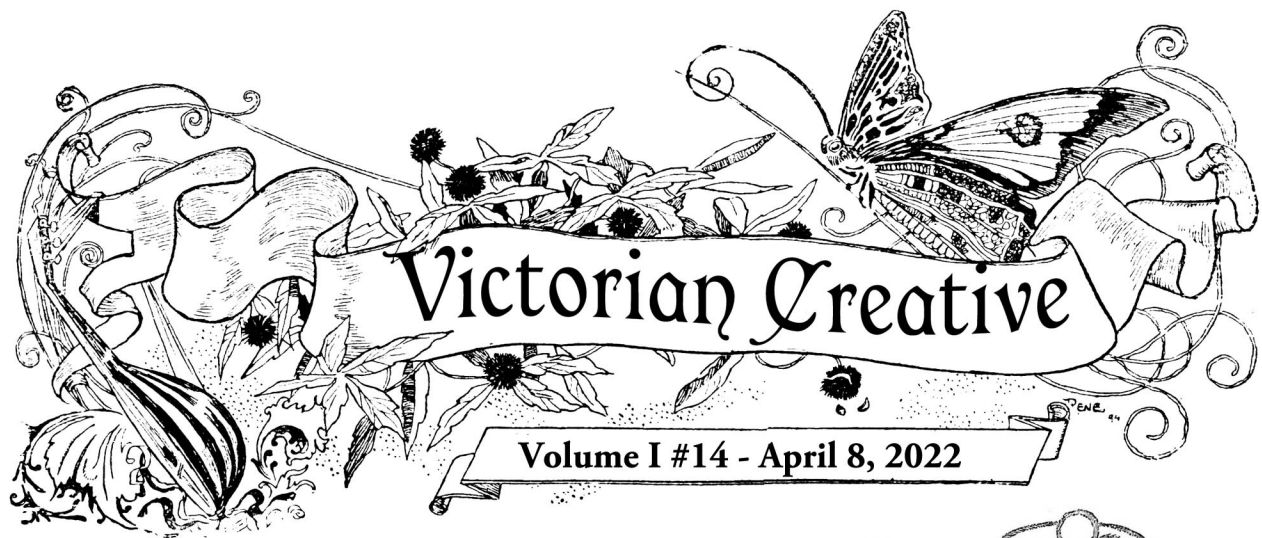


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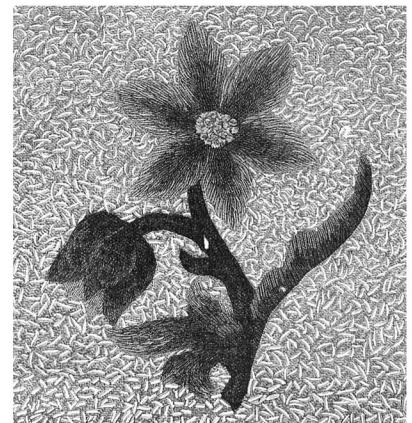
Tips & Tools for Victorian-Inspired
Arts, Crafts & Decor



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ABOUT OUR COVER: Our dapper Easter bunny hops out of a vintage postcard, probably dating from between 1910-1920. This image, and dozens of ready-to-print Easter cards, is available in our **Easter Cards and Ephemera** collection at <https://www.victorianvoices.net/clipart/seasons/Easter.shtml>



VICTORIAN EASTER EGGS

As a child, I loved decorating Easter eggs. One of our favorite decorating traditions dates back at least to Victorian days, so I'm going to share it here. (And yes, if you're a former *Victorian Times* subscriber, you may have seen this already!) It's a lovely, all-natural way to decorate eggs.

The trick is onion skins. (Of course, the real trick, today, is *finding* onion skins, because what you need is the outer, dry, brown skins of a yellow onion, or rather, several yellow onions. These days, most grocery stores strip these off entirely, but if you ask the produce department manager nicely, he may be able to save some of those stripped-off skins for you.)

There are several methods to dyeing Easter eggs with onion skins. The most attractive, in my opinion, is to wrap the eggs in onion skins until no bit of white shell is showing. Cut some squares of linen, about 8x8, from an old sheet. Put the skin-wrapped egg gently in the middle of a square, fold up the sides of the linen and tie it tightly at the top. Put your linen-wrapped eggs in a large kettle of cold water and bring to a boil. Boil for 10-12 minutes—however long you prefer to get hard-boiled eggs of the desired consistency. I'm pretty sure we also added a tablespoon of vinegar to the water to help the color "set."

When the time's up, carefully drain the water out of the kettle and let the eggs sit for a while, as those linen packages will be too hot to touch right away. When they've cooled a bit, cut the string and carefully pull away the linen and the onion skins. You'll have a batch of beautifully marbled-looking eggs in shades of orange, copper, brown and gold.

Another method is to simply dump the onion skins in to the kettle with a bunch of eggs, but this will only give you an overall brown dye; it won't give you the marbled effect of the method above.

A third method is to apply leaves, ferns, flower petals, etc. to your egg and wrap it in linen *without* the onion skins in the package. Then boil the wrapped eggs in your kettle with the onion skins. With this method, you'll get brown-dyed eggs with the patterns of leaves, etc., standing out in white or pale colors. It's a little more difficult but very attractive. You can also create patterns on your eggs with wax before dyeing.

Once your eggs have cooled, wipe them with a cloth dipped in oil to give them a light coating. This will give the eggs a lovely glossy look, making the colors even more vibrant. It will also help seal any tiny cracks in the shell, making the eggs keep longer. You can display the eggs for the rest of the day (making this a good project to do *on* Easter rather than days earlier). If you wish to eat them later, however, they should be refrigerated thereafter.

One question we always got was "don't the eggs taste like onions?" The answer is no. They taste like eggs. Even if the onion color leaks through a crack in the shell and stains the egg itself, the egg will not taste like onions.

Another question we often got was "what if you used purple onions instead of yellow onions?" We actually tried this one year, and the results were just the same. Apparently the tannin color in the onions comes out brown no matter what color the onion itself is.

So this year, why not try an old Victorian farm recipe for some beautiful, unusual Easter Eggs?

—Moirra Allen
editors@victorianvoices.net



FLOWER DECORATIONS

APRIL

IN April the wealth of flowers in country gardens and town shops makes the only difficulty that of selection; while in the lanes a girl of taste will find, within a few hundred yards, materials to her hand for the most charming scheme of decoration.

Among English wild flowers there are—Primroses, violets, wood anemones, forget-me-nots, orchids, kingcups, ladysmocks, arums, cowslips, bluebells or wild hyacinths, water crowfoot, daffodils, thorn blossom.

In the garden—Daffodils, narcissi, anemones, hepaticas, wallflowers, star of Bethlehem, peri-

winkles, pansies, hyacinths, tulips, almond blossom, lilac, laburnum.

At florists may be bought also—Roses, mignonette, geraniums, acacia (or mimosa), spiraea, azaleas, orchids, white arums.

Perhaps the flower most intimately associated with the month, for natural and political reasons, is the primrose; and none is more lavishly used, or more distressingly illused. In most primrose decorations we come across, the principal idea that strikes us is the shocking waste of blossoms; and, following an inevitable law, this superfluity of material

causes a corresponding poverty of effect. Only look at the bunches of primroses everywhere now to be bought—all crushed together more into the resemblance of a cauliflower than anything else, their delicate pentagonal outline lost, the dainty spot of warm colour hidden; and then think of what were their native surroundings. As I write I recall the Devonshire lanes, where surely more primroses grow than anywhere else; where the eye, looking first at the blue sky, travels downwards by red uplying fields, to hedges of that shiny purplish-brown which budding twigs take on in spring, to the banks beneath, where the brown ivy and brambles, bearing still some red leaves of last year's growth, form a rich background for the brilliant bits of yellow, purple, and white, supplied by primroses, violets, anemones, and other flowers which mimic them closely; while on hedges and banks alike the fresh green shoots complete the full chord of colour. The primroses grow in thousands, but yet there are more leaves than flowers; each blossom can be seen distinctly by itself, and the groups of three or four on a root have their forms thrown out by the intervening and surrounding green and brown. Remembrances like these are invaluable for suggesting naturalistic arrangements, and anyone may easily originate ideas in this way.

For instance, if you are gathering primroses, get at least as many leaves as flowers, and supplement the light green with the darker tints of ivy or bramble; while, if you must buy, remember that a penny bunch, if judiciously mingled with foliage, will decorate a room with better effect than three times the quantity alone. Leaves are not always easy to obtain in town, but ivy can generally be bought; and wild anemones, while mixing well with primroses, supply sufficient green for both kinds of blossoms. Hepaticas too, and trails of periwinkle, look well with primroses in low dishes, and their glossy leaves are sufficient accompaniment; but the wild anemones do go agreeably with any strictly garden flowers. Palm Sunday falls in primrose time, and a charming arrangement for that day is as follows: In each of four tall specimen glasses sprays of the hedgerow-flowering willow tree, called "palm" at this season, a few white anemones, some long-stalked primroses and leaves, and a spray of brown ivy; a dish of moss stuck with primroses, anemones, and violets, mixed with ivy and their own leaves; and four small globes with the same flowers and foliage. This was for rather a large dinner-table, and the centre dish and specimen



HAWTHORN BLOSSOM AND COWSLIPS.

glasses were stood on a table-mat of cream linen, embroidered in brown and green, and edged with a plain border of green linen, the small globes being at the corners of the table. The cost would be about 1s.—Primroses 1d., violets 4d., palm 2d., moss 2d., ivy 2d., anemones 1d. But of course the moss and ivy may be regarded as permanent materials, and will last for many weeks.

In the country this may be varied by substituting wild arums for palm; but I have never met with any of these in shops.

Palm and daffodils are a very happy combination in blue-and-white jars, and the latter look very well filled with the handsome golden kingcups which appear about the middle of the month, and a very dark species of flowering grass.

The scarlet and pink anemones, which mostly come from the Riviera, are valuable as a change of colour at this time of year; but here again we have to complain of the lack of green sold with them. Their own feathery foliage is very difficult to supply the place of; but with the pink kind, asparagus is very nearly as good; and with the ever-useful brown ivy, make delightful contrasts, shown to most advantage in white, or celadon-and-white china vases.

The scarlet look well mixed with pheasant's-eye narcissi and their grey-green leaves, and French fern in tall white glasses.

The white narcissi remind me of an old country garden where they grow in profusion on a bank which slopes down to a miniature brook, whose brink is fringed with forget-me-nots; and this suggests a very lovely arrangement of the two flowers.

The narcissi must stand in tall, narrow-necked vases, while forget-me-nots look best in open bowls or dishes; therefore a compromise should be effected by standing two or three specimen glasses in the middle of a dish, and surrounding their bases and stems with the lowlier flower, a few sprays of which may be placed in the glasses with the narcissi, keeping their blossoms on a lower level. Another and even prettier way is to fill a basket with moss, stuck closely with the myosotis, so that the narcissi will stand upright out of it. But this is somewhat difficult to manage, and unless the basket be of china, the moss must be constantly damped to keep the flowers fresh.

The almond is a very early forerunner of the various fruit-blossoms which begin in April to deck the orchard and hedgerow, and if branches can be cut, give striking effects in a drawing-room.

On the whole, these require less arranging than judicious placing. They should be put alone in well-shaped vases with narrow necks and wide bases, which will stand firmly, and allow the branches to spread out above without overbalancing; and great taste is demanded to obtain the most pleasing angle of the main stem with the perpendicular part of the vase. To understand exactly what I mean it is only necessary to examine any Chinese or Japanese drawing of a pot of flowers, these people having a peculiarly fine perception in the matter. Large branches of "palm" well repay similar treatment.

I do not think, as a rule, that fruit blossoms are suitable for dinner-table decorations; but a jar filled with the flowering thorn will make an effective centre to a low-lying arrangement of wild flowers, such as orchids and primroses, or bluebells and cowslips.

One of the most conspicuous of spring garden flowers, the wallflower, is decidedly unsociable, and looks best alone, or rather in a mixture of the brown and golden species, in any old china or modern white bowls. Very few sprays should be placed together, and great care taken to leave no foliage on the stalks below the water-line; and in any case the water must be changed every day, as no flowers sooner become unpleasant.

Although no other flowers go well in the same vase, a centre group of wallflowers can be effectively supplemented on a dinner-table by low troughs or old china teacups and saucers filled with pansies, which are fully out in gardens by the end of the month.

The cultivated hyacinths of all colours are plentiful now, and delightful both to sight and smell; but I cannot help thinking them unsuited for cutting. Growing out of the bulb the thick head looks very handsome, but when deprived of its natural base, few vases can support it with dignity, and any suspicion of floppiness in such a flower is lamentable.

The small Roman variety, however, is more graceful, and looks very pretty in finger-bowls



ALMOND BLOSSOM.

with some brilliant anemones and a sufficiency of its own delicate green leaves.

The colour chord of the month for English flowers is undoubtedly purple and gold, beginning with primroses and violets, passing on through cowslips and bluebells, kingcups and delicate ladysmocks or cuckoo-flowers, and finally finding expression in the lilacs and laburnums of the garden. And endless variations can be obtained from these harmonies by the admixture of appropriate background greens and such neutrals as white blossoms (anemones, water crowfoot, or lilac), or the black-flowered grass mentioned above.

CONSTANCE JACOB.



"IN THE GLOAMING."

(Dedicated to the Ladies of the Studio, South Kensington.)

By HELEN MARION BURNSIDE.

In the gloaming, O my darlings,
When our hearts are sinking low,
When our mouths are wide with yawning
And our backs are aching so;
When the thought of painting longer
Fills us with an untold woe,
How we think of tea, and love it,
While the shadows deeper grow!

In the gloaming, O my darlings,
We think tenderly of tea,
Till our hearts are crushed with longing
Round our steaming cups to be.

(It is only *green* in mem'ry,
And at times—'twixt you and me—
A malignant grocer sends us
An inferior bohea.)

In the gloaming, O my darlings,
When our hearts are sinking low,
When our mouths are wide with yawning,
And our backs are aching so
Will the tea be weak? we wonder
(What has been again may be);
But perhaps 'tis best for us, dears—
Best for you and best for me.

Home Art and Home Comfort.

Easter-Egg Tea-Sets,

AND OTHER ORNAMENTS.

MANY of the charming conceits which pass from one to another as gifts or remembrances at Easter-tide, are either eggs or in egg-shape, and may often be as well made by the home-worker as by those who supply the dealers with these pretty devices.

As many of the daintiest articles of food are concocted with eggs for chief ingredients, so no less dainty, though different, usage may be made of the discarded, empty eggshells "with white-washed wall as white as milk,"—nature's own porcelain fabrication, more fragile and delicate than anything human skill has yet succeeded in creating.

Our pretty tea-set is made of this exquisite ware, and



EGG TEA-POT. ACTUAL SIZE.

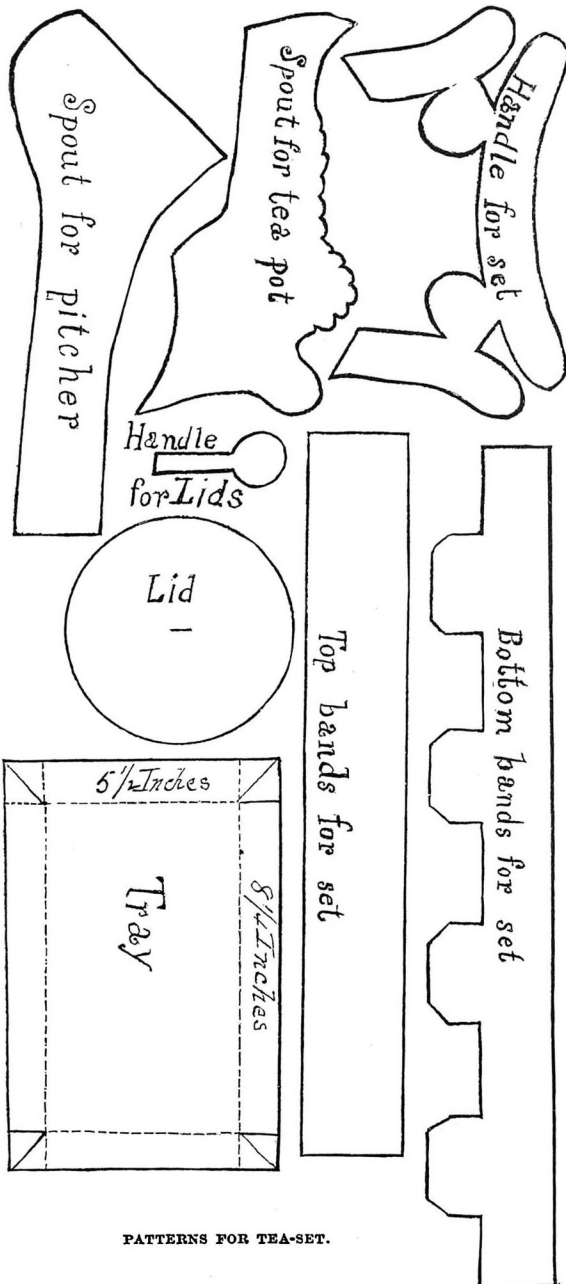


EASTER-EGG TEA-SETS.

with the body of the design at hand, the manufacturer has only to complete and embellish. The set comprises four pieces: tray, tea-pot, sugar-bowl, and cream-jug. The first illustration shows three different patterns of "egg-shell china," but we give working designs for one only; and as the variations in the shapes of the spouts and handles constitute the only real difference in the patterns, these modifications can be made by reference to the illustration.

No. 2 is the tea-pot of the first set, in actual size. The first thing to be done is to remove the contents from the eggs, from the pointed end. You will not be able to make the aperture very even, but this will be concealed by the bands.

Then cut out of white card-board the bands, handles, spouts, etc. Eight pieces, cut after the pattern given, will be required for the handles for the set,—two pieces for each handle; two pieces each for the spouts of the pitcher and tea-pot; three bands for the bottoms, and four

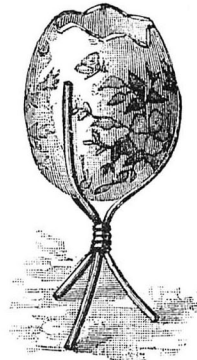


PATTERNS FOR TEA-SET.

for the tops ; two lids, and four pieces of the handle for the lids. The tray is made of a piece of card-board seven and a half by five inches, to be cut as indicated by the black line, half an inch on each side, and folded as indicated by the dotted lines, which will make a rim half an inch deep all around the tray.

Gum the pieces for the handles together in pairs, leaving spaces open at each end to glue on the egg-shells. The spout for the tea-pot is made in the same way. The two pieces of the spout for the pitcher are to be glued together at each end, and then set over the small end of the egg-shell and secured with glue applied between the spout and the shell. The bands for the top and bottom of the other pieces are put on in the same way. The lids are made with bands gummed around to fit inside the bands in the tea-pot and sugar-bowl, and the round parts of the handles are gummed together, while the straight pieces are run through a slit in the top of the lid and gummed down flat on the other side.

Now the tea-set is ready for decoration. It may be left all white, with only a gilding put on the edges, or decorated in Sèvres colors, with the card-board bands at top



FLOWER-HOLDER.

perfectly dry adding gilt lines and faint designs in red and gold.

Tiny flower-holders for violets may be made of egg-shells painted in water-colors, varnished, and mounted as shown in our illustrations. The larger of the two is the shell of a duck's egg supported by three balls of putty or modeling clay painted brown. The shell supported on a wire tripod is that of a hen's egg. The standard is made of three pieces of bronzed wire, three inches long, and twisted together about an inch from the lower ends.



FLOWER-HOLDER.

The basket of flowers and eggs illustrates a pretty arrangement for an Easter souvenir. The basket may be made of green rushes or any attainable twigs, in the shape of a sedan-chair, which is only a square shape, with poles extending from the corners, and a little canopy over the top, which make the basket in all about eighteen inches high. The ribbon is pale pink satin, draped carelessly in bows and loops, and the flowers may be either natural or artificial, as convenient.

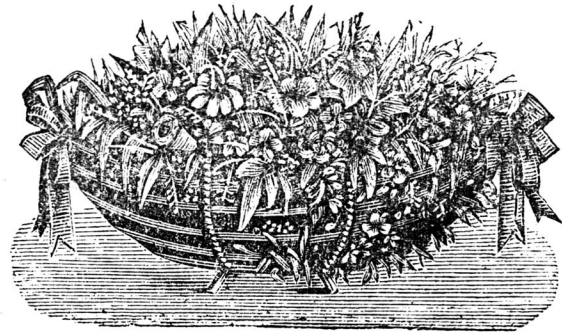


EASTER SOUVENIR.

EASTER EGG, MADE OF FLOWERS.

BY MRS. JANE WEAVER.

A wire frame, in the shape of the half of an egg, is required to be filled and covered with moss and flowers, so as to represent the shape of an egg. In our illustration, the wire frame is shown; but after the work is finished, it ought to be entirely hidden.



FLANNEL TAPESTRY.



DESIGN FOR CUSHION.

To many people the very word tapestry has a dismal sound, suggestive of close work done in cross-stitch, all very wonderful, but often undeniably ugly. It is of very ancient origin, and in the records of the past many histories of old tapestries can be found. In a contemporary we read of the great pieces that are preserved in the different country seats of many of our nobility and gentry. "Not a few of the touches that give so much enchantment to Haddon Hall, Derbyshire, for instance, are imparted by the solemn 'hangings,' the superb pieces of tapestry, that were there when the bewitching Dorothy Vernon lived in it, and its grey courts and green terraces were enlivened with the passing to and fro of much goodly company and many retainers. Hardwick Hall, too, in the same county, owes much of its Elizabethan air to the needlework of the Countess of Shrewsbury, and a great deal of its romance to that of Mary Queen of Scots, who languished there for a time as a prisoner. The lightness of this fabric, owing to the fact that there is 'more glass than wall' in it, its palatial extent, the trimness, the general old-world aspect, impart impressions of their own; but without the needlework, the arras on the wall, the hangings and counterpanes on the state beds, and the cushions and other adornments of the chairs, we could not realise so completely the features of Elizabethan home-life. We know that a correspondent of Sir William Cecil reported to him that Mary Queen of Scots mentioned that 'all day she wrought with her nydill, and that diversity of the colours made the work less tedious, and she contynued so long at it till very payn made her to give over.' And we feel that even Holyrood Palace would not be quite so weird, so haunted-looking, and so full of fancies, without its faded tapestry and time-worn bed-hangings. The subtle and indescribable charm of Wolsey's great palace at Hampton Court also owes much to its tapestry. In fact, whenever we come into the presence of ancient needlework on a grand scale, those who have eyes to see are brought under an impressive influence that is hard to put into words."

In spite of all this, and much more that might be said in praise of the work of our ancestors, I think there are very few people nowadays who would contemplate for one moment imitation of this old tapestry. Everything is too quick nowadays, and people want to work as well as to travel as fast as they can. Now flannel tapestry comes in to meet this want very well.

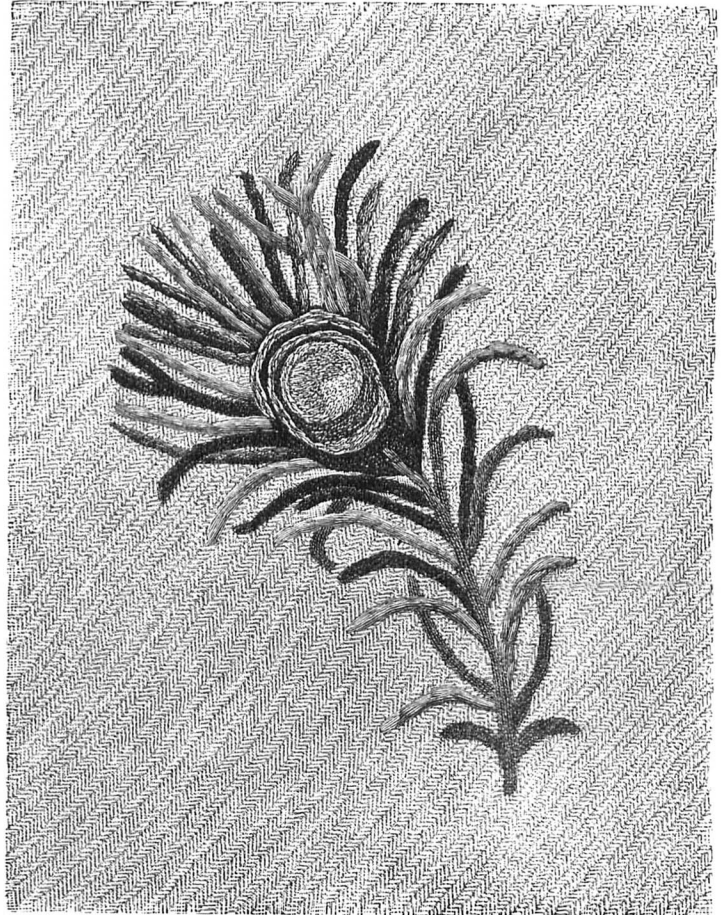


FIG. 2.

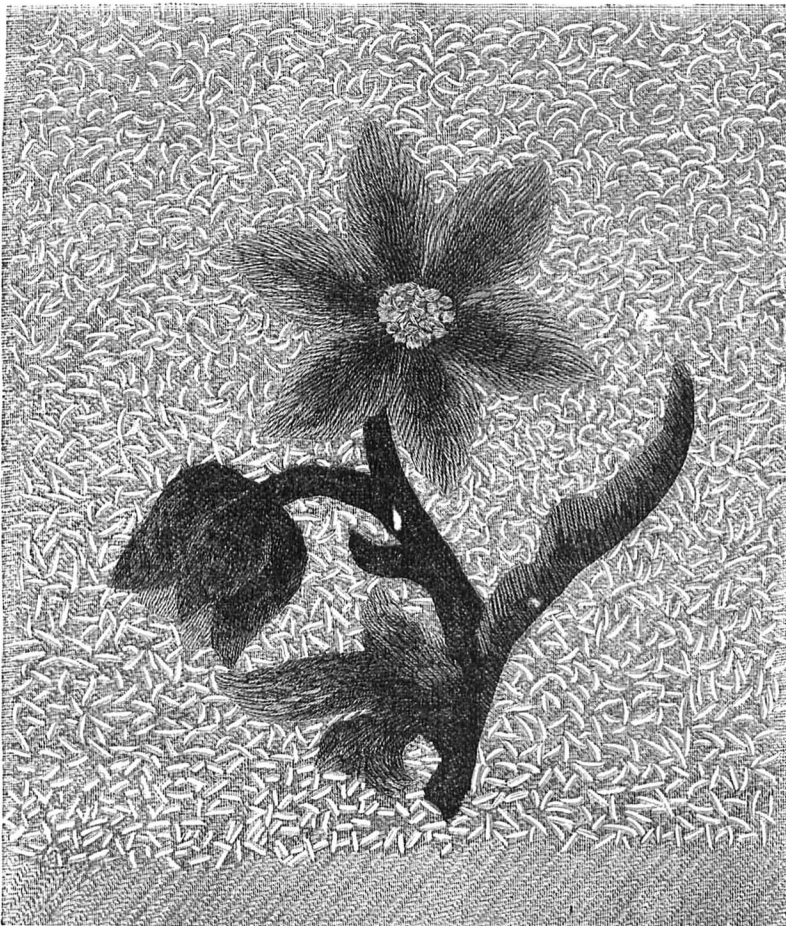


FIG. 1.

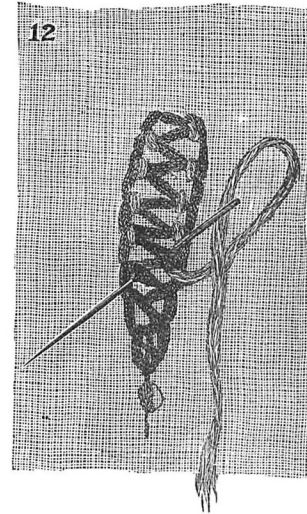
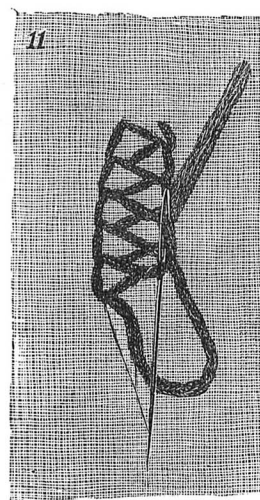
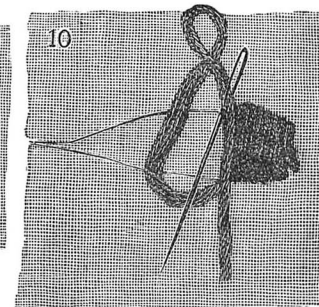
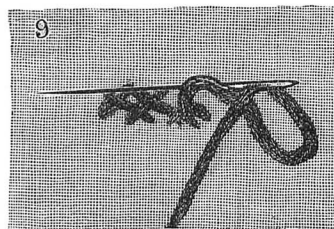
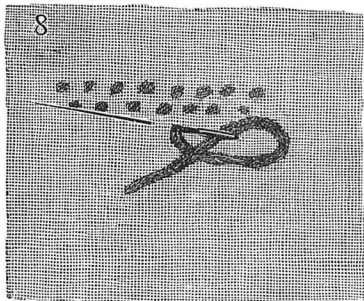
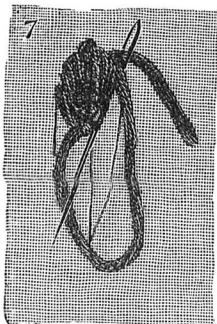
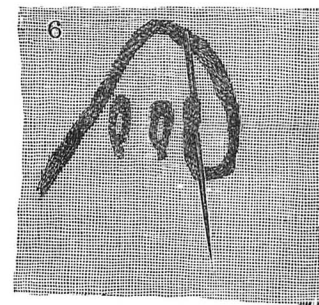
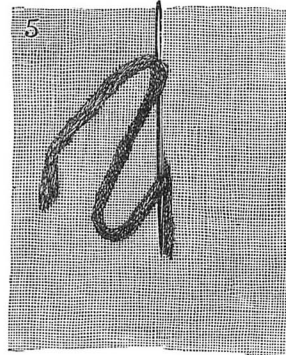
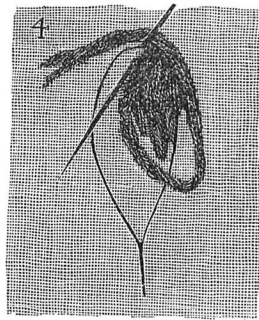
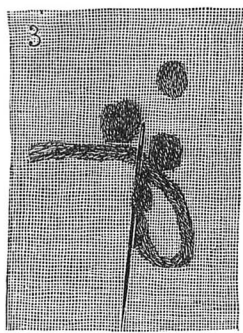
It is most durable, for it is executed upon house-flannel, which is of a yellowy cream-colour, in tapestry wools. The designs are all bold and large, and they are very quickly worked. There is no monotony in it, for you can use any number of stitches that you please, and the work is very inexpensive. It also is very handsome, quite novel, and having said all this, what more remains than to advise my readers to try it for themselves?

The uses to which flannel tapestry can be put are very many. You can make charming bed-spreads, either in sections joined together or in one piece; curtain-borders mounted on plush are very handsome; fire-screens framed in wood, cushion-covers, *portières*, covers for hot-water cans—in shape like cosies and very convenient—table-covers, and many other things.

Many of my readers will remark that house or scrubbing flannel is very narrow, and they will wonder how it can be turned to use in large articles. The difficulty is met here. Mrs. Brackett, No. 150, The Parade, Leamington Spa, who makes a *specialité* of this work, has a flannel made expressly for her, forty-eight inches wide and somewhat softer in texture, though like in appearance to the common house-flannel so well known in all houses. If you write to her, she will, if you enclose a stamped envelope, send you a price-list of articles in flannel tapestry, either simply designed or begun, and with materials to finish it at very moderate charges. Her designs are excellent, and if you have not got a good eye for colour, and cannot depend upon your own taste, you had better leave the choice of colour to her.

The cushion in our illustration is one of her designs, and you will see that, bold and conventional as it is, it has a character of its own, and that ordinary patterns, which are nice for crewel work, etc., would not so well answer here.

This cushion is worked in two shades of peacock-blue, three shades of yellow, several greens, and a great many different stitches are used. There is no rule about what stitches can be employed, the worker must please herself; only be careful in working to have good, bold



outlines, and not to mix your stitches or your colours too much as a general rule. The ground, as you will see, is left quite clear, and upon the rough flannel the shades of the wool come out very well indeed. Of course, the selection of colours is a matter of taste, and one cushion I saw of Mrs. Brackett's was done in a great many colours. This was really done out of odds and ends, and it varied from the cushion you see before you, as the entire ground was worked in what is called *point de riz*, and in that a great many colours were used. This background obtains very much in flannel tapestry, but whether it is to be used or not is simply a matter of taste and individual fancy. I shall describe *point de riz* further on, as well as many other stitches which have been used in the cushions, besides a few not used, but which my readers may like to know how to do.

In the spray of Fig. 1 you see this tapestry done in quite another way from the cushion. This is executed simply in what is called long and short stitch and stem-stitch. When finished the background is covered with *point de riz* in light yellow, the actual flower being entirely done in three shades of art red, almost resembling terra-cotta.

Fig. 2 is a peacock's feather, and a design only of peacock's feathers is very handsome indeed. Those who live in or near London can see the work in many varieties at the Studio Tea Rooms, worked by ladies at 85, New Bond Street, near Oxford Street, Mrs. Brackett's London address.

In working this peacock's feather I used a little silk to brighten it, but this is merely a matter of taste. I only did this in the centre so as to make the eye of the feather brighter. I used a little peacock blue and brown. Now for the stitches.

Fig. 3 shows you small balls which are useful for filling up spaces. No outline is needed, the ball being sewn over about four times, for as the wool is very thick you can get a good effect in surprisingly little time.

Fig. 4 is the long and short stitch. In working always begin near the top of the petal and make your stitches of uneven length,

so that when you use another shade there may not be a bar across, but the shades dovetailing one into another. Let very little of the wool lie under the material, but as much as possible on the top.

Fig. 5 is stem-stitch. Make your stitch always like the one before, and exactly opposite to it.

Fig. 6 is picot-stitch. Make a loop as if for chain-stitch, and then fasten down the loop with one stitch much shorter than the loop. When used for filling up spaces always place the picots between the last row of them, not one exactly under the last. Be careful to have your loops all the same length.

Fig. 7 is feather-stitch done closely together to form a thick stitch. Always have a middle vein on the leaf you are going to work in this way. Bring up your needle and wool on the right side of the flannel, going into the middle vein near the tip of the leaf. Next put the needle in the tip of the leaf, and bring it out where you already have the wool. Then draw it through and hold your cotton under your left-hand thumb, inserting your needle in the outline on the right side of the leaf close by the last stitch. Bring it out in the middle vein over the wool which you are holding by your thumb and draw it through. Hold your wool again under your thumb and put your needle in the outline on the left side of the leaf. Bring it out in the middle vein over the wool held by the thumb, and after drawing it through proceed doing the same, always alternating one stitch to left and another to the right.

Fig. 8 is *point sable*. Take up only about a thread or two of the flannel as if you were going to make a back-stitch. Place each

stitch at regular intervals and observe that the stitches in the alternating rows lie in between those before and never exactly under them.

Fig. 9 is herring-bone. This is very easy and is often used as a filling for a leaf. Always do it from left to right, and make your stitches evenly and neatly.

Fig. 10 is what is called Indian filling. Keep your wool under the needle as in illustration, but when you have withdrawn that stitch then take up the same amount of stuff, keeping your wool to the right, then throw it to the left as in the illustration. It is a very pretty stitch, and useful for forming entire leaves or petals.

Fig. 11 is trellis-stitch. Work as if for coral-stitch, only placing your needle into the former stitch, keeping your wool always under the needle.

In Fig. 12 you see the trellis fastened down with two rows of back-stitches in another colour. One entire flower in the cushion is worked in this way, each leaf being outlined in rope-stitch.

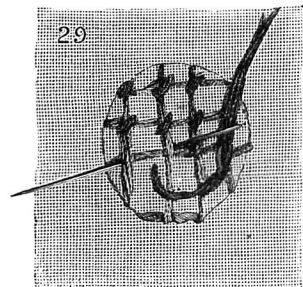
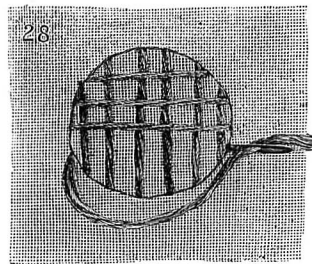
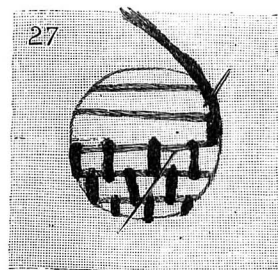
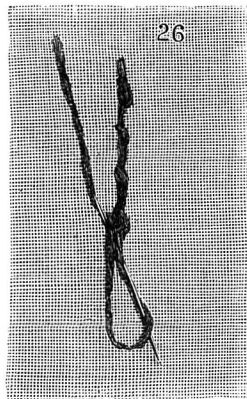
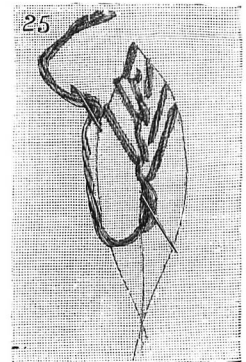
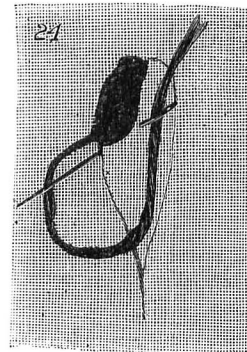
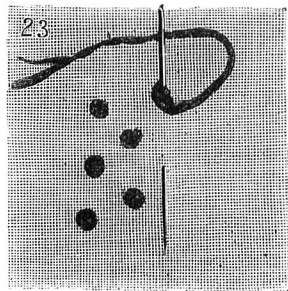
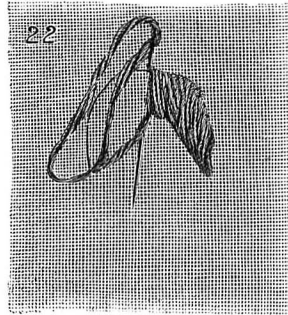
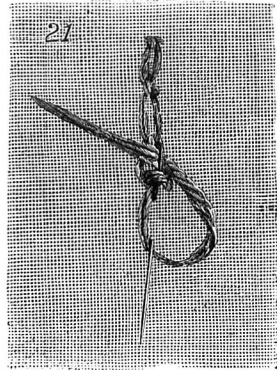
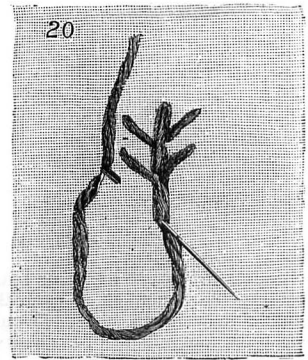
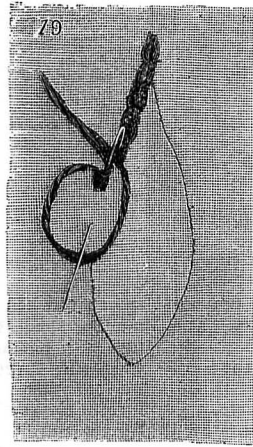
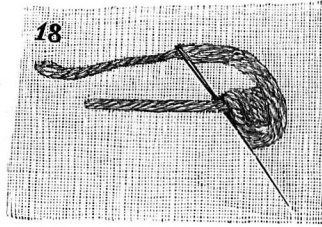
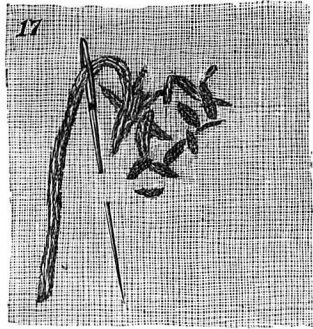
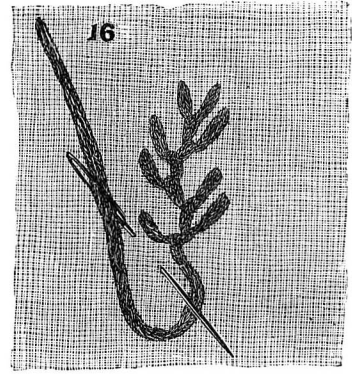
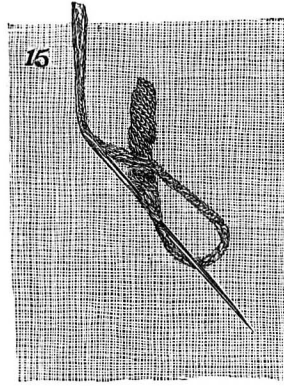
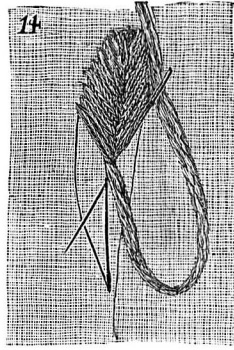
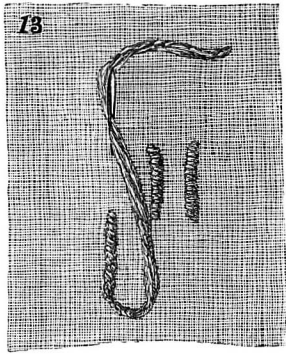


Fig. 13 is done in post-stitch. Bring your needle up from the back and twist the wool round it as many times as the length of the stitch needs. Hold your left thumb firmly on the twists round the needle which are thus formed, and pass your needle and wool through it. Then insert it at the end where it first came out, and drawing it out at the right place go on to the next stitch.

Fig. 14 is plait-stitch. This is done much like feather-stitch, only that the wool is held above and not below the needle, and you do not go into the middle of the centre vein but a little to one side of it. This makes the wool cross in the centre, and gives the stitch the appearance of a plait. This is a capital stitch, and will be a favourite with those who like what goes fast, but you must be careful to have the outline quite clear.

Fig. 15 is rope-stitch, and this is used for the thick outline you see so much in the cushion. Form a loop as if for a chain, and then, instead of placing your needle in the loop just formed, put it behind it. Examine the illustration and that will show you more how to do it than many explanations.

Fig. 16 is coral-stitch worked by holding your wool under the needle and going from one side to the other.

Fig. 17 is the *point de riz*. The stitches are taken at all angles and are about the size of a grain of rice.

Fig. 18 is raised stem-stitch. Take a thread or two of the tapestry-wool and lay it as a foundation along the line you wish to work, then sew over it in wide stem-stitches, which, as a matter-of-fact, are more like satin-stitch taken slantwise.

Fig. 19 is simple chain-stitch.

Fig. 20 is wheat-ear-stitch, and I shall here copy the very best directions I have ever seen for working it. "To work, draw three perpendicular lines a quarter of an inch apart from each other, the centre line as a guide for the chain-stitch and the outer lines to regulate the size of the spikes. Bring up the needle on the centre line, hold the wool under the left-hand thumb, insert the needle nearly in the same place as the wool emerges from, only a quarter of a thread or two to the right, and bring it up on the same line a quarter of an inch lower down and over the wool held by the thumb; draw through. This forms a chain-stitch; insert the needle on the left-hand guiding line at the same level as you commenced the chain-stitch and bring it out in the lower part of the chain-stitch. Draw through, insert the needle on the right-hand guiding-line at the same level and bring it out again in the lower part of the chain-stitch; next work another chain-stitch, followed up by a spike stitch on each side and continue."

From the same work I must quote the way to work Fig. 21, which is called cable-stitch.

"This is a peculiar stitch rather difficult to explain, but simple enough when understood . . . Bring up the needle and wool on the right side of the material, hold the wool straight down under the thumb of the left hand, pass the needle from right to left under the wool so held down, and draw it up till the cotton held under the thumb is brought to a small loop, then keeping the thumb in the same position insert the point of the needle in the material below the wool and just underneath where you before brought it out; bring the point of the needle up in a straight line a quarter of an inch below, but not to pass

through the loop of wool that is still held under the thumb, and draw the loop of wool closely round the top of the needle and pass the wool from left to right under the point of the needle, and draw the needle at once through the little circular loop at top of the needle or through this present loop which resembles a chain-stitch, and the stitch is accomplished; all the stitches are worked in the same manner, and the effect is as of a small knot of wool linking one chain-stitch to another. Be careful always to pull the wool closely round the top of the needle and to loop it under the point of the needle, as represented in the engraving, before drawing the needle out, as if this is forgotten the stitch cannot be rightly formed, and it being a tiresome stitch to undo, great pains must be taken to work it correctly."

Fig. 22 is simply over-casting, and is useful where only a border of a petal and not the entire petal is wished to be worked.

Fig. 23 are French knots. Twist the wool two or more times round the needle before withdrawing it, and place it where you withdrew it.

In Fig. 24 button-holing is taken slanting.

In Fig. 25 feather-stitch is done but not closely together.

Snail-trail is the name of Fig. 26. Form one stitch as for rope-stitch, and then do the next a short distance from it.

Figs. 27, 28, and 29, explain themselves if they are carefully studied, as in Fig. 29 it is seen how the one before it is fastened where the wool crosses.

I have said enough to show you how much variety you can get in flannel tapestry, and I am sure if you once do any you will find it very fascinating.



A DIFFERENCE OF OPINION.

QUI M'AIME, AIME MON CHIEN

BECAUSE he's big, and wild, and black,
And has undoubtedly a knack
Of looking quite demoniac—
My poodle dog,

Some friends of long acquaintance lack
Courageousness his points to track,
But from his innocent attack
(Sweet poodle dog)

Will fly like mad, and turn and tack,
Until I fear they'll ne'er come back,
And then I think his head to crack—
Poor poodle dog.

But rather than my dog to whack,
I'll let all cowards race and pack,
Deserting all—yea, each "man-jack"—
My poodle dog

And me; for e'en if pain did wrack,
Or he were tied up in a sack,
His master he'd scent out and track—
Good poodle dog!

So insincerity may quack
On each day of the almanack,
I shall not feel alone with Jack,
My poodle dog.



C. P.

CAVE CANEM!

WHO haunts your doorstep night and day,
And scares your faithful friends away,
In spite of all they do and say?
Your poodle dog.

Who drenches ladies' cheeks with tears,
And fills their gentle life with fears,
And hurries them to early biers?
Your poodle dog.

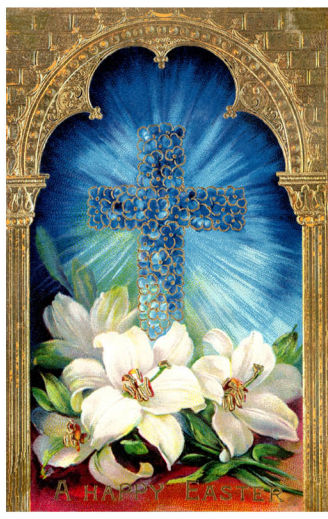
Who makes a man a horrid bear,
And when the parson tears his hair,
Puts out his tongue and doesn't care?
Your poodle dog.

Who strews the road with shoes and socks,
And fragments torn from women's frocks,
Then shows his teeth, and grins and mocks?
Your poodle dog.

Who spoils the fun at every feast,
And won't obey you in the least,
A bouncing, barking, blatant beast?
Your poodle dog.

Oh, when his place of rest is found,
I'll dance with glee upon the mound
That hides at last from sight and sound
Your poodle dog!

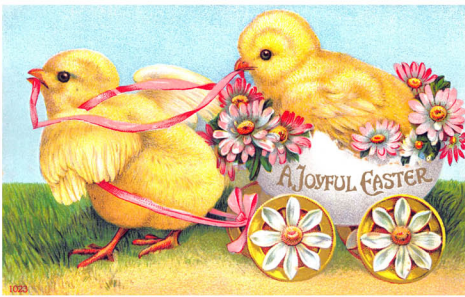
SARAH DOUDNEY.



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!

victorianvoices.net/clipart/seasons/holidays.shtml



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WORK OR WASTE-PAPER BASKET.—This pretty work or waste-paper receptacle is a square wicker or rope basket, which is gilded with liquid bronze. The inside is lined with dark India red cashmere, fluted around the sides, and smooth over a piece of cardboard for the bottom. The front and back are each decorated with a three-cornered appliqué of embroidery and a plush drapery. The outline design for the embroidery is transferred to olive felt, and then outlined in chain-stitch with olive filoselle. A line of metallic cord is set along the edge inside the chain-stitching, and between the outlines the figures are filled



WORK OR WASTE-PAPER BASKET.

with open fancy stitches in tapestry wool, silk, metallic cord, and tinsel of various colors. The felt ground is cut away around and between the outlines, and the embroidery is applied on a three-cornered piece of tinselled Servian linen, which is backed with a white foundation, and bordered with a narrow band of terra-cotta plush at the outer straight edges. The embroidery is set diagonally on the lower half of the basket, the upper half being covered by the plush drapery. The side of the basket is trimmed with cord and tassels of Soudan wool and gold cord. The cord is crocheted. Form a loop of wool and cord together, * crochet a chain-stitch, draw it out about an inch, put the wool round, pull a loop of the same length through the first stitch, pull a loop through both the loops on the needle, and repeat from *. The tassels

are made of terra-cotta wool and tied with gold cord, and pompons of the wool are studded about the edges and corners.

A LETTER from one of our English sisters from over the water will doubtless be enjoyed, as it is chatty and pleasant, filled full of useful hints, of which American cousins will doubtless take advantage.

“Once upon a time,” as children say, I recollect our old nurse inflicting a long and crushing lecture, the object being to convince my small self that I “could n’t have a penny bun for a half-penny.” (I concluded I wanted, with the hopefulness of extreme youth, to essay a bargain of this nature.) Now “the man convinced against his will, is of the same opinion still.” So to this day, I think, using the bun mataphorically, some people go much nearer the performance than others! Surely my readers must have noticed amongst their own friends how some individuals get the utmost effect for their outlay, be it in dress, a pretty drawing-room, an entertainment, or what not; in fact, at any rate, get the biggest penny bun possible for their penny! I really believe I do (and here let me say in advance, that I fear my hints will seem terribly egotistical, a sort of fantasia on my own trumpet); but I think that, for those I most want to help, those who, like myself, have not too much to spend on the mere “prettiness of life,” yet like their surroundings to be refined and artistic; who now, perhaps, feel a little hopeless because they cannot afford to buy art pots at 6s. or 7s. each, and artistic draperies at 25s. or 30s.—in fact what children call “really grand things”—and so are rather apt to “let things slide,” and thus possibly fail to make their homes as bright and pleasant as they might do with a very small outlay of money, and a little trouble, which is, after all, when spent on one’s home, a pleasure. To such readers, therefore, I do not apologize for my apparent egotism, feeling that the fact that I, “Moi qui vous parle,” have done the things, seen how they looked, heard how they were admired, is more encouragement to go and do likewise than more elaborate views on art as applied to our rooms.

How often one comes across a friend vaguely dissatisfied with her room, yet doing nothing beyond feebly adding a framed pho-

tograph here, or a vase there, to improve matters—first, because “It would cost so much, you know;” and, secondly (if a temporary residence), “It is n’t worth while.” To the first objection I assure my readers that *much* may be done for £2 or £3 to make any room (already furnished, of course) striking and artistic. To the second objection (especially to those who lead a wandering life) I advise no one to listen. In my roving married life, had I done so, I should never have had an approach to a home for the last twenty years, instead of a series of happy home-like memories of all our various resting places, and I might even have arrived at the stage of a strong minded friend (also a soldier’s wife), who assured me she “was quite happy anywhere with a blotting pad and a penny bottle of ink.” I admired (in a way) her philosophy, but not, oh! *certainly* not, her dismal room.

To return to my subject. If it is your lot to live in one of the formal, “cold colored,” dull-looking rooms, the most fortunate of us may be sometimes doomed to, with large round table in the center, the usual expanse of mirror over the mantel-piece, green reps (or some other “horror”) as curtains, sofa, suite of furniture, etc.; set to work at once, put curtains (I prefer them only just below the window, and a draped box seat in each window) of the striped Eastern-looking, double-width material sold at about 1s. 9d. the yard. Only have these on one side of each window; on the other a curtain of soft, creamy Madras muslin, with three-inch falling frill of the same at the edge, and looped back with a wide scarf of that delicious, soft, buttercup-yellow material so like China silk (except in price). Then boldly take down the large mirror, have it placed about three feet from the floor (at the end of the room if a square room, at the side if a long, narrow one), drape the top and one side with any art material, arrange a group of the creamy, graceful, dried palm leaves on the other, just straying on to the glass here and there; below the mirror have a deal shelf covered with bronze-green velveteen, and gathered 5-inch frill of the same along the edge, on this place a small palm, gild a common red pot saucer with gold bronze, and drape the pot with a terra-cotta silk handkerchief, or use a good sateen for this. Fill up the shelf with pretty framed

photographs, a Japanese hand-screen or two, some little art pots, etc.; then push your couch (which I am assuming is one of the long, square-looking ones) in front of this. Of course the height of your sofa must regulate the placing of the mirror; throw one of the cheap Indian striped dhurries over the sofa, and a couple of cushions, with “saddle back,” or other artistic covers. Stand a red milking stool with tall palm, the pot draped with a bright handkerchief, at one end of the couch, a little table with pretty nicknacks at the other, a cheap eastern rug on the floor, and you will not know that part of your room. I long to illustrate my article with rough sketches, but, alas! that may not be.

Now push the center table boldly into a corner, cover with a square of the “stripe,” (failing a better cover); place a tall pot—even the homely glazed brown one, with a yellow scarf twisted around its neck, is not to be despised—fill it with Pampas grass and bulrushes; or, if you have *de quoi*, with boughs of pretty evergreens, this group makes a good background and breaks the angle of the corner; fill up the front of the table with photographs, art pots, and the divers cheap artistic odds and ends of the day.

Now for the denuded space over the mantelpiece. Buy two of the very solid and well-made oak book-shelves (mine are about 21 x 26 inches), have two shelves and pierced ends; cost 1s. 11d. each. Get any working cabinet-maker to fit you a small, flatly-framed mirror between the two (mine are twenty inches apart); then paint shelves, mirror frame and all, a dull Indian red (a little copal varnish mixed with the color is an improvement, but enamel glaze would be still better); at the back, to fill in between the shelves, fix rich red and gold Japanese paper, pasted on millboard for strength. Now fill with bits of old china, or, failing that, some of the charming cheap blue and white, or effective red, blue and gold oriental porcelain, now to be bought almost everywhere, and you have a really artistic and pretty little overmantel for about 14s.

Another arrangement of three of these little shelves, with a tawny plush curtain over the middle one (forming a useful place in which to keep any odds and ends), makes a useful little drawing-room bookcase; most of us know a friendly upholsterer, who will

give, or, at worst, sell cheaply, artistic bits of plush, brocade, etc., of which, using the common Japanese hand-screen as foundation, one can make lovely objects for wall decoration. I hang my old miniatures, enamel snuff boxes, old watches, and so on, upon the plush part of some of my fans, and they are much admired. I will gladly describe them to any one.

I feel I am leaving the center of the suppositious room very bare all this time; but, as every room in these enlightened days has several little tables about, it need not long remain so, and, space being limited, I can only add I will gladly answer any questions, or give advice as to improving rooms, where to procure artistic materials, etc., in these columns.

ONE of the best methods for giving light and richness to a somber apartment, is to fit a screen which can be covered with hangings of soft or brilliant coloring. Suppose it is a north room with dark wood and blue furnishings, all of which have a cold look except in midsummer. A frame of ebonized wood or bamboo may be procured, or, if strict economy is desirable, a common clothes-horse with the panels covered on either side with thick brown linen, neatly fastened with brass-headed tacks. The linen is then to be painted over with dull olive green, the colors to be mixed with a good deal of drying oil or turpentine, and the surface covered through four or five shades. The inside of the screen is to be finished in the same manner.

In the meantime the decorator has procured enough thin India silk, or the twilled, richer fabric, to make a little more than three breadths, long enough to reach twice the length of the frame, and run them together. The color must contrast with the prevailing shade of the room, either a deep, dull orange, or light rose pink or light crimson. The decorations are simple, and are only attached to

the ends, which ought not to be exactly alike. They may consist of three or five rows of gleaming metal rings or crescents or coins nearly touching each other, fastened with gold-colored silk. The whole is then lined with muslin or lining silk as near the color of the outside as possible.

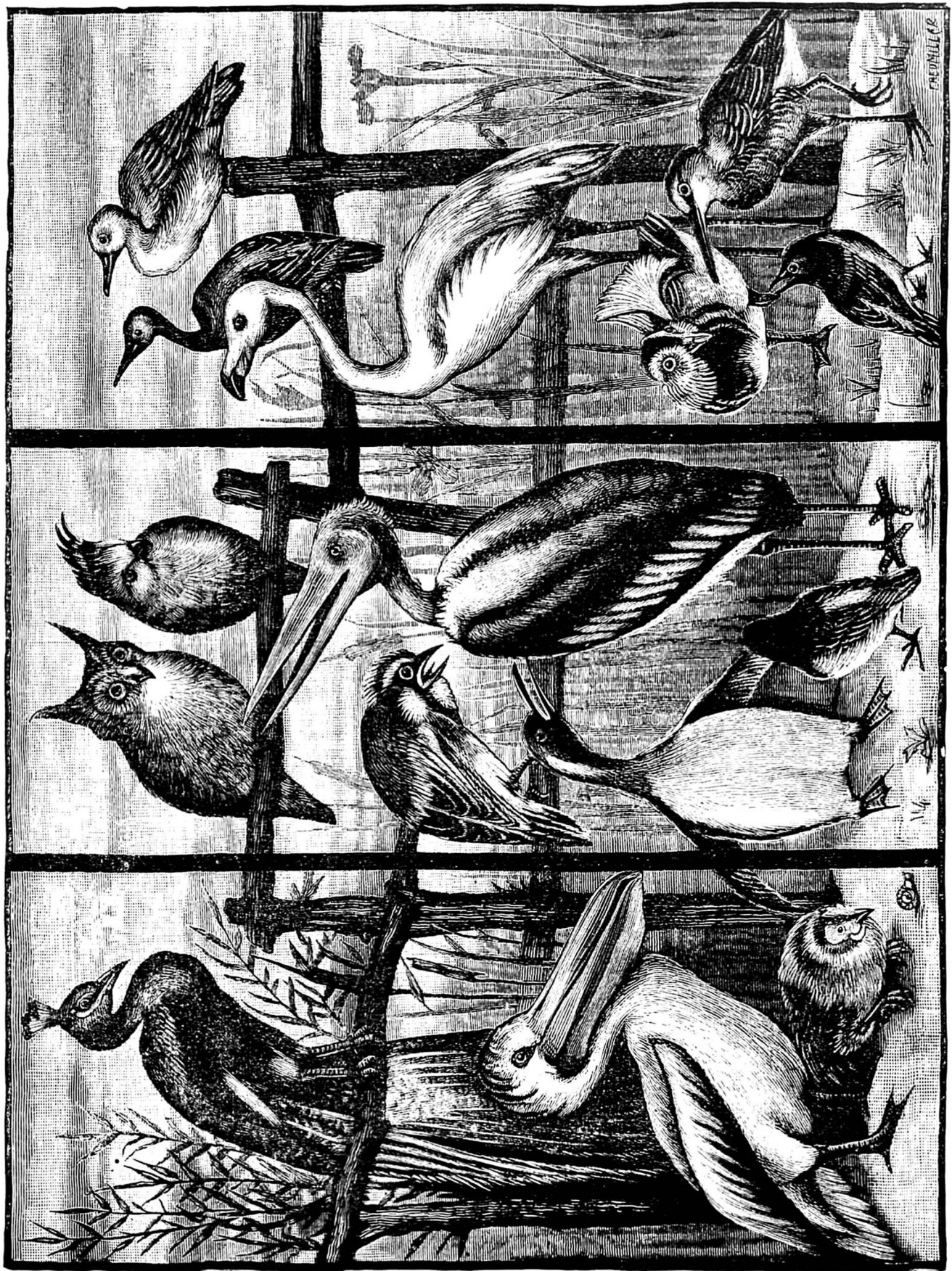
When finished it is to be thrown over the top so as to fall in graceful forms, like a scarf, over two of the panels in such a way as to nearly conceal the body color, in easy plaiting at the top. It can be attached to the frame here and there by small pins made invisible by the foldings. The coins or rings will keep it in place at the bottom.

The third panel, or folding, is to be covered almost entirely with a Japanese kakomono, or wall hanging, one of those fine semi-transparent gauze or silk materials on which birds or flowers are painted in circular or oval panels. It is to be lined with soft, white muslin and fastened by means of tacks or pins to the middle of the panel.

The effect is singularly cheerful and graceful. The screen, arranged to shield a closet door, or set in a dark corner, makes a point of light which alters the entire character of the room. If it be an apartment seldom used, the scarf and kakomono can be folded and laid away when not needed.

A richer screen could be made by painting the linen or canvas with yellow and white, making a kind of straw color, and having the frame to match, or else procuring a screen of the plain, solid bamboo. On this arrange, scarf-wise, a breadth of wine-colored silk with dado of velvet to match at either end and half a yard deep. This velvet may be embroidered with ribbon or chenille in rose, pink, pale yellow and white, or decorated with coins and crescents. In draping, the richness of material allows little chance for folding at the top, but stiffness is obviated by having one end considerably lower than the other. A kakomono finishes the third panel.





THE PARLIAMENT OF BIRDS.

Pattern for Screen or Pianoforte back, by Fred Miller - *The Girl's Own Paper*, 1889



HOW TO DECORATE FANS.

BY AN ARTIST.

NO one has yet been able definitely to prove when fans were first invented. There can be no doubt, however, of their existence three thousand years ago, for representations of these familiar articles have been discovered on the tombs at Thebes. The Chinese, according to one of their old legends, claim to have been the inventors, as, indeed, they claim to have first originated the manufacture of pottery, and of porcelain. Hebrews and Egyptians recognised the advantages of fans, which were common amongst them, but to the Grecians must be conceded the palm where grace and elegance of form are concerned. In the art of fan-making, as in everything else that demanded the presence of artistic taste, they excelled; awkward curves and ungainliness of outline were unknown. Naturally enough the custom of using these articles spread from one country to another, and was handed down from generation to generation.

All that is required by the fan-painter is a box

of water-colours, a bottle of Chinese white, some sable brushes, a china palette, a bottle of gum, a bottle of ox-gall, a firm drawing-board, and a table-easel for the copy, unless the painter is also the designer, in which case she will need no copy. But our advice to an amateur is to obtain, if possible, a fan executed by a well-known artist, and to reproduce it; more might thus be learned in a few hours, than if double the number were spent in making trials and experiments which often prove failures, for a good copy is as good as a lesson to any one who has acquired some knowledge of painting.

For fan-leaves, vellum, silk, satin, gauze, paper, and chicken's skin are all employed; and most of them require preparation—namely, sizing—before the colours are laid on.

The size is made as follows:—Half a pint of water is put into a jar, and to this is added half an ounce of isinglass; this is allowed to stand through the night to dissolve: the jar is then placed in a saucepan containing boiling water until the contents are perfectly clear. If gelatine is used instead of isinglass, double the quantity is needed.

All the necessary implements being at hand, the artist may now set to work. Put the material on a stretcher and apply the size, whilst still very warm, to both sides of it with a large flat brush. When sufficiently stretched leave it to dry thoroughly. Cut out in paper the shape of the fan-leaf; when laid on the material it will serve as a guide, but a margin must be left beyond all round. It has now to be stretched on a drawing-board ready for the painting process. Gum the edges a little way in, lay it on the board, and with a clean piece of soft linen smooth it out until it is quite level and adheres closely. Be careful to keep the shape perfect during the operation. Sketch the subject lightly on the mount. On vellum or paper, a fine hard pencil can be employed for this purpose; but on textile fabrics the brush will best indicate the outlines. As no faulty lines can be erased the amateur should not, unless an exceedingly good draughtsman, sketch direct on the mount. Make first a perfect drawing on paper; then copy or trace it off on to the leaf. Red transfer paper is preferable to black, as the marks show less, and can be the more readily hidden in the painting, but the latter is also used. Transfer paper needs to have the superfluous colour removed by a piece of rag; it is to be well rubbed over the surface, otherwise the delicate shades of lustrous silk and sheeny satin will be ruined.

All colours for fan-painting are mixed with Chinese white. Ordinary water-colours mixed with the white by the artist may be employed, or body-colours can be obtained ready for fan-painting. Satin mounts are general favourites, so we will mention them first.

The texture of satin, however rich, is somewhat coarse; in consequence of which it absorbs the colours, and renders a second and third layer of the tints often necessary. Put in the darkest shades first, then the lighter, finishing up with the palest and most delicate. When these are dry, touch up the first painting where requisite, wash in the softest tints, and, last

of all, put in the high lights. These last are never left, but are always put in with Chinese white. The admixture of white with all the colours enables the artist to blend the tints into the most exquisite harmonies, and such Lilliputian drawings need to be harmonious, or they are excruciating to an educated eye, and contrary to the canons of true art. Do not use too much white, or the colours will crack and peel off, to the great detriment of the painting. On textile mounts more white is wanted with the colours than for those designed for painting on paper. White or light-coloured satins are easiest to work on; dark colours requiring more frequent washes, require also more patience than the amateur may care to bestow. Place a sheet of writing-paper under the hand whilst painting; it prevents the mount becoming soiled and greasy.

A vellum mount is stretched in the same way as drawing-paper: sponge it well with cold water, gum the edges, and fix it on to the drawing-board, pressing it outwards in all directions with a clean piece of linen. It does not need to be sized. The vellum mount is that on which the artist will spend his best efforts; silk and satin may be sketchily decorated with good effect, but vellum cannot be thus summarily treated. Like ivory it requires to be elaborately painted. High finish and delicate stippling are inseparable attributes of this description of fan decoration. The smooth surface admits of the minutest details being as accurately represented as in a miniature. Our advice is to those who like to secure a showy effect with very little work, don't try to paint on vellum; no one who has not tried it can imagine how much time it takes to finish even the tiniest medallion in a satisfactory manner. When it is chosen as the ground on which to paint, the subject to be depicted is well worthy of our thoughtful consideration. A painting that will only interest for a time, or one that is simply taking because it sets forth some present fleeting fashion, is not a suitable object on which to bestow much labour. All the talent which the artist possesses should be pressed into the service. She should select as a copy a masterpiece of one of the French artists, or adapt from our own some striking design. Birds and flowers, pretty as they are for satin and silk mounts, are scarcely appropriate for vellum. Figures attired in graceful draperies or costumes of the olden time; Cupids resting on fleecy opal cloudlets that float in the amethyst sky; sea-nymphs laving their white feet in the crystal-clear ripples of the water of the bay, girt round with tawny rocks; shepherdesses reclining in the emerald meadow, listening, well content, to the rhapsodies breathed into their shell-pink ears by their devoted lovers; snug interiors warm with ruddy glow of firelight; hunting scenes with the hounds in full cry; boating on the calm surface of the translucent river, flooded with golden sunshine, the heavens of azure blue mirrored on its bosom, its brilliancy toned with purple cloud reflections and dusky green-brown shadows cast by overhanging foliage—these are all fit subjects to embellish with an artist's pencil the fan that may worthily rank with those nigh priceless

treasures of past times that bear the designs of Watteau and Boucher.

On black gauze it is obvious that no sketching or tracing can be done; the worker must, therefore, brush in the outlines, trusting to her ability to get them correct in the ultimate painting. We think that it might, however, be practicable for those to whom the former style presents a difficulty, through its unavoidable want of definiteness, to lay a sketch on paper underneath the fan-leaf, and then go over the outlines visible through the gauze with a brush filled with colour. If a painting is to be done, outline with colour; but if a simple grisaille, then use white only. The decoration of gauze with a grisaille is admirable; the whole design is carried out in grey and black, relieved by Chinese white, and is charming on the transparent ground. Landscapes, white with driven snow, figures careering along the frozen lake, the leafless trees frosted with sparkling crystals and pendent icicles, may be well rendered on the deep black gauze.

Silk is treated in the same way as satin; and of painting on paper little need be said but to remind our readers that it is necessary to use white with the colours.

Wooden fans need some ox-gall with the colours; this makes them work well.

Ivory fans should not be much decorated; painting seems almost out of place on the smooth polished

surface. If ornamented at all they should have only light, fanciful designs wrought on them, such as Cupids, roses, and feathery foliage. The colours for ivory-painting must all be mixed with the indispensable Chinese white. A list of colours would not be *à propos* here, but we will mention that lemon-yellow makes with vermilion and white a good flesh tint. Emerald-green, Hooker's green, bright chromium green, and sapphire green; Payne's grey and cadmium yellow, Naples yellow and Indian yellow, are some among the colours that will be found useful; the blues, reds, and browns are those most generally found in the ordinary water-colour box. A pretty fancy gains favour now—that of bringing the foreground of the picture down over the mother-of-pearl sticks.

Feather fans are fashionable, but although we can do nothing in the way of decoration with the graceful ostrich, we can paint on the smooth black and white plumes. Birds swooping down on their prey, or flying swiftly along; dainty damsels engaged in a game of battledore and shuttlecock, show well on the deep opaque ground. Arrange those colours in the draperies that suit either ground best; brilliant hues of gorgeous crimson and rich gold will be relieved against the black, while delicate tints of soft azure, pale rose and subtle green, grey and brown will gratify artistic taste on the pure white ground.



EASTER CARD.—DRAWN BY ADDIE LEDYARD.

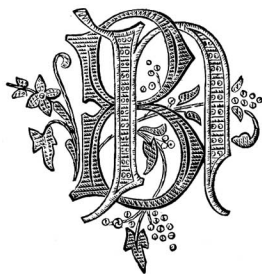
St. Nicholas Magazine, 1882

FANCY WORK.

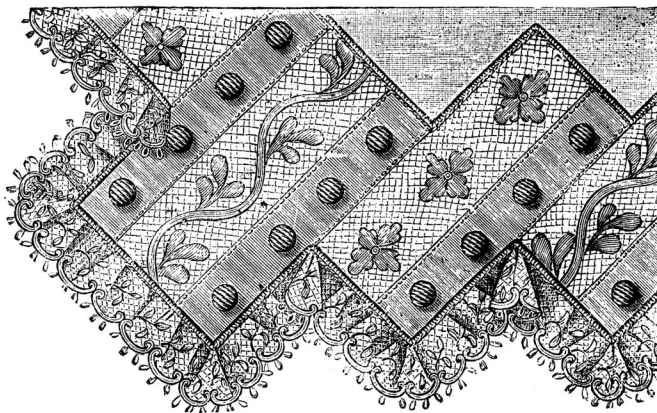


Receptacle for Soiled Linen.

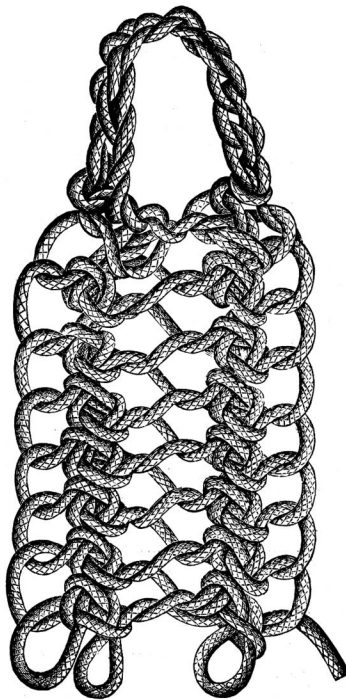
TAKE an ordinary flour barrel, line it with paper muslin, and on the outside cover it with cretonne laid in box-plaits. Around the top finish with a lambrequin made of turkey red, with cretonne flowers transferred on the center of each point. Cover the lid with cretonne inside and out, and put a full plaiting of the same round the edge. For the handle on top use an iron trunk-handle. The tassels on lambrequin are made of worsteds corresponding with the colors in the cretonne. By leaving the handle off the top, and having the lid made large enough to fit over, instead of the ordinary way, the barrel can stand in a room and be used for a table.



MONOGRAM, B. N.



BORDER FOR TOILET SET.



Curtain Band; Knitting.

WHITE CORD AND COARSE STEEL NEEDLES.

BEGIN by crocheting a loop loosely with 18 chain and 1 slip stitch. Then place the stitch on the knitting-needle, and knit to and fro as follows:— 1st row: Twice alternately cotton forward, and decrease 1 (that is, slip 1 as if for purling, knit 1, and pass the slipped stitch over the knitted one). 2d row: Twice alternately cotton forward, decrease 1; repeat the 2d row as often as necessary, cast off, and crochet a loop of 18 chain as above.

This is also pretty, used for a border on table-spreads or brackets, and hang tassels in the loops to form a fringe.

Border for Toilet Set.

THE center is made of swiss, the border of lace and satin ribbon, overhanded together. The embroidered spots on the ribbon are of twisted silk floss. A complete set comprises cover for cushion, mat for cushion to rest on, two side mats each side of cushion, and two mats for the brackets each side of mirror.

Wall Pockets.

VERY effective pockets or catch-alls are made of old straw wide brimmed hats. Buy at the druggist's or fancy dealer's a bottle of liquid-gilt, and put it all over the outside of the hat with a camel's hair brush. Let it dry thoroughly, and then line the brim with satin, and in place of a crown lining make the satin to form a bag and draw with a drawing cord and tassels. Turn the hat up on one side and put on a large bunch of dried grasses and ribbon, also a few wild flowers.

For those who have not seen them, childrens' little wooden pails with fancy pictures on or painted in water colors, and finished at the top, with satin frilled on to form a bag. They are very pretty and inexpensive.

Cap Basket.

A BASKET of this description is very useful for elderly ladies who dwell in the country and carry their caps when dining out, and it is also useful for carrying about fancy work, etc.

A round is formed of silver paper, it is lined, and at each side there is a crimson silk or satin bag, drawn with a silk cord. If preferred, cardboard covered with Java canvas and worked in cross-stitch can be substituted for the silver paper.

Chinese Penwiper.

TAKE a diminutive Chinese fan with very long handle, cover the fan with silk on both sides, then cut several pieces of black cloth and fasten each side of fan. For the outside cut off cardboard, cover with silk, and transfer a Chinese picture in the center. To complete the ornamentation, fasten a few light feathers turning toward the handle, and fasten with a fine cord and small tassels.



NOTE CASE CLOSED.

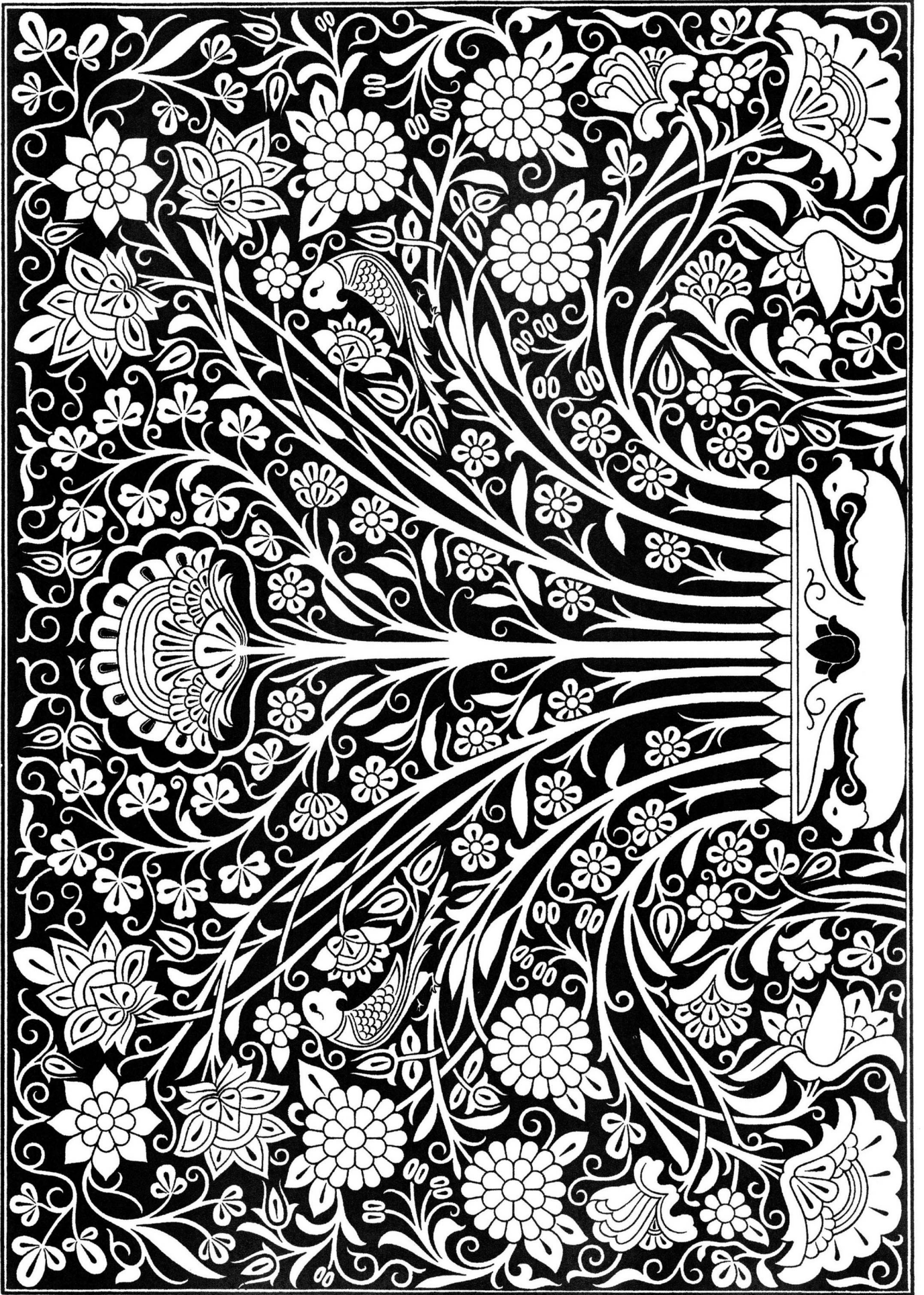
Note Case.

VELVET, cloth, or reps, lined with silk or glazed calico, may be used. Braid may be laid on, or any little embroidery pattern will serve to ornament the case, and the initials of the owner should also be introduced. The case is just large enough to contain notes in the ordinary size of note-paper, without folding. A button and loop of silk serve to close the case. A loop of ribbon is fastened inside, at the top, to hold a pencil.



NOTE CASE OPEN.

Persian Floral Design by Christopher Dresser, from *A Victorian Floral Fantasy*, by Moira Allen



Calling All Colorists!

Our gorgeous Victorian-themed coloring books will bring you hours of fun and inspiration - plus our frames and bookmarks make fabulous personalized gifts! Preview each volume in its entirety at victorianvoices.net/bookstore/coloring.shtml

