

Victorian Creative

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

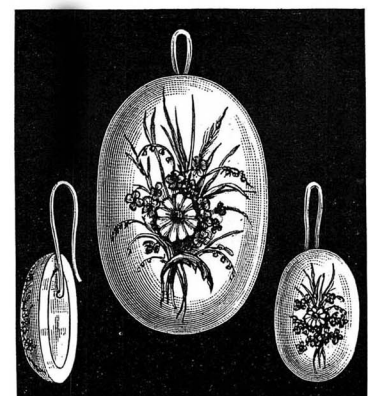
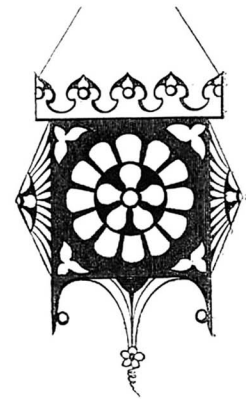
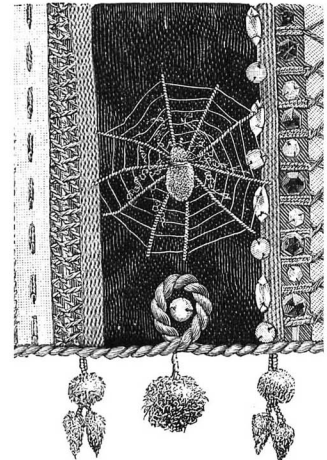
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ABOUT OUR COVER: This charming vision of summer comes from a print from *The English Illustrated Magazine*, dated 1895.



CREATIVITY VS. PRODUCTIVITY

Continuing to ponder the question as to whether time for crafts was a “luxury,” I got to pondering, instead, the question of how much we value “creativity” in today’s society. We pay a great deal of lip service to the importance of being creative, and of inspiring creativity in our children. But when it comes to making time for *being* creative—i.e., engaging in an art or craft—I believe we run into a cultural conflict. We come up against the question of whether it is more worthwhile to be *creative* or to be *productive*—as if the two are mutually exclusive.

Victorians placed a high value on using time wisely, which meant “productively.” In Victorian days, however, creative pursuits such as needlework, arts, crafts, music, and so forth *were* considered a good and productive use of a woman’s time. Beautifying one’s home, or making one’s garments attractive with embroidery, were considered worthwhile efforts. Of course, one could argue that because most Victorian women were not actively pursuing a “career” (though they *did* work—don’t be fooled into supposing they didn’t!), then obviously they had to do *something* to fill their time, and arts and crafts took the place of pursuits we, today, might consider more “productive.”

For a Victorian woman, however, arts and crafts were not considered merely a “recreational” activity, suited to simple minds that couldn’t handle the strain of business or employment. Such projects were considered an important part of maintaining one’s home, one’s garments, and one’s lifestyle.

We still consider “beautifying the home” to be a worthwhile endeavor—but today, we have something Victorians lacked: mass market “stuff.” And so, today, one is less likely to spend hours creating, say, a decorative basket, when it takes only a few minutes to pop into Walmart and buy one. If you saw someone who had spent months embroidering flowers on a skirt, you might be tempted to use a very modern phrase: “Now, there’s someone with *way* too much time on her hands!”

Of course, in order to *buy* that basket, one has to be “productive,” in the sense of doing work to earn the money that makes buying the basket possible. So here we have the ultimate trade-off; the Victorian woman would use the time to *make* the basket, while today’s woman would probably use the time to earn the money to *buy* the basket.

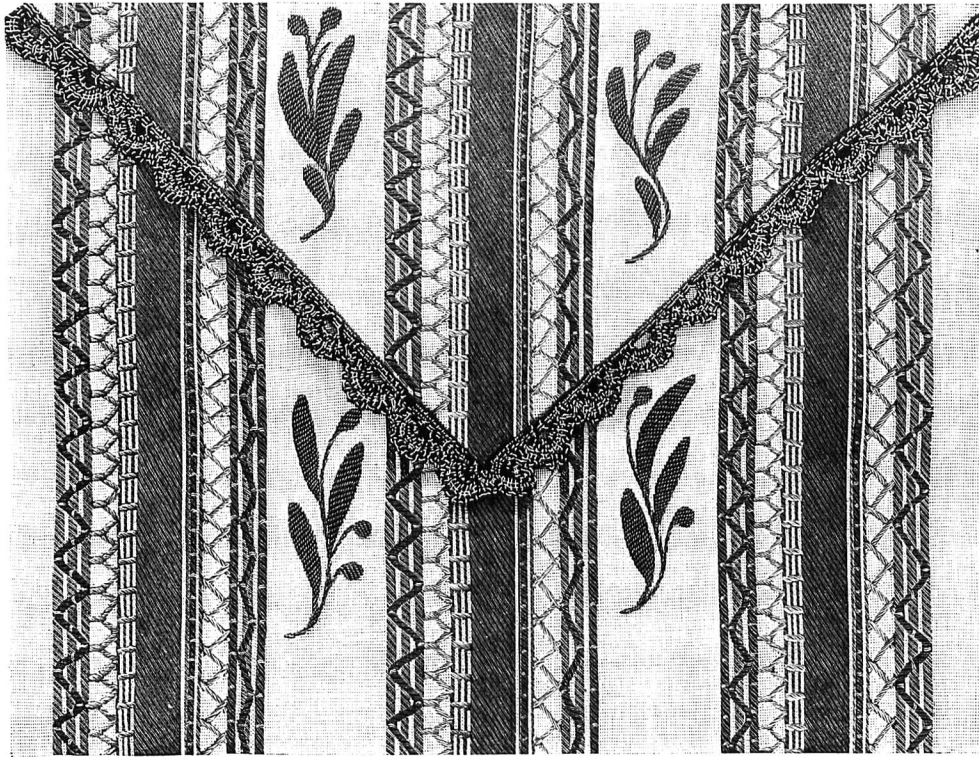
Today, *making* the basket—i.e., investing time in arts and crafts—is regarded as engaging in recreation, in a leisure-time activity. Sacrificing *productive* (work) time to *creative* (leisure) time is not a highly regarded tradeoff in our fast-paced, get-ahead world. And while we do, again, make a lot of fuss over promoting creativity in our children, we tend to be less than enthusiastic if our progeny declare that they are going to try to make a “living” as an artist, craftsperson or musician.

One result of the pandemic is that many people have discovered, at last, the problems inherent in working simply to earn enough money to be able to sustain the lifestyle of working—whether that means paying for childcare, household help, take-out meals or whatever. In the years to come, I think we will be seeing a slow, steady redefinition of the idea of what, in fact, constitutes “productivity.” Hopefully, that definition will focus less on “making more money” and a bit more on “making what makes you happy.” If so, we will no longer feel that we have to choose between creativity and productivity, because they are one and the same!

—Moirra Allen
editors@victorianvoices.net

TICK-WORK.

By JOSEPHA CRANE.



NIGHTDRESS SASHET.

THIS is the age of transmogrifications, and much ingenuity is often shown by the inventive in the adaptation of the very homeliest articles of household to very ornamental purposes. On the walls of the most richly-furnished drawing-rooms we see a common wooden spade with a picture painted on it. Near it is a frying-pan likewise adorned,

and a gridiron is hardly to be detected under that smart arrangement of plush and ribbon which serves as a rack for newspapers. On that Chippendale table is a tin tea-kettle, which if it could speak would doubtless betray its own astonishment at finding itself turned from its original purpose into a pretty pin-cushion, its outer man being Aspinalled in the

most æsthetic of colours, and its inner stuffed with bran.

Of course there is a drain-pipe in the hall, and an old warming-pan hangs above it, so that, in the face of those arrangements, it is hardly to be wondered at that the commonest textures and materials often serve as foundations for very beautiful embroideries.

Common bed-tick can be so decorated that it could never be guessed that it existed at all under the lovely articles made out of it. The long correct lines are admirable guides for embroidery, and on close examination the actual texture of the linen has in it a kind of small pattern, which, if you go by it, enables you to do your stitches in perfect accuracy.

Linen or cotton tick serve the purpose equally well, and as for the patterns you can get very great variety both in colour and in the width of the stripes.

The nightdress case before you in the illustration is made in the ordinary envelope shape of cotton-ticking, the lines of which are red, blue, and white stripes.

On the wide white stripes are four little sprays worked in simple satin stitch, neither outlined nor padded in coarse red ingrain cotton, the stem being done in simple hem-stitch.

The narrower red stripes are left as they are, and on the other parts of the tick

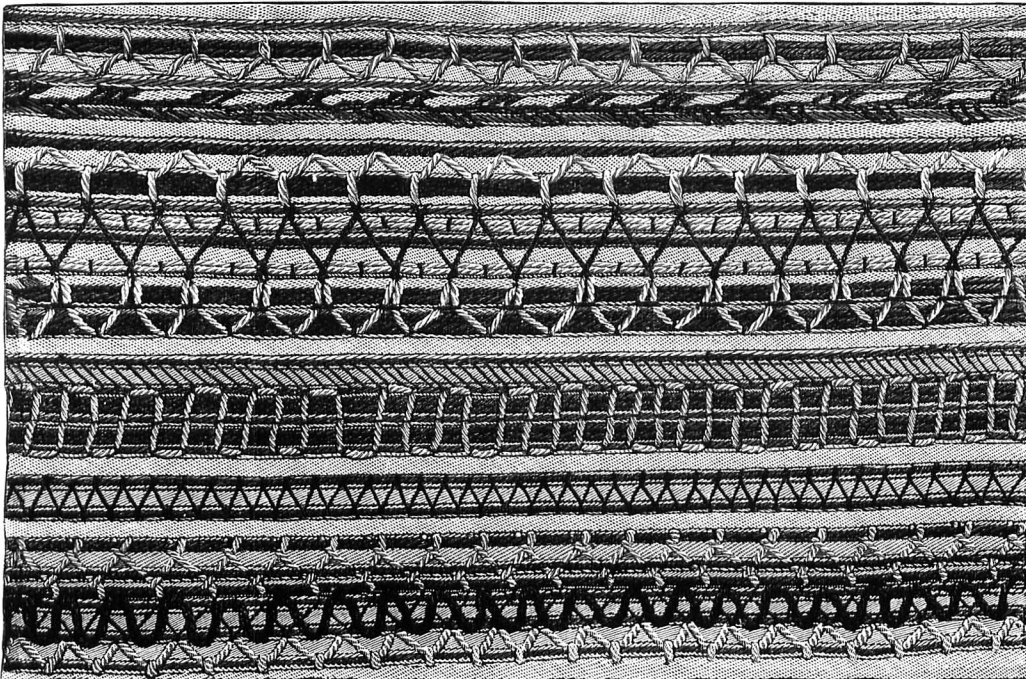


FIG. I.

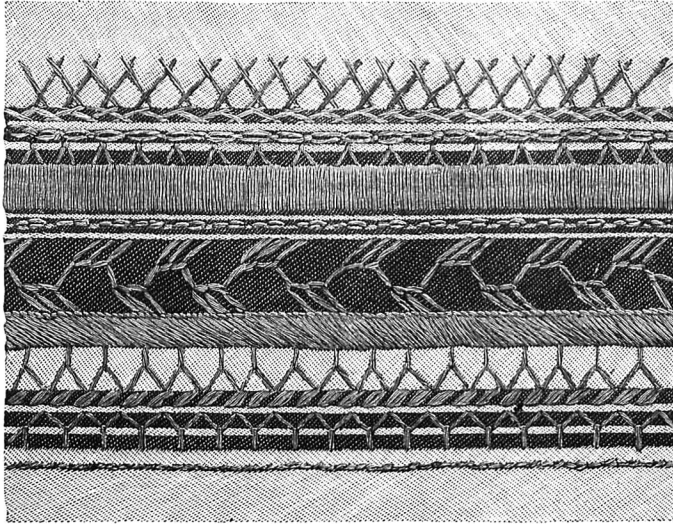


FIG. 2.

various stitches are made with extremely coarse blue and red D.M.C. cotton. The blue is Bleu Lapis No. 4, and the red is Rouge Turc No. 3. The red is too coarse to be worked with, but the blue can be threaded into a coarse chenille needle, and many stitches be formed with it—herring-bone stitch, etc. Of course all these cottons wash perfectly, and this is a very great advantage.

Some of the coarse red cotton is laid down and sewn at intervals in the manner called "couching." It is also done in vandykes and sewn down at each point, and also half-way between each point. This is best done with a contrasting colour, and I have used a pale yellow, which answers very well.

In Fig. 1 you will see a strip of the narrower bed-tick, on which many stitches are worked in fine yellow embroidery cotton, as well as patterns made with the red and blue of the very coarse numbers I have indicated. Most

of the stitches are so well known that it is needless to specify them; but later on I will describe those in which I have left the needle while actually in process of working.

In the nightdress sachet the same order of stitches and devices was carried out throughout, each set of bars being repeated in the same way. But here there is much more variety, and the worker can see that any amount of stitches can be used and the effect produced be very satisfactory. In this piece of work only yellow, red, and blue are used; but, if you like it, you can use a great many colours. If care is taken in the choice you can make a very pretty piece of work in this way, and it can serve as a cushion cover, or be used for sachets, etc. But the three colours I have named go particularly well together.

In Fig. 2 the tick is only blue and white, and on it the embroidery is done in pale pink

and pale blue *roton à repriser*. Many stitches, which I shall explain later, are used here. As these cottons can be had in many colours you can get all kinds of effects, but ordinary embroidery cotton answers the purpose equally well.

Fig. 3 is a bracket done on the tick taken across the width. This is very handsome indeed, being ornamented very richly with velvet, gold, and fancy braids and jewels. The latter can be had in many colours and sizes at Mr. Kenning's, 1-4 Little Britain, and he keeps a very great variety of braids, all excellent for this purpose.

The wide fancy gold lace is sewn down over a stripe formed of pale green ribbon, and dark green jewels are placed here and there.

Many fancy stitches are employed, and pale green embroidery silk used for executing them.

In the middle a piece of violet velvet is laid down and fastened at the sides with gold braids. On the velvet is a small gold spider's web. These can be had at Mr. Kenning's, and are very ornamental and novel. The fancy balls, etc., sewn to form the border are also from him.

The jewels used in this bracket are white, opal, two shades of green, and a dark violet like the velvet. Each jewel has two holes in it, and care must be taken in sewing them down not to break them, for the holes are small, and a fine needle should be used. Some people sew the jewels on with silk, but this is apt to cut, and fine thread which has been waxed is far better.

All kinds of gold cords and braids can be used in a piece of work of this kind. A very handsome table can be made by laying stripes of gold braid or coloured ribbons and velvets down the length of the article, and embroidering small flowers of fancy patterns on some of the ticking itself. The whole should be lined with silk and edged with gold lace.

Mantle and table cover borders can be made in tick work, and if the worker is ingenious and has much taste very beautiful results can follow.

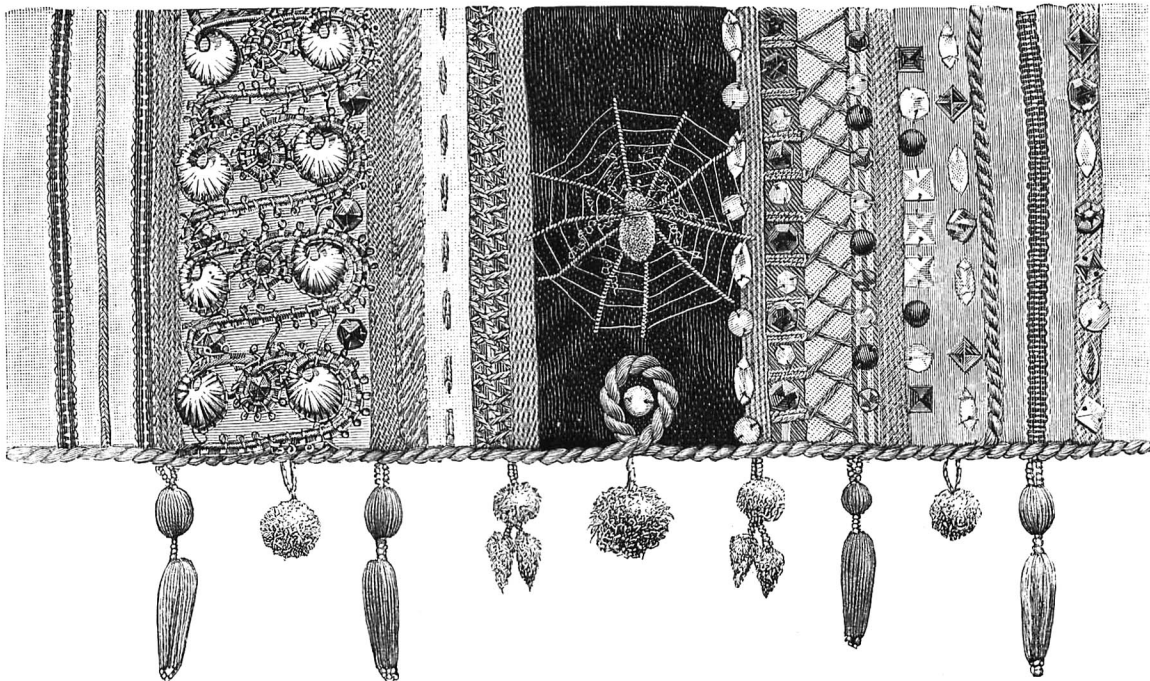
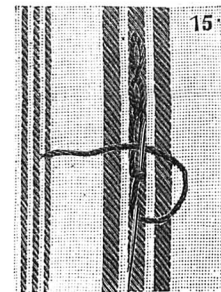
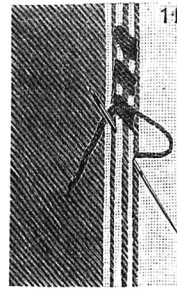
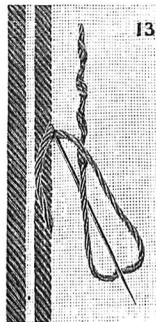
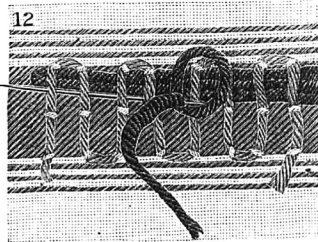
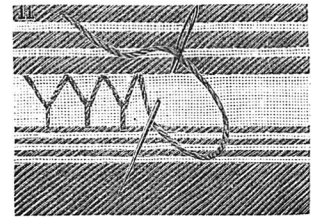
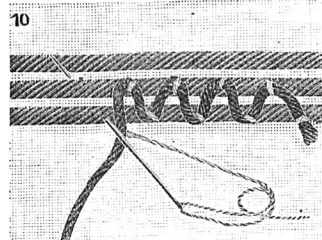
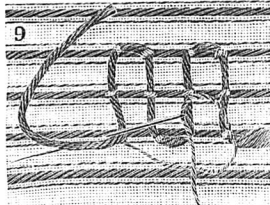
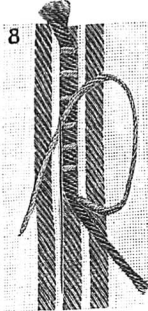
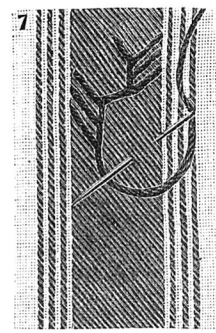
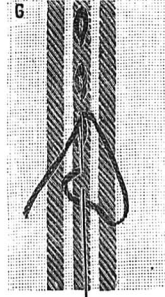
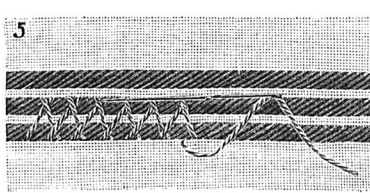
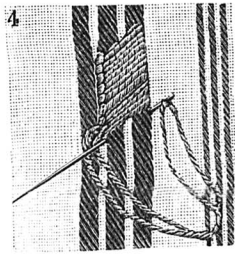


FIG. 3.



In Fig. 4 you see how a very useful stitch is worked. Having drawn your needle out through the material, put it rather higher above and a little distance away, then bring out closely under the place where you began, keeping the silk or cotton underneath. It is, in fact, the way in which ordinary coral-stitch is worked, only it is done on one side alone, and each link is close to the preceding one.

Fig. 5 is herring-bone stitch, which, if you will examine the illustrations, has been used to a very great extent in the articles before you.

Fig. 6 is loop-stitch. This is made by a chain-stitch fastened down with one stitch. This is a very useful stitch, and can be used in all kinds of ways in tick-work.

Fig. 7 shows how coral-stitch is done when covering a wide bar.

Fig. 8 has the thick red cotton couched down with blue cotton. Each stitch should be at regular intervals, and the cord pulled perfectly straight.

In Fig. 9 the couching is done in a different manner, and in Fig. 10 another way is shown.

In Fig. 11 loop-stitch is done in another way to that shown in Fig. 6. An examination of the illustration is the best way of learning how this is done.

In Fig. 12 the coarse red cotton is run under the blue in the way shown.

Fig. 13 is called snail-trail stitch. It is

begun as if you were going to do chain-stitch, but the needle is placed behind the cotton at a little distance from where it was drawn out. This drawn up forms a pretty knot.

Fig. 14 is simply slanting stitches done at regular intervals.

Fig. 15 is called cable-stitch. Put your needle under the cotton, twist it round and place as in the illustration. This is a very pretty and effective stitch done in coarse cotton or silk. Cable or rope silks come in very usefully in tick-work, and one of the many advantages of this embroidery is that you use up all kinds of odds and ends of silks and ribbons, the greater variety in some instances being the better.

The Tender Heart.

SHE gazed upon the burnished brace
Of plump ruffed grouse he showed with pride;
Angelic grief was in her face:
"How *could* you do it, dear?" she sighed.
"The poor, pathetic, moveless wings!
The songs all hushed—oh, cruel shame!"
Said he, "The partridge never sings."
Said she, "The sin is quite the same."

"You men are savage through and through.
A boy is always bringing in
Some string of bird's eggs, white and blue,
Or butterfly upon a pin.
The angle-worm in anguish dies,
Impaled, the pretty trout to tease——"
"My own, we fish for trout with flies——"
"Don't wander from the question, please!"

She quoted Burns's "Wounded Hare,"
And certain burning lines of Blake's,
And Ruskin on the fowls of air,
And Coleridge on the water-snakes.
At Emerson's "Forbearance" he
Began to feel his will benumbed;
At Browning's "Donald" utterly
His soul surrendered and succumbed.

"Oh, gentlest of all gentle girls,"
He thought, "beneath the blessed sun!"
He saw her lashes hung with pearls,
And swore to give away his gun.
She smiled to find her point was gained,
And went, with happy parting words
(He subsequently ascertained),
To trim her hat with humming-birds.

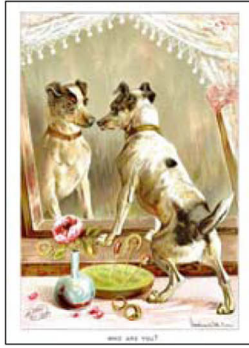
Helen Gray Cone.

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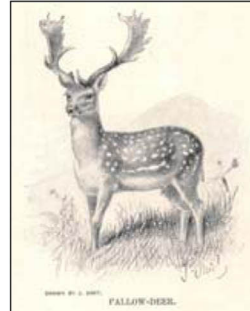
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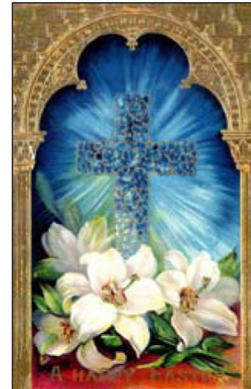
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Farm Life



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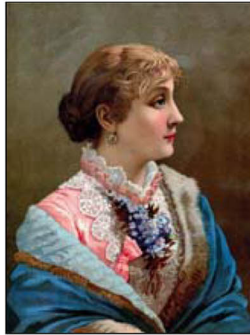
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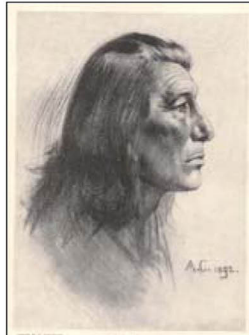
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Patterns



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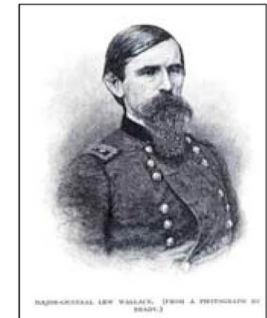
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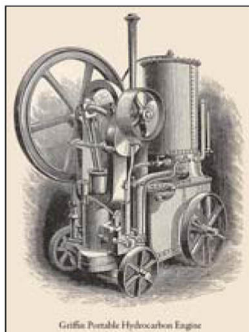
Native Americans



Eminent Victorians



The Civil War



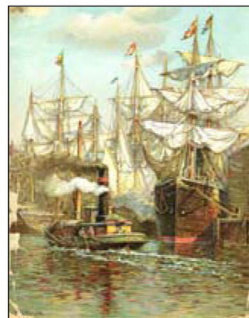
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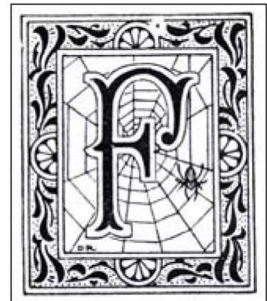
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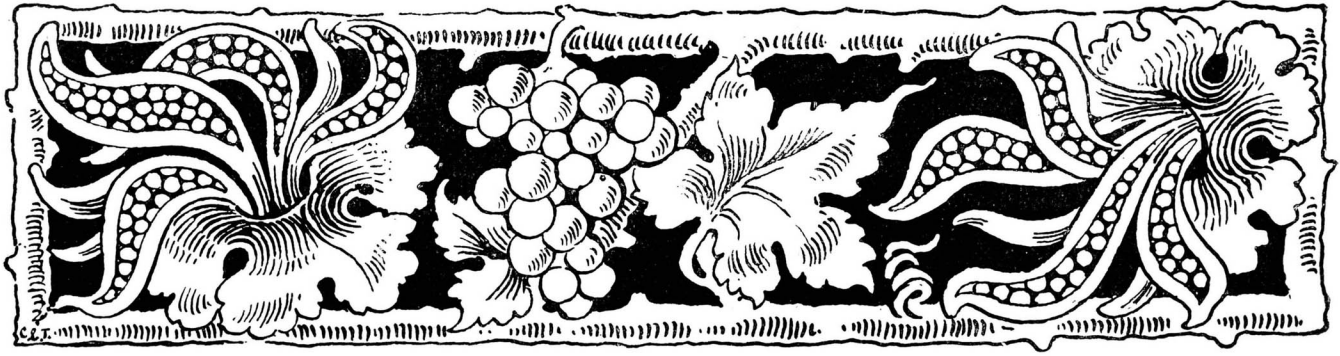


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FASHIONABLE ART WORK.

ALTHOUGH none of the minor arts are likely to be taken up with such zeal as china painting, or to retain a place in public favor so long, yet the time is come when ladies are desirous of a change in art occupation. They are just a little tired of their old favorite; they have covered the walls of their rooms with plaques, ornamented their toilet tables with pin trays and powder boxes painted with their own hands, dispensed five o'clock tea to bosom friends, out of cups decorated with their own designs, and now they are looking about for some new amusement.

China painting has been a source of vast pleasure to thousands of women, and some have excelled in it to a degree hardly expected, when first it was introduced as a pastime to fill up leisure hours. But a more earnest desire than that of self-amusement has sprung up lately, and the serious question of how they can best help their poorer neighbors to help themselves, is becoming one of great moment to many who formerly asked but how to pass the time.

An answer well worthy of consideration to such inquirers is: "Teach them some handicraft that will enable them to get their own living, or at least to increase the small wages that many of them receive." A "Jack-of-all-trades" is by no means the most likely person to fail in earning a comfortable livelihood, and if we give boys and girls of the working classes a chance of turning their hands to useful decorative work, we are enabling them to increase their sadly poor wages.

Now, although china painting might prove remunerative to a small percentage of such scholars, there are other arts far more likely to be productive of good results, and consequently ladies are showing a decided inclina-

tion to become proficient in them. Nor are these latter much inferior to china painting; that they are so in some respects cannot be denied, but, nevertheless, they each possess qualities that render them pleasant work for amateurs.

The designing of patterns for inlaying or mosaic-setting is as improving for learners as the arrangements of flowers and foliage that the ordinary run of china paintings exhibit. The neatness and dexterity requisite for executing marqueterie teaches that technical skill is as important for the worker in woods as the painter in oils. And though the combination of colors in mosaic-setting is simple, yet the principles governing such combinations, are the same for all colored decorative work.

A few words of practical advice to beginners may induce some to make a trial of their skill. Those who have practiced the art of wood carving will have an advantage over those who are ignorant of its first rudiments in commencing in-laying and marqueterie, but their inefficiency in sawing pieces of wood exactly in accordance with the outline drawing must not dishearten them; a good deal of practice is required before perfection is attained in everything that is worth doing.

Certainly the best plan is to begin with an elementary design which will not harass the worker with unnecessary details and intricate outlines. To glance first at the marqueterie worker. Every one knows that the art consists in cutting certain colored woods and arranging them into a pattern for the decoration of furniture and ornaments, but how to set about it so as to produce good workman-like results is quite another matter.

Say that a small round table-top is chosen for the first attempt. Three veneers will be obtained from a veneer merchant. The

needful tools are few. A board with hole for fret-sawing, a hammer, a fret-saw frame and saws, a fine brad-awl, a scraper, and some hand screws will suffice for a commencement. Both labor and material are economized by glueing the three veneers together and treating them as a solid piece.

To manage this, they are each cut to the same dimension, namely, a size rather larger than that which the selected design will cover, and are glued together with thin sheets of paper laid between. Then they are pressed, boards being used for the purpose, and the hand screws are now brought into requisition that the pressure may be strong and effective. When the glue is thoroughly set, the wood is ready for the worker. A sheet of paper is pasted on the surface, and the design sketched correctly upon it, or a tracing may be resorted to if preferred. It is important that the drawing should be perfect in every detail, as it is the guide which must be followed accurately throughout if success is to be secured.

Holes are next bored with the fine brad awl, which is held quite upright in the hand during the operation, on the drawn outlines wherever the saw needs to be inserted. The importance of keeping exactly to the outlines is evident after a moment's thought, for if each piece is to fit into a pattern, with no in-

terstices visible, it follows that the edges must be sawn with great precision.

The process of sawing being accomplished, the veneers may be separated with the point of a knife, and then arranged according to design on a board. A sheet of paper glued on to the upper surface keeps each piece in its right position, whilst the glue and paper is being removed from the under side.

When this is done, the under surface is levelled with glass paper, and also the board to which the veneers will be attached. The latter, which should be of well-seasoned hard wood, is sized, and set aside to dry. Then, after being dampened on the upper surface, the veneer is glued and turned over on to the board, which has also received a coating of glue, the whole being rubbed down with a hammer that has been heated in hot water. The piece is then again pressed. It is done by first laying a sheet of paper over the entire surface, then a double layer of flannel, and then a piece of wood, which is heated, and the handscrews finish the business so far.

When time enough has passed to allow of the setting of the glue, the glued paper is removed with hot water, and the surface equalized with glass paper, and the piece is ready to undergo the process of French polishing under the hands of a competent person.

MUSLIN doilies, edged with delicate lace, with a single flower, and leaves arranged across, and worked entirely in yellow fil-selle, are very pretty. Also in silk of various shades, worked all in one contrasting color, such as pale blue with a dark blue flower, pale pink with a deep red, old-gold with red or brown, deep red with black or dark green. The flowers should be worked in silks, and the doily edged with silk fringe to match it. A piece of fern, dried and painted bright green, laid between two pieces of circular cut net, gummed together, looks well with a lace edge. Some doilies have merely the monogram or crest worked in the center in gold twist, while others, more simple, are of drawn linen, with a pattern worked in red or some other colored ingrained thread in cross-

stitch, in imitation of the Russian style of work now very much done for towels, etc. Small flowers worked on silk or any material with narrow china ribbon are pretty and novel. The ribbon is drawn up.

THE new pencils introduced for writing upon glass, porcelains and metals, in red, white and blue, are made by melting together: spermaceti, four parts; tallow three parts, and wax two parts, and coloring the mixture with white lead, red lead or Prussian blue, as desired. — *Mrs. J. B.*

HIGHLY polished brass may be kept absolutely bright and free from tarnish, by thinly coating the articles with a varnish of bleached shellac and alcohol. — *Mrs. J. B.*



FASHIONABLE ART WORK (Concluded).

INLAYING with ivory and mother-of-pearl is delightful work. Ladies are fond of ornamenting some of their possessions in various ways—embroidering, painting, or staining, as the case may be; but inlaying offers them quite another field for displaying their skill. So many little articles can be made beautiful by the introduction of a pattern in ivory or pearl. Envelope cases, letter racks, mirror frames, boxes, and, in fact, an almost innumerable variety of knick-knacks, as well as for the more ambitious amateurs, cabinets, tables, and chairs, are all available as fit subjects for such decoration. As an example, the lid of a box may be taken for inlaying with mother-of-pearl. Different shaped pieces may be obtained ready for the work. On the box-lid grooves are sunk with the help of a chisel; each of these is coated with cement, composed of mastic and isinglass with spirits. Inlaying of ivory is also quickly done. Thin sheets of it can be had at any ivory turners, and these are shaped by the fret-saw to the required forms. The designs may be as intricate or as simple as taste dictates. On the ivory sheet the flowers, leaves, birds, circles, crescents, or whatever is needful to carry out the design, are drawn with a hard, sharply pointed pencil. By making grooves as before, coating them with cement, and then laying in the pieces of ivory, most beautiful decorations can be executed. Those who have time at their disposal have certainly the opportunity of making their rooms charming by the insertion of inlays in furniture and ornaments. Indeed, a sheet of handsomely beveled glass cannot be more appropriately framed than in ebony, inlaid with mother-of-pearl.

Mosaic-setting is another industry that possesses charms unshared by rival arts. A

point in its favor is the ease and celerity with which large quantities of the work can be completed, and its usefulness afterwards, if a sufficient quantity is done, is unquestionable. Tiles for wall decoration, for flower-boxes, for the paving of halls and small conservatories can, with patience, be executed without any great outlay of time or labor.

Set patterns are preferable to commence upon, and possibly it is wisest to keep solely to such until a thorough mastery of the art is gained; but the worker is not limited by necessity to any form of design. So long as the principles of true decoration are adhered to, his fancy may wander at will, and he may evolve original productions out of his fertile brains to his own advantage and to the gratification of all observers.

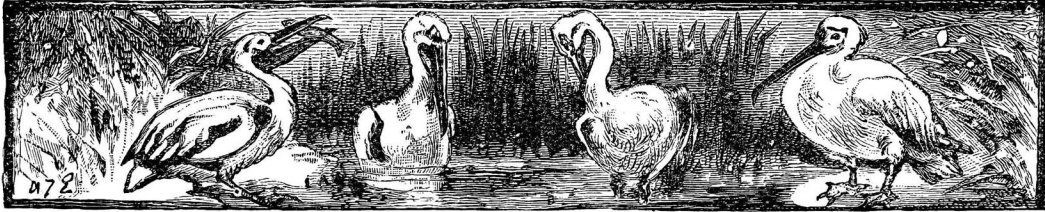
The Italian method of mosaic-setting is simple, and will be dealt with here before the modern Roman. Both are good, but the former is much more quickly accomplished. In the execution of mosaic work, stone and glass are most generally employed; small pieces of these, or other hard substances, are joined together with cement to form a colored design. Mosaic stones may be had ready shaped, also ceramic *tesserae*. Colored and white marbles, and vitreous mosaics can also be purchased. In making a selection, the worker must remember that the substances used should be of uniform hardness. China or stones may be broken into squares by the aid of a useful little machine furnished with a chopper, which, being struck on the top with a mallet, severs the bit of china held beneath, and shapes it into a square. The *tesserae* are now arranged in a divided box or tray. A wooden case the size of a tile or panel is requisite; it is specially made with sides about an inch or so in depth; two of the sides

are movable, the other two are fixed. A sketch of the design is made on paper, and roughly colored. This is laid at the bottom of the box; over it is placed a sheet of glass, which receives a coating of gum to which a little treacle has been added to prevent its drying too fast. From the box of *tesseræ* the workman selects one and places it face downwards in its right position on the glass, through which the colored cartoon is seen, continuing thus until the whole is covered with the small pieces; it is then left for the gum to dry. With a soft brush water is passed over the back of the *tesseræ*, and a thin cement is poured in, care being taken that all interstices are filled up; for this a palette knife is needed. When the "grouting," or liquid cement, has set, more cement is mixed until a stiff mortar is made, and this is laid on to the required depth. The tile is now put aside to dry. The loose sides of the box are next removed, and the tile is taken out and finished on the right side. The paper is scraped off, and any interstices are filled in with another "grouting." Portland cement is generally used, and the groutings may be colored if desired.

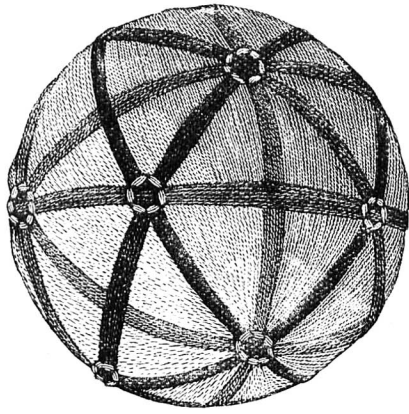
To follow the Roman method, a plate, usually of metal, the required size is used. This is surrounded with a margin about an inch or less in depth. Powdered stone, lime, and linseed-oil produce a mastic cement which is spread over the plate a quarter of an inch thick. When it has set, it is covered with plaster of Paris up to the margin. A drawing is made on this, and spaces are scooped out with a chisel into which the small pieces of glass, previously moistened with cement, are imbedded. Each space must exactly correspond to the form and size of the glass. The surface is lastly ground down and polished. A much more tedious process this will be voted, and one exacting even more skillful workmanship than the Italian mode.

The success of mosaic work mainly hinges on two points, that of harmonizing the colors with due regard to decorative effect, and that of setting the *tesseræ* regularly. With the exercise of forethought for the first, and perseverance for the second, there is no reason whatever that everyone who attempts it, should not become a proficient in the art.

— *Selected.*



A NEW LIFE FOR AN OLD BALL.



WHAT numbers of worn-out tennis balls accumulate in most country houses where there are young folks fond of that pleasant pastime. And what untold pleasure these same worn-out balls can give to many poor or sick children, if a very small amount of time is spent upon doing them up in a new

dress. For this new dress, most people who do much fancy work can produce all sorts of odds and end of wool left over from various articles, either crewel work, crochet or knitting, for it matters very little what kind of wool you use so long as you make the balls bright and attractive-looking. We shall describe exactly how the model was covered because the design upon it is a particularly successful one, which might be carried out in many different schemes of colour. Its first coat was composed of white Shetland wool, left over from crocheting a baby's jacket. It was firmly and evenly wound round the tennis-ball, until it was covered completely. This winding was done entirely like the meridians on a globe, never like the parallels of latitude, but some discretion had to be used not to mark the north and south poles too strongly, by allowing the wool always to cross upon one particular spot. The end of the wool was fastened off by running it a little way into the winding with a wool needle. This small globe was then divided into four quarters by scarlet bands of winding, which crossed one another at the poles, and a scarlet equator was added. Some black wool further divided the quarters made by the scarlet wool, and marked the ball into

eighths. Our globe was then turned on its side, and two dark blue bands were wound which crossed one another half-way between the red bands, making the general meeting-places on the spots where the red bands crossed on opposite sides of the ball. It was then turned round till the next crossing of red bands came uppermost, and two light blue bands also crossing one another were wound there. The ball was now divided all over into a number of triangles. Last of all a needle was threaded with some bright yellow filoselle, and a small circle was neatly stitched at each spot where either three or four bands crossed, and that made all quite firm.

It matters little what colour you choose for the ground work of these balls provided the other colours all form a good contrast to it. As small quantities do for the encircling bands, it is therefore better to begin the foundation with something you are sure to have enough to finish with, in order not to run short in the most important part of the design. These balls cost so little that they can be sold very cheaply at bazaars, and are always, in consequence very popular with tiny purchasers.

SUSAN M. SHEARMAN.

Home Art and Home Comfort.

HAMMERING FOR BOYS.

IF you give a small boy a hammer and something to pound, satisfaction and contentment seem to be the certain result. But if this liberty of pounding is not somewhat restricted it will result in anything but satisfaction and contentment to every one else in the household except the small boy.

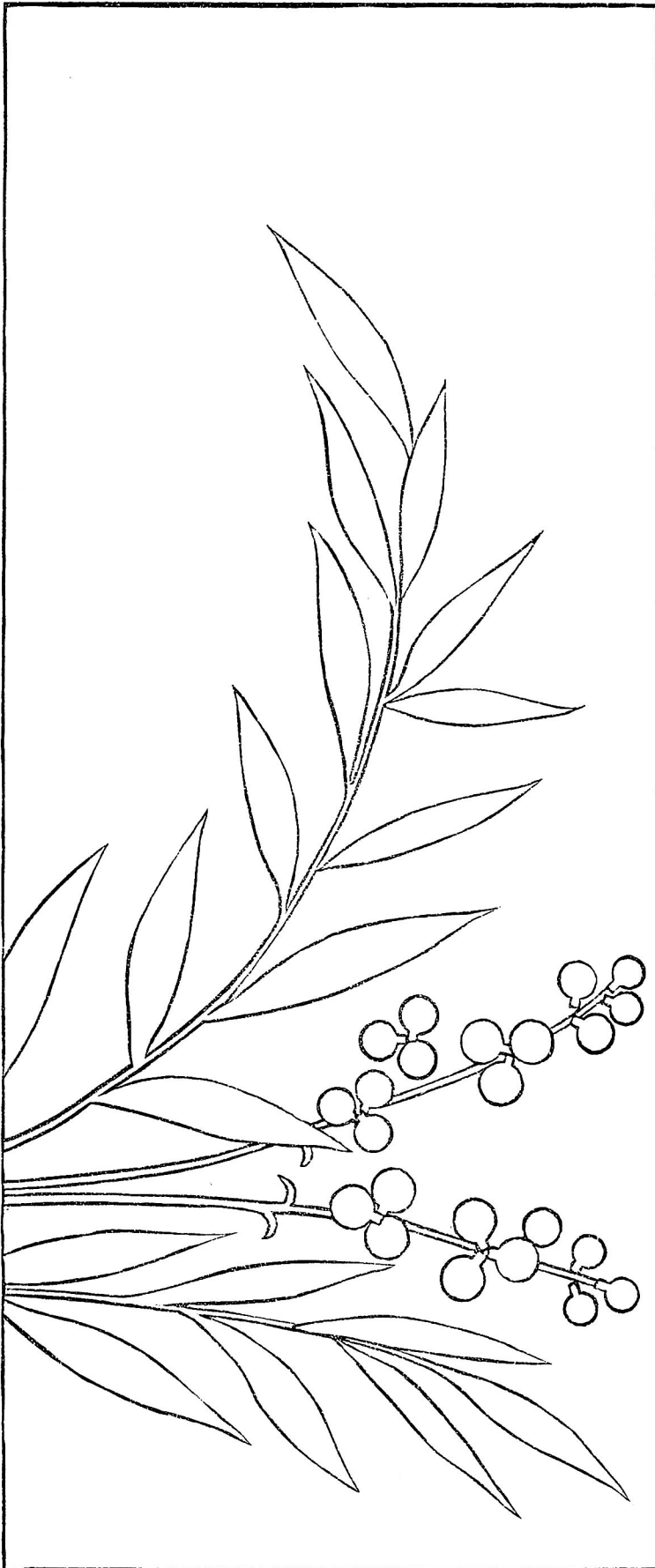
I once knew an over-indulgent mamma who could not find it in her heart to deny her two-year-old boy the free use of a good-sized hammer. "He could not cut himself with that; it surely was a harmless plaything." The destruction the young man managed to accomplish during one day in a new house was something appalling. A wiser person than the mother conveniently lost that hammer; so the house was saved from destruction before all the plastering was battered down.

Now, as this instinct seems to be born in boys, why not turn disadvantages to advantages, and if boys must hammer, why not give them something harmless, if not useful, to hammer at? If boys are old enough and careful enough, there are few things prettier, for the same amount of work, than stamped leather. Still, there is considerable expense connected with this work.

Last winter, in a club that was busy at work for a charity, there were a number of boys from nine to thirteen years old. They were all eager for work and wanted to learn how to stamp leather. I wished to teach them; but I soon learned that all boys are not careful and accurate—one could hardly expect that at once—and that leather is too expensive to experiment upon.

Just at this time I found that it was possible to use many of these same leather tools with very pretty decorative effect on heavy blotting paper. A few experiments soon showed that one need not confine one's self to the regular tools, but could turn almost anything into a tool to pound with; for example, a nail-head, a screw-head, the end of a key, the foliated handle of a key, small brass rings, the screw with eye used for the picture cord in a frame. All these became at once delightful tools for boys, partly because they were so very cheap. Indeed, it grew exciting. One took to pounding with everything, to see if it would not make a good tool for a border or for a conventional flower.

Each of the boys had a cheap hammer, and a folded newspaper was put before him on which was laid a sheet of blotting-paper of the shape given in the design. A new-comer began with a nail-head border, or little hammered clouds of nail or



DESIGN NUMBER 1.

screw-heads irregularly put above and below, leaving a space for a motto in the middle, after round nail-heads were put between the screw-heads. As the boys grew more careful, designs were planned using various tools; and then these hammered designs were colored with various colored bronze paints. We used gold, silver, copper, and blue-green. The use of the bronze paints must be trusted to the more careful ones.

When the cover was finished it was fastened with an eyelet to other blank sheets below, and a ribbon was drawn through and tied in a tidy bow, and there was a pretty blotter made by a boy of nine or twelve. I assure you, if he was not proud of it, I was. The boy had gained some knowledge of the use of tools, and a habit of work; and no house or furniture had been marred with the dangerous hammer. If there was not the highest "home art" in this work, still there might be some "home comfort" gained from it; and it was a step nearer good leather-work, later.

The designs given this month explain themselves. The leaves in No. 1 can be drawn in with an ivory stiletto from the work-basket, or a fine steel crochet hook, or a hard-pointed stick of any kind. The flowers and buds can be made with two sizes of keys. The arrow-head leaf could be drawn with this flower, only it is not so easy for a young boy to do. The leaves can be colored with the blue-green bronze paint. The flower may be silver with a gold center.

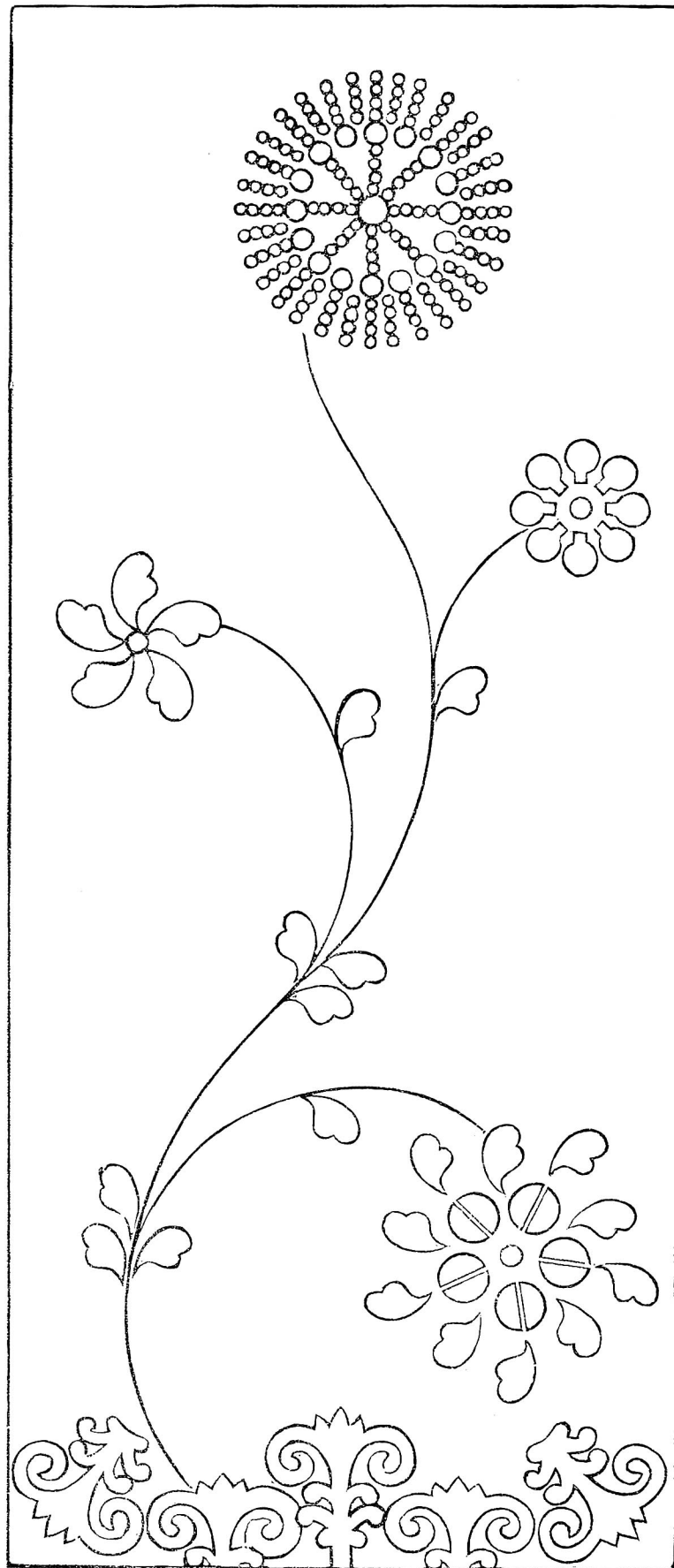
There are three leather tools used in the design No. 2. Two are the leaf tools, of which a pair is needed for the opposite sides of the leaf. The small dots are done with a background tool. The rest is done with a key, a screw, and a round nail-head. The foliated handle of a key is used at the end. It is all very simple; but when the bronze paints are used it has a very pretty decorative effect.

You can, if you wish, dye your blotting paper. Take any water-color, in a flat dish, with plenty of water, wet the paper quickly on both sides, and lay it on a flat surface to dry. In this way you can plan your own background color. This decoration can be used for little frames for photographs, or calendars for birthday or Christmas gifts. Use everything you can think of for tools.

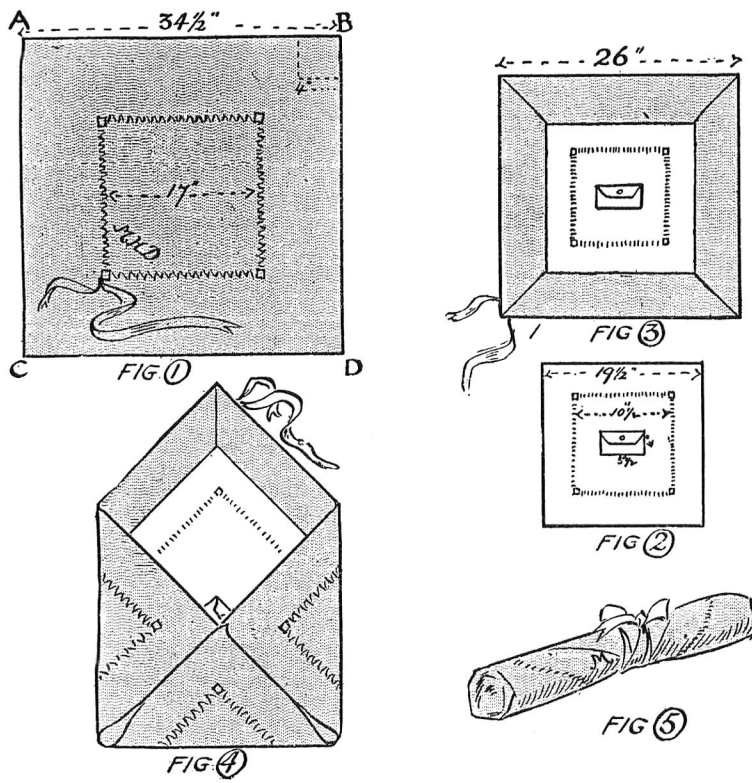
If this be done by children, let them put as much time and labor as they will on the paper, for it is good practice, and a free use of tools is gained; but skilled workers must remember that paper is a frail material, and elaborate work should be used only on leather, which is durable.

HETTA L. H. WARD.

MANTEL lambrequins are made of green and gold shaded plush, which is exceedingly effective.



DESIGN NUMBER 2.



FOLDING-UP WORK CASE.

To those of our "girls" who can do "hemstitching," we commend this pattern, which was most kindly sent to us the other day from Glasgow. Fig. 1 represents a piece of pink (or any other colour) linen, 34½ inches square. In the centre may be worked, in white linen thread, a conventional design, or, better still, the initials or name of the friend for whom it is intended; a border of hemstitching is then added, any nice open pattern of half an inch wide. The corners A, B, C, D, are then cut out four inches, turned over the other side and mitred down as in Fig. 3. Fig. 2 represents a small square of white linen with a narrower inner border of hemstitching, and a small pocket, feather-stitched all round, in the centre. This white linen is placed in the middle of the pink as seen in Fig. 2, and the edges of the latter are carefully hemmed down over it. A yard of strong white ribbon, an inch and a half wide, is then sewn on the outside near the initials as shown in Fig. 1. Be careful to notice that one end is long and the other short. When in use this case is spread out, like an apron, on the lap, and the method of folding is shown in Fig. 4. All the work materials are inside, and the little pocket contains thimble, scissors, etc. Roll it up from the lower edge, pass the long end of ribbon round it twice, tie in a bow, and behold! everything is compact and neat.

"COUSIN LIL."

HOUSEHOLD DECORATIVE ART.

TEMPORARY DECORATIONS FOR AN IMPROMPTU BALL OR CONCERT ROOM.

It frequently happens in families where festivities are rather the exception than the rule, that it is necessary to convert a room ordinarily devoted to merely useful purposes, into one of an ornamental character. In the country this is more especially the case, where a school-room, a hall, or sometimes even a barn, is necessarily made to do service as a ball-room, a concert-room, or a place for private theatricals. We propose showing how such a room may be tastefully decorated at an insignificant cost, in such a manner as we have proved by experience to be at the same time practicable and effective.

Let us suppose that it is desired to decorate a large room presenting nothing beyond four bare whitewashed walls. We shall show how in a few hours, and at the cost of a few shillings, the lower portion of the sides of this room may be made to appear as though hung with crimson drapery, and the upper to be painted with an effective diaper; how the walls may in appearance be divided into compartments by marble pilasters; and how a temporary fountain may be erected at one end, rising above a bank of flowers and evergreens. We shall, moreover, give a number of useful practical hints for the minor decorations which may be required in fitting up such a room.

In order to effect these decorations, the first thing to be done will be to divide the walls into upper and lower portions; the latter should be about six feet high, or rather more or less, according to the dimensions of the room. The upper portion we first propose to decorate in diaper by means of stencilling.

An effective pattern for stencilling is that shown in our illustration of a portion of wall when decorated (see Fig. 1), or more in detail as working copies, in Figs. 2 and 3; it consists of a heraldic lion and a flower. For colouring the walls with these, stencil-plates may be made of stiff

Revision.

I WROTE some lines, from end to end
 In praise of dearest May.
 I showed them to a critic friend,
 To see what he would say.
 "They're crude," said he, "and so are you."
 (He was a grouty fellow!)
 "Just let them lie a year or two,
 To ripen and grow mellow.
 "Go over them from time to time,
 And polish bit by bit;
 Perfect the meter and the rhyme,
 And sharpen up the wit:
 "In half a year, but for the theme,
 And for the lady's name,
 They'll be so changed you'll hardly dream
 The lines could be the same."
 I let them lie, I worked them o'er,—
 Changed epithet and rhyme.
 I hardly knew them any more,
 They'd mellowed so by time.
 "Black eyes" had mellowed into "blue,"
 And "ringlets" into "strands";
 "One dimple," ripened into "two";
 "Small," grown to "shapely" hands.
 And what was once "*nez retroussé*"
 Was now a "Grecian" nose;
 In fact, the very name of "May"
 Had mellowed into "*Rose*."

Esther B. Tiffany.

brown paper or cardboard, well soaked with linseed oil to prevent its being subsequently softened by moisture while in use. The stencil-plate is made by cutting away those portions which are to be represented by colour on the walls, and which are shown light in our woodcuts; small portions are left at the juncture of detached parts, as at the legs of the lion, for the purpose of holding the plate more firmly together. The patterns can be enlarged to scale and then cut out. The stencilling is done by merely holding or fixing the plate with tacks or drawing-pins against the wall, and dashing on the colour with a good-sized brush. The colours proper for the purpose are to be bought for a mere trifle. Venetian red for the lions, and "celestial" blue for the flowers, would look exceedingly well, or if a little extra expense were no object, more brilliancy might be obtained by using vermilion and a better kind of blue, say ultramarine. These colours may be prepared for use by grinding them with a stout knife on a piece of stone or slate. If there is any danger of the work being rubbed, the colours may be fixed securely by mixing them with water in which a little glue has been dissolved to serve as a size; but as in our proposed decorations the stencilling will usually be placed so high as to be secure from injury, it will generally be sufficient merely to mix the colours with a little beer or milk. It is well before commencing to stencil, to measure and mark out upon the walls the places where the central points of the figures in the pattern should fall. This may be easily done, and the perpendicular of the pattern preserved, by measuring off the distances at which the rows of figures are to occur just beneath the ceiling, then dropping a plumb-line, which has been previously rubbed with charcoal, springing it with the thumb and finger, and measuring off the perpendicular intervals; the superfluous charcoal may be dusted off afterwards. It is then easy to lay the stencil-plate at once in its position against the wall; one stencil-plate of each figure will be sufficient, as they can be freely moved on from place to place. It is better to commence the operation of stencilling against the ceiling, and to work downwards, to avoid splashes or injury to the work as it proceeds. Stencilling, which is the reverse of printing, and consists of applying colour through an opening instead of taking an impression from a raised surface, is the most easy and expeditious of all kinds of decoration.

The upper portion of the walls being thus stencilled, the next proceeding will be to cover the lower portion, that below the six-foot line, with imitation drapery. Nothing will look better for this than a common wall paper, which has a simple pattern in two shades of crimson, such as may be bought at one penny per yard. This is to be pasted against the wall in the ordinary manner, and when dry, the effect of drapery may be given to it by mixing lamp-black in the same manner as the colours for the stencilling above, and with a small brush marking bold and distinct lines upon the paper, as shown in Fig. 1. The illusion will be completed by pasting a bordering along its top; one of crimson and yellow, with gold studs at intervals, is sold at one penny per yard, which would look well; and a second border of yellow paper along its base, which may be picked out with a few strokes of the brush and lamp-black to give the appearance of fringe.

As we have now covered the whole of the walls, we will next divide them into bays or compartments by pilasters. This we can do by hiring or borrowing a number of battens, which are pieces of timber about six inches wide and two and a half thick, from the nearest timber-yard. These are to be covered by pasting marbled paper over them, which, for greater security, may also be tacked down at their backs; or their fronts may be covered with paper on which an ornamental pilaster is printed, like

that given in Fig. 1, which may be bought in the Lowther Arcade and elsewhere. They are then to be placed against the wall at stated intervals, and each may be fixed with two strong nails at top and bottom. A wreath of evergreens fastened round the top of one of these pilasters makes a pretty capital, and conceals its junction with the ceiling, while long tendrils of ivy tied together, falling down at each side, and held fast by a tack or two, will conceal any imperfection in its juncture with the wall. If ranges of seats are to occupy the whole of the sides of the room, no bases for these pilasters will be needed; otherwise their bottoms may be hidden by pedestals surmounted by plaster casts. We have seen pedestals for this purpose improvised from common beer-barrels, white-washed over, and wreathed with evergreens; even a number of boxes will answer the purpose; or four pieces of board nailed together, with a top, will make a good pedestal. The pilasters may be further decorated by fixing upon them, as shown in our illustration, plaster brackets, or those known as "ivy brackets," described in our article on "Christmas Decorations," surmounted with busts or vases for flowers. A kind of ornamental cornice, composed of mottoes, neatly cut out of coloured paper, may, if it is desired, be made to run from pilaster to pilaster, just beneath the ceiling, and two festoons of evergreens between each pair of pilasters, looped to a nail in the centre, from which a basket of flowers or a paper lantern is suspended, would have a very pretty appearance.

Few decorative objects are more pleasing and refreshing in a hot and brilliantly lighted room than a fountain. A temporary fountain, though its erection may at first sight appear to involve much trouble and expense, is really a very simple affair, provided that a sufficient supply and force of water be at hand. For the basin of such a fountain, a shallow, circular tub, or any similar vessel, will suffice. This being placed in its position, we can take such a length of india-rubber tubing (cost threepence per foot) as will reach to it from the nearest turncock which will supply water, and another length sufficient to convey the waste water to the nearest drain. If these pipes pass through the room in any part where they may be in danger of being trodden upon, they must be protected by a board being placed over them. In a temporary ball-room, the seats for the musicians might well be placed behind the fountain, and under these the pipes might easily and safely be laid. The india-rubber tubes may be made to bend over the side of the tub; this will not interrupt the flow of water, since they will act as syphons. A piece of leaden gas-tubing to throw the jet through a small hole in its upper end, may be fixed upright in the centre of the tub, and connected with the india-rubber tube, which, if the two are of the same size, can be done by simply pulling the india-rubber over the lead. A piece of wood or iron fixed upright in the tub will be useful to support the leaden tube (see Fig. 4). The mouth of the waste-pipe must be fixed at the height above which the water is not intended to rise. The jet-pipe may be concealed by rockwork, or by fastening round it a few sprigs of evergreen, and the tub may be converted into a pretty basin, by placing rockwork round its sides, and clean gravel over its bottom on which a few shells may be scattered; this will hide the tube. Externally, flowers or shrubs, in pots, must be placed round the tub, in the manner shown in the illustration, page 33, large ones standing as high as its edges being nearest the tub, and decreasing gradually in size. Sawdust must be spread over and between the pots, so as to fill up the interstices, and when a covering of green moss has been placed over the sawdust, hiding the edges of the tub, the whole will have the effect of a green mossy bank from which plants are springing, sloping up to the margin of a pretty, natural-looking fountain, which will be rendered

complete by placing in it some gold or silver fish. If a basin of plaster of Paris or other material, such as that shown in our illustration, can be readily procured, it may be used with good effect.

in default of gas, chandeliers may be made of wooden hoops or crossed laths, with tin holders for candles at their ends, hung from the ceiling and decorated with evergreens ; and tin sconces, also surrounded with ever-



Fig. 2.

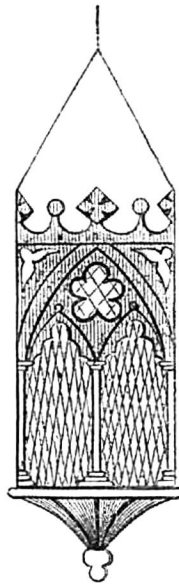


Fig. 7.



Fig. 3.

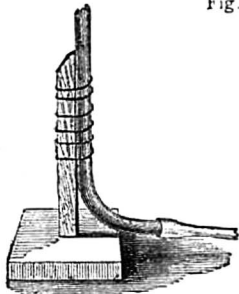


Fig. 4.

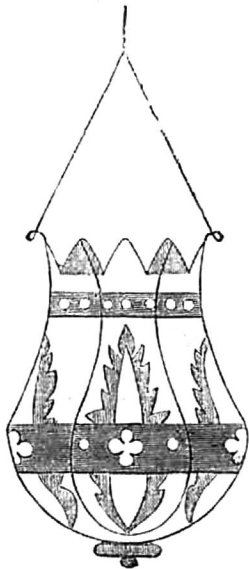


Fig. 6.

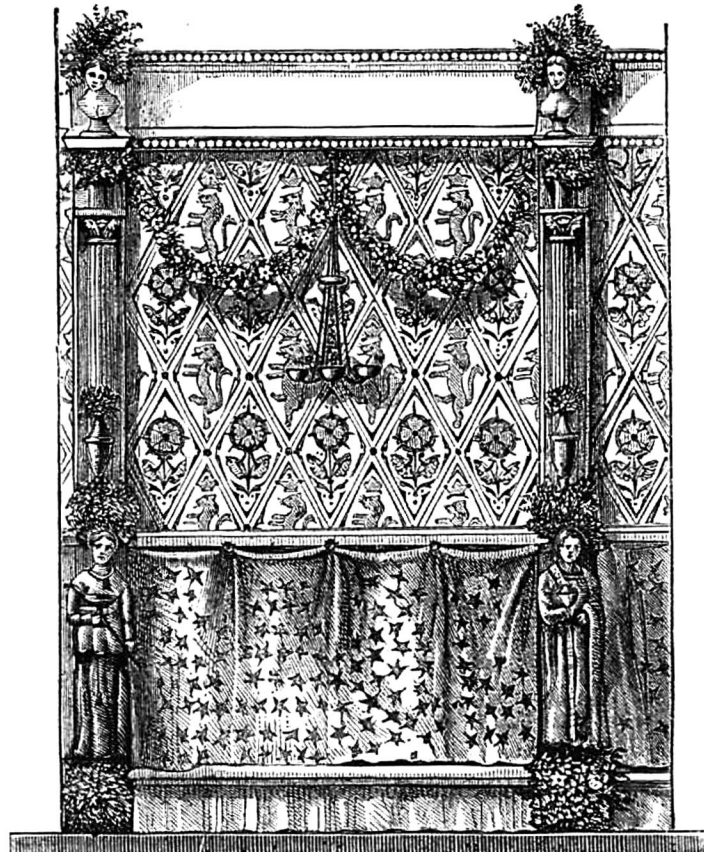


Fig. 1.

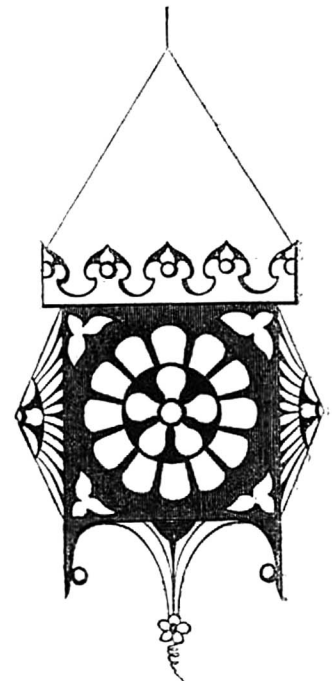


Fig. 5.

We have now to consider in what way our ball-room shall be lighted. If gas be laid on, the most ordinary and commonplace of pendent gas-burners may be made pretty by twisting evergreens and flowers round them ; or

greens, may be hung on nails in front of the pilasters. Candles, however, have a tendency to gutter and drop grease in the constantly-varying currents of air in a ball-room, and paraffine lamps on brackets are more cleanly,

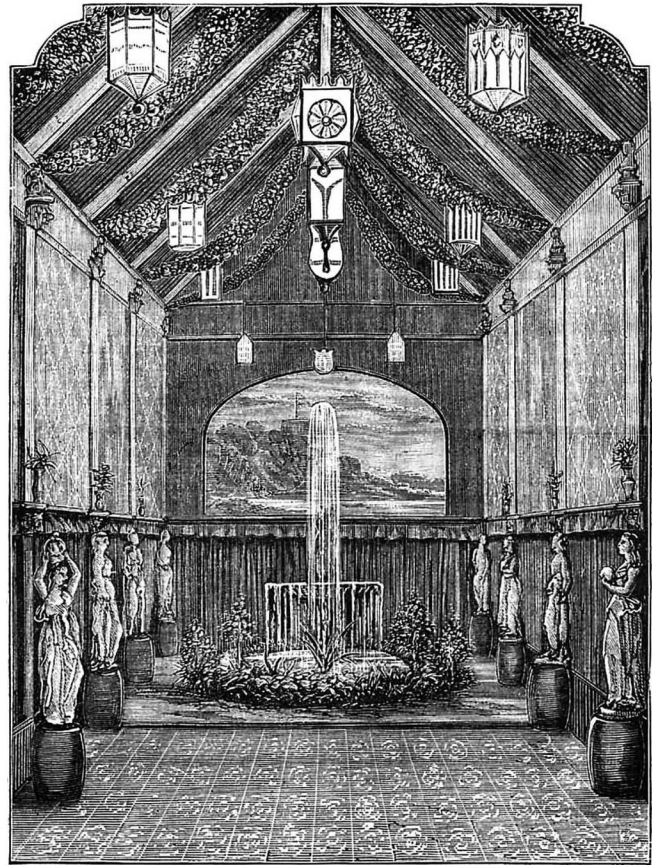
though they have a far less agreeable odour. But all difficulties connected with candles may be overcome, and much prettier effects produced by the use of paper lanterns. These may be made of any shape, by first forming a framework of wire, placing inside holders for the candles, and pasting tissue-paper of various colours over the skeleton, as fancy may dictate. Large square or octagonal lanterns, Figs. 5 and 7, are made by forming the bottom of a piece of board with upright pieces of wood at the corners to support the sides. We have seen effective lanterns made by first pasting stout brown paper, perforated as shown in Fig. 5, on the wooden frame, and subsequently covering the perforation on the inside with coloured tissue-paper. Such lanterns as these, which may be made to a size fitted for holding several candles, are suitable for hanging along the centre of a room; the smaller round-bottomed lanterns (Fig. 6) look well hung between the pilasters, and connected with them by wreaths of evergreens, as shown in Fig. 1. Scarlet tape makes pretty strings for suspending these lanterns.

As the reader will see from the materials we have mentioned, the cost demanded for decorating a room in this manner will be very small indeed. Some patience, ingenuity, and time, will of course be required for it, but these are generally forthcoming in abundance on occasions when such labour is required; and the effect of a room when so decorated, though it might not pass muster by daylight, or when closely examined, would be sure to be successful when seen once only and by artificial light, and when it would have for the spectators the charms of novelty and surprise by being met with in an apartment where no ornamental features were known to have previously existed.

HOUSEHOLD DECORATIVE ART.

TEMPORARY DECORATIONS FOR AN IMPROMPTU BALL OR CONCERT-ROOM (*continued.*)

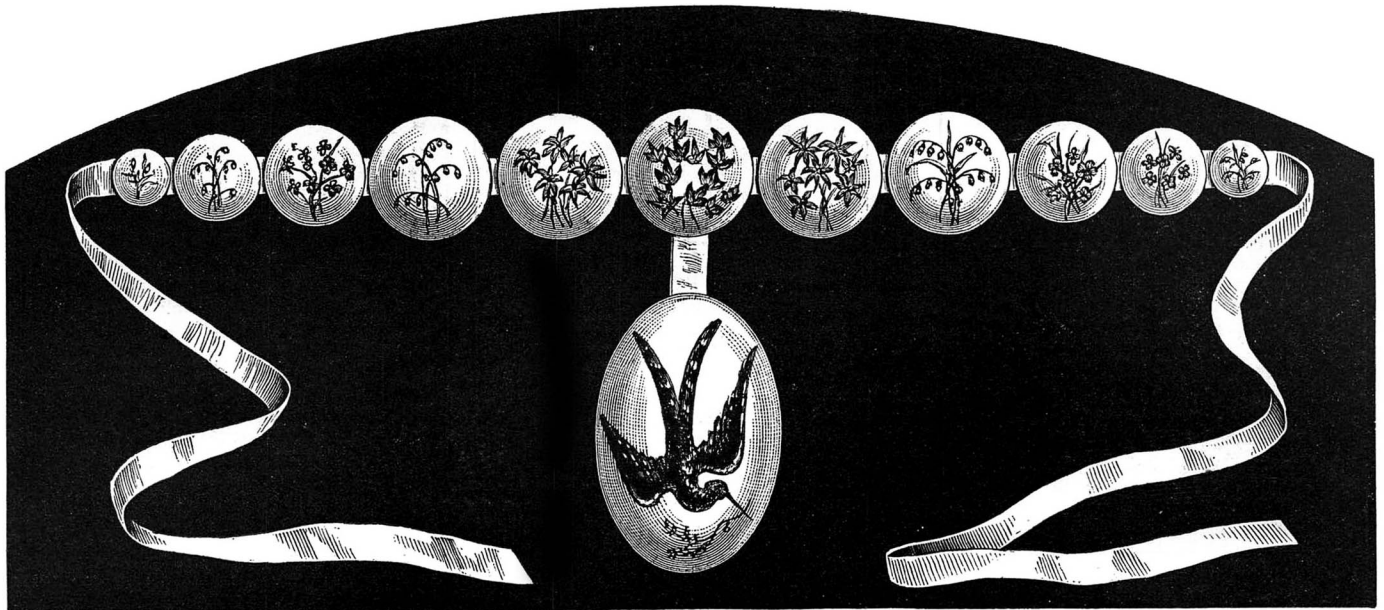
IN the HOUSEHOLD GUIDE, No. 74, we gave a series of designs for the decoration of a room, which it might be desirable to fit up for the purposes of a ball, concert, or other entertainment. The details then given included wall decorations, lanterns, temporary fountain, festoons, statuary, pedestals, and other ornamental matters. The accompanying illustration represents the appearance of the room when completed. The raised platform for the orchestra would be at the end of the room opposite to that shown in our engraving. Ornamental gas-burners on pedestals, decorated with flowers, afford an excellent way of lighting the platform, placed, of course, at the sides, so as not to impede the view, and throw a good light on the features of the performers. For the body of the room, the fancy lanterns, fully described in our previous article, will be found amply sufficient. The statuary may be obtained on loan from the modellers on moderate terms. The figures should, of course, be selected with reference to their appropriateness to the purpose for which the room is to be used. The artist has indicated the position of a landscape at the end of the room behind the fountain. Obviously it is not intended that a valuable work of art should be placed in such a position; but if there is a sufficient amount of amateur talent to supply a spirited sketch, with landscape and figures, it might be well employed in this direction; and if such is not the case, it may be obtained at a very small expense from a professional decorator. If it is desired to procure a certain amount of effect for a very small cost, printed wall-papers, with a landscape subject, may be purchased, and a showy, if not a very artistic result obtained.



DECORATIONS FOR A TEMPORARY BALL-ROOM.

Potpourri Jars.

IN this form we may imprison some of the fragrance of June, and carry it with us for years. We have one (a constant delight), the recipe for which was originally taken from the *Milwaukee Sentinel*, but its character is so changed by variations and additions of our own, that we need scarcely give the credit. Gather fresh rose petals in the morning, spread out for an hour to dry, then put them in layers in an open dish, sprinkling each layer with fine salt. Gather for several mornings, till you have a quart, salting every fresh addition. Let stand ten days, stirring every morning. At the end of this time mix with them two ounces of crushed allspice and same of stick cinnamon, broken into bits. Put into a two quart fruit jar, and let stand six weeks tightly covered. Now add an ounce each of coarsely ground cinnamon, cloves, and mace, crushed orris root, and an ounce of dried lavender leaves and flowers, same of bergamot, lemon verbena, and rose geranium. Mix all thoroughly, add one drop of oil of roses and a gill of good cologne. If you have not leaves of some of the plants, you can either buy them or add a few drops of their oil instead. We added oils of above with wintergreen, cassia, and lemon—half dozen drops of each. Fresh rose leaves may be added every year. Nothing will lend a more refreshing odor to a room if left open in it for an hour. Keep tightly closed.



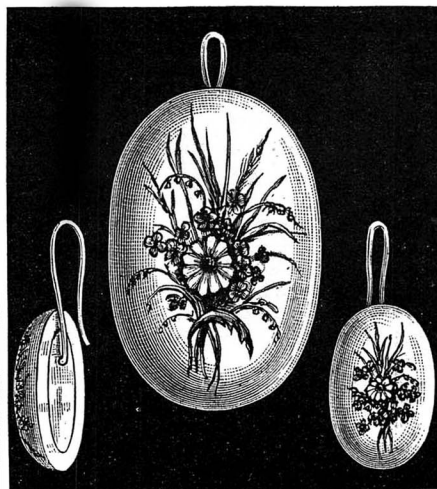
Silk Jewelry.

A NEW kind of ornament, which promises to become very fashionable, has lately made its appearance. It is jewelry made of silk-covered button-molds, upon which some little floral design is painted. The amount of money expended is so small, and the effect obtained is so pretty, that their manufacture would prove a very satisfactory amusement for those deft-fingered ladies who are fond of "fancy work." As the necklace is the most simple, I will begin by describing that. The materials required are eleven button-molds—five about an inch and a quarter in diameter, two about an inch, two three-quarters of an inch, and two half an inch—it is not necessary to have them of exactly these dimensions, but the grading must be in about that relative proportion—an oval, made of wood, cork, or pasteboard, some scraps of silk—the exact amount used is an eighth of a yard—and a yard and a half of narrow ribbon, not over half an inch wide, if procurable. Cover the molds neatly, and, in order to avoid a bunch in the back, be careful not to use too large pieces of silk. When covered, sew them on the ribbon, the five larger ones in the middle, the others grading off on each side, as in the picture. Cover the oval very smoothly, and finish the back by covering a smaller oval of stiff paper with silk, and sewing it on the back; but first insert the little bit of ribbon by which the oval is attached to the necklace; fasten the oval to the necklace by sewing the other end of the ribbon under the center button.

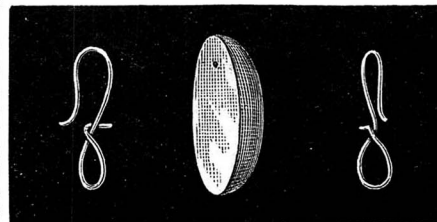
The set of earrings and medallion are somewhat more difficult of construction. The materials are three button-molds, one an inch and a half in diameter, and two half an inch, a quarter of a yard of gold wire, and some bits of silk—about the sixteenth of a yard is ample. Take three inches of the wire and bend it into a hook, with a loop at one end, the extremity of the wire projecting, the loop being at right angles with the hook. There are two views of the hook in the picture, which will, I think, explain it. Press the sharp point of the wire into the back of the mold—it is necessary, sometimes, to bore a little hole first—then cover with silk, taking care to sew the wire loop to the silk, then finish the back in the same way as the oval for the necklace. The pendant is made in the same way, excepting that the wire must be twisted into a ring instead of a hook.

The decorative part requires rather more skill,

but ladies who have any taste for art will find little difficulty in copying some pretty design of birds or flowers from the gift cards so much in vogue, and which are really gems in their way.



Paint with ordinary water colors, using a little gum in the water. Lighten the colors with Chinese white. The best silk on which to paint is a closely woven silk without any cord. Satin is not good for the purpose, as it never looks per-



fectly smooth, and presents a poor surface for painting. The cost of materials for the entire set of necklace, earrings, and pendant, is about a dollar. The items are: silk, a dollar and a quarter a yard; button-molds, from three to ten cents a dozen, according to size; ribbon, fourteen cents, and gold wire ninety cents a yard. This last article can be bought at any jeweler's.

I may just add that the first set of this jewelry came from Paris, and was worn by a very fashionable lady at a wedding reception, where it attracted a great deal of admiration, and stood the test of being compared with diamonds and pearls, without losing its beauty by the contrast.

Uncertain.

A LITTLE Pegasus
Will make a greater fuss
Than one of thrice his size;
He will not pull his load;
He will not keep the road;
You cannot make him wise.

"Come!" with asperity,
I say, "and pull for me
My van of comic verse."
He hangs his shaggy head,
And sighs to me instead,
"I'd rather draw your hearse!"

"Where is that Sentiment
For which you last were sent?"
I ask impatiently.
Up go his heels, and off,
And back he brings a scoff
Or foolish jest to me.

I never can foresee
What he will bring to me,
Nor where he'll choose to balk.
I scarcely dare at all
To ride him, lest I fall—
'Tis safer far to walk!

Yet—little elfin steed,
Useless in time of need,
Uncertain at all times;
Restive, and rough, and wild,
How often you've beguiled
Dull pain away with rhymes.

"A poor thing, but mine own";
Then leave me not alone;
A foolish dream is mine
Of mounting you some night
For a wild, distant flight
Where stars unnumbered shine.

Margaret Vandegrift.

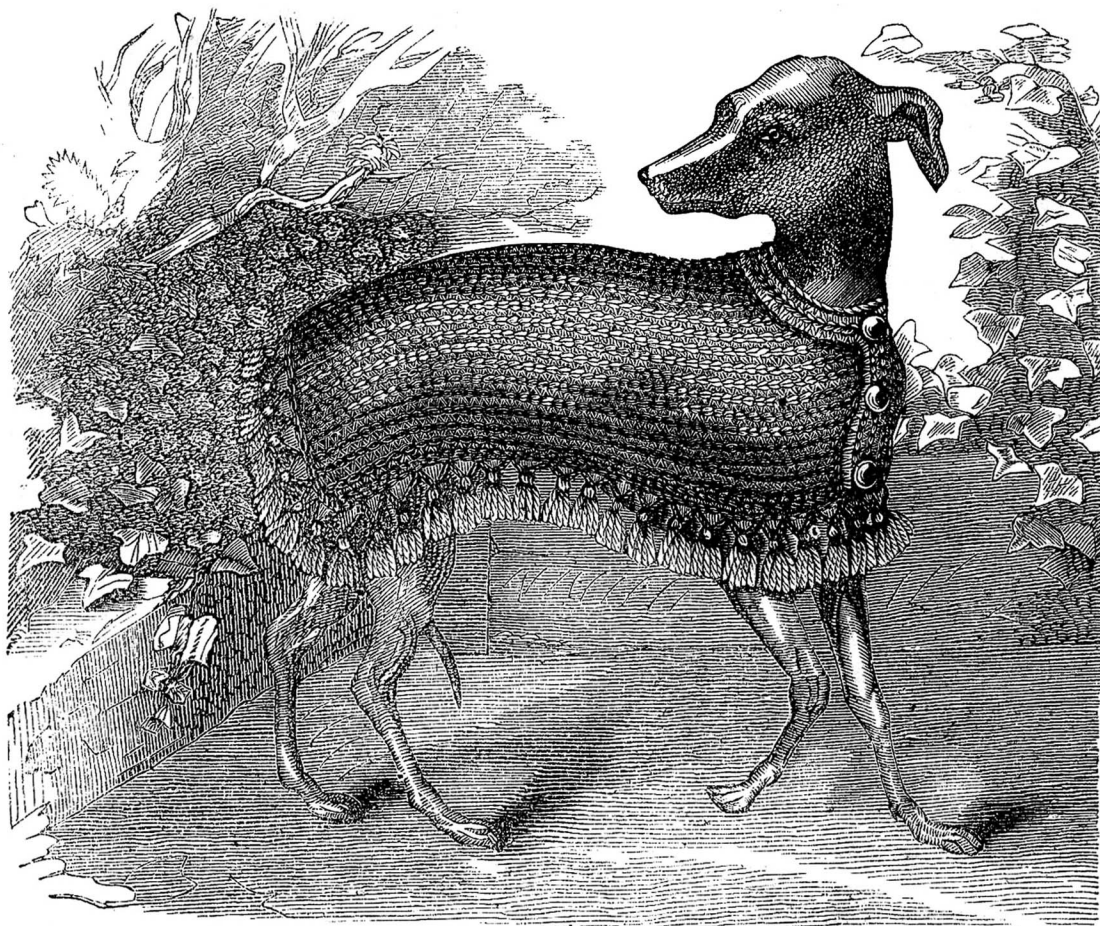


WORK DEPARTMENT.

CROCHET JACKET FOR A GREY-HOUND.

WORK this jacket with 4-ply light blue fleecy wool in a sort of crochet *à tricoter*, and trim it around with a black and red fringe. Having cut out the pattern in paper, begin the work at the left side of the front with a chain of thirteen stitches, and work backwards and for-

four or five chain at the required points. Around the remainder of the jacket work a row of scallops with black wool, alternately one double on every other stitch, five chain, and into these scallops tie a tuft of four threads of red wool to form the fringe. Lastly, furnish the front of the jacket with three round bells which serve as buttons, and sew on the wrong



wards as follows: *1st row.* Alternately take up a stitch, thread forward. *2d.* Loop off the thread brought forward and the following stitch together. Repeat these 2 rows throughout the work, observing in every front row to take up both threads of the previous row. From the 5th to 9th row increase a few stitches at the beginning of the row, and at the end of 10th row add a chain of 32 stitches for the neck and the right side. On the last 13 stitches of the chain work 10 rows to correspond with those on the left side. Then work 52 double rows, increasing and decreasing according to the paper pattern, after the 3d and before the last 3 stitches of the front row. Work a row of double all around with black wool, and then a row of double with red wool, and another row with red wool around the neck and down the fronts, making three buttonholes by working

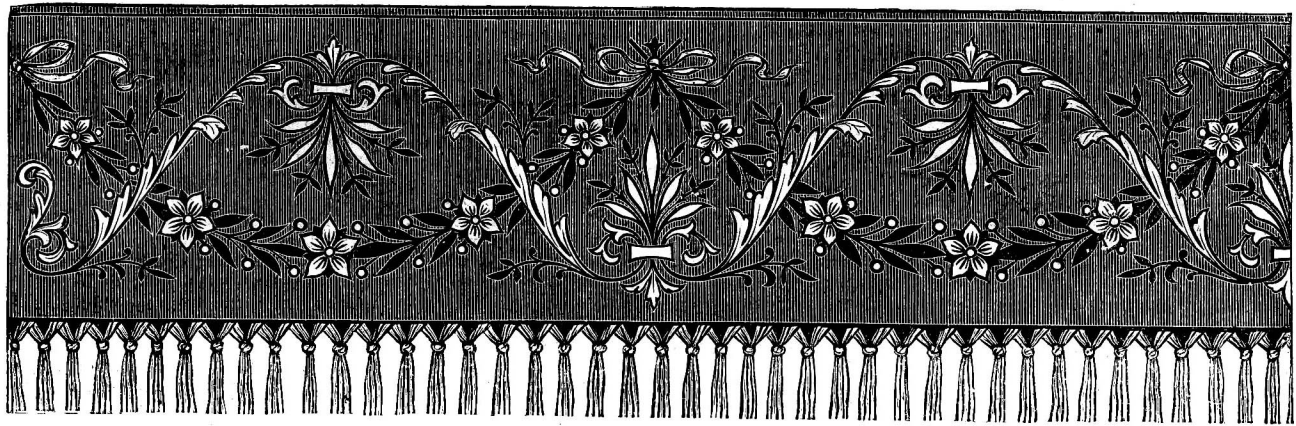
side two narrow leather straps four inches long on one side, and on the opposite side two short straps with a buckle attached to each.

A SERIOUS TIME.

Put away the beefsteak, Mollie;
Chop the cutlet into hash;
Turn the solids into salads;
Crush potatoes into mash.
Bake the rice in little patties;
Have the mush with dressing mixed,
For the hour is fraught with danger—
Papa's teeth are being fixed.

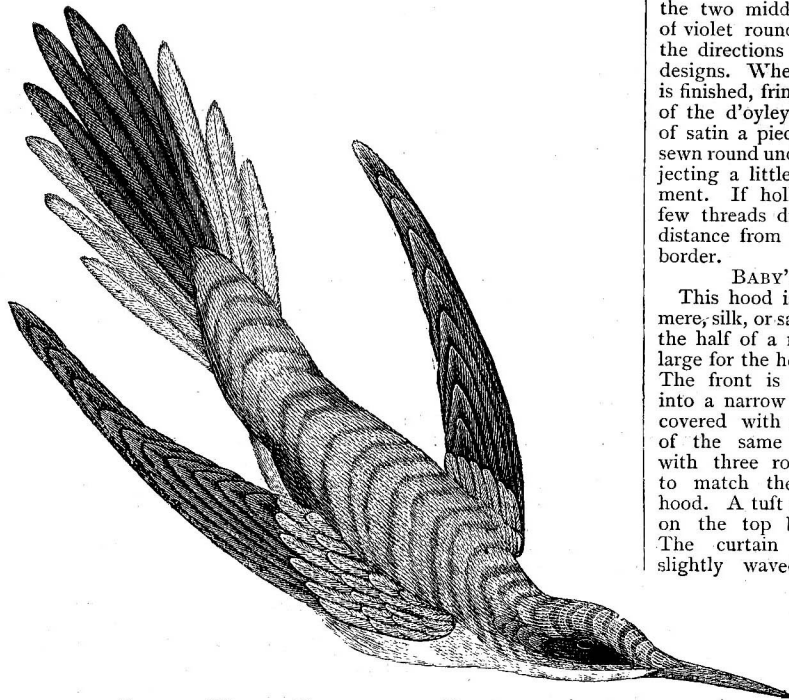
Mix the festive pancake batter;
Chop the lobster into bits;
Fry the soft and plastic doughnut
That the grinder never grinds;
Cut the bread in yielding slices,
Lay an oyster in betwixt;
Banish all the pleasant solids—
Papa's teeth are being fixed.

— Worcester' Gazette.



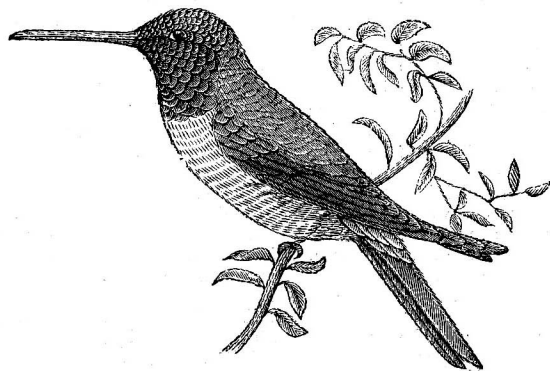
MANTEL-BOARD BORDER.

MY WORK BASKET.



CREWEL WORK D'OYLEYS WITH BIRDS.

These new and pretty designs can be worked either on holland or satin, but if the latter be chosen, silk should be substituted for crewel wool. Either draw the pattern straight on to the material or copy it over with tracing paper, and transfer it with carbolic paper. The smaller bird has a white breast, the back and upper part of the tail is



yellow green, wings the same, but darker; the under tail feathers orange; the beak is yellow-brown; and the throat lake.

The back, breast, and pinion feathers of the flying bird are the same

as in the other one, but the long wing feathers are steel-coloured, the two middle tail feathers black, the side ones white, and patch of violet round the eye. In working, the stitches must be made in the directions indicated in the designs. When the embroidery is finished, fringe out the edges of the d'oyleys, and if they be of satin a piece of narrow lace sewn round under the fringe, projecting a little, is an improvement. If holland or crash, a few threads drawn out a little distance from the edge forms a border.

BABY'S HOOD.

This hood is made in cashmere, silk, or satin. It is simply the half of a round, sufficiently large for the head it is to cover. The front is slightly gathered into a narrow band, which is covered with a graduated frill of the same material, edged with three rows of silk braid to match the colour of the hood. A tuft of bows is placed on the top behind the frill. The curtain of the hood is slightly waved on the outer



edge, and plaited to the band at the neck. The band has a drawing-string under the bow behind. Strings of the same ribbon. A full border of lace, with satin loops round the face.

FANCY CHAIR.

Any old fancy chair may be renovated by a little black paint and gilding, and, when covered as the design, become not only useful, but ornamental. A round of furniture velvet or fine cloth is cut to fit the seat, and a straight band of the same sewn on to reach the feet. An *appliqué* of good cretonne, fastened on neatly with chain stitch and cut very close, is worked over the edges with wool to match. A deep woollen fringe, with fancy tassels, covers the lower half of the valance, the cretonne flowers or designs being continued from the seat



on the upper part. The cover on the top of chair is cut to fit, and wadded in front. It has a wreath of flowers on each side, and finished with a tassel on each side.

