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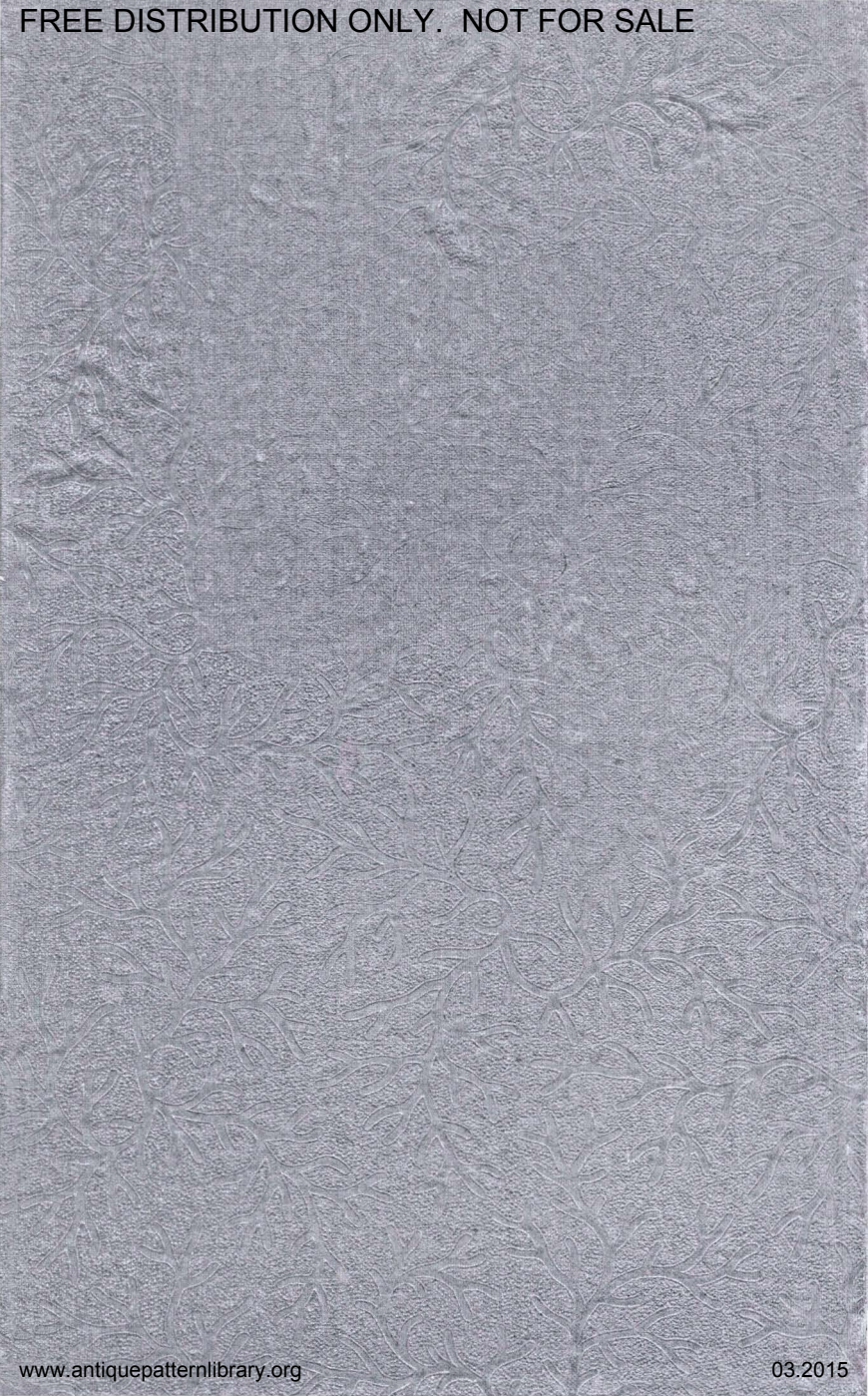
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*I have here only made a wreath  
of culled flowers, and have brought  
nothing of my own  
but the thread that ties them.*

Editor's note: this is a quote from  
Michel Eyquem de Montaigne,  
16thC French philosopher



# THE WREATH,

OR,

ORNAMENTAL ARTIST;

CONTAINING

INSTRUCTIONS FOR MAKING FLOWERS OF  
WAX, RICE-PAPER, LAMB'S-WOOL,  
AND CAMBRIC,

WITH A GREAT VARIETY OF ARTICLES:

FOR

CHARITABLE REPOSITORIES

---

BY A LADY.

---

EXETER:

PRINTED BY T. BESLEY, NORTH-STREET.

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1835.

INTRODUCTION.

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UTILITY and innocent amusement are the sole designs of the Editress in printing this little work, and if they are accomplished, she is satisfied, confident that the Book cannot but be useful; and yet, at the same time, so little inclined to boast of her work, that she is ready to confess, that any person willing to incur a little expense and trouble, might have furnished as good a collection. The praise of ingenuity is all due to the Artists whose works have supplied the materials.

“ I have here only made a nosegay of culled flowers, and have brought nothing of my own but the string that ties them.”

---

“ In every family, from the highest to the humblest situation, there is a necessity for active services on the part of the young ladies too evident to require enumeration. Such occupations need not, by any means, interfere with the elegant pursuits or the common amusements of social life, if early rising be adopted: for two hours in the morning are more valuable than four at any later period, when the routine of family engagements are entered upon.”

## II

“Observe order in your amusements : that is, allow them no more than their proper place ; study to keep them within due bounds ; mingle them in a temperate succession with serious duties, and the higher business of life.”

---

“The great variety of needle works that have been invented will furnish us with constant employment, which, by unbending the mind and fixing its attention on the progress of any elegant or imitative art, answers the purpose of domestic amusement ; and when the higher duties of our situation do not call forth our exertions, we may feel the satisfaction of knowing that we are, at least, innocently employed.”

## THE WREATH.

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### WAX FLOWERS.

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—————“The fairest flowers o’ the season  
Are our Carnations, and streak’d gilly-flow’rs”

—————“bold oxlips, and  
The crown imperial; lilies of all kinds,  
The flower de luce being one! O, these I lack,  
To make you garlands of;—”

*The Winter’s Tale.*

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THE method of preparing the wax for making flowers is attended with so much trouble and inconvenience, that we recommend our young friends to purchase it already cut in small sheets from the Bazaars or fancy work shops, where they are sold for one shilling a dozen; but as it may not be always convenient to do so, the following instructions will be found sufficient, to enable any person to prepare it for themselves



It will be necessary to procure a pound of the best white wax, which generally contains about ten or twelve round cakes, and may be purchased at the Druggists for half-a-crown or three shillings. One pound of wax will make a large assortment of flowers.

Different colours for staining the wax, may be purchased in bladders, the same as are used by oil painters; chrome and light yellow, light blue, lake, carmine, light and dark green, flake white, and vermilion are indispensable.

A tea spoonful of the best Canada Balsam should be added to one cake of wax whilst it is melting, which is done by putting the wax into a small jug with a lip, and standing it in a pipkin half full of hot water over a fire, very neat little lamps are sold for this purpose: great care must be taken to prevent the water from mixing with the wax; when it is thoroughly melted, the colour may be added by piercing the bladder with a pen knife, and squeezing out as much as will be required; which may be easily ascertained by dropping a little of the wax on a cold plate.

Some moulds made of tin or paper without any bottoms, should be prepared ready to receive the wax, which must not be poured into them, until it has been taken off the fire three or four minutes; if it is in too liquid a state, it will run under the moulds and waste.

Paper moulds are made by folding some writing paper three times, to make it sufficiently stiff, into a long slip about two inches wide; this should be curled round the size of a coffee or tea cup, and fastened with a needle and some thread: a little melted wax must then be dropped on the back of a plate, and the round mould fastened to it, which will then be ready to receive the remainder of the wax. When it is perfectly cold, which will take four or five hours, the paper may be removed without taking the wax from the plate, which must be held in the left hand, and with a very sharp table knife the wax is to be shaved from it: great practice will be required to cut the sheets sufficiently thin and even; in cold weather it will be necessary to add more Canada Balsam, and to sit near the fire to keep the knife constantly warm.

Camellias, dahlias, white roses, and the narcissus, are flowers well calculated for this material: to make a correct copy, it is advisable to take a natural flower to pieces, and by cutting out the size and shape of every leaf, in paper it is almost impossible to err, and by keeping the patterns, there will be no difficulty in making them when the flowers are out of season; but for our young friends who do not like the trouble of cutting out the leaves, small steel punches may be procured of every size and shape required.

The stem of a flower is made of bonnet wire, one end of which must be curved to prevent the wax from slipping off; a knob of wax should then be moulded round it, and the leaves fastened to it by the warmth of the hand; commencing with the small leaves in the centre, which may be curled to any shape desired, by placing it in the palm of the left hand, and pressing one of the fingers of the right hand in the middle of it.

The wax intended for tulips and carnations, is mottled by pouring a little white wax into a mould, and when it becomes nearly cold, a few furrows must be made in

it with a blunt instrument, and filled up with a different colour, which, when nearly cold, must undergo the same process, and a little of the white wax poured in again alternately, until the mould is sufficiently full.

Green leaves may be purchased for all kinds of flowers; but a very natural effect can be produced, by shaving some green wax from the mould, and cutting it the exact shape of the leaf intended to be copied, and by pressing the wax on the back part of the leaf, the warmth of the hands will cause every vein to be transferred on the wax. Another method is frequently adopted, by dipping the green leaves of artificial flowers into melted wax, and shaking it: this is the easiest and least expensive way to imitate rose leaves; but for jonquils, hyacinths, dahlias, &c., we recommend green paper glazed on both sides, the veins of which may be made, by laying the paper on a sand bag, or a hard cushion, and with a blunt ivory point, the veins with a little pressure may easily be traced, the leaf should afterwards be dipped into melted green wax.

The wire stems are covered by painting them with a brush and some hot wax, or by moulding some green or brown wax in the hand until it becomes perfectly soft, and pressing it round the stem.

The stamens for roses are formed by making some common sewing cotton very stiff with gum water, and cutting it into lengths about an inch long, when quite dry, each piece should be slightly dipped in a little gum water, and then into some yellow powder; scraped gamboge, will answer for this purpose, they must then be tied firmly round one end of the wire intended for the stem, and a small piece of wax moulded round it.

The stamens for dahlias are made of strong cotton dipped in melted wax, of a pale green colour, and by holding one end in a perpendicular direction, it will cause the wax to form a small head on the opposite side. It will be necessary to have all the leaves cut out, before the process of fastening them to the stem is commenced; the knob of wax at the end of which, must be kept constantly in one hand, to prevent it from hardening,

which would occasion much trouble to make the petals adhere to it.

When very thin leaves are required, (round the calix of the narcissus for instance) some light brown or green silver paper should be used; the crinkled appearance may be produced, by placing it in a piece of muslin, and twisting it round: these are fastened to the stem with green silk, covered with melted wax.

Moss roses and buds, are imitated with the natural moss, prepared in blotting paper, and afterwards dyed in some green paint if necessary.

In cutting out the leaves great waste of the wax must necessarily occur, to prevent which, all the scraps may be melted again by adding more of the Canada Balsam and colour, and pouring it into the moulds as before.

In consequence of the brittle material with which these flowers are made, great care is requisite to preserve them, as there is much difficulty in replacing the leaves when they

drop off; very stiff gum water appears to be the safest method that can be adopted, glass shades are indispensable, to keep them from dust and injury.

The yellow nature of the wax will frequently cause the pink flowers to turn salmon colour, and white flowers, yellow, after a few months exposure to the light. Yellow, blue, and green, seldom change. The deep rose colour used for red camellias, is produced by mixing some pure carmine powder with a little Canada Balsam, and rubbing it on the wax after the leaves are cut, with a Poonah brush.

WAX FRUIT.

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To form the moulds for wax fruit, it is necessary to make a paste board box, two sizes larger than the fruit that is intended to be cast.

Mix some very good plaster of Paris, with as much water as will make it nearly as thick as treacle, and half fill the box quickly with it. The fruit must be oiled all over, and dropped into the mixture, taking care that it does not touch the bottom of the box: this may be done by holding the fruit until the plaster is set, which it will in a few minutes. When nearly dry the edges at the top must be made quite smooth and five or six holes cut about a quarter of an inch in depth, and large enough to contain a pea, the lid of the mould is made by filling up the case with fresh plaster: having previously oiled the part where the holes were made: the fruit must be entirely covered with the liquid. When perfectly dry, the lid is easily removed from the fruit, and the fruit from the box.



The cast or mould being in two pieces, the next process is to soak them in warm water several minutes, and when it is a little dry, some hot melted wax should be poured into one half of the mould, so as nearly to fill it. The lid may then be put on, care being taken to make it fit exactly which may be easily ascertained, by cutting one or two notches in both pieces, when first removed from the box. The two parts should then be held together in the palms of the hands, and moved gently round to enable the wax to spread all over the inside. After a few minutes the lid may be removed, and an exact imitation of the fruit will appear.

Stalks may be inserted, by making a piece of large size bonnet wire about two inches long rather warm, and forcing it through the wax: it may be fastened with little resin and wax melted together; which forms a very good cement for many purposes. The wire can be painted with hot green, or brown wax.

Strawberries, and cherries, should be cast in white wax, and painted afterwards with lake, and carmine, and when dry it may

either be varnished, or lightly washed with some spirits of turpentine. For Peaches a little chrome yellow should be mixed with the wax, when it is melting. The red colour on the cheeks is rubbed on with a dry Poonah brush, and lake powder.

Pears must not be varnished, but polished with the hand. For plumbs a little lake and blue may be mixed with the wax. Oranges require a chrome, and lemons a bright yellow. Grapes have a better effect when made with blown glass, dipped in hot green or purple wax, the bloom is obtained by dipping it into dry powder of the same colour, after holding it a few minutes in the palms of the hands.

By cutting red and yellow cloth or stuff, into very small pieces, the dust that falls from it makes a very good bloom for peaches. A small piece of stick forms the best stem for an apple, or a pear. The green leaves are made the same as for wax flowers.

WAX PASTRY.

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Tarts, cakes, and buns may be extremely well imitated by taking casts from the pastry intended to be copied with plaster of Paris, in the same manner as we have just described for wax fruit: the wax for this purpose should be stained a very light brown, or yellow, whilst it is melting, to resemble the colour of pastry: the darker tints and spots may be added afterwards, with a dry Poonah brush dipped in powder. The currants and preserves are imitated with paint and a camel's hair brush.

WAX BLANCMANGE.

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An imitation of Blancmange, is made with two or three cakes of white wax, stained with a small quantity of flake white either in powder or from a bladder, and adding a tea spoonful of the spirits of turpentine to every cake. A tin mould used by confectioners should be made warm by soaking it in warm water, and the melted wax poured into it. The mould must then be moved backwards and forwards, until the whole of the inside is lined with the wax. When perfectly cold, the wax may be removed from the mould, and when placed on a handsome china plate, it forms a singular ornament for a drawing room or supper table. Jelly may be imitated in the same way, by using chrome yellow instead of flake white, for staining the wax.

## WAX ORNAMENTS FOR CANDLES.

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Very light and elegant ornaments may be made for candles, by melting a round cake of white wax in a cup, and spreading it equally all over a sheet of white tissue paper, which must be laid upon a clean cloth, and by reversing the paper, a hot iron must be passed all over it, which will cause the wax to disperse, and become transparent. When it is quite cold, half of one sheet must be doubled, and the pattern represented in Plate No. 1, or No. 2, must be placed on the corner that is doubled, and where there are no single edges. The pattern must first be cut out, and afterwards traced on the wax paper with a pencil, and again cut out with a sharp pair of scissors, without being unfolded, in the same manner as tissue paper is generally cut, for the purpose of ornamenting grates. When finished it may be opened, and will form a pretty light ornament by passing the candle through the aperture in the centre; and the four sides will fall carelessly over the candlestick. A great number of different patterns may be easily

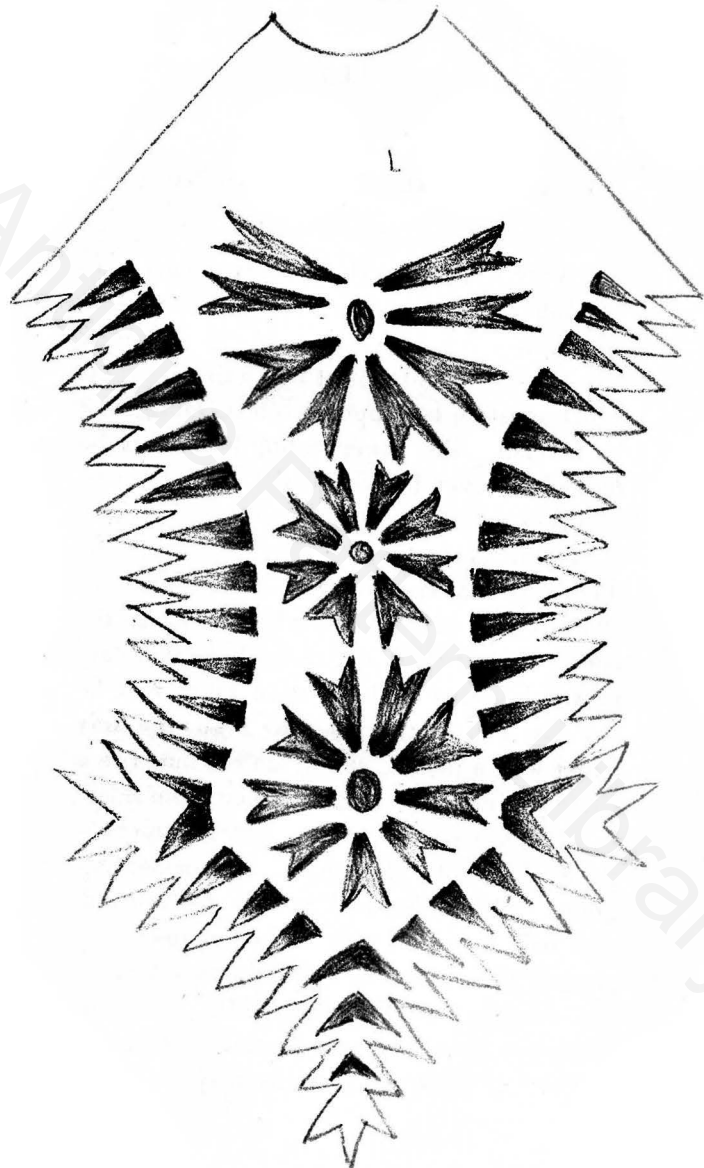


FIG.2



invented, and a variety formed, by using the paper of different colours.

The scraps of wax paper that are left should be cut into strips, about two inches or an inch and a half in width, with the edges scalloped, and by double plaiting it in the centre, with a needle and thread: two rows should be fastened together on a wire, which must be twisted round sufficiently large to admit a candle; and when placed at the top of the wax ornament just described, it will be found a great improvement.

Small groups of flowers may also be painted on the tissue paper, before the wax is applied; which throws out the colours, and gives a very brilliant effect.



## TO MODEL PROFILES IN WAX.

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To prepare the wax for modelling it will be necessary to procure two ounces of flake white powder, and add to it three or four ounces of good Venice turpentine, with sufficient vermilion to give it a light tint. These ingredients should be ground together with a glass muller, and then put into a pound of wax while it is melting. When the composition is sufficiently mixed, it may be poured into the moulds; which are made either with a flat piece of hard wood, slate, or plate glass intended for the back ground, which must be larger than the profile that is to be embossed, round which a rim of thick paper doubled should be bound firmly, and raised at least one inch; the space within must be filled up with the composition, and made level at the top by drawing a flat piece of wood across the surface before it becomes cold. When it is quite hard an outline of the subject may be sketched on the wax with a sharp instrument, and the modelling commenced.

It is advisable to purchase a small box of tools, made purposely of Ivory or Box Wood.

There are three kinds of models: the bas relief, which projects but little from the ground: the alto relief which has a much greater projection, or in some parts is even detached from it: and the statue or round model. But we recommend our young friends to commence with the bas relief. It is a good plan to begin by copying medals. Great care must be taken to preserve a due proportion in the projection of the parts from the ground, as by this the whole effect is produced.

## ENCAUSTIC PAINTING.

This singular style of painting is done with burnt wax, and was much practised by the ancients. One method of doing it is by stretching a very fine piece of white cloth, or Irish linen, on a frame, the nap of which must be carefully singed off, and afterwards rubbed with the common bees wax, and held near the fire until it becomes thoroughly melted. When cold it must be rubbed all over with chalk, or flake white powder. The subject should then be traced and drawn in water colours, mixed with white: when the picture is dry it must be held near the fire, whereby the wax melts and absorbs all the colours, which gives it the appearance of an old oil painting.

The rapidity with which this work may be done, its general effect and durability, makes it well worthy the attention of young Artists.

The colours used for this style of drawing, must be prepared without gum.

Light red and white, is the general tint for the ground of the flesh, which may be altered to the complexion by an addition of vermilion : ivory black, Indian red, with a little lake and white, may be used as a ground tint for the shadows in flesh, and a back ground may be formed of indigo and Indian red. For the drapery, blues and blacks require Indian red and white, to counteract the coldness ; the shadows may be glazed over with ivory black and lake, without any white.

## TO IMITATE GOLD MEDALS.

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It will be necessary to dissolve over the fire, some isinglass in water, very thick. The medal that is intended to be copied must be bound round with stiff paper, the edges being raised about a quarter of an inch. The isinglass in a liquid state must then be poured on the medal, and when cold, by raising it a little with the point of a knife, it will fly off like horn, leaving a correct impression: after which, by breathing on the concave side, and laying gold leaf upon it, it will shine through and have the appearance of gold.



3

## RICE PAPER FLOWERS.

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“A garland shall be framed  
By art and nature’s skill,  
Of sundry colour’d flowers,  
In token of good will.”

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In making rice paper flowers, great nicety is required, in consequence of the brittle nature of the material; it is, therefore, recommended to keep the sheets intended for immediate use, between some damp cloths.

We recommend our young friends never to make any flower without a natural one to copy from. Rice paper may be procured in various colours, and the intermediate tints may be made by colouring the white. To follow nature closely, it is advisable in forming a rose, to cut out the shape of each leaf, taking care that the end by which it is fastened to the stem, should be longer than the original. A sufficient quantity of the different leaves must be formed, and placed in separate trays, according to the size; each leaf should be placed in the palm of the left hand, and by pressing a finger of the right

hand in the centre of the leaf, it will curl as much as is required. A piece of bonnet wire must be used for the stem, with one end bent or doubled back about half an inch, this must be bound round with a slip of paper and fastened with gum. The stamens are made of white sewing silk unravelled, and made very stiff with gum water, and when quite dry they must be cut into pieces about an inch long, each length should have one end dipped into the gum, and then into a little yellow powder or rice paper, chopped extremely small; they must afterwards be bound round the wire stem with a little silk; each leaf should be held by a delicate pair of tweezers, and its end affixed with stiff gum water to the stem. The veins of large leaves may be drawn in water colours.

The large green leaves are made of green writing paper glazed on both sides, and the veins produced by placing it on a sand cushion, and marking out each line with a blunt pointed ivory piercer. The stem is to be bound round with green silver paper cut into narrow strips.



A very good imitation of the Dresden China and Alabaster, may be made, by ornamenting biscuit ware and Alabaster vases, with festoons, and groups of very minute rice paper flowers, for which purpose, it is advisable to procure a set of punches, which may be used also for making cambric flowers—to raise the flowers in a small alabaster vase as in Plate 3, some writing paper, with the edges cut like a fringe about half an inch deep, must be curled round so as to form a small pyramid, and placed in the middle of the vase; small white roses, dahlias, jonquil, &c., with a profusion of white leaves to fill up the space between each flower, should be fastened to the paper with stiff gum water. Great attention is necessary to keep the rice paper damp, as it is this alone that enables the leaves to retain the curl. Tendrils for the convolvulus are made by cutting a circular piece of rice paper round the edges, until it reaches the centre without breaking it; the curl is made by twisting it round a small pencil, and allowing it to remain until it becomes dry, when it must be slipped off.—Plate 4 shews the manner in which flowers may be grouped on an Alabaster ewer.



Fig 4

Very small baskets can be tastefully arranged with rice paper flowers, mounted on a fine wire and interspersed with dried moss.

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### MOSAIC.

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“Perseverance will overcome difficulties, which at first appear insuperable; and it is amazing to consider, how great and numerous obstacles may be removed by a continual attention to any particular point.”

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A very curious imitation of mosaic may be made with coloured paper, glazed on both sides, and cut extremely small. Great patience is requisite to match each shade and colour with the original, as it is advisable never to attempt one without a pattern. The subject should first be traced on a piece of cardboard, and slightly filled up with water colours; two very long fine darning needles with a ball of sealing wax fastened on the the eye, are used for the purpose of taking up the little pieces of paper, the different

shades of which should all be kept ready cut in separate trays. The coloured paper should then be dipped in a little stiff gum water, and placed on the cardboard or drawing, each shade according to the pattern, until it is all filled up: when perfectly dry a piece of silver paper should be placed over it, and with a dog's tooth or any smooth hard substance, the whole should be well rubbed for five or six minutes: after which the paper may be removed, and a solution of isinglass should be passed over it, with a clean brush. Some hours afterwards it must receive two coats of varnish. These Mosaics, when set in gold, are very durable.

#### VARNISH FOR THE MOSAIC.

Mix half an ounce of Canada Balsam with one ounce of the spirits of turpentine, after washing the piece with isinglass dissolved, two or three coats of this varnish may be added, which will give it the appearance of being highly glazed, and is well calculated for preserving prints and drawings without a glass.

## MOSAIC WORK BOX.

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For this work, it is necessary to procure a large assortment of different kinds of marble paper, which must be cut into half squares, about half or three quarters of an inch wide, the card or work box, that is intended to be covered, should be marked with a lead pencil in triangles, the same size as the paper, which must be pasted upon it; great attention is required that each piece should exactly fit the space intended for it. The border or edge of the box must be neatly bound with a slip of black paper.

Great contrast in selecting the paper is desirable for this work. When quite dry two coats of good copal varnish should be passed over it with a brush, to give the paper a yellow tinge. Tunbridge ware boxes may also be imitated with great success, by drawing the different kinds of wood on coloured paper, with strong body colours, and varnishing it afterwards.

## INLAID CHESS BOARD.

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A very inexpensive kind of chess board may be made of a piece of common deal, either with or without a pedestal, in imitation of marble; by covering it with light glazed marble paper, the thirty two black squares should be cut out of a sheet of thin black paper, and pasted upon it, taking care that each side corresponds, as great regularity is required: when finished, the whole of it should be covered with two coats of copal varnish, two ounces of which will be sufficient, it must be kept carefully free from dust until it becomes perfectly dry.

## SILVER PAPER HYACINTHS.

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To make hyacinths with Paper, it will be necessary to procure a sheet of pale pink silver paper, or any colour that bears a near resemblance to the natural flower, a slip of which must be cut three inches wide, and four inches long, it must then be doubled and cut so as to form a fringe, about half the width in the same manner as coloured paper is frequently used to ornament candlesticks, the paper must then be turned with the inside out, and twisted round a small black lead pencil, as represented in the plate No. 5, the end must be firmly screwed round, and the pencil taken out. When nine or ten of these are made, they must be fastened neatly round the stem, made of large bonnet wire, or a small stick, by commencing at the top, and holding the flower with the left hand, the right hand, should bind each blossom separately with green worsted or lambs' wool. They must be fastened all round at equal distances. Some green leaves should

be cut from green paper glazed on both sides, and the veins in the centre formed, by doubling the paper, which must be dipped into green wax, melted, and bound round the end of the stem, leaving one inch of the wire below : some wadding may then be twisted round the under part of the leaves, and covered with thin brown paper, to resemble the bulb of the hyacinth. These flowers, when placed in a small pan of earth, have a very natural effect, and may be greatly improved by placing a clove into the eye of each blossom, and fastening it with a little stiff gum water.



## PAPIER MACHÉ.

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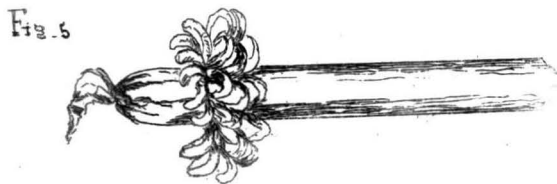
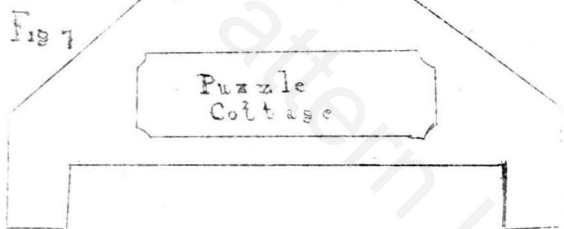
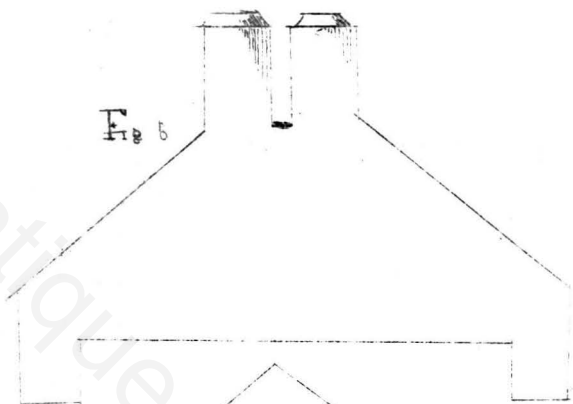
A great variety of toys and figures may be made of this material, by first taking a cast from the one intended to be copied with plaster of Paris. Some cuttings of white or brown paper must then be boiled in water, and beaten in a mortar till they are reduced to a kind of paste ; it must then be boiled again in a solution of gum Arabic, to give tenacity to the paste, which is afterwards formed into different articles by pressing it into the moulds, which must be well oiled. If an animal is to be represented, when taken from the mould and perfectly dry it should be washed with a little gum-water, and covered with flock ; which is made by cutting some cloth or stuff, any colour that may be desired, into very small shreds, and the dust that falls from it forms the flock. If a smooth black surface be required, the figure may be done over with a composition made of size and lamp-black, and afterwards varnished.

## PUZZLE COTTAGE.

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This amusing little cottage is made of seven pieces of card-board; and the puzzle is, to build them so as to form a cottage.

As a little practice is necessary to do this, we advise our young friends to commence with six of the common playing cards; and by folding back half an inch at each end, it will be found very easy to fix them in such a manner as to form a strong square box, by placing first one at the bottom, and another at each end, then the two sides, and afterwards the top, which fastens it all together. The puzzle consists in fixing the cards at the two ends properly at first. The roof is formed after the box is made, by turning back the two ends as before, and bending it in the middle so as to resemble the roof of a house, which is fixed on the top of the box, by sliding the end of one card under the other. When this can be put together without any difficulty, it will be found easy to form a



cottage in the same manner, by enlarging each piece of card, and cutting out two gothic windows, one each side: the glass may be represented by placing some open net on the inside, and fastening it on with gumwater. A folding door may also be cut at one end, by first drawing it with a pencil, and cutting it with a sharp pen knife, nearly all round; at the back where the hinges are supposed to be, the knife should only cut half way through the card, which will enable the door to be either open or shut.

This cottage may be made very ornamental by drawing ivy, stones, and moss, on the outside, and imitating the roof with yellow ochre, shaded with sepia, and burnt sienna.

On the inside may be drawn a fire place, with chairs and tables, also a carpet and curtains, which when seen through the windows and door, has a very pretty effect; the drawing when dry, should be covered with a thin coat of varnish.

The chimney is made in the form of No. 6 Plate—the two ends of which by being made the proper length, will slide into the corners

of the house, an ornament with "Puzzle Cottage" printed on it, resembling No. 7 should be made to fix on the opposite side over the entrance, and the two sides of the roof must be filled up in the same manner.

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### A PAPER OPERA DANCER.

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To make an opera dancer with paper; a figure must first be cut of card board, resembling the body of a doll, without arms or legs, the face and neck may be either drawn in water colours, or a print can be cut out and pasted on it: two arms and two legs must also be cut out of separate pieces of card and drawn on both sides the same. Another piece of card must be cut the same shape and size as the body as far as the shoulders, to which it must be fastened with a needle and thread, and the arms and legs fastened between them, with some strong silk, the method of doing which can be better ascertained by examining a child's common scaramouch.—The holes of the joints require

to be very large, or the action of the limbs will be stiff. A coloured silver paper or Persian petticoat should be fastened together with gum or silk and drawn in round the waist: the bust may have a piece of coloured paper pasted over it, and the sleeves made short and full. A fall of blond edging should be drawn round the bosom, and fastened with a needle and thread. The head can be ornamented with small flowers or ribbon. A narrow cord must be passed through the bust, and by fastening it to a nail, and pulling the string from under the skirt, the steps will rival the finest opera dancer, and afford great amusement to children.

## PERFORATED CARD BOXES.



A square perforated card should be placed for the bottom of this box, and the four sides cut out of two more cards, about an inch and a half in width, which must be fastened to the bottom with stiff gum water ; the sides can be tacked together with strong silk ; the top, or cover, which must be made of the same kind of card as the bottom, should have the whole of the middle part of the card cut out, leaving only the perforated border, which must be fastened on the sides. A narrow piece of the same sort of card must be placed across to form a handle. These card boxes are very pretty when filled with rice paper flowers, and moss intermixed.

## GOUGING.

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Very excellent devices of flowers and wreaths may be embossed on card board, with a little instrument called a gouge, resembling a chissel with a round edge. The subject must not be sketched with a pencil, but the point of a tracing needle may be used for this purpose. Roses are formed by making a series of slanting incisions in an oblique direction, so as to raise the surface of the card a little without cutting through it. Stalks are made by cutting a series of waving lines: and small round flowers by circular incisions: leaves are formed by one long incision, and a succession of short ones by the sides. A sharp pointed penknife will answer the same purpose as a gouge for this work, but it will require to be held in a slanting position.



PAPER FLOWERS FOR AN ALBUM.

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For young ladies who cannot draw, very pretty groups of flowers may be formed of rice paper, for an album or scrap book, which, with a little ingenuity may be brought to great perfection. It will be necessary first to procure a pretty sprig of natural flowers, and place it carefully between some leaves of blotting paper, with a heavy weight at the top to flatten it; the next day it should be removed and placed on a sheet of white paper when it must be picked out with a bodkin, and all the superfluous leaves removed; it may then be copied by cutting out each leaf as represented on rice paper, and fastening it on a sheet of white paper. Sweet peas, jessamine, carnations, and pinks, look extremely well in this work; heart's ease and violets have also been successfully imitated, by ladies who never attempted to draw.

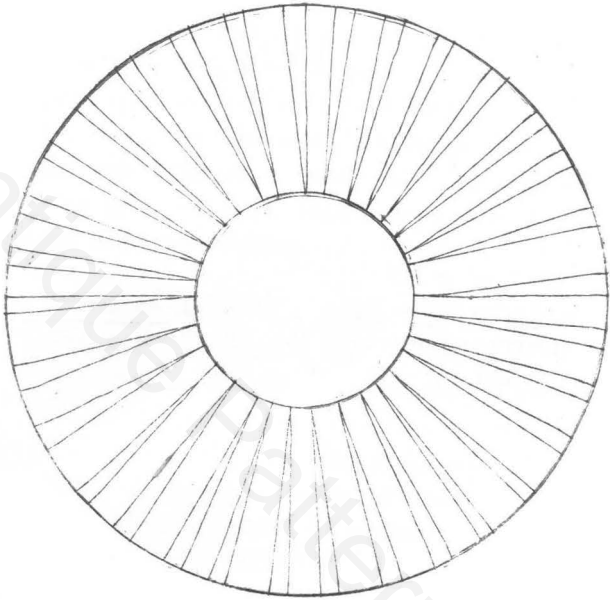
A small pair of tweezers will be found very useful in removing the leaves, and great delicacy is required to prevent the gum from appearing through the paper, ; to avoid which it is safer to use a little thin paste, which can be made by mixing a table spoonful of flour with a small quantity of cold water, adding a little by degrees, until it is the consistence of cream, this should be poured into half a pint of boiling water with a small piece of alum, and allowed to boil for a few minutes, stirring it carefully all the time to prevent it from burning ; the alum prevents it from becoming mouldy, and will keep it good for two or three weeks.

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### CARD BOARD BASKET.

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To make this basket it is necessary to cut a piece of card board round, the size of a dinner plate, and draw a circle in the centre about two inches and a half from the edge, the border must then be cut into strips, commencing from the edge to the middle,



8

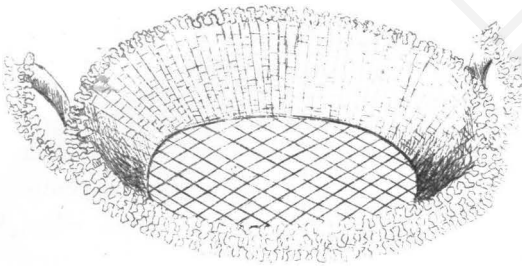


fig. 8 about half an inch in width. Some long narrow pieces of paper, coloured on both sides must then be used for the purpose of lacing up the sides, which is done by passing it between every one. A piece of wire must be sewn round the top to keep the sides from falling.

Some strips of white and coloured paper an inch and a half wide, must be plaited in the middle with the double plaiting and a needle and thread, two rows of which should be sewn round the wire, each colour occupying a space of three inches; the handles are made of cardboard covered with the same plaited paper. The bottom of the basket may be ornamented with some very narrow pieces of coloured paper pasted across to correspond with the sides. Light blue and dark red look very well for this work. Small mats may be made in the same way by leaving the border flat, instead of raising it to form a basket.

## EMBROIDERY.

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“ Observe order in your amusements; that is, allow them no more than their proper place; strictly keep them within due bounds; mix them in a temperate succession with serious duties, and the higher business of life.”

---

“ And I will make thee beds of roses,  
And a thousand fragrant posies,  
A cap of flowers and a kirtle  
Embroider'd all with leaves of myrtle.”

## EMBROIDERED WAISTCOATS.

---

Nothing can have a more splendid effect than a well arranged group of flowers, embroidered in flos silk on black satin. It should be worked in feather stitch which must be taken in the same direction as the leaves or veins would naturally fall, taking care that each stitch be of a different length.

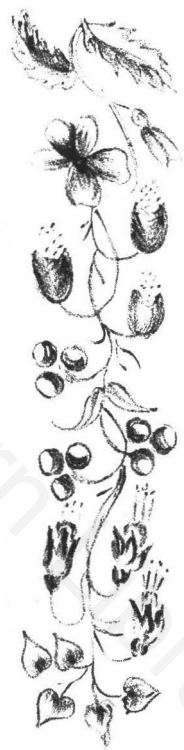
Black fluted silk or plain brown satin, of a very thick substance are the best materials for a waistcoat, the shape of which should first be cut out by a tailor, leaving plenty of room to turn in.

The pockets should be worked first, on a separate piece of silk, the back part of the pattern intended for which, must be rubbed with chalk or powdered flake white, after which all the superfluous dust must be blown off, and the powdered side should then be placed on the silk, where the pattern is to be represented, and with an ivory point it must be traced sufficiently hard to cause it to be transferred on the silk, which may be seen by raising one end of the paper which must be carefully replaced. When finished, the pattern may be removed, and the silk lightly dusted to clear away the loose particles of chalk. If the pattern is not sufficiently distinct to work upon, it will be necessary to trace it over again with a brush and some white paint rubbed in gum water. Another method of tracing may be adopted, where the satin stitch is used, by drawing the pattern on silver paper, and running it through the paper with a needle and thread on the

silk, and afterwards pulling away all the paper leaving the pattern traced on the ground.

The colours requisite for the pattern drawn in Plate 9, are three shades of green, for the leaves and stems a bright rose, and purple for the fusha ; two shades of light blue for the bells, two shades of yellow for the golden balls, and the same for the heart's ease and two shades of lilac. These may be procured on reels at the fancy work shops, either in twisted silk or flos. For a thin stalk a silk thread should be laid on the pattern and sewn slightly over with another silk of the same shade.

The pattern represented in Plate 9, must be worked all round the border of the waistcoat in front, and also on the rolling collar. When finished the back part of the silk that has been worked must be done over with some stiff gum water, to fasten all the ends firmly ; it may afterwards be ironed on the right side, with a warm heater, and sent to the tailor's to be made. Shawls, aprons, and bags may be worked in the same manner, for which purpose large patterns may be procured at the fancy work shops.



9

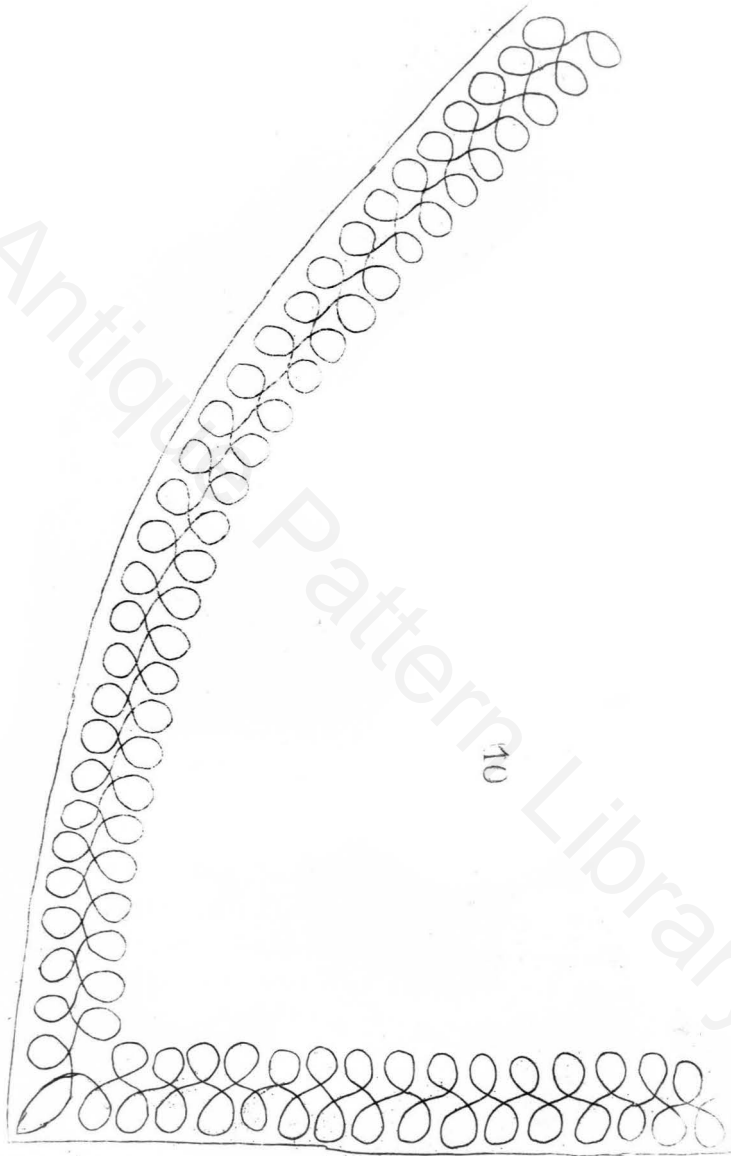


## BRAIDED WAISTCOAT.



Very simple and elegant waistcoats may be braided with the round silk cord generally used for netting purses, on a very fine drab or buff cloth, which should be a few shades lighter than the silk twist, and sewn over thickly with sewing silk of the same colour, the pattern fig. 10, must be traced by drawing it on silver paper and running it as described for embroidery.

A black cloth, braided in rose colour and green has a good effect: or a light drab with green and brown braid.—When the waistcoat is finished, it will be necessary to make the part that is worked rather damp, and then to flatten it with a heater. A black silk, braided with black chenille, instead of silk cord, very much resembles silk embossed with velvet, and has likewise a very good effect.



GERMAN MATS.

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These ornamental little mats can be made in a great variety of patterns: but the difficulty of giving a clear description of the manner in which they are done, obliges us to fix on the easiest, with two colours only. It is necessary to procure six yards of the common cotton cord, generally sold for blinds, one end of which must be curled round so as to form a circle, about the size of a shilling, this must be fastened, to prevent it from uncurling, and then overcasted with lamb's wool or worsted; a second row of the cord must then be sewn round the former, with sixteen stitches, each stitch having a separate needle full of the worsted, green and red alternately, which will make eight of each colour, a third row of the cord, which should not be cut, must be overcasted to the second row, filling up the intermediate spaces with the two colours, and threading the needle each time with the worsted that is fastened to the cord, commencing with three stitches of each

colour, and increasing them as the cords enlarge, until the whole of the six yards are worked in. A large mat for a lamp will take twelve yards of cord. The border is made by covering six yards more of the cord with worsted in the button hole stitch with a small shuttle, it should then be curled round into loops, each loop being of an equal size, not larger than a halfpenny, which must be sewn round the mat, and the loops fastened to each other.

Another border of a different description is frequently preferred, it is made by working the lamb's wool into a fringe with a frame and mesh, and then twisting it thickly round a cord which is fastened to the mat, by sewing the loops of the lamb's wool on one side to the border. This fringe may be purchased ready made if desired.

## CLOTH EMBROIDERY.

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“ Our ladies in those days,  
In civil habit went;  
Broadcloth was then worth praise,  
And gave the best content.”

---

Numerous methods of embroidery on cloth have been invented during the last few years, independent of the different varieties that have been known for ages past, and which the present rage for fancy needle work has been the means of reviving.

Hassocks, table covers, and drum stools are calculated for this work; the soft texture and brilliant colours of the Berlin wool make it well adapted for embroidery.

Paper patterns covered with black cross lines to represent the threads of the canvass, with the designs painted on the squares; may be purchased or hired from the worsted shops.



In working from these patterns either the cross or tent stitch may be used ; some fine canvass should be tacked over a piece of black or coloured cloth, which must be strained together on a frame sold for the purpose ; in working a group it is advisable to commence with the centre.

The lamb's wool is brought from beneath and passed down again, over the cross thread of the canvass through the cloth, all the stitches must follow the same direction. When the work is removed from the frame, the canvass is to be all pulled away from the cloth each thread separately, to effect which, great strength is required, and care should be taken in working the pattern, that the needle does not split the threads of the canvass. When the flowers are well selected the effect of this work is exceedingly good.

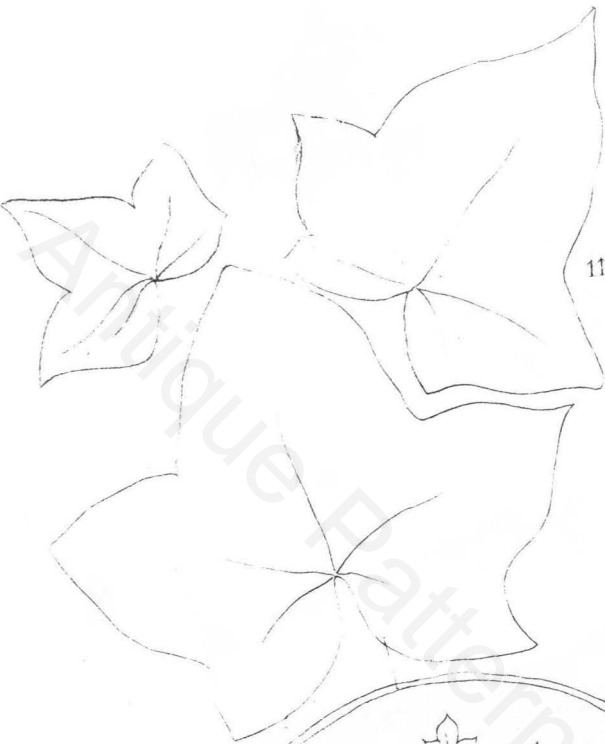
## CLOTH EMBROIDERED UPON CLOTH.



It is necessary to procure some pieces of kerseymere in different colours ; and a large piece of the same material for the ground, upon which the pattern should be drawn in the same manner, as described for braiding ; the coloured cloth should be cut in the form of leaves and flowers No. 11 and 12, and tacked on the back ground ; to which the edges of the leaves are fastened, with some narrow silk braid, a shade darker or lighter than the cloth, the veins, stems, and tendrils, are all formed with the braid.

For a round hassock, or drum stool, a pretty pattern may be formed, with a wreath of ivy leaves, made of light green cloth, on a very dark ground of the same colour.





## CLOTH LAMP RUGS.

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These mats are also made by cutting a number of flowers and leaves out of coloured kerseymere, or velvet, and fastening them flat on a back ground of cloth, in groups or wreaths, with sewing silk, by drawing the needle through the centre, and passing it back again round the edge, each stitch forming a vein on the flower or leaf, the stamens, &c. may be worked also in silk: the edges of the flowers are much improved by working them round in the overcast stitch. The back ground must be lined with stout canvass covered with silk; and a border may be made by cutting a great number of circles the size of a shilling, out of different pieces of coloured cloth, and stringing them all together, by passing a fine wire through the centre of each, which when drawn together will form a roll, and may be sewn to the edge of the mat.

### FLOCK PICTURE FRAMES.

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Very neat and inexpensive frames for prints may be made, by cutting scraps of coloured cloth, stuff, or worsted, into very fine shreds, with a sharp pair of scissors, and the dust that falls from it forms the flock, and must carefully be collected. A common picture frame made of wood should be covered with a thin coat of varnish, and before it becomes too dry, the flock must be strewed thickly all over, and a little pressure placed upon it. When perfectly dry, the superfluous part of the flock is to be brushed off with a soft camel's hair brush. A narrow slip of gold paper, placed within the edge of the frame near the print, makes a great improvement.

### BRAIDED RETICULE.

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A pretty style of reticule may be made from the pattern represented in No. 13; the bag must first be cut out of pink Gros de Naples, and covered half the way up with black satin, upon which the pattern must be braided with narrow pink silk braid, edged on one side with fine silver twist. The lappet at the top should also be made of black satin, and braided in the same way.

Pink and silver tassels can be used for the corners.

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### GOLD EMBROIDERY.

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Another style of reticule may be made of four oval pieces of velvet, embroidered with gold thread, No. 14, which may be worked

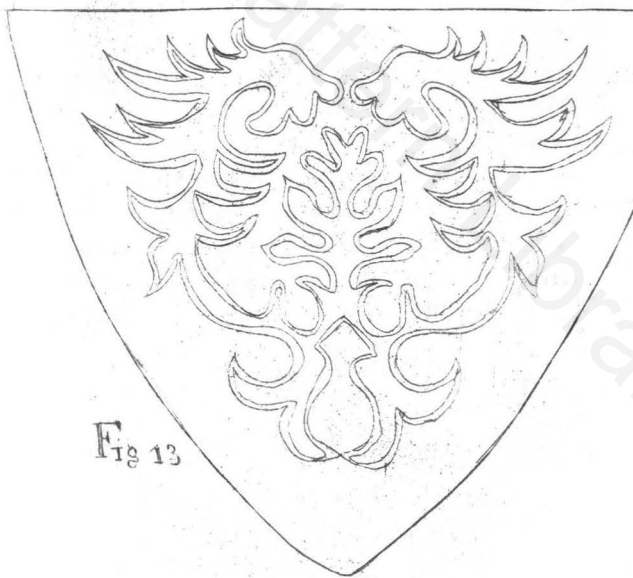
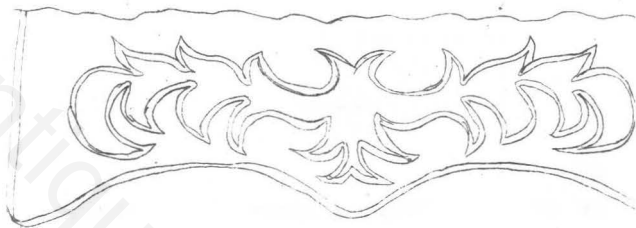
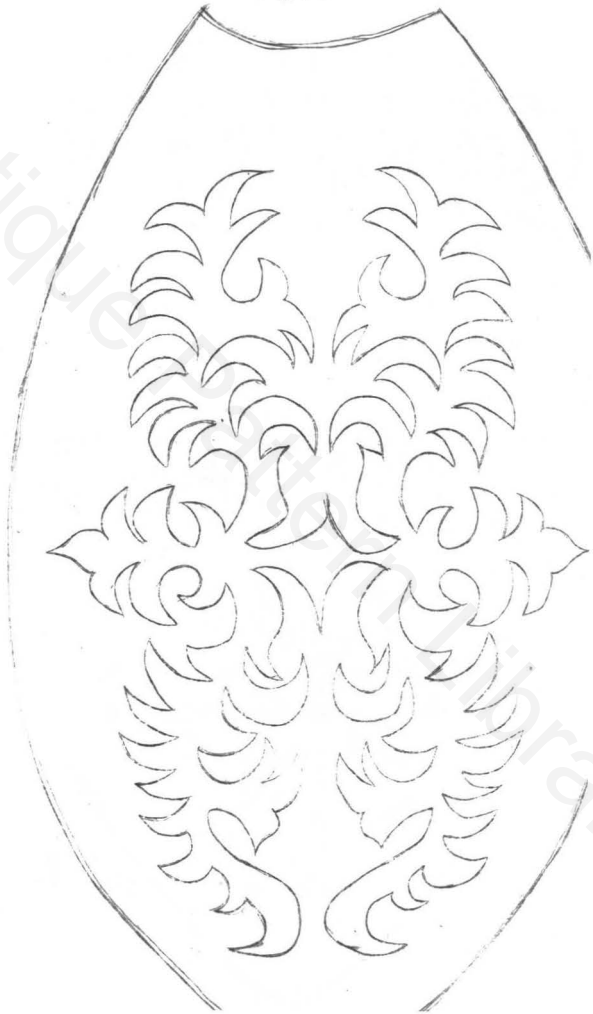


Fig 13

Fig 14



with nearly the same facility as any other thread: the four sides should be sewn together, and the inside lined with silk or satin; tassels of gold thread should be fastened at the top and bottom. This pattern looks very well, worked with chenille on satin.

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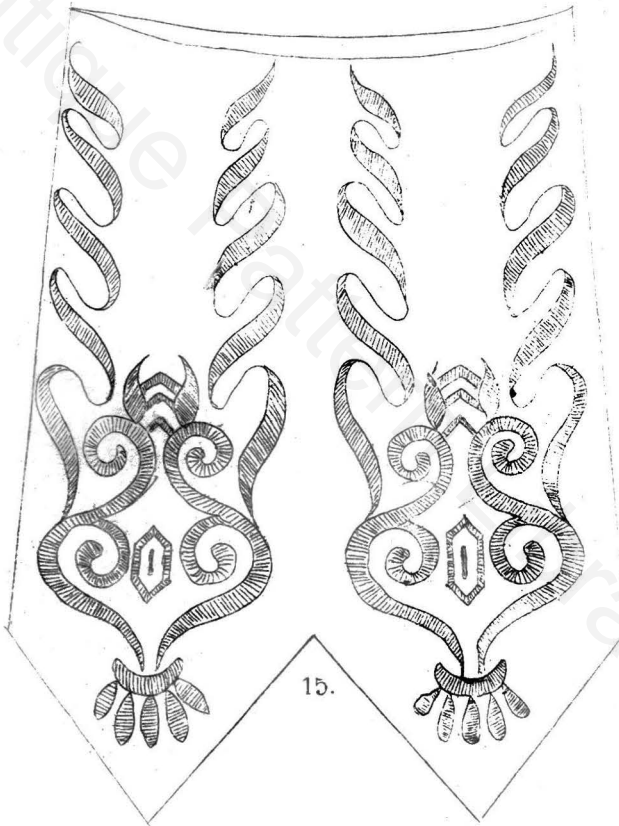
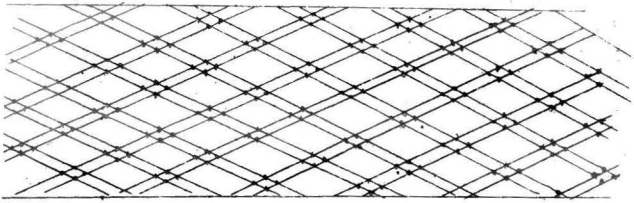
### EMBROIDERED RETICULE.

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The pattern as represented (Fig. 15,) is made of velvet, two sides of which must each be lined with satin, and between the satin and velvet, a separate lining must be tacked of white sarcenet, the two pieces of velvet must then be fastened together by the satin in the middle, which forms a division and two bags. The velvet must be sewn together at the bottom, and finished with gold tassels.

The pattern is to be worked with gold thread, a long chenille tassel should be sewn on each side at the top, and a silk cord passed through the hem.

10.





## PRINT EMBROIDERY.

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With a little attention, very beautiful imitations of prints may be worked on white silk or satin, stretched on a frame. The design is to be sketched with a pencil, and worked with a very small needle and the finest black silk, or in different shades, from a jet black to the lightest slate colour.

The sketch used for this work, if it is intended to represent a dotted engraving, is the common cross stitch used in marking, but if the subject is a line engraving, the feather stitch is the best calculated for this purpose.

It is necessary to place the engraving constantly in view, as a guide for the lights and shades. It is usual to begin with the dark shades first, and gradually working towards the lighter parts, blending the silks into each other, by setting the dark stitches wider apart, where it is requisite to change the shade, and working those of the next tint into the intervals left.

If any difficulty arises in procuring the different shades sufficiently fine, by splitting the coarse silk into three, it will answer nearly as well, and by passing the needle full occasionally through the lips, it prevents it from working thick.

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#### LAMB'S WOOL FLOWERS.

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To make lamb's wool flowers, it is necessary to procure a machine for making fringe, (the simple method of using which, may be shewn by the person from whom it is purchased.) A skein each of the following colours in German lamb's wool, will also be necessary.

For narcissus and jonquil, a light and dark yellow ; for the China aster, and forget me not, two shades of blue : for dahlias, two shades of lilac, two of scarlet, two of red, and two of lemon colour ; for roses, two shades of pink, and a skein of white, three or four shades of brown and green : and



three meshes, one half an inch, one three quarters of an inch, and another an inch in width; a skein of sewing silk exactly the shade of each colour of the lamb's wool; with a reel of fine cotton wire.

The first process, is to make the fringe; a piece about two nails long will be sufficient for one shade of a dahlia: five of the loops must then be sewn together firmly at the top, with silk of the same colour, which forms one of the leaves, when they are all finished in the same manner, the lightest shade, which must be made on the largest mesh, is to be sewn on the border of a round piece of card, the size of half-a-crown, the second shade made on the second size mesh, must be sewn inside the lightest shade, and the darkest must be reserved for the centre, in the double dahlia: but for a single flower the eye is formed by winding a small ball of yellow lamb's wool, or worsted, round two fingers and fastening it together, at the end of a short piece of wire, in the way that tassels are made for purses, it must then be cut quite small, and a hole made in the middle of the card, after the fringe is sewn round it, and the wire stem must be drawn through. The segments or

leaves at the back are formed of green lamb's wool, made into fringe, and sewn in the same manner as the others, and tacked round the card, or a piece of green paper may be fastened to it with gum ; the stem is to be bound with green worsted.

To make the variegated China asters, the lilac and white lamb's wool must be worked together in the fringe, this is done by passing the balls alternately over the mesh: two loops only should be sewn together for this flower, and a double row of the fringe sewn round the card, leaving a space in the centre for the eye which should be composed of two shades of yellow, and made considerably thicker than the eye for a dahlia.

The Forget me not is made by using a very small mesh ; the card round which the leaves are to be fastened should not be larger than the circumference of a pea ; three loops will be sufficient for a leaf. The stem should be made of the finest wire, having a very small eye attached to it, and fastened to the card in the same manner as for China asters ; scarlet geraniums, heart's ease, primroses, and jonquils can all be made from the same



Fig 12.

directions, varying the size of the leaves, by the number of loops sewn together. White lilies, and tulips can be made by using a very wide mesh and cutting the loops, which must be combed out quite straight, and afterwards fastened at the top with some gum water.

The green leaves are made in the same manner as the fringe and loops; which must be sewn round a piece of wire, instead of card, and occasionally a few leaves may be made without sewing the loops.

To make the moss it will be necessary to knit many different shades together of green, olive, and brown worsted: sixty stitches broad, and half a quarter of a yard long will be sufficient for one basket: the knitting must be made quite damp, and then ironed with a very hot heater, after which it must remain in a press many hours, each side may then be cut off and the whole unravelled and sewn together in bunches. A little attention is requisite to arrange the flowers with taste round a basket; which should previously be worked in different colour lamb's wool. The open wicker is the best for this purpose. The stems should be twisted through the

holes and fastened with a needle and green silk. An endless variety of these flowers may be made by changing and mixing the colours. A bunch of them interspersed with evergreens will, in the winter, deceive many. Dahlias can be made any size required, by using a larger mesh.

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### TO KNIT A BABY'S CAP.

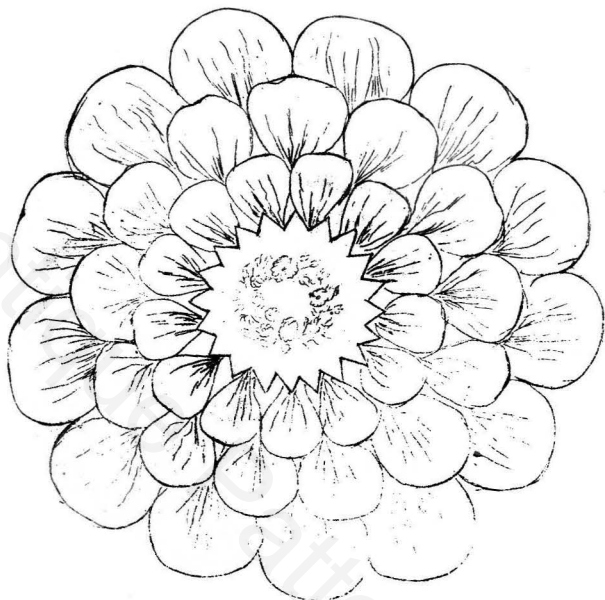
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“ Why, 'tis a cockle, or a walnut shell,  
 A knack, a toy, a trick, a baby's cap.”  
*The “Taming of the Shrew.”*

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Baby's caps are knit with fine white lamb's wool, the first six rows must be done with the common single knitting eighty-five or ninety stitches in width, after which thirteen rows must be knit with the double knitting, and again six rows of the single, then thirteen rows more of the double knitting must be added, and six more of the single will make it sufficiently large for a young baby. The





18



19

piece must then be doubled, and one end sewn or knit together drawing it a little at the top. The cap should then be ornamented with narrow pink or white satin ribbon, drawn in and out through the knitting with little rosettes at the top. The warmth and elasticity of these caps, make them generally preferred to flannel for infants.

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#### TO NET DOILEYS.

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To net round doileys, it is advisable to make a circular foundation, containing one hundred and fourteen stitches, with the common white or coloured knitting cotton, and a large steel mesh, when twenty rows have been net, a bone mesh about an inch in width should be used for two rows; after which, twenty rows more should be net with the steel mesh. It must then be doubled, and when every loop is drawn together with a needle and thread, it will form a round doiley the size of a plate.

When it is washed, the string that confines the centre must be withdrawn.

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### TO NET PURSES.

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A new stitch for netting purses has lately been invented, it is done by using a small mesh and passing the silk twice over it for every other stitch: the second row is net in the usual way with the small mesh; but in the third row, one long and one short stitch must be repeated alternately as before, and it will form a pattern like Fig. 16.

Another kind of netting may be made by using two colours: it must be worked on a foundation of eighty stitches, commencing with one colour and decreasing it four stitches in every row, on one side, until eight stitches only are left: the other colour should then begin from the foundation, filling up each row that was left unfinished by the first, and connecting the two colours by passing the needle of the second colour, through the

last stitch of the first, when it reaches the row where eight stitches are left, the second colour must be decreased four stitches in every row, in the same manner as with the first, until it reaches the last eight stitches, when the first needle must be used again, which occasions the two colours to meet in the centre in peaks. A great contrast should be fixed upon for the two colours, such as green and yellow, pink and green, purple and orange, &c.

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### CRAPE FLOWERS.

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Flowers may be made to resemble hops, of crape or gauze: for which it will be requisite to bend one end of a piece of wire and bind it firmly with wadding. The leaves are made with the crape, which must be doubled, and gathered on one side so as to form a small fan, the largest not more than half an inch in length; the smallest leaves must be fastened at the top, with a needle and thread and a second and third row added in succession,

until it forms the flower. The segments should be made of pale green crape, in the same manner and finished neatly with green German lamb's wool, which must be bound round the stem.

Primroses can be made of the same material with a small rosette for the eye.

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### FLOWER SCREENS.

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It is customary when artificial flowers become soiled, to throw them away, but many of our young friends are not aware that a great variety of ornaments can be made with them, by cutting off the edges and parts that are injured: and when a great number of minute flowers are fastened together to produce one; by separating them it will be found that in many instances they resemble some natural flower.

The stamens will also frequently be found useful for wax or rice paper flowers.

Three or four cambric leaves (of a large rose for instance,) may be placed together, and with a sharp pair of scissors, a great number of very small leaves may quickly be cut out, which by being placed in the palm of the left hand, can easily be moulded into any form with the assistance of a little bone, instrument rounded on one side, or a large needle with a head of sealing wax, will answer the same purpose: these roses are made the same way as in rice paper, by fastening the large leaves round a circular piece of paper not larger than a small wafer, and filling up the centre with the small ones. The stamens of the large white lily are made, by cutting some white paper into very fine strips, and dipping one end into a little gum water, and then into some yellow powder, the pistil may be made from one of the green stamens of an old flower, or with some coarse cotton dipped into light green wax melted, and by holding it in a perpendicular direction at one end, it will cause the wax to form a little head at the other end which when nearly cold may be moulded into any shape or size. Small green leaves should be cut out of the stamped leaves of large roses: pinks, tulips, and carnations may be variegated in any form

with common water colours mixed with gum. A basket, Fig. 17, should be cut out of paper and shaded with sepia, and yellow ochre ; with a small pin, a number of small holes must be pierced on the wrong side, carefully laying the shaded side on a thin piece of flannel or cloth. It must then be fastened at the edge to the centre of the screen, that is intended to be ornamented, and a small piece of cloth placed under the basket to give it the appearance of being raised from the card board. Some very fine dried moss must then be carefully arranged on the back ground, keeping the ends raised from the surface, which will form the stems for the small flowers. In large towns iron punches may be obtained of all sizes and shapes for the purpose of making cambric flowers. A vase Fig. 18, may also be shaded and filled with flowers in the same manner as a basket.

## BANTUM WORK.

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Bantum Work is a kind of Indian painting and carving, on wood, resembling Japan work.

The method of doing which, is by mixing the best whiting with size, until it is sufficiently thick to avoid running. A coat of this must be equally spread over the box or screen intended for the work, and when nearly dry, another layer must be spread until it becomes a quarter of an inch thick; it must then be rubbed with a soft wet cloth, and afterwards brushed very smooth, and covered with a good body of lamp black mixed with gum water: the design should be traced on it with vermilion and gum water. Figures, trees, and buildings, &c. in their due proportions. The graver may then be applied and a fine pen knife, with which the figures are to be carved out, cutting deep or shallow as the subject requires, but the wood must not be touched with the edge of the instrument.



The carving being finished, the colour may then be laid on, well mixed with gum water, and on those places where gold is required some strong gum water should be spread, and before it becomes quite dry, some leaf gold, cut the shape and size required must be laid on, which is easily done, by first breathing on a dry sable brush and applying it to the leaf it will quickly adhere. The houses, and ground, are generally varied with copper, silver, green, and red bronze, which should also be applied before the gum gets too dry by dipping a camel's hair brush into the powder, and thus laying it on the part required. Brass dust will answer instead of leaf gold. The back ground is generally covered with lamp black, and gum.

This kind of work is well adapted for birds, gold and silver pheasants. A basket of fruit may also be cut out in this style, using the different bronzes, to distinguish the different colours and leaves.

GRECIAN TINTO.

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The effect of this style of drawing resembles Mezzo-tinto, which has already been clearly explained in a work entitled 'The Artist,' by Mr. Gender, where instructions may be obtained also for Grecian painting, Transferring, anciently called Back painting, Japan painting, &c.

In the Grecian tinto no formulas are required. A piece of card must be cut the size of the drawing that is to be copied; and some prepared black lead mixed with a small quantity of pomade, should then be rubbed all over the card board with a piece of soft leather until it becomes perfectly black; the lights must then be scratched out with a pen knife.

Sea pieces, and moonlight scenes, are the subjects calculated for this kind of drawing.

## GILDING.

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For gilding ornaments and small frames it is necessary to have a cushion for receiving the leaves of gold from the books in which they are bought: it is made by covering a board about eight inches square with a piece of flannel, and over that some buff leather, and fastening it round the edges. The knife for cutting the leaves is made like a pallet knife, and should not have the edges too sharp.

The tip or brush may be bought at the gilders, it is broad and flat, and used for taking up the gold leaf after it is cut.

A ball of cotton covered with silk is also necessary for pressing down the leaf after it is laid on the article to be gilded.

A large camel's hair brush is used for dusting the work and clearing away the superfluous gold.

A little yellow ochre paint should be obtained from the gilders, a thin coat of which must be passed over the article that is to receive the gold, and before it becomes quite dry, it will be ready for that purpose. The tip or brush must be then slightly breathed upon, which will cause the leaf to adhere. It will be necessary to repair the parts which are not covered, with small pieces of gold afterwards: when the work is sufficiently covered and dry, it must be cleaned off with the camel's hair brush. To work in gold letters, some gum arabic must be put into common writing ink, and the letters made with it in the usual way, when dry it will be necessary to breathe upon it; the warmth and moisture softens the gum and will cause the gold leaf to stick, which may be laid on as before described, and the superfluous parts brushed off.

## ARTIFICIAL CORAL.

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To two drachms of fine vermilion, add one ounce of clear resin, and melt them together. Prepare some branches or twigs of the common black thorn, by drying and peeling them, and afterwards paint them over with the mixture while it is hot; holding them over a gentle fire, and turning them round until they are perfectly covered and smooth. White coral may be made by using white lead instead of vermilion, and black coral by using lamp black. A stick of sealing wax dissolved in one ounce of spirits of wine will answer the same purpose, and may be used also for covering boxes. An old straw basket or bonnet may be dyed black with this composition.

## IMPRESSIONS OF LEAVES.



Take green leaves of trees or flowers, and lay them between the leaves of a book to dry. Then mix up some lamp black with drying oil, and make a small ball of some cotton wrapped up in a piece of soft leather, put the colour on a plate and take a little on the ball of leather. Lay the dried leaf upon a table, wet it very gently with the oil colour, till the veins of the leaf are covered; but care must be taken not to press it too hard, or it will force the colour between the veins. A sheet of writing must then be made damp and laid upon the leaf, which should be gently pressed and a weight placed upon it. By this means a very beautiful impression of the leaf may be obtained, which may be coloured in the same manner as prints.

## BIRD PICTURES.

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The method of making pictures of birds by means of their own feathers is a very old invention lately revived. It will be requisite to procure a thin piece of deal board well seasoned, and paste some white paper or card board all over it, any bird may be represented by drawing its outline the full size on the paper, in the attitude required, adding any landscape or back ground.

The outline thus drawn, must afterwards be filled up with the feathers from the bird, placing each feather on that part of the drawing corresponding to the part of the bird it was taken from. To do this, the sketch must be covered with several coats of strong gum water; letting it dry between each coat, until it is about the thickness of a shilling. When the ground is thus prepared, the feathers must be taken off from the bird, beginning at the tail or points of the wings, as it must be worked upwards towards the head. The

feathers must be prepared by cutting off the downy part: and the large feathers must have the insides of their shafts pared off to make them lay flat.

A small pair of pliers must be used to lay them on by moistening the gummed ground with water, each feather must be placed in its natural and proper situation; and kept down with a small weight, until another is prepared to lay on. Great care must be taken to keep the gum from coming through the feathers, and sticking to the bottom of the weight, as it is apt to pull them off. When the feathers are all fastened, a piece of round paper must be cut out, painted, and varnished like the eye, or very small glass eyes may be procured; a drop of black sealing wax also answers very well for this purpose. The bill, legs, and feet, must be drawn and coloured from nature. When it is quite finished a sheet of paper must be placed upon it, and a heavy weight which must remain until it is perfectly dry.



## STUFFED PRAWNS.

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The inside of a large prawn after it is boiled must be taken out, by carefully cutting the skin in a direct line on the under part, from the head to the tail, with a fine pointed pair of scissors and a sharp penknife; a small piece of flat wood should be used to scrape out all the soft part of the head, great care must be taken to preserve the legs and feelers from injury; some wadding must then be twisted round the wood and used to absorb all the moisture in the head and body, and when perfectly clean a small portion of powdered vermilion, mixed with chalk, should be sprinkled on the inside to preserve the colour, as the transparent nature of the shell would render the stuffing visible on the outside. Some clean dry wadding may then be used to fill the shell, which should be done with very small pieces at a time, to prevent it from being too full, which would cause an aperture that must be avoided by pressing the sides and fastening them together with a little stiff gum water.

## MOSS PICTURE FRAMES.

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These frames are chiefly used for rustic cottages and coloured prints, they are made with the pale green flat moss, which may be obtained in great profusion from old apple trees. When gathered it must be placed between some leaves of blotting paper in a press and turned every day until it becomes perfectly dry. The frames must be made of deal, with borders about three inches wide. A thick paste or glue may be made by boiling old kid gloves in water until it forms a kind of jelly; a little of which when cold should be spread over a part of the frame and the moss laid on before it becomes too dry; very stiff gum water will answer the same purpose.

Very ornamental baskets for fruit and flowers, may be made by covering some thick pasteboard made into the form of a basket with dried moss, very beautiful varieties of which may generally be obtained from gardeners.

SILVER GUARD CHAINS.  

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The wire with which these chains are made, may be purchased at the Jewellers; one ounce and a half will be sufficient for one chain, the whole of which should be cut into equal pieces, each containing six rounds of the wire; these are fastened together by passing the whole of one link through the wire of another, in the same manner as ring purses are made.

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## FANCY ARTICLES.

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### PEN-WIPER.

Very novel penwipers can be made by fastening in the centre five pieces of coloured cloth cut round, and the edges overcasted with sewing silk; a small square satin cushion with silk tassels and filled with lavender flowers, must then be sewn on one side of the wiper, and a very little Dutch doll dressed fashionably should be placed in a sitting posture upon the cushion with a small piece of cardboard tied to the hand on which the words "Allow me to wipe your pen" must be printed in small letters.

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### SWISS MATS.

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A variety of different colours in silk must be collected to make these mats, and cut into small squares about an inch and a half long, and the same width, each piece must be

doubled, the corners cut off, and then drawn together with a needle and thread, to resemble a fan. A piece of canvass the size of a cheese plate, must be covered with black, and a row of the silk fans sewn round the edge at equal distances, a second and third row must be fastened in the same manner, and a piece of round cloth embroidered with flos silk placed in the centre. (Fig. 19.)

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### PARASOLS.

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To make needlecases in the form of parasols, it will be necessary to procure from the Turner an ivory or wooden handle, five inches in length and not larger than a round bodkin with a small hole made through it, about half an inch from the top. Six pieces of different coloured silks two inches and a half long must be sloped on each side, leaving one end an inch and a half wide. After they are lined with fine welch flannel, each piece must be neatly sewn together, in the same manner as parasols are made, the handle must

be passed through the centre and fastened to the hole in the stick ; an ivory ring may then be drawn over the whole and fastened with a piece of silk cord.

---

### WATCH.

A needle case and pincushion may be made to resemble a French watch, by covering four pieces of round card with yellow satin, and by sewing two together it forms a pincushion ; on one side of the watch the figures and hands should be drawn on the satin with indian ink rubbed with gum water : The opposite side must be sewn in the same manner and ornamented with blue beads and gold twisted cord. The two pincushions are then fastened together by one stitch, and round a piece of white kerseymere placed in the middle for needles, a small loop of gold twist should be sewn on each side, which forms the handle, and by passing one through the other the sides are fastened together.

---

## BOOT PINCUSHION.

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Two pieces of card must be cut out the same size and shape of Fig. 20. and each piece covered with black satin as far as the line B. A piece of cream colour ribbon should be neatly stitched on the top: the two sides must then be sewn together from the toe to the top over the instep. The sole of the boot is formed with very narrow black satin ribbon, quarter of an inch in width, which must be neatly sewn on each side, round the heel and as far as the top of the leg, until it comes to the part that is covered with the light silk, when of course it must be finished with the same colour, having an opening at the top to receive the bran with which it must be stuffed, the narrow ribbon will require to be sloped gradually at each end. Two small loops of cream colour silk must be sewn at the top of the boot when finished.

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Fig 20

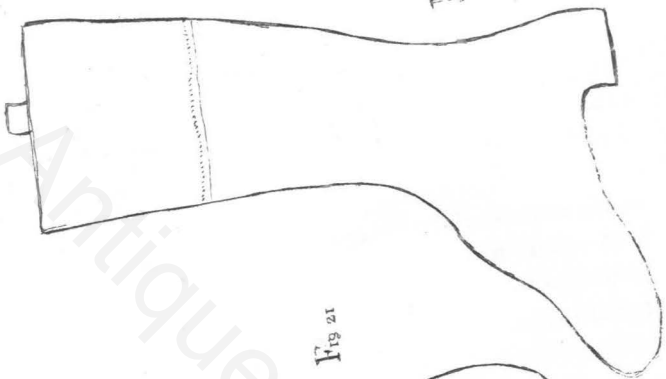
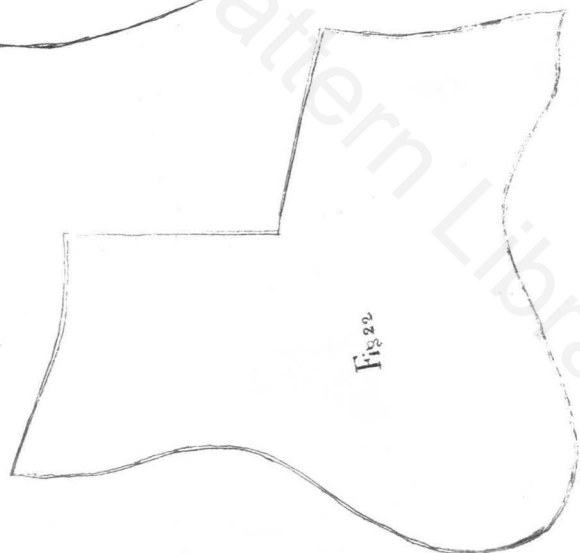


Fig 21



Fig 22





## LAVENDER DAHLIAS.

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These scent bags are made of satin either red, yellow, or purple, and cut into half squares about two inches and a half in length; each piece must then be doubled and stitched together to form a bag, which must be filled three parts full with the dried flowers of lavender, and fastened by twisting the needle and thread round the satin and drawing it together, seven or eight of them must be sewn round a small piece of card, and finished in the centre with a tuft of yellow silk, made like the tassel for a purse.

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 A BOOT NEEDLE CASE.
 

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To make a lady's boot it will be necessary to cut the sole (Fig. 21.) out of a piece of card, and cover it with light brown silk, another piece of card must be cut the shape and

M

size of (Fig. 22.) and covered also with silk which should be sewn to the sole and fastened together behind, a separate piece of card (Fig. 23.) covered in the same manner is to be sewn at the top and ornamented with very narrow fringe: the instep may be worked with coloured beads or flos silk.

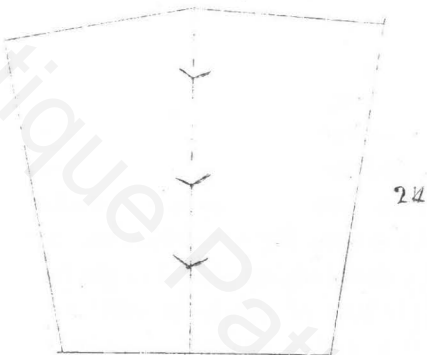
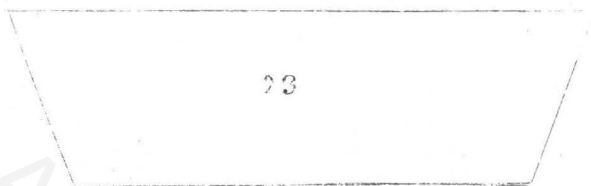
A plain piece of card (Fig. 24.) forms the needle case and must be covered with silk, and lined with white Kerseymere; working loops in the centre for a bodkin, the card must then be doubled and placed in the boot, leaving a little bow of ribbon at one end by which it may be pulled out when required, a small thimble can be kept in the middle and pins placed round the sole and top.

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### A LADY'S HEAD.

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A new and singular style of pincushion can be made, to resemble the head dress of a lady; the face must first be drawn and coloured; Two pieces of card the size and shape of (Fig. 27.) should be covered with silk and



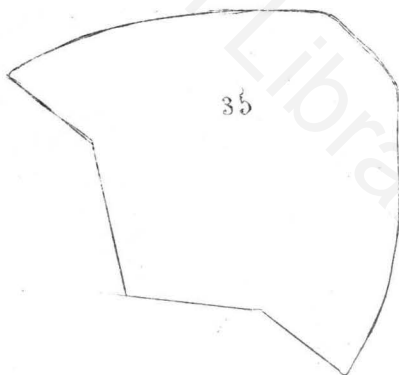
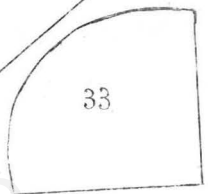
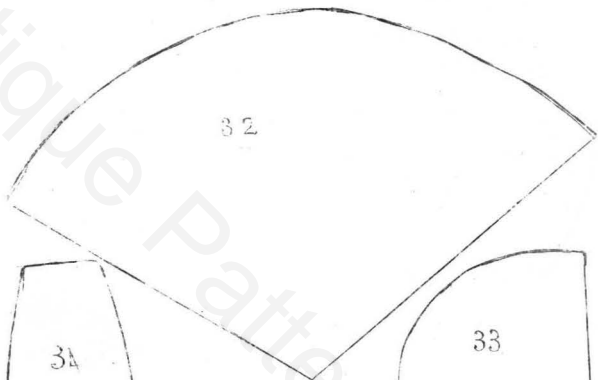
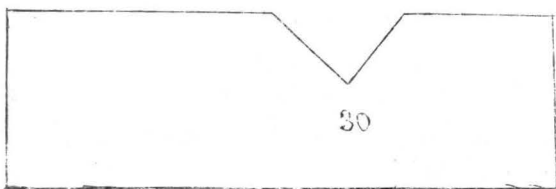
sewn together ; a narrow frill of blond edging must be fastened round the back part of the face to form a cap with stiff gum water and fixed to the middle of the pincushion in the same manner. A bow of narrow ribbon should then be sewn on the top and the two ends brought round the back and fastened under the chin, (Fig. 28.)

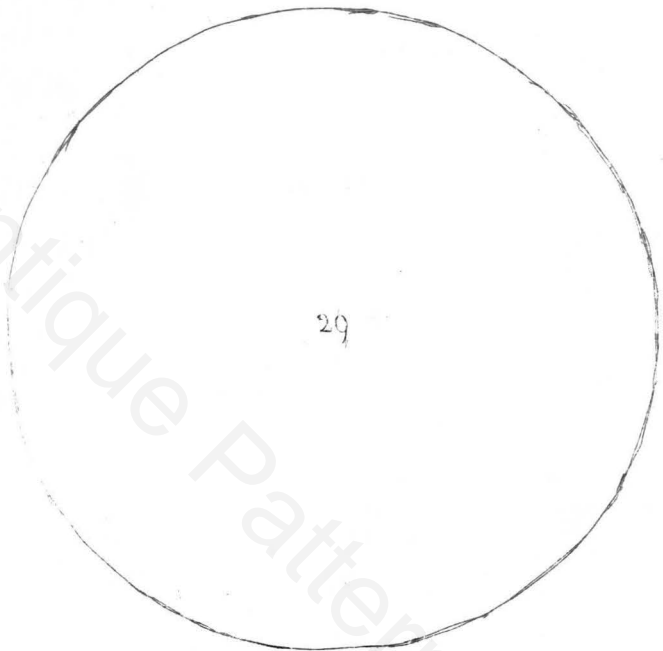
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### CANDLE STICKS.

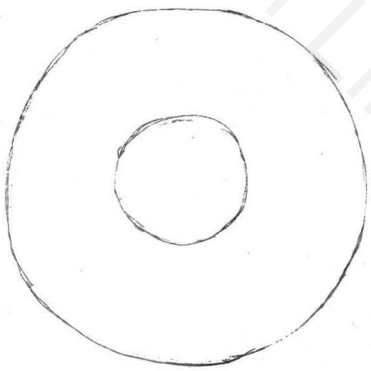
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To make these useful little ornaments, it is necessary to cover two pieces of card the size of Fig. 29., with silk, and when they are sewn together neatly another piece like Fig. 30., must be covered with the same material curled round the finger, and sewn up on one side ; two pieces of card resembling (Fig. 31.) should be covered and sewn together in the same way ; the inside of this circle must be sewn on the top of Fig. 30. and the side from which the triangle is cut, must be fastened to the centre of Fig. 29. which is done by passing the needle through





29



31

the under part. The handle is made of a long narrow piece of card covered with the silk and sewn on one side in a hoop. The extinguisher (Fig. 32,) should be covered in the same way, lined with flannel and sewn together in a conical form, a small hook must be sewn on one side and a loop made with sewing silk on the outside edge of Fig. 31., by which the extinguisher is to be fixed. A piece of small wax candle may then be placed in a thimble, and the thimble fixed in the socket, a small pair of scissors can be kept in the part from which the triangle is cut, and the box intended to represent the snuffers is covered and sewn (Fig. 33.) with very narrow ribbon between the sides, this part should be filled with emery powder. The extinguisher is to contain needles. This ornamental little article may be greatly improved by the addition of small beads or flos embroidery.

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#### A PAIR OF SCALES.

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Two common visiting cards covered with silk and sewn together with some narrow rib-

bon should be stuffed with bran ; four round cards should also be cut the size of half a crown, each pair being covered with silk and sewn together to form a flat pincushion. A piece of wood about four inches long and the size of the handle of a small paint brush, must be forced into a hole in the centre of the square pincushion and another fastened across the top to form the beam, which is done by making a notch in the wood and binding it with strong silk : one of the round pincushions must be suspended at each end of the beam by green silk cord or netting silk, and small green tassels may be fastened at the top ; round perforated cards are used occasionally instead of the round pincushions.

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### MUSIC STOOL

For a Music stool it will be requisite to make two round pincushions with silk and narrow ribbon, one should be the size of half a crown and the other not larger than a shilling ; they must be fastened together with very long stocking needles by pressing them through the small pincushion as far as the eyes of the needles, and sticking the points round one side of the larger one. Tables may be made in the same way.



SOFA.  

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A very pretty little ornament may be made to resemble a sofa by covering two pieces of card, three nails in length, and three parts of a nail in breadth, with some rich silk or satin ; they must be sewn together and afterwards bent up at each end, to form the sides ; the back must be cut out to correspond and made in the same way ; to which the sides and under part must be neatly sewn : A long cushion should be made to fit the centre with six or seven rows of flannel or cloth firmly fastened together, and one side covered with the silk the other side forms a place to keep needles, little tufts of sewing silk should be placed at equal distances on the cushion, beneath which some ribbon may be stitched across wherein a pair of scissors, pen knives and bodkin can be kept. The round pillows, at each end made of cardboard may be converted into a place for a thimble and some cotton, they must be covered with silk drawn together at one end, and finished with a tassel. Gold balls should be used to represent the legs.

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### USEFUL SLIPPER.

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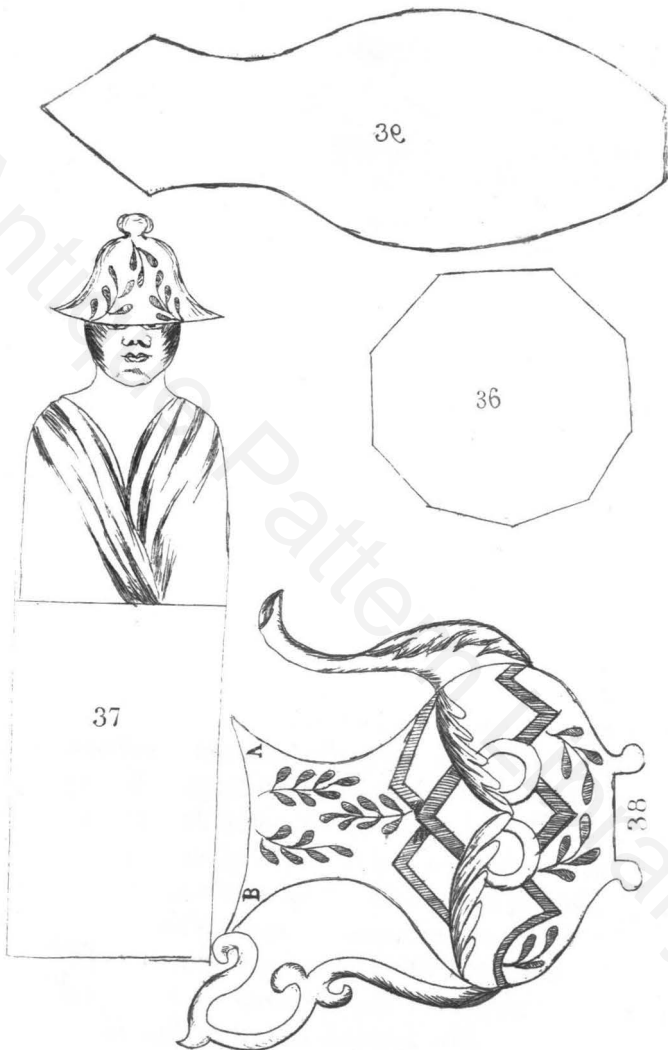
Two soles of a small shoe three inches in length (Fig. 34.) must be cut out of card, covered with light brown silk and sewn together and a small piece of white kerseymeré cut the same shape should be fastened at the point for needles, and a place for keeping a thimble is made by covering a piece of card, (Fig. 35.) and sewing it to the sole leaving a small aperture at the toe for a bodkin. The top part should be ornamented with small beads and a row of very narrow ribbon, pins may be placed round the sole.

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### VASE.

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A very ornamental little vase may be made by covering five pieces of card (Fig. 36.) with purple satin, and embroidering them to represent old china either with flos silk or



beads, and afterwards lining each piece with white silk, they must then be neatly sewn together at the sides, and the bottom part fixed to a round flat pincushion, made of the same material, about the size of half a crown, and a row of small beads placed round the part that is fastened, to hide the stitches. A needle case is made of a long narrow slip of card board 4 inches long covered with silk and doubled in the middle and a piece of white Kerseymere placed for needles.

A small bunch of everlasting flowers, with a few green leaves cut out of paper should be fastened by the stem to the top of the needle case, which must slide into the vase.

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### SCENT BAGS.

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Take of Orrice root, sweet Marjorum and yellow Sanders each one ounce, half an ounce of aloes two ounces of lavender flowers, the whole of which must be reduced to a powder, and placed in small satin bags about three inches long and two inches broad, which

beads, and afterwards lining each piece with white silk, they must then be neatly sewn together at the sides, and the bottom part fixed to a round flat pincushion, made of the same material, about the size of half a crown, and a row of small beads placed round the part that is fastened, to hide the stitches. A needle case is made of a long narrow slip of card board 4 inches long covered with silk and doubled in the middle and a piece of white Kerseymere placed for needles.

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should be ornamented with some very narrow coloured ribbon, worked with a large needle in groups of flowers, forming roses, with very small rosettes raised from the satin, and the leaves, by working it in the same manner as chenille or flos silk.

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A great variety of articles may be made from the previous instructions, in the form of wheelbarrows, watering pots, jugs, guitars, violins, harps, boy's caps, &c., which, with a little ingenuity, may be converted into receptacles for pins and needles, &c. &c.

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#### A NEGRO.

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For our young friends who can draw, a pretty design for an album, may be copied from (Fig. 37.) cut out of card board and coloured, using indian ink mixed with a little sap green, and indian red, for the complexion with a darker shade for the shadows ; the cap which is intended as a cover for the teapot

must be drawn to represent china. A teapot (Fig. 38) must be sketched on a separate piece of card, and coloured to correspond with the negro's cap, a line must then be cut from A. to B. with a sharp pen knife, and the negro figure passed through it, which should slide up and down, by fastening a piece of sarcenet ribbon about three inches long, at each end, to the back of the drawing, about one inch below the line that is at the back, the figure is confined by the ribbon.

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### GAUZE WIRE SCREENS.

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Screens made of this material may be procured at the manufacturers, in large towns; the pattern is drawn by placing the one intended to be copied under the wire and tracing it with a brush and white paint. The flowers are worked with chenille and the stitches taken the length of the leaf. The beauty of this work consists in the variety of shades that should be used for each flower. A Group of China asters or dahlias look extremely well on this gauze wire.



## SEALS.

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To take good impressions from seals, the round wax is preferable to the flat, which must be carefully prevented from touching the flame of the taper: previously to melting the wax the face of the seal should be held a few seconds over the flame; a small bit of pomatum about the size of a pin's head must be rubbed over the surface of a Poonah brush and passed over the seal three or four times, a camel's hair brush should then be dipped into a little Chinese vermilion, (which may be procured in little packets for the purpose), and lightly applied to the face of the seal so as to leave a thin mask of powder over every part of it, the loose particles must then be blown off and the seal applied to the wax.

In this manner the beautiful impressions of the engravers are made. If the seal is made on card, the bottom part may be held over a taper whilst the wax is applied which by being rubbed several minutes greatly improves it and takes off the black spots that occasionally appear.

If the seal be applied while the wax is too liquid, it will recede from the surface of the stone to the edges; and produce a deep frame and no picture.

ERRATA.

Page 32, line 20, for *has* read *have*.

Page 36, for *chissel* read *chisel*.

Page 86, line 17, for *knifes* read *knife*.

Page 87, line 11, for *row* read *bow*.

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