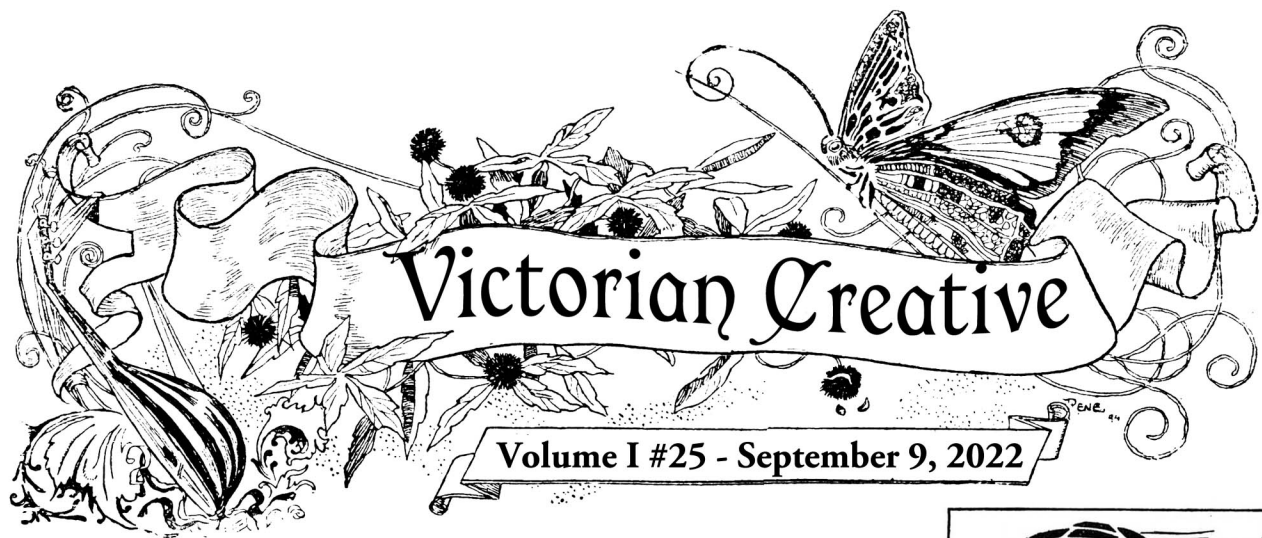


Victorian Creative

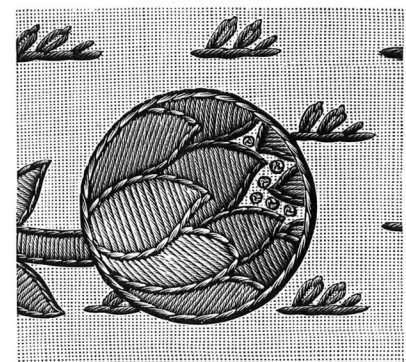
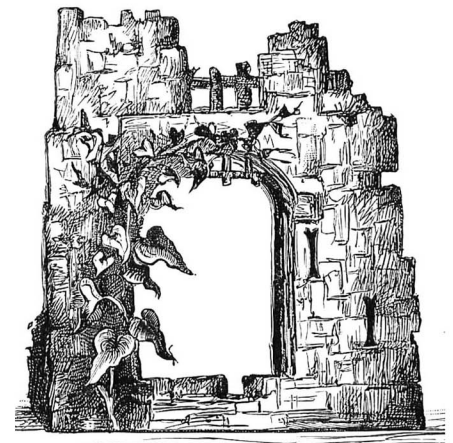
Tips & Tools for Victorian-Inspired
Arts, Crafts & Decor



Boon AUTUMN comes, with golden grain
And wealth of fruitage in her train,
On vines thick-clustering grapes abound,
And fruit-trees bending touch the ground.



- 2 **Editorial: Hands vs. Machines**, by Moira Allen
- 3 **Flower Decorations for September**, by Constance Jacob
(Girl's Own Paper, 1892)
- 5 **Poem: "The Library,"** by Frank Dempster Sherman *(Century, 1890)*
- 7 **Some Embroidery Stitches**, by Mrs. J. H. Nicolson Shearman
(Girl's Own Paper, 1891)
- 9 **Art [Stencils] in the House**, by Fred Miller *(Girl's Own Paper, 1899)*
- 13 **Pleasant Work for the Autumn [Preserving Leaves]**
(Girl's Own Paper, 1893)
- 14 **Free Pattern: Autumn Leaves** *(The Housekeeper, ca. 1892)*
- 15 **A Silk Purse in Crochet-Work** *(Girl's Own Paper, 1900)*
- 15 **How to Utilise Old Kid Gloves and Old Corks**, by B.C. Saward
(Girl's Own Paper, 1894)
- 18 **Centre-Piece Embroidery** *(Girl's Own Paper, 1901)*
- 19 **How to Make a Japanese Cabinet**, by Pamela Bullock
(Girl's Own Paper, 1897)
- 20 **My Workbasket** *(Girl's Own Paper, 1880)*
- 21 **Victorian Coloring Page: Pattern for Linoleum**
(from A Victorian Floral Fantasy, by Moira Allen)



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ABOUT OUR COVER: Celebrate the bounty of summer with this lovely print from *The Illustrated London Almanack* of 1883. This image is available in our collection of **Prints from the Illustrated London Almanack**, at <https://www.victorianvoices.net/clipart/prints/ILA.shtml>



HANDS VS. MACHINES

When I want to relax, I find few things as soothing as sitting down and knitting. One of the delightful things about knitting is that you can't rush it. You can't knit any faster than your fingers can move. Conversely, you can knit as slowly as you wish! I love watching the fabric "evolve" as I add row after row. While knitting machines abound (and you could even get knitting machines in the Victorian era), as far as I know, there is still no such thing as a virtual knitting program.

Today, nearly everything seems to move too fast. More than anything else, we value speed. I confess, I groan when something I order takes more than a day or two to arrive—despite the fact that I grew up in an era where everything was marked "please allow 4-6 weeks for delivery!" How spoiled I've become. When my computer is slow to respond, I grumble—blithely forgetting the days when I did my work on a typewriter, and considered an *electronic* typewriter to be one of mankind's greatest inventions.

There's nothing soothing about speed. No one ever uses "fast-paced" as a synonym for "restful" or "life-affirming" or, for that matter, "creative." And I can't help but believe that there are harmful effects to having so much of our lives blur past at a rate too swift to be discerned by the human eye, let alone managed by the human hand. Or, perhaps more important, by the human brain. We can speed up everything else, but we cannot speed our thoughts—and if our thoughts are always scrambling to keep up with the speed of everything else, we have little time to allow for creative thinking, imagination, or just plain dreaming.

Lest you think this is purely a phenomenon (good or bad) of the 20th and 21st centuries, however, think again. The Victorian era saw it coming—and Victorians spoke much the same warnings about speed that we hear today. An excellent example can be found in the article, "Fifty Tucks Instead of One,"* written for *Century Magazine* in 1888. In this lovely article, the author points out that now that sewing machines are capable of creating 50 tucks in a gown in the same amount of time that it once took to sew one, women feel that they must make 50 tucks. Even in 1888, this author recognized that the speed and "assistance" provided to us by machines wasn't going to reduce our workload. Instead, our workload—whether voluntarily or involuntarily—would simply keep increasing to match the speed of the machines.

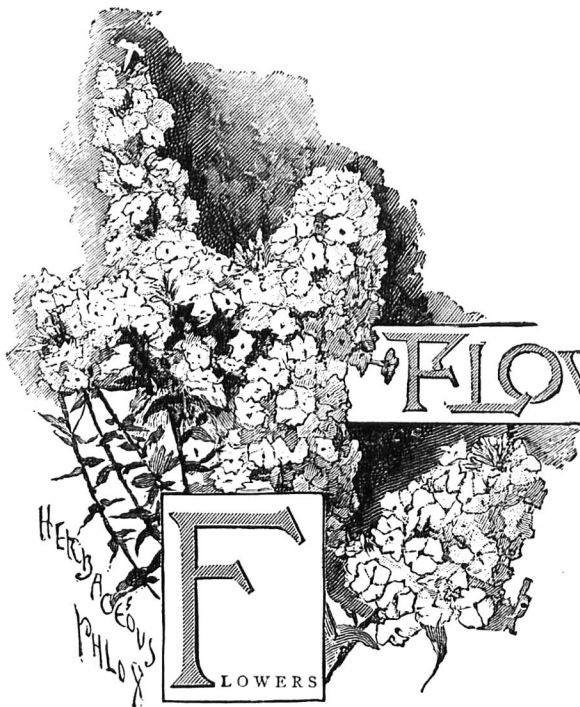
Isn't that how it works today? Now that one person can do the work that once required three or four in earlier years, one person is now *required* to do the work of three or four. There's no such thing, really, as a labor-saving device. Labor-saving devices simply give us all more time to do more labor.

I don't imagine that a humble editorial in a tiny electronic magazine is going to change the world. But perhaps it can change a life or two, by reminding my readers that sometimes (in fact, quite often), *slower is better*. Taking the time to work with your hands gives your mind a chance to slow down—and to think, plan and dream. This, in turn, opens the door to imagination and creativity. In today's rush-rush world, dreams, imagination and creativity can be in short supply. We can't change the world itself, but we can change our little part of it—whether it's by knitting, embroidery, painting, or making landscapes out of burnt corks.

Otherwise, we take the risk of being trapped in a world that demands more and more of our time, but encourages us to do less and less of the things that make time worthwhile. The Victorians saw it coming!

—Moirá Allen
editors@victorianvoices.net

* <https://www.victorianvoices.net/ARTICLES/VT/2019/1905-Tucks.pdf>



FLOWER DECORATIONS

SEPTEMBER

By CONSTANCE JACOB.

are getting fewer this month; but those which first appeared in August continue in bloom, with the addition chiefly, in gardens, of asters, phlox, Michaelmas daisies, Japanese anemones, and the early chrysanthemums. Dahlias are at their best.

On the moors the heather and gorse are more brilliant than ever. In the fields, poppies and their neighbours continue only less plentiful than in August. A little woodbine lingers on in sheltered places. The clematis and bryony are seeding; but the most striking natural features of the month are the ripening berries and the changing tints of leaves. Among the latter, the most brilliant are the bracken, lime, maple, oak, virginia creeper, birch, beech, and brambles; and the berries most commonly to be found are mountain ash, bryony, hips and haws, wild rose, white beam, woody nightshade, elder, and other edible native fruits.

Asters are not favourite flowers of mine. Their forms are too prim, and their colours somewhat vulgar, if such a term can rightly be applied to any natural object; and yet in some houses just now they are more frequently seen than any other flowers. The three shades of white, violet, and magenta-pink are usually put together, and, perhaps, that is where the vulgarity really comes in, as no amount of arrangement can ever make the two last harmonise. White may, of course, accompany either of the others, and with purple ones, yellow flowers like calceolarias, grey ivy geraniums, or Michaelmas daisies, do not look bad; but no other colour goes pleasantly with the pink. They should all be put into plates, or white china vases, with plenty of dark green—not fern—and some neutral, like mignonette, or sprays of fine white efflorescence, such as tiny Michaelmas daisies, or clematis. The white may be mixed with any flowers of one colour which are not wild, and look very well with pink ivy geraniums,



richly-coloured snap-dragons, or simply red and yellow virginia creeper leaves.

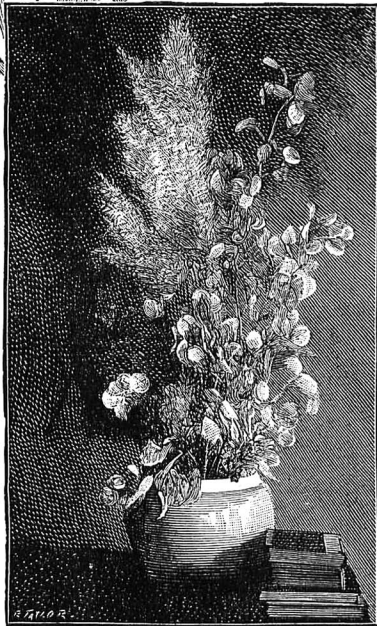
After struggling to help these stiff, artificial-looking flowers express whatever latent beauty they may possess, it is a great relief to turn to the beautiful single and cactus dahlias, whose heads are poised so gracefully on their slender stalks, and whose tints are generally good, often exquisite. They are grown so plentifully now that a big bunch can be bought almost anywhere for sixpence; but, alas! those mixed bunches are usually much too mixed, and often contain colours which refuse to agree on any terms whatever. It is better, therefore, to choose for ourselves, even if we lose somewhat in quantity. To the suggestions for their arrangement which I gave last month, I may now add some advice as to the choice of colours. If you are buying scarlet, get as well the very darkest shade of crimson, and keep the foliage as light as possible. If yellow is to predominate, the dark red again forms a pleasant contrast. Pink, light crimson, or terra-cotta shades, only harmonise with white; while the latter goes with all others, but looks rather crude with scarlet.

If the heavy, quilled kind of dahlia is alone obtainable, the specimens, being very carefully contrasted in tone, and the stalks cut short, should be placed on their own leaves in flat dishes, with sprays of some light foliage or small flowers to soften the otherwise formal effect.

The *Phlox Drummondii* is a very useful flower for table decoration, either in troughs, baskets, or specimen glasses; while the large heads of the perennial kind make handsome groups in taller receptacles, and with some brilliant-tinted leaves and long pieces of ribbon grass, are particularly well suited for stove ornaments. The colours of phlox are confined to purple, red, and white; but these comprise such an immense variety of shades that in any selection it is a little difficult to avoid discord. Perhaps the safest way is to choose a very dark and a very light shade of the same colour, and then add white; or put a bright middle tint with white only. Their own foliage is all that is needed to go with the drummondii. The pure white variety makes a graceful companion to the robust-looking nasturtiums, and so do a few shades of pale lilac.



HAREBELL AND FERN.



HONESTY AND PAMPAS GRASS.



The daphne, or spurge laurel, is an old friend whom I seldom meet now; but, like the myrtle, it should be in bloom in many sheltered gardens this month, and nothing is prettier than sprays of it mixed with late-blooming roses.

I have dressed a small dinner-table very successfully with white Japanese anemones, Gloire de Dijon roses, plenty of the foliage of both, and the red berries of a large single briar, in a blue-and-white china bowl; but pink or green-flowered daphne might take the place of the berries, and either arrangement might be transferred to a drawing-room.

A somewhat uncommon way of decorating a dinner is to put the dessert on the table, and, instead of having flowers in separate vases, to wreath each dish with some blossoms whose pale or bright colours throw up the contrasting shades of the fruit. Round the grapes—purple and white—which formed a centre-piece, I have put Michaelmas daisies of the largest white kind, while one of these and a spray of the very tiny white was placed in an interstice at the apex of the group. Round the pears, apricots, greengages, and apples were small lilac blossoms of the same flower, while two low dishes of mulberries were lightly veiled with sprays of the lace-like white daisy, which is, I believe, called by florists *Asteracia alba*, the whole arrangement being surrounded by lines of the small (*Ampelopsis Veitchii*) virginia creeper laid on the cloth. The dessert dishes, by good fortune, were of a pale lemon-yellow; but the same decoration would have suited red, white, green, or old Spode china. If the service had been blue or pink, or the fruit had included peaches, I should have kept the flowers all white. The wreaths were made by wiring the head of one flower on to the stalk of another until a circle was formed the size of the dish; but a quicker way would be to lay the flowers on the dish, all the stalks towards the centre, the blossoms at the edge, and laying the fruit atop of the stalks.

For fruit of neutral tint, such as pears, nuts, and greengages, on white china dishes, wreaths of nasturtiums make very pretty ornaments, in which case I would like a dark-green centre mat, and no foliage on the table. For a bright-coloured dessert, hops are a pretty decoration, some large bunches and graceful sprays being placed in tall vases in the centre of the table, others laid on the cloth outside the dishes of fruit. Brambles answer the same purpose, and seeding clematis can be twined round the dishes; but it is a fancy of mine, probably not shared with everyone else, that poisonous berries, such as those of the bryony and nightshade, should never be found on the same table as fruits intended to be eaten.

September brings in a much richer natural scale of colour than even the summer months, and possibly at no time are striking effects so easily obtained as now, with the help of fading leaves.

The glorious colouring of the virginia creeper, common alike in town and country, blends well with almost any tint of flowers, and particularly with white or pale dahlias, phlox, Japanese anemones, or lilies; or it is sufficiently effective for a dinner-table if used alone, or with white clematis, trails of it in low glasses winding in and out round the bases of taller vases, in each of which are two or three of the larger and brighter leaves. As a centre-piece, or a sitting-room ornament, a bunch, loosely arranged in any large piece of old china, particularly blue-and-white, never fails to please the eye.

With deeper-toned flowers paler leaves make a better contrast; such as those of the lime-tree, which now turn golden.

The feathery wild clematis, seeding now, and called by country people old man's beard, or traveller's joy, combines softly with the dark red leaves of its neighbour the hedge maple, or the brighter berries of the hawthorn and of the wild rose, or, in a quieter key, harmonises with purple elderberries.

The leaves of the white beam turn at this season a deep purple, and with its red berries I have made a charming arrangement of old man's beard and pale lilac scabious, all gathered within a few yards of each other on the South Downs.

Trails of bryony with changing leaves and berries might take the place of the white beam with more brilliant effect.

Berries do not easily combine with flowers unless all are taken together direct from the hedgerow or common.

Gorse is in some places at its full splendour, and to country people supplies brilliant groups for the fireplace (when the weather still allows flowers to take the place of fuel), the hall, or other parts of the house where bright colouring is welcome, and where one is not likely to come unduly near the thorns. Bracken is of course its most congenial companion; but where the local background is light, a branch of fir will throw it into relief; and should the vase or jar holding it be high, a few brambles may pleasingly hang down from the brim. Harebells are too fragile-looking to find a place in such a group; but in a room where a large piece of gorse forms a prominent object, small bunches of harebells, with fine grass, delicate ferns, and sprays of little moorland weeds, numbers of which are now turning red or yellow, may be fitly placed on mantelshelf, tables, and brackets. Heather, bracken, and gorse are of course natural neighbours; but skilful cutting and handling, with some risk of torn fingers, are necessary to make all rest gracefully together in one vessel. When achieved, however, the result is always popular, and has also the merit of lasting fresh a long time.

The bamboo screens which I mentioned in June may be charmingly dressed with small pieces of gorse, heather, and bracken, with the addition in the topmost holes of mountain ash—otherwise rowan—berries. Large bunches of the latter also make good single groups, and small sprays of them and their pretty leaves may be introduced into a table decoration in the following manner:—Put for the centre a growing fern of vivid green—such as the oak, the beech, or the mountain fern—into a pot of dark green, brown, or very dull red pottery; round that have four glasses about eight inches high, holding each a well-grown cluster of the berries, and one or two leaves just changing into scarlet; then between place small glass globes, or, still better, tiny pots of Devonshire or Vallauris ware, holding

harebells and small fern leaves. To a long table this may be adapted by having six groups of berries in all, and a bunch of harebells opposite each cluster of wineglasses. The cow parsnip, hemlock, and other umbelliferous plants, are useful for large decorative masses, and as they are never sold in shops, and therefore must be gathered by the artist, the latter will have an opportunity of noticing what other plants are plentiful in their vicinity, and will, therefore, probably assist to bring out their beauty in rooms. I mentioned last month how prettily fool's parsley went with poppies and dandelions, and this is only an instance of how these pale greenish-white heads of tiny flowers refine others of stronger form and colouring. The foliage, too, of this class of plant is marvellously complex and beautiful, and is often useful in wild arrangements where the flowers are hardly wanted.

Striking effects can be made this month with aquatics, combining, say, a few tall bulrushes, some scarlet-seeded iris pods, sedges, and large flowering grass. But I must here enter a protest against the prevalent idea that such groups will last all through the winter; they will last indeed, but as poor dead mummies, not as living beings; and nothing in this way is sadder to see than some once beautiful bulrushes standing neglected in a corner months after all their life has departed, their sword-like leaves hanging down limp and yellow, the rich, warm, brown pollen shed off in patches on to the carpet, and being slowly replaced by the dirty, unwholesome dust of the room. Field grasses look just as miserable; and the only things used in this way which do not are heather, the seed-pods of honesty, and Cape gooseberry, and the large pampas grass, all of which can be easily washed; but even they contradict the essential reason of our having flower decorations at all; which is, the need of bringing some of the living beauty of outdoor nature into our homes.

There is a meaning in the tint and form of the least conspicuous vegetable, and even if we cannot discover what this is, we can at least be careful not to utterly falsify and destroy it.

THE LIBRARY.

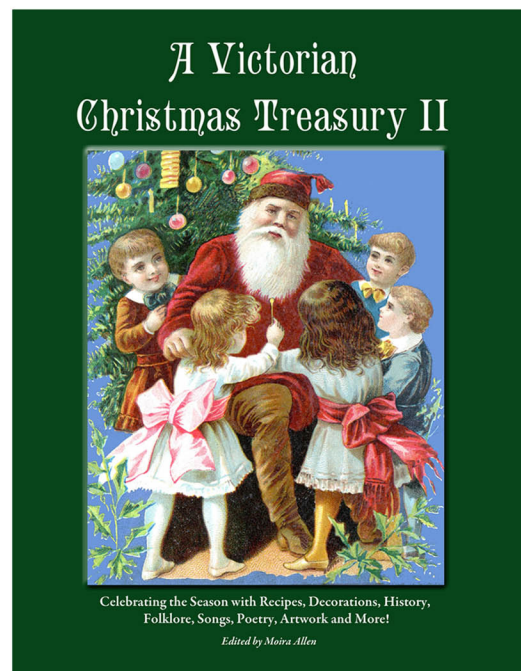
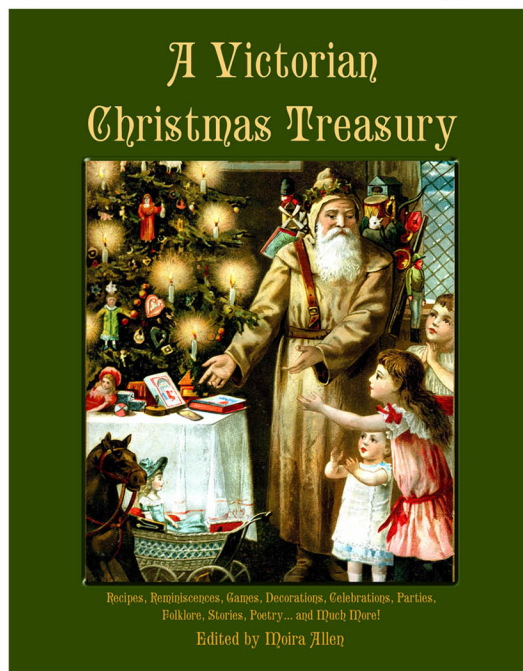
GIVE me the room whose every nook
 Is dedicated to a book,
 Two windows will suffice for air
 And grant the light admission there;
 One looking to the south, and one
 To speed the red, departing sun.
 The eastern wall from frieze to plinth
 Shall be the Poet's labyrinth,
 Where one may find the lords of rhyme
 From Homer's down to Dobson's time;
 And at the northern side a space
 Shall show an open chimney-place,
 Set round with ancient tiles that tell
 Some legend old and weave a spell
 About the fire-dog-guarded seat,
 Where one may dream and taste the heat:
 Above, the mantel should not lack
 For curios and bric-à-brac,—
 Not much, but just enough to light
 The room up when the fire is bright.
 The volumes on this wall should be
 All prose and all philosophy,
 From Plato down to those who are
 The dim reflections of that star;

And these tomes all should serve to show
 How much we write — how little know;
 For since the problem first was set
 No one has ever solved it yet.
 Upon the shelves toward the west
 The scientific books shall rest;
 Beside them, History; above,—
 Religion,—hope, and faith, and love:
 Lastly, the southern wall should hold
 The story-tellers, new and old;
 Haroun al Raschid, who was truth
 And happiness to all my youth,
 Shall have the honored place of all
 That dwell upon this sunny wall,
 And with him there shall stand a throng
 Of those who help mankind along
 More by their fascinating lies
 Than all the learning of the wise.

Such be the library; and take
 This motto of a Latin make
 To grace the door through which I pass:
Hic habitat Felicitas!

Frank Dempster Sherman.

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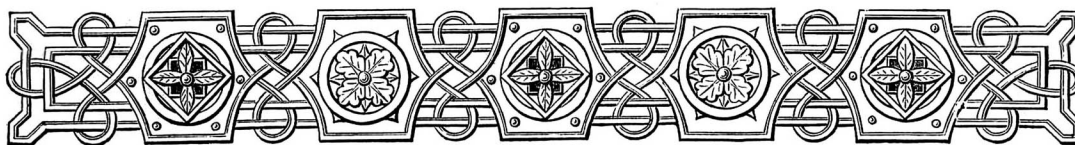


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SOME EMBROIDERY STITCHES.

By MRS. J. H. NICOLSON SHEARMAN.

Of late years a very decided movement has been made in favour of having all our surroundings pretty and artistic. In the last generation the great majority of houses had the principal decorations only in the drawing-rooms or other sitting-rooms, whereas in the present day we like to have pretty things everywhere about our houses, not only in the sitting-rooms, but also in our halls, boudoirs, or bedrooms. Prettiness does not always mean lavish expenditure of money, and therefore none of us who have a little time on our hands need despair of having tasteful things around us.

In many houses where the house-mother has so much to think of and see after concerning the more substantial comfort of the family, the decoration of the home is frequently to some extent left to the care of the grown-up daughters; and numerous and marvellous are the achievements which can be wrought by loving young hearts, coupled with nimble fingers, even though the many drains upon the general income leave but little to be spent upon costly materials.

But even when the daughters have not much influence over the general decoration of the home, there is no one who cannot have some influence over the arrangement of her own bedroom; and who will say that it is a matter of no importance to have prettiness in the room in which the greater part of our lives is spent. Granted that much of the time spent there is in unconscious slumber, still, what our eyes rest upon the last thing at night and the first thing in the morning cannot be without some effect upon us during the day.

Now, amongst all the decorative arts that come within the sphere of women's work, embroidery must always hold a very prominent place; and as most of us have received some instruction in the use of the needle during the years of our childhood, it is an art in which we may all attain to some degree of proficiency if we have the wish to learn and the patience to practice it.

A very noticeable feature in some of the embroideries of the present time is the tendency to make the best possible appearance with the least amount of work, and therefore for many purposes large, bold designs, carried out in coarse materials, are much admired. Another characteristic of the present fashion is the introduction of a very great number of stitches into some styles of embroidery.

Some fifteen or twenty years ago, when art needlework was revived, not more than about half a dozen stitches were employed, but by degrees one stitch after another was added to the number, until now at least fifty entirely different stitches are in use, with endless variations of the same.

My purpose in writing these articles is to give our girls an opportunity of learning these stitches, many of which are much too complicated even for experienced workers to learn without some instruction. Probably most of my readers are quite familiar with those stitches most commonly in use, such as outline

stitch, chain stitch, herring-boning, etc., but as I have frequently found when instructing classes in art needlework, that there is no stitch, however common or simple, that is known to all the pupils in a class, I therefore think it better to begin from the beginning and omit none.

OUTLINE STITCH.

To learn outline stitch, draw a perpendicular line upon a piece of material, and commence by bringing the thread from wrong to right side of the material at the end of the line which is nearest to you. Make a stitch by taking a small quantity of the material on the needle a little further along the line, pointing the needle directly towards you and keeping the thread to the right-hand side of it. Proceed thus, taking more stitches along the line, each one a little further from you than the preceding one (see illustration.) The wrong side of outline should have the appearance of back-stitching.

SPLIT STITCH.

Split stitch is worked very much like outline stitch, only that instead of keeping the thread to the right-hand side of the needle, the point of it must pierce right through the centre of the thread close to where it came out of the material in each preceding stitch. This stitch must be very evenly worked to look well, but it is valuable for anything which requires a fine, smooth and unbroken outline, and it is much used for fine flower stems or for outlining the features of classical figures, so much in vogue for panels, etc.

BUTTON-HOLING.

Button-holing is an exceedingly useful stitch in various kinds of embroidery, and admits of so many variations that it would not be well to pass it by without some explanation, although doubtless many of our readers may be quite familiar with it. To learn it, draw two horizontal lines upon a piece of material about an eighth of an inch apart, and bring the thread from back to front of the material on the lower line at the left-hand end of it. Make a stitch by inserting the needle into the upper line and bringing it out directly towards you on the lower line. Before drawing out the needle, place the thread (where it comes out of the material) under the point of it from left to right (see illustration). Make the next stitch in the same way, close to the preceding one, and to the right of it. In many places button-holing should be strengthened by previously running one or two threads along the line upon which it is intended to be worked, and sometimes it is very much padded to give it a raised appearance. Although button-holing is very simple to learn, one often sees it very indifferently worked. If the needle be not inserted and withdrawn in exactly the right places the upper and lower edges will be uneven, and great care should be taken to work the stitches at even distances from one another, touching but yet not overlapping.

BLANKET STITCH.

Ordinary blanket stitch is merely button-holing worked rather coarsely, and with spaces of from an eighth to half an inch between the stitches, according to the fancy of the worker, and the kind of materials used. Many very elaborate blanket stitches are now much used for finishing off the edges of rugs, etc., some of which shall be explained further on, but most of these are only varieties of the common kind.

BATTLEMENT STITCH.

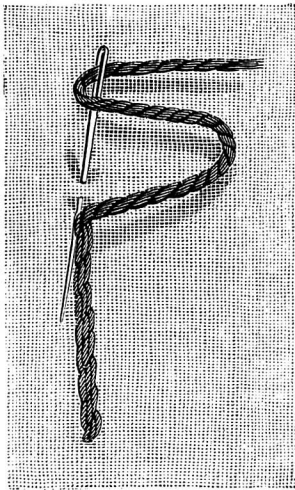
This pretty stitch is suitable for laying down hems or for edging leaves, scrolls, etc., in conventional designs. It looks best when worked in several shades of the same colour, but may be worked altogether in one shade or in contrasting colours with good effect. Commence by working a row of blanket stitch, the stitches to be half an inch in height and half an inch apart. This proportion is for coarse wool on thick material; for finer materials the stitches should be worked in suitable proportion. This first row of blanket stitch should be very carefully worked, for upon its evenness depends the regularity of the following rows, and consequently the effect of the completed work. When the first row is finished, commence again at the left-hand side, and work a second row of blanket stitch on the top of the first, but a little to the left of it, and a little below it. Then work a third row a little to the left of and a little below the second row. Work a fourth row in the same manner. In the last row the tops of the stitches should touch the horizontal threads of the first row (see illustration).

PALING STITCH.

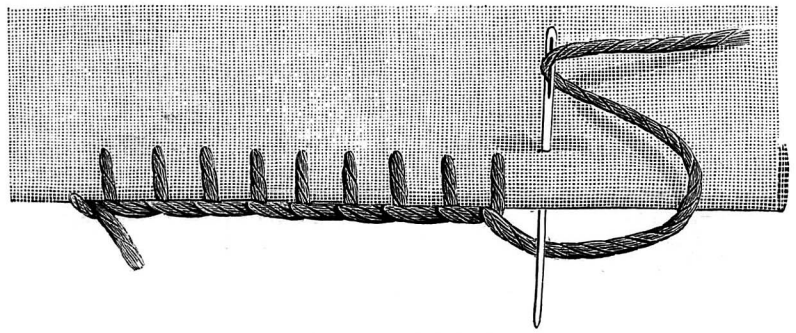
Paling stitch, like battlement stitch, is commenced with a row of blanketing; but in it a second and third row of blanketing are worked a little above and a little to the right of each preceding row. Care should be taken to work the tops of all the stitches in every row on the same level; thus the stitches in the last row will be taken much shorter than those in the first row. Paling stitch may be used for the same purpose as battlement stitch, and should also be worked in several shades or colours when convenient.

BARB STITCH.

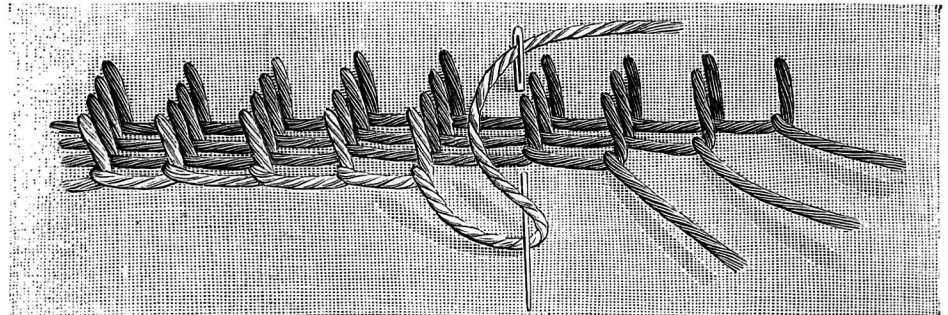
Barb stitch is principally composed of two rows of blanketing, placed back to back, and not too coarsely worked. First make one row of blanketing along a line, and then turn the work and make a second row, stitch for stitch, along the first. When these two rows are completed, it should present something like the appearance of a fish's backbone. Then take a thread of wool or silk of a contrasting shade or colour, and unite the two rows of blanketing by working an overcasting stitch into each couple of horizontal threads along the centre (see illustration). When working the overcasting, do not take up any of the material upon the needle, but only the two threads.



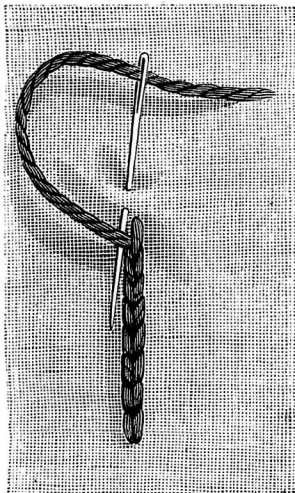
OUTLINE STITCH.



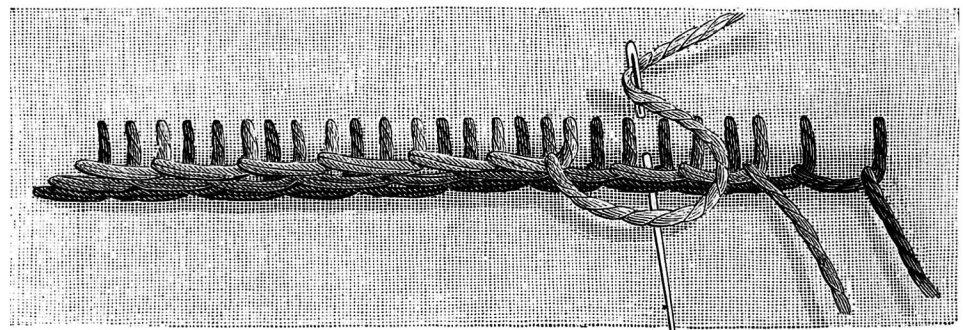
BLANKET STITCH.



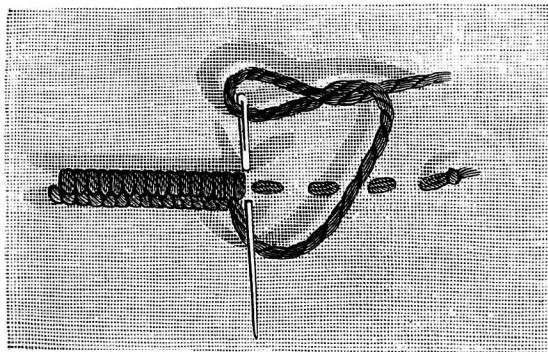
BATTLEMENT STITCH.



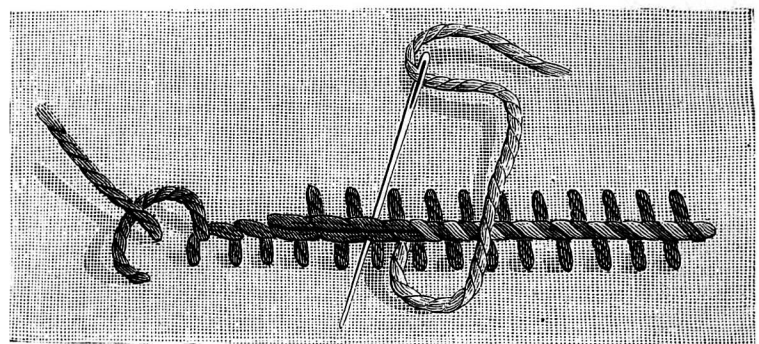
SPLIT STITCH.



FALING STITCH.



BUTTON-HOLING.



BARB STITCH.

ART IN THE HOUSE.

HOW TO DECORATE AND FURNISH A GIRL'S BED SITTING-ROOM.

PART I.

DOING UP OLD FURNITURE.

I WANT to make these articles entirely practical and within the scope of the readers of THE GIRL'S OWN PAPER, so I take a girl's room—a bed sitting-room, because I feel sure that I shall appeal to a wider circle than if I merely dealt with the decoration of a sitting-room only, and I shall hope to show her how much the girl owner may do herself in the beautifying of her "den." I want to avoid launching into expense, so I shall first of all deal with the doing up of old furniture, for in every house one finds what may be called derelicts, articles of furniture which have outwardly at least had their day, and yet like many an old weather-beaten craft there is a lot of good work still in them if one takes a little trouble and spends a little time in putting on a coat or two of paint and a little varnish.

I had myself three such derelicts, one a chiffonier which had originally been grained in imitation of mahogany, but which had got chipped and worn until it looked worth nothing more than fring. Yet as a piece of woodwork it was in good condition, for I daresay it was fifty years old, when furniture was much better made than it is now. The first thing was to clean it thoroughly, and to this end I got some soft soap and an old painter's brush (a good scrubbing brush will do), and with some boiling hot water gave it a thorough cleansing. It took some time to do this, for the dirt had collected in the corners, and the grease from two generations of dirty fingers had to be removed. It is most important where you are going to paint to have every vestige of grease removed; otherwise your paint will not dry. While you are washing it have a piece of pumice-stone (procurable at a good oil shop or decorator's colourman), and thoroughly rub down all the old paint so as to remove any roughnesses, blisters or other blemishes, and obtain a nice smooth surface. Don't hurry this part of the work, as much of the after success depends upon your preliminary efforts. Give the furniture a rinse in clean hot water and then wipe it dry with an old towel. The next day or within an hour or two it is ready for the first coat of paint.



FIG. 1.—Chiffonier painted white and decorated with stencilling.

PLAIN PAINTING.

I like white painted furniture, so I shall assume here that you will also paint your furniture white or cream, and I shall reserve my remarks on painting in darker tones of colour for another occasion. White goes with anything and is easily decorated, as I shall hope to show. For a girl's room it looks cool, clean and dainty. White paint can be bought ready mixed, either in tins or by the pound, and if you know a reliable decorator you might purchase some of him ready for use, but of course you have to pay him for his trouble, and what you buy in tins is not only much more expensive than if you mix it up yourself, but is often adulterated. It is very little trouble to mix it yourself, and about half the price, so I will tell you how to set about this. Buy at some good oil shop or decorators say a couple of pounds of white lead ground in oil, a pint of best linseed oil, a pennyworth of patent driers and a pint of turpentine. The whole lot will cost you about 1s. 1d. A patent tobacco tin with a lid is a useful thing to keep your paint in, as when not in use the lid will keep it air-tight, and your paint will keep for a long time if not exposed to the air. Cover the lead with oil and if it is in a pound tin the oil should be an inch or more above the lead. Stir up with a palette knife to allow the oil to mix with the white, and add a tablespoonful or so of turps, and in a few hours the white will become the consistency of cream. If you find it too thick add more oil and a little turps and the driers, and proceed to strain through a piece of muslin. If you have another empty tin strain your paint into it by putting the muslin loosely over the empty tin, pouring some colour into the muslin and working it through by brushing it every now and again with a hog hair brush. The paint will gradually pass through the muslin, leaving

any sediment or bits behind, and you then pour out a little more colour and work through, and so on until all is strained. You can finally squeeze the muslin with your palette knife against the side of the tin, but be careful not to allow any of the bits to pass through into your strained paint. The proportion of turps to oil should be one of former to three of latter, and of driers a piece the size of a walnut to the pound, but the tradesman of whom you buy your colour will tell you this. The paint for use should be the consistency of cream (not clotted or thickened) and should be put on evenly with a good brush, so you put enough oil and turps to make it this consistency. The brush is a very important item, and this is why amateur painters so often fail; they haven't a decent brush to work with. A good house painter's brush which has been in use some time is the ideal tool, and if you can borrow or hire such a one do. A wide, flat hog, say three inches wide will do, but it will not hold the colour that a house painter's brush will, and the constant filling of it adds to the labour of painting. Your brush should carry its colour so that you only have to use force enough to work the colour out on to your surface. You don't try to load the furniture with colour, but get on so much as easily passes from the brush to the wood. In filling your brush only dip the end into the paint, and then knock it against the side of pot or tin so as to distribute it through the hair and then it will not drop about when you use it. So many amateurs try to get a lot of colour on at once, and so get it on too thickly in places. Remember that you can only get a good surface by applying some three or four coats. Your first coat, as the under colour is dark, will look very dirty and thin, but this first coat is only a grounding one. The

second coat, which must be applied when the first is quite dry, say in two days, will look much better, while the fourth coat ought to look nice and white. A painter to get a good surface keeps his paint the way of the grain of the wood. Thus the panel of the door would be vertical in grain, the drawer front horizontal. Take the panel for instance. You will get your colour on using your brush up and down. When it is covered "stroke" the paint evenly from left to right, and then "stroke" it again up and down. This will distribute the colour evenly, and if you do this carefully you will obtain a good surface.

Allow plenty of time between each coat, as to paint over a surface not quite hard will cause your paint to crack. If you find after your first coat that there are any cracks or holes in the old paint take a little of the stiff white lead, and with a little driers added to it use it as putty and stop up any places, leveling it over smoothly with a knife. By the time your last coat is on such defects ought not to show. If you decide not to decorate your furniture, as I have shown in illustration, then instead of using paint for the last coat buy a tin of white, ivory or cream enamel and use to finish. The enamel is not so easy to get on as paint owing to its sticky nature. You must apply it freely, but don't load it on, for the more evenly you apply it the better will it look. One coat will suffice if you have three good coats of paint underneath. When your brushes are not in use put them into a gallipot or other vessel half filled with water.

(To be continued.)



FIG. 2.—Top of chifonier decorated with stencilling. The two plants used are the dandelion and cyclamen.

ART IN THE HOUSE.

PART II.

HOW TO DECORATE FURNITURE WITH STENCILLING.

The idea of decorating your own furniture

are possible; you can evolve new patterns as it were by taking a portion of one and combining it with a portion of another.

Some years ago, I forget how many, I described in these pages how to cut a stencil,

open space of no interest. One of the arts of successful stencil cutting is to make the "ties" form part of the design, and by a little management this can be done. I don't wish to point to my own work more than to say



Fig. 1. Stencilled border of butterflies and sprigs with background, suggested by a spider's web. For details see Figs. 1B and 1C.



Fig. 1A. The right-hand half is white on black ground, the reverse of the left-hand half. For details see Figs. 1B and 1C.

seems to be an extraordinary thing to many readers, and yet I hope to show you that this much to be desired consummation is quite within your reach. In the former article I gave as an illustration a portion of a chiffonier I decorated with stencilling, as can be seen by referring to it, which, by the

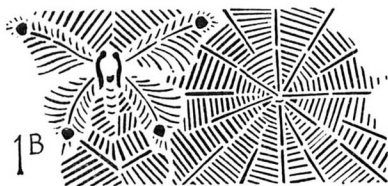


Fig. 1B.

way, is reproduced from a full-size design which was actually stencilled with the same stencils as I used on the chiffonier. Stencilling is a very simple business indeed if you will take ordinary care. Indeed the mere getting of an impression is a mechanical matter, as can be seen by the way packers mark boxes with stencils of letters. The art is seen in the way you colour the patterns and the use you make of your stencils, for with some four or five stencil plates, as I shall hope to show later, many combinations

but I had better for the sake of the newer readers very briefly explain the method. Good drawing paper I generally use from which to cut my stencils. Draw out your design upon the paper, and with a sharp penknife cut on a sheet of glass, so that the knife travels over the smooth surface and enables you to cut a quite intricate design with ease. Have a small oil-stone at hand to keep the knife in condition, for you ought to be able to cut clean without pressure.

If you refer to the designs accompanying these articles you will notice that each form where it comes against another seems outlined in white. This effect is caused by the "ties" as they are termed. If we consider a moment we can realise that as our design is formed by the pieces we cut away an intricate design must be tied together, or the whole thing would fall to pieces. Take a simple case, the letter B. We must not cut out the letter without adopting some plan to keep the two pieces forming the loops in their place, so we tie them in so



We put a second tie in the lower loop to strengthen it as I have done in several cases among those designs given. Take another case, the flower in Fig. 1 c. By cutting each petal separate and the centre as a circle we get a very effective stencil, for the "ties" give form to the design. Take them away, and instead of a daisy we should only have a circular

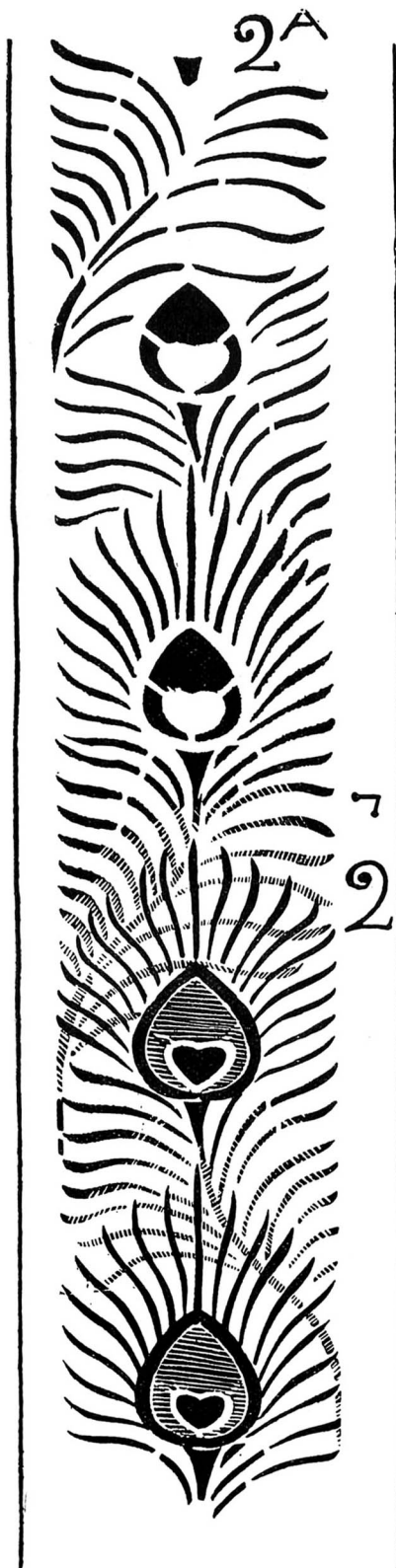


Fig. 1C.



you can learn the method of stencil cutting by referring to the designs I have given to illustrate the subject.

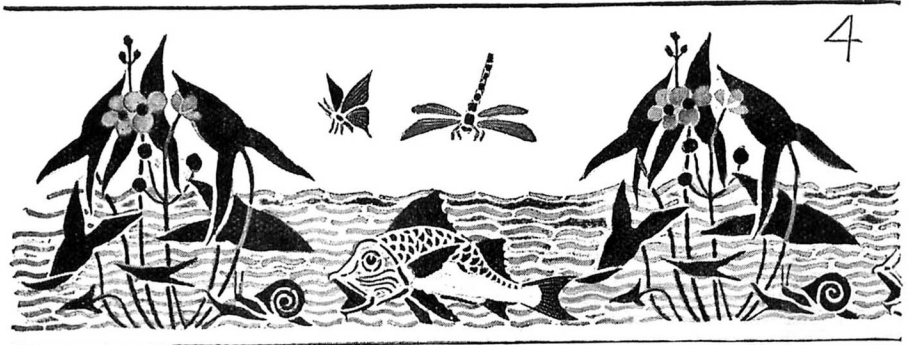
"Ties" which are left to merely strengthen



Peacock-feather border. The complete impression is given at 2, and requires the plates 2A and 2B to produce it.

a design, and which therefore do not help the effect, can be put in with a brush while the colour is wet if it be thought desirable.

If by chance you cut through a "tie"

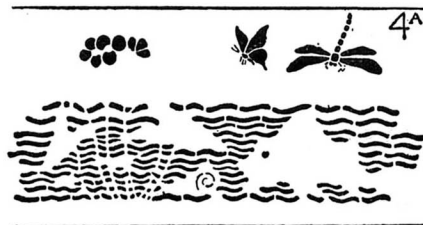


Repeating stencil of fish and arrow-head, with insects and water lines. For cutting this stencil, see Figs. 4A and 4B.

while cutting your stencil or break one when using it mend it with gummed paper or stamp edging. By keeping your stencils in repair they will last you years and do any amount of work. When the stencils are cut give them a good coat of varnish back and front, and allow it to dry hard. This makes the paper waterproof and greatly toughens it. "Knotting," which you can procure at a good

suggested by a spider's web, Fig. 1. By only using the butterfly out of one plate and the web background out of the other we obtain a third combination as in Fig. 1A.

In the case of the large butterfly, Fig. 1A, it will be noticed that a pattern is stencilled on the wings, and to do this it is necessary to have a second stencil, Fig. 1B. I give impressions of these two stencils, Figs. 1A and 1B, so that you may see what is cut out in each plate and how the two fit together. You cut some one or two details out of both plates as a



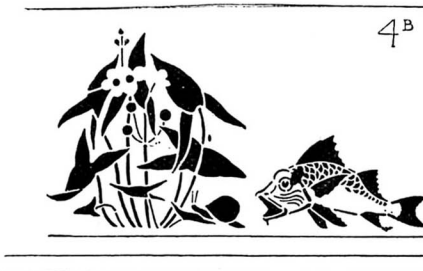
Detail of Fig. 4.

oil shop, does very well for this purpose, as it dries quickly.

Those readers who prefer it can enlarge some of my designs and cut them, but others may like to try and originate them for themselves, so a word or two to them. Make your designs simple, and you mustn't attempt foreshortening (that is, drawing in perspective), as you cannot render such an effect in a stencil. A flat treatment is necessary, as



Flying bird in stencil, after the Japanese.



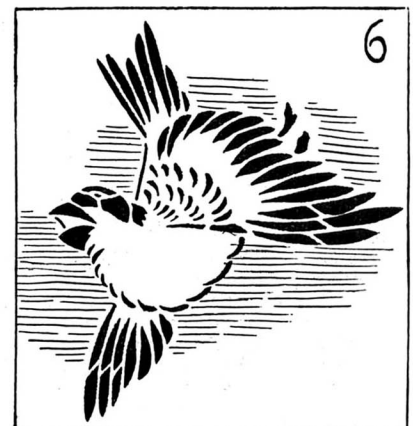
Detail of Fig. 4.

though the plant you take to found your design upon were pressed between blotting-paper, like a dried specimen. You must not attempt to be too natural. An ornamental treatment is more effective, and you want to develop the decorative features in the plant you take, for you must not think of drawing a flower or plant so much as making a design based upon the particular plant.

Birds, insects, fish, can all be cut as stencils if you attend to this ornamentalising which is necessary. The two flying birds, Figs. 5 and 6, are modelled on Japanese designs, and by a little management very excellent effects can be produced. Butterflies too can be made into very effective stencils, and in one case I have introduced a background

guide in placing them when in use, see Figs. 2, which requires the two Plates A and B to produce it.

In cases of stencils which repeat so that spaces of any length may be covered, it is necessary to cut a small portion of the next impression out of the stencil and put this



Flying bird in stencil, after the Japanese.

in, so that when you shift the stencil on to take the next impression, the left side of your stencil is placed over the right-hand side of the impression first taken. In the butterfly referred to in Fig. 1, the tip of the left wing is cut on the right-hand side of stencil, which is a guide for placing the stencil when we shift it for our next impression. In Fig. 4 it will be noticed that the nose of the fish is stencilled on the right-hand side to show you, when you shift the stencil along, exactly where to place it. In stencils requiring two plates to produce them, you draw out the design and then arrange in your mind the portions you will cut out of the first plate. When you have cut them stencil them on to the piece of paper to form the second plate,

and having drawn or transferred the rest of the design to this second piece of paper you cut out the rest of the pattern. By stencilling the first plate on to the second plate you see how far to cut, for it is obvious that the two plates should fit together like a puzzle and form one design. The object of having two plates is that you can obtain an impression in two or more colours. Thus in the butterfly design having stencilled the insects in the first colour you can put on the markings and web-background in much lighter colours. If the sprig is to be put in and you want it against the web-background, you stencil this latter in first, and when dry the sprigs upon it.

By cutting a design out of two plates you can get a much more elaborate design and

scheme of colour. The water in the arrow-head and fish frieze, Fig. 4, is a case in point, for the water lines and flowers can be in light tones of colour, while the fish and foliage are in darker ones, and by this means relief is obtained.

Were the water lines cut out of the same plate as the foliage, it would be impossible to keep them in a distinct colour and the design would look confused. The stencil too would be very weak, as the "ties" would have to be so numerous. This is a practical disadvantage, for if a stencil is very weak it is apt to break all up while you are using it. By the use of the two plates, Figs. 4A and 4B, we get two fairly strong stencils.

(To be continued.)



PLEASANT WORK FOR THE AUTUMN.



MY object in writing this article is to bring before the readers of THE GIRL'S OWN PAPER the art of pressing and drying ferns and grasses for decorative purposes, which may be brought to a great pitch of perfection with a comparatively small amount of care and trouble; and the result is ample payment for time spent.

No one need be debarred from taking up this work by monetary difficulties, as the only thing needed is a *pressing-block*. Many elaborate ones may be bought, but a simple one will answer every purpose. Two boards 16x8, 10, or 12, a small cloak strap, and a few sheets of blotting-paper, may be procured for a very small sum, and then you are ready to commence operations. Time need not be a drawback either, as much may be done during a daily constitutional without any effort, so that even the busiest workers or the most idle holiday-makers may lay up treasures for the winter if they choose.

First, then, to collect the specimens, choose a dry day if possible. This season of the year, when ever-changing Nature puts on her most beautiful dress, is the best time for collecting most things, colours are brighter, and the leaves not so full of sap, therefore better for drying purposes.

Green leaves and ferns may be got earlier in the year, but autumn is the great harvest-time for leaves as well as corn, especially after

the first few frosts. Experience is the best guide as to what will press and look well, and of course a great deal depends on how you are situated. Most are within reach of a few bits of "greenery" and an occasional country walk, when you can obtain blackberry leaves, wild geranium, trails of wild vine and hops, ivy, moss, and vetch, while nearer home, in park, garden, or conservatory, you can gather maple, beech, laburnum, large and small virginian creeper, Japanese honeysuckle, westeria, fancy grasses, and delicate ferns. I mention only a few of the numberless things that may be used. It is wise to choose those plants in which the leaves do not grow too closely together, or overlap each other much.

Few *flowers* keep their colour well when pressed; but wild geranium, harebells, vetch, pimpernel, primrose, water forget-me-not, violets, and the tiny wild yellow poppy, may all be safely experimented with.

All the specimens, when gathered, should be placed between the blotting-paper of the pressing-block, and strapped up tightly till the house is reached; then each leaf or spray should be ironed separately with a *hot* iron between blotting-paper, until all the moisture is pressed out. (This sets the colours, and gives the leaves a smooth, even surface, instead of the crumpled appearance they often present when merely placed under a weight.)

Should any of the stems be very thick, it is better to cut away most of it with a sharp knife, or else lay extra pads of blotting paper under each leaf; and in some cases it will be necessary to press each leaf separately, and afterwards, according to the way in which they are used, either paint in the stems, or mount the leaves with wire on a dry twig or thin strip of bamboo, in such positions as to resemble the natural growth.

After ironing, remove all to fresh blotting-paper, and place under a weight in a warm place. The blotting-paper in which the ironing is done will require renewing pretty often, as it gets hard, and will not absorb the moisture.

The specimens being now ready, the uses to which they may be put are numerous. Cupboard-doors, door-panels, unsightly shutters, white wood, or enamelled frames, sides of book-shelves, small tables, wooden mantel-pieces, glass fire-screens, may be all beautified with groups of colour, or sprays of some delicately-tinted creeper.

Many people bring home pleasant remembrances of a holiday in the shape of photographic views. A few leaves and grasses (perhaps gathered at the same spot) grouped lightly round them in an album are a great addition. A spray or two on a mirror or wardrobe glass is also very effective.

But I always think my leaves are most useful and show to the best advantage when used for table decoration. Everyone knows how hard it is sometimes in winter to keep the table well supplied when means do not allow of very frequent visits to the florist's. Everyone also, I think, must know and feel how dainty floral additions on a table are, pleasing to the eye, and set off and improve the simplest, plainest meal. So, by keeping a small stock of dried treasures you can ring the changes, as taste and fancy dictate, on blackberry leaves and grass, virginian creeper and grass, ivy and berries, green ferns and a few everlastings, and many other combinations, according to your collection.

But with all, grasses *may*, and I think *should*, be used, as they give a lighter appearance to leaves, which must of necessity look a trifle stiff and set.

A little frosting (to be had at a stationer's, 2d. per packet) may be added to the edges of ivy and blackberry leaves, and mountain-ash, guelder-rose, holly-berries and rose-hips may be kept for a long time by dipping bunches and stems into a mixture of gum arabic and white wax, strong and hot, in the proportion of four to one.

The grasses are best placed in a wide-mouthed bottle or jug, and allowed to droop naturally till dry. I find thick starch the best means of fixing the leaves on to paper and wood, and a thin coat of copal varnish is a great preservative.

Perhaps to some the above details may be already known, but in a somewhat large acquaintance I have only met *two* girls who pressed leaves for real use. In these go-ahead days many girls only take up work which promises remuneration; but I hope some few who live quiet, uneventful lives may be induced by this paper to fill up spare moments, or gladden a weary hour, by entering on a work which entails a closer search into the beauties of Nature, and will, I am sure, be found a great source of pleasure.

J. A.

Autumn Leaf Pattern for painting
or embroidery, from *The Housekeeper*,
ca. 1892



A SILK PURSE IN CROCHET-WORK.

Directions.—Our pattern is worked in stripes of crimson and gold-coloured purse silk in cross-stitch crochet, which is simply double-crochet, only you put the hook over the wool instead of under as in the ordinary way. A tiny pattern is worked at regular intervals on the stripes with a needle and variegated silks.

Fancy rings and tiny gilded acorns complete our materials.

The purse is crocheted lengthwise although in rounds or rows.

To begin, make a chain of 75 stitches in crimson silk.

On this crochet 11 rows of cross-stitch.

Now comes a gold stripe of 2 rows as follows:—

1st Row.—1 ordinary double-crochet stitch, 1 chain, 1 hook in the next stitch, repeat from beginning.

2nd Row.—1 ordinary stitch, 1 chain, 1 in the next hole, repeat from beginning.

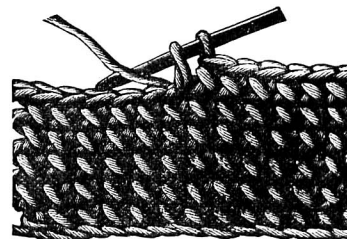
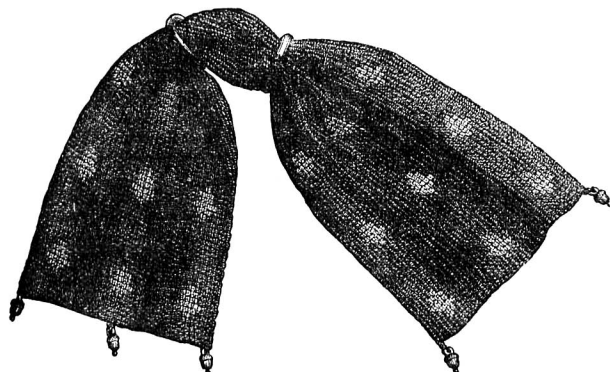
After this the red stripe is repeated.

In carrying out Row 6 the slashing is worked in.

For this make a chain of 50 stitches, miss 50 cross-stitches, and then repeat for 6 rows.

Then work alternately a gold-coloured stripe, and a stripe of 11 crimson cross-stitch rows.

When all the crochet is done, work the pattern in olive-green and gold-coloured silk according to illustration.



One pattern or stitch occupies or covers one whole cross-stitch.

Now sew the edges of the purse together on the wrong side.

The slashing or slit is bordered with a row of cross-stitch. As a finish sew the acorns on the ends.

HOW TO UTILISE OLD KID GLOVES AND OLD CORKS.

THE notion that something new and pretty can be made from old gloves seems at first incredible, but it is a practical suggestion and will be hailed by many girls with delight. How often these costly articles have to be renewed, all those who live in town know too well, and also they know the pangs of doubt that beset the impecunious as to whether or not a dirty pair can possibly be made to do duty for another day, or if 7s. 6d. must be forthcoming.

It will be some satisfaction for those who must spend upon such perishable articles, if they can feel that their money is not entirely gone, and that out of the best parts of *suede* and kid gloves various presents can be manufactured.

The stained and worn parts of a glove are the palm, the thumb, and some parts of the fingers; the back of the hand is generally clean, also the side pieces of the fingers, and always there is the piece from the wrist to the end of the glove. This piece in ballroom gloves often measures twelve inches in length, and generally ten. It is ten inches or more wide at the elbow and six at the wrist, and

from it are made the blotting-book and writing-case covers, small screens, glove boxes, note-cases, prayer-book holders, and all larger articles; the pieces taken from the backs of gloves are used for the patchwork screens, cushions, doll's furniture, pin-cushions, work-bags, plant-covers, etc.; the narrow strips between the fingers for bindings, corners, and for straps.

Any clean finger-tips can either be stuffed out and used for acorn-shaped emery cushions, or opened and turned into biscuit-shaped pin-cushions. Remaining scraps of a square shape are useful for forming halma and chess-boards, and in fact there is no part of a kid glove that cannot be utilised, save the stained and worn pieces, and these should be cut out and thrown away before the article is put away, until enough pieces have been collected for the undertaking.

The long pieces of kid taken from evening gloves are generally light in shade, therefore the black-and-tan colours, when procurable, are the most valuable, as they require no preparation. The lighter shades, when no dark ones are forthcoming, are dyed with Judson's dyes,

painted with varnish oil colours, or covered with silver or gold powder. Before using any of the above preparations or any kid of a large size, it is as well to strengthen and keep it from wrinkling by pinning it out upon a board, wrong side uppermost, and passing over it a thin coating of gelatine or embroidery paste; this will do no harm to the kid, and smooth out any parts that have previously formed into folds. When using Judson's dyes, the kid to be dyed is stretched on a board with the help of drawing-pins, brushed over with gelatine size and then the dye applied, the shade required being obtained by diluting the dye. For the oil colours, either use the varnish colours or dilute ordinary oil paints with gold size and varnish with copal-varnish. Size the kid first with common glue size. To lay on gold or silver powder, use a size made from steeping shreds of white kid in warm water, and simmering this over the fire until the kid has dissolved (thus making what is known as parchment size); paint the kid with this twice; when nearly dry dust the powder thickly on to it, and when as much of the powder as possible has adhered, gently



FIG. I.

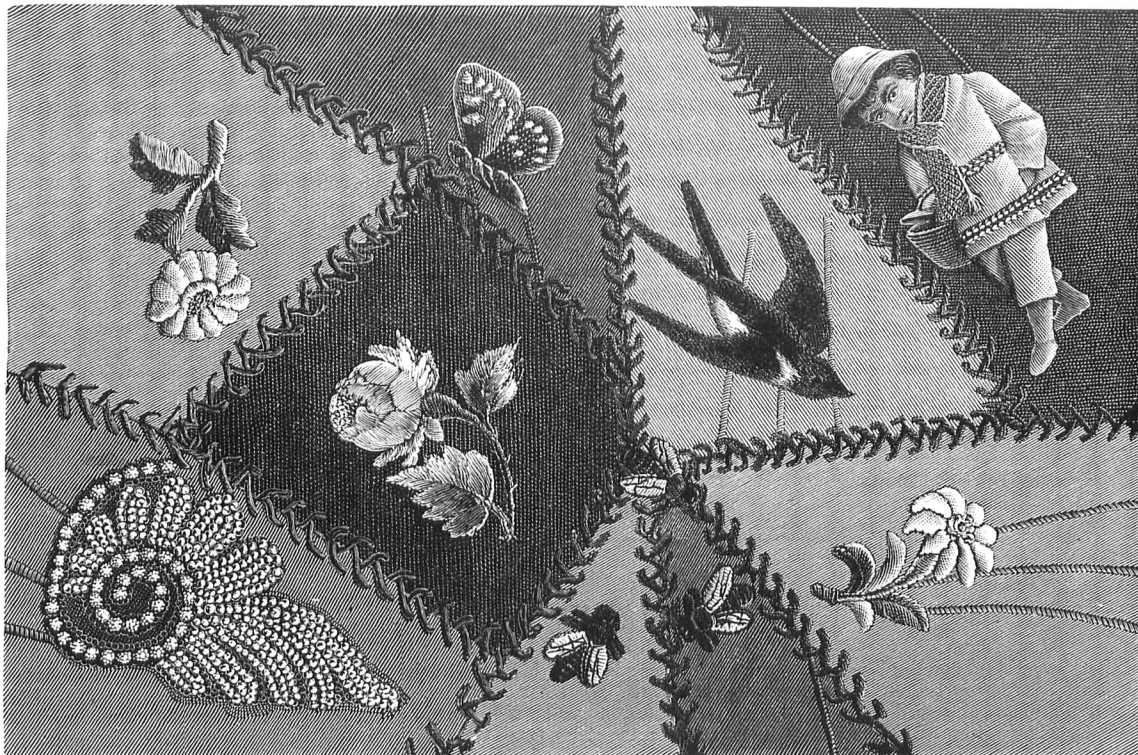


FIG. 2.

rub it smooth with a smooth bit of ivory as a burnisher, and with a piece of tissue-paper placed between the instrument and the material. Burnt wood engraving will also look well upon kid, but the material should be glued down upon its millboard foundation before using the instrument.

The foundations for this kid work should next be considered. They can be taken from all kinds of articles that rank as rubbish; the foundation for halma and chess-boards come from thin wooden or strong cardboard dress-boxes; the table screens are formed by two sets of the promenade covers sent by photographers when these photos are sent by post (the paper that attaches these covers together only needs strengthening by silk ribbon being pasted over it to form the hinge). Carte de visite and cabinet-sized covers come in handy for needle-books, pin-cushion screens, prayer-book slides, etc. Cigar-boxes make good jewellery-box foundations, old blotters of any material, tradesmen's advertisement book-covers, or plain pieces of millboard fastened together with the strong tape used for venetian blinds, form all shapes of writing-cases; the thin wooden round baking-powder boxes make excellent toilet pin-cushions, with places inside for holding trinkets, or small work-boxes to use for fancy needlework materials; small meat tins form the inside for a plant-cover. Old picture-frames and photo-frames can be renewed by being first covered with kid and then ornamented with bunches of berries and leaves made from brown *suede* gloves, and the foundation for dolls' furniture made from small wooden boxes. When nothing else can be procured, millboard is always available and is always good, but its edges have to be wadded to soften down hard corners.

The blotter shown in our illustration (Fig. 1) is one of the largest that can be made, but it is easily copied in a smaller size. This one measures twelve inches by eight, without allowing for turnings which must not be forgotten. Two shades of kid are used, and the kid is brought over part of the back and finished off there with velvet, or both back and front are covered. As it is necessary to join the kid,

advantage of this is taken to make the object picturesque.

To make this blotter, take an old blotter as a foundation or make the size with millboard joined together with strong webbing, lay a sheet of good wadding over the millboard, select two pieces of kid, one of light tan the other of dark brown. Cut the lightest so that it covers the top part of the blotter, with an inch for turning it in at the edges; cut the brown kid so that it meets the light shade and forms a diagonal line across the front, let it have an inch extra for turning in at the bottom, and arrange that it finishes off at the back of the blotter as a straight edge, after having well-covered the hinge space. By laying the kids down so that their widest parts form the top and bottom of the blotter plenty of material will be obtained. Join the two pieces together at the diagonal line by overcasting, iron out the ridge thus made and work in silk with coral-stitch over it, or hide it by down stitching a gold cord. Paint the owner's initials with gold powder upon the darkest kid, and embroider a spray of flowers upon the light kid. Cover the case, glueing the turnings well down with strong glue (fish glue is excellent), and when the outside is finished, ornament the inner. If lining with watered silk, fasten the latter by glueing its edges over on to cartridge paper so that the edges are neatly turned under and no ravelling will occur. The cartridge paper should be cut a quarter of an inch smaller every way than the blotter. Sew loops and elastic bands for holding blotting-paper, etc., to the silk lining before adjusting it in its place, and then carefully and strongly glue it to its position. Ordinary watered satin paper will answer for a lining if silk is too expensive. The small writing-case with the words *Un petit mot à la poste*, is a shape easily made from kid gloves. It is 8 inches high and 7 wide. Its cover is formed of two pieces of kid, or of a number of pieces cut into strips 2½ inches wide and overcast together. The foundation is of millboard padded out with wadding; its corners are protected with dark-coloured kid, and the writing either done with poker-work

or embroidered with rope silk. The inside of this case is lined with dark silk, and has a pocket made of silk to hold envelopes, sewn into the lining, also elastic bands for holding pen, stamps, etc., arranged. This case is useful for a spare room, or to take a little paper and envelopes with one on a short visit.

The writing-pad shown in our illustration has a foundation of wood, size 12 inches by 20 inches. The centre space, that is 7½ inches, is filled up with sheets of blotting-paper which are held in position by kid corners fastened down with small brass-headed nails. The space on each side of the blotting-paper, which is 5½ inches by 12, is covered with kid which is turned over at the edges of the board to the back, and there glued down with strong glue (the board at the back being first covered with black paper). Double pockets 5 inches wide and 4 deep are made of kid and fastened down with furniture nails, and straps of kid lined with silk and fastened down with nails are arranged to hold pencil, pen, and knife. An inkstand can be added; the space it would occupy should have the kid from it cut away, and the inkstand glued direct on to the wood.

The table screens of whatever size are made from a pair of equal-sized photo covers. Long pieces of leather, painted with natural flowers with oil paints, or embroidered, cover the lower parts of two of the panels, while kid patchwork fills the spaces above the flowers and the two remaining lower panels. *Suede* of a brown shade, with ovals and long squares cut out of the material fill the two upper panels. These are the most difficult to manage, and require a backing. A piece of thin cardboard cut like the kid, only with allowance being made for turnings, makes this background, the kid being glued to it and turned back on it at the edges of the spaces and panels. The photos are then affixed to the foundation, and the kid glued down over them. Silk ribbon is used to cover the paper that connects the panels together; this is glued on before the kid ornamentation. Handsome gold or silk cord hide the lines dividing the panels, and are fastened round the photographs like a frame. It also is

used to improve the top and sides of the screen. The back of the screen should be treated like the front.

Cigar-boxes, and boxes that have contained crystallised fruits are covered as shown in the illustration. The kid is embroidered or painted, or silk *appliqués* sewn on, and is then glued down over the wood or card, and a line of coral-stitch or a cord added as a finish. The interior is either lined with a bit of quilted satin, or it is divided into spaces with cardboard and lined with plain silk, and the under part of the lid quilted. Patchwork kid, or strips of kid with ornamental embroidery stitches covering the joins, form a variety to the plain kid coverings.

Bradshaw and book-covers need no description. Plain letter cases to carry in the pocket have a foundation of cardboard, and are made of one shade and piece of kid on the outside, not of patchwork. They are either lined with silk or with kid; and the same idea can be carried out with needle-cases, save that pockets to hold reels of cotton and thimble are arranged in the last-named article. Small bags to keep frilling or laces in are made without any cardboard foundation, and can be bound round the edges with narrow ribbon. Slides for holding filosomes require a piece of kid 11 to 12 inches long, and from 4 to 5 inches wide. These strips are lined with ribbon and kid straps, arranged to slide the skeins under. Cases for holding tools are made of kid, lined either with wash-leather, American cloth, or green baize. The straps keeping the tools in the case are made of double kid; the strap round the case is a bought leather one.

Dolls' sofas, chairs, and stools are easily covered either with kid patchwork or with various coloured strips sewn together and finished with coral-stitch. The tops of fingers will help to cover the stools if several are taken and joined together until the right size is attained. The acorn emery cushion and the biscuit-shaped cushion are made of finger-tops.

Hand-bags are made from large pieces of kid matching in colour. They are shaped like "granny bags," lined with silk or cashmere, and finished with loops of kid on the outside, beneath which a ribbon draw-string is seen.

Flower-pot covers are made from odds-and-ends of kid that are long and narrow in shape. These are sewn together so that the lines of division are from top to bottom, and the cover is rather larger at the top than the bottom.

The kid is cut in half-circles as an edging, and piped with kid, and kid straps are made to hold in the draw-string; lines of gold thread or ornamental stitching should be sewn on above the joins. Long purses are also made from long and narrow strips of kid. These purses are very useful for holding pennies, and will be found capital for collecting clothing and coal-club money in.

Kid patchwork that forms one of the chief covers to many of the articles above described is made from all the oddments that remain over from the larger articles. A chess board requires 32 squares of one colour, and 32 squares of another, a halma board 256 squares. These can be made by dyeing odd bits with Judson's dyes, so as to obtain the requisite amount of coloured pieces. The glueing them on to their millboard foundation is a work of some delicacy, as is their cutting out. The manner of proceeding is to clearly mark out upon the millboard the exact space each square is to occupy, and to glue the kid on to writing-paper before cutting it into shape. A perfect square cut by an ironmonger out of tin is the best guide to use in cutting out. A very sharp knife, and the kid laid upon a plate-glass foundation are other aids to exactness.

The squares so made are glued to the millboard foundation, and their edges most carefully laid together. No stitching or embroidery can be permitted to hide the joins; therefore great neatness is required.

In Fig. 2 we give an illustration of patchwork kid embroidered in various ways. This piece is entirely made from the backs of ordinary three or four button gloves, and shows what can be done with old scraps. The best way to make this kind of patchwork is to cut a piece of cartridge-paper the size required, and to mark out on it irregular lines forming triangles and different kinds of wedges. This outline is done so that the fitting together of the pieces shall result in a perfectly flat surface, which might not be accomplished if no design was arranged for. Cut the kid to shape, overcast the various pieces together, being careful to keep them flat. Iron over the lines of stitching on the wrong side, and then form an ornamental border to each piece with herring-bone or coral-stitch. Ornament the centres of the scraps with silk flowers, butterfly or bird *appliqués*, or with following the lines of stitching on the backs of the gloves with a fancy embroidery stitch, worked in brightly-coloured silks. Flowers painted in oil colours, devices

worked with gold thread, kid covered with a coating of silver and gold powder, spaces filled up with imitation spiders' webs worked with grey silk, are all varieties of ornamentation that can be effectively introduced. It is also admissible to leave sections of the patchwork without ornament, and to fill up these spaces with the autographs of friends and relations written in ink.

The interest shown in this work grows with the indulgence. First there is the interest of collecting and arranging colours that will blend, and pieces that will fit together, then comes the selection of the ornamentation, and lastly the making-up the article in a neat, workmanlike manner; and when all is finished, there is the satisfaction of knowing that a pretty and useful present has been contrived with but little or no outlay.

Utilising old Corks.—There may seem no connection between old corks and old kid gloves beyond the fact that both may be looked upon as the "flotsam and jetsam" of modern life, and that, if anything can be made of either, it is a clear gain to the contriver. Beyond this fact, there is another connection between them, namely, that out of the bits of brown *suede* gloves left from large blotters and cases are manufactured the leaves and berries that help to ornament some of the frames made out of cork, and that are shewn in Fig. 3.

There are two kinds of cork—the white smooth kind exported from France, and the darker rougher sort sent over from Spain; the former is used for the best kind of bottle-corks, and the latter for large bungs and common purposes. Both kinds can be made useful; the rough bits for foundations on which to glue the long, thin strips obtained from wine-corks, which are all of the best white cork. All descriptions of corks should be collected, and those stained with claret or port-wine especially, while medicine-bottle and small corks are most useful. In fact, there is use for every morsel of cork that can be procured, the commoner sorts forming backgrounds, the finer pieces of white cork all the important part of any decoration; the smaller corks cut square for detached and more delicate work, the jagged odds and ends being used for bottle-protectors, and the crumbs and shavings for dusting over complete work and hiding spots of glue or ugly-looking joins.

The bottle-protectors mentioned above can be made by any child. They merely consist

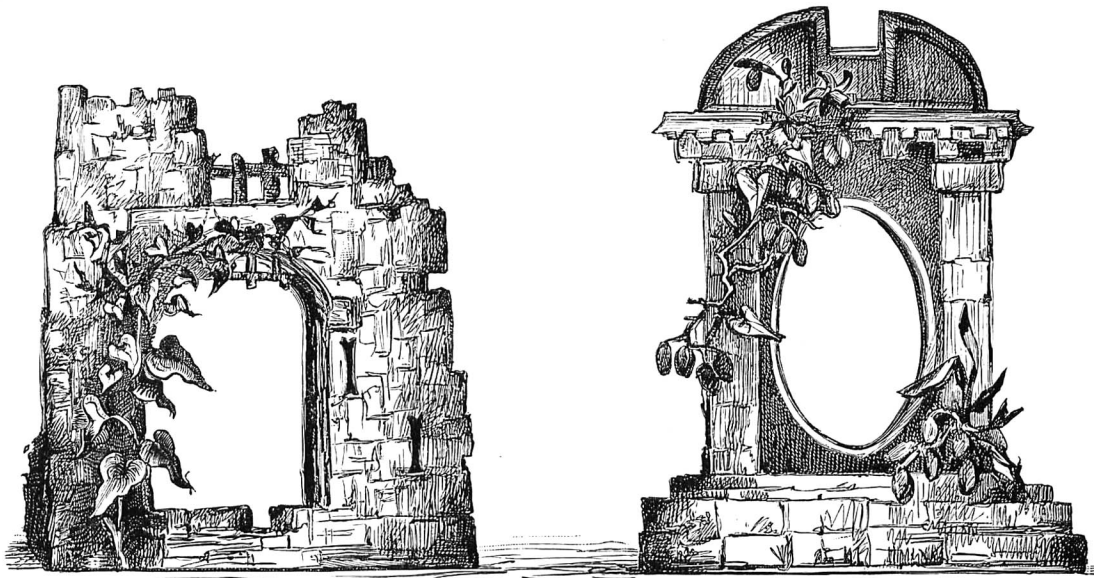


FIG. 4.

FIG. 3.

of a piece of strong brown paper, covered with hot glue and well sprinkled over with pieces of cork cut to a quarter of an inch in thickness. This cork will resist pressure, and the article serves instead of corrugated paper.

The cutting into shape of the cork is the most troublesome part of the whole undertaking. The cork should be laid upon a sheet of plate-glass, and the knife used be a keen broad-bladed penknife of good manufacture, and even then it will constantly require sharpening, as, although the material seems soft, it has the power of resistance to a remarkable degree. The cork is cut in narrow, long strips into squares of various size, and into brick-shaped cubes; the mouldings round arches, the ornamental friezes, and all small detached bits are made of thin strips of cork, glued on when the rest of the work is finished. Hollows and spaces that it is impossible to cut out neatly are made by heating skewers or shaped tools in the fire and burning such portions away: the discolouration produced by the burning can be scraped off with a knife. Strong hot glue is used for securing the cork to millboard foundations, but thin "brads" are the best to use if the background is of wood.

The most useful articles constructed from old corks, besides the "bottle-protectors," are frames for photographs. These are largely made in Switzerland, and models of all descriptions of ruins, châteaux, and castles pressed into the service. The ruined gateway shown in Fig. 4 is intended for holding a *carte de visite*, but it can be enlarged to any size. Its foundation is either an old leather or wood frame, or one made with millboard; both kinds are painted or stained a brown shade. Cutting out the centre space (that holds the photograph) is done by tracing the outline on the millboard and cutting it with a sharp stencil or penknife. The cork glued

to this outline is burnt down to shape when it cannot be cut, but its irregularities assist in the appearance desired, namely that of a ruin. The window-slits are managed by burning and leaving the black lines so made. The blocks that make up the chief parts of the gateway are cut as square stones of from half an inch in thickness; their effect can be heightened by raising them well above the surface of the foundation by glueing underneath them common rough cork. Advantage of the wine-stains on corks is taken to give the appearance of weatherworn stones.

Medicine-corks are suitable for cutting into odd shapes, and are piled on the top of the gateway. The back of the broken-down palisade is the millboard foundation painted green, on to which thin strips of fine cork are glued. All holes, joins, and spots of glue are concealed by covering these spaces with clear gum arabic, and dusting over the gum finely powdered cork. The convolvulus creeper is made of brown untanned leather gloves; the leaves are fitted on to wires and attached to one long wire, all the wires covered with brown filoselle, and the spray is then nailed with brads to the frame.

The broken arch frame (Fig. 3) is made as the ruined gateway, but is more difficult. The pillars are made of medicine-corks, the frieze of squares or triangles cut from the small corks, and the flat piece round the oval opening from the best kind of large cork procurable.

A simple kind of cork frame is made by cutting pieces of cork, stringing them together, and winding the string round a thin wood or stout cardboard foundation. The pieces of cork used are one-eighth of an inch wide and of unequal lengths, resembling the jagged and unequal pieces of coral that form rough necklaces. Fine brown macrame thread is used for stringing them together, and when winding this thread round and

round the Oxford frame-shaped foundation care is taken to keep all the cork to the sides and front, and leave the string bare at the back. This string is hidden by pasting a piece of brown linen over it.

If the cork frames require varnishing, use a coating of ordinary size, and varnish with shellac dissolved in spirits of wine and applied quickly. The ornamental leaves and berries of kid are made by cutting a piece of cartridge-paper the shape and size required, soaking the strong kid in water until flexible, cutting the shape from it with sharp scissors, veining with the help of the knife, and curving and shaping them with the fingers and with the help of small salt and teaspoons, which will raise and round them without much difficulty. Care is required that the edges do not look ragged, and that they curl slightly backward. Stiffen every leaf with a backing of embroidery-paste or gelatine-size (made strong), and let it dry in an upright position. Finally, attach to it the finest of cap-wires, and cover the wire with brown filoselle. Having attached all the leaves to a strong centre wire, cover this with a thick strand of filoselle to hide the junctions of the various leaves. Berries are made with soaked kid glued to drops of sealing-wax to haricot beans, acorns, or other seeds; the hiding of the join where wire and berry meet requires some neatness. Flowers are cut from rounds of kid that are shaped at the outer edges like the points of petals; three of these graduated as to size, make very fair roses or double ranunculus, and do not require any tools to shape them. More elaborate flowers are troublesome, and come under the heading of leather-work, and are not within the scope of this paper, which is entirely intended as instruction that can be followed without any great outlay or exertion.

B. C. SAWARD.

CENTRE-PIECE EMBROIDERY.

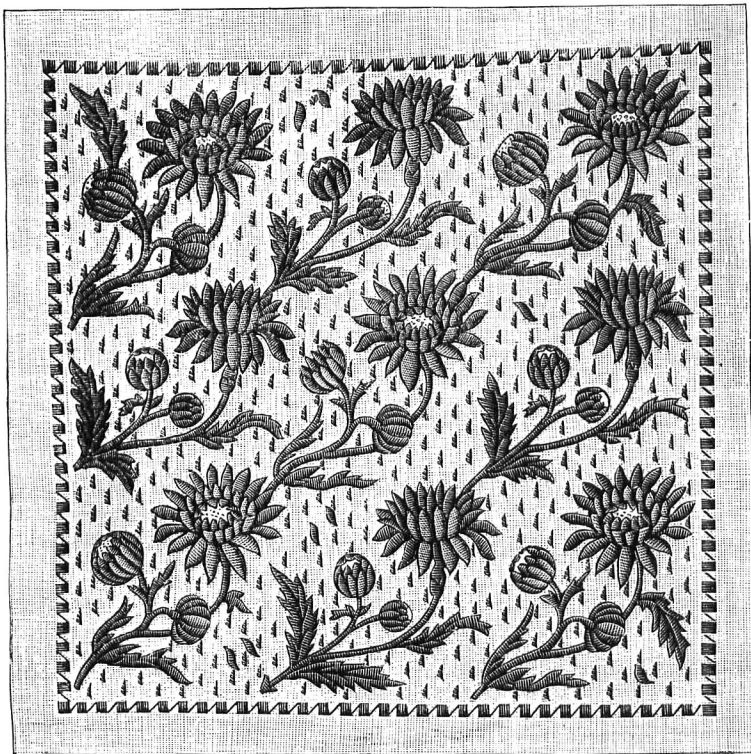


FIG. 1.

THIS centre-piece (Fig. 1) is thirty inches square. You require a straight piece of linen on which the pattern is traced natural-size, the outlines being defined with blue. The work is done in a frame or in the hand with four shades of blue flax-thread. In Fig. 2 is shown part of the embroidery which is carried out in satin-stitch, brick-stitch, French knots and twisted-stitch. The work is completed by a hem an inch wide, and may be edged with pillow or crochet-lace.

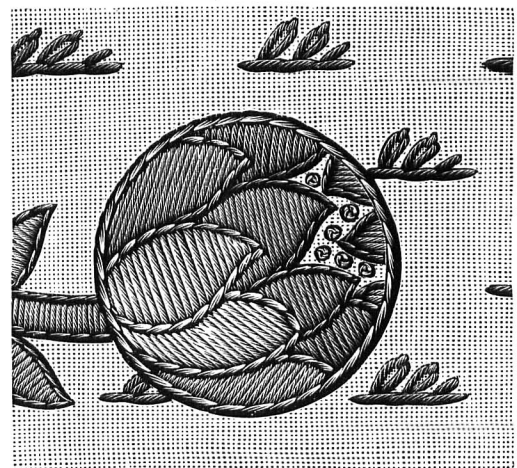
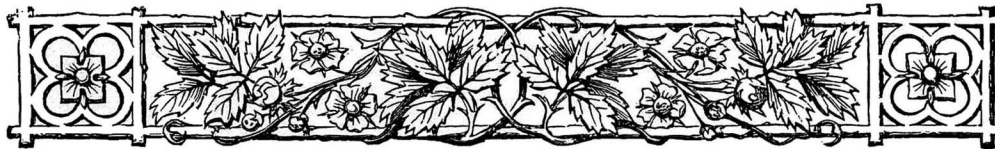


FIG. 2.—DETAIL.



HOW TO MAKE A JAPANESE CABINET.

WITH a few simple materials, a little constructive ability, and strict attention to the directions which follow, a cabinet may be made which will compare more than favourably with the so-called Japanese articles which cost so much money to buy, and are often very common to look at.

The foundation consists of three starch-boxes, to be bought at any oil-shop for 3d. apiece. Remove the lids with a hammer and a large screw-driver, set the boxes on their sides one above the other, then fix securely with French nails. It is best to drive these in at the corners, both back and front, taking care that the heads and points are well embedded in the wood, to obviate all possibility of scratches. Hammer tin-tacks here and there in the shelves formed by the junction of the boxes, and you will find yourself in possession of a very substantial framework, consisting of two sides and a back, an open front, and two shelves. This is all the ugly drudgery, and is very quickly got over.

We next proceed to the decoration, which may of course be effected to suit individual taste, but the model is adorned in a somewhat Oriental style. The top is covered with Japanese paper. This is very costly to buy by the piece, but samples may be bought very cheaply at Liberty's, and will serve quite well if expense be an object. The top may be covered in one piece, if your bundle allow, or if you do not happen to have one large enough, take one piece for the middle, lay one edge flush with the back and bring the other over the front edge and turn it in underneath, using either glue or tin-tacks to affix it. A band of another paper, which harmonises with the first, should then be fastened down on either side and secured underneath as before, then you have a neat edge to the top of your cabinet, and will not require either the fringe or the scalloped leather, which find so much favour in the eyes of amateur cabinet-makers. Care must be taken in the selection of papers for the top, that the gold colour in each should harmonise, or the effect will be disastrous. These golds vary so much that it really requires care in order that bronze gold and pale-yellow gold colour should not be placed side by side. At the junction of the centre with the strip on each side, hammer in a close row of oxidised fancy nails at 1d. the dozen. The model has a top whose centre has a ground of an indescribable blue, on which grow wonderful tropical plants in gold. The bands have a pattern of raised peacocks' feathers chasing each other in gold, on a flat gold ground.

To adorn the two sides, place a panel of the Japanese paper (any pattern and colour will do) two feet four inches high and eight inches wide in the middle. The edges may be quite rough, and fastened to the wood by means of tin-tacks, which will be subsequently hidden. Now comes a great secret. Take some strips of corrugated brown strawboard

rough edge of your Japanese paper to the edge of the cabinet, and fix this with a few tin-tacks, taking care not to break the ridges. You will require a strip down each side of the panel, with the corrugations lengthwise, another of the same width with the ridges across for the top, and a wide one of the same for the bottom. Brush this corrugated strawboard lightly and quickly with black enamel, and sprinkle with a few blotches of gold dust, as described in my article "Star-Drift Work," in THE GIRL'S OWN PAPER for February 22nd, 1896. This must be done quickly, because the strawboard is very absorbent and the enamel soon dries. If very little gold is used for this, the effect is really good. Two panels may be made instead of one, if preferred, and a cross-bar of the corru-



gated strawboard affixed. This should be rather wider than the sides and top-piece, and the panels should be of slightly uneven size. Of course they should both be the same width, but the upper one should be nearly square, and the lower one longer. Neither should be smaller lengthwise than across, or an unpleasantly stumpy air would be communicated. The model has one long panel on one side, and two as described on the other, by which simple means monotony is avoided.

You now have a handsome panel framed with, to all appearance, black reeds fastened together, and the fact of the enamel drying a dull black heightens the effect. About half-a-dozen of the oxidised fancy nails, hammered through the reed-work where it looks shaky or bulges on to the firm wooden side, serve as metal bosses, and look professional.

(The short panels should be made to correspond somewhat with the position of the

shelves in the front, as a good architect takes care that the decoration of the outside of a building shall bear some relation to the storeys of the interior.)

The visible exterior is now completed, because the back will assuredly be against the wall of the room, and its treatment will be described later.

For the inside buy three sheets of brown paper, at 1d. per sheet. Cut a piece to fit on the shelf from the back over the front edge, and fasten underneath, as described in the decoration of the top. Cut another piece to fit over the sides and back, overlapping the edges slightly and fix this. Now brush the brown paper over with gold size and sprinkle gold dust on thickly, doing a portion at a time, because the size dries quickly, and the dust will not stick unless the surface be wet. In doing the sides and back, spread liberally with size, and tilt the cabinet so that you drop the gold on more easily, and then stand the cabinet straight again, when the dust will weigh down the size into patterns truly Oriental, and look like Japanese lacquer. The size makes the paper a rich brown colour, which shows up the gold beautifully. The rest of the inside must be treated in the same way, as also the hitherto crude outside back.

Put a stick of bamboo along the back of the top to hide the joins, the same along the sides of the top, across the bottom, the two shelves, and up the two sides of the front. You may also have a piece of bamboo along the top front if you like, as in illustration, but if you followed the directions carefully it will not be necessary, except you desire uniformity. The bamboo must have very tender handling. Saw it carefully to the required size, pierce it where you want to nail it with a fine bradawl, and hammer gently through the holes thus made, taking care not to let the small head of your nail pierce the bamboo, or it will split, and your work and material be wasted.

If any reader should try this for herself she will be well rewarded for her pains, possessing a prettier and more effective piece of furniture for 5s. than she could buy ready-made for a sovereign.

The approximate cost of the whole is:— Boxes 9d., fancy nails 6d., tin-tacks and French nails 2d., gold size 4d., gold dust 4½d., brown paper 3d., bamboo 6d., black enamel 6d., Japanese paper 1s. 6d. Corrugated strawboard you would probably have by you, having wrapped some bottle for the post, but it would cost only a few pence to buy, so the cost of the cabinet would be roughly 5s. This is not a fancy price, because the cost of each item is put down as the result of experience. You will also have some material over, using but little of the Japanese paper, and not more than half of the gold dust, both of which will serve many other useful and ornamental purposes.

PAMELA BULLOCK.

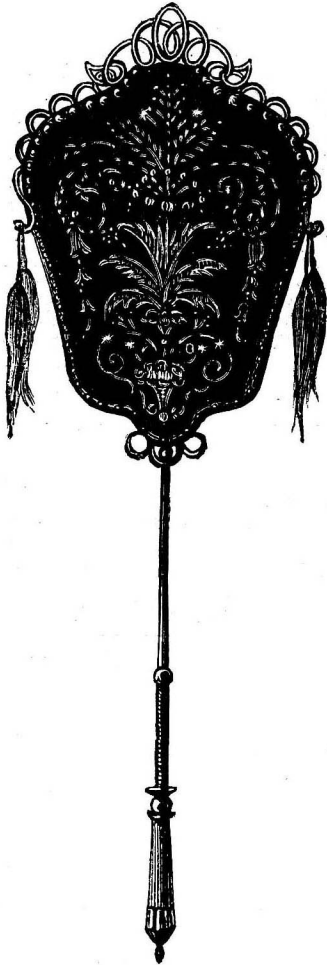
MY WORK BASKET.

ORNAMENTAL WORK FOR CLEVER FINGERS.

HAND SCREEN.

The foundation of the screen is of satin or silk, mounted in a light gilt frame, the handle to match.

The embroidery is in floss silks, with colours to harmonise with the colour of the screen. The leaves should be in two or three shades of green, the double cup of bronze silk and spots of gold; the edges of the cups are worked in button-hole stitch, the leaves in long stitch, and the spots in satin stitch; the fuchias in long stitch, the detached stars in *point de Russe*, with centres of gold; the stems and branches are worked in chain-stitch. The colours should be well-selected and as varied as possible. A long tassel made of the different silks is fastened on each side of the screen.



SOFT WORK-BASKET.

The length of the oval at bottom is seven inches, the width four inches; the depth of the sides in middle, four inches, sloped off to three inches at the sides. The sides measure twelve inches at top and four and a half at bottom. Cut the oval for the bottom of the basket out of a piece of cardboard. The basket is made of coarse Chinese canvas. A spray of forget-me-nots and leaves is embroidered in tapestry on each side, which, when worked, are sewn together and to the oval, and lined with

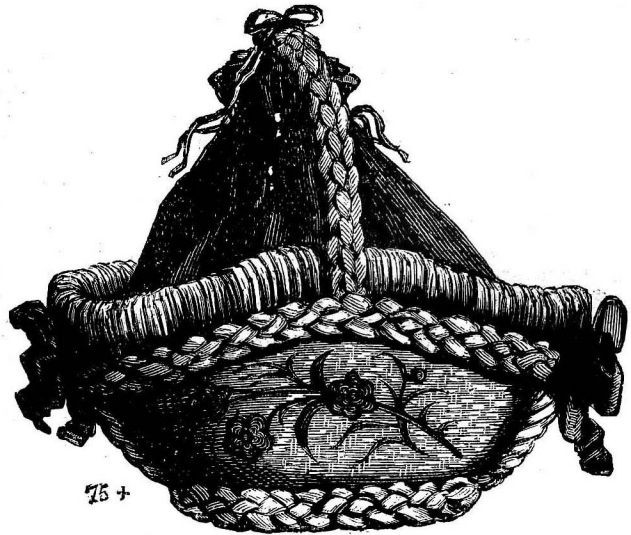
sateen or silk. The plait which covers the joins is made with a number of the threads drawn out of the canvas and put on to hide the seams. The fringe at top is made with different shades of wool, worked over a large round ruler. This work is done on the edge of the basket in common marking stitch. A silk bag of any colour chosen is fastened inside. A frill and drawing-runner is made at top, and large bows of ribbon attached on each side of the basket.

ANTIMACASSAR OF GUIPURE D'ART AND SATIN RIBBON.

Guipure squares are so very inexpensive to purchase, and really very effective, that but few of our young friends will devote the time to working them; unless, indeed, the antimacassar is intended for a wedding present, "when one's own work" is of greater value.

Our design is composed of four squares, a quarter of a yard each, and one smaller square three and a half inches. If any difficulty is found in procuring a small square the width required, it can be easily cut to fit, the loose edges being sewn firmly over with fine cotton.

A satin ribbon—five-eighths will be enough, and three and a half inches wide—is divided into four parts, each of which is embroidered with a spray of daisies and leaves. The colour of the ribbon might be olive green; the flowers worked with white filoselle, with dark red tips and yellow centres; the stalk and leaves will take four shades of fine crewels. The two ends of each satin band are neatly hemmed with silk



to match. The four pieces of ribbon are then sewn to the five guipure squares, as shown in the design. A broad guipure lace of the same coarseness as the squares is put plain round the antimacassar, leaving sufficient fulness for the corners.

This will take about two yards and a half, and must be securely joined at one corner.

MANTEL-BOARD BORDER.

This should be worked in silks on a ground of silk sheeting, or some other suitable material.

The design being of a purely ornamental character, may be coloured according to individual taste and requirements, care being taken to use harmonious tints and to avoid violent contrasts; the fullest colour used should be in the flowers and buds.

