

Victorian Creative

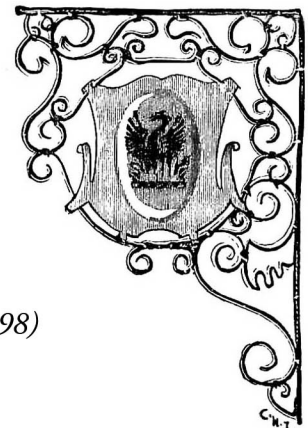
Tips & Tools for Victorian-Inspired
Arts, Crafts & Decor



Volume I #19 - June 17, 2022



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ABOUT OUR COVER: These lovely summer poppies, by artist F. de Neck, comes from the *Illustrated London Almanack* of 1885. You'll find the complete collection of full-color *Illustrated London Almanack* prints at <https://www.victorianvoices.net/clipart/prints/ILA.shtml>



THE ERA OF MANY ERAS

I was pondering the question of why Victorian art remains so engaging, and realized that, stylistically at least, it's not just a question of "Victorian" design at all. We have the Victorian era to thank for something I suspect many of us rarely think about: Bringing us not only Victoriana, but the designs of the ages.

Victorians aren't commonly associated with the idea of "diversity," but in the area of art and design, that is exactly what they brought us. Victorian design isn't simply Victorian design. If you pick up a book by any noted design expert (Lewis Day is an excellent example), you'll find designs from every era of history and every corner of the world. Victorian design is Egyptian design, Greek design, medieval design—plus design concepts from China, Japan, India and the Far East. This was truly the first time in history when designers, crafters, artisans, builders, fabric designers, and so on had access to such a wealth of historic and international themes.

The reasons are two-fold. First, the Victorian era marks the dawn of archaeology as a scientific field. (You really don't hear much about Elizabethan or Jacobean archaeological digs!) Egypt, in particular, was the source of endless marvelous discoveries; Victorians just couldn't get enough of Egypt. (Though they certainly tried...) Archaeological explorations revealed to the world images and designs that had been buried, or at least known only to very local folks, for thousands of years.

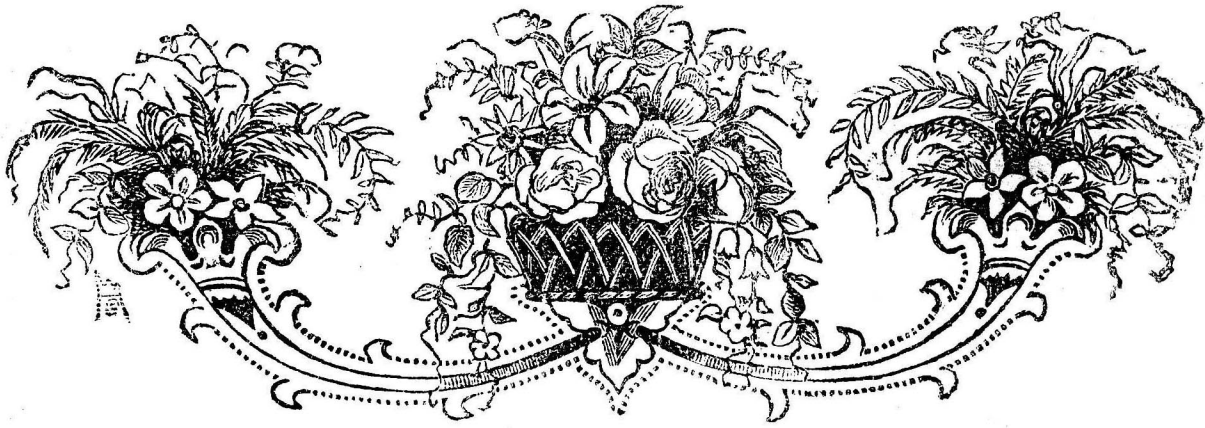
World exploration and travel also brought curious Victorians into contact with contemporary cultures and *their* patterns and designs. While a dig might bring to light Indian artifacts that had been hidden for centuries, travelers were also bringing back contemporary Indian pieces. Chinese and Japanese themes enjoyed a major heyday in Victorian arts and furnishings. Victorians were making the discovery that the world was full of beautiful, rare, fascinating designs—and they brought those designs home.

That's the first reason. The second is that the Victorian era offered, for the first time, an easy and inexpensive means of *disseminating* those designs. Advances in printing and paper technologies brought about an explosion of books and magazines, including the ability to produce color prints and plates. Books were no longer the expensive treasures of the elite; anyone could have them. And nearly anyone could *read* them, thanks to the huge growths in literacy that had begun through child and adult Sunday schools that began in the 18th century and expanded dramatically in the Victorian era. Magazines sold for a penny an issue—and an issue of, say, *The Girl's Own Paper* might include an article on Egyptian archaeology next to a traveling artist's record of a journey across Japan. So while Victorian archaeologists and explorers were out there discovering and bringing back design ideas from around the world and across time, Victorian book and magazine publishers were busy bringing those images into the homes of everyday readers, artists and crafters.

It doesn't hurt, as well, that the Victorian world had a wonderful supply of talented artists who could bring those images to life. A fine example in this issue is Fred Miller's article on diaper designs ("diaper" meaning simply a repetitive design motif), which he copied from a 15th century altar screen. Mr. Miller made those images available to the extensive readership of *The Girl's Own Paper*—and now, thanks to the new, inexpensive, electronic means of spreading ideas and images, I have the opportunity to make them available to all of you!

Victorians were, in general, not the most politically correct thinkers of all time. But despite the fact that they often harbored very condescending views of other cultures and peoples, they still accomplished something that had never been done before. They showed their world the beauties and wonders of the larger world—and what they accomplished more than 100 years ago still brings us beauties and wonders today!

—Maira Allen
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JAPANESE HOME-GARDENING.

BY DOUGLAS SLADEN.

MY JAPANESE-CHINESE GARDEN.

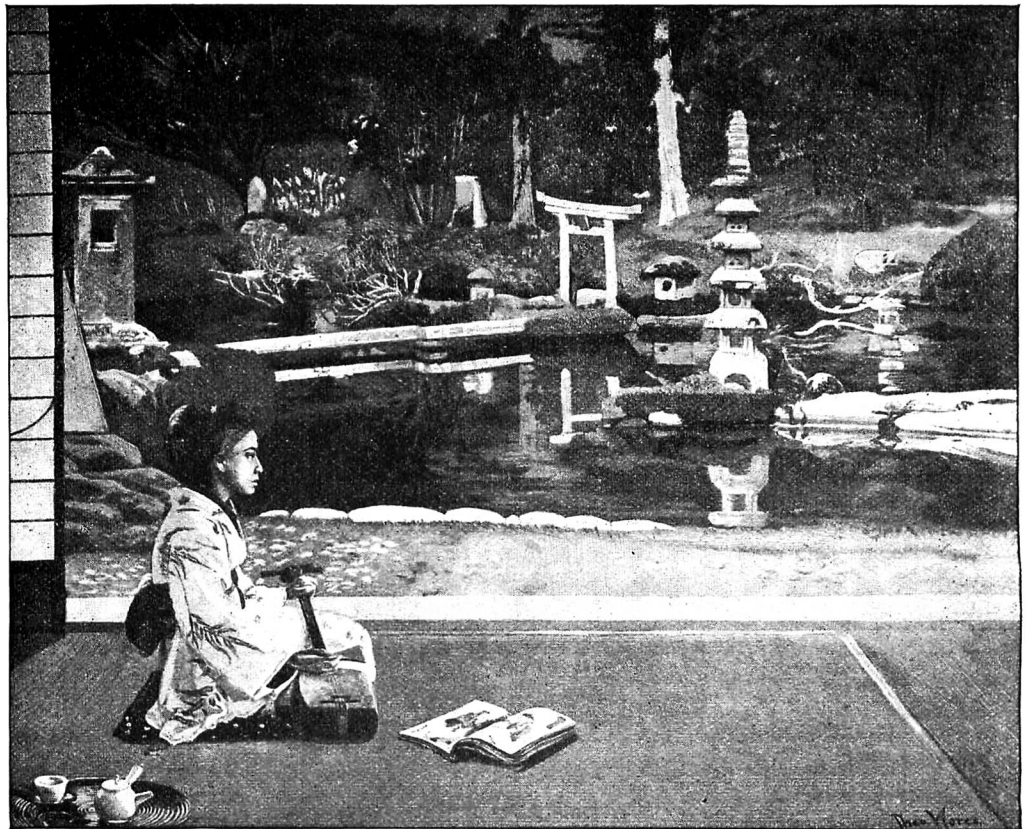
THE Japanese have given the phrase "home-gardening" a new meaning for us, with their dwarf blossoming fruit trees, their lilies growing in water, and their toy Chinese gardens. I may mention at once that the Japanese always call the fascinating little gardens—like the design on a willow pattern plate which we associate with exhibitions of the Japan Society—Chinese gardens.

I made the acquaintance of toy "Chinese" gardens when, in December, 1889, I went over from Yokohama to Tokyo to see about the production of *Lester the Loyalist*, which was printed and published at the Hakubunsha, at that time the leading publishing office of Japan. The head of the firm always received me in his private apartments, and business was a long affair, because we never did any till tea and pip-less oranges and sweetmeats had been brought in by a little mousmee, and there was much explaining of the various features of a Japanese house. I am not here going into all the amusing details of publishing a book in Japan, nor am I about to describe at length the one special feature of my publisher's house which fascinated me most—his toy Chinese garden; a wonderful little affair about two feet long by eighteen inches broad, which contained dwarf trees, temples, dwelling-houses, pagodas, bridges, lighthouses, votive lanterns, *torii*, bell-towers, dancing-stages, tea-houses, and I can't remember what more, with a river, and a lake and little sanded paths.

I made up my mind from that instant to have one of these gardens. Where could I buy all the little bronze ornaments for them? I asked of my publisher. He could not

say—his had been in his family for generations. They were the kind of things you inherited. He really did not know where you could buy them unless it might be at the great fair in the Ginza, which would be held on the following week on the last night of the old year, which he said I certainly ought to see in any case, as it was one of the sights of Japan. The Japanese, he explained, settle all debts among themselves on the first day of the year, which they keep on our New Year's Day. Anyone who fails to do this has no more credit, so they make tremendous efforts and sacrifices to avoid being posted. The great fair in the Ginza is held to enable those who are still short of the money they owe to sell enough to supply it. Small householders will bring almost everything in their possession to see what chance thing may tempt purchasers.

But all that belongs to another story. I am not going



THE GARDEN OF DAI-NICHI-DO.

to relate here how I spent a hundred dollars among these poor people on that memorable night, but merely to mention that it was there that I bought the little bronze ornaments for fitting out a toy Chinese garden, which have been the envy of the Japan Society itself. I bought them from an old man in a brown leather cloak, who was the very embodiment of respectable poverty. I forget what I gave for them, but more than I should have felt inclined to give if it had not been for the head of the Hakubunsha's telling me that I should only be able to buy them by chance, and



FIG. 1.

that no one would part with an old set unless he was driven by great want. All the pieces I bought from him figure in the pictures, and I have added a few pieces to them, including the most important piece in the whole collection—the beautiful little Japanese farm-house with a steep-pitched thatched roof, and one of the distorted Japanese fir-trees growing up it. This is a valuable old piece of fine bronze delicately wrought, very different from the little moulded pieces of zinc-like bronze which constituted the old man's garden furniture. The rock on which this stands is really a temple washing-pool cut out of a single block, but I use it for



FIG. 2.

a rock from its resemblance to the celebrated rock at Nikko carved with the device of Kobo Daishi, the canonised father of Japanese learning, which faces the Avenue of the Hundred Buddhas.

The explanation of the various toy bronzes used in the garden is as follows: Fig. 1 is the farm-house mentioned above; Fig. 2 is a bell-tower such as is usual in Buddhist temples; Fig. 3, closely resembling it, is the stage used for the *kagura* dance; Fig. 4 is



FIG. 3.

a tea-house built on piles as you have them built out on the side of a mountain or into a river; Fig. 5 is a little octagonal belvedere; Fig. 6 is a pier and pier-house; Fig. 7 is a *torii*, the mystic Japanese arch referred to above; Fig. 8 is an *ishi-doro*, one of the huge votive lanterns made of bronze or stone which it was customary to present in pairs to a temple when a great man was buried there. This I had to model myself from a drawing by Hokusai. I never could buy one small enough for a toy-garden. Fig. 9 is a five-storied pagoda. Most Japanese pagodas are five-storied. Fig. 10 is one of the rainbow-arc bridges so typical of Japan; Fig. 11 is a garden paling with a *torii*-pattern gate in it, and Fig. 12 is the monarch of mountains—Fujiyama, which I also modelled myself after a picture by Hokusai, because in all my ramblings among the old curio shops in Tokyo and Kyoto I was never able to come across a second-hand Fujiyama. Miss Margaret Thomas, the illustrator of this article, who took a silver medal at the Royal Academy in sculpture, very



FIG. 4.



FIG. 5.

quite as important a feature as any of the foregoing is the introduction of water into the gardens, which, to be complete, must have

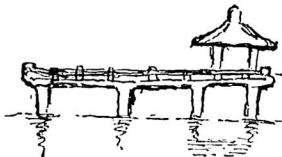


FIG. 6.

good-naturedly made a cast from this model for my garden. I did my modelling in ordinary modelling wax, and anyone with a taste for modelling will find it quite easy to model the furniture of the exact size required for a Japanese toy-garden if she goes to the South Kensington Museum and makes drawings from Hokusai's illustrations of Japanese life.

Now that I have labelled the pieces I bought from him I must explain certain features which occur in most of these gardens, and the way in which I had my garden constructed in England.

Several different kinds of ornamentation enter into these

gardens. In the first place there are dwarf trees. The Japanese do not dwarf their trees on purpose for these gardens. In fact, you see them more often in choice flower-pots used as individual ornaments, but the best toy-gardens must have dwarf trees—and the trees *par excellence* for dwarfing are the Japanese firs with queer little pompons of dark green leaves which enter into so many of their pictures. Next in importance to the trees come the little bronze models of temples, houses, bridges, pagodas, lanterns and so on. Then comes the ornamental stonework. For

the grounds attached to their mansions, the Japanese go to great expense in buying rare or fantastic pieces of stonework. Huge sums, for instance, are paid for huge lumps of coral. They insert the same kind of stonework on a smaller scale into their toy-gardens. But stonework forms a very important feature in their toy-gardens in another way; they choose pieces whose natural bumps and hollows make them look (and photograph) like mountains, or cliffs, or rocky hills, and with these they constitute a miniature mountain landscape (as shown in the large illustration) upon whose plateau the little buildings rise or the little inch-high figures are grouped. So essential do the Japanese consider choice stones for these toy-gardens, that the head clerk of the

Hakubunsha, who acted as interpreter in my printing arrangements, and accompanied us to improve his English on any of our expeditions for which he could spare time, brought me a collection of the proper stones for such a garden in a ridiculous faded green bag which I have still. The stones, of course, constitute the rocks of my garden. His name was Mayeda San. The figures are Chinese, because the gardens are technically Chinese.

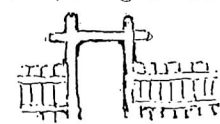


FIG. 7.

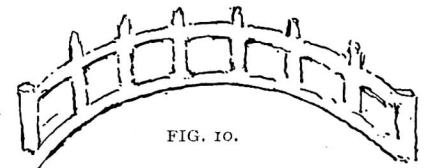


FIG. 10.

Quite as important a feature as any of the foregoing is the introduction of water into the gardens, which, to be complete, must have

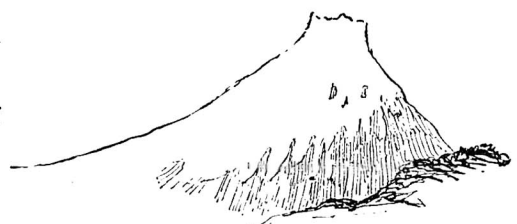


FIG. 12.

islands and bridges. The ingenious introduction of water is of great moment.

The prime object of every toy-garden is to produce a thing which, when it is photographed or drawn, looks exactly like a real landscape. I set to work on my garden knowing this first of all. I had a mahogany frame twenty inches long, sixteen inches broad, and two and a half inches deep, made with battens screwed across the bottom instead of a single piece, that it might be easier to lift the zinc out of it, if ever it should be necessary. The garden itself is constructed in a zinc basin of exactly the dimensions to fill the mahogany frame. In one corner of this zinc there is a tap for letting off the water.

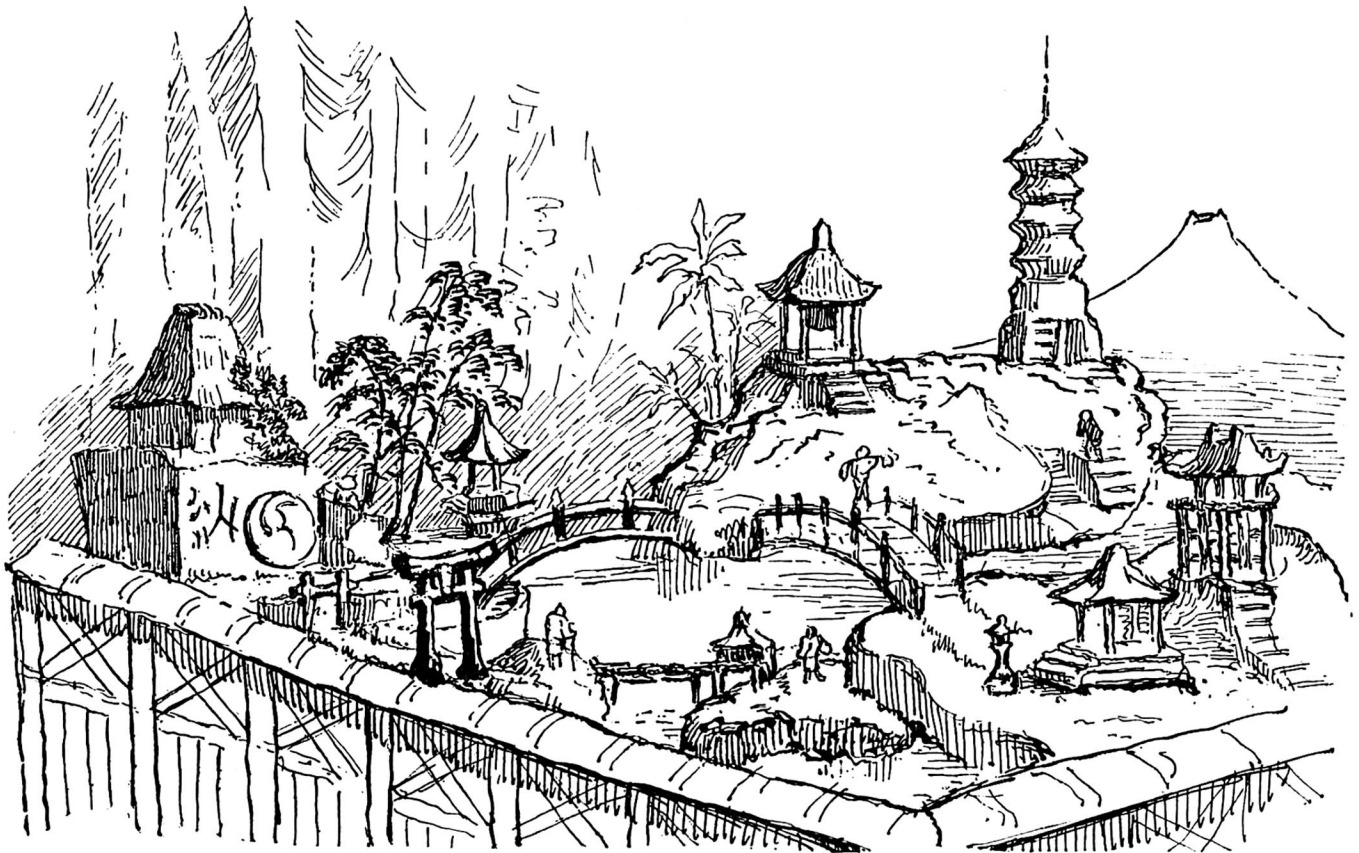
The mainland of the garden is in two portions at opposite ends of the zinc, and is made by bending strips of zinc two and a half inches wide into uneven coast-lines and soldering them to the bottom so that they are watertight. These are filled with soil and covered with tough deep moss selected on account of the resemblance of its contour to a range of gentle hills. This gave me two ranges of grassy hills for erecting my little bronze buildings on. About half the space of the garden is devoted to these two pieces of mainland; the other half lying between them, rather in the shape of an hour-glass, is filled with water. In that water are introduced several pieces of stone which give the effect of rocky islands, and divide the water up into a lagoon in the front part of the garden, and two winding rivers in the back part. The longest island is connected with the two pieces of mainland by little bronze bridges.

As I found the perfectly straight line of the mahogany frame a little severe, I added a shallow tray resting on its rim behind, with fresh ranges of hills made out of moss, and a still higher platform faced with stonework and crowned with a model of Fujiyama. The frame is kept out

of sight by a covering of thin split bamboo cut off a fine blind which gives exactly the effect of the split bamboo fences so common in Japan.

The attempt to introduce dwarf trees gave me a great deal of trouble, as there was no drainage to the land portion of the garden, and the moss had to be kept very wet. The trees invariably died, so I had to cast about for substitutes. Violets in their season I found very good. Perhaps the size of the buildings can best be brought out by saying that the violet leaves towered over them. I found to my surprise that the violets blossomed freely in spite of the gasiness of the room at night. I knew that the effect would be more realistic if I nipped the flowers off, but I had not the heart to do it after the violets had shown such pluck. Forget-me-nots, while they are young, make admirable miniature trees; they too are more realistic if the flowers are nipped off, but they flower so provokingly well. Finally I fell back on that indestructible vegetable, the Michaelmas daisy.

People who are constituted as I am, will not be satisfied unless they can have their mimic and miniature trees growing, but a better effect is really secured by buying little branches of evergreens of the right appearance, such as larches, from your florist, and trimming them into trees of the desired shape and size. These last a very long time. The effect of paddy-fields can be secured by sowing seeds like cress, and it is easy to introduce variety into your garden by dividing your hills and meadows of moss with paths of white sand. Obelisk-shaped pieces of coral form very appropriate ornaments on jutting capes. And always remember that allowing for the distorted drawing of native artists, you can get quite a good idea of the Chinese gardens so popular in Japan from the ordinary willow pattern plate.



MY TOY GARDEN.

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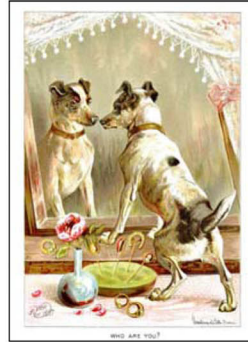
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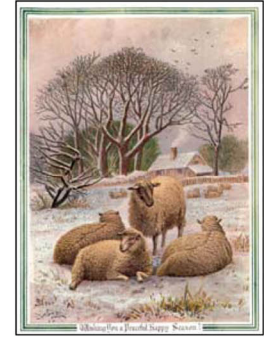
Cats



Dogs



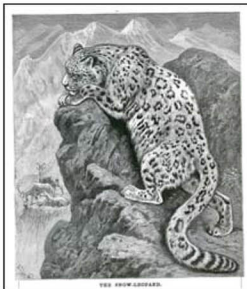
Horses



**Farm Animals/
Farm Life**



Birds



Animals/Wildlife



Flowers



Seasons & Holidays



Easter



Children



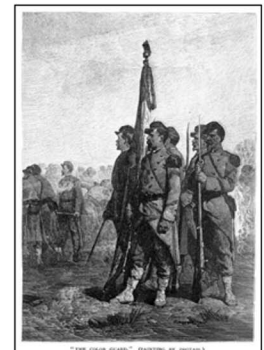
People



Native Americans



**Portrait Gallery:
Real People**



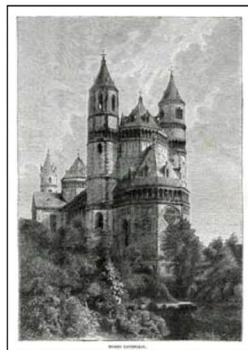
Civil War



**Embroidery
Patterns**



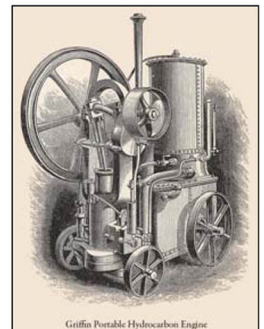
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Easy Lessons in Drawing and Painting.

CONDUCTED BY LIDA AND M. J. CLARKSON.

THE ART OF ILLUMINATION (Continued).

WE come next to the practical part of the Art of Illumination, that of designing or carrying forward the study to actual execution.

A word of warning is quite necessary at the outset. No branch of work requires more patient, careful study, and continuous persevering practice than this, and you should make up your minds at the beginning not to be discouraged by the numerous little draw-backs and hinderances which will meet you very frequently at first. For instance, you may have a whole page almost completed when an unfortunate stroke of the pen or brush, an accidental dash of color where it does not belong, has marred the work of hours, perhaps days. Never mind, but accept it as only a "take care what you are about" admonition, and you will soon learn to avoid such blunders, and to cultivate a habit of neatness and carefulness that will stand you in good stead in many other instances beside this one branch of work. It is only the careful illuminator that turns out work worthy of our most profound admiration.

A good rule with which to start is the determination to complete whatever is begun, not to throw aside one effort after another incompleting, because it does not quite satisfy you. This is a common fault with all classes of art students, and a very serious one. It is a fault which you would rarely see in foreign schools, but one quite peculiar to the "progressive" American mind. We much need the patience of the foreign or Oriental workers combined with the indomitable energy of our countrymen.

Another consideration is a definite plan of work before beginning, for whether you purpose to illuminate a book or a card, or even a sheet of note paper, you should consider the style and character of the design in order that it shall be in perfect harmony throughout. Whatever text you adopt, keep

to it from beginning to end of your design, whether it be Roman, Old English, Gothic or Script, preserve that same style throughout, remembering that your work should be governed always by four concise rules, viz.:—

1. The appropriateness of the design to the subject.
2. The harmonious grouping of the parts.
3. An elegance and simplicity of style.
4. To have the same spirit or character pervade the whole composition.

To those who live in our large cities there are delightful fields of study open in the libraries containing works upon this art with many beautiful specimens. Access to such original MSS. will be a great help, and will assist you in acquiring not only a correct, but a pure and refined taste. If you can manage to trace off some of the best examples of ancient or modern illumination, it will be a most useful aid to you in composition and design. But to those who are debarred from such privileges, we would suggest another plan. Go to Nature for your inspiration, and from her learn to originate and design.

As a rule conventional form is to be preferred to exact copying of Nature for illuminating purposes. You will find almost all the best examples of ancient or mediæval illumination are conventional in style. You will find it a most excellent plan to carry with you your sketch book or block in all your walks or rambles, and by taking sketches of natural objects, the plant forms for example, leaves, vines, etc., you will have abundant material for design. Gather these leaves, vines, ferns, any pretty or graceful object of the kind, and copy them in simple outline—that is to say—quite flat without any folds or perspective, and you will have a certain ground work and alphabet of design.

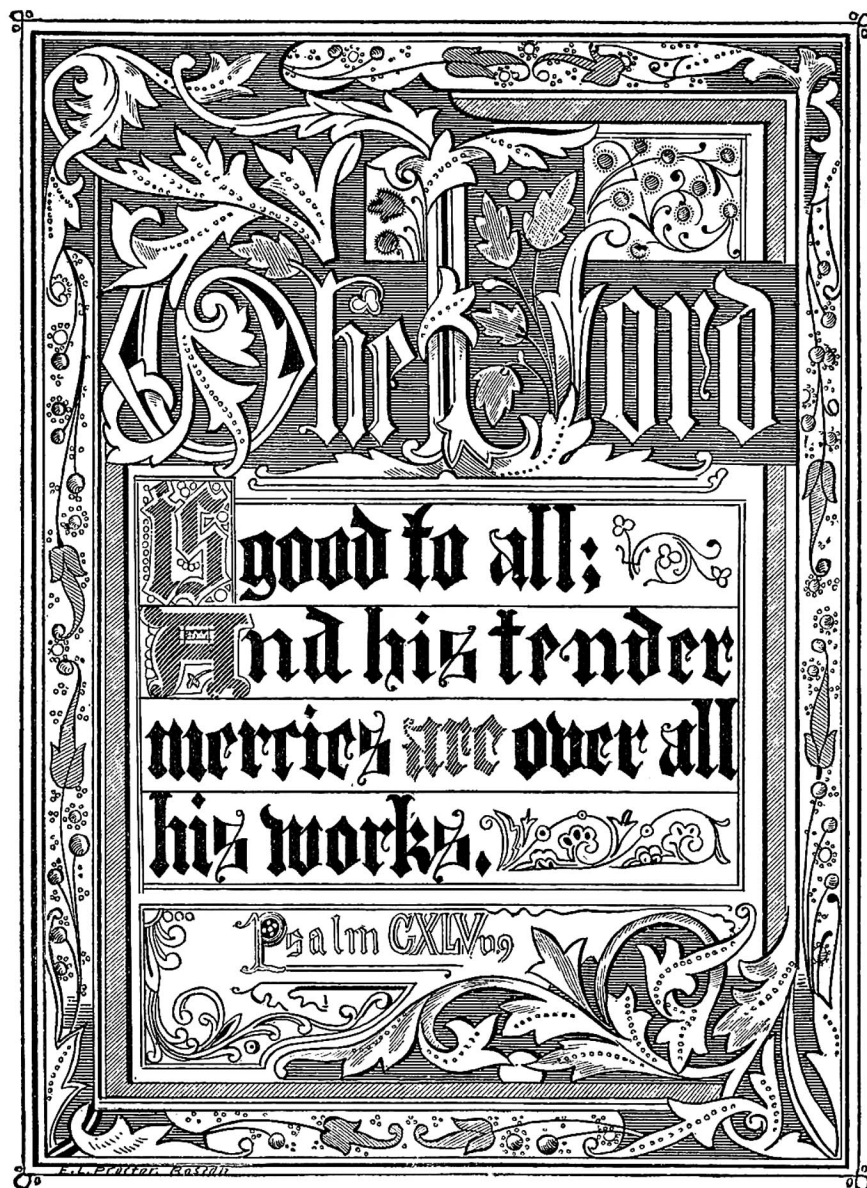
You will call to mind the hints we gave in

this direction in a recent number of these lessons, and we are glad to carry the subject somewhat further, as it is a most useful and interesting one.

Take for instance a dog wood, clematis or passion flower blossom, and copy as we have suggested. You will find them most beautiful subjects of design, and if painted upon

with the other objects introduced, to scale—that is, in the same border do not make a butterfly as large or even larger than a lion.” Which, by the way, is a most excellent admonition, as there is nothing more incongruous than such inconsistencies even in conventional design.

Having made choice of the subject of your



SPECIMEN OF MODERN ILLUMINATION.

a rich gold or silver ground, very artistic and effective. A writer upon this subject makes the following suggestion: “Butterflies and moths, with wings of every conceivable color, are most useful and beautiful objects for the student. Animals may also be introduced to advantage in borders; but in doing so be careful to draw them, together

composition, take a piece of cardboard or drawing paper, somewhat larger than the design itself, and fasten securely to your drawing board. Cross this next with horizontal and vertical lines, in order to form squares or sections of a convenient size. This is to assist you to get all portions of your drawing relatively correct, and of the right

dimensions. You may next proceed to draw the design to be illuminated in pencil. You first begin by sketching out the boundary lines of your text, then the initial itself, then the details of ornament, or decorative features of the subject, until you have it complete. Here you have a comparatively easy task, because any error is easily removed with bread crumbs or eraser. If you find a rubber a necessity, be careful to use only the soft white velvet rubber, which will not rough up the paper as would other kinds of erasers. You may now proceed to trace in your design for its final execution. In order to do this, take a thin sheet of tracing paper and lay it upon your drawing, fastening it securely in place. Now trace very carefully all parts of the design beneath with a medium hard pencil, in order to get a clear, sharp outline. This completed lay a piece of transfer paper over the paper, or vellum upon which you are to execute the illumination, and over this place your traced copy, fastening all securely to your board so that there will be no danger of the different papers slipping out of place, yet in a way to allow of your lifting up the transfer and tracing paper to see how the outlines are progressing while they are being transferred with a point. Be careful not to press too hard with the point, or the line will be coarse and blurred; and do not remove your tracing paper until you are sure that you have a perfect copy or transfer. The next process is the "inking-in" of the lines. This is done with India ink, or any good stylographic ink that will not blot or blur. We have found Whiting's liquid inks excellent for this purpose, the brown especially for portions needed to be colored, while India ink answers nicely for such of the text or ornament as will remain in outline only. Again we must reiterate the importance of correct lines and perfect contours, remembering that every error which exists in the outline will only become more glaring in color, for unlike "love" it will fail "to cover the multitude of faults," as so many vainly seem to imagine. Indeed, it is no uncommon thing to hear a pupil remark "Oh; the coloring will hide all that." No; a thousand times no, it will instead give it a more pronounced and prominent appearance. Having finished the inking in process, take some clean, stale bread

crumbs, or the velvet rubber eraser and rub out carefully all the penciling or dust which may have fallen from the transfer paper. You are now ready for the gilding and coloring of the design, which will require more than the limits of this month's lesson permit us to describe. However, as so many are impatient to put this knowledge into some practical use just at this time we will forestall the regular lessons somewhat, giving enough information to suffice for present needs.

Dark colored letters are improved by an edge or border of white or gold. White letters may be edged with blue or gold; gold letters may be edged with any color. As for grounds, the following are effective: Diamonds formed by oblique lines crossing at regular intervals each way in gold, with diamond quarries inside of each section in cobalt blue, or a purple ground with diagonal cross bars of gold, with quatrefoils of white with crimson dot in center.

Clear vermilion gives a deep opaque red; rose madder a bright transparent pink; orange vermilion, a vivid red; carmine or crimson lake, a rich, intense crimson; while carmine and Indian red mixed produce a russet tone. For a bright azure blue, cobalt is best. For a pale blue, cobalt and white, and where a deeper tone is required, cobalt and black. For a very brilliant orange, gamboge, glazed over afterward with carmine or lake. Gamboge will give very bright transparent yellows; while a very rich, brilliant yellow may be had by using cadmium. For a violet or lavender, cobalt and rose madder will do; while a rich warm purple calls for purple madder, and a little carmine or rose madder with less of cobalt added, may be substituted.

Brilliant greens require emerald green, or lemon yellow and cobalt. A very transparent green is had by mixing gamboge with a little cobalt. Oxide of chromium gives a deep opaque green.

The best browns for illumination are Vandyke brown and brown madder, while the two combined make a very rich, warm tone. A cold brown is had by adding a little purple madder to Vandyke brown.

Besides these colors, lamp black and Chinese white will be needed. The limits of this article will not allow us to enter as fully into this subject as we purpose to do later

on. We will only add enough information to enable you to undertake some simple designs for the illumination of cards or portfolio covers, book markers, etc.

Our illustration shows a very handsome design for a prayer-book or Bible marker, the design to be executed on egg-shell or torchon paper, and fastened to heavy satin ribbon the width of the card. This presented with a handsome Bible or prayer-book, cannot fail to be an acceptable and timely gift; the more prized because of the painstaking handiwork accompanying the book which makes it more than of mere money value.

The moist water colors are of course the best to use for such work, the tube paints being the most convenient. Gold and silver inks and paints may also be had for illuminating purposes, but as these tarnish or turn black in time, the shell gold and silver will be found more satisfactory—that is to say specially prepared gold or silver leaf in shells or small saucers, which may be purchased of art dealers generally.

For merely decorative notions, the gold paints or inks will answer, and are in a more convenient form for immediate use.

Illustration of Holiday Cards or Souvenirs.

IN this connection we give a few leading hints as to holiday souvenirs, etc.; and as one hint readily suggests another, there will be scarcely an end to the pretty fancies you will think up in this direction. It is for holiday gifts or mementoes that the knowledge of illumination will be found especially useful, as some of the daintiest most suggestive fancies may be carried out, and articles beautiful in this way will have their value greatly enhanced by tasteful lettering or appropriate symbolism.

Blotting pads are now quite in fashion for the desk or writing table, and can be made in a variety of shapes and colors. The prettiest have sheets of variously colored blotting-paper, pink and white, or blue and white, etc., tied together book fashion, with covers of gilt or ragged edge water-color board. Card panels for these covers can be had in white, rose, violet, pink, amber, pearl, primrose, gray, pale green, pale blue, choco-

late, maroon, black, gold and silver, and in different shapes, as oval, circular, crescent, egg, palette, and leaf-shapes, or other styles can be cut to any shape individual taste may suggest. The blotting-paper is cut of course to match the cover, and the whole tied together with silk cord or narrow ribbosene. Some appropriate motto decorates the cover in illuminated text. Something of this sort is suitable:—

“Blot out the evil—let the good remain.”

or:

“Write nothing that thou would'st ever
From thy memory blot.”

“*Je suis prêt*,” French for “I am ready,” or “*Semper paratus*,” Latin for “Always ready,” or its French equivalent “*Toujours prêt*.” Flowers or landscapes are also very pretty upon these covers, a little circle or plaque center enclosing a landscape, with a sprig of holly or mistletoe outside intertwining the letters of the motto is a pretty conceit.

Larger panels of the heavy water color board are made to serve as portfolio covers, and these also may contain blotters, with a pretty sachet pocket for holding letter paper and envelopes. Some very delicate perfume may be introduced between the padded covers of this pocket, strong perfumes are very objectionable. The same mottoes with the exception of the first named, will serve for the portfolio covers, whilst there are many others, as

“Write me on the tablets of thy memory.”

or:

“What's well begun is half done.”

Or again: “*Litera scripta manet*,” which being interpreted in its widest meaning is:—“Words may pass away and be forgotten, but that which is committed to writing will remain as evidence.” A year book or memorandum for the twelve calendar months, with appropriate title and heading to each, is another charming gift, and as it is to be used as a special record of important events, will not only prove useful, but a constant reminder of the giver. Some little patience and knowledge of illumination will be required to make this a success. Each month should have some appropriate motto or symbol with name in illuminated letters. The

book itself should be made of vellum or heavy water-color panels, tied at the back, as suggested for the blotters, or if preferred, the cover may be of stiff board, covered with plush, the inner leaves of vellum, parchment or water-color paper.

A very suitable motto for the cover of one of these books is the well known couplet:—

“Gather ye rosebuds while ye may,
Old time is still a flying.”

with a pretty design of half blown roses and buds, or another:—

“May this year-book that I send,
Ever mind thee of thy friend.”

Photograph cases or holders may be made in much the same fashion—a pretty way of presenting one’s own picture to a friend who has asked it, and this, too, may be embellished with a suitable motto of friendship or regard.

Time would fail us to enumerate all the quaint and charming devices to which the art of illumination lends itself at this season, so that we beg to leave the rest to your own fertile imaginations and ready ingenuity.

AN EMBROIDERED PIANOFORTE BACK.

THERE are few places where a nice piece of embroidery can be more effectively displayed than in a pianoforte back, and the design here given may be of use to some who want to take up a piece of work, but are undecided what it shall be, by suggesting a task and giving some little assistance in the matter of design; for there is no necessity or merit in keeping close to the ones I give in these pages. It would be much better if all workers made their own designs, but some are not so gifted as others, and a little help in this particular is not therefore unwelcome. To those who feel shaky about their drawing, and who want some mechanical means of enlarging a design, I recommend “squaring.” You divide the small design into, say, one quarter of an inch squares, and then draw on your paper squares sufficiently large to fill out the surface; thus if the design is to be increased ten times the squares on your paper must be two and a half inches. It is comparatively easy to fill in each square with its corresponding portion; but in such a design as the one here given a good deal of freehand work could be employed, and those who are used to

sketching should draw out the design upon the material to be worked in charcoal (use a stick of soft French charcoal for the purpose). It would be just as well to divide your material into four by drawing faintly charcoal lines, or better still rub a fine piece of string with charcoal and then get someone to hold it at one end while you hold the other and then snap it on the material. This will give you a straight line which will easily dust off.

Outline embroidery on ironing flannel is very effective, as this flannel is a pleasant-looking material with good substance, but in this matter the taste of the individual worker must decide such an issue. Personally I am very fond of embroidery worked on a brocaded material, but then the material itself is expensive.

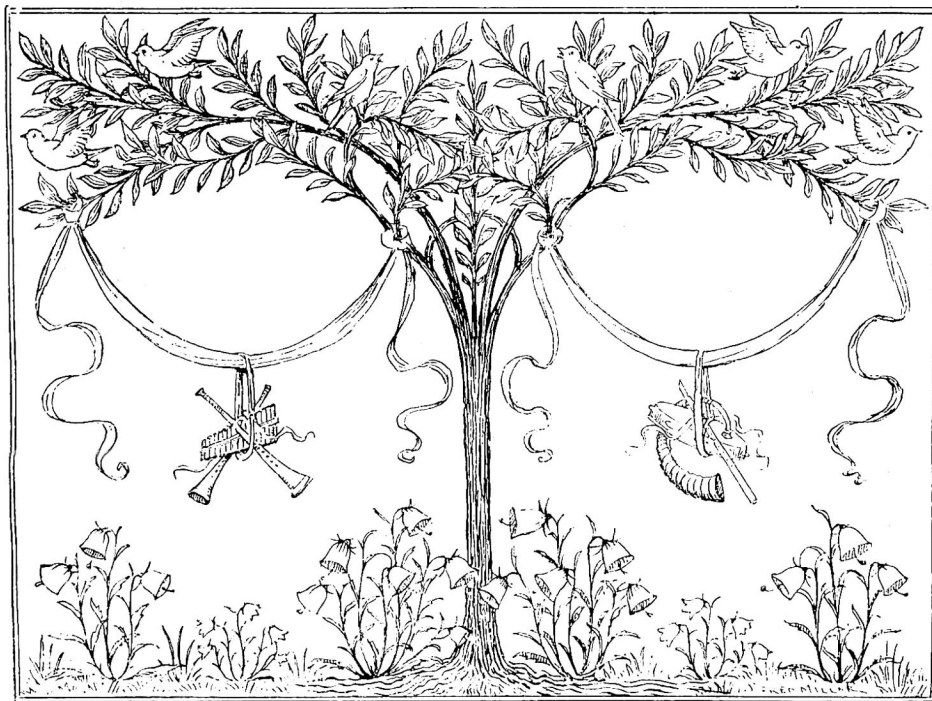
The embroidery might be light on a dark material, say an indigo blue or deep green, or it might be in tones of yellow or some rich red material, but I must refer the reader to some recent articles on the embroidery of curtains where I have gone into the matter in some detail.

I would caution the worker against intro-

ducing a number of colours into the design. It is much more pleasing to see the whole design carried out in one tone of colour (though there may be a number of different shades) than an attempt to be naturalistic, as though you were painting a picture. The present design, though based on nature, is ornamentally rather than naturally treated. The tree might be worked in olive green or warm yellow browns. The birds should be kept very simple indeed. Think of them as shapes and not as “feathered friends.” These might be worked say in turquoise blue, as they are small objects. This will bring them off the surrounding work. The turquoise blue could be used again in the flowers at the bottom, and if we adopt the olive green harmony, the musical instruments could be worked in light golden browns and yellows.

If you work the tree in warm browns, then the birds could be worked in dark brown, the musical instruments in yellows, and the flowers at bottom in yellow with browns for stems and leaves. Here we have a harmony in yellows and browns with no contrasting or opposing colour, such as the turquoise blue in the former arrangement, and harmonies are on the whole safer and more pleasing than contrasts. Eastern nations understand this, and a reference to some of their needlework at such a place as South Kensington Museum would be a good lesson to a worker. I have in former articles advocated outline embroidery as being very effective and quickly produced. In a large work such as the piano back coarse crewels can be used with advantage, the split stitch or the ordinary one being employed, or both.

Those who enlarge the design on paper need not do more than one-half, as the other side can be reversed and repeated. The trunk of the tree could easily be sketched on so that you could enlarge the foliage of the tree and the flowers at the base. It would be better to use tracing paper and prick the design over with a coarse darning needle. Some charcoal roughly crushed up in muslin and rubbed over the pricked design will leave an impression upon the material which can be marked over with some Indian Ink, using a brush. You will find it more difficult to get the powder to pass through the side of the design you prick than the other one, so you must take care to rub the powdered charcoal well on to the design to insure its passing through the pricked holes.



A PIANOFORTE BACK.

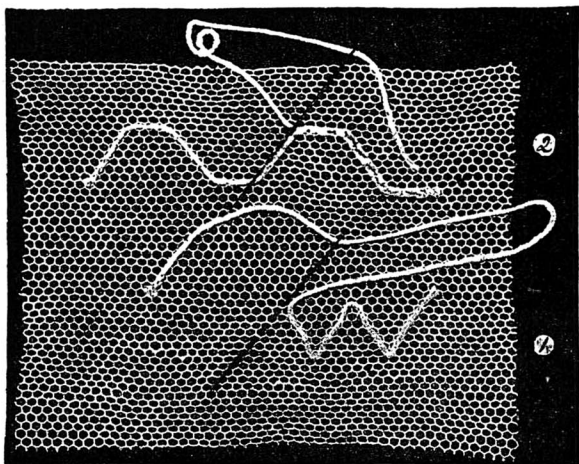


Moniteur des Dames et des Demoiselles, 1875

DARNING UPON NET.

THOSE whose business it is to introduce novelties in fancy needlework must indeed be hard up for originality, if all they can produce is the darning upon net that was so popular amongst patient workers some fifty years ago or more. Certainly few who excelled in the art in those days can execute it now, so it is, no doubt, supposed that it will come before the younger generation with all the savour of true novelty. There are many advantages to be claimed for the work. In the first place, it is easy of execution, and not so trying to the eyesight, after a little practice, as might be expected. In the second place, with average care, the embroidery is very durable, and it may be also recommended as lending itself to much variety in colour and design, the simplest pattern being often quite as effective as the most elaborate.

The materials most commonly used as a foundation for the darning are Brussels net, black or white, which



FIGS. 1 AND 2.—SINGLE AND DOUBLE DARNING.

is very wide, and costs about 1s. 6d. a yard; silk net, seventy-two inches wide, and from 2s. to 3s. 6d. a yard; mosquito net, ninety, or a hundred and eight inches wide, and 1s. 3d. and 2s. a yard; and, lastly, square netting. This fabric, however, brings the work under the head of Guipure d'Art, and so will not be considered at present.

Flax thread of various sizes is used, or coloured silks, such as filo-floss, or filoselle. Upon very coarse-grained net, fine cords or braids are often worked in to mark the main portions of the design. Many people complain that flax threads are very disagreeable to work with, that they fray, draw up, and do not slip through the material so freely as most other kinds. This is the general opinion, the truth being that, as with everything else, there is a right and a wrong way of using them. If, when the worker cuts a skein, she takes one strand and draws it through her finger and thumb, she will find that, when

it is passing through in one direction, it feels smooth and silky; in the other, rough and hairy. She should thread her needle so that, when working, the thread comes through smoothly and, as it were, with the "grain," then there will be no fear that the flax will not keep its gloss to the last. It is easy to mark that end of the cut skein which is to be passed through the eye of the needle when the strands are in use, by tying a piece

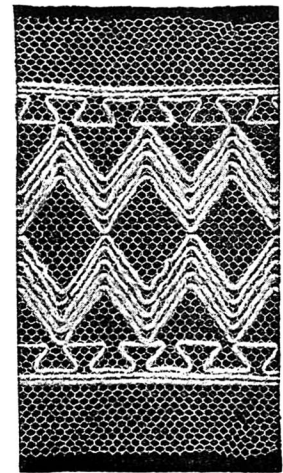


FIG. 3.—BORDER IN DARNED NET.

of cotton round it. The designs may vary greatly as to style; they may be floral, conventional, or geometric, according to the purpose for which the work is intended. The first class of pattern necessarily involves the exercise of far more skill than is likely to be obtained during the early stages of the popularity of the work, so I should advise a learner to confine her attention solely to such as can be best described as geometric. The counting of the meshes involved in working these will be found by no means irksome, as, after this has been done once or twice, it will be seen at a glance how the next few stitches are to be laid. Any cross-stitch pattern can be applied to darning on net, also any of the designs prepared for executing in the canvas embroidery just now so popular.

The basis of all the stitches is ordinary darning, which consists in taking the needle alternately over and under every mesh, just as in other materials. Besides this, running is occasionally used, principally for thickening such outlines as have to be afterwards covered with button-hole or overcast stitches. Running differs from darning inasmuch as in true darning the number of the meshes picked up and left may vary according to the necessities of the pattern. In running, one mesh is taken and one left throughout. Overcast stitch is useful for finishing off edges that have to be cut out, and for working open spots or eyelet-holes from which the centres have to be removed. Satin stitch is occasionally used instead of darning, but is never taken over more than three or four meshes, as it would set too loosely upon the surface of the net.

All simple and geometric designs may be embroidered directly upon the net without a traced pattern of any kind. When, however, the design consists of a floral spray, or something similar, it must be correctly drawn with pen and ink upon a piece of pink or white glazed calico. The lines must be marked so clearly as to be distinctly visible

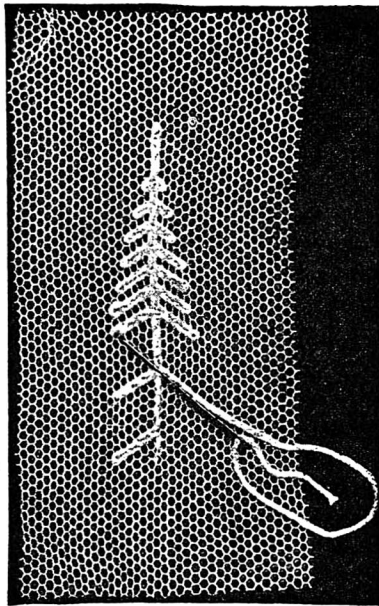


FIG. 4.—SPRAY IN DOUBLE DARNING.

a simple lace pattern with the net tacked over it. Another important thing to be remembered by a novice is, that the right side of the embroidery is that which lies against the face of the calico, so all loose ends and threads must be left on the side upon which the work is being executed. Also, that no stitch must be taken through the glazed calico upon which the design is drawn. It is often advisable, for this reason, to make the pattern stiff by pasting stout brown or cartridge paper at the back of the calico. The tyro is then less likely to forget that the needle must not pass

through the meshes of the net when this is tacked into place over the calico. In doing this, the worker must be careful to see that she arranges the net quite straight with the lines of the design, or, when the work is done and the net taken off the pattern, she will be disappointed to find her embroidery all aslant, and indeed useless, for this fault is absolutely irremediable. In

Fig. 9 will be seen

through the pattern. When the whole of a traced design has been worked, the tacking threads must be removed, and, in the case of a strip, the pattern slipped under the net, and tacked down again where the next part is to be embroidered. It is well, if possible, to allow a small portion of the embroidered net to overlap the pattern in its proper place, so as to insure this being continued exactly in the right position. Nothing is more likely than for a beginner to get her embroidery crooked by not attending to this apparently small detail.

The most convenient needles to use are long-eyed embroidery needles, but many workers prefer a very fine tapestry needle, which has an eye of the desired shape, and a slightly blunt point. When very long lines of darning are to be worked, an ordinary fine darning-needle is useful, as with it a good length of the ground can be covered at once.

The darning may be described as "single" and "double," shown in Figs. 1 and 2 respectively. In the lower part of the illustration, a simple vandyke is in process of working, and the needle has picked up four meshes of the net, one thread being missed between each. After the needle has been drawn through these, it will be turned in an upward direction, and three meshes taken up to complete the point. This is single darning. In double darning, as shown in the upper part of the illustration, a series of scallops is worked first in single darning; when sufficient has been done, the needle is turned and brought back, following the first row exactly, and picking up those meshes that were passed over at first. This, of course, gives a thicker and bolder effect. Sometimes a good result is obtained by combining single and double darning in the same pattern. Thus, suppose

that a row of simple zigzags has been worked in the single stitch. If one set of honeycombs is then missed, and a row of double darning worked exactly following the first stitches, the work will be far handsomer. By alternating the rows in this way, the pattern may be made one, two, or three inches wide, and thus is formed a good beginning for a border or stripe similar to that in Fig. 3, which is, however, entirely executed in single darning. This

border is a very effective one, and may be used for many purposes—such, for instance, as the ornamentation of the edges of a bridal veil, a border to an antimacassar, or a summer bed-spread. For the latter,

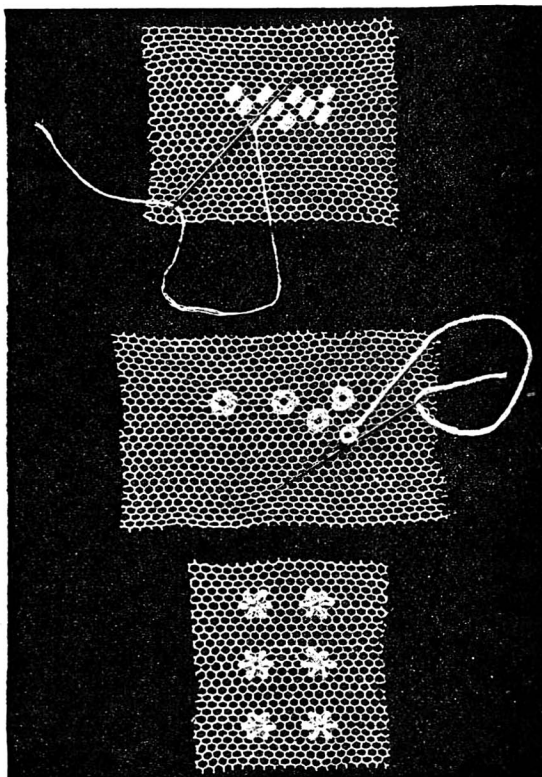


FIG. 5.—THREE WAYS OF WORKING SPOTS.

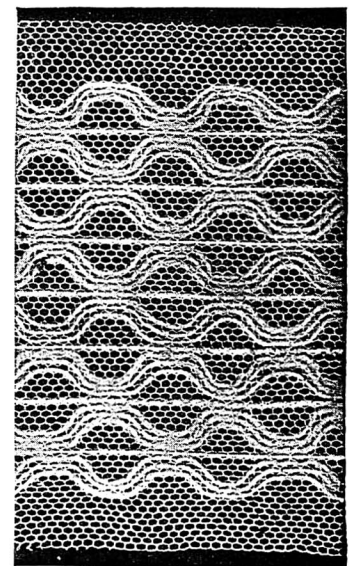


FIG. 6.—ALL-OVER DESIGN FOR BACKGROUND.



FIG. 7.—HANDKERCHIEF TRIMMED WITH DARNED LACE IN TWO COLOURS.

the net requires making up over a lining of coloured silk or sateen.

Fig. 4 shows how a spray may be worked by the use of double darning only. The work is begun at the bottom of the stem, two meshes are picked up, then the needle is turned in a slanting direction across the net and three meshes are taken up, the needle is turned, and the alternate meshes are taken, so as to bring it back to the central stem; three meshes are picked up here, and another leaflet is made in the same way. After the next three stitches have been placed up the stem, one mesh only is taken up between each one, and the side branches gradually decrease in length till the tip of the spray is reached. The work is then repeated on the opposite side of the centre stem in exactly the same way. If it should be necessary to make a number of such sprays all springing from the same base-line, the needle is now run along horizontally until the place is reached for the next spray, which is made to correspond with the first. A good bold pattern is made by combining two rows of these sprays, the sprays in each being opposite, but turning different ways. By working a spray at the

beginning and end of the centre lines also, a finished pattern may be made for the end of a chair-back, or some similar article.

It is probably needless to remind the worker that she must not use any sort of a knot at the end of her thread in beginning a fresh needleful. The best way of commencing is to make the first two or three stitches in the reverse direction to that in which the rest are to run, and then to turn the needle and continue. Short ends of the thread may be left hanging till a good start has been made, when they should be cut off. In finishing a needleful the cotton must be run in and out among the stitches already made, so that it is visible only on the wrong side.

It is often necessary in the case of large patterns to have a sort of secondary design that will partially cover the groundwork of the net between the more scattered patterns. In the case of fine work, spots are very frequently used for this purpose, and three ways of making them are given in Fig. 5. At the top, the oblong dots are made in simple darning, the stitches being taken only over two of the open honeycombs of the net. In working these, it is advisable to notice the number of times the needle is passed across and across the meshes, in order that all the spots may be of precisely the same size. It is easy to finish off these dots by slipping the needle through the stitches of the darning and cutting the thread off close to the work. The open, round dots in the middle of the illustration are also worked in darning stitch, one honeycomb of the net being taken as a centre, and the meshes which border it being alternately picked up and passed over. In making these also, care must be taken to get them all exactly the same size and shape. The latter is arranged by drawing the stitches up equally in each one. The third way of making spots calls satin stitch into requisition. Each stitch is carried over one honeycomb and is returned through one single centre hole. Here again

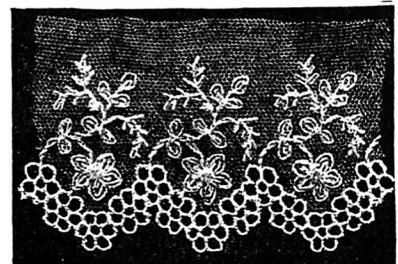


FIG. 8.—DARNED LACE WITH EYELET-HOLE EDGING.

the stitches must be kept regular, and if the hole in the middle has become filled in with the cotton, it must be opened by drawing a large needle through it two or three times after the spot is finished. Fig. 6 shows another way of forming a background for a bold, decided design. The pattern of this is composed alternately of wavy and run lines, and is one which is well adapted to the use of two colours, the wavy lines being put in with a different tint from the straight ones. A good effect may be gained here by using a darker shade for one set of waves than for the other.

In Fig. 9 is given a scallop of lace showing how the net is tacked over the pen and ink pattern, and how the small leaves are filled and stems put in with double darning, the flowers being worked in single stitches. The scallops of a lace edging such as this must be followed first with a run line over which can be worked button-hole stitches. The net left below the scallops is then carefully cut away with a sharp pair of scissors. The scallops given in this particular pattern are rather large, but they are more delicate if two small ones are used in the space occupied here by one large one. Another way of finishing them is by running a line of darning stitches along the outlines, and covering this with overcast stitch. Or, procure some yards of purl edging, such as was once used for point lace making, and run this along below the overcasting, then cut away the net as above described. If the worker is skilful in this sort of fine embroidery, she may finish the scallop with button-holing, and may make the purls herself as she goes along, but I fear few women are sufficiently interested in their work now-a-days to take all this trouble, especially as the purl edging may be bought ready-made for the low sum of 6d. per dozen yards.

Another way of finishing off the edges of lace is shown in Fig. 8. Here a series of eyelet-holes, arranged so as to form a design like a number of small flowers, is worked along the lower edge. These are very easily executed, the shape of each being traced out first with a running, which makes a firm basis for the overcasting. The inside of the eyelet-holes is of course cut away when they are finished. It is better to leave this nearly to the last, or at least only to open them after a number has been done, for it is likely to interfere with the strength of the net, and so to render the remainder of the holes rather troublesome to make.

Enough explanation has now been given to show the intending worker how she may form her pattern, and she should now be able to set to work and try her skill, gradually passing on from the very simple designs to those which combine other and more elaborate stitches.

As regards the uses to be made of the work, it may truly be said that they are as varied as those of any other class of embroidery, and are only limited by the fact that such a transparent fabric as net is not appropriate to all purposes. In Fig. 7 can be seen the

effect of the lace when used to trim a handkerchief; and all sorts of bows, fichus, vests, and such fanciful articles of wearing apparel, to say nothing of lampshades and the smaller pieces of house-linen, may

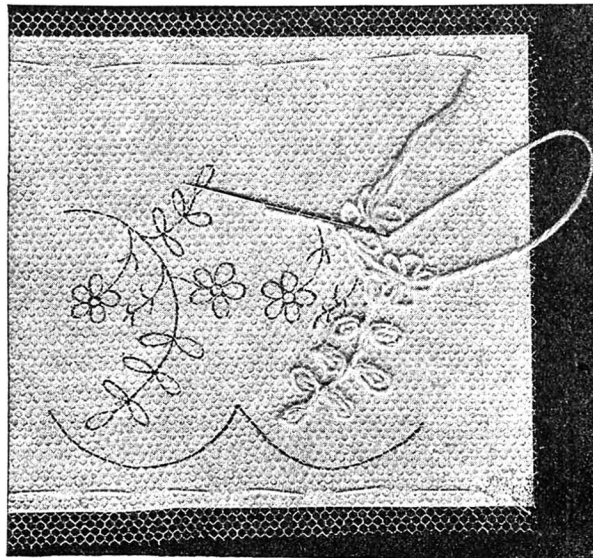


FIG. 9.—LACE IN PROCESS OF WORKING.

be trimmed with it. Antimacassars now scarcely survive except in the form of a drapery of muslin or lace, so the darning will be the very thing for them, and pretty effects may be gained by using coloured threads instead of white for the embroidery. Now, too, that gold thread is warranted to stand washing, a vast improvement may be made in the work by outlining the pattern with it. Upon black or white net, gold thread alone may be used, and an elegant trimming is thus made for evening dresses. By using silks of well-chosen colours, fronts for dinner-gowns can be inexpensively worked, the colours, of course, matching or harmonising with those of the train or the rest of the skirt. White net embroidered with black silk is by no means to be despised, and indeed, so simple an arrangement is often far more effective than are the more commonplace dresses to be seen in a large assembly.

When finished, the work should be laid on a flat ironing blanket, between two damp (not wet) cloths. A dry sheet should be placed over these, and the work pressed carefully with a moderately hot flat-iron, until the cloths are dry. It is then ready to be made up. When gold thread has been used for the embroidery it is better to use the cloths dry instead of moist, as the steam may spoil the brightness of the gold.

The worker should notice that, in the diagrams given here, the coarsest net and cotton and large needles have been used, in order that additional clearness may be gained; but she should, in the real work, employ something much finer.

ELLEN T. MASTERS.

BENT METAL-WORK : IRON, COPPER, AND BRASS.



THE art of making ornamental objects in ironwork, so long as it is kept within certain limits, of which more hereafter, is an example of those crafts which examination shows us may be pursued by women as well as by

men. In suggesting its addition to the number of home-crafts, we do not at all mean to imply a re-setting of our old friend the "Village Blacksmith" to suit a change in gender on the part of the smith, nor do we want to edge him out of his smithy "under the spreading chestnut tree," and to wield the hammer and ply the tongs in his place. There is no idea of robbing him of furnace, bellows, and anvil; those, and the heavier class of work for which they serve, the blacksmith may keep to himself as long as he allows us to occupy one little corner of his field of work.

In Venice, in those tempting cave-like shops lining the arcade in front of S. Mark, amongst the thousand-and-one special Venetian baits laid out to catch the traveller, may be seen long lengths of wrought-iron chain, each link of which is of more or less intricate design. Some of them, indeed, are of quite exceptional excellence of design, and yet for the best and most elaborate even the extortionate Piazza shopman does not venture to ask more than a very few francs per metre. The illustration of one of the simpler forms of link (Fig. 1) shows their construction to be simply a short double-hooked rod to which are attached by wire collars lengths of flat thin iron, bent so as to form, when fastened together by iron bands, ornamental scrolls standing out on each of the four sides of the bar forming the hook. This work, and other forms of working in the same material, are in Venice principally in the hands

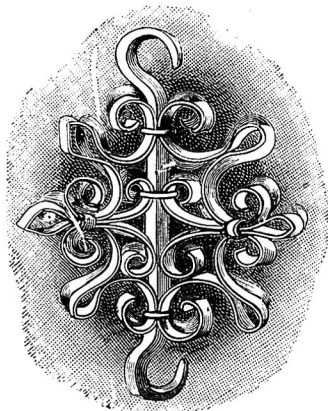


FIG. 1.—LINK OF (MODERN) VENETIAN CHAIN.

of young girls and boys, and the designs are for the most part traditional, and have for long been handed down from one set of workers to another.

Some of the London shop windows also show metal cups (for use as spill-holders, for instance), ornamented with iron scroll work

round them, and standing on prettily-designed bases of the same material. These also are probably the work of female fingers, and we mention them and more particularly the Venetian work as illustrations of the fact that this kind of work has a commercial side, and that ornamental work in iron can be made by girls, and placed on the market and sold. That it is more than a mere amusement for the leisure hour, and a piece of fancy work scorned by the practical man, is shown by Fig. 2, the veil or open network cover for the glass shade of an electric light. These, manufactured by Messrs. Starkie Gardner & Co., are, we believe, entirely done by women, and though executed in strip-brass, and not in strip-iron, yet form an equally good example of the possibility of their executing metal work that has a "selling value."

Let us now then turn to practical considerations and see what is necessary as stock-in-trade for anyone wishing to carry out this simple yet picturesque and effective work.

First of all, it will be as well to carry it on upon a table reserved for the purpose, and with a solid deal top, such, for instance, as a common kitchen table, standing firm and steady on its legs. A vice that can be screwed

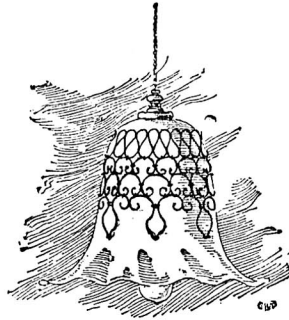


FIG. 2.—VEIL FOR ELECTRIC LIGHT SHADE.

on to the edge of this will be very useful, if not absolutely necessary. Three or four pliers of different lengths of "nose," and a pair of shears constitute the tools requisite, to which, for the protection of the hands, should be added a pair of thick gloves. The material consists of strips of iron, copper, or brass of varying widths. Of these that three-sixteenths of an inch wide will be the gauge employed in most cases for the purely ornamental scrolls, the larger size being used for the main or constructional lines.

The design is first of all drawn the size of execution, either upon a piece of board direct, or upon cartridge paper pasted down on the working table. A piece of string is then carefully and accurately laid over any given line of this design, and indicates the length of iron strip necessary for that portion. It is a convenient method to cut off all the pieces of one length immediately after one another, keeping them labelled with letters indicating their place in the design. Small furniture nails should be driven in, in pairs, at intervals along the lines on the full-size drawing, and the iron is then bent by hand pressure till it slips in between these nails and takes the shape and form of the curve we are at work on. For long lengths of curve, wooden rollers, exactly like rolling-pins, may be used, but the small twists and volutes can only be worked by means of the pliers. It is well to fix the different portions of the work together at first only temporarily, and by means of thin wire twisted once or twice round the strips at or near the places where the future ties or clamps are to go. This

allows readily modification and alteration as the work proceeds. In certain cases it may be thought well to use wire altogether, and not to replace it with the strip metal clamps.

On the completion of the work it wants a finishing coat of black, and a perfect blacken-

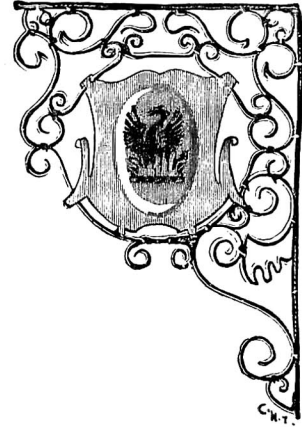


FIG. 3.—BENT IRON BRACKET WITH REPOUSSE PANEL.

ing substance, not too shiny, nor too dull and sooty, is what all iron-workers express themselves as being in vain search of. The work we are treating of will, we presume, in nearly all cases be for internal decoration, and that being so, we can speak to the good effect produced by the use of Wolfe's fluid Indian ink, prepared for architects, and sold in bottles at a shilling each.

The weak point of wrought-iron is the fact that it so easily oxidises and rusts. If any of our workers have acquired the art of gilding (with gold leaf, of course, not with gold paint), we would strongly advise this method of finishing off their work. It is effectual as a preservative against rust, and is in reality so different in effect and appearance from brass-work that it is not open to the charge of "pretending to be brass while it is really only iron," that the unobserving may bring against it. Or, again, much taste may be shown in the treatment of colour as applied to ornamental iron-work. Some bold and charming examples of this are being executed nowadays by our best metal-workers.

A great variety of treatment may be brought about by introducing *repoussé* panels worked in conjunction with the scroll-work. The

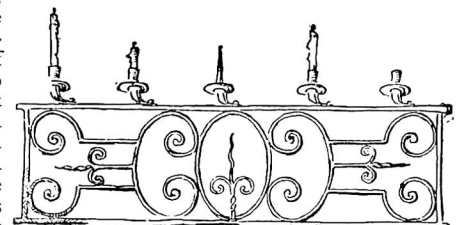


FIG. 4.—WROUGHT IRON SCREEN FROM GUINGAMP.

latter we have seen may be strip-metal of either iron (blacked, gilded, or painted) or of copper or brass, and for the hammered panels, copper, or brass, or pewter may be used. Fig. 3 is an illustration of this method. It represents a bracket intended to be $7\frac{1}{2}$ inches projection and $10\frac{1}{2}$ inches high, one of a pair meant for

the support of a shelf 8 inches wide. The angle-iron any local smith or ironmonger can provide at a small cost, and it should be made of

bent metal panel is 3 feet high by 2 feet 9 inches in width, and the back of the scroll-work should be hung with a silk curtain, or be glazed with plate glass.

circular fanlight above an entrance door. In fact, this illustration is based upon such a piece of wrought-iron work over the

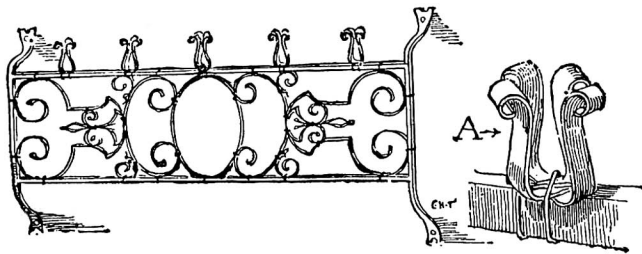


FIG. 5.—SCONCE BRACKET, WROUGHT IRON FRAME WITH BENT IRON PANEL.

$\frac{3}{8}$ inch by $\frac{5}{8}$ inch wrought iron. The panel is of pewter, marked all over with punch marks, except the oval field, which would be polished bright, and have painted on it, in bright heraldic colours, either a crest or a monogram.

Figs. 4 and 5 are examples of an old wrought iron and forged piece of ironwork, and its reproduction in our present process of bent ironwork, with such changes in treatment as the latter makes necessary. The original (Fig. 4) is a sconce-bracket in one of the side chapels of the old Brittany Church of N. D. de Bon Secours at Guingamp. Modifying it slightly, as shown in Fig. 5, we arrive at a quaint candle-bracket, of which a simple form of sconce is shown at A; 15 inches long by about 6 inches high would be a good size to make this.

Fig. 6 is a fire-screen, of which the frame-work is of wood, as giving a heavier and more steady piece of furniture. The size of the

ornamental filling-in to the often seen semi-

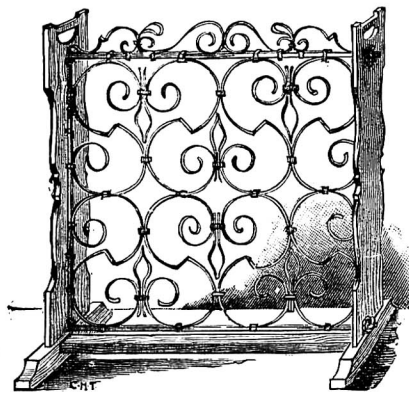


FIG. 6.—FIRE-SCREEN.

Fig. 7, a semi-circular panel, can be adapted to more than one purpose. Thus it can form a summer filling for a grate with a semi-circular head. Of these some still remain, and have not been turned out to make place for more artistic supplanters. But perhaps the best use to which to put the design would be for an

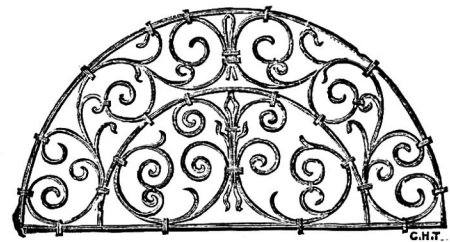


FIG. 7.—SEMI-CIRCULAR PANEL.

front door of an old house at North End, Hampstead.

In conclusion, let us point out that the charm of the work in various bent metals that we have been describing consists, firstly, in the extreme accuracy of the adjustment of the several pieces and secondly in the beauty of the curves going to make up the design. Nothing is easier than drawing a curve, but despite the old painter's dictum it is not every "curved line" that "is the line of beauty," and the greatest care should be taken to work away at the cartoon till every curl and curve of each scroll is a "sweet and flowing line."

There are few towns or even villages in England without examples of old iron work of the last or the preceding century; and careful study of these will be the best foundation for good and wholesome designs in bent metal work.

We hope in a future number to give a sheet of drawings of such examples.

C. HARRISON TOWNSEND.



Unappreciated Promptness.

TO AN EDITOR.

MY writings you return so fast
I've always had a dread
That you remailed them, first and last,
Before they had been read.

Last winter you grew quicker still;
I fancied this must mean
You sent them back, with wondrous skill,
Unopened and unseen.

This spring they all come home so quick
I almost think it true
You start them toward me, by some trick,
Before they get to you.

If your dexterity should be
Increased to some extent,
My poems will get back to me
Before they have been sent.

Edward Lucas White.

Poems versus Peanuts.

MY love brings poems Thursday nights
And peanuts every Monday;
He writes from early morn till eve,
Except, of course, on Sunday.

He sings of sweetness long drawn out,
Of hopes cut through the middle,
And once he tried to weave in rhyme
The hoary Sphinx's riddle.

He 's very gay, then taciturn,
And scathingly sardonic
When poetizing Plato's school —
(That 's where we get "platonian").

For themes he scours the country through
From 'Cisco's bay to Fundy's,
But really, if the truth were told,
I 'd rather see him Mondays.

DeWitt C. Lockwood.

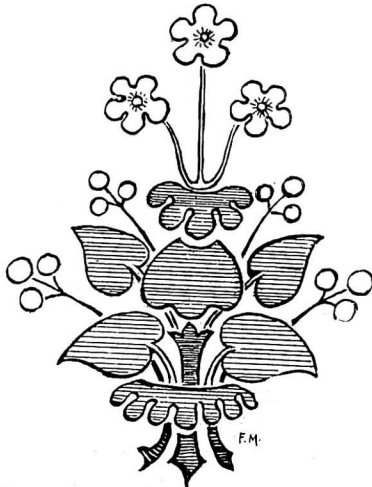
DIAPER DESIGNS FOR EMBROIDERY.

Most of the patterns here given were suggested by sketches from the celebrated 15th century painted screen in Ranworth Church, Norfolk, which I made on the occasion of a

transcribing nature, but the result of imagination, stimulated by reference to nature, playing around the subject. Ingenuity is called into play, and a good design may be likened to an interweaving of pleasantly contrasted lines nicely balanced.

So many amateurs think that a representation of a particular plant or animal arranged symmetrically is designing, whereas designing is as much an effort of the imagination as poetry or music. It is a good exercise to start with some design as I did in B and do something original on the same lines. Even if you are not very original in your efforts, it

former article on "Curtain Embroidery," to which I must refer the reader. The running border E would be effective worked in two colours, a light and a dark, and could be used



A.—Sixteenth century sprig.

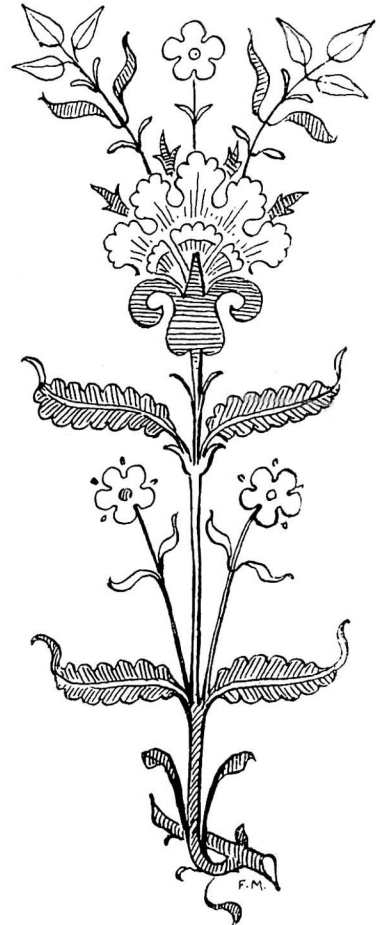
visit there some time ago, and are excellent specimens of diapers suitable for embroidery. It is a class of design almost peculiar to the period and may be termed "conceits," for although nature is suggested in these diapers, the arrangement is purely arbitrary, and the ornament is not necessarily developed out of a particular plant, but is imported into it, wilfully. Thus you get in A a sort of conventionalised leafage with flowers and berries, and in B an ornamentalised fruit with flowers. This latter pattern I have developed in C, the growth of the pine-apple having suggested the design. The thistle, globe artichoke and many other plants could be treated in this way. Always go to nature for your motifs, but remember that you only take suggestions from nature, as design is not



C.—Sprig founded upon the pine-apple, in the style of sixteenth century German work shown in B.

is a good exercise of your skill. If you are content to merely reproduce what others have originated, your mental faculties are not brought into play at all, and you can never hope to make any advance in original work. The growth of stem in C, going as it does over and under the main stem, was suggested by the growth of the sprig in D, which is a characteristic example of a "conceit."

Such diapers as A, B and C can be used to "powder" over a curtain. Portions of them might be *appliqué*, the "fruit" in C for instance, while the leaves could be in outline. The diapers can be disposed over the curtain in some sort of order, and you might work diagonal lines, and put a sprig in each lozenge formed by the diagonal lines crossing each other at right angles, as in Fig. 1 in a

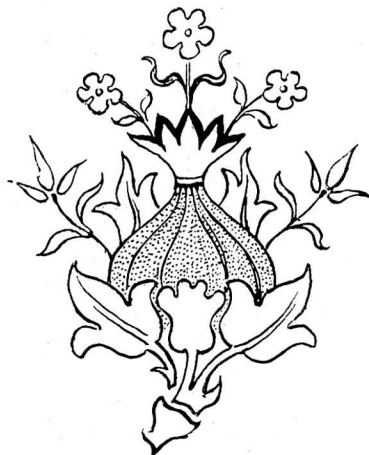


D.—Sprig suggested by sixteenth century German work.

to border a curtain in which the other diapers are used.

The patterns on the screen in Ranworth Church were stencilled, and these given in this article could be cut as stencils. It would be a good way of transferring the designs to the material to lightly stencil them on and then work over the impressions.

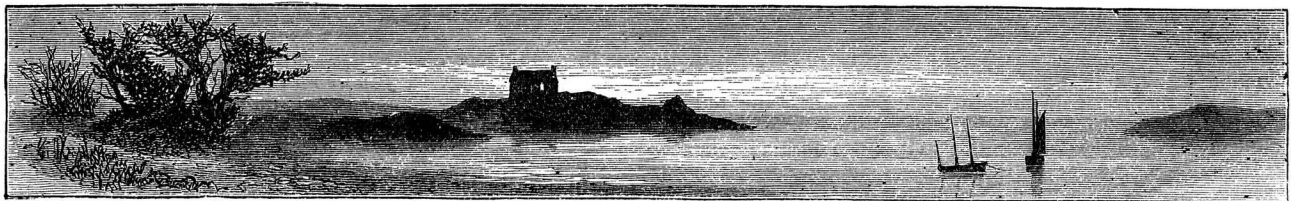
FRED MILLER.



B.—Sixteenth century sprig, suggestive of a fruit.

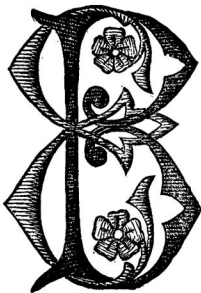
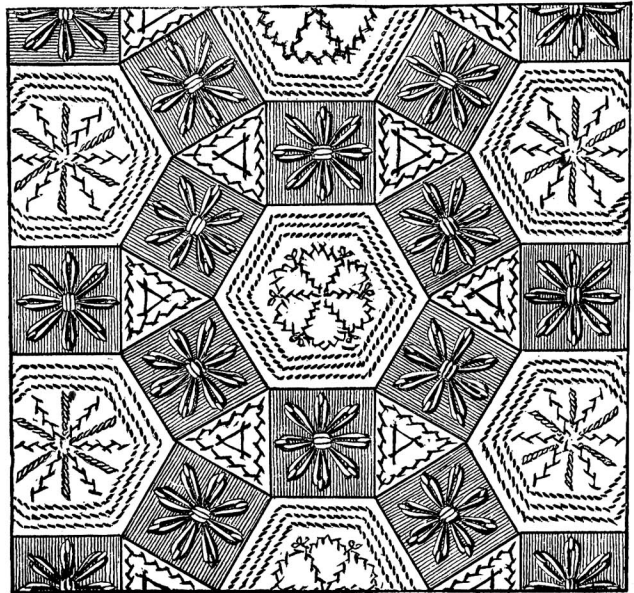
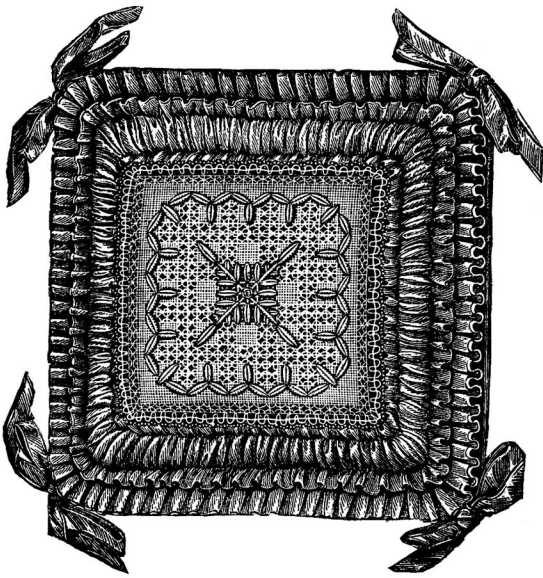


Continuous border design for two colours.



Mottoes for a Dining-Room,

MADE of autumn leaves and pressed flowers, are very pretty, arranged over the mantel. The following may be pleasing: "The counsels that are given in wine will do no good to thee or thine;" "Trust not before you try;" "When I did well I heard it never, when I did ill I heard it ever;" "The friend of the table is very variable;" "Better be meals many than one too merry;" "They must hunger in frost that will not work in heat;" "Where there's bread there's sure to be crumbs;" "To have what you like, like what you have;" "A hungry man sees far;" "Enough is as good as a feast;" "A little fire burns a great deal of corn;" "Waste not, want not."

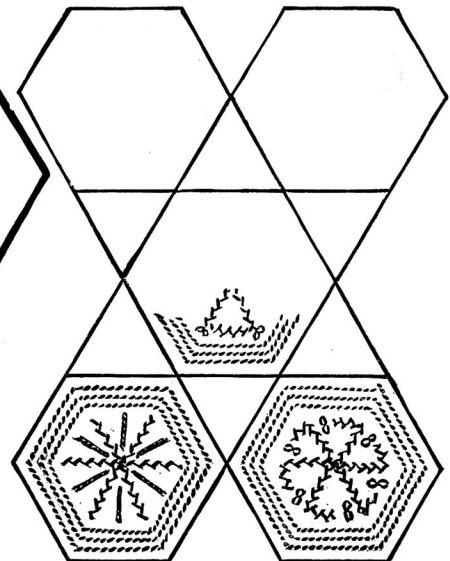
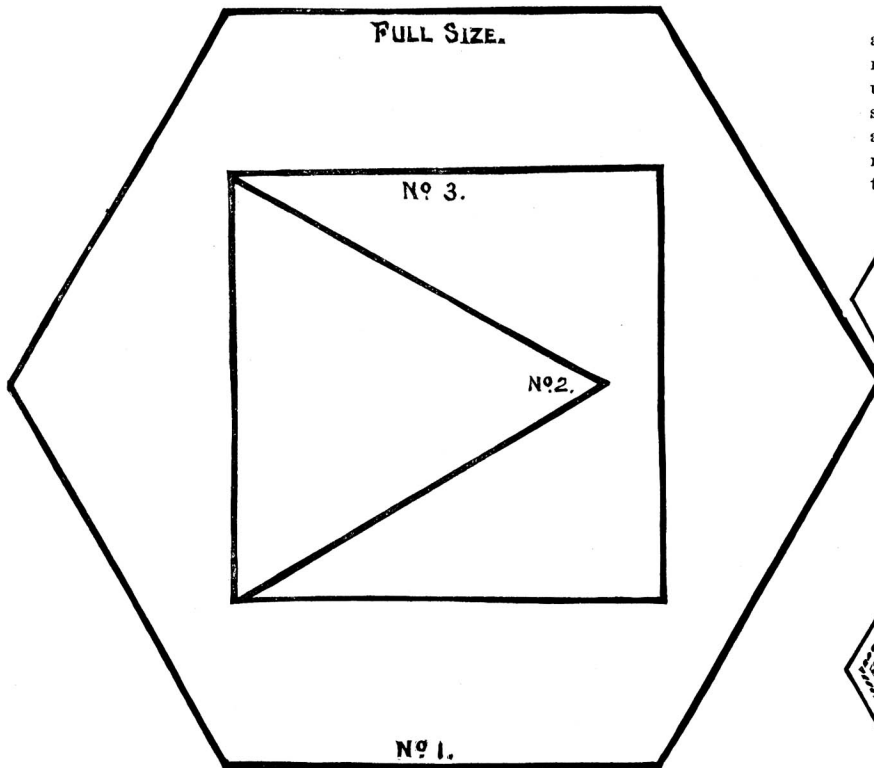


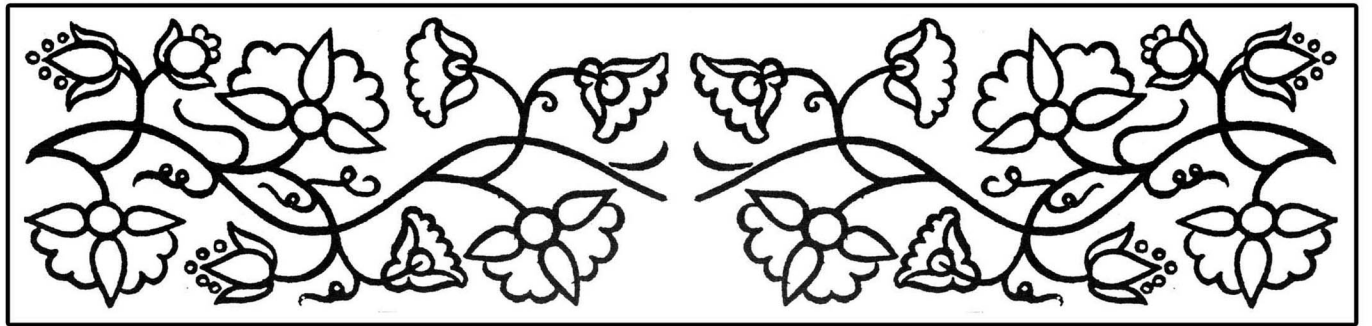
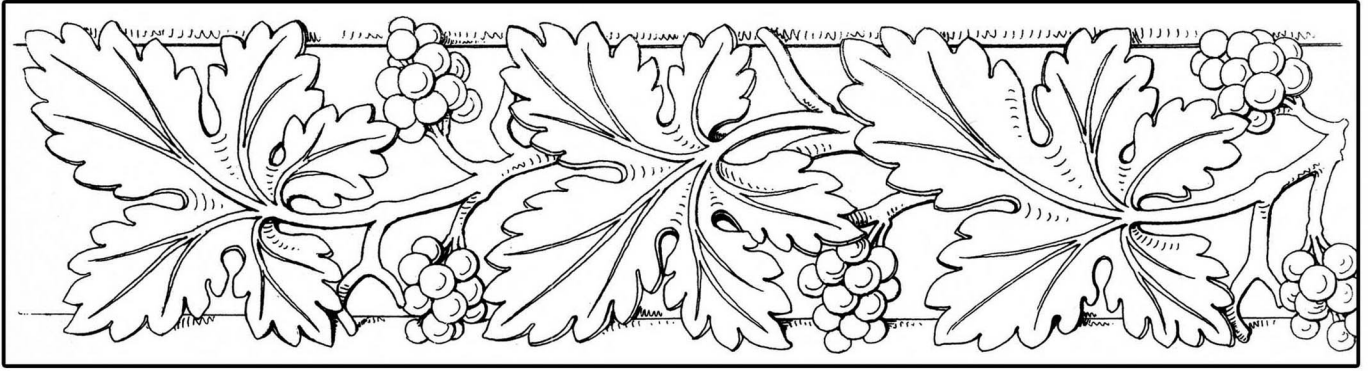
Night-Dress Case.

TAKE two pieces of cardboard, half a yard square, cover them each on both sides with pink Silesia, and over that put dotted Swiss. On the piece to form the top put two full box-plaited ruffles, and a puff of the Swiss, and in the center finish with a lace tidy. Fasten the four corners together with full bows of pink ribbon. To insert the night dress in the case simply fold it the required size, and slightly bend the cardboard and slip it in between them.

Patchwork.

THE designs of patchwork given are very simple, and by changing the arrangement of the blocks many patterns can be made. In the plan No. 1 use all three patterns, and in plan No. 2 omit the square piece. The embroidery is done in chain and cat stitch, but it is not advisable to put too much fancy work on cotton goods, as in washing the chain stitch is liable to shrink.





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