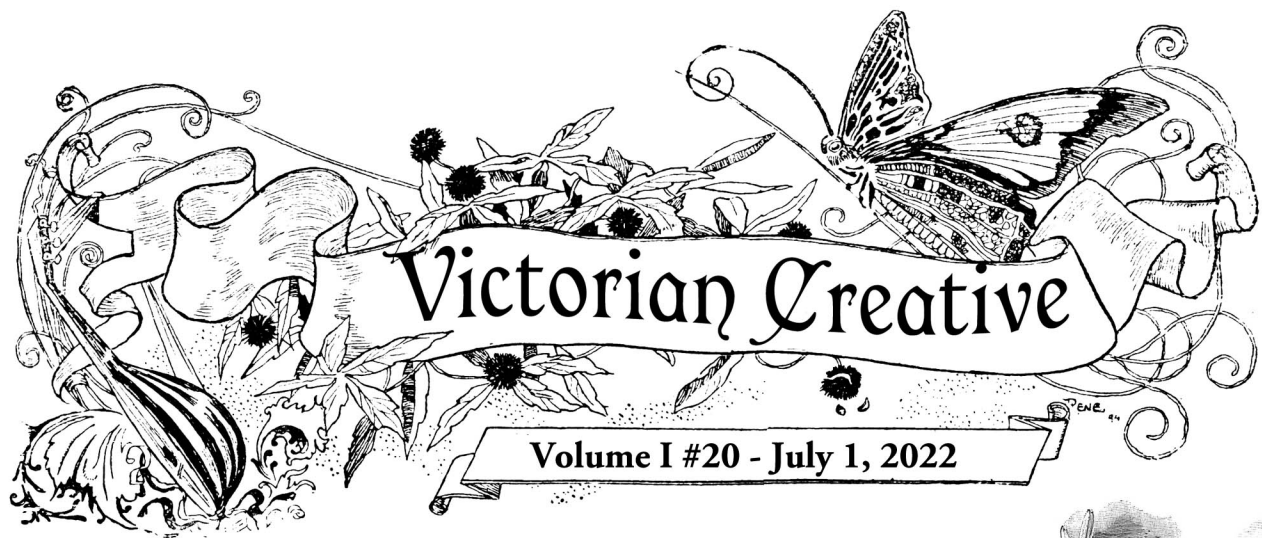


Victorian Creative

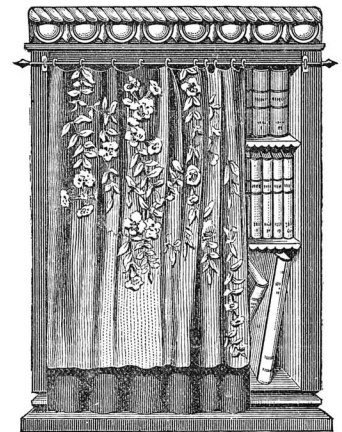
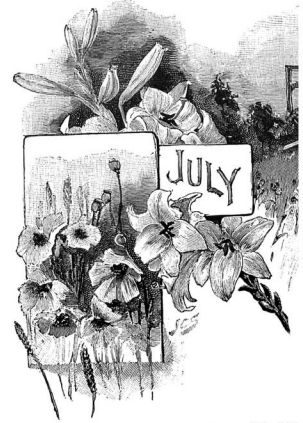
Tips & Tools for Victorian-Inspired
Arts, Crafts & Decor



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ABOUT OUR COVER: This lovely watermelon just makes you want to dig right in, doesn't it? It was definitely the traditional treat for the Fourth of July. This particular print comes from an undated nursery/seed catalog print, which in turn was found in a Victorian scrap album. It probably dates from around 1903/1904.



OLD-FASHIONED GIRL

One of the things that always makes me smile when I read a Victorian article is when the author refers to something done in an earlier part of the Victorian era as “old-fashioned.” Given that the Victorian era lasted quite a long time, one’s mother or even one’s grandmother could have been, technically, a Victorian—and still be regarded as terribly “old-fashioned” by a writer in the 1880’s or 1890’s.

From where I sit, looking back on the era from a comfortable distance of close to 150 years, it *all* looks “old-fashioned.” The writer who thinks her grandmother’s fashions or home décor were “old-fashioned” looks every bit as “old-timey” to me as the grandmother does. I see little difference between them.

What is more difficult to remember is that when the articles that you find in these pages—or on the pages of VictorianVoices.net—were written, those writers thought of themselves, and the fashions or projects they were proposing, as absolutely the cutting edge of modernity. That article on how to make a bookcase out of a packing box was considered the height of newness. (And to be honest, I’ve made bookcases out of packing boxes myself.) Whether you’re reading an article written in 1850 or 1890, you can be sure that the author felt that he or she was living in the most modern world imaginable.

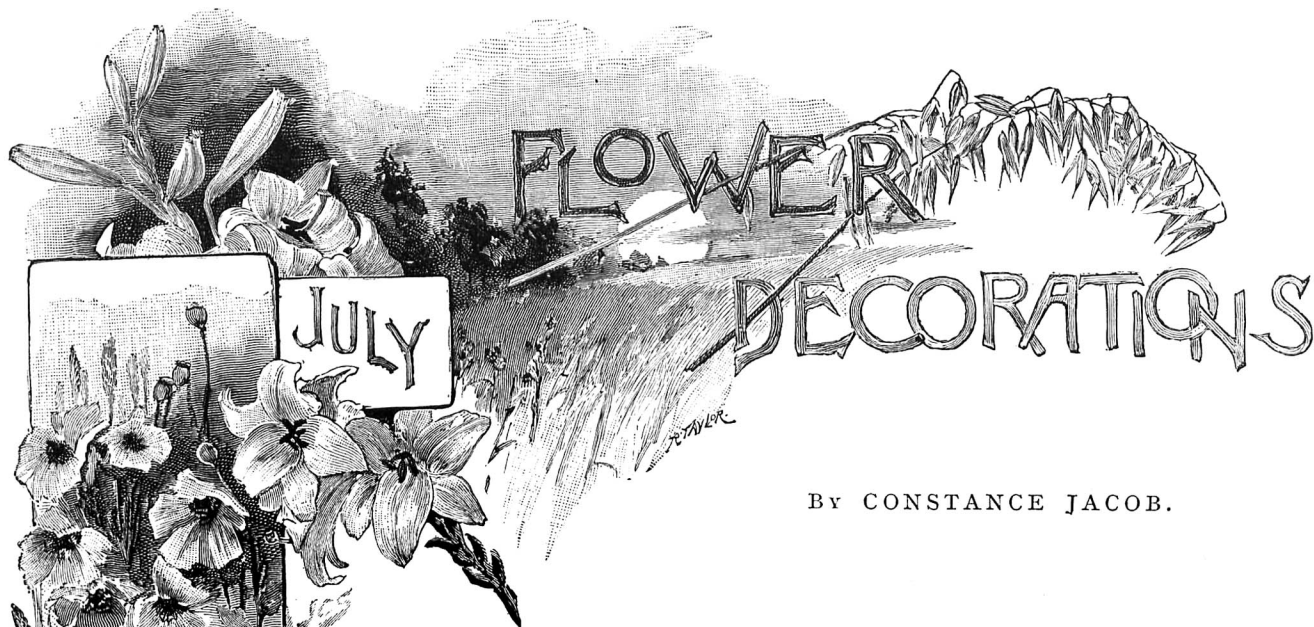
That’s a bit of a sobering thought for us today, for I’m sure most of us feel that we’re living in the *truly* modern world. Victorians might have *thought* their world was modern, but, hey, look at us now. (Actually, I often wonder what Victorians would think if they could look at us now, and whether they would feel that we’ve come as far as we think we have.)

We don’t have to go back to Victorian days, however, to realize just how fleeting it is to be “in fashion.” Remember bell-bottoms? Hot pants? Psychedelic colors and patterns? Remember when the most amazing new camera on the market was the Polaroid, with its ability to create a really, really bad print right on the spot? Most of the things I loved best growing up (and even *as* a grown-up) would be considered by young folks today to be hopelessly old-fashioned and antiquated. (Possibly I would as well. After all, despite the fact that I create an e-magazine, I still prefer to read books printed on paper!)

Some fashions are a function of the society in which they have evolved. Even though bell-bottoms have come around again more than once since they were first the “height” of fashion, I doubt we are ever going to return to the bustle and corset of the 1900’s. It’s easy to forget that many fashions that look ridiculous today were often reactions to, and in some cases improvements over, fashions that were even more burdensome in earlier times. (Not so sure about hot pants here...) Once the reasons for those fashion changes have disappeared, so do the fashions themselves, never to return.

What remains is *style*. A beautiful design remains a beautiful design, even if it was first produced in the 15th century, copied by a Victorian artist in the 19th, and reprinted by a mad computer scanner in the 21st. Thus, I’m delighted to be able to bring you glimpses of some of the most absolutely new, cutting-edge, thoroughly modern, up-to-the-minute Victoriana that I can find... and if it all looks just a bit old-fashioned, well, I’m proud to be an old-fashioned girl. Given my wonderful readers, I think I’m in good company!

—Moirra Allen
editors@victorianvoices.net



By CONSTANCE JACOB.

JULY has nearly all the same flowers as June, with some additions, generally of more florid colouring and robust growth, while the spring survivals have quite disappeared.

Gardens now show lilies, carnations, jasmin, nasturtiums, poppies, stocks, marigolds, geraniums, calceolarias, cornflowers, the rose of Sharon, nicotiana, fuchsias, and some early dahlias.

In the greenhouse, oleanders, gloxinias, almanders, and cacti are plentiful.

Wild flowers include poppies, cornflowers, marigolds, clematis, honeysuckle, woody night-

shade, flowering rushes and grasses, yellow iris, water lilies, teasles, forget-me-nots, meadow-sweet (spirea).

Lilies are the most conspicuous flowers at the beginning of the month; indeed, in an early season they may be ascribed to June; and from the old-fashioned white or St. Joseph's lily to the gorgeous auratum species now sent to us from Japan, they are all decorative in a high degree. Unless a tall centre epergne is used they are not suitable for dinner-tables, as their full beauty is only enjoyed when the blossoms and buds are allowed to remain on the parent stem, not when single flowers are picked for small vases. This is one reason why only people with gardens can use them satisfactorily; another is, that in most florists' shops the flowers which are open have been robbed of all their golden pollen before travelling; probably from a mistaken idea of tidiness, but to the utter ruin of their appearance. I have often wondered why cotton-wool could not be wrapped round the stamen and pistils to prevent the pollen soiling the purity of the petals, but I suppose the majority of buyers do not notice or care for the difference. But if one can gather from a garden at one's pleasure, no more beautiful ornament for a room can be imagined than a fine head of any kind of lily in a tall jar, whose neck is narrow enough to keep the stalk in upright position. Foliage is not at all requisite, but if any is used it should be of a large kind of leaf or small branches of some shrub, only just appearing above the neck of the jar.

For the quaint Turk's cap variety, a vase with a long, narrow neck and wide base is necessary, to preserve a good semblance of balance.

The old-fashioned flowers, Solomon's seal and crown imperial, require the same treatment.

Carnations are growing every year more popular, and in variety of tint resemble and almost rival roses; with which they have, indeed, much in common, when we consider them decoratively. They are mostly cut with very short stems, and then must be placed in low dishes, or globes, being too top-heavy for tall vases. Their own grey-green leafage is the best surrounding for all shades, although gardeners generally object to much of it being cut; and fitting company to all varieties, and especially to the clove, the king of the race, is found in the small white clematis, white jasmin, mignonette, and sweet peas of contrasting shades. They can also be mixed with roses, but must be quite opposed to them in tone;

for instance, cloves with tea-roses, malmaison pink, or yellow carnations with dark red roses, red and white cloves with pale pink roses.

I have dressed many dinner-tables and refreshment-counters for suppers with some of these mixtures, using silver decanter-stands, silver, china, or wicker baskets, soup plates or china saucers, with the two latter alternating tall specimen glasses holding two or three long-stalked flowers of either kind, and sprays of clematis and jasmin, which also drooped on to the table, and trailed in and out among the lower dishes. I have also put red and white cloves and jasmin into the lower parts of one of those terrible silver epergnes which were so fashionable some years ago, and which their possessors still like to use, and filled the upper vase with a light bouquet of pink Canterbury bells, jasmin, and clematis, the latter falling down like a cloud over the ugly silver and glass stem.

On another occasion purple clematis jackmanni took the place of the Canterbury bells, and the carnations were all white and yellow; and then I put six little globes containing each a carnation or jackmanni and a spray of jasmin down the sides of the table. These last schemes demand a good number of flowers, but they are generally cheap now in shops and plentiful in gardens; while if smaller receptacles are used, an equally pretty effect can be obtained at much less cost. I need hardly here allude to the hideous dyed carnations which we have heard so much about lately, as by no stretch of imagination can they be considered artistic or economical.

Garden poppies are quite a modern fashion, and very beautiful most of the species are, both in form and colour; the smaller kinds, such as the Shirley, mikado, and Victoria Cross, may be arranged in loose posies, and, with advantage, mixed with the flowers of the Marguerite daisies, the white cornflower, or white sweet sultan, whose sturdy growth and opaque purity contrast with and enhance the bright fragility of the poppy.

To such groups grass is a most suitable addition. Of the larger kinds, such as the oriental, the perennials, the tree poppies, and a very fine white, called the Bride, one flower is enough for an ordinary-sized vase, and should be accompanied only by one of its own large and handsome leaves, and, if possible, a seed-vessel. Any vases for these flowers should be at least six inches high, and of fairly substantial form; in colour whatever best exhibits the brilliancy of the poppy.

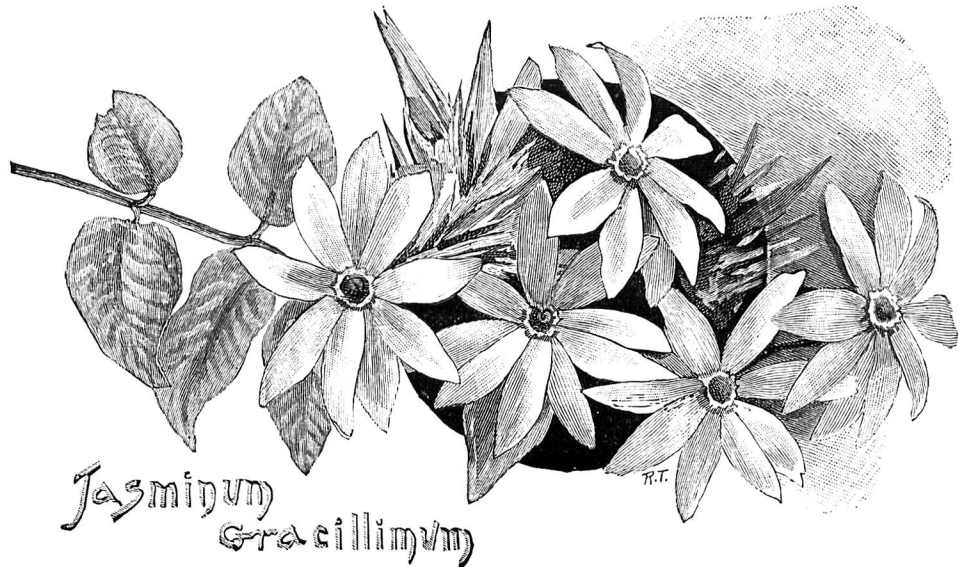


Blue cornflowers are great favourites with many people, but somewhat difficult to treat artistically. A popular way, of course, is to mix them with red poppies, with, I think, a certain crudity of effect; and another, no more successful, is to put them with marguerites. All these flowers are so intimately associated with cornfields, that probably people naturally think of them as suitable companions, but, as a matter of fact, they are very seldom found growing in close proximity; and the very pronounced colours require a great deal of atmosphere and natural environment to bring them into harmony. After many experiments, I have found the happiest results gained by mixing blue and white cornflowers with a good quantity of green oats, in white or in celadon and white china vases. A very graceful arrangement I have seen too on a country house table, consisting of blue cornflowers, yellow and white Marguerites, large blossoms of the white malope, deep orange coreopsis, and plenty of asparagus tops in white glasses.

Carpet bedding has made calceolarias plentiful in most gardens, but they are difficult to manage as room ornaments, the easiest way being to mix the brown and yellow sorts together, with plenty of dark and light green foliage, such as box and southernwood, or copper and silver beech.

I have never seen the handsome Aaron's beard, or rose of Sharon, for sale in shops; but ladies who have plants in their gardens may make an original table decoration with sprays of these golden flowers and dark glossy leaves in low vessels, while a few interspersed specimen glasses hold some loose sprays of calceolaria. These suggestions are given because, when one has a small garden to cut from, it is often a case of Hobson's choice; but, for my own part, I consider most bedding-out plants to be unsuitable altogether for providing cut flowers. The only exception is the tuberous begonia, which has lately been so popular in the London parks, and which really does look decorative in specimen glasses with its own leaves only, and no other flowers in its neighbourhood; the white and yellow can be mixed; scarlet and pink look best alone.

Geraniums can be used in loose bunches of fine heads in corners where bright colouring is desirable; and the scarlet repay putting into white china with some large leaves of the deeply serrated scented, or oak-leaf, variety. Of course if people like to transfer the carpet



*Jasminum
gracillimum*

bedding on to their dinner-tables, they can use heads of this class of flower in low troughs following geometrical designs, and interlace them with other lines and curves of coloured leaves such as are used in the beds; but, for all artistic result, the flowers might as well be left in the garden, and a piece of bright embroidery placed on the table. I have seen yellow and white Marguerites sacrificed to this fashion, for that can only be displayed by retaining a good part of the stalks and foliage; either sort alone or both mixed however makes a charming arrangement in blue-and-white narrow-necked vases, and flowering grass is a pretty accessory. Most stocks of good colours—and these become better every year—mixed with spikes of *Nicotiana affinis* (or white tobacco plant) look well and smell sweetly as groups for high places.

The last-named flower, although in the garden it is closed most of the day, will continue open in rooms where the sun does not shine directly on it, and hence is particularly useful for corners where other flowers would languish.

Aquatic flowers are very beautiful this month, and picturesque effects may be got by water-lilies and their leaves floating in soup-plates or shallow dishes full of water, and sprays of forget-me-not and water crowfoot round. Any common plate will do if the edges are well concealed by drooping fern leaves. As these

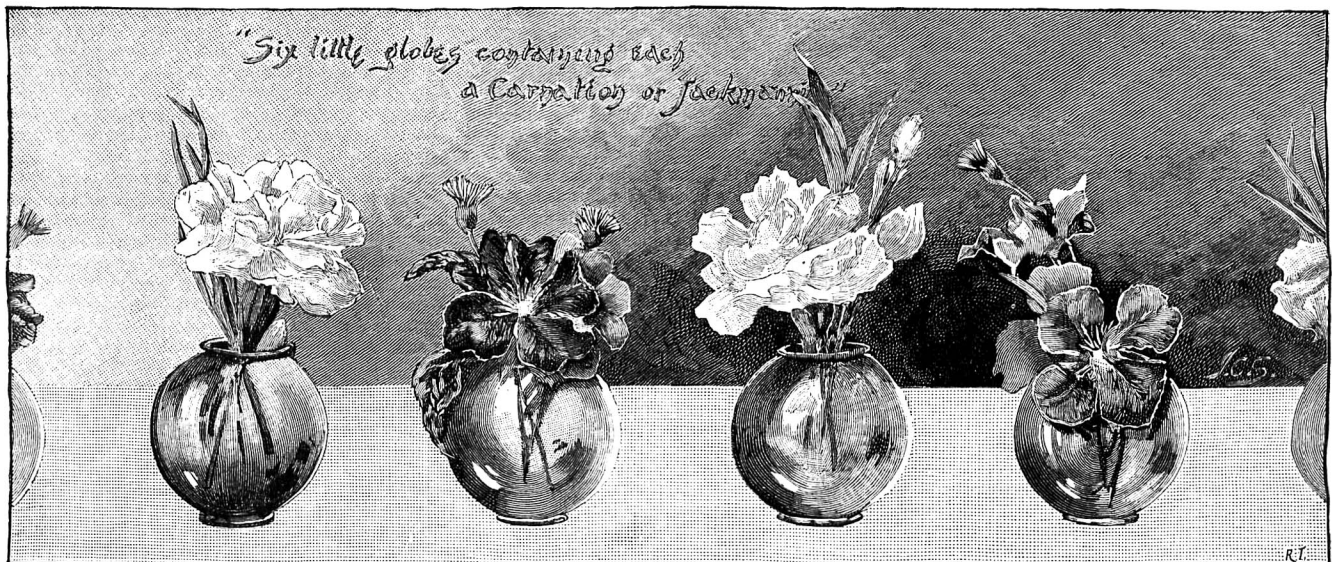
arrangements require to be looked down upon, they are especially suited for placing on open tiled hearths, and may be backed by tall jars or jugs holding bunches of flowering rushes, spiraea, flags, and other tall aquatic flowers.

A somewhat elaborate scheme of decoration for a dinner, but by no means difficult to those who can obtain the flowers, can be carried out by making a bank down the centre of the table of silvery and brown foliage, such as tradescantia and coleus, starred with the large yellow blossoms of the alamander, and fringed with sprays of smilax, alamander, and purple jackmanni, single flowers of both kinds being placed in specimen glasses down the sides of the table.

Oleanders are among the most decorative of exotics, and the pink or white flowers and willow-like leaves may be prettily mixed with pale tea roses, clove carnations, jasmin, or myrtle.

Gloxinias, another very favourite flower with greenhouse gardeners, like cacti, are much more to be admired on their own roots than anywhere else; but if cut at all, their velvety richness is best shown up by sprays of maidenhair, or other delicate ferns, which is equally true of the gorgeous fancy pelargoniums, less fashionable now than some years ago.

An old-fashioned flower rapidly returning to favour, with improvements, is the fuchsia; but like many which begin to bloom this month, it is in its greatest profusion in August, and will be best treated of then.



Easy Lessons in Drawing and Painting.

CONDUCTED BY LIDA AND M. J. CLARKSON.

THE ART OF ILLUMINATION (Continued).

IT is quite necessary to be provided with a good outfit in order to do the best work of this kind. A few of the most essential colors and combinations were given in our last number, but we will now describe the more complete list of both colors and other material required. Ox-gall, gum water and gold size are generally necessary; a set of good sable brushes (the red sables will give the best satisfaction), a two-inch flat camel's hair will be found very useful, an agate burnisher, china palette and some gold paper, gold and silver shells or saucers, will also be needed.

The following hints as to colors will assist you in choosing and combining them. Ultramarine is considered the purest blue, and although cobalt may be substituted, it is not as rich a color. Cobalt mixed with white is very useful for illuminating purposes, whilst mixed with lemon yellow it makes an admirable green, and with orange vermilion, some useful grays. For shadows it should be mixed with brown. Indigo is a very powerful blue, and is often used to enrich and deepen the other blues; with lake and sepia it makes also very beautiful warm shadows; especially for drapery or objects painted blue or purple.

Orange vermilion will be found the best of the vermilions for general use; it can be intensified yet more with cadmium shaded with carmine and crimson lake, or deepened by the addition of sepia. Crimson lake is more permanent than carmine, and mixed with cobalt makes a fine purple. Cadmium is the most useful of the yellows, it can be lightened with lemon yellow or white and deepened with vermilion. A brilliant scarlet may be made by mixing cadmium and vermilion.

Lemon yellow is an excellent color for lighting up gold, and when mixed with emerald green gives a warm tint. Vandyke brown is also useful, permanent and works well.

Another useful brown is made with light red, gamboge and indigo, shaded with the same colors, with the addition of burnt umber and madder lake.

Burnt sienna is indispensable. Violet carmine is a purple of great depth and clearness, works well and richly.

Neutral tint can be made by mixing black, white and a trifle madder lake, but the color itself is useful to have, as it is then always at hand for shading and for grays.

Chinese white cannot be dispensed with, as it mixes well with all colors, gives body, is permanent, works well and dries clear and pure in tone.

Lamp black is a dense black preferable to other blacks, and this finishes the list of colors needed for a good outfit. There are others much used in illustrating, which you may like to add at pleasure, such as gamboge, a bright transparent yellow, Indian red, which mixed with carmine gives a rich russet tone; smalt, a brilliant purple blue, and purple madder which combined with carmine and crimson lake makes rich warm purples.

We hinted in our last number that the shell gold or silver is more reliable than the liquid gold paints or inks, and for that reason is to be preferred to them. These metals are beaten into powder, and thus prepared, are sold in small saucers or shells.

Probably the most difficult part of the work to beginners will be the gilding or silvering process, which requires care and practice to make satisfactory. The method is as follows:—

Take several of the shells and with a brush filled with clear soft water, wash all into one shell or saucer, and set aside until the gold has settled at the bottom. Now with a piece of clean blotting paper remove the water, taking care not to disturb the gold sediment. Add some weak gum water, mix with a brush and it is ready for use. It

should be of a consistency to flow readily from the brush. To gild you must charge the brush well, taking care to keep it generously supplied in order that the gold may flow freely, otherwise it will have a streaky, smeared appearance. When it is perfectly dry, take a sheet of highly glazed paper and lay over the part which has been gilded, and with the agate burnisher pass with even but gentle pressure over the gilding until you secure a good polish.

For large illuminations, gold paper can be neatly cut to shape and attached to the vellum or parchment with clear boiled starch, or with strong gum water. This is useful for large plain masses, but only the very best quality should be employed. The foregoing directions apply equally to silvering as to gilding. For a good bronze use gold mixed

moving it uniformly from top to bottom of that portion of the work you are coloring, keeping the color flowing evenly over the whole space. No attempt should be made to restore or alter the work while it is wet, nor must any excess of color be left on the surface to dry off. During the operation of washing, the liquid must be kept flowing at the edge of the wash, so that the brush will leave the coloring perfectly uniform in tone, one flat, even tint.

It is said that the golden rule to be observed in illumination is cleanliness, the greatest care must be taken as to brushes, saucers, palette, etc. Immediately after one color is done with, wash the brush perfectly clean. Almost the entire beauty of an illumination depends upon the purity and brilliancy of color.



with light brown. Sometimes it is necessary to size the portion to be gilded, that is to paint it over with the size, and when it is dry it is ready for gilding.

We have now arrived at the final and most important stage of the work, viz., coloring. Very pure soft water is used to dilute the paint sufficiently, a trifle gum water may be added, or if body is required a little Chinese white. When a mixed tint is needed prepare enough for all the coloring in hand, or otherwise it will be apt to have a patchy appearance. Keep your colors as clear as possible, no muddy, dirty tones must be tolerated in illumination. With a red sable brush, the size to suit the surface to be covered, proceed to work by charging the tool well with color,

In our next number we will give some further hints relating to this interesting work.

Our illustration shows a style of ornamented text often used for initial letters, while the smaller alphabets are employed for the body of the work. When the general design and formation of a letter is understood, the amount of ornamentation may be left to the taste or ingenuity of the illuminator. These letters are not so elaborate as to puzzle the beginner, and yet are decorative enough to give very satisfactory results. In our next we will introduce some of a more elaborate character, involving the necessity of greater skill and experience on the part of the worker.



FIG. 1.

TILE
PAIN
TING



FIG. 2.

POTTERY painting has become such a fashionable and, withal, useful occupation among women and girls that we need not preface our remarks upon tile-painting by any reference to the rudiments of pottery, or, as it is called, Ceramic painting, especially as that subject has been treated of in a former number of THE GIRL'S OWN PAPER. We shall take it for granted that those who intend to apply this article practically have either a slight knowledge of pottery-painting, or will take the trouble to read the article in No. 22 of THE GIRL'S OWN PAPER.

There is perhaps no branch of pottery-painting more useful than the one forming the subject of this article, for tile-painting, whether viewed from an artistic or practical point of view, must commend itself to art students and amateurs. Painted tiles can be put to all kinds of uses, many of which instinctively suggest themselves to the reader's mind. In many modern houses, fireplaces and chimney-pieces are often ornamented with tiles, usually printed ones; and, at a very small outlay of money, a girl with artistic capabilities might add to the interest, originality, and beauty of

the room by painting some tiles in lieu of the printed ones, for anything done by hand is, from its very nature, so much more interesting than work turned out mechanically by a machine. In older houses, where no provision is made for tiles, and where the mantel-pieces are not beautiful adjuncts to the room (as they too often are not), accommodation can be made for tiles by having a casing made of deal to fit right over the stone mantel-piece, and fastened to the wall with brass plates and screws. The front of this casing will, of course, consist merely of a frame just wide enough to take the tiles, which can be kept in their place by beads. We have seen mantel-pieces so treated when the rooms have been repainted and done up, as the casing should be the same colour as the rest of the woodwork, and the effect is admirable and well worth the outlay, which is not great. An accessory, such as a tile fireplace, gives an unique appearance to a room, and stamps it with an air of originality; and, considering the facilities for fostering various arts such as the present one, which a generation ago did not exist, no houses where there are girls with a little lei-

sure and talent should be wanting these artistic accessories. Indeed, it has been one of the chief aims of THE GIRL'S OWN PAPER to familiarise its readers with some of the useful and beautiful arts, so that they may employ their spare time profitably to themselves by adding to the charms of their homes by their own work. Many people, especially dwellers in towns, have window-boxes to hold flowers and plants, and these are usually fitted with tiles, as earthenware is capable of resisting exposure to the weather better than any other material. It is hardly necessary to add that this affords a splendid opportunity for the display of artistic talent, and one we hope our readers will avail themselves of. The frame is made of iron, wood being clumsy and liable to decay, and there are several places in London where these are made at a moderate cost. Measure the width of the window, and paint your tiles accordingly. If you cannot get an exact number of tiles, you must have one cut. Let the man who makes the frame-work have the tiles when painted, and he will fit them in their place. It should be borne in mind that it is



FIG. 3.

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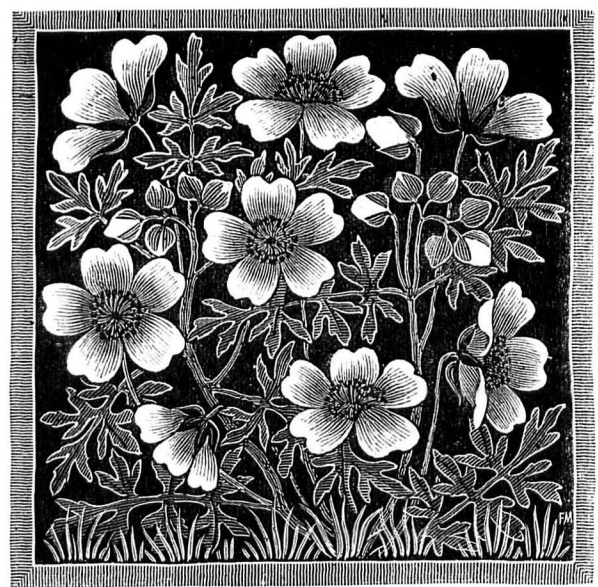


FIG. 4.



FIG. 5.

better to have the frame made to the tiles, as, if the tiles are painted afterwards, there is more danger of them not fitting. Small boxes for standing in a room or on the table, just large enough to take a flower-pot, also afford opportunities for utilising your work. These, again, can be made after the fashion of the flower-boxes, each side being made to receive a tile. Eight-inch tiles are better for these boxes, six-inch ones being rather small.

Wood could be employed in this case for the framework, and girls who have brothers with a turn for carpentering might get them to make them. It is surprising what people can do when they set earnestly to work, and by brothers and sisters joining in a kind of working partnership they would materially help each other to be useful. Many boys are quite expert carpenters, and yet too often spend their time in making useless boxes and rabbit-hutches, when, with a little stimulus and directing advice, they might manufacture some useful and ornamental articles. Teapot stands are things which are not difficult to make, and with a nicely-painted tile in them, form admirable presents. Some black picture moulding does admirably for framing the tile, and with four small knobs at the bottom corners, completes a most useful article for the tea-table.

Wash-stand bricks are often fitted with tiles, and, in fact, we might stay to enumerate their various uses; but we will pass on to other considerations. Having seen some of the uses tiles can be put to, we will just consider what are their advantages from a technical point of view. To begin with, a tile is the best possible article to attempt when beginning pottery-painting, for this reason, that the surface is flat and the size not too large. Vases and plaques, besides requiring careful designing and arranging, are difficult to paint, owing to the shape of their surfaces, whereas a tile is no more difficult than a piece of paper, and is almost as portable. Then, again, the price is not formidable. Tiles can be purchased at china shops, and also of the tile makers, who have warehouses in London, and are to be had of the following sizes: 4, 5, 6, 7, 8, 9, and 12 inches, at prices ranging from 4d. up to 5s., the 12-inch tiles being very expensive in comparison with the smaller sizes. They can also be had buff, cream, and green, as well as pure white. The most useful sizes we may mention are 6 and 8 inches. For panels and large subjects the design is painted on a number of tiles put together; they are then burnt, and are afterwards cemented and the joins coloured over. This is the only way big subjects can be executed, it being impossible to make large slabs of earthenware.

It will be seen that tiles are admirably adapted for learning upon, as, even if a few are spoilt at first, no great loss is entailed, and requiring, as they do, a very simple treatment, are the first steps to more ambitious works.

We now come to the question of the style of design most suitable for tiles, and, in order to better illustrate this part of our subject, we have given several illustrations to elucidate the text: seeing what ought to be done is far better than being told what to do. It will be noticed that in all the designs given none of them are absolutely pictorial, all of them being decorative or conventional. By pictorial is meant a drawing made direct from nature, without any modification whatever, whereas in all the designs given there is a certain amount of *design*—an arrangement and balance of form which would not be the case if the drawing were made straight from nature. In the design of lilies it will be readily seen that a certain selection has been made, so that the flowers shall not all grow on one side, as often happens in nature. In fact, the design shows how a pot of lilies *might* grow under very favourable conditions, and not as they usually bloom. And this selection not only refers to the several parts of one plant—choosing the most suitable specimen and complete of it—but also in selecting plants whose forms are beautiful and whose growth is not too complicated. A daisy would, for these reasons, be far more adapted for a tile than the rarest orchids, for there is a

simple beauty and symmetry in the common English flower sadly wanting in the exotic plant.

Draw everything from nature as far as possible, and choose English plants in preference to foreign ones. Our wild flowers alone offer an inexhaustible mine of ideas and suggestions which might well occupy the longest life. Follow nature with a loving carefulness, noting all the marked characteristics of every plant, for the essential qualities of a good design are to give the *chief* facts



FIG. 6.

about the plant you elect to base your design upon. In drawing a lily, for example, let us first note the characteristics of the flower, which we find to be six petals, three large and three small, arranged alternately, so that when looking full at the flower it presents the appearance of two triangles overlapping each other, six stamens and one pistil; and if we impress these simple facts on our mind we shall never fall into the mistake, by no means uncommon, of making a lily with only five petals, such a flower being unknown. In the leaves, again, we notice they are shaped somewhat like a long slender lance-head, and grow around the main stem in a spiral; the veins traverse the length of the leaf, or parallel, as it is termed in botany, and do not branch off to the right and left from the centre vein as in the apple.

We have given these particulars of the lily in order to show how plant-form should be drawn when the drawings are to be used afterwards in designing. It is this quality of careful observation which produces good work, and we should always recommend the student before putting pencil to paper to make, as it were, a mental inventory of the plant to be drawn, to avoid the many mistakes which are inadvertently made while the drawing is in progress, and also to impress the plant on the memory so that on a future occasion the student would be able to know whether the design that was being painted was correct with nature. It is astonishing, if we look at nature only cursorily, how soon we forget the broad facts about the commonest flowers, even, say, to the number of petals in a wild rose; whereas if we take the trouble to impress these particulars upon our minds it would make our work much more truthful than it is—a quality Ruskin so much admires.

We now come to consider the plants which are most suitable for tile designs, for, next to drawing accurately from nature, it is necessary to make the most suitable use of our drawings. The plant always ought to bear some relation to the size and shape of the tile to be painted. It would be as absurd to choose a sunflower for a six-inch tile, as to attempt to fill out a twelve-in. with a small flower like the sorrel, or to select a flower like the daisy for the panel of a mantel-piece. As a broad rule it is better to draw tile designs the size of nature rather than enlarge or reduce a flower to the requisite dimensions. Nature has made each flower in proportion, she has given every flower its most appropriate size, and by reducing a large flower we are apt to get a cramped, as in enlarging a small one, a coarse, effect. For a six-inch tile select flowers such as the marsh marigold or dandelion, as in figs. 1 and 2, and for a tall panel such plants as the lily, iris, foxglove, and any other whose growth naturally fills out the space. But as our illustrations will help this part of our subject better than words can, we will append a few notes explanatory of the cuts.

In figs. 1 and 2, drawn from the marsh marigold and dandelion respectively, we have plants which fill out the space without reduction or enlargement, and as there are dozens of other wild and cultivated flowers about the same size as these, we can give endless variety to our tiles. Fig. 1 is helped by a suggestion of water as a background, which might be done in blue to give a quaint effect just as in fig. 2 there is an indication of grass to suggest growth, and give the design a more complete appearance. These designs could be worked with dark backgrounds, but are, perhaps, more effective as they stand.

Figs. 3 and 4 require little comment. Founded on two well-known plants, the water buttercups and shortia (a plant used extensively in gardens for borders), they require much the same treatment as our two last designs. Blue-green backgrounds look

effective, as both flowers are white with pale yellow centres.

In fig. 5 we have attempted to show how the lily might be treated for a fireplace, and also to show how to combine conventionality and quaintness with natural form. The panel is formed of four 8-inch tiles, and makes an admirable space for the plant, being in good proportion. The background might be a rich blue, with an edging of basket-work also in blue. The leaves should be nice tones of green, inclining to browns and olives towards base, as the lower leaves of the lily are often quite red, even when the plant is flowering. The flowers should be shaded with a greenish grey, and a slight wash of pale yellow obviates the crude appearance the pure white might have.

Fig. 6 illustrates a part of our subject touched on previously, viz., selecting appropriate flowers for the space to be painted. Flowers such as the narcissus, daffodil, jonquil, with their long, straight leaves, form charming panels. We have seen small fire-screens, each leaf containing one of such panels, decorated with tiles, and exceedingly well they look in a room.

(To be concluded.)



KNOTTING



date occupied the attention of the then fashionable world, and which "mighty queens have graced in hands to take." Knitting is now an obsolete art, but we find it recorded that Dr. Johnson gravely set himself down to learn it and failed in the attempt; and though he deduces from his inability to learn so small a thing that he is marked out for great achievements, the paragraph shows that the work was one well known in his day. Indeed, knitting flourished from the time of Queen Anne until the reign of George III., and is frequently referred to by the writers

of those times, the poet Sedley, when praising Queen Mary's diligence and virtues, adding—

"But here's a queen when she rides abroad
Is always knotting threads,"

and the writer of Mrs. Delany's life describing the exact pattern and style of the knotting she used to do.

Through the kindness of a lady who has some of the work still in her possession, we can describe fully how it was made and used. There is no doubt, when examining knotting, that our modern tatting is founded upon it; while it is itself taken from the knotted point laces (*punto a grappo*), worked in Spain and Italy for church vestments from the fifteenth to the seventeenth centuries. The basis of these old points are knots upon strong thread, tatting is but an amalgamation of knots, and knotting consists of a succession of knots made upon a silken or linen thread, and used either as a looped fringe or as an edging to *appliqué*, or worked in varied colours, and so forming the outline and shading of large flowers and complicated designs.

The simplest description of knotting is the fringe knotting; this is made with either coarse knitting cotton, or black or coloured purse silks, and as follows:—Wind the silk upon a tatting shuttle, hold the end of the cotton with the left hand, and between the thumb and first finger, wind the thread round the fingers of the left hand, and put the shuttle through the loop thus made, withdraw the fingers (still keeping the thread tight between the thumb and first finger), run the loop on the thread up to the end, and make a second knot which runs up close to the first; work in this manner until all the thread is used up, and make enough of these lines of knots to form into a looped fringe, depth from one to three inches. A large knot is made by putting the shuttle twice through the loop before it is drawn up, as this movement doubles its size.

Edgings to *appliqué* flowers are formed by sewing down the lines so made upon the extreme edge of the applied material, and it was this description of knotting that was practised by Mrs. Delany, as we are told that she cut out from white linen leaves of various sizes, laid these in a design upon dark blue linen, and edged and veined these with white knotting of various sizes.

When silk knotting or other coloured knotting was worked upon a plain ground, and used to mark out and colour naturally a floral or arabesque design, the knots were made with a needle in the foundation material, and not sewn upon it. This variety is called needle knotting, and is managed as follows:—Trace the outline of the design, thread a needle with silk, and fasten it at the back of the material, and bring it to the front; put the needle into the material on the traced line and a few threads below where it came out, but put it in across the traced line on its right and bring it out upon its left; before drawing up the thread quite, insert the needle into the loop from right to left, and over, not under, the top thread; then draw tight, and make a similar knot in the same way a little below the first line. All descriptions of knot-making seem complicated, but this knot is very easy; the only movements in it to remember are putting the needle in across the line and not down it, and making the knot by taking the thread over the loop and not through it. Shade the flower by working lines of knots in shades of silk so as to mark out the shape of the flower in the same way as in crewel work, and work single knots where light shading only is required, and fill in with a number of closely knotted lines for heavy shading.

By following these directions the knotting of the eighteenth century can be reproduced.

B. C. SAWARD



FIG. 5.

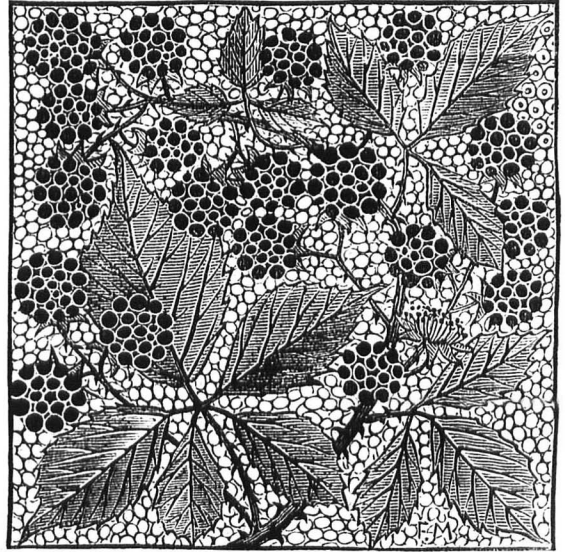


FIG. 6.



FIG. 9.



FIG. 10.

TILE-PAINTING AND DESIGNING.

TAKING into consideration the number of our readers who are learning the art of pottery painting, we think it will be useful to them if we supply a few additional designs to those published on pages 728 and 729 of this magazine.

Figs. 5, 6, 7, 8 are drawn from shrubs instead of flowers, as in the first four illustra-

looking very well. In fact, blue is essentially a tile colour, for in very old houses the fireplaces were tiled round almost invariably with blue Dutch tiles. A design for blue treatment should be clear, well-defined, and nicely balanced, and should be effective, without elaboration or high finish. Fig. 8, drawn from the traveller's joy, is a plant eminently adapted to this treatment, the curves of the leaves and stems being highly ornamental.

Fig. 7 is founded on the palm, and requires no further comment.

In figs. 9 and 10 we have panels formed of two six-inch tiles, such panels being suitable for being worked up with ornamental tiles at top and bottom to form the sides of fireplaces. Fig. 10 is a figure of Autumn drawn in a *tily* manner, and could be worked in blue or colours. Symbolical figures of the seasons, arts, and sciences, &c., are usually chosen for tiles, as it gives a *motif* to decoration.

In fig. 11 we have an oblong tile panel, and it is suggestive of how such spaces can be treated. The wild rose supporting the head in centre is quite ornamental in character, the stems being made to assume a scroll form, and the colouring should, therefore, not be too natural. The

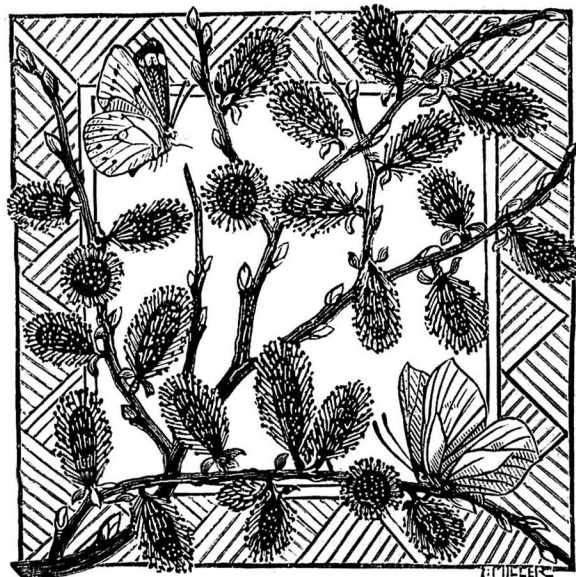


FIG. 7.

tions, and are treated rather more conventionally. Figs 5 and 6 are "autumnal" tiles, founded on the maple and the black-berry. The tone of colour should be rich and warm, yellows, reds, and browns predominating. The leaves might be put in in washes of colour, and the veins taken out before dry with the point or brush handle. Figs. 7 and 8 might be painted in blue, single colour tiles

head in centre, a portrait of Raphael, might likewise be painted in soft tones of colour. A panel such as this would be suitable for the top of a mantel-piece, and if several panels were required the head might be changed while retaining the same ornament. We may here recommend our readers to study Japanese painted pottery whenever they have an opportunity, as they, of all nations, are the most successful Ceramic artists. While being wonderfully true to nature they infuse a quaintness and variety in all their designs which gives their work that uniqueness which is so desirable in all artistic effort. It is for this reason we have gone to some pains to endeavour, and we trust with success, to show the sort of designs most suitable for tile painting. To place any design on a tile without method or thought cannot be considered art, no matter how well the individual thing may be executed. It is in filling out the tile appropriately, so that the lines shall flow gracefully, and the masses be well balanced, that we produce worthy designs.

Of course in a short article like this it is impossible to leave nothing unsaid that may



FIG. 11.

further the subject under consideration, and all we can therefore hope to do is to set the reader thinking, and also direct the thoughts in the proper channel; so that a clear idea may be kept before the mind of what one ought to do, as all after success depends almost wholly on a right beginning.

FRED MILLER.



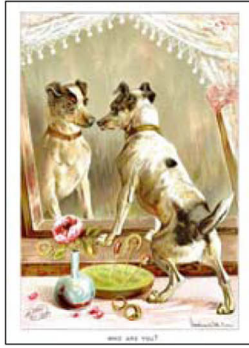
FIG. 8.

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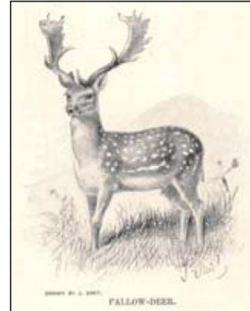
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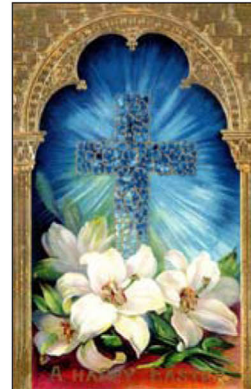
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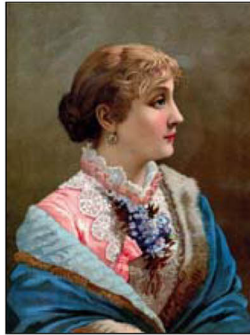
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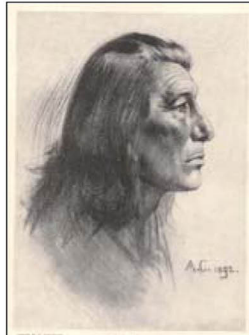
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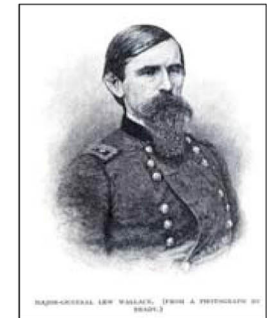
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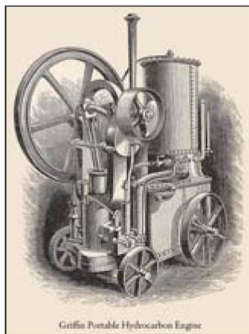
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Eminent Victorians



The Civil War



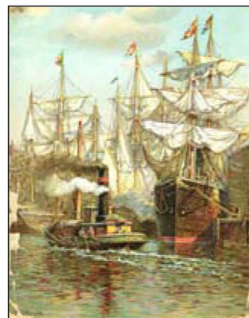
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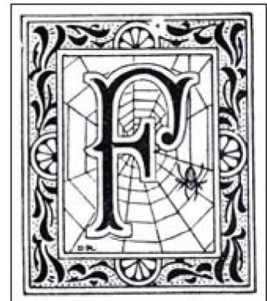
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ROUMANIAN WORK.

By JOSEPHA CRANE.

THE idea of Roumanian work is usually associated in the minds of people with cross-stitch, and it is true that a great deal of work correctly called by that name is done in this way with the admixture of a little gold. But many people do not love cross-stitch at all, and I can sympathise with these, for I dislike it exceedingly myself. It is to me very troublesome and uninteresting to execute, and I am not in love with the effect when it is done. The perpetual counting is troublesome, and I doubt whether in spite of all efforts to introduce it into this country it will ever "catch on" to use a telling Americanism.

There is another variety of Roumanian work which is absolutely different, and to my mind very much more fascinating and artistic. It is also easy to do, and as several stitches are used, it gives plenty of scope for the exercise of individual taste. In some respects it resembles old Hungarian work, the three colours, dark blue, red, and ochre being used, and the cotton employed is *coton à repriser*, D. M. C. make. There however all likeness to Hungarian work ends.

The designs for Roumanian work are different from Hungarian; the stitches are not the same, and it is done upon a dark-coloured linen, something between grey and brown. There is gold mixed with it, and it is seldom used for articles which are intended to be washed. If you choose however to use washing gold, of course it will wash, for the cottons and linens stand the water well, but I never advise any but Japanese gold being used, as that is much cheaper and answers as well. The latter will

not wash, but it does not tarnish, and the linen and cottons will really last a long time even in smutty London without looking at all dirty. For blotters, *Graphic* and book covers, Bradshaw cases, sachets for gloves, handkerchiefs and nightdresses, for tea cosies, table and mantel borders, work-bags, etc., etc., Roumanian work is very suitable.

The cottons cost but a few pence a ball, and as the linen is not dear, those who wish to execute this work will find that they can do it at a wonderfully small cost. If my readers write to Miss Baker, 5, Clifton Gardens, Chiswick, W., enclosing stamped envelope, she will forward them a price-list of articles of all kinds which have good designs on them suited for this work, and she provides all materials at very moderate prices, as well as beginning work when desired.

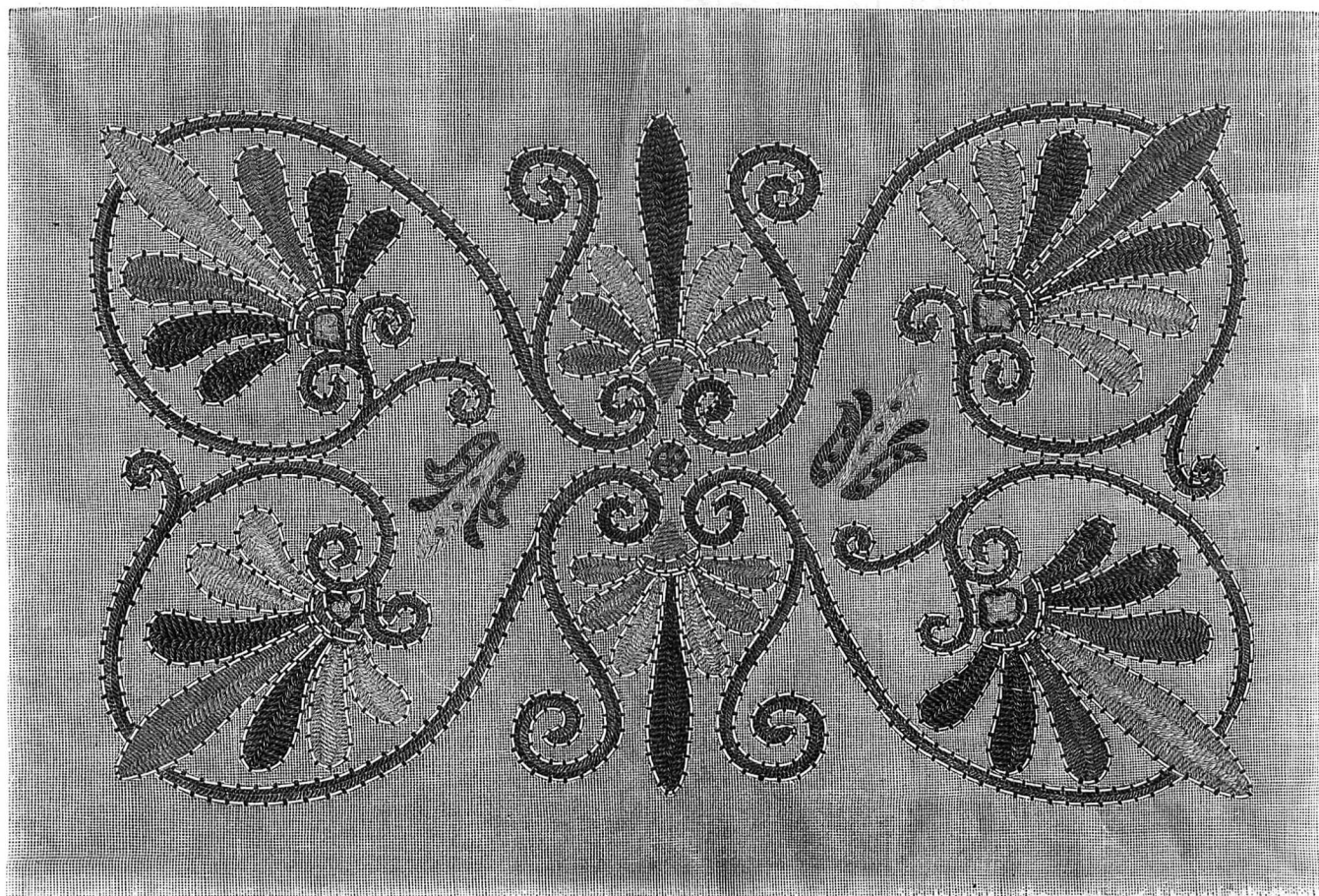
The blotter cover in our illustration is a very good specimen of Roumanian work. The bold design with its perfect curves and graceful lines is carried out in the three colours already named, and it is worked chiefly in a stitch called Indian filling, the method of working which will be described later on. All the petals of the conventional flower are done in this stitch. The curved scroll is done in two rows of rope-stitch worked closely, side by side, and the entire work is outlined in nearly every portion with Japanese gold of a rather coarse number, sewn down with the cotton.

As my readers may like some guide as to the using of the colours, I must tell them that though they can of course please themselves, it is better not to mix the colours about

haphazard. The way in which the latter are used here may serve as some guide. The rope-stitch scroll is done in red and blue, the gold being sewn in red. Two of the corners have the colours in the petals arranged thus: the centre petal yellow; a red on each side of it, and then two blue again on either side. In the other two corners the middle petal is red with one blue on each side of it, and two yellow on either side of that. The colouring thus will harmonise and please the eye, for the opposite corners are alike, and the two centre clusters of petals are also alike. If you were to do each petal indiscriminately in red or blue or yellow, whichever came first, the effect would be as bad as this is good. The smaller details of the design are worked in the colours used throughout, each part corresponding with the rest.

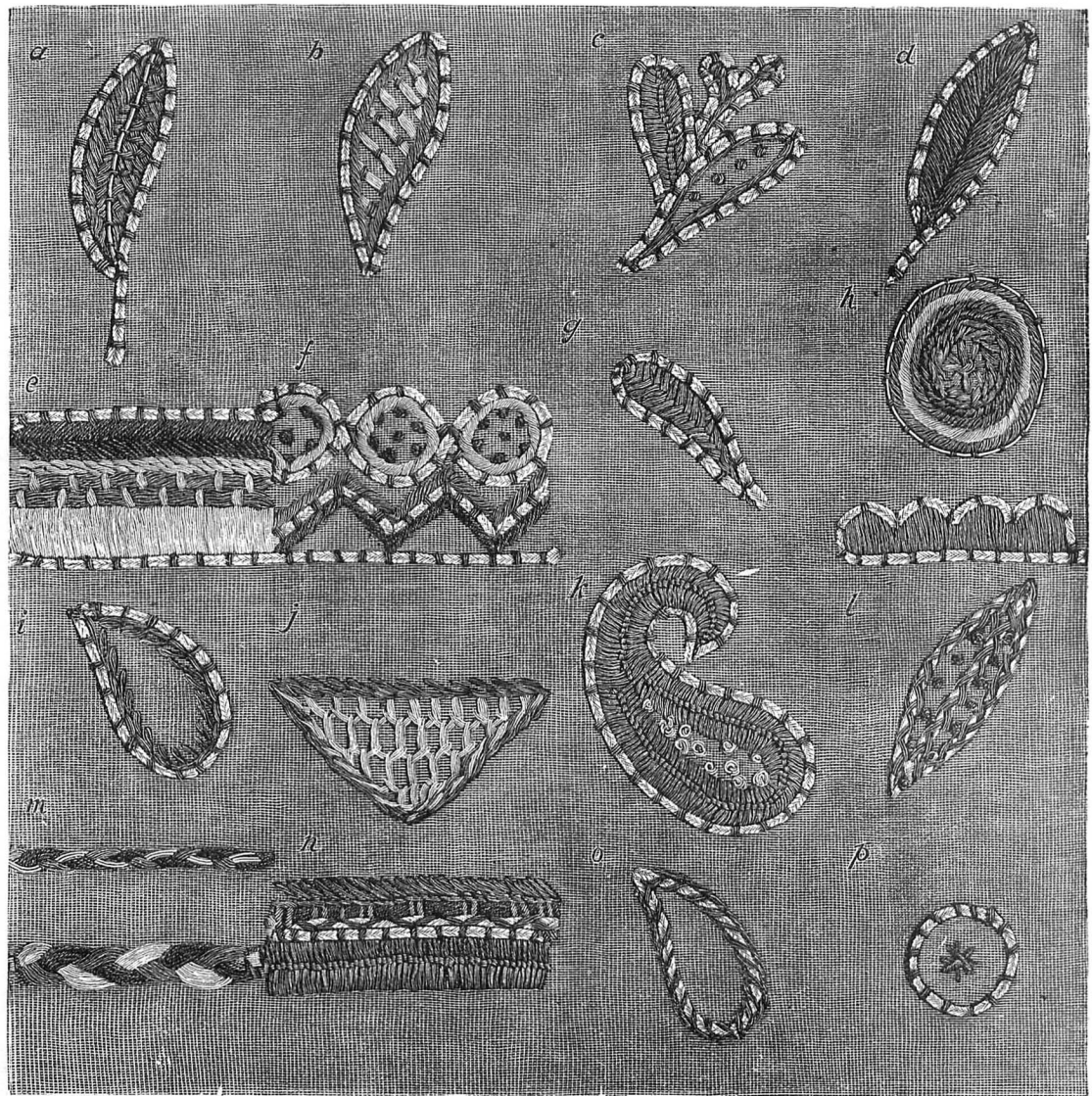
These three colours, *bizarre* though they seem, go wonderfully well together, and the gold outline gives a richness to the whole and makes the work as beautiful as it is uncommon.

About the gold, I must not forget to tell you that this is sold in skeins, and that when you work it you should first pass the end through the large eye of a coarse tapestry needle. Push this through from the right to the wrong side of the material, then withdraw the needle and secure the gold firmly at the back with a few stitches. Then return to the right side of your work, and sew your gold down with *coton à repriser* of one of the three colours. I seldom use the yellow, as the red or blue, particularly the former, look very much better. Leave about an eighth of an



inch between each stitch, and as you are working twist the gold with your left hand. This must always be done, as if you do not do it, the gold paper uncurls and spaces are left showing the red cotton or silk upon which it is placed, and this is extremely ugly. I have seen work done in this gold which was quite spoilt because of carelessness in this respect. Another hint I may give you is to give the gold a slight pull, particularly when going round curves, as it should lie quite close to the cotton embroidery and perfectly flat, any unevenness or looseness being very ugly indeed. Make your stitches at equal distances, and finish off the gold as you began, by pushing the end through from the right to the wrong side when threaded into a tapestry needle.

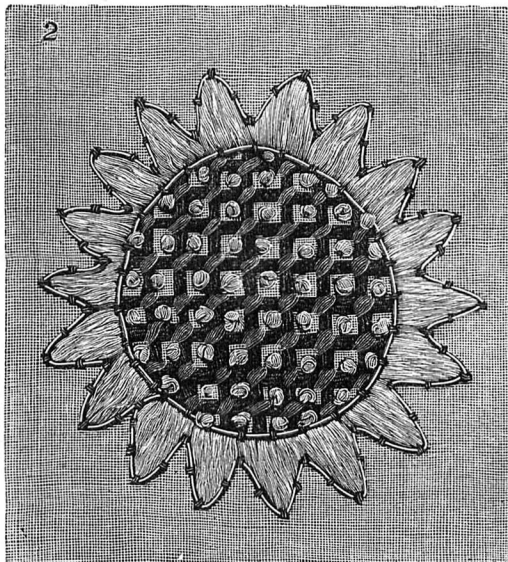
Apropos of needles, fine tapestry or coarse crewel needles are the best to use; the cotton will not go well into the eye of an ordinary needle, and unless the latter has a large enough eye it does not answer at all. This blotter should be mounted by turning the edges over two pieces of mill-board, then lining it with silk, and placing a gold cord all round it. This design, which happens to be a very perfect one, answers for several purposes besides a blotter. It makes a charming end for a piano-cover, it serves for a sachet and many other things. Borders of curtains embroidered in Roumanian work and mounted on plush look very well, and the work repays mounting in

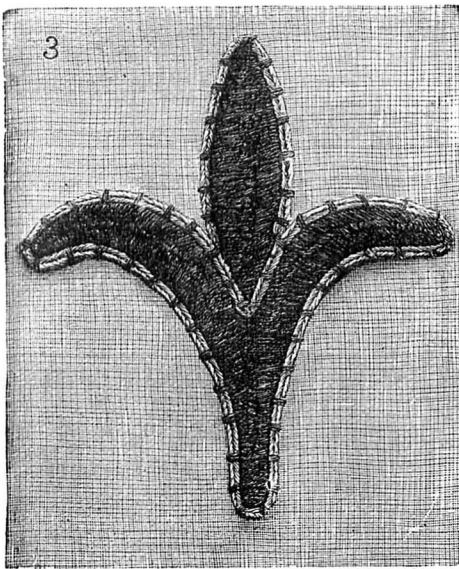


this way. For example, you could embroider a centre for a sachet, and making the latter of plush or satin, lay the piece of embroidered linen on it and *appliqué* it with gold thread. A work-bag made of plush or silk, any one of the three colours, would look very handsome with a band of Roumanian work at the bottom.

In Fig. 1 you will see samples of various leaves, etc., showing how much the work can be varied. *a* is a leaf done in two lines of red herring-bone stitch with a centre vein and outline in gold sewn down with blue; *b* has a red rope-stitch outline, with long yellow transverse stitches fastened down with red, the whole being bordered with gold sewn down with blue; *c* is a small spray, the upper leaf of which is done in red Roumanian stitch, bordered with gold, sewn down with red, the lower leaf being in red stem-stitch, outlined in gold, sewn down with blue, and red French knots being down the middle; *d* is a blue leaf in plait-stitch, outlined with gold, sewn down in the same colour; *e* is a very pretty border done thus. A deep yellow satin-stitching has two lines of red couched down in brick-stitch. This red is done in the red cotton, about four lengths being taken together, and then sewn down as you

see in the illustration with yellow. Above that is a row of yellow cording-stitch, and above that again is a deep row of blue in plait-stitch. The top and bottom of the embroidered border is outlined in gold sewn down, the upper in red, the lower in blue cotton. A border such as this would look very handsome round a small table-cover. It can, of course, be varied by using the stitches in other colours, placing more lines of gold, etc. *f* shows another border of red and blue points done in rope-stitch with gold laid in between and sewn down in red. The circles are done in yellow, bordered with gold sewn down in blue, French knots of the same colour being placed in the centre and sides. The gold at the edge is sewn down with blue. *g* is a leaf in red herring-bone, or as it is sometimes called Turkish stitch. The gold is sewn down with blue. *h* is a round done in rope-stitch. Red, yellow, red, blue, and then a round in red cording-stitch with a centre wheel of red. The border below it is of red scallops done in simple flat-stitch—or satin-stitch as it is more often called, outlined in red sewn down with blue. *i* is a leaf in cording-stitch done rather far apart with a gold outline sewn down with blue. *j* is done in red button-hole stitch with red cording-stitch outline. *k* is a red palm in Roumanian stitch, outlined in gold, sewn down with red, with gold French knots in the middle. *l* is a leaf done in gold, simply laid down, and kept in its place by red herring-bone done over it. The





that fastened down with herring-bone stitch. Then a line of blue cotton couched down and an upper edge of cording-stitch in red. *o* is a leaf of gold outline kept in its place with blue cording-stitch. *p* is a circle of gold sewn down with blue, a star of the same colour being placed in the centre.

Fig. 2 shows a sunflower, which is most effective, and as it is quickly and easily worked I think many will find it a favourite design.

Take a length of blue cotton, double or single as you prefer. Bring it across all one way, just going in and out at the edge of the flower. Then cross it again in the opposite direction. Fasten the crossings with a small red stitch. All these stitches, I must remind you, that secure the cotton where it crosses must go the same way. Then make yellow French-knots in each space.

The points of the flower are worked in simple satin-stitch, yellow cotton being used, and they are all outlined with gold. A line of gold is sewn down in red cotton between the centre and the pointed petals. Sun-flowers worked in this way and placed at intervals over a cushion are very pretty, or they form capital edges for tables or mantel-borders.

Fig. 3 is a design worked altogether in red Roumanian stitch, outlined in gold sewn down with blue.

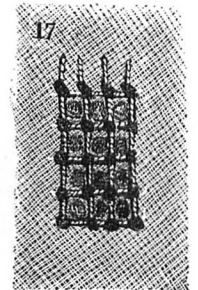
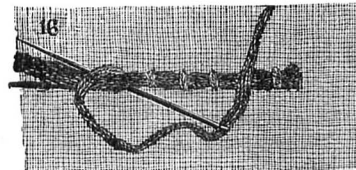
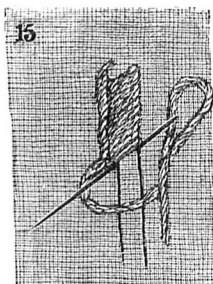
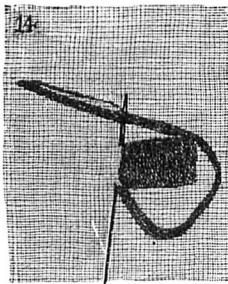
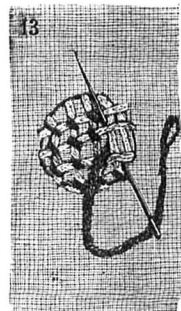
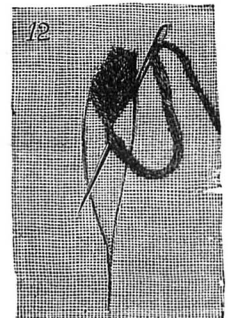
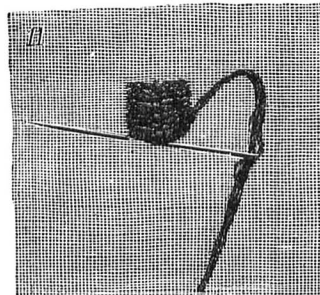
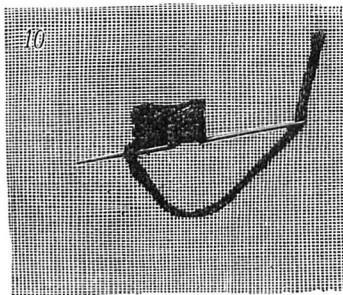
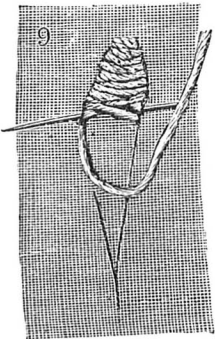
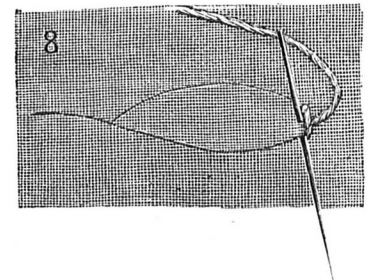
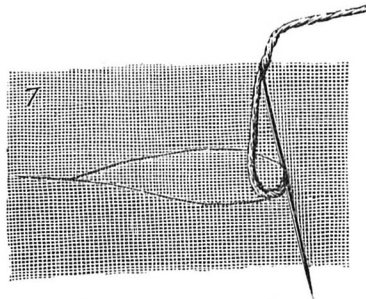
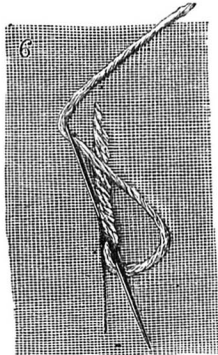
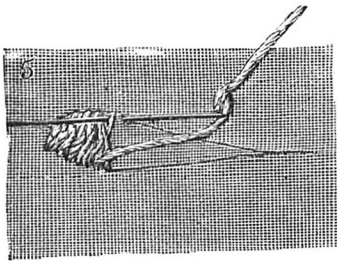
Fig. 4 is a conventional spray, the flower of which is done in gold, crossed and secured with blue stitches, red French knots being placed in the spaces. The whole is outlined in gold sewn down with blue, and the three top



knots are blue. *m* shows two plaits useful for borders and placing round sachets, etc. The upper plait is done in a couple of strands of blue, a couple of red, and two lines of gold plaited in three. The lower plait is thicker and done in the cotton alone. Do not mix the colours, but keep the three parts of the plait each in one colour. *n* is a border, the lower part of which is done in Roumanian stitch in blue, above it is a line of gold sewn down in red, with another line of gold above

petals are done in an outline of gold and French knots.

The uppermost leaf is yellow, and done in plait-stitch, the gold outline being sewn down



in red. The open leaf below on the other side is done in long red stitches sewn down in yellow, and with a gold outline sewn down in blue. The lowest leaf is red plait-stitch, the outline of which, like the stem of the whole spray, is done in gold sewn down in blue.

Fig. 5 is Turkish stitch. It looks like herring-bone, and so it is in a sense, only as you will see in the illustration, the needle is placed between the two last stitches and not in front of the last. A careful examination of the illustration will explain my meaning better than pages of letterpress.

Fig. 6 is rope-stitch. Form a loop as if for chain-stitch, and when you do the next and succeeding stitches, place the needle behind the loop, not into it.

Figs. 7 and 8 are Indian filling, the stitch in which the flower is done in the heavier parts. As it is by no means an easy stitch to learn unless you actually see it done, I have given two illustrations. In the first, Fig. 7, you will notice that a very small piece of the material is taken up by the needle at the top edge of the leaf, which is held before you lengthwise, as in illustration. Also notice that your working cotton lies to your left. Having withdrawn your needle, you place it as you see in Fig. 8. After that is done, place your cotton to your left as in Fig. 7, and go on in the same way.

Fig. 9, is basket-stitch, and I will quote here some directions for working it which are very good and clear.

"You insert the needle from left to right, and pass it under, from three to six threads of the foundation, according to the stuff and the

material you are using, then downwards from left to right, and over, from six to eight threads, into the stuff again from right to left; then you push it under the stuff in an upward direction and bring it out on the left in the middle of the space left between the last stitch and the top of the second."

Figs. 10 and 11 show the real Roumanian stitch, and from the same well-known authority, and I will quote how it should be worked:—

"Bring out the needle on the left, two or six threads beyond the line your embroidery is to follow; with regard to the number of threads you take up you must be guided by the quality and the stuff and the material you have selected: put the needle in on the right, the same distance in advance of the line as before, and bring it out in the middle of the stitch; then passing the needle over the first stitch, put it in again, one or two threads in advance of the point where it came out, and draw it out close to where the first stitch began." As you have here two illustrations, it will be easy to learn how to do it.

Plait-stitch is seen in Fig. 12. This is done like feather-stitch, only the cotton is kept over instead of under the needle, and the stitch is taken in such a manner that the cotton crosses at the centre. By bringing out your needle, not in the middle, but a little at one side of the last stitch, this effect is gained.

Fig. 13 shows how the crossing is fastened down.

Fig. 14 is simple flat-stitch — or satin-stitch.

Fig. 15 is cording-stitch, the way to do which is simple to work, as if for coral-stitch,

only more closely together, keeping the cotton under the needle.

Fig. 16 shows how the cotton is corded down.

Fig. 17 is a fancy pattern of gold cross with two blue stitches instead of one.

Button-hole stitch, or honeycomb as it sometimes called, and which you see in Fig. 18, is worked as follows. I quote from a very good authority:—

"This covers the surface of the material like a network, and is one of the prettiest stitches for filling in. Begin by drawing the needle and cotton through the material the left-hand top corner of the space to be filled in, insert the needle in the material or eighth of an inch above the place you have just brought it out, and bring it up again the same place as before, forming a simple perpendicular stitch; hold the cotton under the left-hand thumb, and about one-eighth of an inch to the right take another stitch similar to the last, bringing out the point of the needle over the cotton held by the thumb, like working a button-hole stitch, and proceed thus to the end of the space; then work another button-hole stitch and one below this row, proceeding from right to left, making the stitches come intermediately between the stitches of the last row, and inserting the needle above the horizontal threads of the stitches, and bringing it out one-eighth of an inch below, and over the cotton held by the left-hand thumb, and continue forwards a row backwards thus till the filling-in is completed.

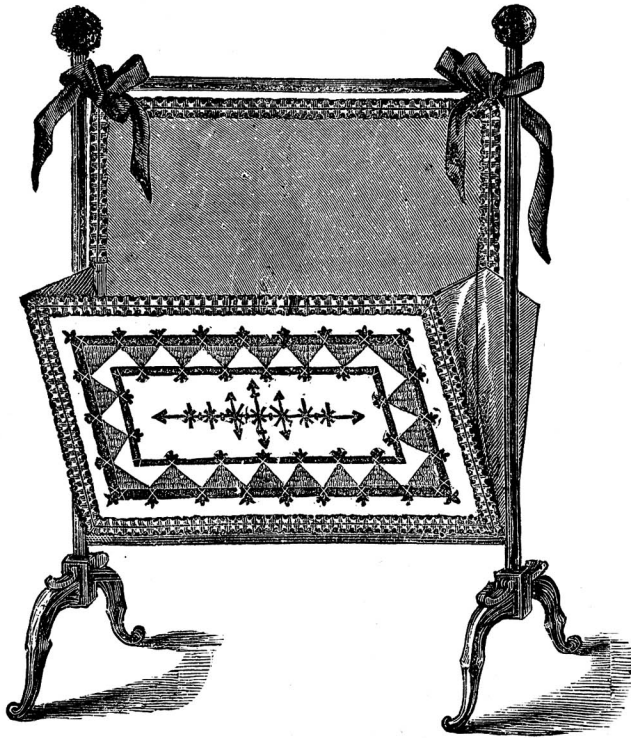
Roumanian work has all the charm and novelty, and I am sure my readers will find it very fascinating and easy to do.



THE SAD STORY OF BLOBBS AND HIS PULLET.

In a tiny country villa lived our Blobbs, but all alone;
 Never wife or chubby children this staid bachelor had known.
 Yet—for hearts *must* cling to something—he had made himself a pet
 Of a little snow-white pullet, with her wings just tipped with jet.
 Daily feeding and caressing, these had won the pullet's heart;
 Following close her master's footsteps, seldom they were far apart;
 And his love grew deeper, stronger, with the passing of each day—
 "Wiser far than any woman," wicked Blobbs was wont to say.
 Near by rose a wondrous structure—architects their brains had racked—
 Cross between a Chinese temple and a cruet-stand, in fact.
 This the pretty pullet's dwelling; here she hastened every night;
 Perched on high, became a *rooster* till the dawning of the light.
 One sad day a Yankee peddler, glib, persuading, passing by,
 Gazed at Blobbs and that poor pullet with a calculating eye.
 From his wagon's deep recesses drew out, smiling wickedly,
 "Johnson's Patent Hen-Persuader;" then to guileless Blobbs said he:
 "Here's a marvelous invention! In this box you see a nest;

Hens at once will lay an egg here, lured to do their very best.
 Then behold! this sliding bottom lets the egg drop out of view,
 And the hen, somewhat bewildered, lays at once egg number two!"
 "T'would be useless to repeat all that this wily peddler said;
 This suffices. Blobbs, unwary, by his specious tongue misled,
 Bought the "Patent Hen-Persuader," set his snow-white pullet on,
 Locked them both within the hen-house ere he went to town that morn.
 Business then engrossed him fully, till, with num'rous cares beset,
 Who can wonder that the pullet and her nest he should forget?
 Nothing all day to remind him; but returning late at night,
 Flashed a sudden recollection, and his cheek grew pale with fright.
 Rushing madly from the station, straight he sought the hen-house door,
 Called his pet in tones entreating. Ah! she'll never answer more!
 Full of gloomiest forebodings, in he dashes; finds the nest
 Overflowing with its treasures—yes, she's done her level best.
 Forty-seven eggs! and near them head and tail and wings still lay,
 For the poor ambitious pullet thus had laid herself away!



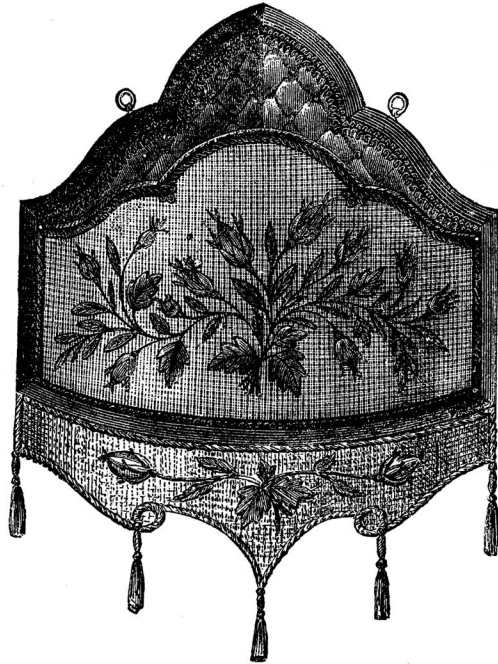
Portfolio for Engravings.

THIS article will be found useful for many things. The standard can be made at any carpenter's. The frame is forty-five inches high and thirty-two inches wide. Take a thick pasteboard box-cover; cover both sides with maroon-colored rep and finish the edges with a wide gimp. The fronts of the pockets are made of pasteboard, nineteen inches high and twenty-eight inches long. Cover the side for the inside with the rep. The outside is of white cloth, with three-cornered pieces of maroon velvet laid on, and a black ribbon velvet laid over, and feather-stitched between each point. The center is embroidered in black and maroon floss.

Cut two pieces of rep twenty-one inches long, and twenty-one inches wide at the top, and ten inches at the bottom; make a narrow hem at the top for the ends of the pockets, and sew this to the front pieces, fastening it through the center firmly to the center pasteboard; make two plaits at the bottom, then sew it firmly together. Finish the edges with a wide gimp. Sew ribbon to the pasteboard center and tie it to the standard.

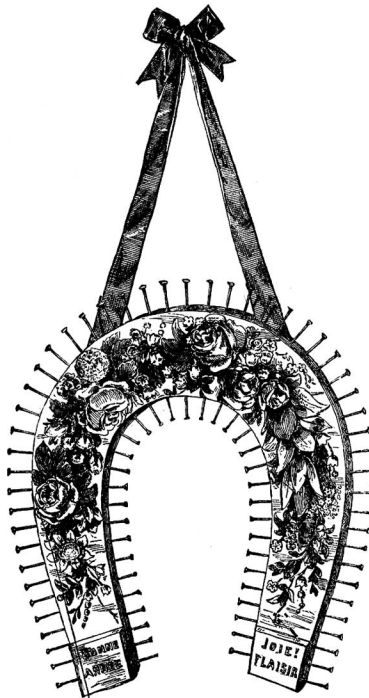
Knitted Kettle-Holder.

IN two colors—for instance, red and blue. Cast on thirty-six stitches with red yarn, knit a row, then knit six stitches with the red and six with the blue alternately; when you change the color, pull the yarn rather tight at the back of the other color, which will make the stitches stand up in a round when finished; in the next row, every time you change the color of the yarn you must bring that you have done with forward, and pass the other back. When you can count four ridges of blue on the right side, make the red stitches to come over the blue, and the blue ones over the red; the side squares should be kept flat; when large enough, knit a row, cast off, and line it.



Corner Wall-Pocket.

A VERY simple design. The foundation is either of wood or card. It is lined with colored satin and tufted with buttons to match. The front of our model is worked with floss on canvas, but if covered with satin and painted in water-colors, the effect is very beautiful. Finish the edge with a heavy gimp and gilt braid, or, if the foundation of wood is used, fasten on the gimp with brass-headed nails. The pocket is hung by rings, secured firmly to the back. The lambrequin is made of the same material as the front of pocket, and can be left off if desirable.



Horseshoe Pincushion.

CUT two pieces of cardboard the shape of pattern; cover each of them on one side with silk, and paint a spray of flowers in water-color round the top. Overhand the pieces together and stick pins round the edges, allowing the heads to remain out an eighth of an inch. Hang the cushion with a narrow satin ribbon.

Knitted Edging.

CAST on seven stitches. *1st row.*—Take off one stitch, knit two, lap in the thread once, narrow one, lap in the thread twice, narrow one. *2d row.*—Make one stitch, knit two, seam one, put back your thread, knit one, lap in the thread once, narrow one, knit two. *3d row.*—Take off one, knit two, lap in the thread once, narrow one, lap in the thread twice, narrow one, lap in the thread twice, narrow one. *4th row.*—Make one, knit two, seam one and put back your thread, knit two, seam one and put back your thread, knit one, lap in the thread once, narrow one, knit two. *5th row.*—Take off one, knit two, lap in the thread once, narrow one, knit seven. *6th row.*—Knit eight, lap in the thread once, narrow one, knit two. *7th row.*—Take off one, knit two, lap in the thread once, narrow one, lap in the thread twice, narrow one, lap in the thread twice, narrow one, knit one. *8th row.*—Knit three, seam one and put back your thread, knit two, seam one and put back your thread, knit two, seam one and put back your thread, knit one, lap in the thread once, narrow one, knit two. *9th row.*—Take off one, knit two, lap in the thread once, narrow one, knit ten. *10th row.*—Knit, and slip and bind eight, leaving six on the other needle, then knit two, lap in the thread once, narrow one, knit two.



Floral Textile Pattern, *Art Journal*, 1851

HOUSEHOLD DECORATION.

CONDUCTED BY LIDA AND M. J. CLARKSON.

A PRETTY BOOK-CASE.—SUGGESTIONS FROM EXCHANGES.

ABOVE every other place in the world home should be the abode of taste and beauty. Odd moments cannot be better employed than in studying how to make it attractive; not by extravagant or pretentious display, but in the many charming ways a woman of taste can devise to represent harmony, refinement and delicate grace, as opposed to over-decoration and false ornament.

A true home has homelike sentiment stamped upon all its belongings, and without being ostentatious it may yet be elegant because of the graceful arrangement of its furnishings and tasteful accessories.

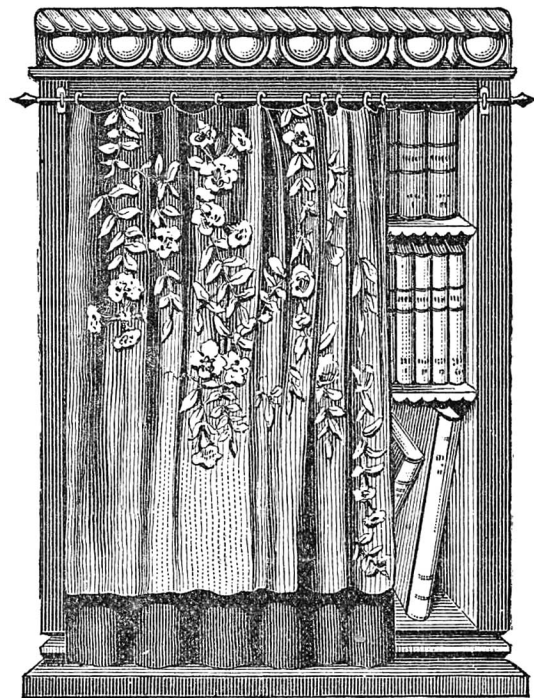
The world judges much of a woman by her surroundings, and it is in her power, in a very great measure, to create an atmosphere of refinement in her home which will exert an influence over its inmates, or guests, of a refining, elevating character.

It is our aim in this department of **HOUSEHOLD DECORATION** to assist our readers in improving and beautifying their homes, by such suggestions and designs as shall give ample opportunity for the exercise of personal taste in their execution, and yet will help those who are perplexed over such matters, who find it hard to think and devise for themselves. To aid in creating simple, practical, yet elegant decoration, a beauty neither ostentatious nor extravagant shall be our endeavor, and we trust that grace and beauty are charms which will be found in agreement with simplicity and economy, often more pleasing to the cultivated eye than the most elaborate and costly decoration.

Nothing puts people more at ease upon entering a room than that absence of formality and stiffness, that home-like appearance of the furniture, which invites to use as well as to admiration. It is surprising, too, what a little ingenuity, or what is so well expressed in the Yankee word, *gumption*, will do in evolving household conveniences, both ornamental and useful, out of very ordinary articles.

One lady writes that, wanting an easy chair for her sitting room, and not having the means at command to purchase one, she went on an exploring expedition to the attic, where she found tucked away a very large, old-fashioned chair, splint-bottomed, with low arms, very odd and unique, but the seat was broken and the general appearance rather shabby.

We will now give the rest in her own words: "I brought it down stairs into my little work room, where I keep my paints,



BOOK-CASE.

brushes, etc., and where I often take recreation in such work. I dissolved three packages of diamond dye bronze powder in varnish, to which a little turpentine had been added, and with a small, fine brush carefully applied it to all parts of the chair, except the bottom and center of the back; these I upholstered, using heavy ticking, and for the filling, pieces of old, faded and worn comfortables, which are more easily kept in place than materials

used at the upholsterers. I tacked them firmly in place and over them I also tacked a piece of blue satin, on which was embroidered in the center of back and seat a handsome pattern in the satin and Kensington stitch. Across the top of the back I put a piece of dark red plush, three inches wide, and a piece the same width across the front of seat, put on over the satin. As a finish around the seat I fastened heavy fringe with brass-headed tacks about an inch apart. Around the upholstery on the back I fastened a narrow braid to match fringe in the same manner, and my chair is 'a thing of beauty, and a joy forever.'"

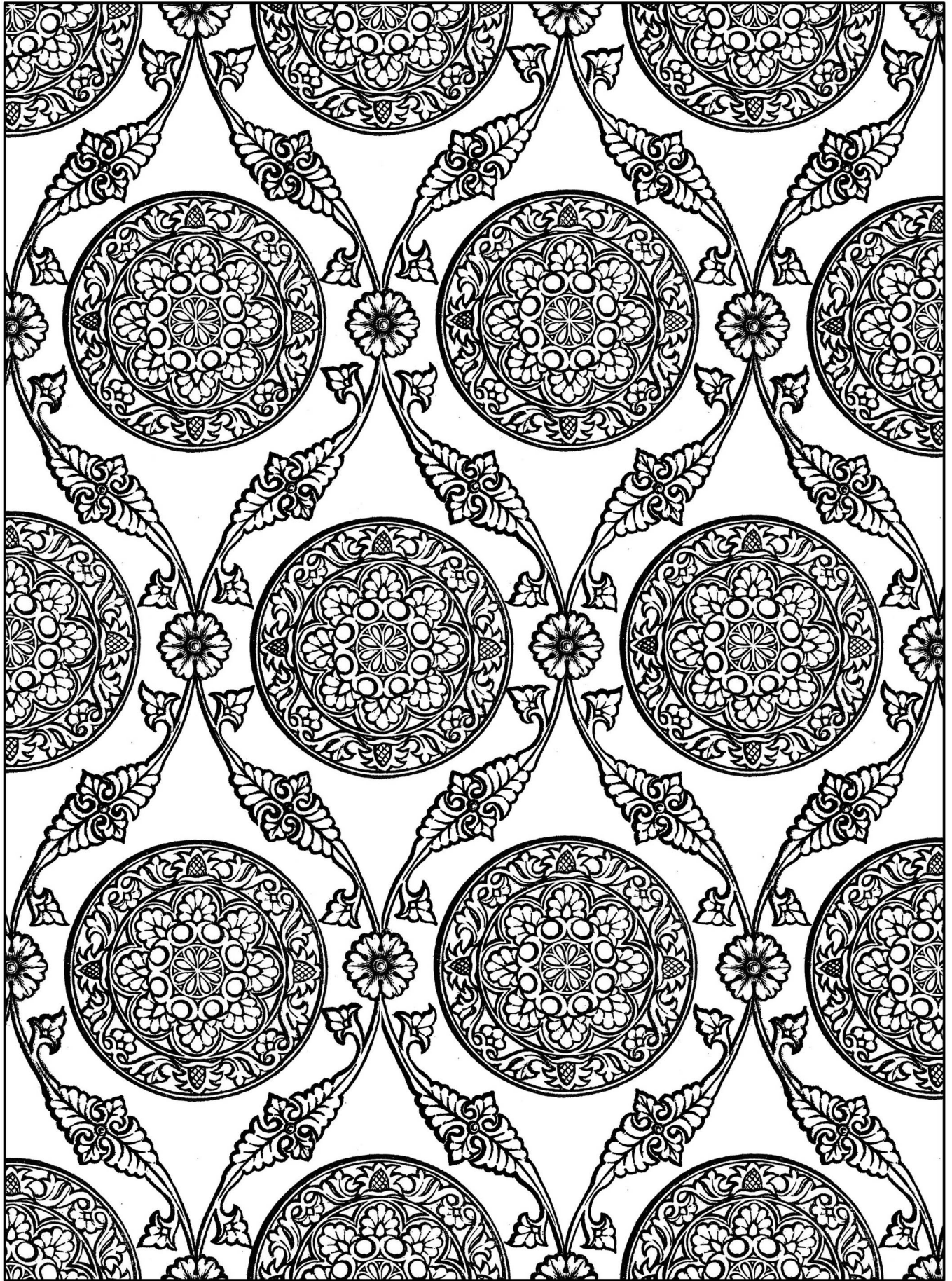
Our design this month shows an economical article of household decoration in which an ordinary packing box is converted into a pretty book-case by a little cutting away and fitting in of shelves as shown in illustration. In the absence of such a box, ordinary pine boards can be used by setting them into two uprights, a piece of work almost any one can manage at little trouble or cost. The whole thing is then neatly stained or painted and finished at top and bottom, either with strips of moulding or of Lineruster Walton. A brass rod is fastened to the front, upon which is suspended, by rings, a curtain of suitable texture. Plush is rich and elegant but also expensive. A heavy Turkish satin, with band of plush at bottom, is much more moderate as to cost and hangs in rich, heavy folds. Light fabrics are much used now for such purposes, such as India silk, bolting cloth, pongee, surah or Madras. Our design shows a decoration of trumpet flower in Kensington painting upon golden-olive felting, with a band of plush a darker shade. This may be applied with fancy stitches or left plain by neatly blind-stitching to the curtain, as preferred. Another pretty finish is had by simply slashing the felt up for a fringe, and in this case a gold tinsel cord, looped up at intervals and caught in with the slashed border, is a pretty addition, giving more of a finish with the appearance of regular fringe.

Suggestions from Exchanges.

WHAT A WOMAN DID WITH AN OLD-FASHIONED DESK.—I found in the attic of a country farmhouse a writing desk which must have been made in the 17th century; but some one

who could not appreciate its beautiful hard wood had given it a coat of bright blue paint, which, in its turn, had been soiled and battered. But I saw there were possibilities in it, and inquiring its value was told by the owner, whose eyes were blind to the possibilities, that I could have it for two and sixpence. I paid my half crown and had my prize brought home. I first removed all traces of the blue paint by the use of strong old-fashioned lye soap and hot water. There was one draw under the desk and handsomely carved legs. I called in a cabinet-maker who was possessed of some natural ingenuity, and explained to him that I wanted a little book-case built on top and a standard or shelf for the receptacle of books, etc., underneath. The space between the legs was 15x26 inches. I had the shelf 24x8 inches; had the desk been larger, the eye would have had to determine the proportions to have looked well. This shelf I joined to the legs by four carved brackets, seven inches long, joining the legs about an inch from the floor, making the shelf eight inches from the floor. The top of the desk is 28x8 inches. I had two shelves made for my bookcase of the same dimensions. This bookcase is without back or sides, but is simply four standards set firmly in the four corners of the desk top, twenty-one inches high. These the workman turned and fashioned very artistically with a hand-turning machine. There are two shelves—the lower one ten inches from the top of the desk, and the higher one nine inches from this, and two inches from the top of the standards. For this work he charged me five shillings. The knobs upon the drawer were massive, old-fashioned brass handles. These I burnished as bright as gold, after which I gave my desk a very light coat of black walnut stain, and left it a few days to dry. The inside was as nice as could be desired, except the table or leaf, which, when turned down, revealed a plain wood surface. I procured from the cabinet-maker very thin strips of black walnut (no thicker than velvet), two inches wide, and glued a frame of this around the edges of the writing leaf, being careful to have it true and fit perfectly. Then on to the space enclosed by this frame I glued dark red velvet, being careful to have the edges fit it nicely. I never attempted a piece of work which I felt so richly paid me for my labor.

Vines and Medallions Stained Glass Pattern, from Henry Shaw's *The Decorative Arts*, 1851 - in *A Victorian Floral Fantasy*, by Moira Allen



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