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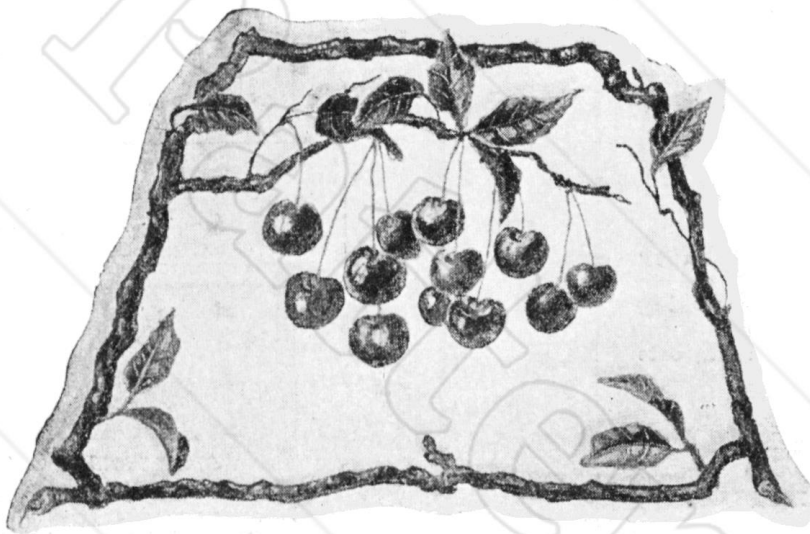
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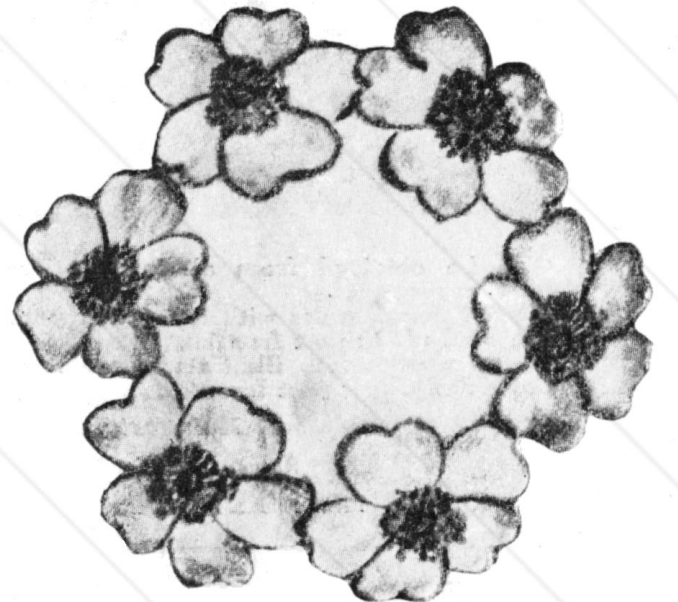
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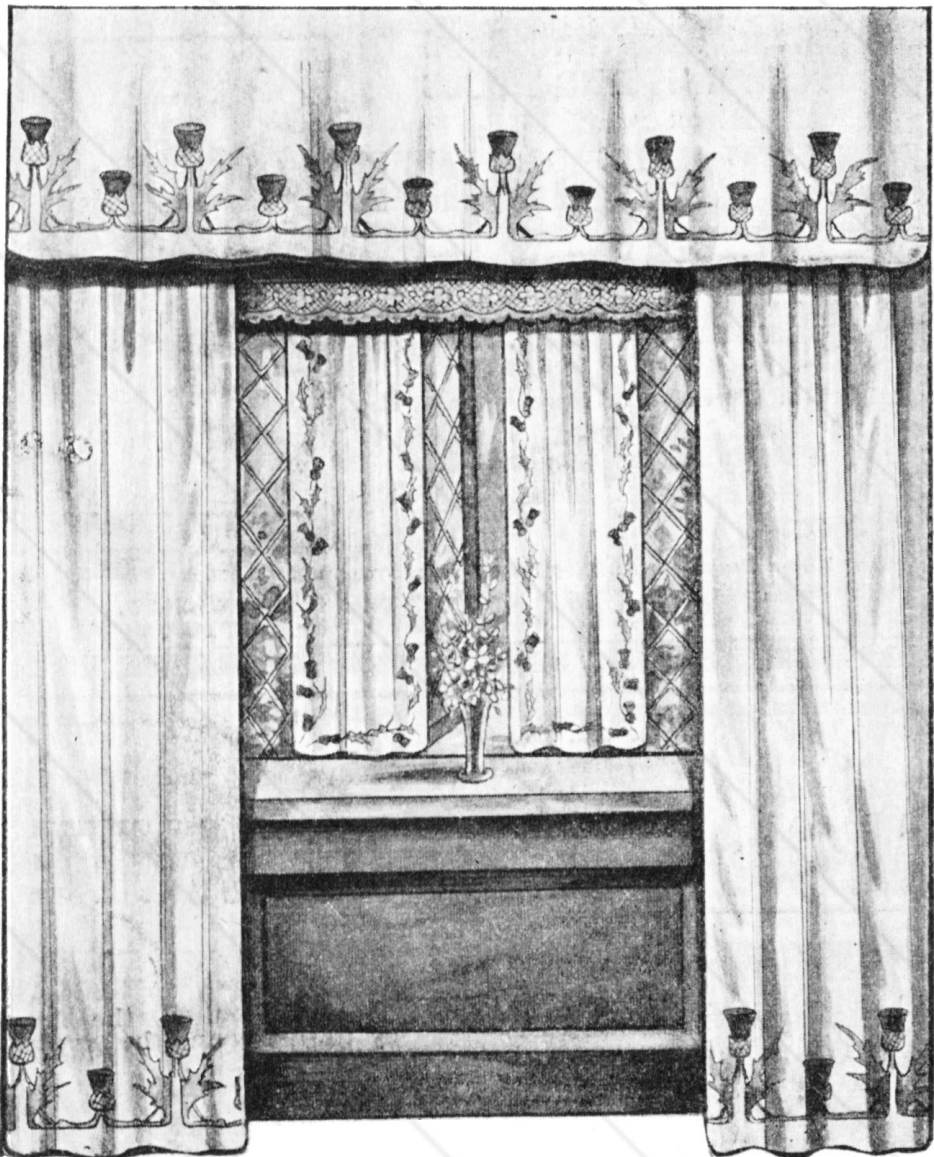
Pomegranate d'Oyley in Poker Work.



Cherry Design in Pastinello for Cosy



Wild Rose d'Oyley in Poker Work.

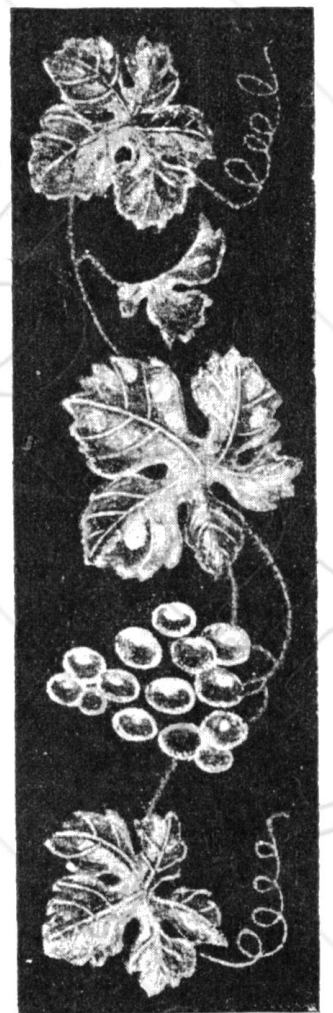


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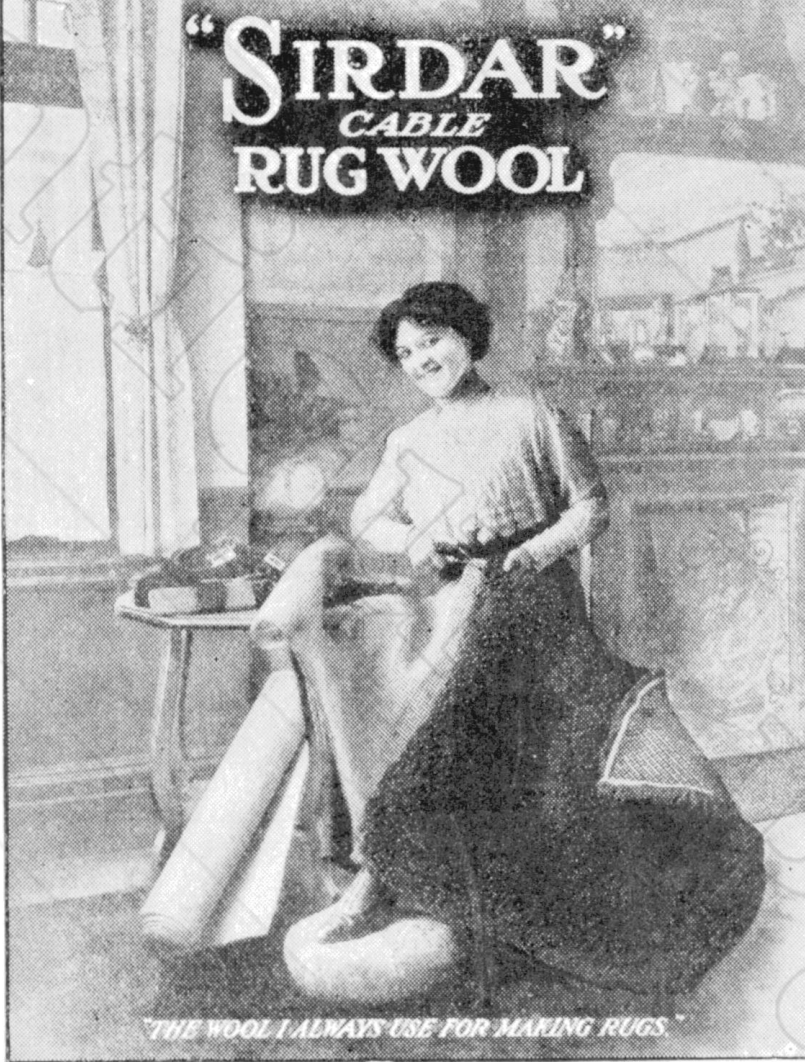
Grape Border in Pastinello.

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The Art of Pastinello Work.



MANY of the so-called modern decorative processes are but revivals of methods that were in vogue many years ago. This is as true of Pastinello work, which might be described as the art of painting with specially prepared and coloured pastes, as of numerous other arts. It is said that Pastinello was practised on the Continent quite six hundred years ago, and has been employed from time to time since—somewhat tentatively, perhaps—for the decoration of wall hangings, curtains, and furnishing draperies requiring bold and effective treatment without entailing the laborious and tedious methods characteristic of hand embroidery. When Pastinello is employed to the greatest effect the resemblance to hand embroidery is quite striking, especially

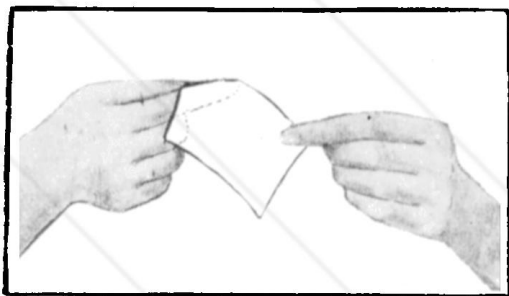


Fig. 1.—Holding the paper for folding a bag.

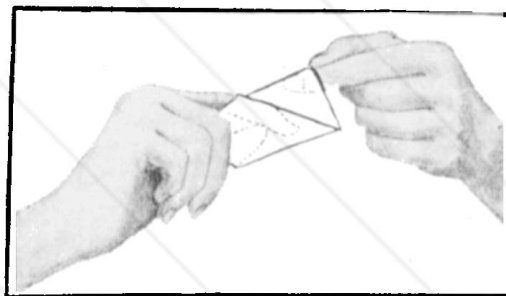


Fig. 2.—How to twist the paper over to shape the point.

when applied to velvet, satin, moiré silk, etc. The raised effect produced by Pastinello and the brush movements, all tend to the similitude achieved in the minimum of time and labour, as compared with its rival, embroidery.

This constitutes the fascination of pastinello painting, in that one can produce brilliant and lasting effects easily, inexpensively, and quickly. It is not necessary to be an artist in order to be an expert in Pastinello, but like all other artistic processes, the more care and good taste devoted to it, the better the result; and, of course, in the hands of an experienced artist, Pastinello is one of the finest forms of decorative art suitable for textiles.

WHAT IS PASTINELLO?

The coloured pastes used for pastinello work are enclosed in metal tubes, but the paste has to be squeezed out of these into small paper bags, with which it is worked on to the design. The shading is then done with oil colours applied with a sable-hair brush, and while the surface of the section of the design covered with paste is still moist, some pastinello powder is brushed over it with a flat sable brush sold for the purpose. It is this finishing touch of powder which produces the glittering, almost iridescent surface that endows the work with a very distinctive charm. Table-centres and d'oyleys done in Pastinello have a delightful appearance by artificial light, as from whichever way they are viewed, apparently a different effect is presented.

Amateurs with a limited knowledge of drawing and painting can attain most pleasing results with Pastinello. Moreover, it is very durable when well done, lasting for years if treated with care, and may be cleaned with success; in fact, some workers aver it is also washable when executed on suitable materials, and may be scrubbed with a soft brush.

WHAT PASTINELLO CAN BE USED FOR.

Pastinello may be used for decorating table-centres with d'oyleys to match; cushions, curtains, wall hangings, panels, screens, table-runners,

sideboard slips, Chesterfield sofa-covers; as well as smaller kinds of fancy articles such as sachets, pin-cushions, theatre-bags, etc. In the world of dress, the fronts and trains of evening gowns may be embellished with it in place of the usual embroidery; also blouses, sashes, velvet neck-bands, evening scarves and kid gloves, wide collars, cuffs, and revers of costumes and coats.

SUITABLE MATERIALS.

Most textile fabrics are suitable for pastinello painting, including satin, silk, moiré, bengaline, poplin, velvet, corded rep, suede-finished cloth, linen, and any other kind of closely woven, smooth-surfaced goods. With care it may also be used on transparent fabrics such as ninon, gauze, or chiffon; but the amateur would be wise to confine her early efforts to the closer and more substantial fabrics.

Pastinello also offers further decorative development, as it can be adapted to decorate fancy wooden boxes, trays, photo-frames, as well as lamp and candle shades of parchment and cardboard.

The prospect of its utility in quite another direction—that of Ecclesiastical work—is demonstrated by the beautiful group of Liliun Harrisii done from Weldon's Transfer No. 829, and illustrated on page 6 of this number. On a background of velvet or dark ribbed silk, these lilies look perfectly beautiful in pastinello work, and most suitable for church banners, pulpit or lectern hangings, at a fraction of the cost that otherwise would be incurred for embroidering such specimens.

REQUISITES FOR PASTINELLO.

Complete outfits especially arranged for pastinello work are obtainable of the principal artists' colourmen, or on receipt of stamped addressed envelope, we shall be pleased to give names and addresses of depôts selling the necessary items, as well as where lessons may be had. Readers will kindly take note that we do not sell any pastinello requisites, and orders for such goods should not be sent to us.

Usually two outfits are sold for the work, one costing about 5s. and the other 7s. 6d., and in either case, postage or carriage is extra.

The first-named outfit at 5s. includes eight small tubes of special pastinello paste in white, pale green, yellow, deep green, rose, blue, violet, and brown; a sample paper bag; twenty-five papers for making bags; a small box of powder, and three brushes; one stiff hog's-hair brush, to smooth paste out on the design; a sable brush for applying the oil colour; and a large flat camel-hair brush, with which to brush on the pastinello powder.

The more expensive outfit comprises eight large tubes of pastinello paste in same colourings as the former, together with fifty papers for making bags, a large box of powder, and three brushes. Any of these articles may be had separately.

Now in addition to the recognised outfit, the worker requires a few tubes of good oil colour in the following tints: white, chrome yellow, burnt sienna, vandyke brown, vermilion, crimson lake, new blue, emerald green, sap green, and any other useful tints.

Also a smooth, flat drawing-board, some sheets of clean blotting-paper, a small bottle of gum and brush, a good supply of drawing-pins, and a palette-knife.

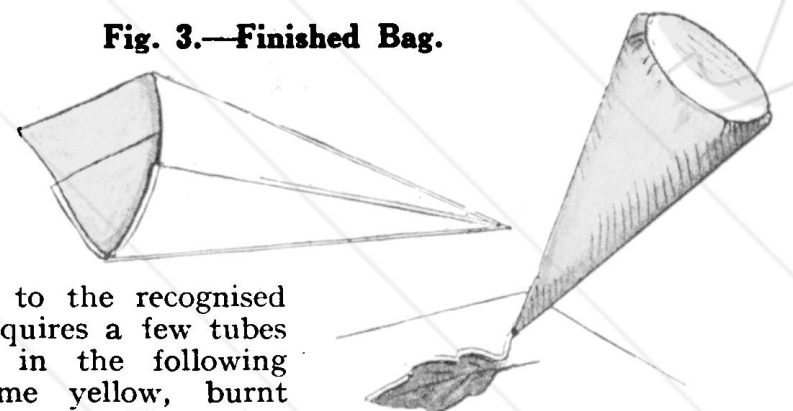


Fig. 3.—Finished Bag.

Fig. 4.—Position of bag in working the design.

HOW TO MAKE THE BAGS TO HOLD THE PASTE.

The principle on which pastinello paste is used is very much the same as that adopted when icing a cake, *i.e.*, the paste is squeezed out at the end of a paper bag, the same as sugar icing, except that the paper bags used for Pastinello are smaller.

Much of the success of the work depends on the care and precision with which the bags are made. It is quite impossible to paint well with a badly made or insecurely fastened bag. Therefore the novice will find it worth her while to practise making these bags first; and then when she has completely mastered this little matter, she can begin work in earnest. In fact at any time it is always best to make the bags a day or so before required for use. Lay them separately on a tray to dry the gum, being careful not to place them near a fire, or they are likely to shrivel, or to burst at the sides where they have been gummed.

To Make a Bag.—Take up one of the small papers given in the outfit, proceed to fold it as shown in Fig. 1. Hold the lower left-hand corner firmly in right hand, bring opposite corner over in a straight line to form a fine, firm point, Fig. 2, and gum fold down as in Fig. 3. Be sure always to make the bags with a fine point, and allow one bag for each of the different colours of paste you will be using.

DESIGNS SUITABLE FOR PASTINELLO.

A large number of Weldon's beautiful Transfer Designs are suitable for Pastinello, a list of which may be had, post-free, 2d. Natural designs of flowers perhaps are the best; but decorative conventional subjects are also most effective, especially those that allow of brilliant colouring. Flowers may be of the large variety, such as orchids, lilies, clematis, hollyhocks, foxgloves, irises, roses, chrysanthemums, etc., or the smaller forget-me-nots, rambler roses, sweet-peas, daisies, daffodils, and lilac, and similar blossoms. Set pieces such as the splendid Japanese design on page 6 are entirely successful, also marine subjects and landscapes.

Birds and butterflies are amongst the subjects for which Pastinello seems particularly adapted, as the iridescent gleam of the powder gives just that sheen to the plumage which is so natural. The peacock (see Weldon's Transfers Nos. 602, 883, price 2d. each, by post 2½d.) is a most imposing piece of work when represented in this medium, and makes a beautiful subject for screen or wall hanging. Smaller birds such as swallows, robins, or tits look very charming painted in groups, or separately, in connection with foliage. A flight of swallows (Transfer No. 884) on a table centre or on the front of an evening gown is very effective.

Butterflies, with their variety of brilliant colouring, give further scope for the utilising of this decorative method, and lend an additional charm wherever they are introduced on a design. (See Weldon's Transfer No. 506.)

METHOD OF WORKING.

First select your transfer design, also the material, which if for a first attempt should be of an inexpensive nature. Iron off carefully the transfer on to the foundation. Place a sheet of blotting-paper over the drawing-

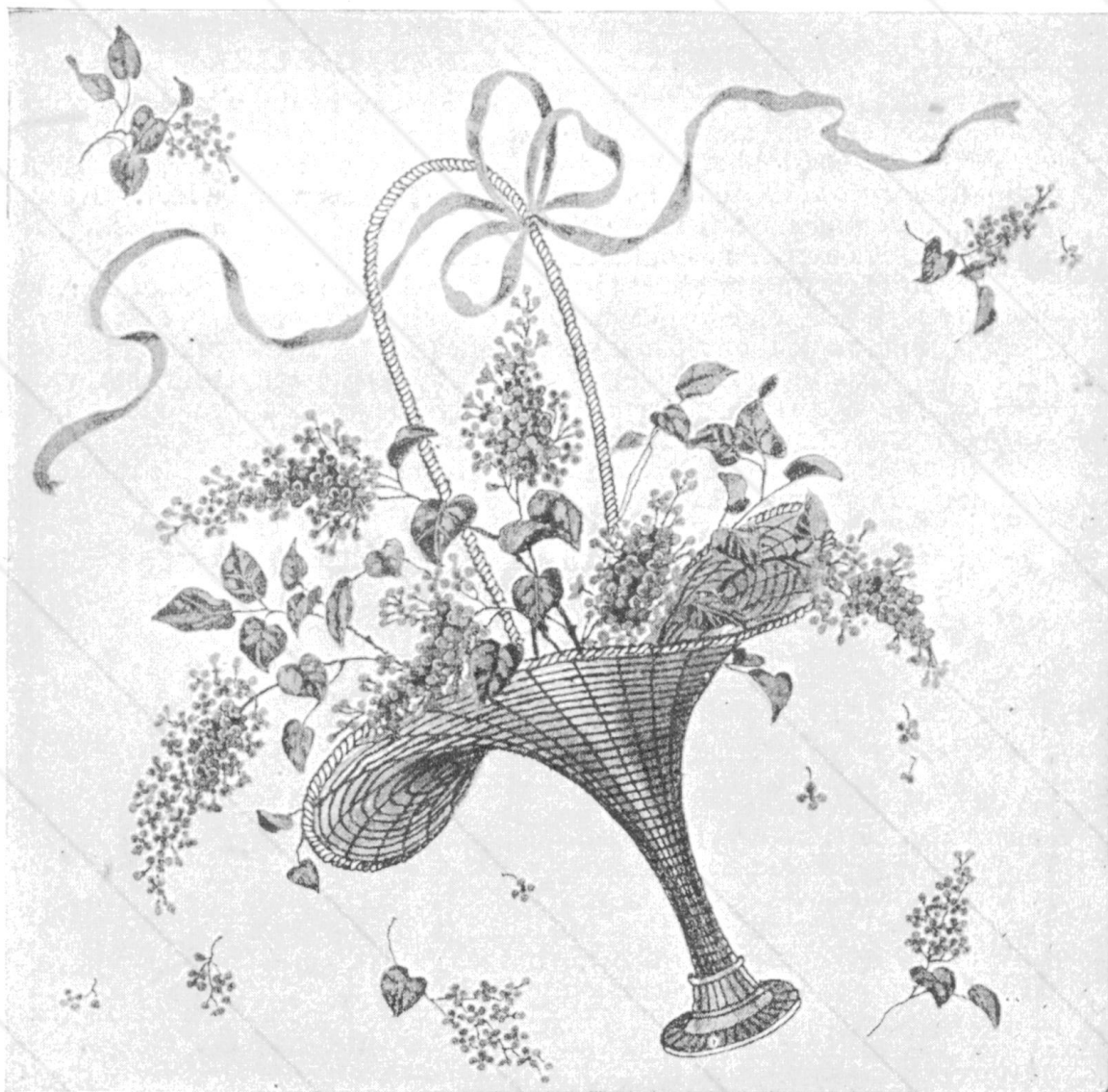


Fig. 7.—Basket of Lilac in Pastinello.

Weldon's Transfer No. 870. Price 2d., by post 2½d.

board, and stretch the material, with design uppermost, on to the board, securing it firmly with drawing-pins, as it is most important that the fabric should not wrinkle or give while being painted.

Place your pastinello requisites all ready, having made the paper bags a day or so before as already directed. If necessary, cut a tiny piece off the tip of each bag, so as to make sure of having a fine point for working, and to allow the paste to be pressed out easily, so that it assists the outside edge of the painting to be even.

Squeeze the paste of colour required into one of the paper bags, only

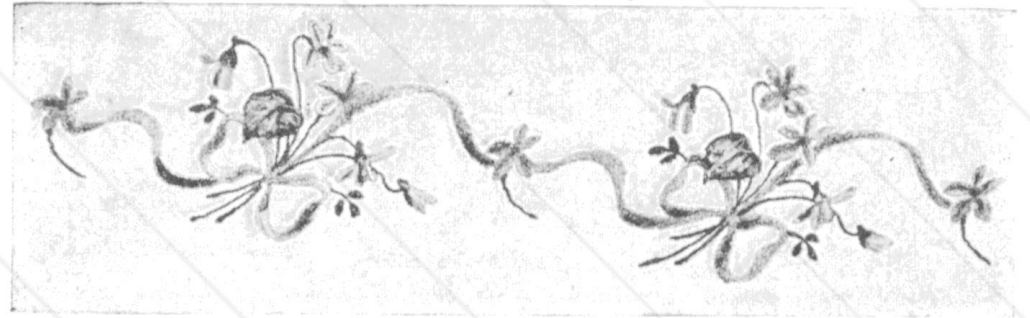


Fig. 5.—Charming Violet Border in Pastinello.

Weldon's Transfer No. 814. Price 2d., by post 2½d.

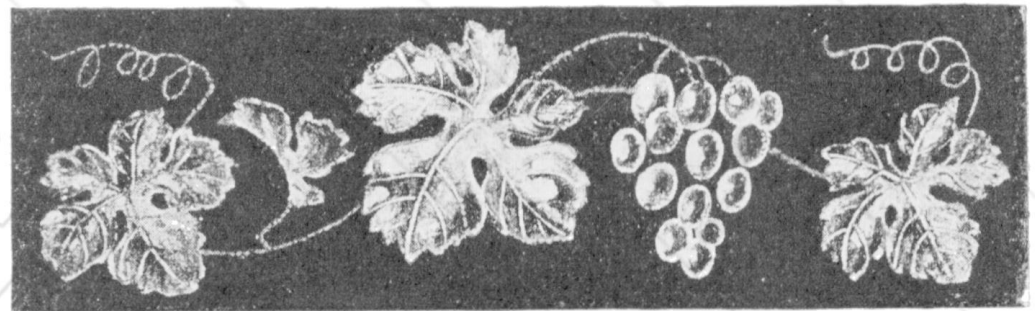


Fig. 6.—Decorative Grape Border on velvet in Pastinello.

Weldon's Transfer No. 830. Price 2d., by post 2½d.

half filling it, and turn the top of bag over twice, then turn in the corners and once more fold the top over again to prevent the paste from escaping out of the top or sides.

Commence working at the top of design. Hold the bag firmly in the right hand, and press out the paste from the top of the bag with first finger and thumb, allowing the little finger to rest on the material, and so steady the hand. Do not on any account squeeze bag at the centre (which beginners are apt to do), as the paste will burst out of the top of bag on to one's fingers, and so probably spoil the work.

Press the paste toward the point of the bag on to the design, following the outline, and squeezing out the paste in a thin, fine line all round (see Fig. 4).

Then squeeze a small quantity of paste in the centre of design—it may be a flower or leaf section—and brush over the flower evenly with a hog's-hair brush, working *inwards*, and exercising every care not to disturb the edges to get them out of shape, so that the flower or leaf is entirely covered with a thin coating of paste.

Then with the camel-hair brush shade the paste surface with some undiluted oil paint of the colour required, doing this carefully and quickly. Be very careful not to take up too much oil colour, else it is apt to run on the material. (No medium whatever is used in applying the oil colour.)

Put some pastinello powder in a small, shallow box, shake some over the moist surface of the design covered with paste, covering the painted surface entirely with the powder. Leave it for a few seconds, then gently brush off any superfluous powder. Be careful that not a speck of powder is left on any part of the design which is unpainted, and also that none adheres to any of the brushes, as they would be most awkward to paint with.

The work should be done quickly, and each part of the design finished entirely at the time. The powder must be put over each part immediately the painting is done, otherwise the paste will dry and the powder will not adhere.

In painting a large leaf, it is wiser to do it in sections, powdering and finishing off each section at once. Similar directions apply to large flowers, birds and butterflies, etc.

Thus each part of a design is worked through in the manner described, using the required colour of paste for the specimen to be worked, and shading sufficiently with the oil paints. Anyone with an eye to effect will quickly perceive how to produce successful results with really little labour and time compared with other methods. When the design is quite finished, place the board where it will be free from dust, and leave for twenty-four hours, or if board is required, pin design to the wall, with a sheet of blotting-paper underneath.

The worker will find it thoroughly worth her while to take some lessons in the art; even a few will show her much that cannot be conveyed adequately through the medium of print.



Fig. 8.—An effective spray of Blackberries in Pastinello.

Weldon's Transfer No. 777. Price 2d., by post 2½d.

Keep an old piece of blotting-paper or linen rag at hand to wipe the point of bag with if it gets dirty.

The following directions for designs give the colour scheme for each the details for finishing work being the same in each, as stated in previous paragraphs.

Fig. 5.—VIOLET AND RIBBON BORDER.

Weldon's Transfer Design No. 814.

For the novice in Pastinello this design is simple to work and very effective. It may be used for borders of dresses or casement curtains, or arranged on sachets and small articles of that description.

First paint the violets, the outline of each blossom being of violet pastinello paste, with white paste inside. Then brush it over smoothly with the hog's-hair brush, softening one in with the other, and shading with violet and a touch of carmine oil colour mixed together. Put a touch of yellow pastinello paste in the centre of each blossom, with a spot of orange oil colour in centre of the yellow pastinello.

For the stalks and leaves, use pale green pastinello paste, shading the leaves with sap green oil colour, and the dark parts with burnt sienna. The ribbon is outlined in pale blue pastinello paste and filled inside with white pastinello, shaded with Prussian blue oil colour. While still damp, shake pastinello powder over each section of design, and brush off superfluous powder with a camel-hair brush.

Fig. 6.—BORDER OF GRAPES AND FOLIAGE.

Weldon's Transfer Design No. 830.

A border of this description is very suitable for ornamenting curtains, table-covers, and similar articles, as it is extremely effective, especially when the grapes are painted in light green on a dark foundation, as shown in Fig. 6.

The original was painted on dark green velvet, and on this account the entire design must first of all be given a foundation coat of white pastinello paste, allowing it to soak in and thoroughly dry before commencing to paint in colour.

Begin painting the grapes: First cover them with yellow paste, brush it evenly over them with the hog's-hair brush, and shade with a sable-hair brush on the dark parts with emerald green oil colour, blending in a touch of burnt sienna and orange oil paint. The grapes underneath require more colour than those on the top, so add a touch of vermilion, putting in the high light of white pastinello paste, and softening it over nicely. As each cluster is painted, shake on the powder, and finish as usual.

For the leaves make an outline of pale green paste, filling in with white paste, and blending them softly one into the other. Shade in the dark parts nearest the stem, with sap green and burnt sienna oil paint. For the outside of leaf paint in somewhat autumnal colouring, using sap green, yellow, orange, and burnt sienna oil paint, merging one into the other to gain the required effect, and finish with powder as usual.

SOME USEFUL HINTS.

The application of too much paste produces a floury appearance, and too little gives a damp and shiny effect after the powder is on.

A superfluous covering of paste may be scraped off carefully with a palette-knife, and sometimes with a hog's-hair brush.

If the paste squeezed into the bags is not used up, the bags should be stored in a tin, or glass bottle, so as not to expose them to the air, otherwise the paste dries up.

The pastinello powder should be kept free from dust, and if it should get a little lumpy, strain it before using.

Tubes of pastinello paste should not be kept in a hot place or near a fire. In summer time it is advisable to keep them in a cool place.

Use a fresh sheet of blotting-paper with each design.

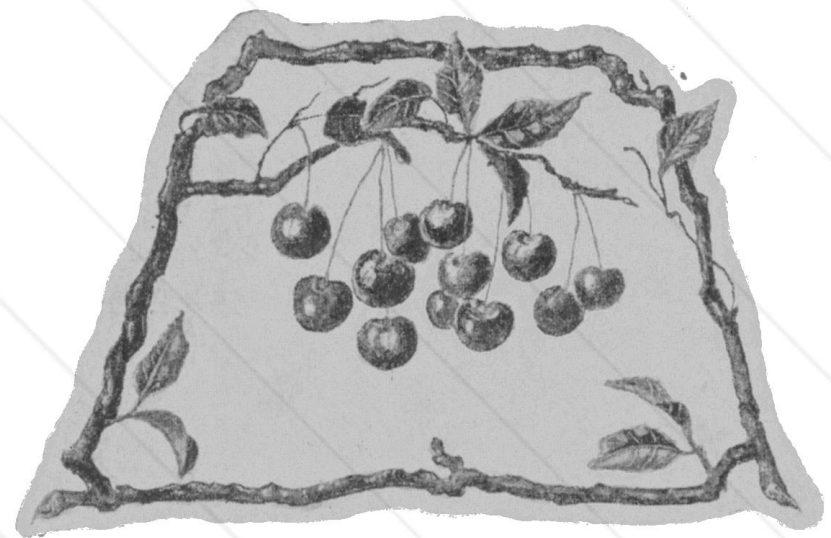


Fig. 10.—Pretty Cherry design for Cosy, painted in Pastinello.

Arranged from Weldon's Transfer Design No. 882 Price 2d., by post 2½d.



Fig. 9.—A Table Centre in Virginia Creeper design.

Weldon's Transfer No. 504. Price 2d., by post 2½d.

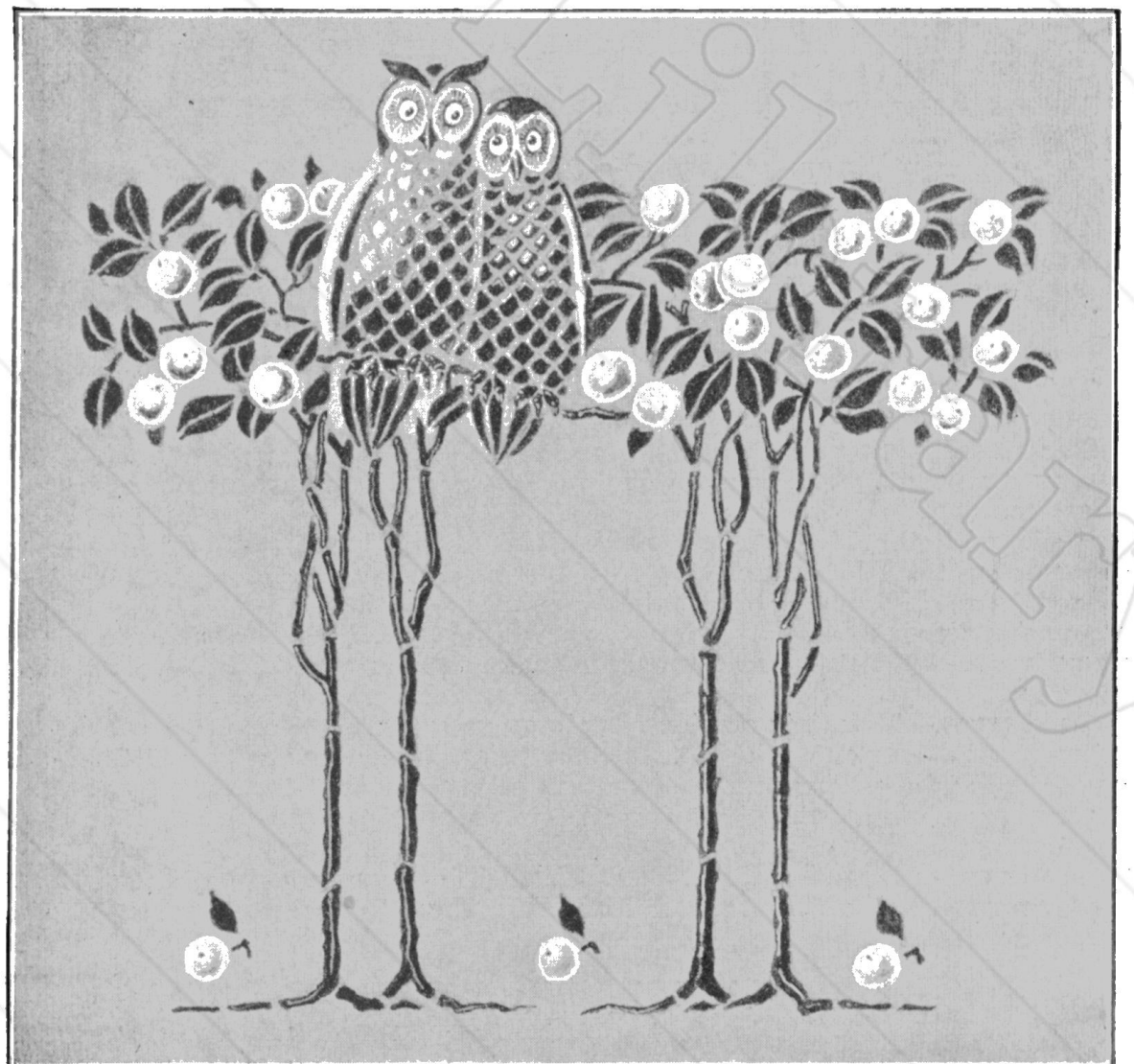


Fig. 11.—Quaint design of Owls and Foliage for screen or cushion in Pastinello.

Weldon's Transfer Design No. 835. Price 2d., by post 2½d.



Fig. 12.—This group of *Lilium Harrisii* looks exquisite painted in Pastinello.

Use Weldon's Transfer Design No. 829. Price 2d., by post 2½d.

blossom with dark violet paste, brushing it over with the hog's-hair brush evenly, fill in with the light violet paste, and shading with dark violet ordinary oil colour, using it very lightly for the pale violet pastinello. A touch of crimson lake may be introduced into the violet oil colour if preferred, so as to get a softer effect. Then add a yellow spot of pastinello paste in centre of each blossom, and as each truss of bloom is painted, sprinkle on the pastinello powder according to previous directions. It is better when working a large design like this, to finish off all the clusters of blossoms first.

For the Lilac Leaves.—First outline them with pale green pastinello paste, brushing it over with a hog's-hair brush as instructed, and taking care not to disturb the outline or shape of leaf. Shade with a sable-hair brush, using chrome green and burnt sienna oil colours mixed together for dark parts, and pale green paste for the veins. The stems are of dark green paste, shaded on dark side with burnt sienna oil colour. Finish with powder as directed.

The Ribbon may be done in pale blue paste, shaded with Prussian blue oil paint.

The Basket is completed last of all. Mix a little yellow and brown pastinello paste together with a brush, which will make a nice shade of dark gold, and outline basket with it, keeping the hand very steady as lines must be clear and clean, afterwards shake powder over as usual.

Fig. 8.—SPRAY OF BLACKBERRIES.

Weldon's Transfer No. 777.

This design is suitable for a cushion, table-centre, piano-top, small screen, sachet, etc.

The colouring is very brilliant, especially of the leaves, which should be in autumn tints. The original in Fig. 8 was done on biscuit-coloured bengaline.

Begin with the blackberries, making the foundation of each of blue pastinello paste. Shade each one with black oil colour, with a touch of crimson lake, dividing the blackberry up into sections with black oil colour, afterwards adding a high light of white paste, a spot is sufficient, but soften it in a little, and afterwards shake powder over each berry as instructed.

The Leaves.—Make the outline of pale green paste, shading them with sap green oil colour on dark side, and burnt sienna, also on the tips of the leaves shade with yellow and crimson lake oil paint mixed together, so as to get the autumn tints. Make the veins with pale green paste. For the stems use a brown paste outline, filling the inside with yellow paste, and shading them together to get a soft tone. The thorns are also of brown paste, touched up with crimson lake oil colour. Finish design with powder as usual.

Fig. 9.—VIRGINIA CREEPER TABLE-CENTRE.

Arranged from Weldon's Transfer Design No. 504. Price 2d., by post 2½d.

This is a most effective piece of work, as the leaves if done in rich autumnal colourings look indescribably beautiful and natural. The Transfer No. 504, in the first instance, must be cut up, and the sections arranged in the manner illustrated in Fig. 9.

Fig. 7.— BASKET OF LILAC.

Weldon's Transfer Design No. 870.

This beautiful design may be painted on a background of white, mauve, or green bengaline silk, or on black silk or satin. It is very artistic and charming for a cushion or screen.

Commence working by putting some thin grey water-colour paint over basket only, allowing the material to show through a little, this gives a very soft effect. When it is dry begin on the blossoms, but first mix some violet and white pastinello paste together with a brush, to produce a paler violet for the light shade. Proceed by making the outline of

The method followed is the same as already described. Outline the edge of each leaf first with yellow, deep green, or pink paste as fancy suggests, then shade with the oil paints, blending the colours according to the appearance of the natural leaves. Use geranium lake, alizarin crimson, green, yellow, etc., merging one shade into another, so as to vary the tints. Similar directions apply to the stems, and for these use deep tones of red, by first using pink paste and deep red paint to shade same. Make the outer stems somewhat thick, so as to provide a finished edge, beyond which the material may be cut quite close. D'oyleys may be arranged to match the centre, if desired, by cutting up the design, and placing to size of d'oyley.

Fig. 10.—GROUP OF CHERRIES.

Arranged from Weldon's Transfer Design No. 882.

This effective design is suitable for a cosy, and is arranged from Weldon's Transfer Design No. 882, as the original transfer is intended for a cushion square or table-centre. But, of course, the same directions for executing it in Pastinello, will apply for any purpose to which the design is used. The original was painted on ecru poplin, and the cherries are given the full rich dark colouring characteristic of the "black heart" variety.

Begin on each cherry, by making an outline of blue paste, filling it up with pink paste. With a hog's-hair brush, brush it over evenly. Shade the cherries, on the dark side with mauve and black oil colour mixed together, using the sable-hair brush, soften in a little vermilion on light side, and make a high light of white paste, blending it into the cherry. Shake over the powder, brushing it off with the camel-hair brush.

Paint leaves with pale green paste, shading the dark sides with chrome green and a touch of burnt sienna oil colour. Make the veins with pale green paste, also the stalks of cherries. Outline the stems with brown pastinello paste, filling in with yellow paste and shading carefully the dark parts, with burnt sienna oil colour. Finish with powder as usual.

Fig. 11.—CONVENTIONAL OWLS WITH ORANGES AND FOLIAGE.

Weldon's Transfer Design No. 835.

This is a charmingly quaint and very beautiful design suitable for cushion or screen, or several designs such as this placed side by side would make a handsome border for a curtain or portière. The original was painted on dark grey bengaline, but, of course, silk sheeting, silk moirette, mercerised poplin, Bolton sheeting, or linen may be used in any other shade preferred.

Commence with the owls' eyes, which are of white paste, shading the pupils with black oil colour. Around the oval ring, fill in with yellow paste, brushing it over smoothly with the hog's-hair brush, afterwards shading faintly with green oil colour, adding the lines around the eyes with burnt sienna. Shake the pastinello powder over before the paint gets dry.

All the sections—including top of head and wings—of the owls' bodies and tails, are covered with brown paste, commencing at the top of head,



Fig. 13.—A novel departure from the ordinary design is illustrated in this artistic Japanese piece painted in Pastinello.

Use Weldon's Transfer No. 875. Price 2d., by post 2½d.

and taking care that the material shows between each section of the body. Shade the dark portions with burnt sienna oil colour, the high lights being of yellow paste softened into the brown. Make the claws of pale blue pastinello paste, shaded with black oil colour, and with a high light of white paste. For the oranges use yellow paste, shaded carefully with orange, and a touch of burnt sienna oil colour on the dark sides. Make a spot at the top of each orange with burnt sienna. The leaves are of dark green paste, shaded with green lake, with a touch of burnt sienna oil colour.

For stems use brown paste, with a high light of yellow paste in centre, blended in nicely, and finish with powder as before.

Fig. 12.—SPRAY OF LILIES (LILIUM HARRISI).

Weldon's Transfer Design No. 829.

These beautiful lilies are particularly suitable for Ecclesiastical decorations—as banners, pulpit hangings, etc.—also for screens, door panels, etc. They have a splendid effect when painted on dark green material such as silk sheeting, silk damask, mercerised poplin, Bolton sheeting, etc.

Commence working on a lily, by covering the whole flower with white paste, but only shade one petal at a time, so that you do not lose the outline of the design. Shade the dark parts very carefully with black, white, and chrome yellow oil colours. The centre of lily is shaded with yellow and green oil colours mixed together, which must be very carefully graded and merged one into the other. The pistil is of pale green paste, the stigma of yellow paste. Do not forget that the powder must be shaken over each part as painted, so that it is not allowed to get dry before powder is applied.

The underneath leaves are of dark green paste, shaded with chrome and green oil colour. The top leaves are of pale green paste, shaded lightly

with emerald green oil colour, and stalks are of pale green paste shaded with chrome green and a touch of burnt sienna oil colours mixed together for the dark side.

Fig. 13.—JAPANESE DESIGN OF PINE TREE, FLOWERS, AND SETTING SUN.

Weldon's Transfer Design No. 875.

This is a most handsome and novel design for cushion or screen, or it may be repeated at the foot of a curtain or portière, in which case the sun would only be put in centre of design. It is very effective on black material such as firm satin, silk sheeting, etc., with the tree foliage in shades of green, trunk in soft browns, flowers in graduated tints of mauve, and sun and rays in yellow.

Commence by painting the sun. The rays are of yellow paste put on very carefully, so as to keep the lines straight and even. The sun is also of yellow paste, but must be shaded with orange oil paint. Shake over it the powder, brushing superfluous off with the camel-hair brush. The leaves of the tree are of green pastinello paste, painted with pale green oil paint on light sides, and dark green on dark sides. Outline the trunk of tree with brown paste, filling it up with yellow paste, and shading the dark side with a touch of burnt sienna, mauve and green lake oil colour. The knots are made of an oval shape with white paste, merged into the stem, and make an oval line or two of brown oil colour.

The flowers are painted with violet paste, shading into them a little white in the foreground. Shade dark sides with mauve and vermilion oil colour mixed together. The centre of each flower is of yellow paste shaded with orange oil colour on the dark side. The leaves of flowers, also the stalks, are pale green paste for large flowers, and dark green for small.



Method of Advanced Stencilling.

THIS form of stencilling is a great advance upon the more simple work fully described in No. 328 of Weldon's Practical Needlework Series, and the would-be worker is advised to study that book thoroughly first, if he or she has not already learned to stencil. The work looks so very much easier than it is—and, indeed, the principle is very simple—but the preparation for painting requires thought, ingenuity, and care in details.

As so much of the success depends on the arranging and making of the stencil plates I propose to describe the making of them for this work, which we call the advanced, or stencilling with two, three, or more plates.

In this form of stencilling, we endeavour to get rid of all the breaks or ties, which are so characteristic of the simpler *single-plate* stencilling. To achieve this we have to use more than one plate—so that the separate items, *e.g.*, two petals or two leaves, which touch, must be cut upon separate plates; but they must be so nicely calculated and arranged as to touch and “register” or “key” *exactly* in the finished work. This has the advantage of making the finished work look connected, and of giving the effect of painting or colour printing.

In principle, it is very much like the three-colour process in printing. Another advantage of the advanced method is, that you can bring out the *details* of designs which would otherwise be omitted, *e.g.*, the “eye” of an orange or apple, the veins and ribs on leaves, centres of flowers, etc. The exact process will be best explained by taking several suitable designs from Weldon's list of transfers, and arranging them step by step for stencilling. In these instructions I shall presume that the worker already knows how to stencil; if not, she will find the various processes to which I refer fully explained in No. 328 of Weldon's Practical Needlework Series. Price 2d., by post 2½d.

HOW TO ADAPT A DESIGN.

The main principle in adapting a design to this advanced stencilling is: that each alternate item goes on an alternate plate, that is, no two items which touch one another can go upon the same plate. This is the principle to be mastered. It is therefore a good plan, as a guide, to number the items 1 and 2 according to the plate, as you trace them. When starting to trace from a transfer, you cannot always tell how many plates it will be advisable to use, often an elaborate design such as Fig. 17 will come out upon two plates, and a simpler one like Fig. 16 must have three plates.

HOW TO TRACE AND CUT THE PLATES.

You will require sheets of oil royal, or stout cartridge paper, for cutting the plates, black or blue carbon paper, a drawing-board, and drawing-pins, a hard pencil, and stencil knife. For all other requisites, see the number already referred to, and which are the same for this stencilling as for the simpler method.

To trace the transfer design on to the oil royal, place the latter on the drawing-board, and over it lay a sheet of black or blue carbon paper, and on top of this the transfer face downwards, and fasten all down securely with drawing-pins.

In making the *first* plate it is usually best to commence with an important feature, and trace other items in *alternate* order on to this plate, being careful that they do not touch one another. As you trace the sections of design decided on for the *first* plate, write the number of the plate (I.) in each stalk, petal, leaf, etc., on the *transfer design*, so that when tracing the *second* plate, you have a record of which sections have been traced already on the *first* one. Follow out this plan with any subsequent plates, in the second placing a II. in each section, and so on.

Always cut two items at least alike on every plate to act as registers. Some workers advocate a peg or pin inserted in each corner, with corresponding holes in each plate, so that all the plates are slipped over

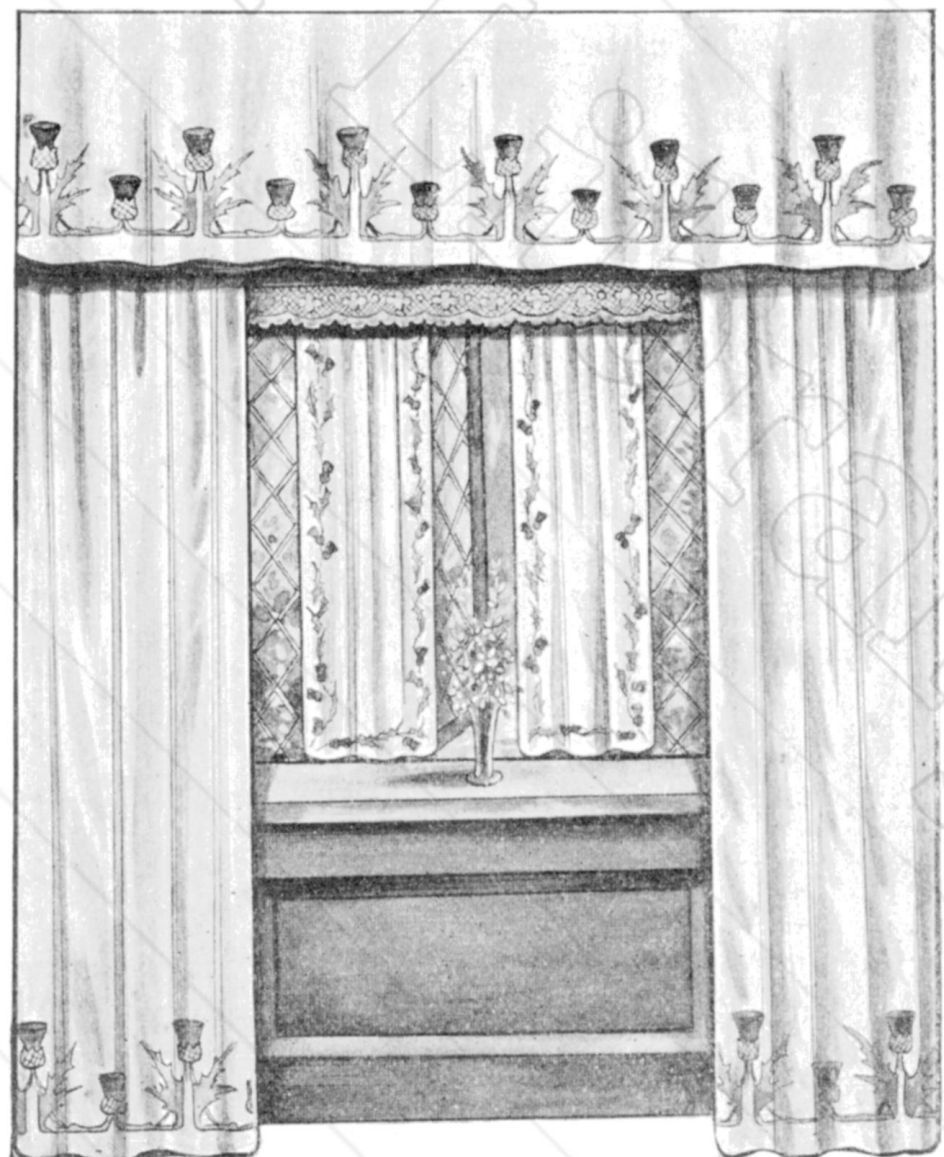


Fig. 14.—The practical application of Advanced Stencilling is shown in the Thistle borders stencilled on casement curtains and the long window draperies.

Use Weldon's Transfer No. 751. Price 2d., by post 2½d.



Fig. 18.
Weldon's Transfer
Design No. 531
stencilled on a
sunshade.

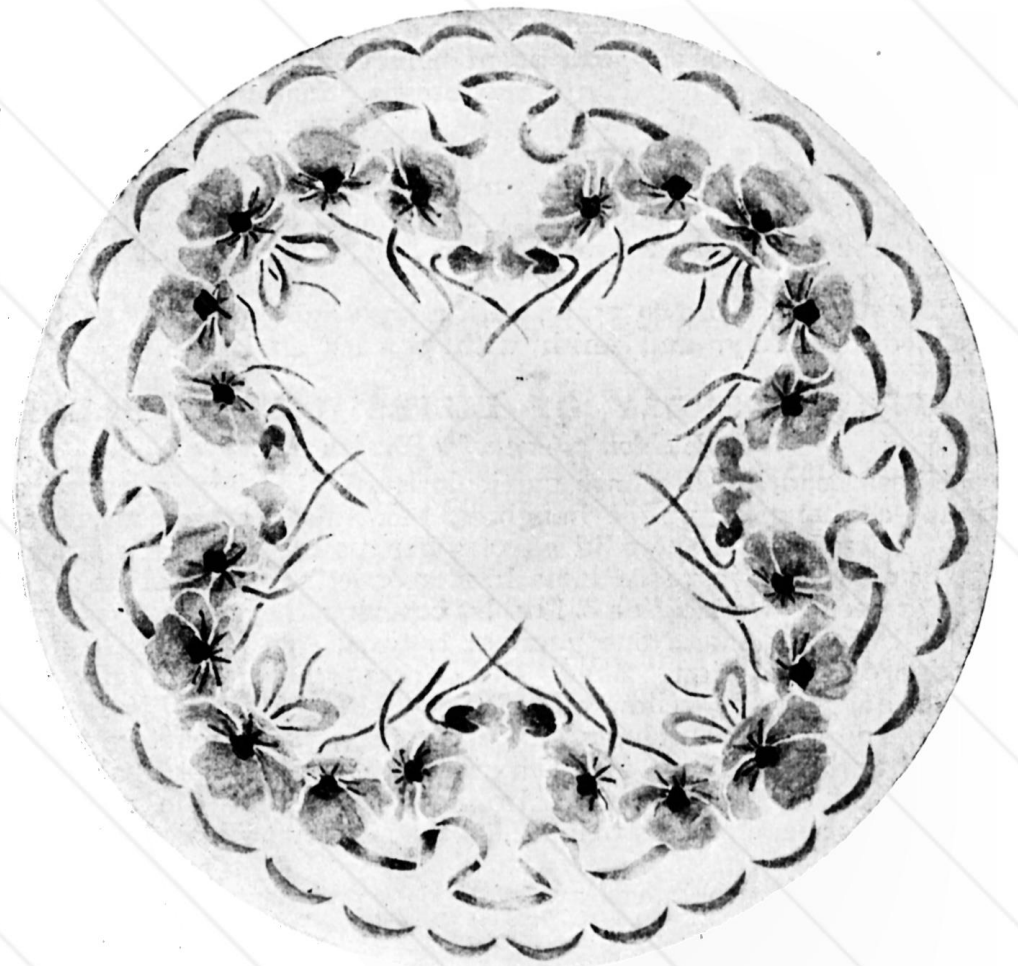


Fig. 15
shows a table
centre stencilled
in poppy and
ribbon design.
Weldon's Transfer
No. 866. Price
2d., by post 2½d.

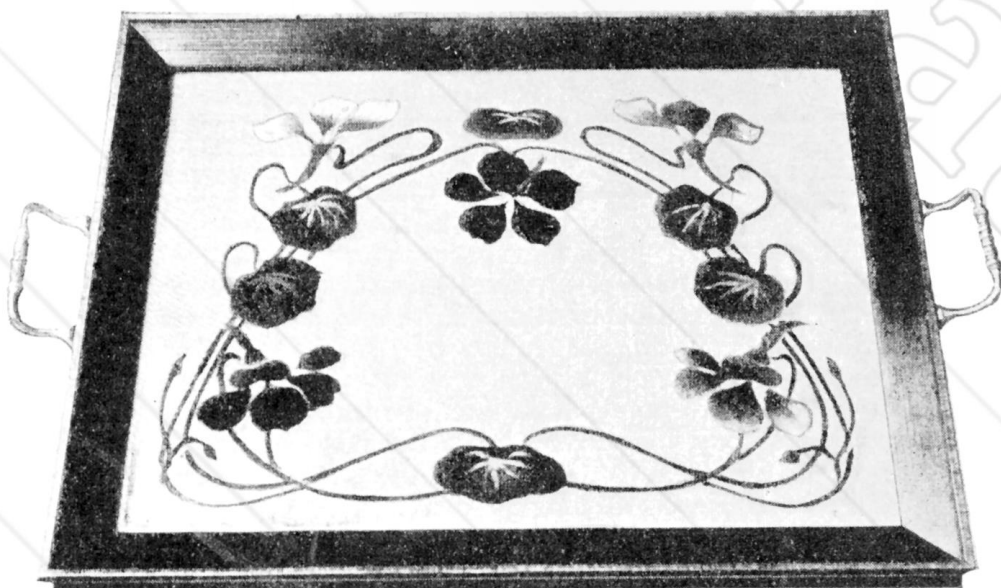


Fig. 16.—Another use for stencilling is illustrated in this pretty tray, which has Weldon's Nasturtium Transfer No. 832 stencilled on linen and slipped underneath a glass covering.
Transfer, price 2d., by post 2½d.



Fig. 17.—A handsome cushion decorated with the "John Murray" Clematis design.
Weldon's Transfer No. 812. Price 2d., by post 2½d.

the one set of pins. But this plan is not always reliable, especially as the holes get a little worn.

To return to the tracing of design, as each plate is traced it is best to cut the parts traced on it at once, and stencil it through with dry water paint, or pencil an outline upon the piece of oil royal selected for the following plate, before tracing the sections reserved for that special one, *i.e.*, when the sections of design intended for Plate I. are traced and cut place the cut Plate I. on Plate II. sheet of oil royal, and stencil the cut sections of Plate I. on to Plate II., and follow the same plan if using a third and fourth plate. With this method, the edges will meet—in fact, it is advisable to overlap them by a hair's breadth, as the spaces are bound to fill in a little all round. Great care must be taken in making the plates in the first instance, as if they do not "register" correctly you would always have trouble in the painting.

Fig. 14.—THISTLE BORDERS.

Weldon's Transfer Design No. 751.

These are strikingly handsome as a bordering to curtain draperies as illustrated in Fig. 14, the narrow thistle border looking very well on the small casement curtains. In this way, a charming set could be stencilled for a bedroom, as the broad thistle border could also ornament the bed-spread and other hangings. We will take the broader thistle border first, and this can be arranged for two plates.

Plate I.—After transferring the design as usual, start with the top of the flower and trace alternate items. The calyx of the thistle should be cut out as a whole on this plate, and also the leaves. The illustration on page 10 shows exactly the items to be traced upon each plate. You can often take advantage of a twist in a leaf, to keep them both upon the same plate; this is advisable here, as otherwise you must either have the stalks of the top flower on the same plate as the leaves, and so have ties, or you must make a third plate, for the sake of two or three items. Only one repeat, and a little over is necessary for a border such as this, as you can continue repeating it *ad lib.* Cut the calyx of the lower thistle twice to form a repeat register.

Plate II.—To show the scales of the calyx which are so characteristic of the thistle, cut pointed sections on this plate, as illustrated on page 10. The veins of the leaves and the stems come upon this plate. It is always well to cut one item, or part of one, upon *both plates*, to register the exact positions; here we cut the tips of the leaves on this plate also.

To Colour.—Stencil the leaves and the calyx with fairly dark green, and make the veins and the scales of the calyx lighter, touching up the "scales" with burnt sienna. Here you see one great advantage of the two plates. The thistles should be shaded pale mauve at the base, and darker round the edge, and the top flat piece palest mauve.

For the Small Thistle Border. (Shown on casement curtains in Fig. 14.)—This is worked on the same principle as the former border, the calyces and leaves on Plate I., and the flower, scales of calyces, stalks, small leaves, and veins on Plate II. (See page 10.)

Fig. 15.—CIRCULAR TABLE CENTRE OF POPPY AND RIBBON DESIGN. Weldon's Transfer Design No. 866.

We will take this charming design for our second lesson in advanced stencilling.

For this subject it is only necessary to use a quarter of the design, and a little over for the "repeat" register. (See page 10 of Weldon's Practical Needlework Series No. 328.) I am putting the flower petals on one plate, and the ribbons, stalks, centres, stamens, and scalloped edge on the second plate.

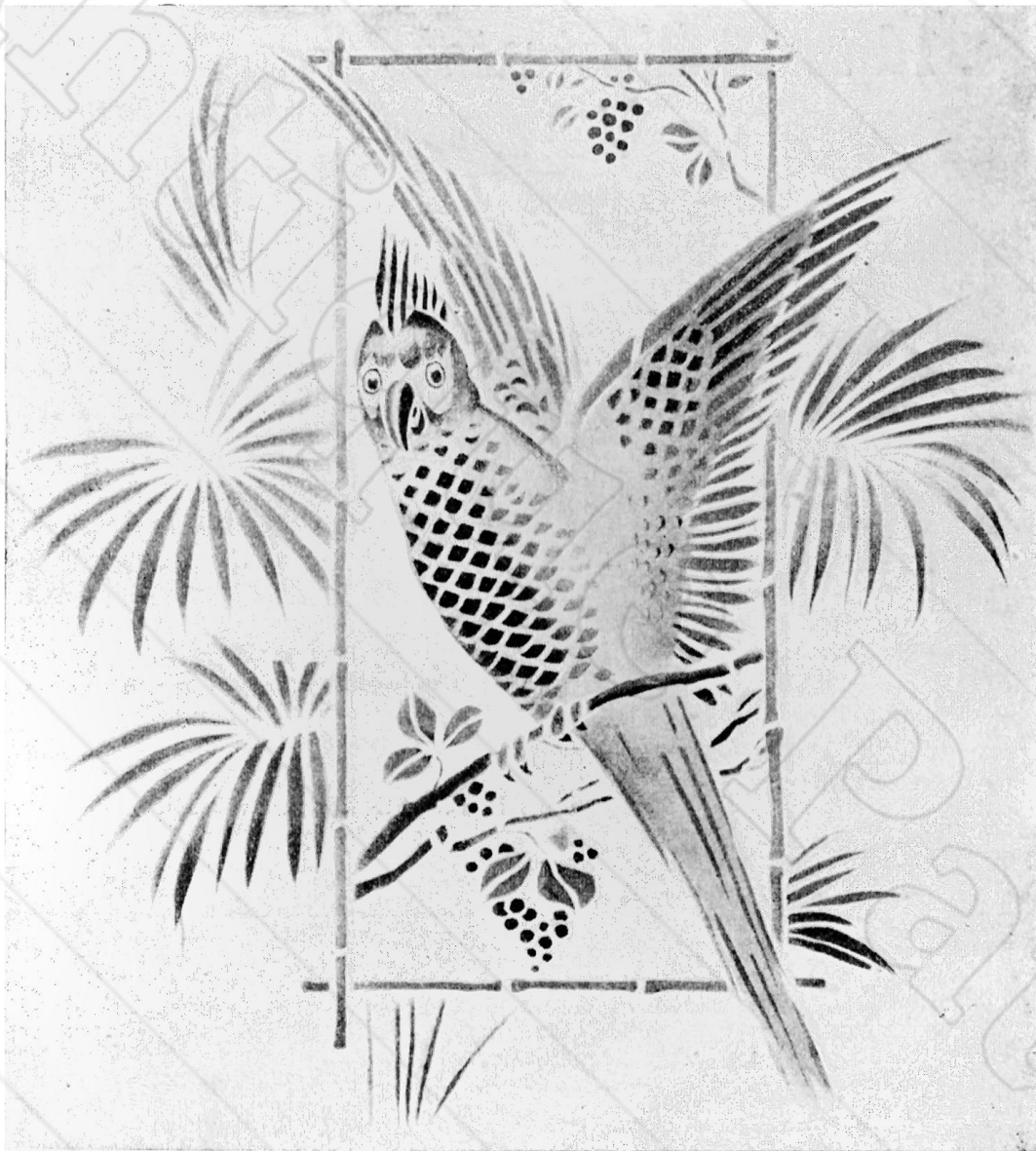


Fig. 20.—This Cockatoo shows advanced stencilling on grey linen.
From *Weldon's Transfer Design No. 837*. Price 2d., by post 2½d.

Plate I. (see page 10).—Trace all the flower petals, taking them almost to the centre. Trace also one scallop at each opposite corner, to register Plate II. It is best to cut Plate I. first and then stencil it with water-colour paint used *very dry* on to the *second* sheet of oil royal which is to be Plate II.

We refer readers for instructions in stencil-cutting to page 12, No. 328 of *Weldon's Practical Needlework Series*.

Plate II.—Place the transfer on second sheet of oil royal exactly over painted portions of Plate I., when the stencilled design will show through all the petals, etc., that you have previously traced. Trace the stalks, centres, stamens, ribbon, and scallops. To avoid making a third plate for just a few items it will be necessary to make ties where the poppy stalks cross one another. In a more elaborate design, one could make a third plate, but here it is rather a waste of material. Cut this Plate II. (see page 10).

To Stencil.—Use the plates in order, and be very careful to see that they register, or join up exactly. In this form of stencilling it will be necessary to be familiar with the design by stencilling it upon something first as a trial. The petals, etc., that touch one another must be carefully coloured to contrast, *i.e.*, a dark petal or leaf behind a light one.

To Colour.—For the flowers white and scarlet lake, stems and centres sap green and raw umber; ribbon, ultramarine and white. The illustrations of the plates on page 10 really explain themselves as to which items it is advisable to trace upon each plate.

Fig. 16.—TRAY DECORATED WITH NASTURTIUMS.

Weldon's Transfer Design No. 832.

This design has been made up and slipped into a tray, but it is very suitable for a tea-cosy, a small head-cushion, a large bag, etc., as the rich, glowing colours in which the flowers may be stencilled make it very effective.

The design will need three plates. The illustrations on page 10 will be the best guide as to the parts to be cut on each plate. Commence with the left-hand top flower, and proceed on the principle of alternate items. Plate I. has two petals of each topmost blossom, four petals of the centre one, three petals of the blossom at left-hand side, and two petals of the one on right hand, and the curved stalks.

Plate II. has remaining flower petals, stalks, and centre of lowermost flower. **Plate III.** has very little on it but the veins and the spurs of the flowers, lowest leaf and some petals. The little curved pieces of stalk at the top are just a little patch over the place where it is best to leave a tie in Plate I. for the sake of strength.

The colourings are yellow, and red-browns, using chrome 2, shaded with scarlet lake, and scarlet lake shaded with burnt sienna. The leaves should be sap green, and the veins white with a touch of green.

Trays suitable for this purpose can be bought at any large store selling

fancy goods. The stencilled design is stretched over cardboard slipped in under the glass, and the wooden back is screwed securely to the framework.

Fig. 17.—CUSHION STENCILLED WITH DESIGN OF "JOHN MURRAY" CLEMATIS.

Weldon's Transfer No. 812.

This is a very beautiful design, and can be used for ornamenting a table-centre, cushion, scarf, bedspread, etc.

With a little care and using a few ties this can be arranged on two plates.

The illustrations on page 10 will explain which items are to go on to each plate; but the general rule holds good, alternate items on alternate plates.

Plate I. has the flower petals and the leaves, with the exception of the petals which touch one another. Unless these can be manoeuvred not to touch they must go on the second plate.

Plate II. has all the stems, a few veins on the larger leaves, centres of flowers, the ribs which run up the petals, and the petals omitted from Plate I.

The Colouring of the "John Murray" Clematis is very delicate and almost transparent in quality, and is made with a very slight touch of mauve lake and scarlet lake, and a great deal of white. The leaves and stalks are done with sap green and a few touches of burnt sienna.

Fig. 18.—SUNSHADE STENCILLED WITH CONVENTIONAL CLEMATIS DESIGN.

Weldon's Transfer No. 531.

The larger of the clematis designs on this transfer will look well in each panel of a sunshade. At first sight this design does not look very adaptable for stencilling, owing to its long lines of stem; but with a little ingenuity it can be made into quite a useful pattern. I have worked it out upon two plates, but with a little patchwork in four places you can save an extra plate.

Plate I.—Trace all the flower petals, leaves, and buds. To the buds and leaves add a short piece of stalk as it crosses the stalk on Plate II. Trace the stems at the bottom of the design beyond where they cross the other two stems, but not to touch the petals. Trace also the curves on the outside corners at the bottom where they cross another stalk in the same way. These two little devices save leaving ties. Care must be taken that these "patches" exactly register with the stalks on Plate II. The illustration on page 10 shows remainder of curved stalks, and, if carefully followed, will explain better than mere directions.

Plate II.—Trace all stems except those upon Plate I., and make them double, about ¼-inch wide. Where they cross one another the patches traced upon the other plate will do instead. Trace also the centres of the two lower flowers and the stamens of the middle one.

To Colour.—For the flowers use mauve lake and white; for the leaves, sap green and burnt sienna; and for the centres and stamens chrome 2.

A few words may be needed as to placing the plate upon the parasol. Get the centre line of each section, and mark it with tiny pins. Place the centre of the lower edge of the plate against the centre edge of the section. Pin the plate to the sunshade with *dress* pins, not drawing pins. If wide enough, it will be safest to pin the plate to the *ribs* of the sunshades. Have a block of wood or piece of cardboard to hold under the sunshade while stencilling, as the slackness of the material is very awkward to work upon, unless it is supported underneath. The sunshade can rest upon a table on

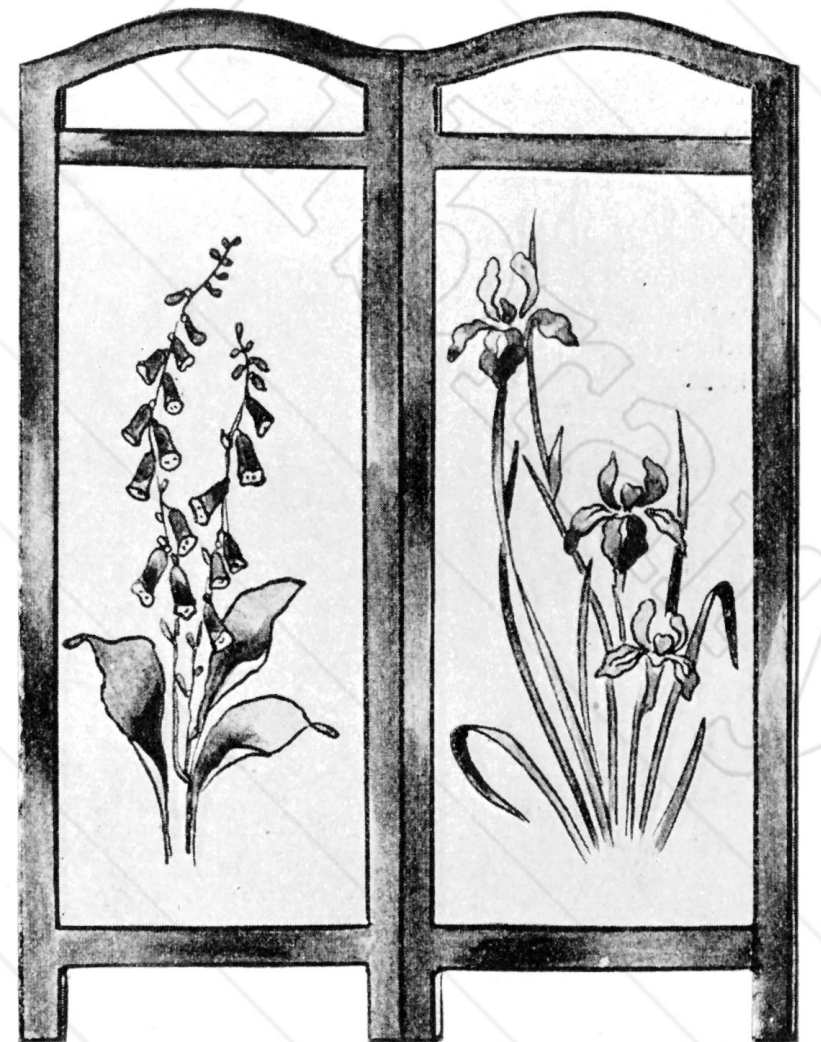
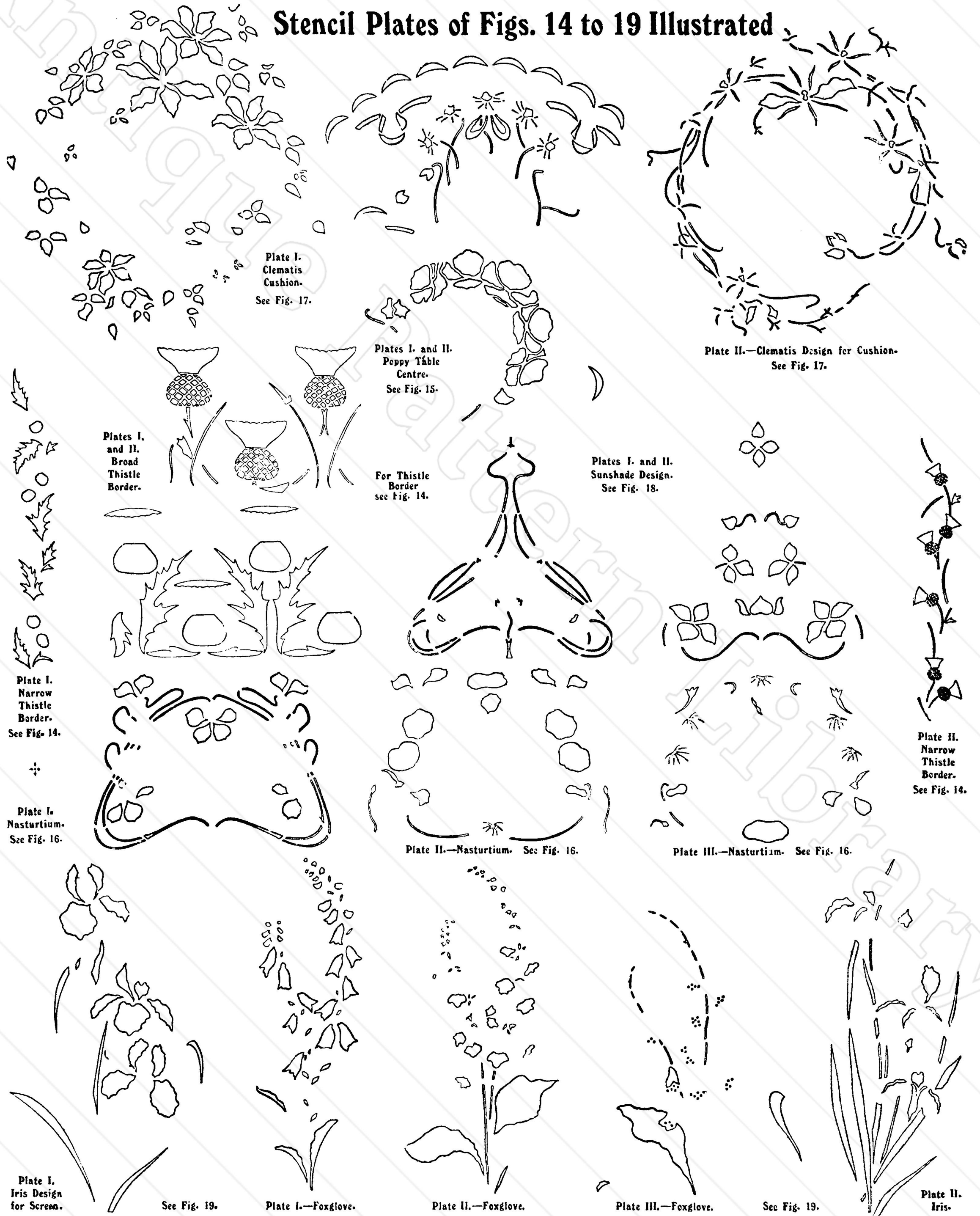


Fig. 19.—These two charming groups of Foxgloves and Irises show advanced stencilling in natural colours.

For Foxgloves see *Weldon's Transfer No. 885*, price 2d., by post 2½d.; and for Irises, No. 828, price 2d., by post 2½d.

Stencil Plates of Figs. 14 to 19 Illustrated



two points and its handle, or it can be firmly tied on to the side of the back of a chair while being stencilled.

A sunshade and scarf stencilled to match is a charming finish to a summer toilette.

Fig. 19.—SCREEN DECORATED WITH IRISES AND FOXGLOVES.

Use Weldon's Transfer Design No. 828 for Irises, and No. 885 for Foxgloves.

These designs are both charmingly decorative for fire-screens, small wall panels, etc.

The Iris Design can be arranged on two plates. All the petals which do not touch one another on Plate I. with alternate parts of the leaves, and remaining petals, stalks, and leaves on Plate II. (See page 10.)

For Colour.—The flowers can be purple or yellow, if you are using the foxgloves for the second panel, the pale mauve iris is best. Use mauve lake and white for the flowers, sap green and a little burnt sienna for the leaves, and chrome 2 for the "beards" on the lower petals. The bottom leaf and a petal near the top are cut on both plates as registers.

Design of Foxgloves.—This will need three plates. Plate I. will have the blossoms traced upon it with the exception of one which touches, and then some of the little pieces of calyx which do not touch the flowers, can be traced off on this plate, and also the turned-up edges of the lower leaves.

Plate II. may have the mouths of blossoms and the large leaves at base, also some stems which do not touch the latter, and little pieces of calyces.

Plate III. will be needed to show the tips of the stamens upon the mouths of the flowers, and the stems which touched the previous tracings, also the flower omitted from Plate I. This is best understood by studying the illustrations on page 10. Cut the little leaf at the bottom on all three plates to act as a register.

To Paint.—Use scarlet lake, white, and touches of mauve and burnt sienna to vary, and to obtain the shade of pink peculiar to foxgloves, for the flower. Sap green with touches of white and brown for the leaves, stems, and calyces. The mouth of flowers is done with scarlet lake and white, and the stamens with green.

Fig. 20.—COCKATOO WITH FOLIAGE.

Weldon's Transfer Design No. 837.

This handsome design is suitable for screen, cushion, portière, etc. The brilliant colouring of the bird is best shown up on a pale grey or buff foundation of firm silk, satin, mercerised poplin, or linen material.

The stencil plates of this design are not illustrated.

On Plate I. trace and cut the bamboo frame, berries, and outline of cockatoo, that is the body, general outline of tail and inner feathers of wings, one half of beak, jagged portions round eyes, and two pointed portions at top of head.

On Plate II. trace and cut all foliage, bough, and stems; also details of cockatoo, tail and wing feathers, markings on body, eyes, whole of beak, mouth, lower line of top of head, and crest feathers. Paint through Plate I., using pale chrome for portion of body near wing, adding a little ultramarine on wings and tail, and scarlet lake and pale chrome on margin of wing, down front of body, ultramarine on top of head, and pale chrome round eye. Paint the berries vermilion, and add a touch of crimson lake to beak. For the bamboo frame mix pale chrome and vermilion. Through Plate II. paint tail and wing feathers with ultramarine and a touch of pale chrome, markings on body vermilion and crimson lake, making them darker near top, and add a touch of ultramarine to those near wing. For bough and stems, use burnt umber; palm foliage sap green, mixed with a little Prussian blue. Eyes black, with a ring of red; crest feathers vermilion and crimson lake.



Fig. 22.—Occasional Table in Mosaic Poker Work.

Weldon's Transfer No. 522.
Price 2d., by post 2½d.

Poker Work.

Including Poker Work on Wood, Velvet, Relief and Mosaic Poker Work



PYROGRAPHY, or fire-writing, it is said, was known to the early Egyptians, and to many of the aborigines of different latitudes. There are many specimens of this work to be seen in the British Museum, where may be found poker-worked articles from all parts of Africa, Northern Asia, New Guinea, New Zealand, Fiji Islands, and Solomon Isles. In some specimens carving is also used, and in others painting.

In later times we find poker work in Switzerland, Sweden, Norway, Holland, Denmark, Germany, and Russia.

What tools were used in the early days we do not know, but in later years, pokers, or pieces of metal fixed into handles and heated in the fire, were used. Now we have a much easier method; the points or pokers are made of platinum screwed into cork-covered handles, to which is attached rubber tubing. The heating is done by means of a spirit apparatus.

Poker work in its varied forms is certainly a most useful and decorative art, for it can be applied to velvet for cushions, table-centres, d'oyleys, etc., and on wood either in the ordinary or relief form; there is no end to the substantial and beautiful articles for which it can be used. Tables, cabinets, screens, chairs, photo-frames, trays, book-cases, book-slides, etc., are only a few of the many things which may be beautified with this really ancient art.

THE APPARATUS FOR POKER WORK.

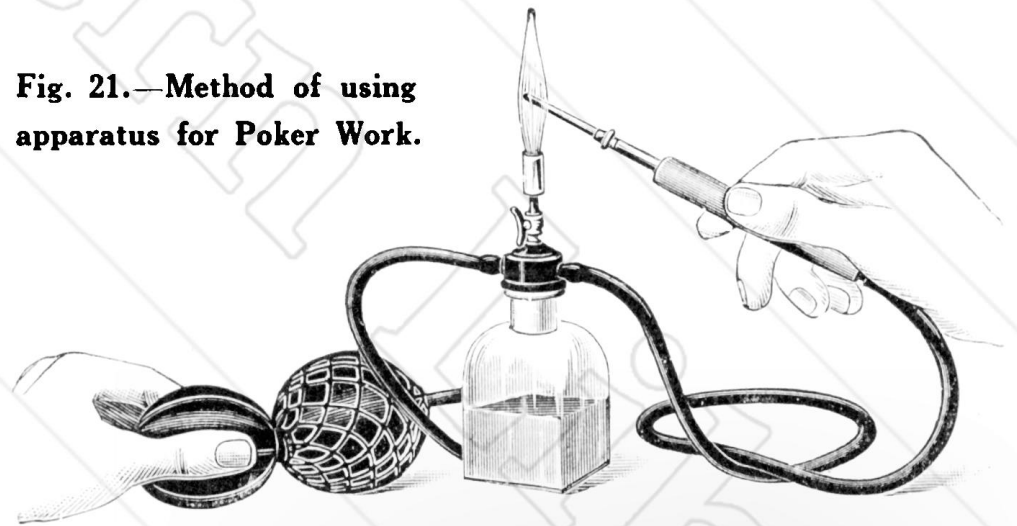
The apparatus can be bought at any large stores or artists' colourman's, the "Original," "Pyro," and the "Simplex" all being good ones. The price of an outfit is about 12s., and the new points cost from 6s. each and upwards. These last a very long time, and their high price is due to the platinum of which they are made.

These outfits comprise a glass bottle with connecting cork, a spirit lamp, rubber hand bellows, rubber tubing, and a cork handle to which is screwed the platinum point. There are many different points, and one must select the point suitable for the kind of work chosen.

A pair of foot-bellows is strongly recommended, particularly for wood burning, as it leaves the hands free, and gives a stronger force to pump the benzoline into the point.

The platinum points are hollow, and, being intensely heated in use, care must be taken not to press too heavily on the work or the point may bend. With ordinary care the points last a very long time; be very

Fig. 21.—Method of using apparatus for Poker Work.



cautious not to touch any metal with the point when it is hot, or you will make a hole in the poker.

When used on leather or velvet, especially when a transfer is used, a deposit settles on the point, which must be cleaned off with knife-powder and washleather.

Benzoline is used to heat the points, and in relief work the wood ought to flame when the point touches it, so avoiding the clouds of smoke which are caused if the point is not of the right heat.

The poker outfits give the actual necessities for poker work; but in the various kinds there are several other things needed.

Articles specially made in hard white wood, etc., for pyrography, are on sale at all large stores and art depôts.

VARIETIES OF THE WORK.

The methods described in the following

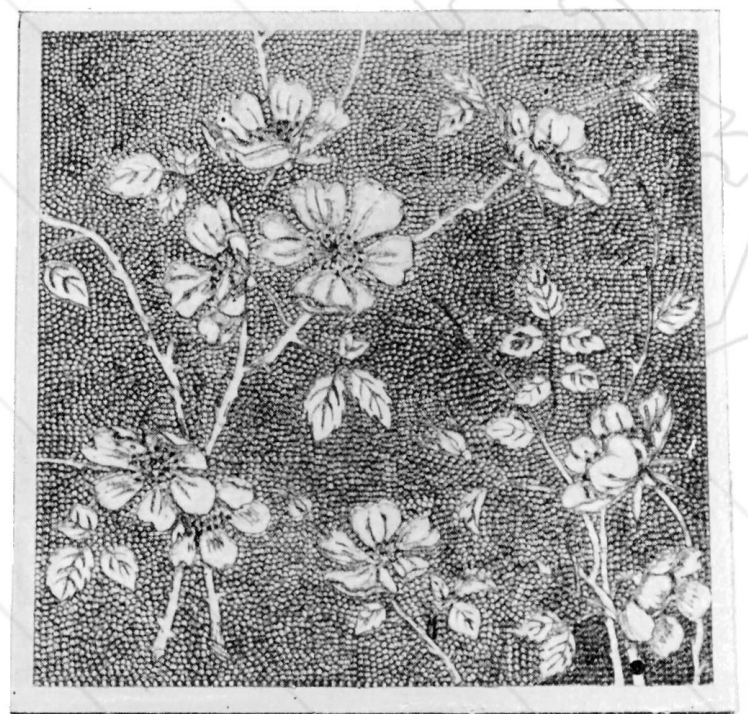


Fig. 23.—Weldon's Wild Rose design No. 522, applied in Poker Work to top of small table.

directions are poker work on velvet, sil-vel, mosaic, and relief poker work on wood.

Pyrography can also be used on glass and leather, and to give the effect of etching on wood, and pierced work, and for outline work with colour washes on wood.

For all kinds of wood work except the etching, a wire brush is required.

For Sil-Vel on Velvet a sil-vel sheath is necessary, with a small point which can be used without the sheath for burnt velvet.

For Relief Work on Wood.—There is a bent knife point which can be used for relief work; but such fine work cannot be done as with the modelling point.

For Mosaic Work, use a mosaic point.

For polishing poker wood work, use either French polish with a brush or wax polish with a hard nail-brush. The wax polish is strongly recommended as giving a much better effect. Even in a case where there are panels of poker work, as in a hall bench, it is much more satisfactory to wax polish the poker work panels, and French polish the plain parts of the bench.

Coloured Poker Work on Velvet, etc.—There is a large choice of

No. 828, Irises, would work up well on the panels of a screen.

No. 519 for a pretty table-centre, as its poked edge could be cut out. No. 525 has a handsome effect, and also No. 787 and 805.

Nos. 505, 524, 553, 567, 568, 570, and 572 are all effective squares suitable for this work. Nos. 568 and 570 could be used for pooking on table-tops, trays, etc.

ORDINARY POKER WORK ON WOOD.

This is, of course, the oldest form of poker work, and as the substance is hard, it is therefore better for the novice to start upon wood. Here the design is generally left standing clear, and the background dotted or patterned with the tip of the poker, as in the illustration (Fig. 23).

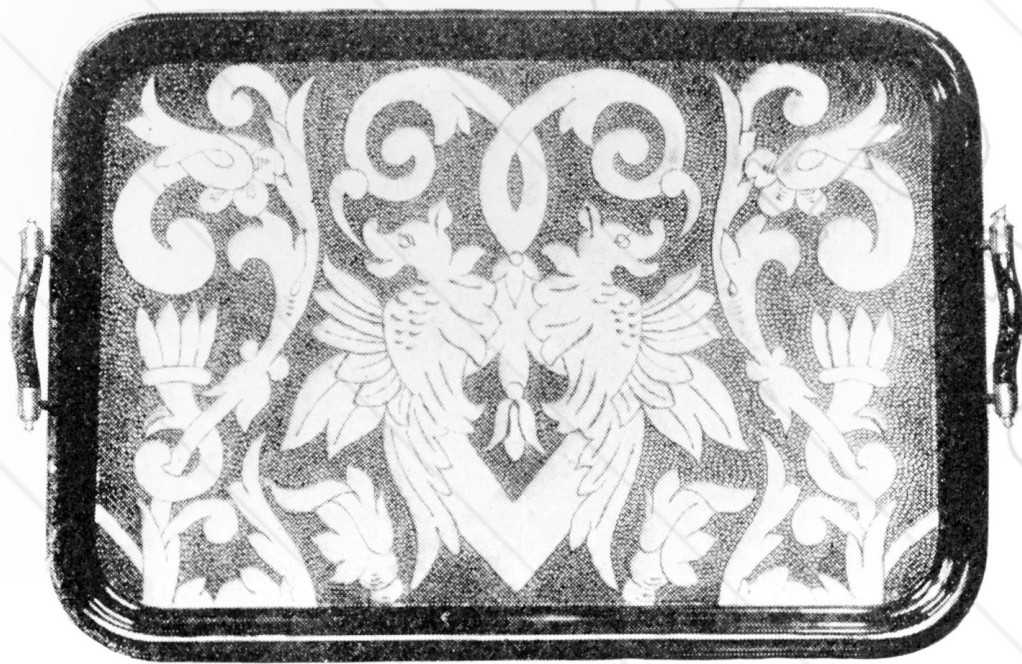


Fig. 24.—Coffee Tray in Poker Work on Wood.

Arranged from Weldon's Transfer No. 574. Price 2d., by post 2½d.



Fig. 25.—Poppy Table Centre in poker work on velvet.

Weldon's Transfer Design No. 604. Price 2d., by post 2½d.

colourings used in coloured poker work: on velvet use pastels, oil paints, or spirit stains; on wood, oil paints, enamel paints; and marquetry, water or spirit stains.

METHOD OF USING THE APPARATUS.

One of the most important points is the use of the best benzoline only, to heat the point, and to keep it hot. Buy that kind which has a specific gravity of sixty, and can be supplied by most good oilmen. This is the only item which you will need to replenish in your apparatus for usual work.

The bottle of benzoline should be about half or two-thirds full. It is useful to put in the bottle small pieces of cork, as this gives a greater air surface for the benzoline, and causes more intense heat.

Put in the connecting stopper of the bottle firmly. Screw the point into the cork-covered handle, which is held in the right hand, attach the rubber tubing to it, and the other end of the tube to the projecting arm of the cork, then attach the tubing belonging to the bellows to the other arm of the cork. Hold the point in the flame of the spirit lamp and work the bellows gently with the *left hand* to pump the benzoline till the point becomes red hot; continue pumping, and put out the spirit lamp. (See Fig 21.)

Sometimes the benzoline is too strong. If so, and the point does not keep hot, take out the cork and leave the bottle open for some time; replace cork, and reheat point.

Practice will be needed to learn the correct heat at which to keep the poker, and also to learn the speed of the movement. The lines of the design must be drawn without any hesitation, as if the point is allowed to rest for a fraction of a second it will burn too deeply, and form a dotted outline. The pace must be varied according to the thickness or darkness of colouring required.

These movements are really the secret of success to a beginner, and anyone who is quite new to the work is strongly advised to take a few lessons, as she thereby saves much time and waste of material.

DESIGNS FOR POKER WORK.

Many of Weldon's Transfer Designs, price 2d. each, by post 2½d., are suitable for poker work. It is necessary that the design should be bold, free, and well spaced in treatment, and many of those used for stencilling are equally good for poker work.

The design selected may be ironed off in the usual way, or may be traced on the object to be poked by means of carbon paper.

The following Weldon's Transfers would poker well upon wood: No. 504, Virginia Creeper, makes an excellent design, coloured, after being poked, with autumn tints.



Fig. 26.—Chinese design in poker work on velvet, finished in Chinese blue paints.

Weldon's Transfer No. 845. Price 2d., by post 2½d.



Fig. 27.—Pomegranate d'Oyley.

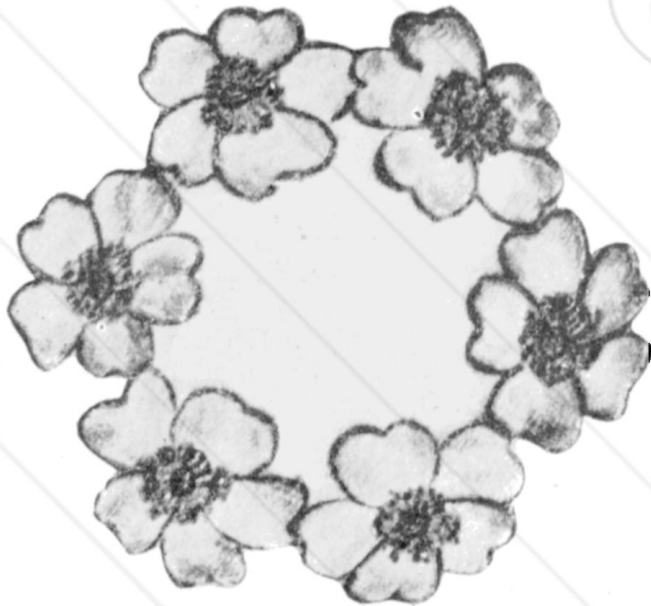


Fig. 28. Wild Rose d'Oyley.



Fig. 29.—Pomegranate d'Oyley coloured with pastels.

All these designs for 'Poker Work' are taken from Weldon's Transfer No. 703. Price 2d., by post 2½d.

One of the most charming gifts for a hostess, or as a wedding present, is a coffee tray showing a poked design such as we illustrate in Fig. 24. The quaint and effective design of griffins is taken from Weldon's Transfer No. 574, and when poked well has a very original appearance. The design is carefully outlined with the point of the poker, and the background is done in the same indented manner as advised for the table. This article looks extremely well if polished after being poked.

POKER WORK ON VELVET.

This work produces a charming effect, and can be adapted to various adornments of a house. The velvet used must be of good quality, with a fine, close pile, which will give sufficient substance for the red-hot point to burn without touching the foundation of the material. Fine white or cream velvet or velveteen produces the most beautiful effect combined with the soft brown of the poker work, whether simply worked up with the poker and left at that; or the design which has been outlined with the poker may be coloured with paints. Other effective shades to work on are fawn, old gold, green, grey, old-rose, and pale mauve.

For colouring the design use oil paints and a very little medium. An ordinary small oil paint brush will be best for the edges, and a No. 1 stencil

brush for the shading. Paint boldly with very thin, dry paint, inside the outlines. This work may be admirably combined with stencilling, and for this stencil the velvet first, outlining and covering all the "ties" and outlines with the line of pocking, and bringing up any markings on leaves and petals with the poker. One advantage of the stencil is the saving of time in getting the design on to the material, and also the fact that you can use the same stencil dozens of times. A great heat is needed for work on velvet, but a very light touch. Reduce the heat for shading. The best point to use upon velvet is the "claw shape," as this will make both thick and thin lines. Transfer the design chosen, on to the velvet by means of carbon paper. Do not iron your transfer pattern on to the velvet, as the wax coats on to the poker and it has to be cleaned continually, but transfer by means of carbon paper.

Figs. 22 & 23. OCCASIONAL TABLE IN POKER WORK.

Arranged from Weldon's Transfer Design No. 522.

White wood articles especially made for poker work are sold at all large stores and artists' depôts. There are pretty shapes in occasional tables, and the one shown is very charming as a coffee table, etc.

For this artistic and pretty article Weldon's Transfer No. 522 has been used. Cut up the sections, and arrange carefully as shown in Fig. 23. It is necessary to trace this design as already advised. The transfer could be cut up and adapted for many other articles, such as trays, photo-frames, boxes, etc.

The outline is first carefully drawn in with the point of the poker, and details, such as folds in the leaves, stamens, veins, etc., marked in, and the petals slightly shaded with the hot point held just above the wood.

The indented background, which throws up the design so effectively, is done with a very hot point resting for equal spaces of time to make the same-sized dent all over. The lines should be carried in a similar direction all over the background.

Fig. 24. A COFFEE TRAY IN POKER WORK ON WOOD.

Arranged from Weldon's Transfer Design No. 574.

brush for the shading. Paint boldly with very thin, dry paint, inside the outlines.

This work may be admirably combined with stencilling, and for this stencil the velvet first, outlining and covering all the "ties" and outlines with the line of pocking, and bringing up any markings on leaves and petals with the poker. One advantage of the stencil is the saving of time in getting the design on to the material, and also the fact that you can use the same stencil dozens of times.

A great heat is needed for work on velvet, but a very light touch. Reduce the heat for shading. The best point to use upon velvet is the "claw shape," as this will make both thick and thin lines.

Transfer the design chosen, on to the velvet by means of carbon paper. Do not iron your transfer pattern on to the velvet, as the wax coats on to the poker and it has to be cleaned continually, but transfer by means of carbon paper.

Fig. 25.—A POPPY TABLE-CENTRE IN POKER WORK ON VELVET.

Weldon's Transfer Design No. 604.

Weldon's artistic transfer of poppies arranged for a circular table-centre, is most artistic if poked on white or cream velvet, which forms an ideal background for the poppies. These are tinted softly in pink.

The entire design is carefully poked in outline, and afterwards the colouring—pale pink shaded to deep pink—is painted in with oil paint, using crimson lake and flake white mixed together with a very little turpentine. Use the paint as dry and thin as possible. This point is very important, as if the paint is too wet it will spread, and if thick it will be lumpy, and destroy the soft and beautiful surface of the velvet. The edge which is poked can be cut out with sharp scissors on the outside of the pocking after it is finished.

Poppy d'Oyleys to match can be arranged from Weldon's Transfer Designs Nos. 703 and 887.

Fig. 26.—VELVET CUSHION WITH CHINESE DESIGN IN POKER WORK.

Weldon's Transfer Design No. 845.

This is one of the most effective of designs, the foundation being of ivory velvet, the outlines of the design burnt in and afterwards coloured by means of oil paints in shades of soft Chinese blue. It forms a lovely and dainty piece of colour for a pretty morning room.

Transfer the design on to the velvet very carefully by means of carbon paper.

Place a smooth sheet of blotting-paper over a drawing-board, and secure with drawing-pins. The object of this is to make a cushion between the velvet and the board, as one is not so apt to burn a hole as on a hard surface. Heat the poker, and try the heat first on a piece of waste velvet; if satisfactory, go carefully and lightly over all the outlines of the design, burning as evenly as possible, then with oil paints and a very little turpentine to thin the paint, and a soft brush, colour the velvet. Be careful to take up only a small quantity of paint in the brush, as too much will spoil the effect.

For the blue colouring use Prussian blue mixed with a little flake white; but all paint must be very thin. It is well to paint the lightest shades first, and then the darker ones. Leave the background of the centre uncoloured, only painting the trees, temple, rails, and figures, and the motifs in the border round design. In the latter the floral figures are light blue, and the oval shapes darker blue. The coat, cap, and shoes of Chinaman are in dark blue, and on the temple both shades are employed with great effect. The whole charm of the treatment of this design is its exquisite softness and daintiness.

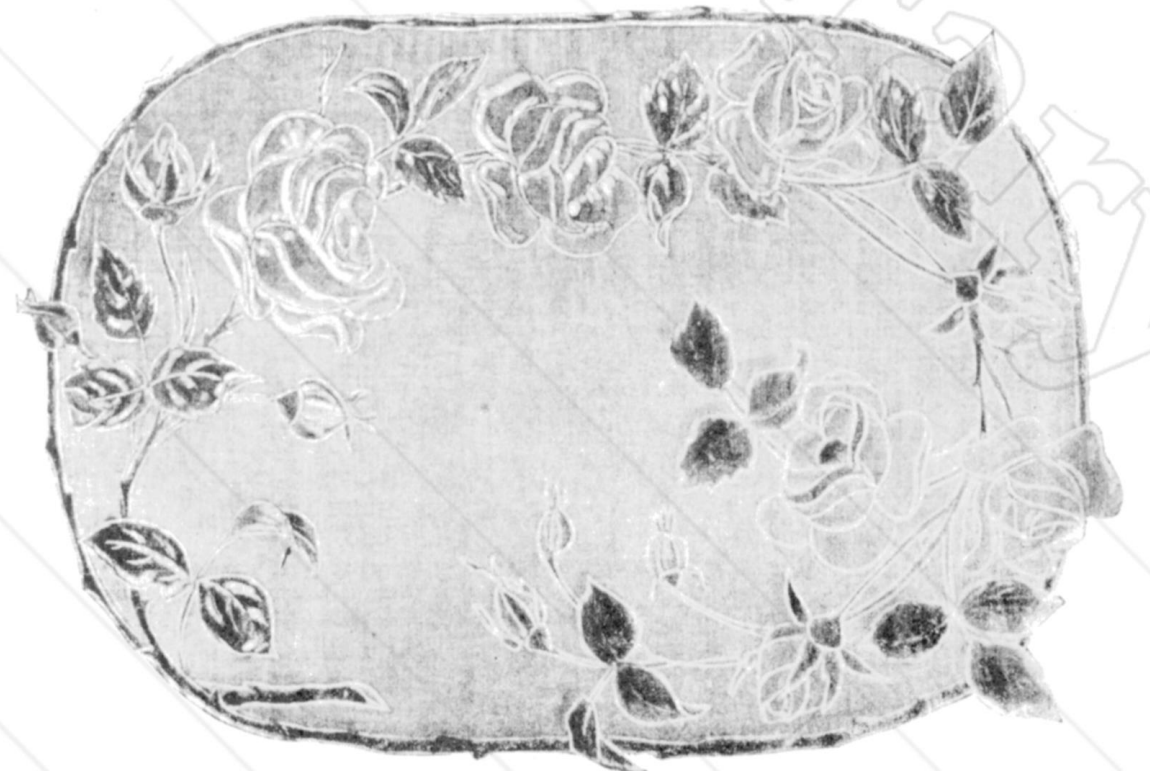


Fig. 30.—The new Sil-vel Poker Work is shown in this Rose Table Centre. Arranged from Weldon's Transfer Design No. 572. Price 2d., by post 2½d.

Fig. 28.—A WILD ROSE D'OYLEY IN POKER WORK ON VELVET. *Weldon's Transfer Design No. 703.*

This is worked in the same manner as the cushion-cover. Using ivory velvet, the design is first outlined with the poker, and then the wild roses are softly tinted. For this use crimson lake and flake white mixed together for the petals, and a touch of chrome yellow for centre. A delicate effect is obtained by leaving the high light on the flowers unpainted. When finished cut round the outside of the flowers, being careful not to cut away the burnt edge.

Figs. 27 & 29.—POMEGRANATE D'OYLEYS.

Weldon's Transfer Design No. 703.

These very effective looking d'oyleys are done after the same method as the wild rose d'oyley. The outlines of design are first burnt in and then coloured; using oil paint for the colouring of Fig. 27, substituting pastel chalks for Fig. 29. The colours used are crimson lake, burnt sienna, chrome yellow and cinnabar green, which colours give a very rich, soft appearance. It is requisite when using pastels for tinting, to spray the work when finished with special Fixatif before putting it away, as the pastel chalks are so soft that they shake off and blur the effect.

SIL-VEL POKER WORK.

Sil-vel, which is a very silvery soft-looking kind of poker work, is done by using a sheath over the heated platinum point, so as to merely press or plush the velvet, and not burn it.

Velvet is much better for this work than velveteen, as the pile is longer, and plushes or flattens better, thus giving a nicer effect.

Velveteen can be used if only the outline work is done in Sil-vel. In sil-vel the design must be traced or drawn on the *wrong* side of the velvet.

METHOD OF DOING SIL-VEL WORK.

In using a transfer design, or tracing any drawing that may be used, mark or trace the outline very distinctly in ink, when dry place *under* the velvet, and in many cases the design shows fairly distinctly through the velvet. Pin down the velvet, so that the tracing cannot move, and follow all outlines with the point of the heated sheath.

Another method is to take a tracing on tracing paper, or, better still, on tissue paper. Put velvet face downwards on drawing-board, put tissue tracing on, and follow outlines with the point of the sheath; turn velvet over, and the design will be found marked on the *right* side of velvet ready for working. Then with the sheath go carefully over the design on the *right* side of the velvet.

Fig. 30.—ROSE TABLE-CENTRE IN SIL-VEL POKER WORK. *Arranged from Weldon's Transfer Design No. 572.*

This design of roses is done in sil-vel proper; but the colouring differs, as the tints in this instance are supplied from marquetry spirit stains, which are sold by all shops and stores stocking requisites for pyrography.

After tracing design on *wrong* side of velvet, and outlining design on *right* side with sheathed point, according to previous directions, turn the velvet again face downwards to board, and with a camel's-hair brush colour the roses pink from the back of the work. Be careful not to go close to the edge of design as the colour spreads a little. After colouring, turn the velvet over on right side, and go over the outlines with the point of the sheath; then turn the sheath so that the blunt nose touches the

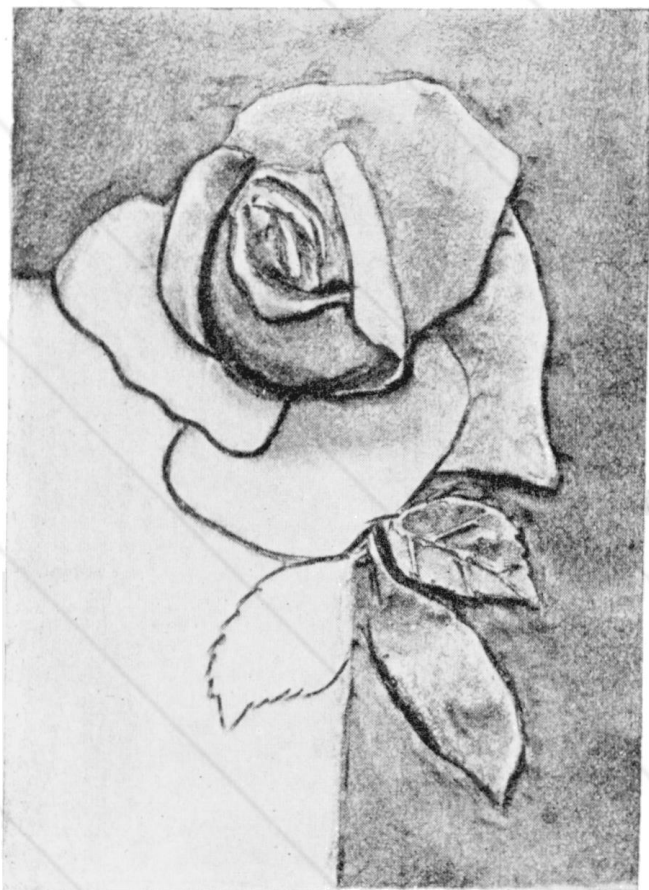


Fig. 32.—Detail of Relief Poker Work on frame shown in Fig. 33.

the velvet, and press firmly, shading and modelling the flowers and leaves. Do not be afraid of using broad lines, as it is in this pushing or pressing that one gets the lovely silvery effect, which gives the work its appropriate name of "sil-vel."

Do not press the sheath backwards and forwards over the same place; but always press the velvet *one way*, or you rough up the pile and spoil the effect, which should be broad and flat.

Cut material out round edge of velvet centre when finished.

MOSAIC POKER WORK.

This is another variety for which wood is the best medium, the effect being when finished just as if the design is in tiny blocks of coloured mosaic. The

method is both simple and effective, and looks very well for carrying out conventional designs on small tables, boxes, stools, etc.

Fig. 31.—PLAQUE IN MOSAIC POKER WORK.

Weldon's Transfer Design No. 633.

Transfer the design on to wood by means of carbon paper. Take mosaic point, heat it, then burn distinctly and evenly all

outlines, and carefully burn small squares, filling in all the design. Do the background in the same manner, to represent the small blocks of marble or glass of real mosaic. Brush the work well with the wire brush, and use a soft brush to remove the charred wood dust. You will find there are many places where the lines do not meet exactly; burn these, and again brush, and your work is ready to colour. According to the colours decided upon, use any of the marquetry water or spirit colours, or, for an opaque effect, enamel paint, or oil paints mixed with white flake; but be careful to colour each small square separately, to keep the dividing lines clear. After completing colouring, let it dry thoroughly, then rub on a small quantity of wax polish, brush well with a hard nail-brush. The more brushing the better the polish.

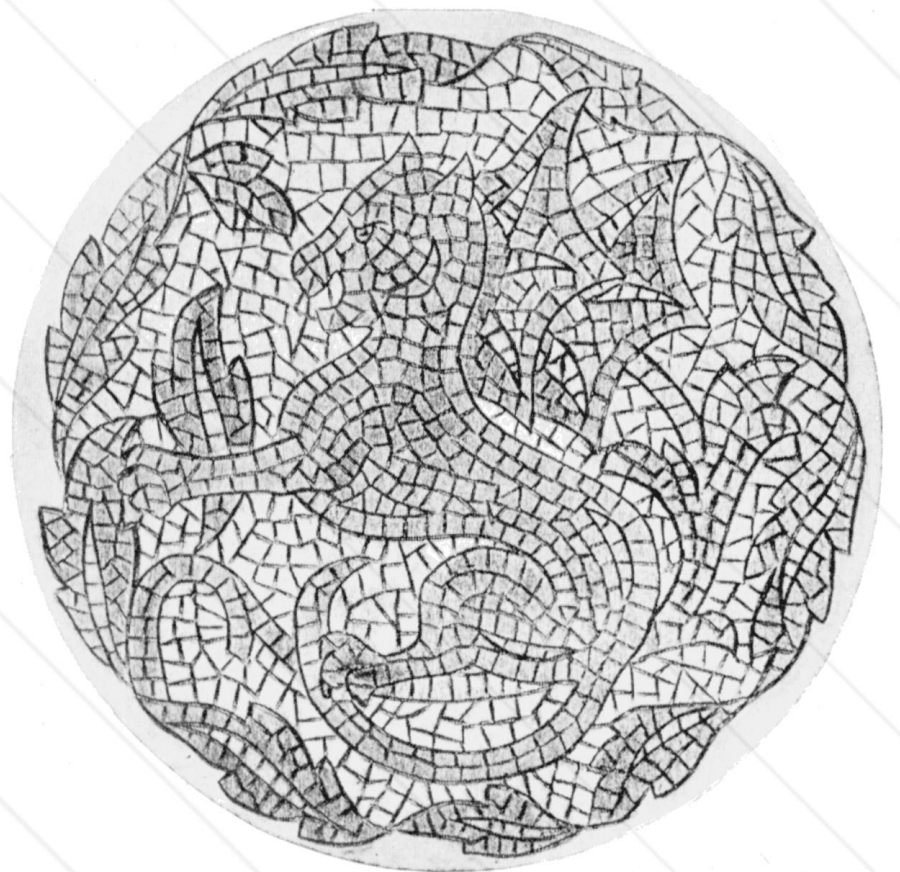


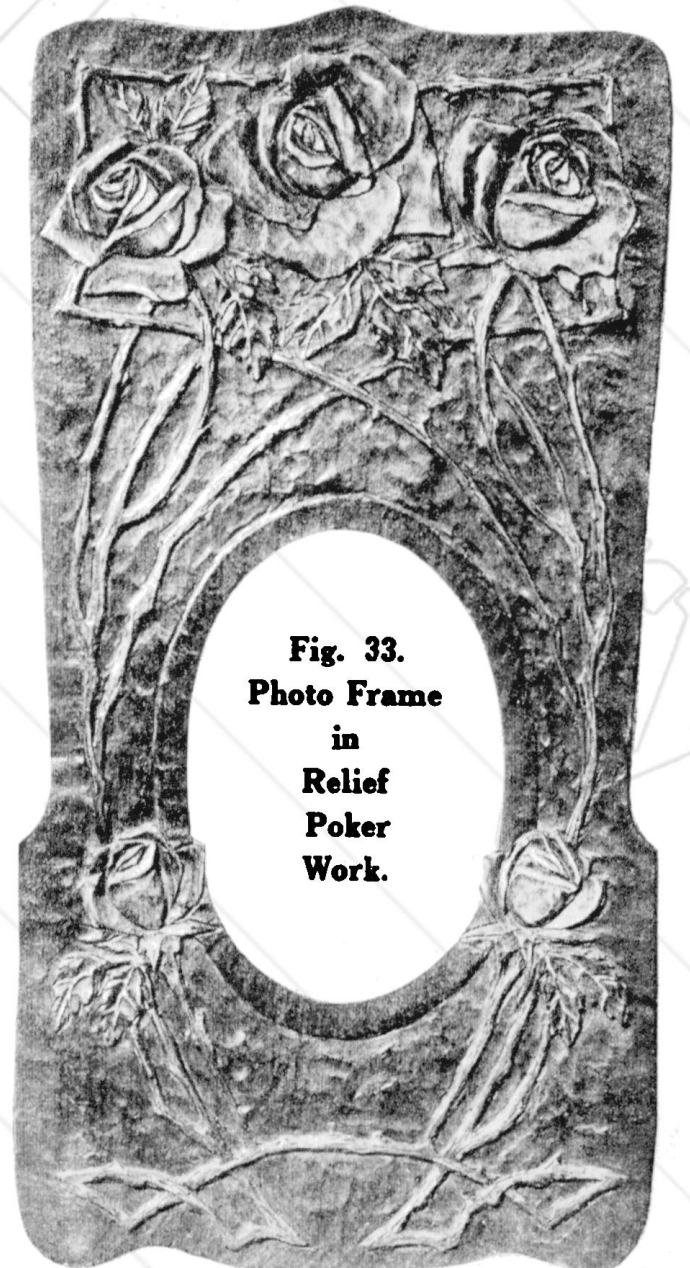
Fig. 31.—Mosaic Poker Work.

Use Weldon's Transfer Design No. 633. Price 2d., by post 2½d.

RELIEF POKER WORK.

Of all kinds of poker work this is the most interesting, and there is more scope for the artist, as it can be applied to so many articles of furniture, tables, photo and picture frames, cupboards, stools, and panels for hall benches, sideboards, cabinets, etc.. Relief poker work is to be compared to carving, and has the advantage of being far less actual hard work than carving.

A photo-frame in relief poker work (Figs. 32 and 33), is effective when poked with Weldon's Transfer Design No. 880. The transfer design is first traced. Burn all outlines with the knife point deeply and evenly, and with flat side of poker burn away background to required depth; do not burn more than a short time in one place, as the wood gets very hot, and is apt to split and warp. If the wood warps, soak it in water and lay it face downwards, and as it dries it will flatten out. After burning away background, brush thoroughly with wire brush (do this several times while burning). Model flowers, leaves, and stalks as in carving, using the modelling point. After finishing flowers and buds, brush them again with wire brush. Some places may be found not rounded enough, so touch up all, and brush again. The design can be coloured with water or spirit stains; or wax polished without colour.



**Fig. 33.
Photo Frame
in
Relief
Poker
Work.**

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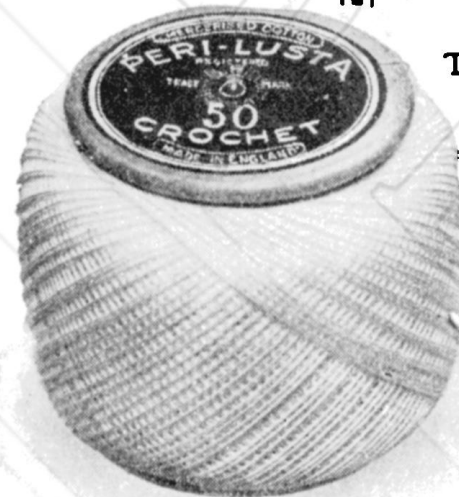
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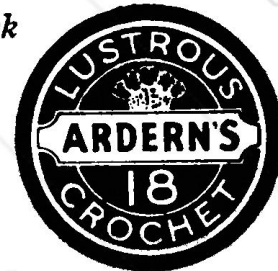


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