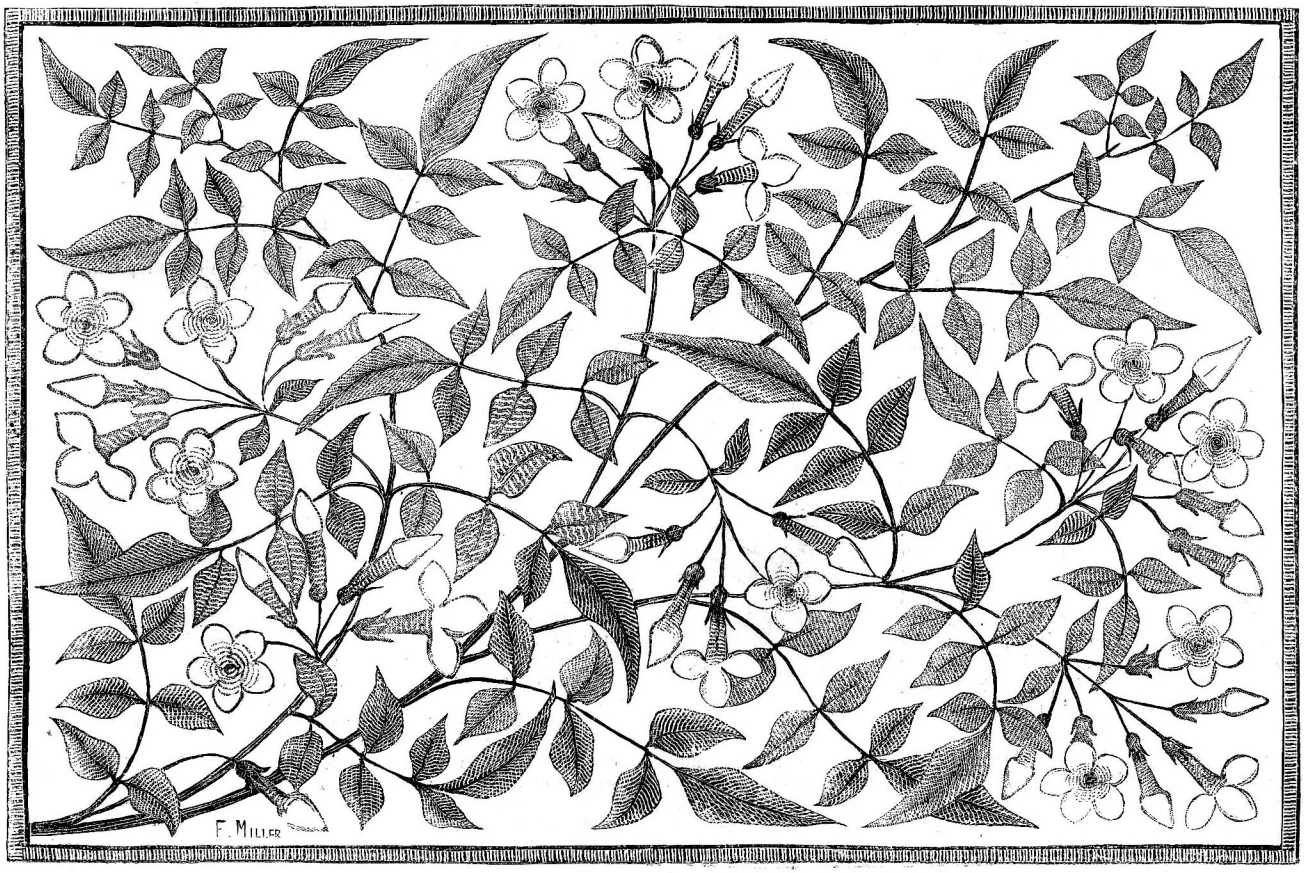
Embossing in Connection with Illumination.—In Fig. 3 we give an example for the simplest kind of illumination, in which shades of the same colour only are used in connection with gold and embossing. It is intended to form the squares of a chess-table, and these squares in bright and dead gold and light and dark blue will alternate. With the process of decorating those in gold we have already dealt. In them the ornamental parts, indicated by dots in the illustration, will be embossed, and thus shown as dead; but in the dark squares the dotted ornamental portions must first be pencilled in light blue (a mixture of ultramarine and flake-white), and allowed to dry, after which the whole square will be covered with pure ultramarine. If desired, the blue squares, however, may also be embossed, and the light colour applied to the embossed portions. This would have a very good effect, but would cost greater labour. When finished, such a top should be let into a wooden or papier-mâché frame or table. In connection with the latter material it has generally been used, and with good result.

Glass Decoration in Imitation of Inlaid Marbles, &c.—Glass decoration, without embossing, is capable of being used as a substitute for or as an imitation of inlaid marble, and as such may be employed for the tops of tables, or for the panels of pilasters, &c., in chimney-pieces. For one of the latter Fig. 4 is a suitable design, and this may be treated in two ways. First, as an imitation of marble. Let us suppose that the flowers are to be shown as white Parian, the leaves as green malachite, and the stems as brown Sienna, while the ground is of black Irish marble. In representing marbles upon glass, it is necessary that the veins should be first painted in. As these will require to be very delicately pencilled, it will be well for the decorator to lay the plate of glass over paper of the same colour as the marble to be imitated, which will thus enable him to see the exact nature of his lines. Where the veins are decided in form, the lines should be allowed to become dry before the general colour of the marble is painted in; in others, where, as in Sicilian, they have a misty appearance, the general colour should be painted on while they are still somewhat wet, and the effect of their melting into it will thus be gained. The effect of spots may be given by spurtling colour from the brush. Malachite is imitated by, in the first instance, taking a little black paint, very much thinned with turpentine, and working it round with the tip of the finger, so as to form concentric rings, and then painting it over with emerald green. The imitation of marble upon glass is not, however, always successfully practised by an unprofessional operator, and this design will be much more easily carried out in the second method, which is by merely laying in the different parts in flat colours, which at a little distance has an almost equally good effect.

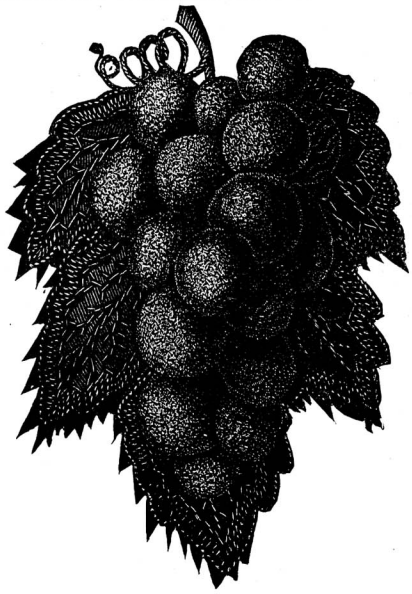
It is scarcely necessary to observe that in all decorations of this class the colours, gold, &c., have to be applied on that side which is intended to be farthest from the spectators, and that those colours or ornaments which are to show most prominently are to be applied first.



Embroidered Letter Case—Front and Back



Pattern: Embroidered Letter Case, by Fred Miller - *The Girl's Own Paper, 1880*

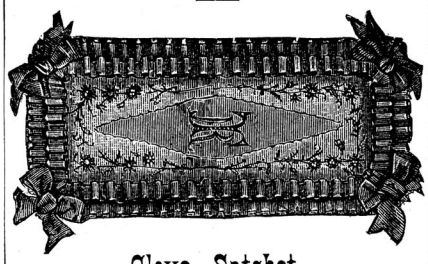


Penwiper.

CUT the leaf of green cloth measuring 4 inches long and 3 3-4 inches wide. Embroider it to simulate a double leaf. The grapes are made of worsted of a dark violet color. To make them, wind the wool on a cardboard circle, in the usual way for balls, being careful to tie them with a strong string. Clip them very smoothly several sizes, and when finished, hold them over boiling water so that the wool may puff out. Then arrange the balls according to the design. The stem is of wire twisted with wool, and curled into a tendril. Cut several smaller leaves of black cloth and fasten back of the green one for the useful part of the penwiper.

Sofa Pillow.

CUT nine pieces of navy blue velvet seven inches square, and nine of old-gold satin. Halve four of the satin pieces, and quarter one; look at the design, making sure to fold them the right way before cutting. Chain-stitch on the velvet with old-gold colored floss, and on the satin with navy blue floss. Turn in the edges of the pieces and overhand together on the wrong side; then cat-stitch with light blue or garnet floss. Finish the edge with a heavy cord and ball tassels for ornament. Curled hair keeps a pillow in the best shape.

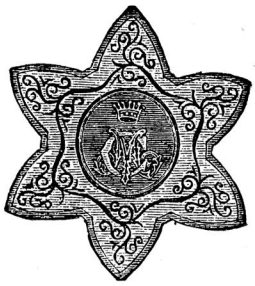


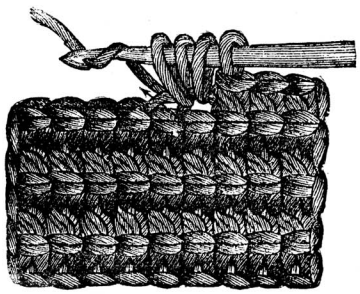
Glove Satchet.

THE satchet is made of crimson satin, the initials being embroidered in gold and blue colors in the center. White cloth with the diamond shape cut out of the center, is laid on the top, and a vine in crimson, blue, and gold are embroidered round it. The ruching is crimson satin ribbon No. 9, and the bows correspond.

Floss Winder.

CUT two pieces of cardboard the shape and size of design; cover them with silk or velvet and embroider in colors to please the fancy. Lay the two pieces together and buttonhole-stitch the edge all round. These are easily made by cutting the design of very thick cardboard, and glueing gilt paper on both sides.



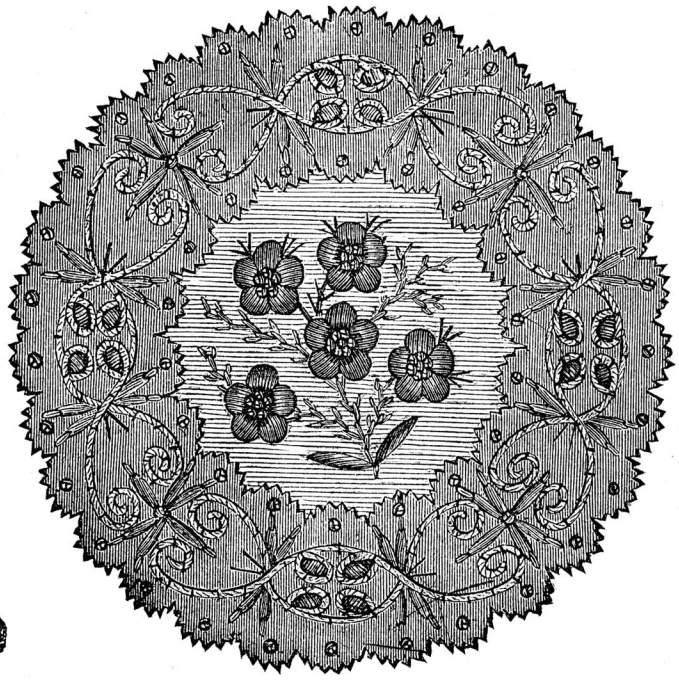


Crocheted Imitations of Fur.

WITH a fine bone hook, No. 12 Bell gauge, and the gray wool, single Berlin, make a chain. 1st row. DC. (double crotchet), at the end 1 Ch.—2d row. 1 DC. in the first DC., taking up the back of the loop, which is done throughout the work; take up the back of the 2d loop, draw the wool through, pass the wool round the needle, take up the same loop again, making 3 loops on the needle in this one stitch, draw the wool through these 3, then through the 2 on the needle; take up the whole of this row in this manner.—3rd row. Plain DC. worked from the back of the loop as before. Repeat the 2d and 3d row.

Design for Toilet or Lamp Mat.

CUT a round piece of red cloth, nine inches in diameter, then cut a hole in the center a trifle larger than the base of the lamp, fold it in quarter and have it pinked. The braiding design is so simple a pattern is not necessary. The light part of braid pattern is gilt cord caught down in places with blue floss, the other parts to please the fancy. The center of mat is canary color and the flowers are violets. Fasten a piece of cardboard to the center piece, then fasten it to the circle piece by the thread that goes through the pearl bead in each scollop.

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