Victorian Creative

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

Volume I #15 - April 22, 2022

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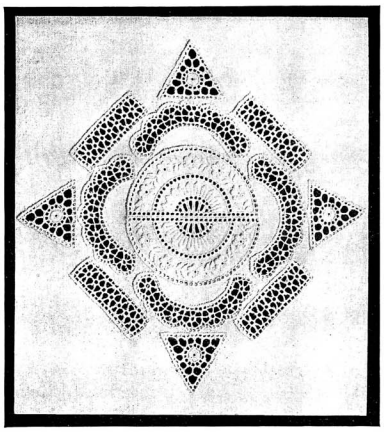

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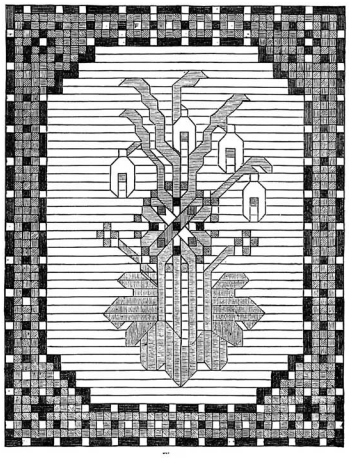


ABOUT OUR COVER: This lovely print is titled "Over the Water: Evening," by H. Arnold. It was published in *The Illustrated London Almanack* of 1877, and is available in our complete collection of *Illustrated London Almanack* prints at https://www.victorianvoices.net/clipart/prints/ILA.shtml

MATERIAL GIRLS

One of the challenges in choosing articles for this publication is selecting projects that today's artist or crafter might have a chance of tackling. A key issue in that decision is whether the materials required for the project are available today—or whether there are, at least, viable substitutes.

For most needlework projects, this is rarely a problem. I doubt you can find "Filoselle" on the market today, but you can certainly find any number of excellent embroidery "silks" that will do as well. Knitters and crocheters can find yarn of just about any material desired.

For other projects, however, it can get a bit more complicated. First, there is always the issue of products that just aren't made anymore. For instance, there was a beautiful faux stained glass process known as silicine, which apparently made gorgeous windows and other glass items. Though I may one day run a piece on silicine simply for the sake of the patterns, the product itself is long gone and I don't know of anything that could be used as a substitute.

And then… then there are some of the more peculiar things that Victorians used for their crafts. As far as I can tell, Victorian crafters were the sort of people who could look at almost anything, no matter how seemingly unrelated to the artistic process, and think, "Hey, I could make something out of that!" (Which is a wonderful mindset to have, even if it did lead, in Victorian days, to some rather odd creations…)

Take, for example, hair. Victorian women had lots of it. And they made things out of it—things ranging from small bits of jewelry, such as a pin featuring a bit of hair braid, to entire pictures of woods, flowers and birds crafted from different colors of hair. Now, I have to admit, when I come across an old Victorian hair decoration, I find them to be just a bit… well, more than just a bit… *creepy.* But it's possible that this reaction is based on seeing those decorations as they look today, rather than how they might have looked when first created. Hair décor doesn't stand the test of time terribly well.

Another rather odd material that I've found recommended for crafts is fireplace cinders. That's right, chunks of burnt wood or coal, straight off your hearth. These were used to create models—in particular, models that might need an aged look, such as models of old stone ruins. Cinders might be combined with old corks to create more elaborate models.

And finally, there is my personal favorite, from *Cassell's Household Guide* of 1884: fish scales. That's right, actual scales from actual fish. There is a lovely article in this book on "fish scale embroidery." It explains just what types of fish offer the best scales, how to get the scales off the fish, how to cure the scales so that you can use them—and then how to work those scales into a piece of embroidery.

I have never seen, in any museum, an example of fish-scale embroidery. I don't know whether this is because such pieces probably didn't tend to keep terribly well, or whether this was one of those "flash in the pan" ideas that may never have actually caught on. I rather tend to think the latter, because I've never seen any reference to fish-scale embroidery anywhere else. It is possible that even the most dedicated Victorian crafter drew the line at going to the kitchen, scaling her pike or perch, and then adding those scales to a concoction of fabric and embroidery silk.

It's an intriguing idea, but I think I'll stick to sequins!

—Moira Allen
editors@victorianvoices.net

THE NEW LINEN APPLIQUÉ WORK.

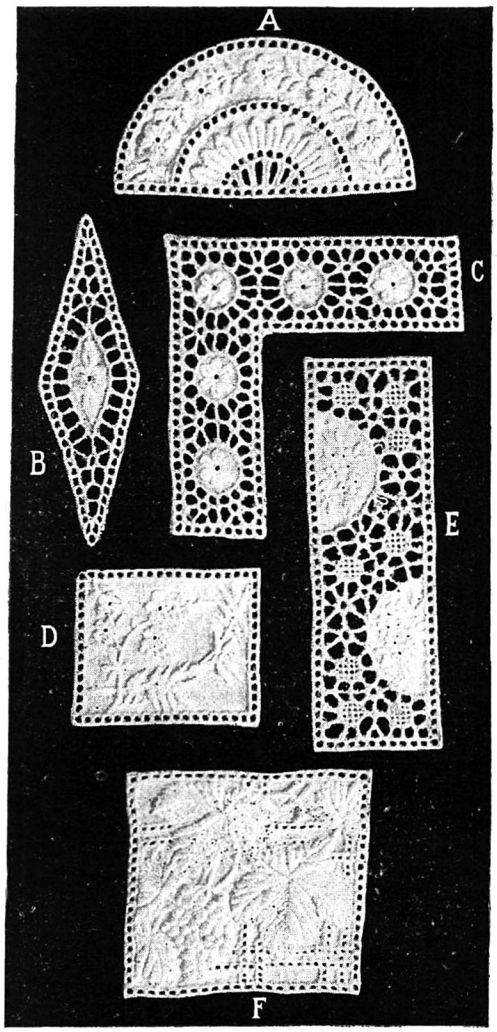


FIG. 1.—SOME OF THE APPLIQUÉS.

THE "vile commercialism of the age," against which Mr. William Morris has so much to say, is responsible for the fact that any novelty in the way of fancy needlework must be inexpensive, or it is unlikely to find favour in the eyes of the *fin-de-siècle* woman. She also requires something that can be executed with lightning speed. The new linen appliqués meet all these requirements, and, moreover, have the additional advantage of the possession of infinite capabilities at the hands of anyone blessed with a little taste and ingenuity. A good idea of what they are like may be gained from the specimens shown in Fig. 1. It will be seen that they have somewhat the appearance of the Swiss embroideries used for trimming children's clothes and underlinen ; but instead of taking the form of insertions and edgings, these appliqués are lozenge-shaped, square, triangular, oval, oblong, star-shaped, and leaf-shaped.

Then, too, there are narrow bands woven with a corner, and others rather wider and straight instead of curved. All these are embroidered (by machine) in overcast stitch, with bars and wheels, according to the requirements of the pattern. The material upon which they are made is cut away from underneath, so that an openwork appearance is obtained. In some cases the embroidery is of a rather more elaborate nature, as shown in Fig. 1, at D and F ; while it is possible to get a large oval medallion such as that in Fig. 2, all ready for applying to the corner of a tea-cloth, the centre of a pillow-slip, or to serve one of a dozen other purposes.

These small scraps of embroidery cost very little ; indeed, many, and those not of the smallest, are but a penny each ; while a large one, such as that in Fig. 2, which measures six inches in length and three inches in width, is to be had for about eightpence. As a rule, it is the smaller ones that will appeal most to the interest of the amateur ; for after a few experiments, it is somewhat

FIG. 2.—MEDALLION IN LINEN APPLIQUÉ.

astonishing to find what an immense number of patterns may be made and how they may be disposed to form borders, insertions, corners for tea-cloths, sham towels and sheets, and groups for the centres of nightdress cases. Then there are the linen dresses fashionable in summer, both white and coloured, many of which are ornamented upon the revers, cuffs, and collars, with embroidery of some sort.

The method of turning these appliqués to account is simple enough. It is a good plan to arrange them first upon a sheet of coloured paper, shifting them about until a good result is obtained. A few pins here and there will keep them in place sufficiently to enable the worker to see how she has decided to place them. It is, on the whole, more convenient to do the next part of the work in a frame than over the hand. If the linen is stretched in a drumhead frame, it is easy to spread the appliqués upon it, and to catch them down with a few overcast stitches, taken over the edges and through the linen. These should be made with very fine cotton, as they are intended to be temporary only. Embroidery paste may take the place of stitches, if preferred. It is true that but a few of the appliqués can be put into position at once upon the frame; but the advantage of the round tambour frame is that the linen can easily be shifted so as to present a fresh field for the work when one portion is finished.

When the appliqués are all tacked or pasted down quite flatly upon the material, the rest of the work may be executed over the hand. It is necessary to take overcast stitches over the outer edges of the shapes, these stitches being made either with ordinary sewing or embroidery cotton, as these fall in with the machine embroidery better than any other makes. When it is required that these stitches should form part of the ornament of the work itself, flax threads or coloured silk may be used; but needless to say, this considerably alters the whole character of the embroidery. Some of the appliqués are so shaped as to be suitable for ornamenting scallops at the edge of a tea-cloth or other piece of work. Such designs as this require to be buttonholed all round, so that the material may be cut away beyond them.

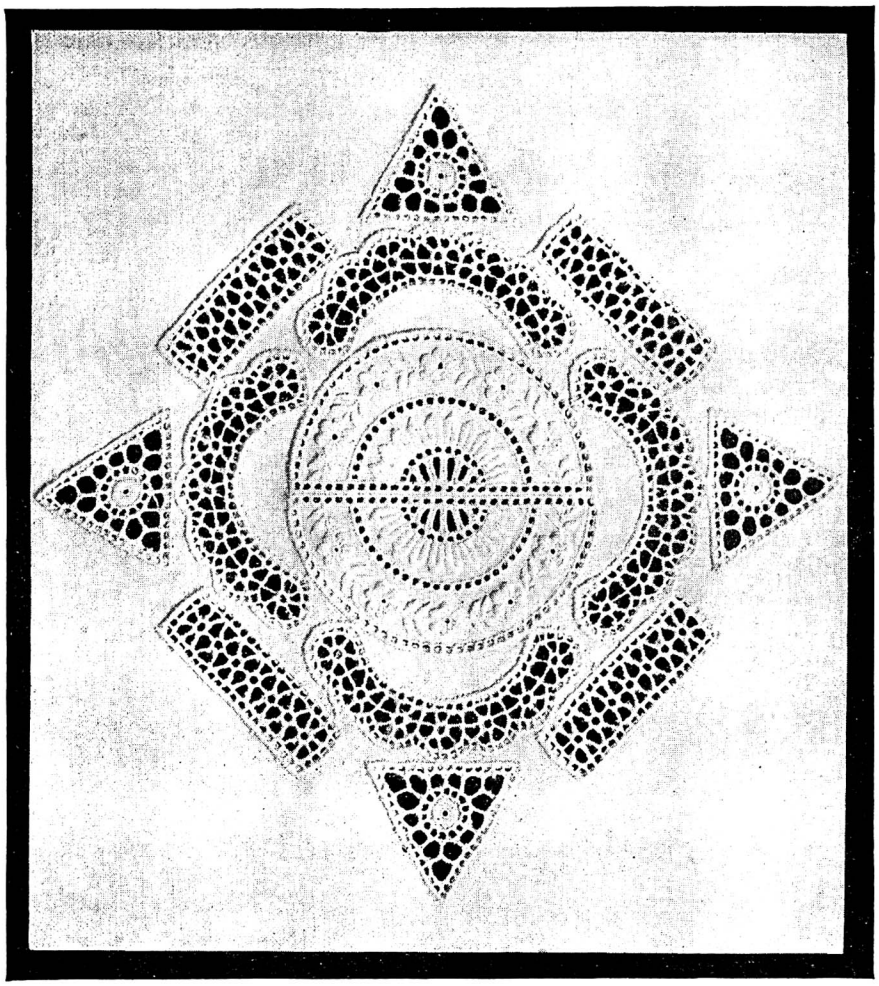


FIG. 3.—ROSETTE DESIGN FOR BEDSPREAD.

An extremely pretty bedspread may be made of these appliqués, and a detail is given in Fig. 3 of part of the design. In the middle of this are placed two of the half-circles shown at A in Fig. 1. These are first sewn together along the straight edges, but if preferred, a smaller and complete circle may be taken, such as are sold of various patterns about the size of a half-crown. This will necessitate some change in the rest of the design, probably; but the appliqués are so varied in shape and size, that there should be little difficulty in finding some that are suitable.

Beyond the circle are placed four scallops, which are treated in the same way as are any others. As in this case the linen does not require to be cut away beyond the curves, there is no necessity to buttonhole them round, and overcast stitches will be found all-sufficient. Beyond the scallops are triangles, and the alternate curves are finished with small straight bars of the embroidery, placed between two of the scallops. Squares like this are intended to be used alternately with others of a similar, though different, design. These alternate squares may have a simple star pattern applied to them, made by taking eight of the lozenge-shapes, shown at B in Fig. 1, and overcasting them round the edges. The squares may be connected with bands or insertions of some of the thick white embroideries, with which we are already familiar. So, too, a frill for the edges may be made of these embroidered insertions bought by the yard, used alternately with bands of plain white linen. The margin of the frill may be finished with a scalloped or pointed edging of the same embroidery. A pretty effect may also be gained by the use of coloured linen for every alternate square, as the appliqués have a good appearance upon either blue, pink, or green—or, indeed, upon almost any colour. In this case, the linen bands that are used on the frill should be of the tinted material, the white being repeated in the openwork insertion.

The result of the use of some of the corner appliqués (*see* C in Fig. 1), with others on coloured linen, is shown in Fig. 4. Here there is the corner of a border for a small tea-cloth, the initial being let into the linen in the usual place. These letters have been sold in our fancy shops for some time past, and they are doubly welcome now that they can be combined with embroidered ornaments woven in the same style. In the medallion illustrated, the tiny scallops round the edge are carefully oversewn, so that they are held firmly down to the linen, and if desired, this may be cut away from the back. This, however, is not essential, as there is no openwork for the colour to show through.

The rest of the border, besides the corner piece, consists of plain, short bars of insertion and lozenges, such as have already been used for the star. These combine into a very effective trimming, and all the skill on the part of the worker is to be devoted to setting the appliqués quite straight upon the material, a matter in which she will be greatly aided by the coarse threads of the linen itself. It is advisable to begin the work at one of the corners, and to carry the appliqués along the side till just short of the middle; then to arrange the second corner, and to make a corresponding pattern that will nearly meet the first one in the middle of the side. It is then easy to see what shape of appliqués is needed to complete the border. After two corners and one side are finished, there is no difficulty whatever in working the remainder.

The work looks very rich, especially upon tinted linen, if thoroughly oversewn with coloured silks and enriched still further with

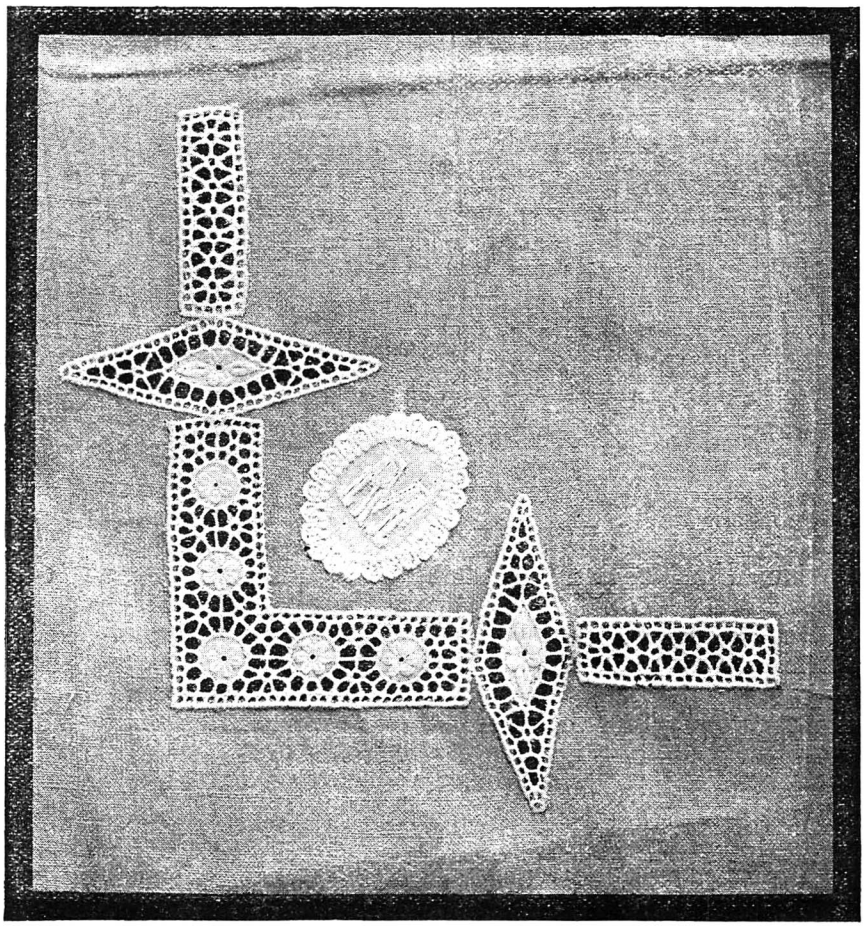


FIG. 4.—CORNER OF TEA-CLOTH WITH MONOGRAM.

washing gold thread. It desired, the original embroidery may serve to form, as it were, a padding for raising the hand-worked stitches into relief.

Then there are certain patterns, such as D and F in Fig. 1, which in themselves are so thick as to need making up with the lighter designs. These can be utilised in the corners of sideboard-slips, tray-cloths, and other articles, the openwork patterns being carried round the sides. The band at E combines the open and thick work very successfully, and can best be used together with some of the lighter-looking appliqués, which consist of openwork only.

One final hint: After the scraps of embroidery are in place, and all the work is completed, the linen should be laid wrong side uppermost upon an ironing-blanket, and a damp cloth placed over it. This should be pressed with a hot iron until it is dry, when the work will be found greatly freshened, and, if properly executed, it will be quite free from wrinkles.

ELLEN T. MASTERS.

TERRA-COTTA PAINTING.

BY MRS. RANDOLPH-LICHFIELD.

As a material for domestic uses and decorative purposes terra-cotta (a term literally signifying *clay baked*) is of the greatest antiquity.

In many Etruscan tombs vases 2,000 years old have been found, still bright in colour, stainless, and uninjured. These were painted red, buff, yellow, or black, many of them being gilded, their ornamentation consisting generally of representations of domestic scenes, mythological subjects, or flowers and foliage, especially those of the honeysuckle and ivy.

In Egypt and many parts of Sicily and Greece terra-cotta vessels of the early Greek type are frequently found. It was about 150 years B.C. that the art of making these became extinct.

For architectural purposes, however, terra-cotta was much employed in the seventeenth century, and there were manufactories for it in several parts of Italy.

Many of the English brick mansions of the Tudor period were elaborately adorned with ornaments of this material, and Italian artists, including the celebrated Bramante, were employed in their production.

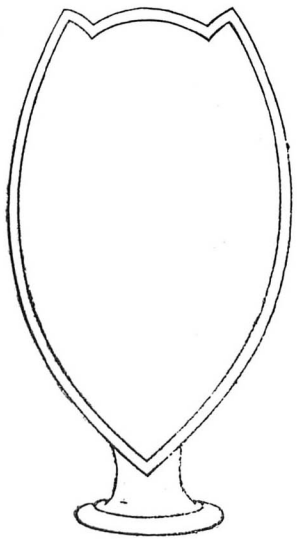
The manufacture of terra-cotta was revived in England about 1770, by Wedgwood, to whose untiring efforts and patient investigation, aided by the sound scientific principles on which all his experiments were conducted, we owe the rapid and immense improvement made in all varieties of English china and earthenware since that time.

Wedgwood, among other artistic inventions, introduced a terra-cotta which he made to resemble many of the most beautiful stones of the silicious and crystalline species, such as porphyry, granite, Egyptian pebble, &c., and Flaxman, the celebrated sculptor, was employed in their decoration.

In Denmark the manufacture of modern terra-cotta is carried to its highest perfection, and our increased intercourse with that country has, doubtless, been one of the greatest causes of its extended use for decorative purposes.

The discovery in the south of Devon of a vein of fine red clay, of which terra-cotta ware is made, has greatly facilitated the production and improved the quality of that made in England.

The terra-cotta of the present day, the decoration of which forms a branch of art as interesting in its pursuit as it is effective in its results, may be obtained in three colours, black (*mélas*), red, and creamy (*leukós*).



The black may be used for either oil or water-colour painting, but is useless for china colours, as it will not bear firing.

The red and creamy will also receive either oil or water colours, and as they admit of firing, may be painted with china colours also. The enamelled terra-cotta is prepared for firing, and over glaze china colours are used for its decoration.

The surface of terra-cotta is both easy and pleasant to paint on, and the fact that it may be decorated to the greatest perfection, and with durability, without the tediousness and dangers incidental to firing, makes it a very favourite subject for amateur art. Of all the varieties of terra-cotta, oil colours on black Danish ware is by far the most effective and by far the easiest of accomplishment.

The colours being opaque, every tint tells effectively on the black background, and the finest strokes are as distinctly shown as the broadest.

Painting in Oil Colours.

The materials required are: red sable and bristle brushes of various sizes, tubes of oil colours, and *megilp*, or, if preferred, Roberson's medium, to dilute the colours.

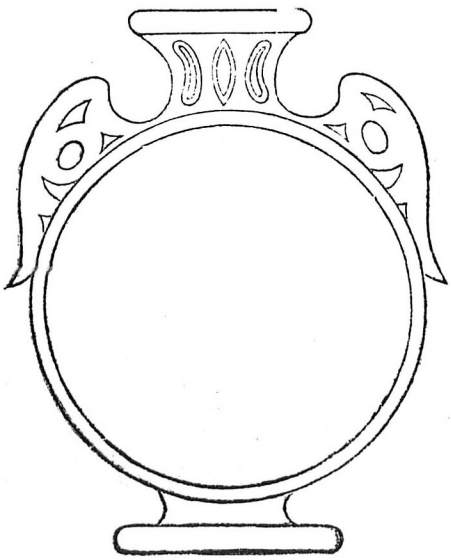
The design must be sketched in white, either paint or chalk, taking great care to have it correct and clearly defined. The painting is treated exactly as if on canvas, the processes of first colouring, shading, &c., being thoroughly similar.

Any inaccuracies or spots of paint may be rubbed off with a piece of cotton wool, so long as they remain moist; but when dry, turpentine will be required to remove them, and must be applied with the greatest care.

Oil painting on red or cream terra-cotta is accomplished in a similar manner and with the same materials.

On the red and cream coloured grounds the subject may be sketched with lead pencil; the marks may be rubbed out, but in this as in all other drawing, it is far better to expend a little time and care in drawing the design in the first instance than to make alterations afterwards.

The oil colours require mixing with a body colour like flake white, Roberson's medium being used for the purpose; they are then painted on rather thickly, but evenly, and allowed to thoroughly dry. All after-painting and finishing is done without the admixture of flake white, the medium still being employed.

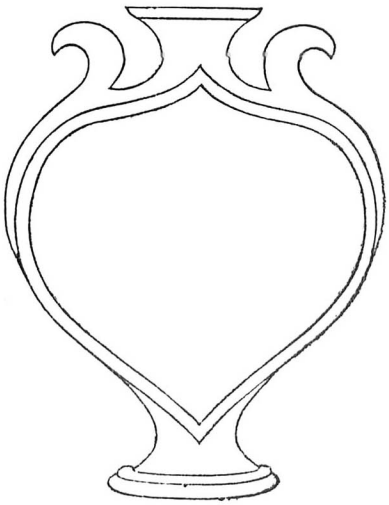


When quite dry the pencilled outlines may be effaced with india-rubber. A slight coat of copal varnish, applied after the painting is thoroughly dry, will bring out the brilliancy of the colours, and enable the terra-cotta to be washed with impunity.

Painting with Water-colours.

The application of water-colours to terra-cotta is more tedious and complicated than that of oil, the colours being transparent, necessitate an underground to conceal that formed by the ware. For this purpose it is requisite to coat the design—whether black, red, or cream—with size. This may be obtained of any artists' colourman, or a preparation of lavender balsam, diluted with turpentine, used as a substitute.

After the ground is sized, or prepared with the medium, which must be done smoothly and carefully, and sufficient time has been allowed for it to dry properly, the design must be sketched with Chinese white, and all the portions that are to receive *bright* colours must have a preliminary coat of the Chinese white made into a thin paste with the medium. This process is not necessary with the dark colours, but if you will

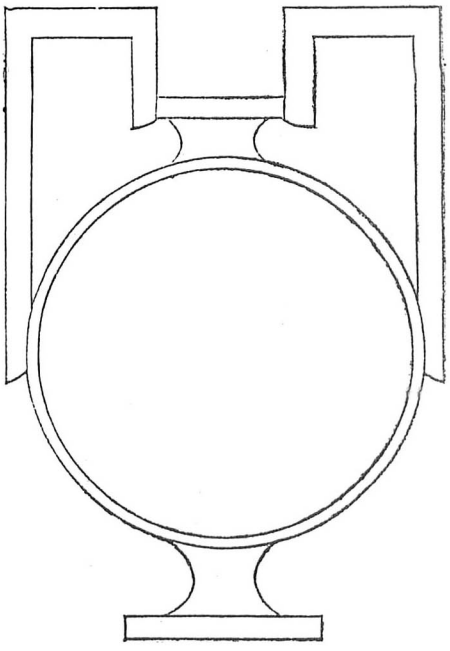


try the experiment of laying a *bright* colour on the terra-cotta thus prepared, and a stroke or two of the same *without* the underlayer of Chinese white, you will conclude the few moments' extra work amply repaid by the enhanced brilliancy of the tints. This coat of Chinese white must be laid on evenly and thickly with a flat red sable brush, which must not be too full, great care being taken not to go beyond the limits of the design.

When the white has become perfectly dry, the colours may be painted, moist water colours mixed with the medium being used for the purpose, the details of their shading and finishing being precisely those of ordinary water-colours.

Before the introduction of Chinese white, the whites used for similar purposes were made of lead or zinc, the consequence being their turning black in a few years, or even a shorter time, whether used alone or with other pigments.

After the painting is perfectly dry, it should have a smooth coat of the medium,



and when this in its turn has become dry, another of varnish may be applied.

The best copal or white spirit varnish is the best for the purpose. I prefer the former; it should be put on very smoothly with a small flat brush, which should be used as dry as possible.

The whole surface may be varnished, but the effect is far preferable if the painting only is thus treated, the bright design showing to the greatest advantage on the dull ground.

If this method is chosen, great care must be taken in applying the varnish, that it should not spread in the least beyond the painting; if this is successfully achieved the design will appear enamelled and slightly raised on the dull surface of the terra-cotta.

Painting with China Colours.

For this purpose the blackened terra-cotta is useless, as it will not bear firing; the red or cream must therefore be selected, and the ground sized or covered with the medium. When this is quite dry the *under glaze* china colours may be applied exactly as they would on biscuit china, taking especial care to have the design perfectly complete before commencing the colouring.

Enamel or *over* glaze colours may be used in precisely the same manner on unenamelled terra-cotta, and the whole article glazed together; but the effect is not so good, as it merely has the appearance of ordinary glazed ware, and loses its distinctive character.

The colours must be used with as dry a brush as possible, and laid on quite smoothly with fine brushes. Where white is employed it must be the white enamel, which must be put on rather thickly.

The painting will require what is technically called a "great fire kiln" for the firing, the ordinary "muffle" heat, which generally suffices for china painting, being inadequate in this case. This, however, is a detail that will be understood by any experienced firm to whom you may entrust your terra-cotta.

Etching on Terra-Cotta.

This may be done either before or after the terra-cotta is fired; in the former case the ware must be procured in its soft state, and the etching be executed with the unbaked clay, burins of various sizes being used for the work. Correct drawing is absolutely necessary for this work, and some careful practice is needed before the hand learns exactly the decision of touch required; each stroke must be sharp and clear, and deep enough to "take" the clay, great care being required while effecting this to avoid ending the stroke with a little dent or too deep an impression. Should this however, take place, it may be partially rectified by being carefully smoothed over with an etcher's brush.

Mistakes may be treated in the same manner, but it is far better to take extra care to avoid their commission than to be forced to correct them afterward.

Black or brown china colours are employed for any shading that is required, and the whole work must be completed before "firing." As the clay dries in firing, and therefore shrinks slightly, allowance must be made for its doing so in the execution of the design. During the work the terra-cotta must be kept damp, and whenever left it must be kept covered with a damp cloth, or it is *certain* to crumble.

Etching on the *fired* terra-cotta is much pleasanter work, and with a little care will produce very attractive results.

The materials required are etching pens, a bottle of sydertype, instead of ink, and a crayon stick.

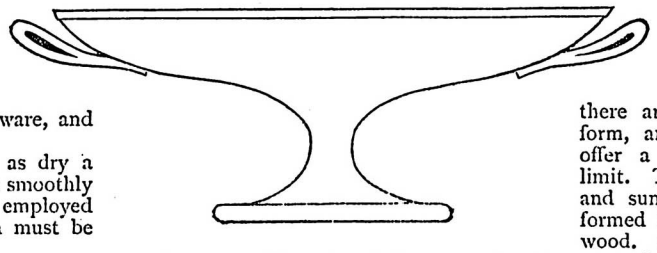
The pen must be carefully and firmly held, so as to draw decidedly and correctly, taking the precaution to take but little sydertype at a time for fear of making a blot, which would infallibly spoil the etching.

The design is executed in precisely the same manner as adopted for a pen and ink drawing.

If on completion the design should not appear sufficiently dark, the effect may be considerably increased by a little of the crayon stick being gently rubbed over it with cotton wool; this, however, must not be attempted under twenty or thirty minutes after the etching is finished.

Another method of etching on fired terra-cotta is very easy of accomplishment and very effective. Crowquills are the implements required, and are used with lampblack mixed with a little, very little gum. This should be gum Arabic if the etching is to be shiny, and gum tragacanth if preferred dull. Considerable effect may be obtained by putting in any extra depth or mass of colour with a fine brush.

Etching with Indian ink and very fine pens is also very simple work, and a few "high lights" put in with Chinese white greatly enhance the effect. Terra-cotta thus decorated requires either being varnished with



copal or smoothly and quickly covered with gum water; whichever is used will slightly darken the whole surface.

There is an absolute *embarras de richesses* as to designs for etching, the numerous books with beautiful illustration in outline and the sketches and pictures in many of the high class magazines affording ample scope for subjects.

Adrien Bruneau, one of the most celebrated French ceramic painters, designed a most attractive artistic dinner service, the principal subjects being ducks and ducklings, under a variety of more or less pleasant circumstances.

For painting in oil, water, or China colours any subject may be produced on terra-cotta, flowers being particularly attractive, and easier of achievement than landscapes or figures to most amateur artists. I distinctly remember the first specimens of oil painting on terra-cotta that I saw. The painting was so exquisite that I had a difficulty in believing, at a little distance, that the flowers represented were not real, or the most perfect of artificial specimens. In both cases the blackened varnish ware had been employed; one was a "Gloire de Dijon" rose, buds and foliage lightly thrown on a round plaque, about nine inches in diameter; the other, an oval vase, sixteen inches in height, with gracefully curved handles. This had a garland of honeysuckle, apparently thrown carelessly round it, *over* one handle and *beneath* the other.

Gilding on Terra-Cotta.

This process is by no means beyond the powers of amateurs, and may be made to add considerably to the effect of many articles in this ware.

The rim of the vase or plaque, the handles, or whatever portion is selected for decoration, must be well rubbed with pumice stone; when made perfectly smooth by this means it must be coated with gilder's size, and when this begins to get "tacky," leaf-gold is applied with a fine brush, the gold being cut on a cushion specially prepared, a palette knife being used for the purpose. The brush should be passed lightly over the hair, which causes the gold-leaf to adhere to it; the leaf must be laid on very carefully, great care being taken that it does not curl or crease in the application.

A far easier method of gilding than this, and very nearly as effective, is the painting with liquid gold, really prepared for the purpose, This must be mixed with a little refined oil, and laid on smoothly and carefully with a brush. Whichever method may be selected, badger-hair brushes are the best for the purpose.

If you should wish the gold burnished, which adds considerably to its effect, a burnisher made of agate will be required. When the gold becomes dirty or tarnished, as it may from being exposed to the gas, or a variety of other causes, it can be cleaned with whitelead or acetic acid, *i.e.*, white wine vinegar.

The three beautiful vases shown in the illustration are the copyright property of Messrs. Howell, James and Co., by whom they have been exhibited.

The outline illustrations will give some idea of the variety of forms in which terra-cotta ware is made. Besides numerous styles of tazzas, vases, &c., used for decorative purposes, there are plaques of every style, size, and form, and to the designs for which these offer a foundation there is practically no limit. The plaques may be let into cabinets and sunk in the centre of small tables, or formed into *jardinières* by being framed in wood. Set into shield-shaped pieces of wood, covered with velvet, they make remarkably attractive wall ornaments.

I saw a few days ago a very elegant arrangement of terra-cotta plaques over a mantelpiece. The mantelpiece proper was covered with dark green velvet, and above this was a shelf to correspond, attached to a shaped piece of wood, forming a back, and fastened to the wall; let into this frame were fine circular plaques of terra-cotta, the centre one large, the others decreasing in size. The paintings were in oil on the blackened ware, and the designs flowers. The whole effect was very uncommon and so thoroughly artistic that, had my readers seen it themselves instead of merely reading my weak description of its attractions, I am sure they would at the very first opportunity have sought to produce a similar effect by putting into practice the few directions for terra-cotta painting I have offered for their assistance.

HOUSEHOLD DECORATIVE ART.

STRAW MOSAIC.

THERE have been recently imported into this country from Germany a variety of small fancy articles, decorated with a somewhat novel kind of ornamentation, known as straw mosaic. These articles, which consist of boxes, caskets, small cabinets, &c., are covered with bands and tesseræ of variously tinted straw. In general design and principle the work somewhat resembles Tunbridge ware; but, owing to the glossy surface of the material employed, it is much more beautiful. The objects seen in our shops, are, we believe, almost wholly manufactured by forced labour in the Bavarian prisons, where the hands of the convicts are assisted in carrying it out by machinery and steam power. The straw used is brought from Florence—no straw of such good quality, or so finely tinted, being procured in Northern Europe. At a large model-prison near Anspach, in Bavaria, this work forms the chief occupation of the prisoners. When first admitted, they are set to attend to the machines which split and divide the straw into lengths, and afterwards, as they become habituated to this kind of labour, they are set to cement the straw upon paper, to form the tesseræ into patterns, and to decorate the different articles.

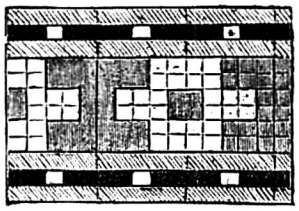


Fig. 1.

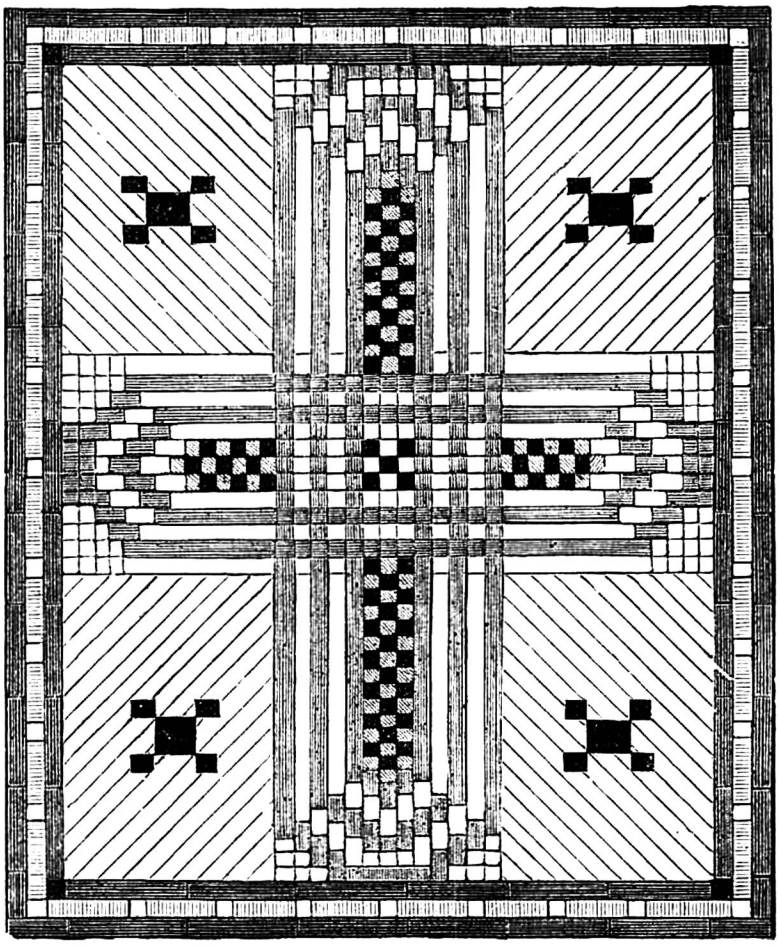


Fig. 4.

But the art of straw mosaic does not necessarily require machinery for its execution; and the facility with which it may be done, and its beauty when accomplished, render it a desirable addition to the list of those decorative arts which are especially suited to ladies; and although the straw grown in this country cannot be said to equal that of Tuscany, it has sufficient brilliancy and delicacy of surface to form a tolerable substitute for it.

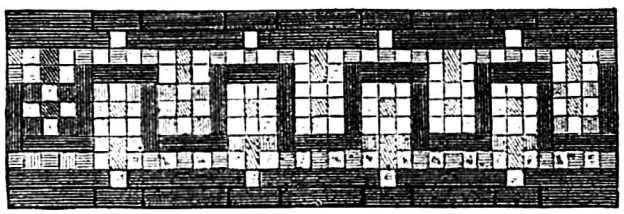


Fig. 2.

Wheat-straw, which contains a large amount of silica, or flint, is far harder and more highly polished than that of any other of the cereals. By careful selection, many straws may be procured which are naturally of good colours, in delicate and deep yellows, and in several tints of green and light red—other tints must be given by dyeing. This, in the Italian straws, is accomplished in the following manner:

They are first spread upon the grass for a night to soften. A blue colour is given by a boiling solution of indigo in sulphuric acid, called Saxon blue, diluted to the desired shade; yellow, by a decoction of turmeric; and red, by boiling hanks of coarse scarlet wool in a bath of weak alum water. A perfect white is obtained by bleaching with sulphur, and this is frequently done before dyeing is resorted to, as the straw then takes the colour better. To effect it the straw is suspended in a net in a vessel, in the lower part of which is a pan of burning charcoal, with a dish containing sulphur placed over it. Perhaps, however, the most simple method of imparting colour is by the use of those *aniline* fluids, prepared from coal-gas waste, and sold under the name of "Judson's Simple Dyes," as these involve no trouble in their preparation and use, and give brilliant hues of all kinds. As the hard glazing of silica upon the straw is slow to take colour, we have, in our own practice, found it better to boil it for some time in plain water to soften the enamel, afterwards to add the dye, and move the pieces of straw briskly about in it. For very deep shades, oat-straw, or rice-straw, though less highly polished than that of wheat, will be found better, as its softer texture permits of its taking up a larger quantity of colouring matter. The best portions of the straws for use will be those a little above the knots, as these are cleaner, from being protected by the flag of the plant, which will have to be peeled from them. The pieces of straw should be first cut into short lengths, after which, those that require it should be dyed; they must then be split with a sharp penknife into strips of equal width—about that of the bands and squares given in the illustrations—and cut with a pair of sharp scissors into squares and lengths suited to the work to be performed; for greater facility, it will be well to place those of different sizes and colours in separate paper trays. It is essential to the accuracy and beauty of the work that the width of the bands and squares should be all precisely the same, and, to ensure this, the beginner will do well to cut them at first by a paper pattern; a little practice, will, however, soon enable him to dispense with such assistance, and he will find that he can proceed much more rapidly without it. It will be found to save some

trouble in the after-pressing, if the bands, when cut, are laid upon a hard smooth table or board, and flattened with a rather hot smoothing-iron, a piece of thin, clean paper being laid between, to preserve the straw from discolouration.

The ornamentation may now be proceeded with, and this may either be done by cementing the pieces of straw at once on the wooden box or other article to be decorated, or by first fixing them to a piece of paper, to be attached to the article afterwards. If a working pattern of the full size has been provided, it will not be necessary to draw the design in detail upon the surface to be covered, though it may be well to rule in a few leading lines, to prevent the work becoming inaccurate. If, however, the operator intends to work merely from a sketch, or from a print, it will be better to rule the paper with lines, of the same width apart as the width of the bands and tesseræ, intersecting each other at right angles, as shown in Fig. 1; by the aid of these lines, little difficulty will be experienced in arranging the details of the pattern as the work goes on.

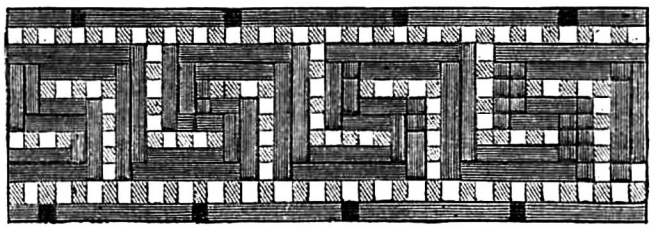


Fig. 3.

Before laying on the straw, the ground must be brushed over by means of a camel-hair pencil, with a strong cement; the one we should recommend may be formed by dissolving isinglass in acetic acid: on this the bands and tesseræ must be neatly laid in their places; and as the small size of the latter will render their removal with the fingers difficult, it will be well to use a box-wood point to take them up, the end of which has been first touched with the cement. When laid in their places, the pieces must be flattened down together with a hot smoothing-iron, a piece of thin, clean paper being laid over them. If they are attached to paper, they should, when the sheet has been again cemented to its place on the wood, cardboard, &c., be again ironed down.

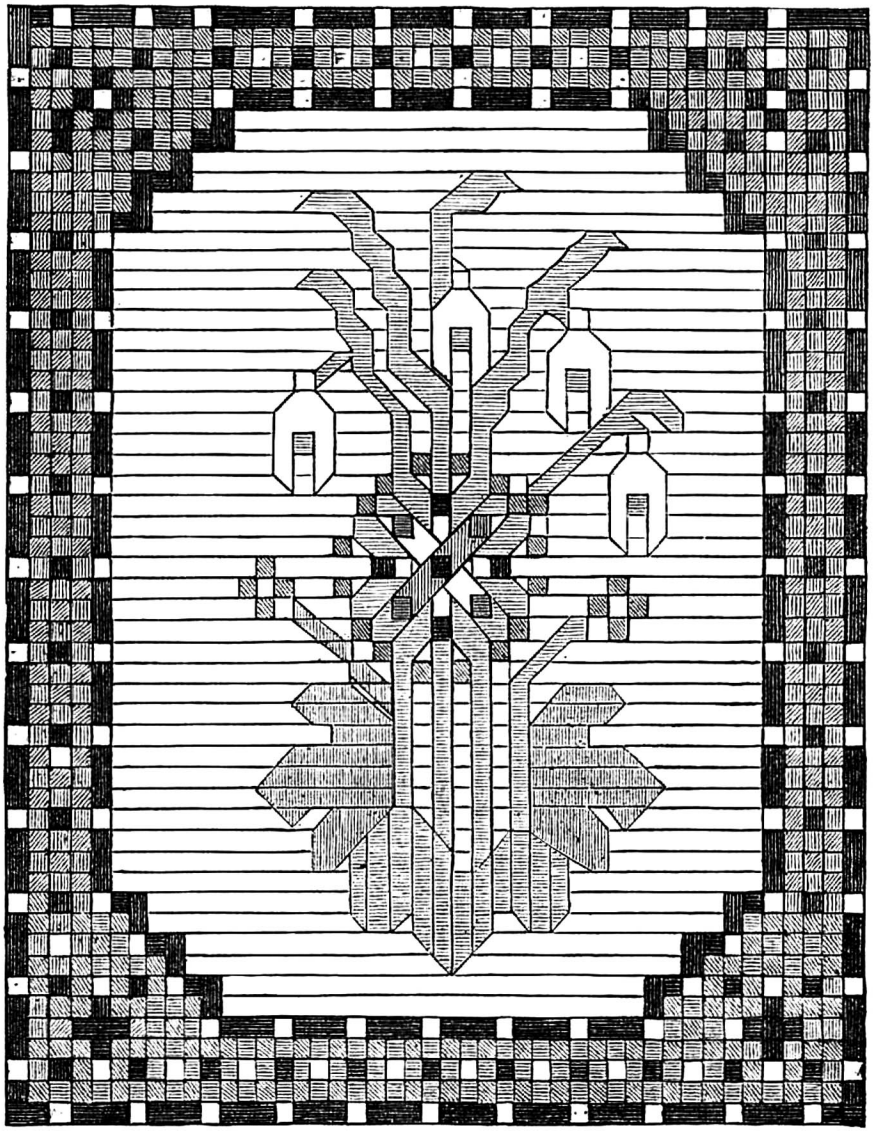


Fig. 5.

For this description of work those patterns are generally the best which can be executed in straight lines only, and the different varieties of the fret may always be used with excellent effect in it as borders; of this we give examples in Figs. 2 and 3; in Fig. 4 we give a design in which straight lines only are also employed; in Fig. 5 we have treated a subject which is not, in our opinion, so well adapted for straw mosaic; but as the imitation of flowers is always pleasing to ladies, we have given some in this design. In such a material, it is, of course, utterly impossible to give the graceful lines and delicate drawing which constitute one half of the beauty of these natural objects, and the only way in which curves can at all be approached is by dividing the tesseræ diagonally in the manner shown, which is somewhat of a delicate operation, as there is danger of splitting the straw; it is, however, possible for an exceedingly skilful operator to accomplish curves by very careful cutting and fitting together, but this is too delicate and difficult a thing for the amateur generally to perform. In this design the flowers should be represented as nearly as is possible in their natural colours, while the ground is filled up with long horizontal bands of straw of its ordinary tone.

Any designs for German wool-work in cross-stitch may be carried out in straw mosaic, and any articles in Tunbridge ware may be imitated in it, and a far better effect than that of the originals produced. Straw mosaic is applicable to all the small fancy objects produced in the material last spoken of; it may be used upon work and toilette boxes, caskets, small cabinets, card-cases, hand and pole-screens, and numberless other objects which will suggest themselves to the fancy of the operator, and its brilliancy and beauty will be such that he can scarcely fail to be pleased with the effect of his work.

GARDENING.

PLANNING FLOWER-GARDENS.

THE present style of garden in England is simply the Italian and French plans united, making much better gardens with a little English arrangement than either of the two in distinct forms. The Italian style may be seen in some of our old palace gardens, with its terraces and walls, and vases and fountains. Climbing plants trained on the walls, with vases on the top, if tastefully arranged, in large grounds, has not a bad effect.

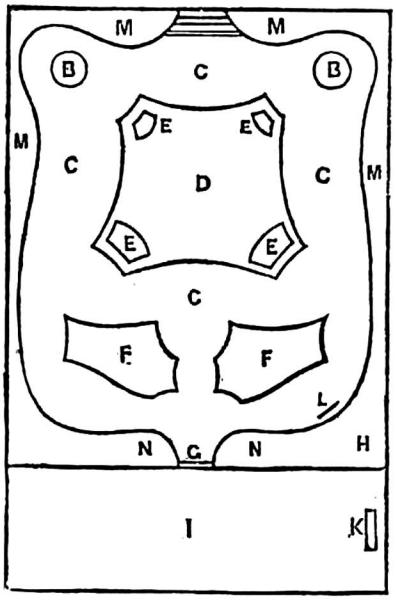


Fig. 1.

The French style of gardening is partially copied from the Italian; but in France the gardening work is very much more copied now from the English.

The Dutch style is very stiff and inelegant, and may be recognised in the cutting and clipping into regular forms of box, holly, and other elegant trees; but nothing can be more out of the line of beauty, and nothing more inelegant or ungraceful, than this plan of destroying the graceful foliage of our garden shrubs and trees.

The English style of garden is considered to be an imitation of Nature, and therefore, when thoroughly English, we find neither terraces, vases, statues, nor cut evergreens. In some English gardens the whole surface is turf, with the plants arranged about it in beds; but an arrangement of this kind requires the greatest care and attention, and, after all, cannot be made so enjoyable as when the garden is divided into lawn and flower-garden; and even then, in laying them out, care must be taken to place the beds in a regular form, and to avoid having beds of flowers scattered about in any direction without any taste; but the arrangement of a garden has no precise rule, and must depend on circumstances, and, where possible, tasteful arrangements may be made with advantage.

Straight walks should, under all circumstances, be avoided. A lawn and shrubbery, with a path winding round a flower-garden, as represented at Fig. 3, with additional beds of flowers, if there is space for them, make a very good garden for a moderate-sized villa. The flower-garden should be made of some geometrical figure, with box or turf edgings, and gravel paths; by this form the flowers can be reached and attended to without stepping on the beds, as in a large square parterre.

Fig. 1 represents a new plan for laying out an English flower-garden. At A we have steps leading from the house; B, flower-beds for standard roses; C, gravel paths; D, the lawn; E, beds for roses—the two lower ones for small, light-foliaged trees; F, flower-beds, with small trees; G, a gate leading to a kitchen-garden; H, alcove; I, kitchen-garden; K, bee-hives; L, rustic seat; M, borders for flowers and small trees; N, shrubbery and flower-beds.

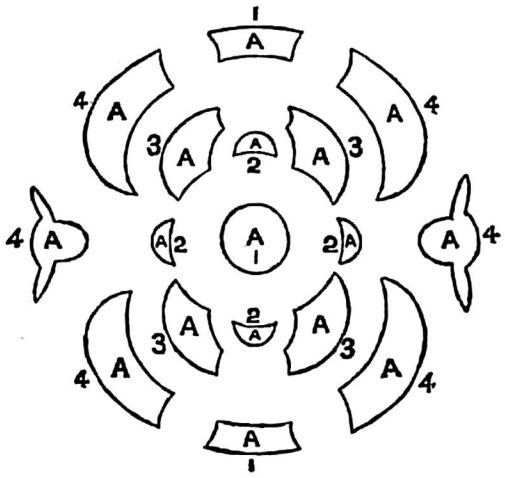


Fig. 2.

At Fig. 2 are the designs for flower-beds to be cut out of a large lawn. The beds are shown at A; the spaces are grass. A variety of flowers should be planted in these beds. The centre bed, No. 1, may be filled with roses; No. 2, white flowers; No. 3, blue flowers; No. 4, geraniums. These plans are English.

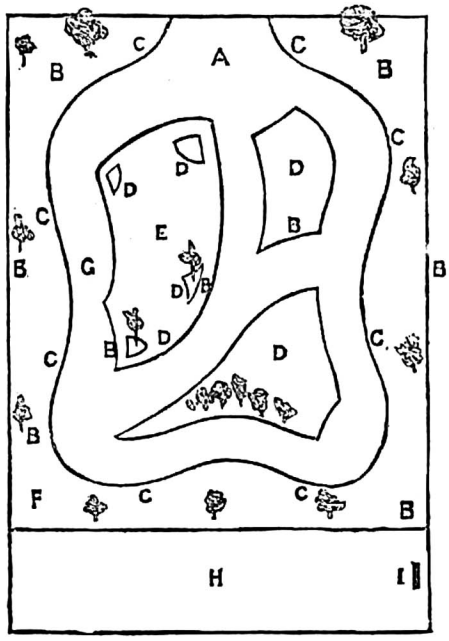


Fig. 4.

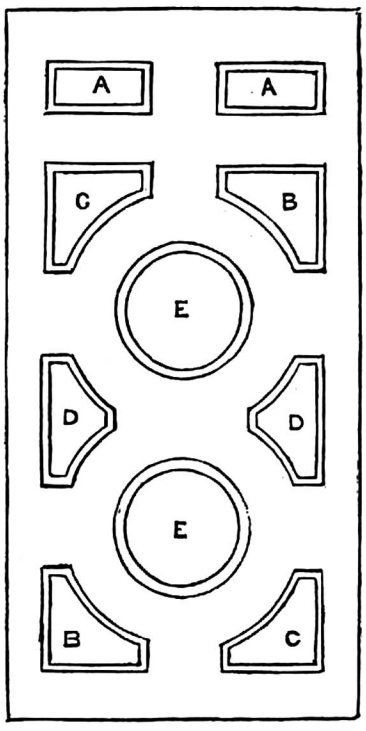


Fig. 6.

Fig. 3 is a geometrical flower-bed, to be filled with different flowers, either in pairs as directed, or fours. The centre is a rose-bed, A; B, for white flowers; C, dark lilac; D, white; E, lilac; F, yellow; G, scarlet. The beds should be planted with flowers, so as to keep it filled all the summer.

At Fig. 4 we have the plan of a garden, which is a design similar to that at No. 2, but on a more extended scale, and yet more deceptive as to extent. In laying out this garden, particular attention must be paid to the clusters of shrubs and small trees being planted as directed, or the effect will be lost. Steps or back entrance at A; shrubs and rather high, graceful trees at B; flowers at C, in front of shrubs, all round the garden; D, flower-beds; E, the lawn; F, summer-house; G, rustic seat; H, kitchen-garden; I, bee-hives.

Fig. 5 represents a geometrical flower-bed, filled with different coloured flowers, and a fountain in the centre.

The beds at A are filled with pink roses; B, with white geraniums; C, with blue flowers; D, with mignonette; E, with rhododendrons and azaleas. It is called the tesselated flower-bed, and has a very imposing effect.

Fig. 6 represents a geometrical flower-bed, bordered with turf, and gravel walks. Beds of this design have been laid out in the following manner :—A, roses; B, geraniums; C, blue flowers; D, white flowers; E, yellow flowers. Fig. 7 represents the beds with the corners rounded.

Fig. 8 is a geometrical garden; beds bordered with turf, gravel walks. A, geraniums; B, mignonette; C, nemophila; D, white flowers; E, roses and carnations. The roses should be white, or nearly so.

A flower-bed as represented at Fig. 8 may be made to look well all the year by following the plan for flower succession as below :—

APRIL AND MAY.

Beds.	Flowers.	Colour.
A	Anemone Appenina	blue
B B	Arabis præcox	white
C C	Cheiranthus Alpinus	yellow
D D	Aubrietia purpurea	dark lilac
E E	Alyssum saxatile	yellow
F F	Iberus saxatile	white
G G	Tulipa oculus solus	red and black
H H	Polemonium mexicanum	blue
I I	Vesicaria utriculatum	light yellow

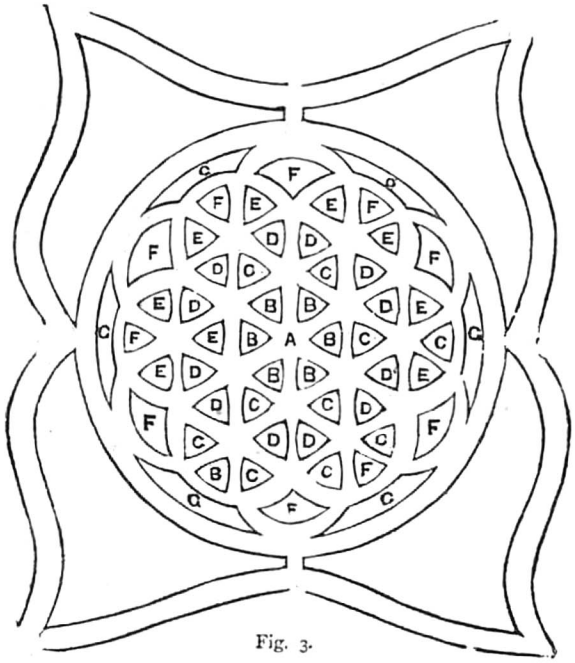


Fig. 3.

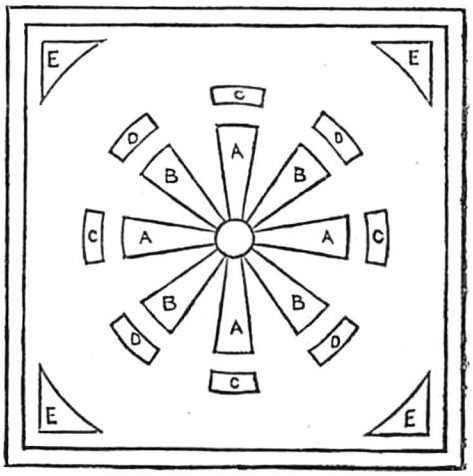


Fig. 5.

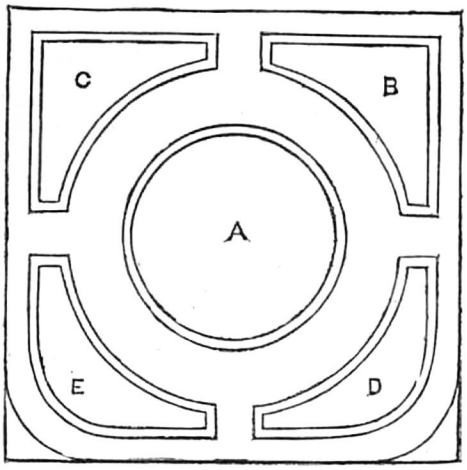


Fig. 7.

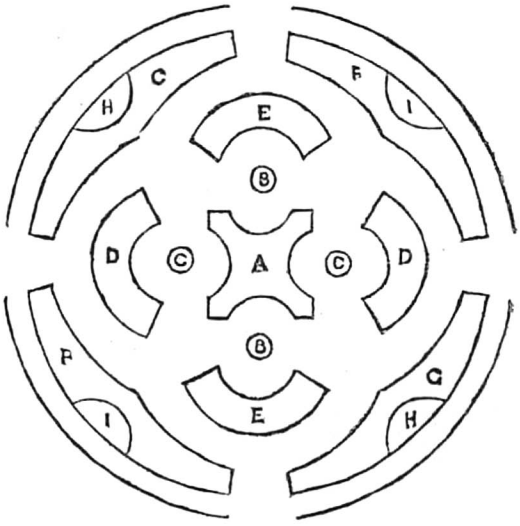


Fig. 8.

FLOWERS FOR FEBRUARY AND MARCH.

Beds.	Flowers.	Colour.
A	Helleborus niger	white and pink
B B	Crocus reticulatus	blue
C C	Eranthis hiemalis	yellow
D D	Galanthus plicatus	white
E E	Narcissus minor	yellow
F F	Erythronium Deus canis	light purple
G G	Erythronium Deus canis albiflorum	white
H H	Corydalis tuberosa	purple
I I	Erythronium lanceolatum	yellow

HARDY ANNUALS FOR APRIL AND MAY.

Beds.	Flowers.	Colour.
A	Silene pendula	pink
B B	Nemophila atomaria	white
C C	Nemophila insignis	blue
D D	Eschscholtzia crocea	orange yellow
E E	Collinsia grandiflora	bluish purple
F F	Collinsia bicolor	white and lilac
G G	Clarkia pulchella alba	white
H H	Clarkia pulchella	reddish purple
I I	Erysimum Peroffskianum	orange yellow

MAY TO NOVEMBER.

Beds.	Flowers.	Colour.
A	Geranium, Lucia Rosea	rose
B B	Verbena, Princess Royal	white
C C	Verbena, Heloise	dark lilac
D D	Verbena, Perfection	white

Beds.	Flowers.	Colour.
E E	Verbena, Duke d'Aumale	bluish lilac
F F	Calceolaria viscosissima	yellow
G G	Verbena, Robinson's Defiance	scarlet
H H	Verbena, Mont Blanc	white
I I	Verbena, Walton's Emma	purple

DECEMBER AND JANUARY.

Pots of small evergreens, &c. &c.

If beds are cut on the lawn, they must be more distinct and divided than if laid out between gravel walks, from which a variety of forms may be planned. The vacancies between the beds, if grass, need not be so equally cut as if for gravel; but the latter is more durable—grass soon wears out, and besides, requires constant attention of cutting or mowing.

Geometrical plans for gardens are now very generally in use, even for the smallest gardens, although correctly they should be formed only where they are not seen in a general plan of lawn and shrubbery, or in large gardens, and for them there must be suitable arrangements made. If the flower-bed be round in the middle of a square, the four corners must be filled up; but it may be any other shape, and for the corners and outward beds, American plants, such as rhododendrons, azaleas, and roses, are effective; the plants should be low or dwarf next the path, and gradually rise in height at the back; and the largest portion of ground we can spare should be used for uniform figures, and all beyond it for permanently planted American plants, roses, and various kinds of evergreens.

In choosing flowers for the beds, variety is not the only thing to be thought of—colour is of great importance, and shades that will blend delicately one with the other should be selected.

The beds of geometrical gardens are in series of circles of six or eight, or of some equal number. When the figure is formed of six beds for the inner circle, and the outer of twelve beds, the best arrangement for colours of flowers is three of one colour and three of another; alternate white and violet for the centre six beds; the next row of six beds, yellow flowers; and the outer twelve beds, alternately red and blue, which will, in fact, form a row of each colour. But the arrangement depends greatly on taste, and it is best to have one colour in a circle, if the beds be irregular in form and size, as the uniformity is better preserved, and the variety quite sufficient.

When the frost has spoiled the flowers, the beds may be filled with pot-flowers and small evergreens; and to these flowers will succeed pots of crocuses, snowdrops, early tulips, hyacinths, narcissus, hepaticas, and other early blooming plants, which will serve to enliven the evergreens, and be doubly welcome as the first spring flowers; and there will be no necessity to disturb this arrangement until the time for geraniums, verbenas, heartsease, roses, calceolarias, mirmalus, and other dwarf flowers can be planted; and when a bed is thus arranged, it will look well all the year. The chief favourites for a flower garden are—roses, geraniums, heliotropes, mignonette, hydrangeas, peturias, verbenas, calceolarias, nemophilla, &c. &c., and a list will be given in its proper place; but for geometrical beds, many flowers are objectionable on account of their straggling growth; such are heliotropes, which are best suited for side borders; as also mignonette, hydrangeas, large geraniums, peturias, tall verbenas, and all plants that are likely to destroy the beauty of the design; and in planting flowers in geometrical beds, they must be even clipped to preserve uniformity. Many persons have a great antipathy to geometrical beds of flowers, but the formal unnatural appearance may always be relieved by the more naturally graceful plantations of flowers in the side beds, and path sides of clumps and shrubberies.

Ballade of Rejected MS.

I 'VE "submitted" my verse and my prose
To the editors' "reading machines,"
Yet my name 's unfamiliar to those
Who subscribe for the best magazines.
I began to write verse in my teens,
By the light of sweet Erato's face; —
Now, what is it the editor means
By, "We 're sorry we have n't the space"?

Here are madrigals written to Rose —
'T is to Rose that my preference leans;
Here are triolets, rondels, rondeaux,
And the charms they portray our *Fifines;*
Here 's "A Plea for our Gallant Marines"—
'T was the Admiral "stated the case";
Pray, what is it the editor means
By, "We 're sorry we have n't the space"?

Here are tales quite as ghastly as Poe's,
And weird legends; — the "limit" still screens
All I fain to the world would disclose,
So I clasp my portfolio's shagreens:
But just here a grim thought supervenes —
Does my "style" lack acceptable grace?
And is *that* what the editor means
By, "We 're sorry we have n't the space"?

ENVOY.

Friend,— for you 're at the back of the scenes,—
Does my Pegasus halt in his pace?
Can *you* tell what the editor means
By, "We 're sorry we have n't the space"?

Andrew Hussey Allen.

Ballade of a Rejecter of MS.

[With apologies to the author of the "Ballade of Rejected MS.," in THE CENTURY for March, and frank confessions of plagiarism in the matter of rhymes, etc., etc.]

WE have read both your verse and your prose
(I am one of the "reading machines"),
We *must* read the productions of those
From whom we protect magazines,—
The "talented" maids in their teens,—
And we 're shocked at your — let us say —"face!"
So *we* know what the editor means
By, "We 're sorry we have n't the space."

Now, that madrigal written to Rose —
Its "feet" do not mate, and it leans;
And those "triolets, rondels, rondeaux"—
We 've read Dobson! And as to "Fifines,"
Just suppose you read that to marines!
Our printer would flee from his case,
Which is one thing the editor means
By, "We 're sorry we have n't the space."

Those tales, they *were* ghastly — but Poe's,
And legends! — our "limit which screens"
Will never their horror disclose!
Nor unclasp that portfolio's shagreens,
At least, until sense supervenes!
To say "It 's not needed," with grace,
That is what the kind editor means
By, "We 're sorry we have n't the space."

ENVOY.

Contributor! — back of the scenes
The thoroughbreds settle the pace! —
That is what the good editor means
By, "We 're sorry we have n't the space."

Tudor Jenks.

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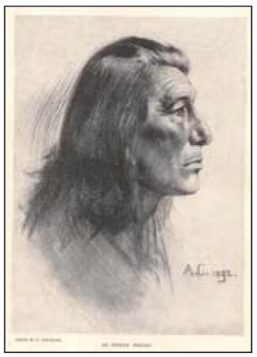
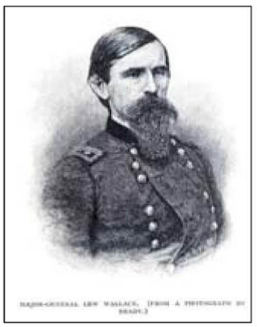
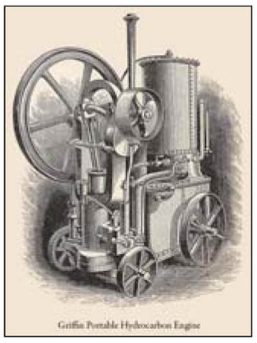


Native Americans

Eminient Victorians



The Civil War

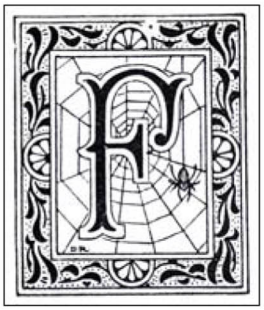


Gadgets & Gizmos

London

World Architecture & Landscapes

Ships, Boats, Seascapes & Sailors



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A PRETTY WEDDING OR BIRTHDAY GIFT.

THERE are numbers of girls who, when wishing to give a present, are obliged to think carefully over ways and means.

If any of their acquaintances have evolved some pretty article from their own clever brains they are quick to copy and improve upon it. So much more show can be made for a few shillings if materials are purchased, and a true friend always appreciates the handiwork of a friend in preference to the prettiest thing bought in "enchanted Regent Street." The outlay for the pretty splasher and mats depicted here would not come to more than seven or eight shillings, while their value when completed would be treble that sum. The materials are one yard of creamy tinted marbled oilcloth (not the hard white kind), half a pound of double Berlin wool for the splasher, and about a pound and a half the same shade for the mats, a yard or so of wall-paper from which the sprays can be cut for the splasher, a very little size and a little varnish.

The manner of cutting out the oilcloth to the best advantage is clearly shown in fig. 1. From experience I find that it is best to lay it on the floor shiny side downwards, and to do the marking out in pencil. This is easily done on the woolly wrong side, and dinner plates of various sizes are helpful in drawing the true circles, and also the curves at the top of the splasher.

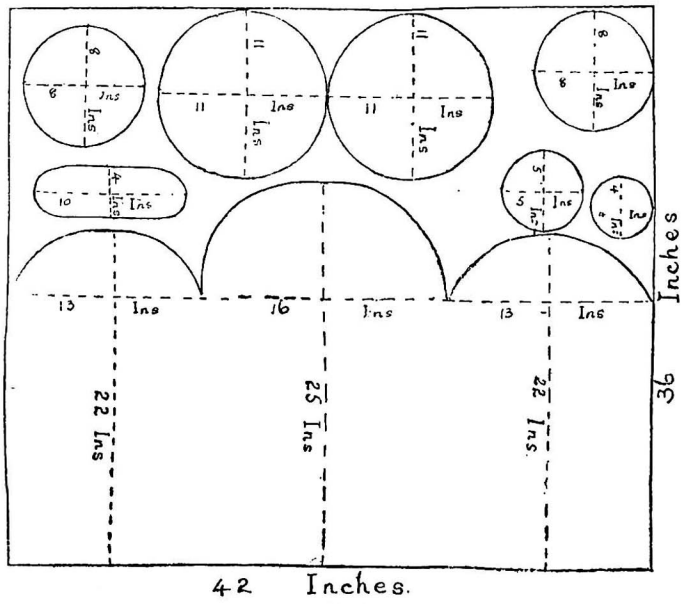


FIG. 1.

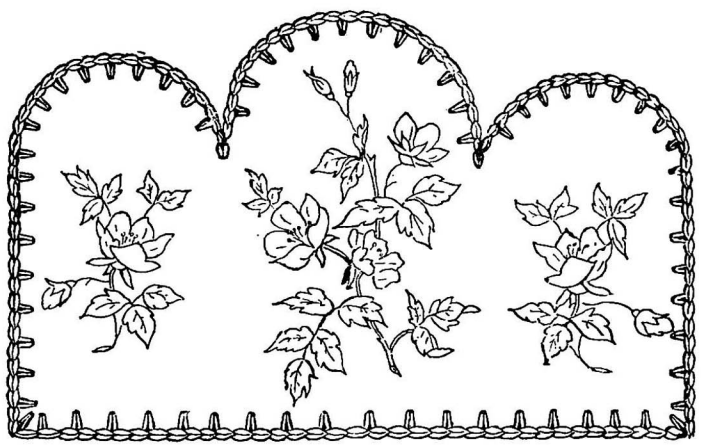


FIG 2.

When correctly marked and cut out, draw a line round each mat and the splasher a bare half inch from the edge, on the wrong side of course. Next with a sharp stiletto make holes three quarters of an inch apart on the line previously drawn, putting the stiletto in on the right side; the work can easily be turned over to see if the line is being kept.

Then put a row of double crotchet round the splasher, making a stitch in each hole. After this cut out the sprays of flowers from the wall-paper and gum them in the position shown in fig. 2; if only small ones they may be placed close together to form a larger one. When dry give them a coat of size and afterwards a coat of varnish. This makes them look as though they were inlaid in the oilcloth. When dry crotchet three or four loops on the border so that it may be easily hung up. For the mats, after making the holes and putting a row of double crotchet round, for the second row put one treble and one stitch between each double crotchet, and for the third row four chains and one double crotchet between each treble, pulling it out as the work proceeds to make a nice wavy edge.

It is sometimes advisable to use a rather thinner hook for the first row, so as not to enlarge the holes more than is absolutely necessary. A spray of flowers on each mat treated as described for the splasher adds to the appearance of the mats, but they also look nice without.

The colours are of course a matter of choice, yellow marguerites with a deeper shade of yellow, looks well. Crimson, yellow, or pink roses perhaps look best.

When the wool gets soiled it can be cut off and another set of holes made, and a fresh edge worked, and the mats will look fresh again for a long time.

ANNIE E. D. THORNLEY.

FLOWERS OUT OF PAPER.

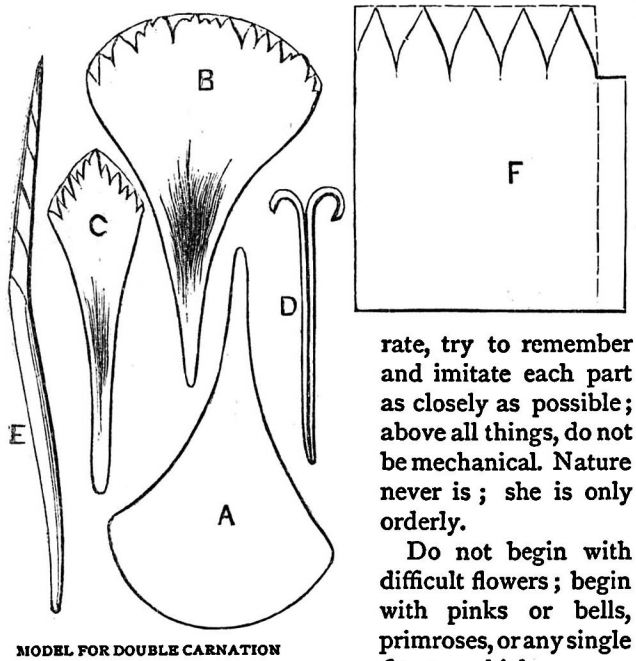
"Arrayed in garb of lovely hue."

AMONG the most beautiful things in last summer's great art-gathering in Paris were the artificial flowers—of course I mean the French ones. Most of these treasures are made of the finest cambric or lawn, as sharp eyes may see on very close inspection. They are the work of "artistes" in flowers, not the common every-day workers who supply ordinary miliners' shops. They are, generally speaking, not intended to be worn in bonnets, but to be looked at, and kept as things of beauty in the boudoir or on the dining-table, where in the very depth of winter they will blush and bloom (apparently), even diffusing a sweet scent, the more surely to deceive all but the initiated few. Some of the most natural of all these lovely blooms were made of paper, nothing more or less, and its fine texture certainly lent itself to the purpose better than any cambric could do.

Seeing these set me wondering how it was that so few ladies, who have long evenings and other leisure time, did not employ a little of it at this pretty work, the materials for which are of an almost nominal price, and the result of so pleasing and useful a nature, serving to deck the table or to aid the toilet, for the little paper rose-bud or camellia will not fade in an hour as a real one does, even if in season and procurable.

The three things needed for success are taste, good

materials, and patience; it is all the *artiste floriste* has. She looks at and studies the real thing, learns it, then sets about reproducing it. Of course you cannot always do this, though you generally can find some picture of a flower, and work by that; or, at any rate, try to remember and imitate each part as closely as possible; above all things, do not be mechanical. Nature never is; she is only orderly.



MODEL FOR DOUBLE CARNATION

Do not begin with difficult flowers; begin with pinks or bells, primroses, or any single flowers which you can lay flat on a piece of thin card, and trace all the parts. Having cut the shape carefully, keep it by you, so as to have a stock to select from when you set to work at a bouquet or the trimming of a dress.

The right sort of paper can be bought at any fancy shop in town or country. It should be of different degrees of thickness, and of carefully-chosen tints of colours. The green leaves of any ordinary "artificial" are better than those home-made, as they are stamped by steam, and of shaded greens; they are also sold in little packets.

To make paper flowers perfectly it is certainly not necessary that you should understand botany: yet the following directions will be far more easily understood if we give a few general terms by which the different parts of a flower are known.

In the most perfect blossoms there are several parts besides the peduncle, or little stalk on which the flower itself is supported.

First is the calyx, or flower-cup, which we will call an extension of the peduncle in the form of leaves. Then the corolla, which is formed within or above the calyx, and which often displays most wonderful texture and colour. When this corolla consists of more than one part, each part is called a petal, and by many, a leaf of the flower. Yet the real leaves are very different things, as we all know if we stay to think about it.

Thirdly, the stamens, which are ranged within the corolla, and are long thread-like things, bearing small knobs on their heads.

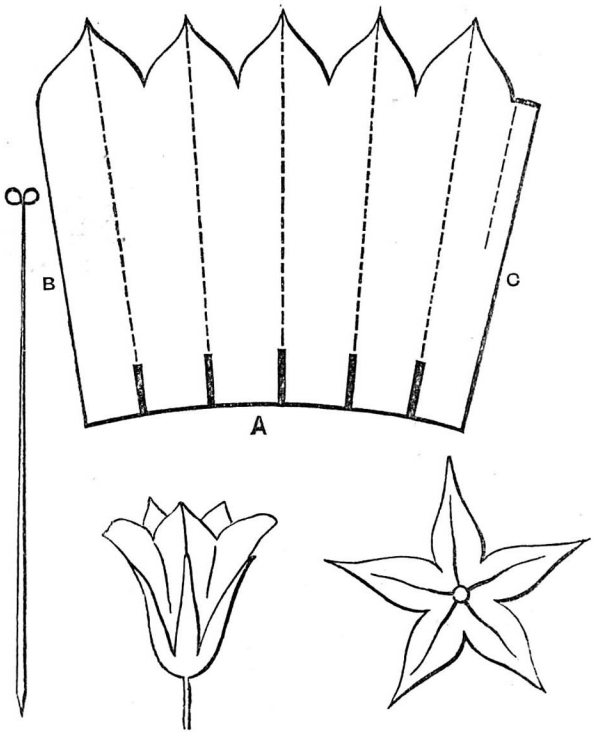
Fourthly, the pistils, one or more, which are organs standing on the rudiments of the fruit. Fifthly, the seed vessel. Where this is wanting the plants are said to have naked seeds. Then the receptacle by which all the rest are united; and the seed, the bringing of which to perfection is the object of all the other parts.

Of these I shall mostly refer to the calyx, the corolla or petals, the stamens, and the pistil. The few tools a worker will require are two pins made of bogwood or bone, one with a round head as big as a marble, the other with a more pointed top, but round at the base, a steel pin, a pair of sharp scissors, and a pair of nippers. You will also require some bits of copper wire of different sizes, two or three paints, some liquid cement, a brush, and a little wax.

Among the simplest and most satisfactory flowers for inexperienced fingers to begin with is the purple or white campanula, a flower which flourishes in June or July, and which grows and spreads in pretty luxuriance about our gardens and windows.

Having procured some paper of whichever colour you prefer, fold it, and cut it into pieces of about two inches wide and two inches and a half long. Trace on them the figure A, and cut it out carefully. Then fold each piece five times from the points, so as to leave it well ribbed, and carefully paste the edge C over B, that the join may only appear to be another rib. Then having snipped it slightly along the bottom, screw the base tightly, fit it on to the rounded knob of a piece of wood—or the head of a large knitting-pin will do—and work it about until it assumes a pretty bell shape, with the lines or ribs still showing distinctly.

Having prepared several of these "flower-cups" of somewhat varying sizes, cut as many pieces of the

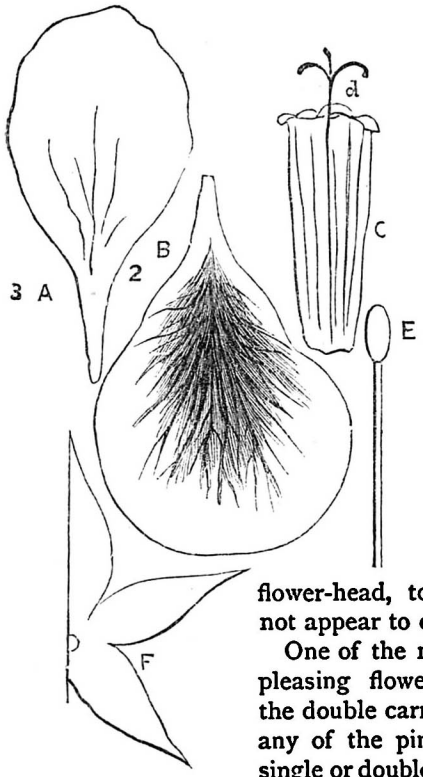


MODEL FOR CAMPANULA

thinnest wire you can procure into lengths of three inches, or rather less, and having made a little bob of yellow silk at the end of each to represent the pistil, twine a small strip of dark green paper as tightly as

you can round each wire, fastening it with a touch of gum at the end that it may not slip off.

When all are prepared, push one of these wires into each flower-cup, leaving the pistil to project somewhat beyond the ends of the surrounding petals, which are to be curled back slightly. The other end of the wire will of course form a stalk, and it must be bent at a graceful angle—first, however, having a small green calyx, which must also be firmly ribbed by folding over the pin slipped along it, and fastened to the flower-head, to which it must not appear to cling closely.



MODEL FOR GERANIUM

One of the most natural and pleasing flowers to model is the double carnation, or indeed any of the pink family, either single or double; they have also the great advantage of being by no means difficult even for very inexperienced fingers to fashion, as will be seen by the subjoined explanation.

Cut a strip the whole length of your sheet of paper, then fold it over and over into a little flat packet of about three-quarters of an inch wide. Then trace A on the top fold, and holding the paper firmly between your fingers so that it shall not shuffle about, cut the outline through the whole packet, which will thus give you a dozen petals. Holding them still fast together, lay them on a piece of wood, and with a sharp-pointed penknife notch out firmly the points, as in B. For a good full double flower you will require about twenty of the larger size, and perhaps six of the smaller (C), to be used up near the centre.

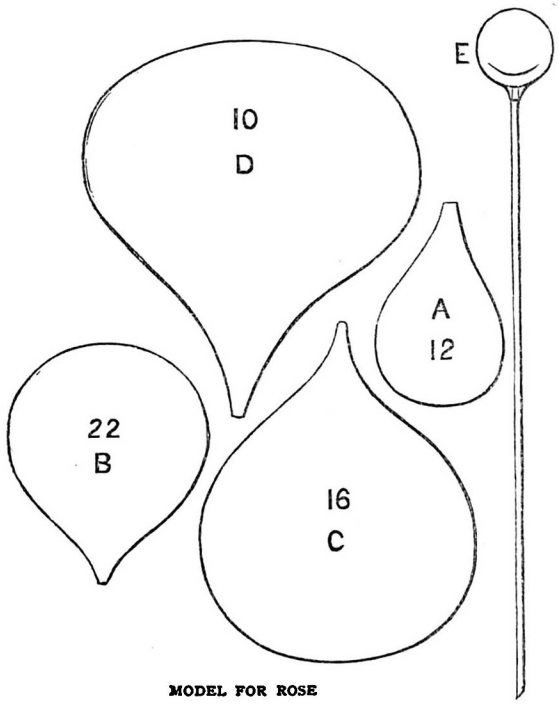
These petals, cut from carefully selected and delicately tinted creamy or rose-coloured paper, must now be striped very irregularly with deep crimson or purple, sometimes about the edges, in other species deeper down. Any way, all uniformity is to be avoided, or the result will be a stiff and ugly flower.

Having the petals all prepared, take a piece of rather thick wire seven or eight inches long, cover it with some pale green paper, and to the end of it fix the forked pointal D, which is peculiar to all this sort of flowers. This pointal is made by rolling a strip of paper between the thumb and fingers till it is as thin as packthread, and neatly tapered at the ends like E; then double it in half, and slightly curl over the ends; this will form the centre of your pink, picotee, or carnation, for they are all made in precisely the same fashion except for the number of petals. These you can now proceed to attach round the wire with a touch of gum and a roll round of silk. The inner ones must be compressed, and the outer ones gradually expand and fold back until they form a semi-globular mass of a natural size and shape.

The calyx, F, is next to be formed of the same dull green with which the stem has been hidden, but of stiffer paper, and in somewhat the same way as the campanula already mentioned, except that it is not to be made at all bell-shaped, but straight, and of equal thickness, which can be done by rolling it round a pencil while gumming together. It is to be drawn over the stalk, and close up to the base of the mass of petals, which it should tightly enfold and hide. The few small leaves can be cut out of the same stiffer paper, but a little bit of green dull calico looks better, if artificial leaves are not obtainable.

The dark rose-leaved clove looks very rich when placed with other flowers. It is made in precisely the same way, except that instead of notching the petals they must only be a little crimped at the edges, which can easily be done by pressing slightly with the forefinger and thumb.

The aristocratic geranium, which is extremely pretty when well made, requires a certain amount of artistic treatment to render it quite satisfactorily. Here you will want your paint-box, and a little wax, and burnt sienna in powder, which you will get at any colour shop, and which you will find very useful for the golden-brownish pollen, or dust found on the pistils or heads of so many flowers.



MODEL FOR ROSE

Having procured some pale violet or pinky-white paper, not of the thinnest kind, trace and cut out three of the petals A, and two of the size B. Then, having mixed some crimson lake, wash a little mass of colour

in the lower part of the centre of the two petals B. When this is dry, and of the depth required, mark in the veinings, by means of a quill pen, with a darker red, produced by mixing black with the lake, taking care these lines show without looking hard and wooden, as they are apt to do in the hands of beginners, who generally rather over-do nature.

The next thing to prepare is the stalk, which can be made of fine wire, round which is rolled the usual pale-green strip of paper. Then take a little ball of wax, and roll it into a roundish lump at the top (see E), round which is to be rolled the corolla, C. The stamens can be made of paper, but they have much more natural an appearance when composed of waxed stiff white threads, the tips of which are dipped in a little hot wax, and dusted over with the sienna powder. The centre one should be composed of four firmly-twisted threads, the waxed ends of which divide and curl slightly over, and beyond the rest.

Before proceeding to mount your petals take each one and fold or dent it deeply about half-way up, doubling it over the end of the steel pin, and forming a bend or centre. Curl the even edges of the petals slightly with your fingers here and there, to take off any unnatural formality. Begin now to fix the three smaller petals (A) in their places, the centre one last and a little lower than the other two, keeping them on by means of one or two turns of fine green silk; then place the two larger ones behind them, bending them so as to make a pretty, graceful whole.

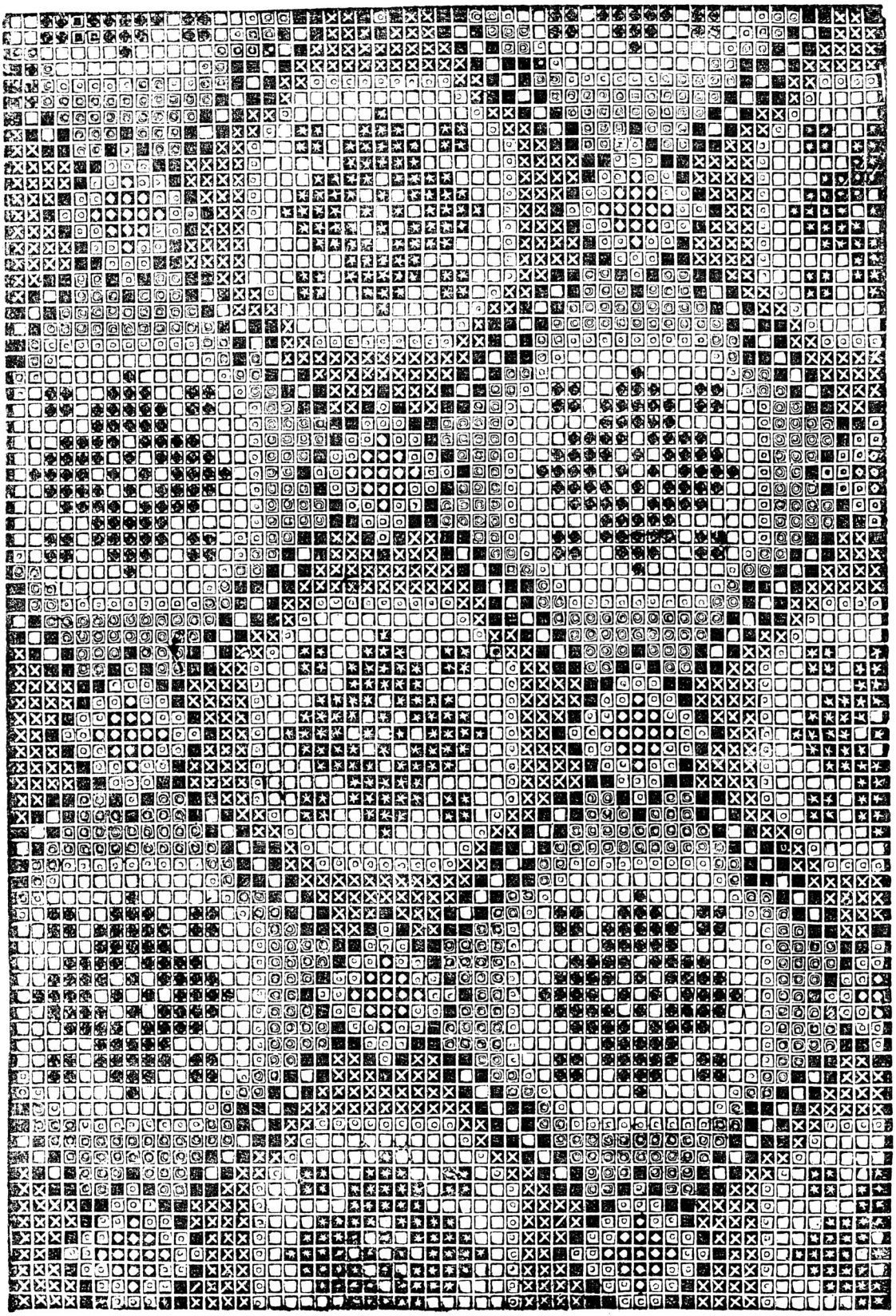
All that now remains to be added is the calyx or flower-cup, F, made of dull light green paper, which must be slipped up the wire, and turned up so as to fit on the base of the blossom, to which it can be lightly fixed by means of a touch of paste. Three or four of these blossoms and a couple of almost hidden buds can be placed in a bunch, all the stems of about two inches long, and by means of a thread of silk fastened on a thicker stalk of any length. If any green leaves are required it is advisable to buy them ready stamped, as they would be very difficult to make, and can be purchased in small packets at any fancy shop for a very low price.

But now for the rose—"the resplendent rose"—without which no bouquet, not even a paper one, would be complete; and if your roses can be copied from natural ones, of course it will be better than any model I can give you, though this one, closely followed, will give a very pretty and pleasing result, especially if the colours are well chosen and two or three shades of tint used. This one is a pale pink rose, but there is an almost endless variety well adapted for our modelling, such as the Damask, of a deep, glowing red; Madam Black, of a pure, lovely white; Cloth of Gold, Tea, Provence, China, and Tuscan roses. The first thing to be done is to fold the paper (which should be extra fine and clear for this queen of flowers) into as many thicknesses as you will require petals—say 12 for A, 22 for B, 16 for C, 10 for D; each size may vary just one shade in depth of colour, though some prefer them all of one uniform tint. Then on each folded paper trace the model, and cut as in the former directions, keeping the little piles separate from each other. Next take a piece of stout wire, and having rolled some soft paper into a round ball of the size of a pea, bend the end of the wire a little and attach the ball to it, tying it fast with thread; or if the rose is to be at all an open one, make a thick but tiny tuft of yellow silk to represent the stamens, and fasten that so as to cover the little loop and end of the wire. Each rose-petal should now be placed in the palm of the hand and pressed and rolled with the ball-tool until it assumes a concave appearance, such as we all so well know in dropped rose-leaves; the larger outside ones, C D, must also be curled and turned back over the edge, so as to give the scroll-like appearance usual to a large well-formed rose. This can be done by using the edge of the scissors—that is, placing the thumb against it, with the petal between, and carefully drawing up the scissors—when the petal will at once curve and curl against the blade. Of course your own recollection of nature will be your best guide as to how much of this curling is advisable; and it depends, too, upon the stage of bloom at which your flower is represented. If at its fullest, two or three of the outside petals should be of a deeper colour, very much curled, and somewhat discoloured round the edges.

Next for the mounting—and here you will find the little steel nippers handy, together with a small brush wherewith to lay on the paste, as the less your rose is touched with the fingers the lighter and prettier it will look. First gum two or three of the smaller petals together, and place them round the heart or tassel, following with rows of A—first three, then five in a row—then with rows of B, C, and D, until you have fixed them all on in due order. Then comes the calyx, which, as with that of most flowers, will be much better bought ready made. Most likely you may have one that has already served in an ordinary artificial flower, and that by a little management will serve admirably for this, if the stalk is carefully pushed through and the whole gummed together carefully, and neatly covered with a strip of paper.

A very pretty and useful kind of rosebud can be made in this manner by using fewer petals of crimson or white paper, and nicely preserved sprays of green moss, carefully arranged over a half-closed calyx of stiff paper. One spray of good leaves makes the illusion complete.

C. L. MATÉAUX.

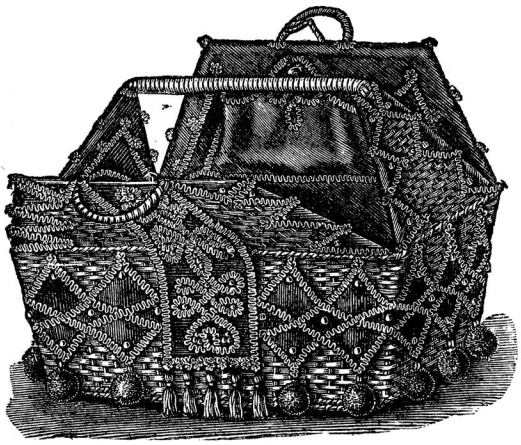


White.
Light Yellow.
Green.
Dark Blue.

Red.
Lilac.
Orange.
Black.

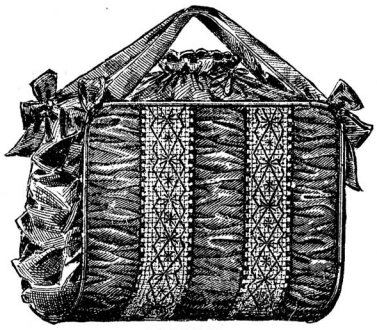
PATTERN FOR CHAIR COVER, OR WINDOW OR SOFA CUSHION.

Peterson's Magazine, 1856



Ornamental Basket for Bathing Clothes.

BASKET of wicker-work lined with navy blue cloth, which is turned over on the outside of the basket, and cut in vandykes. Round the vandykes a pale blue mohair gimp is arranged, and the ends of each vandyke are finished off with a ball of blue wool. The straight piece of blue cloth down the center of the basket is ornamented with a pattern braided in the gimp, and with small buttons. At the lower edge it has a row of blue tassels. Inside the basket is fitted with flaps and pockets of different sizes. Almost any shaped basket can be used, providing it has a wide opening at the top.



WORK-BAG.

Work-bag.

MADE ANY SIZE DESIRED.

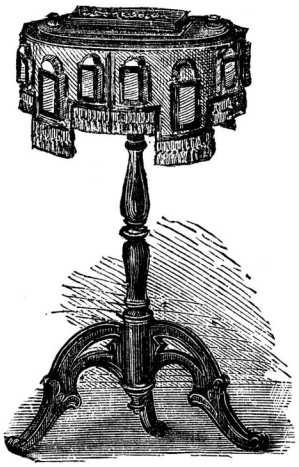
TAKE a large box cover for the foundation, cover one side of it with paper muslin; then make for the outside alternate strips of puffed satin and Java canvas worked with floss. Fasten it on the cardboard, and bend it in shape to form the bag. Then at the ends make a puff of satin, and a ruffle at the top with a drawing string or elastic. The handles are of wide satin ribbon finished at the ends with large full bows.

Hair-receiver and Catchall.

THE foundation is a large tin drinking cup. The cup is covered with Java canvas, and worked in cross-stitch or any design the worker may prefer. Draw the canvas tightly over the cup, first turning in the edges. The top is made of satin, and drawn up with a cord and tassel. The handle is covered on both sides with the canvas, and bound or button-hole stitched together at the edges. Finish top and bottom with a bow of satin ribbon.

Lamp-screen.

IF the frames are not procurable, have one made of heavy wire, and gild it with liquid gold, or simply twist it over with ribbon. The centers are made of silk and painted in water colors or decalcomanied. It is necessary that the silk should be double. Turn in the edges all round, and button-hole stitch bonnet wire just in between the silks, then fasten it to the frame here and there with coarse button-hole twist.



Lambrequin for Table in Bedroom.

MADE of cretonne, cut in sections so it will not hang stiffly. The pockets are fulled a trifle at the bottom to allow the brushes or articles to drop clear down. The trimming is of black velvet and colored braids, and the edges finished with a fancy worsted fringe. Attach it to the table with black velvet and brass-headed nails.

LAMP-SCREEN.

HAIR-RECEIVER AND CATCHALL.

Girl's Own Paper, 1897

Calling All Colorists!

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