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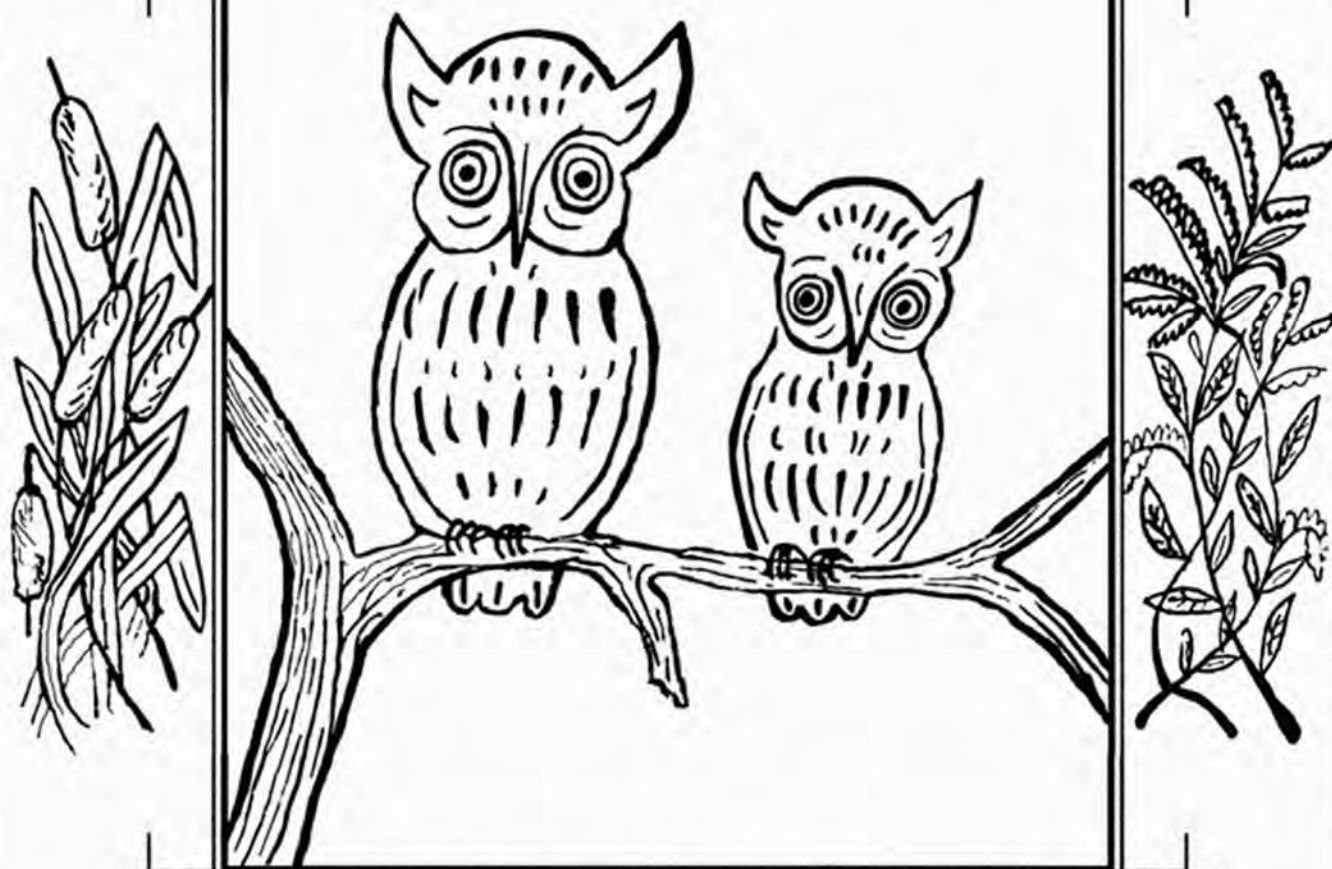
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# Madam Worth's Kensington AND FANCY WORK MANUAL



**200 Illustrations.**

A COMPLETE GUIDE TO THE MANY KINDS OF

**Needle-work, Kensington Stamping and Embroidery, Kensington Metallic Flitter  
and Lustre Painting, Ribbon Embroidery, Colors of Flowers, Etc., Etc.**

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25 Assorted Fancy-Work Needles,	15 cents
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Stamping Powder,	5 cents per box
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Book of 100 Different Crazy Stitches,	10 cents

Any of the above goods sent post-paid on receipt of price, and satisfaction guaranteed by **The R. L. SPENCER CO., Hartford, Conn.**



# MADAME WORTH'S

## NEW MANUAL OF FANCY WORK.

A GUIDE TO THE VARIOUS KINDS OF KENSINGTON EMBROIDERY AND PAINTING.

Embroidery, Drawn Work, Lace Work, Knitting, Tatting, Crochet Work, Net Work, Etc., Etc., Etc.

Including Practical Directions for Making Wax Flowers and Painting on Silk, Etc., Etc.

200 ILLUSTRATIONS.

### PREFACE.

FROM the page of history we may learn that the progress of any nation in morals, civilization and refinement is in proportion to the elevation or degradation in which woman is placed in society; and the same instructive volume will enable us to see that the fair and fanciful creations of the needle have exerted a marked influence over the homes and hearts of mankind. Tender and affectionate, it is woman's highest bliss to minister to the wants, the convenience and the pleasure of those she loves, and hence her inventive powers have been, in all ages past, called into early and active exercise, in the fabrication of articles calculated to accomplish those desirable ends.

Among these, useful and ornamental needle work, knitting and netting occupy a prominent place, and are capable of being made, not only sources of personal gratification or profit, but the means of developing finer conceptions of taste as applied to all the varied ways and works of life, and of unfolding, in loveliness and grace, some of the highest and noblest feelings of the soul.

The art of needle work is of very high antiquity; and its beautiful mysteries were among the earliest developments of female taste and ingenuity. As

civilization increased, new wants called for new exertions; the loom poured forth its multitudes of materials, and the needle with its accompanying implements gave form and utility to the fabrics submitted to its operations. None can think of the needle without feelings of regard, and a touch of emotion. It is a constant companion along the pathway of life. It is the first instrument of use placed in the hand of budding childhood, and is found to retain its usefulness and charm, even when trembling in the grasp of fast-declining years. With what tender emotions does the glittering steel inspire the bosom, as, beneath its magic touch, that which is to deck a lover or adorn a bride, becomes visible in the charming productions of female skill and fond regard. How often, too, is it found aiding in the preparation of gifts of friendship, the effects of benevolence, and the works of charity.

This volume has been prepared as a guide for all those who delight in the use of the needle, in making the various kinds of artistic needle work now in fashion.

MADAME WORTH.

HARTFORD, CONN.:

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## Luster and Kensington Painting.

Kensington painting is of very recent origin, and has become, even at the present time, extremely popular. It is simply the method of affixing artistically paint to the surfaces of fabrics in a manner to resemble the stitches of Kensington embroidery. Any one with an eye to the blending of colors or a taste for the beautiful can easily do it in a very short time, and after learned it is much less expensive than Kensington embroidery. The same rules apply to this as to the Kensington stitch, and it can be done on almost any kind of material, although the favorites are velvet, plush-silk, felting, and velveteen.

### THE PATTERN.

The design you wish to paint should be stamped on the fabric the same as for embroidery. Use care to select colors that will be effective on the material you use. Beginners should choose some large design, such as roses, tulips, cat-tails, etc., as these are more open and easier made than the smaller ones, which, being finer, are much more difficult to paint.

### STAMPING THE MATERIAL.

The first thing in order after procuring your paint is to either stamp the fabric you wish to paint with your own patterns if you have them, or if another design is wanted get the stamping done at any first-class establishment, which can be done at a very small expense. If you have not powder, a good powder for stamping colored goods can be made of one part Prussian blue to three parts pulverized rosin. It can be applied with the regular ponset, or you can make one by drawing a piece of woolen cloth over the end of an ordinary spool. Lay the perforated pattern on the cloth *rough side up*, and with the block take a very little of the powder and rub it over the perforation. This will transfer the design to the fabric, and it is then ready for painting. To clean the pattern use turpentine or naphtha, and wipe with a dry cloth until all the powder is cleaned out of the holes in the pattern. It can then be used again.

### THE METHOD OF PAINTING.

First outline the figure with a stiff steel pen, or if the material is so rough it will not show clear, you can embroider the outline with silk or tinsel. Take the color you wish to use and squeeze a little out of the tube on to a palette or a saucer. If a combination of colors is desired you can mix them to get the wished-for shade with the blade of a common penknife.

In painting use the pen inverted, or bottom side up, and scoop the paint into the *hollow* of the pen, like a shovel, then wipe the *back* of the pen with a cloth, and you are ready to begin. Draw your pen over the stamped outlines, always turning it a little to one side to get sharp outlines on the outside, and the paint will be left on the fabric in little rolls which closely imitate stitches.

Keep your pen filled, and next apply to cover the petal or leaf on the inside, always drawing the pen in the direction of the center, in the same manner as you would to embroider.

Put on the several shades in the same manner, blending them together with the pen. By short, scratching strokes you can give the work the appearance of stitches, and on the finer work a needle can be used instead of the pen.

Leaves or petals should be outlined with the pen first and then painted with the strokes drawn toward the center. Lay on the principal colors to your work first; after this you can add the darker and lighter colors and blend them together with the pen. In the larger petals or leaves a brush can be used to advantage to fill in. In many flowers, such as golden-rod or coxcomb, the paint should be applied by "daubing" it on with the end of the brush. The only general rule to follow is to make the paint look like stitches of embroidery.

Always give the work plenty of time to dry, but if you wish it to dry very fast use a little magilp in your paint.

Be careful, in handling, not to blur the paint or hit it in any way. Should you accidentally do so, allow it to dry and paint it over.

### WHAT PAINT SHALL I USE?

Any standard "tube"-paint will do, which can be procured of dealers in artists' materials. The colors most used in Kensington painting are flake-white, silver-white, cork-black, crimson-lake, rose-madder, vermilion, Indian red, Prussian blue, Antwerp blue, light chrome-yellow, lemon-yellow, medium chrome-yellow, light German yellow, dark chrome-yellow, light chrome-green, medium chrome-green, dark chrome-green, Vandyke brown, Caledonian brown, burnt sienna, and mauve.

Great care should be taken to select colors with a heavy body, as thin colors will be transparent and will be absorbed by the material painted on. Thin colors can only be used by putting on two coats, one white coat under the bright colors.

### TO MAKE SHADES.

If you wish orange mix red and yellow; red and blue for purple; blue and yellow for green; make bottle-green by adding a little purple or mauve to dark chrome-green; dark green, by adding lemon-yellow to black or bronze-blue; grass-green, by adding Prussian blue to lemon-yellow; olive-green, by adding mauve to medium yellow; sky-blue, by adding white to ultramarine-blue; purple, by adding ultramarine-blue to crimson-lake; Turkey red, by adding vermilion to black; to make lavender, add mauve to white; slate, add blue and black to white; russet, add green to purple. These are the most popular combinations, although thousands of others can be made; but practice is the best teacher.

### METALLIC LUSTRO-PAINTING

The only point wherein this differs from luster-painting is that bronze-powders of different colors are used instead of paint, giving the work a luster such as is not produced by the simple Kensington painting. The bodies most used for mixing the bronzes are asphalt-varnish for the dark colors and white balsam mixed with turpentine for the light colors. They can be made at home or procured of any dealer in artists' materials. The colors most used are carmine, dark blue, medium pink, pale blue, pale pink, deep purple, pale purple, rich gold, pale gold, green-gold, brilliant green, light green, dark green, orange, lemon, fire, brown, mauve, violet, maroon, steel, and sparkling or brocade silver. There are also coarser kinds of bronze-powder, called "metallic flitters," in the following colors: silver, blue, red, green, purple, gold, orange, and dry colors, dull blue, dull red, silver, and dull light and dark green, all of which will be found useful in doing this work.

These bronzes are already prepared to mix with the bodies, but when other tints are required they can be mixed together to produce the desired shade.

### HOW TO MAKE LUSTRO-WORK.

The method of preparing and applying the paint is the same as in Kensington painting, only that it is applied with a brush instead of a pen. In using the bronze it should be stirred frequently and the brush washed in turpentine after using. Apply the paint with long, free strokes, thickly but lightly, to the surface of the fabric. In many places where bright spots are needed to give extra luster to the work, the metallic flitters can be sifted on with the thumb and forefinger. It is not always necessary in this work to follow the natural colors of flowers, as bright, striking work is needed, and it should be the aim of the operator to make it striking—even flashy—in its appearance.



## The Art of Kensington Embroidery and the Colors of the Different Flowers.

### STITCHES.

Under the head of stitches we shall describe only those most used in the art-embroidery of the day. The stitch itself is not of so much importance as the many forms of using the material to make it the most effective.

*The Outline-Stitch*, used on what is sometimes called sketch-embroidery, is done wholly on the surface of the cloth, with a long stitch forward on the face and a very short stitch back on the under side, so that the article, when finished, will show no loose ends on the under side. In making the stitch the needle is held directly toward you and the thread drawn from you.

*The Split Outline-Stitch* is made the same as the above, except that the needle is brought up through instead of at one side of the thread of the preceding stitch.

*The Filling-in Stitch*.—This stitch is used for filling in leaves and petals of flowers. First take one or two rows of stitches around the outside of the leaf; then bring the needle up through the outside line, with a short stitch over toward the center; then follow back at the outside of the outline-stitch, and so on until the leaf or petal is filled, making several rows and always pointing them toward the center of the figure.

*The Laid-Embroidery Stitch*.—This stitch is used for embroidering flannels, etc., and is made by bringing the needle up at the outside of the outline and over to the center of the leaf, repeating this operation until the leaf or figure is filled out on both sides of the face, which will leave a ridge in the center.

*The Stem-Stitch*.—This is the same as the outline-stitch, only that the short stitch is taken further back, the needle being brought a little below the center of the forward stitch.

*The Seed-Stitch*.—This consists of very short, straight stitches placed either regularly or irregularly just near enough each other to show a little of the ground material between.

*The Laid Stem-Stitch* is made by bringing the needle up one side and down the opposite side directly over the outline-stitch.

*The French Knot*.—This is made by bringing the needle up through the cloth where the knot is to be drawn; draw the thread tight and place it over one finger of the left hand; twist the needle once or twice around the thread; pass it down nearly through the cloth near the point where it was brought up, and draw the knot tightly around the needle, holding it with the left thumb; then draw the thread through and you have a "French knot." This stitch is difficult to make at first, but when learned will be found easy.

*The Plush-Stitch*.—This is made by working on the material instead of through it. First fill the figure with French knots, using the proper colors; then take a strand of filoselle and bring the needle half way through between the French knots; lay the floss about three-eighths of an inch from the end against the needle, holding it in position with the thumb; then draw the needle through and pass it down on the opposite side of the floss; draw the stitch tightly and clip the floss with scissors, which will give it a tufted and velvety appearance. Repeat until the design is completed.

*The Bird's-Eye Stitch*.—This is a sort of chain-stitch worked from one central point. Bring the needle through the center of the flower, back at the same point and out near the end of the figure; throw the loop of the thread over the needle and draw through; then pass the needle down on the outside of the loop and back again at the center. This must be repeated for each petal.

*The Couching-Stitch*.—This stitch, used on tidies, table-covers, etc., is made by catching down a thread or cord by a single stitch taken straight across the threads. It is a splendid stitch for covering and joining seams.

**RIBBON-EMBROIDERY** is made by using several different shades of ribbon to form the flower, fastening them to the material a little full so they will "puff" in the center, and then working the edges, center, and stem with embroidery or French knots. The

best flowers for working in this manner are the wild rose, forget-me-not, wild clematis, daisy, and Russian snowflower. Ribbon-embroidery is very popular and is the least expensive of any art-embroidery. For small flowers the ribbon may be worked in a large-sized worsted-needle and through and through the material, taking a single stitch for each petal.

**ARRASENE AND CHENILLE**.—These materials are used the same as floss or crewel in the same articles, only that the stitches are taken longer, as the material is closer. They may be shaded with gold-tinsel or fine chenille-embroidery, which will make a very pleasing effect.

### COLORS OF FLOWERS, FERNS, GRASSES, ETC.

In working art-embroidery, it is of the utmost importance that the proper colors should be used to produce the best effect. The names we use for colors are the same as given on the color-card of the Florence embroidering-silk and filling-floss, which are now the acknowledged standards.

*Wild Rose*.—Petals pale pink (704) shaded down four shades; stamens light golden olive-green (581), with French knots of maize (567, 568) to represent anthers and pollen; sepals and leaves three shades of olive-green (683); stems bright olive-green shaded with light pomegranate (680).

*Sweet-Brier Rose*.—Same as above, only that the petals are of a darker pink.

*Yellow Rose*.—Same as the wild rose, except that the petals are three shades of lemon (502), with French knots of canary (505).

*Yellow Daisy*.—Petals canary (505 to 507); center of flower seal-brown (532), with outside ring of olive-brown (561); leaves and stems olive-green (694 to 698).

*Lilac*.—Flower two shades of lilac (650, 651); under side of petals light raisin (672); buds medium raisin (673, 674); leaves and stems olive-green (684 to 688½).

*Poppy*.—Petals three shades of light pink (534 to 537); stamens lily-green (663), with French knots of bronze-green (586); seed-vesel golden olive-green (584) crossed with dark garnet (546).

*Forget-me-not*.—Flower light blue (736, 737), with a French knot of orange (508) for the center; leaves and stems dull olive-green (694 to 696).

*Violet*.—Petals lavender (511, 512), with veins of purple (515); center of the flower a French knot of ecru (565); leaves and stems olive-green (684 to 688).

*Sunflower*.—Petals canary (504 to 506); center of flower French knots of chenille seal-brown (531), with traces of dark maize (568); leaves and stems olive-green (694 to 697).

*Pansy*.—Petals lilac or reddish-purple; stems and leaves olive-green (694 to 698).

*Lily of the Valley*.—Flower white (614) shaded with light lily-green (661); leaves and stems olive-green (684 to 688).

*Calla-Lily*.—Flower dead white (615), with shading toward the stem of a lily-green (661, 662); pistil light maize-ecru (565, 566); leaves and stems olive-green (684 to 688½).

*Morning-Glory*.—Bluish-purple (512) or dark cherry (577 to 580); leaves and stems olive-green (686 to 688).

*Tulip*.—Petals dark scarlet (540 to 544); leaves lily-green (662 to 666); stems dull olive (694 to 696).

*Pond-Lily*.—Petals dead white (615) shaded with silver-drab (641) and traces of pomegranate (677); stamens light old-gold (558); sepals olive-green (683 to 685) shaded with pomegranate (678, 681); leaves olive-green (695 to 698); under side of leaves pomegranate (679, 681) shaded with olive-green (696).

*Geranium*.—Flowers any bright color; leaves olive-green (686 to 689); stems olive-green shaded with medium tan (690, 691).

*Coxcomb*.—Flower coxcomb-red (730 to 735); leaves and stems dull olive-green (694 to 697), with touches of red on the stems.

*Apple-Blossom*.—Petals light rose-pink (533, 572, 573); half-open buds lighter pink (674); stamens bright olive-green (683), with French knots to represent pollen; young leaves olive-green (683 to 685); old leaves dull olive-green (694 to 696); stem reddish-drab (658, 660).

*Ferns*.—Olive-green or fawn-brown.

*Grasses*.—Blades olive-green; top light brown, pomegranate, or terra cotta.

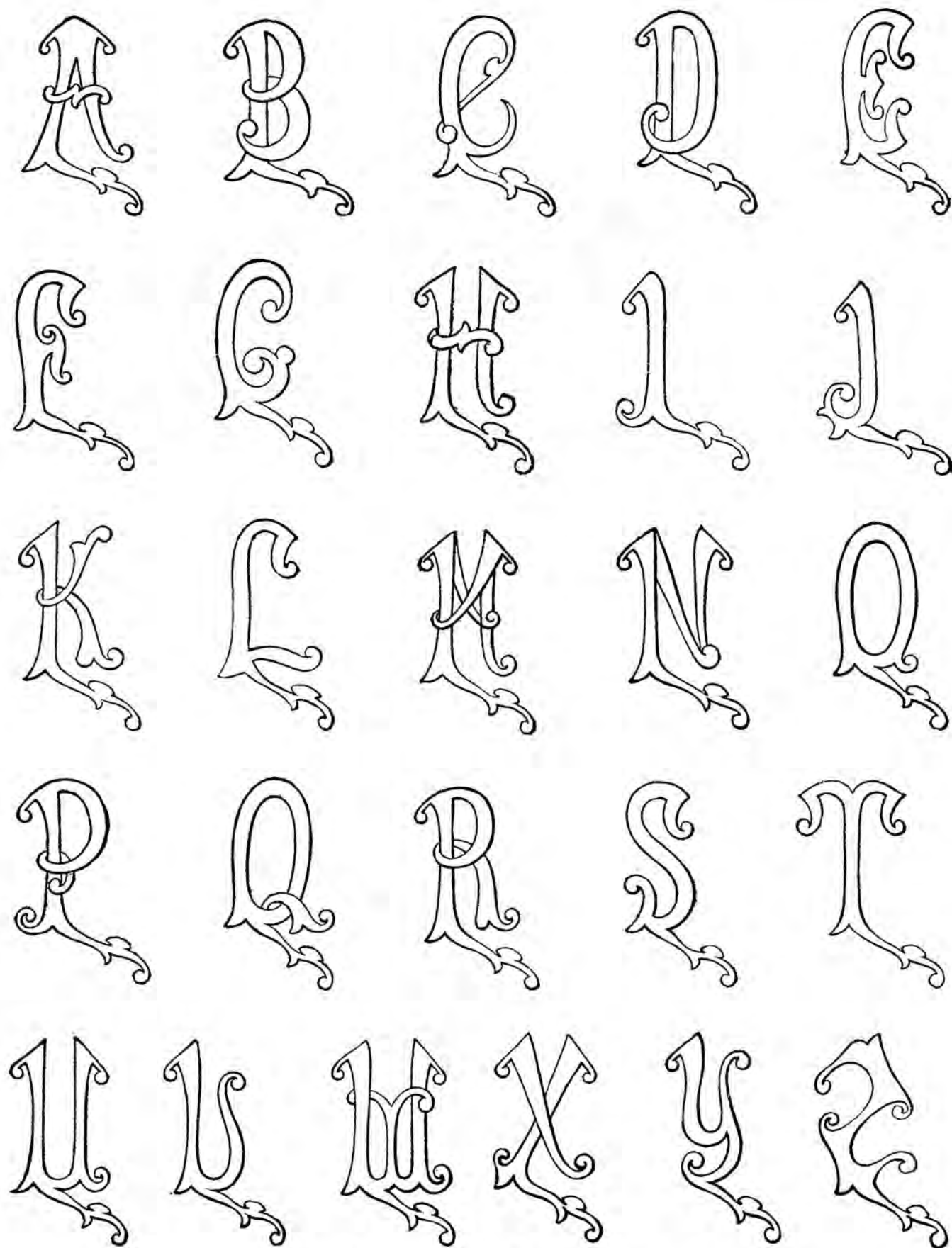
*Cat-Tail*.—Head seal-brown (530 to 532); leaves olive-green (605 to 688½).

*Wheat*.—Light maize (567) or straw color.

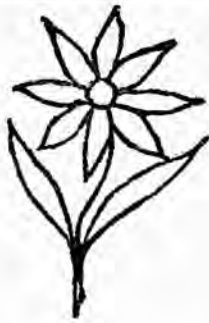
*Oats*.—Dark lily-green (663 or 665).

*Strawberry*.—Berry dark red (540 to 543); seeds maize (566 to 568) and dark brown (751, 752); leaves and stem medium olive-green (683 to 688).





ALPHABET OF INITIAL LETTERS FOR EMBROIDERY IN OUTLINE STITCH.



1.

**EMBROIDERY.**

We give on this page a fine variety of designs for popular embroidery.

Nos. 1 and 2 are designed for the ends of the narrow white ties so much affected by gentlemen for evening wear.

A dainty and acceptable leap-year gift, when embroidered by skilful fingers.

No. 3 is a graceful spray especially designed for white embroidery on a satin covering for perfume bottles.

No. 4, a small, round fan covered with satin and bordered with swan's down is a pretty gift for a bride, or an inexpensive addition to a class-day toilet. A spray and initial lightly embroidered in white floss, on one side, adds to its beauty.

No. 5 is a design for the embroidered ribbon sets, now so popular with young ladies preparing for the summer season. In white or blue, pink or crimson; in shaded fawns or grays on brown or black, the effect is equally pretty.

**TO MAKE BALL TASSELS.**

Take a silver fork and wind worsted quite near the points, from forty to sixty

times round according to size required. Then take strong thread and tie round the wound worsted, inserting it between the tines of the fork, and tie tightly. Slip it from the fork and trim as in the old way.

**USE OF DRESS.**

No matter what men may write or say upon the subject, the womanly woman will always pay considerable attention to her



3.



2.

a rustic frame. Crochet a flat border around them with dark walnut brown single zephyr, work a diagonal pattern down the centre of each one with gilt beads. Hang with walnut brown worsted cord and balls.

**HORN OF PLENTY.**

Cut pasteboard in the shape of a cornucopia or horn of plenty; glue shells or small stones of different varieties, also pine cones, on the pasteboard, in rosettes or any form your taste dictates. When the glue is sufficiently dry, place in a pocket at the back of the cornucopia a bouquet of dried grasses and bright red and brown autumn leaves. Suspend on the wall by a cord and tassel or a pretty ribbon.

Clothes are symbols, are expressions of ideas, and embodiment of feeling and so are the ornaments of a room or lawn.



4.

dress, as she should. Indifference and consequent inattention to dress often shows

pedantry, self-righteousness, or indolence. It is not a virtue, but a defect in the character. Every woman should study to make the best of herself with the means at her command.

Among the rich, the love of dress promotes some degree of exertion and display of taste in themselves, and fosters ingenuity and industry in inferiors; in the middle-classes it engenders diligence, contrivance, neatness of hand; among the

humbler it has its good effects. So long as dress merely interests, amuses, occupies such time and such means as we reasonably allot to it, it is salutary; refining the tastes and the habits, and giving satisfaction and pleasure to others.

**PRETTY FRAME FOR A CHROMO.**

Cut four strips of silver perforated cardboard one inch wide, and cross them like



5.



**DRESSING-SLIPPER: TRICOT.**

Commence at the toe, make a chain of nine stitches.

**1st Row;** Work up one loop through each of the four stitches, two through the next, one into each of the four next stitches. Work off in the usual way.

**2d Row:** Work up a loop through the back perpendicular loop of each stitch except the centre stitch, through this work a loop, pass the wool over the hook, and work up another loop.

**3rd Row:** Work up a loop through the back perpendicular loop of each stitch, work off in the usual way. The second and third rows are repeated alternately until you have worked about four inches, or the length required to reach up to the instep.

For the sides work on eighteen stitches, for the length required to reach the middle of the heel, sew up with a needle and wool; sew the slipper to a cork sole lined with wool.

For the crochet edge, work round the top of slipper three or more rows of double, working one double into each stitch of tricot.

To make the holes for the ribbon to run through, work one treble into a stitch of tricot, one chain, pass over one stitch, and repeat.

**2nd Row:** One double into a stitch of last row, four chain, one treble into the first, pass over two stitches, and repeat.

Run a narrow sarsnet ribbon through the holes in the first row, and tie it in a bow on the instep.

Three wool balls are sewn to the front of slippers.

**CROCHET-TRIMMING.**

Make a chain the length required.

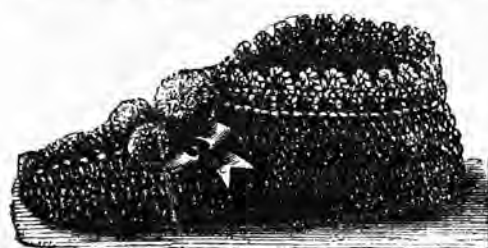
**1st Row:** One treble into a stitch, two chain, pass over two stitches and repeat.

**2nd Row:** One treble into a stitch, four chain, pass over four stitches and repeat.

**3rd Row:** One treble under each of two stitches, two chain, pass over two stitches and repeat.

**4th Row:** Two trebles under two chain, three chain, two trebles under same two chain, six chain, pass over seven stitches, one double into each of two next stitches, six chain, Repeat.

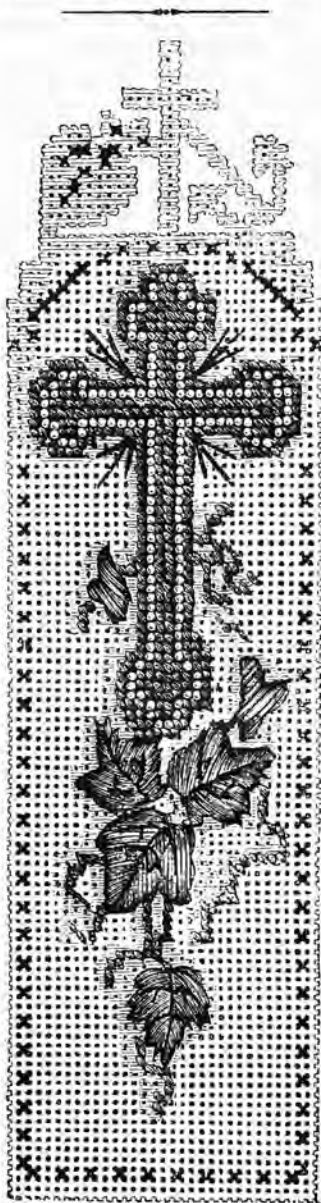
**5th Row:** Nine trebles under three chain of last row, one double under six chain, five chain, three trebles into two doubles, five chain. Repeat.



DRESSING-SLIPPER: TRICOT.

**6th Row:** Nine trebles, each separated by one chain, between the trebles of last row, four chain, three singles into the top of the trebles, four chain. Repeat.

**7th Row:** The double into chain between two trebles,\* five chain, one double into the second, two chain, pass over a stitch, one double into the next, repeat from \* five times more, nine chain. Repeat from the beginning of the row.



BOOK MARK FOR CHRISTMAS GIFT.

This design is worked on perforated cardboard. The cross is in black silk, with an outline of gold beads. The leaves are worked in three shades of green silk. The edge cut out, and the shadows painted in with a brush. It should have white paper gummed on the back. If one chooses a piece of ribbon may be inserted between the perforated card-board and the paper.

**CHRISTMAS PRESENTS.**

Every one is more or less puzzled to devise appropriate gifts for the holidays, we therefore enumerate some

Embroidered skate bags are useful and very pretty presents for winter, either made in the shape of a carriage purse, or with four sides, something like a bag. In any case, they should be lined with wash leather.

The Princess Louise brought several of these embroidered skate bags with her to Canada, to give away as prizes for skating. The purse-shaped ones are the most convenient, as there is plenty of room to carry spare straps, skate keys, or gimlets, or a dry leather to wipe the skates after being used.

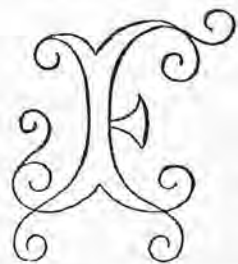
Photograph screens to stand on the table to hold four of the new promenade photographs, are very pretty. The proportions of these photographs lend themselves very well to a screen; and a little detached embroidery, in the Japanese style, looks very effective on the back. They are best worked on satin or plush, though we have seen them on toned linen, or Madagascar grass cloth.

Embroidered braces seem to be coming into favor again. They are quickly made, and, for those who wear them, are useful and pretty presents, and there are so few things suitable for presents for gentlemen, that one is forced to return again to the same kind of thing.

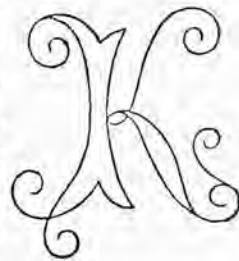
Newspaper or magazine racks seem to grow in favor every day. Indeed, they are so useful and pretty, and add so much to the tidiness of a room, that it is no wonder they are favorites. Those with brass mounts are the strongest, and look the handsomest. The embroidery at the sides should be on plush or satin. They never look well in a cheap material.

Convenient baskets, for knitting or light work, are made in the shape of a Brazilian nut, of three pieces of oblong-pointed cardboard, covered with satin, or other material, and lined. Two sides only need be worked, the other forming the bottom of the basket. These may be made up quite plainly, or as elaborately as the giver pleases.

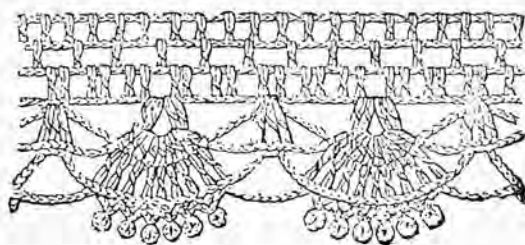
There are the soft satchets in which so many people, both ladies and gentlemen, now carry their notepaper and envelopes when they are travelling, made about the size of an ordinary blotting-book of satin, plush, or velvet, with an embroidered monogram or design on one or both sides.



OUTLINE EMBROIDERY.



OUTLINE EMBROIDERY.



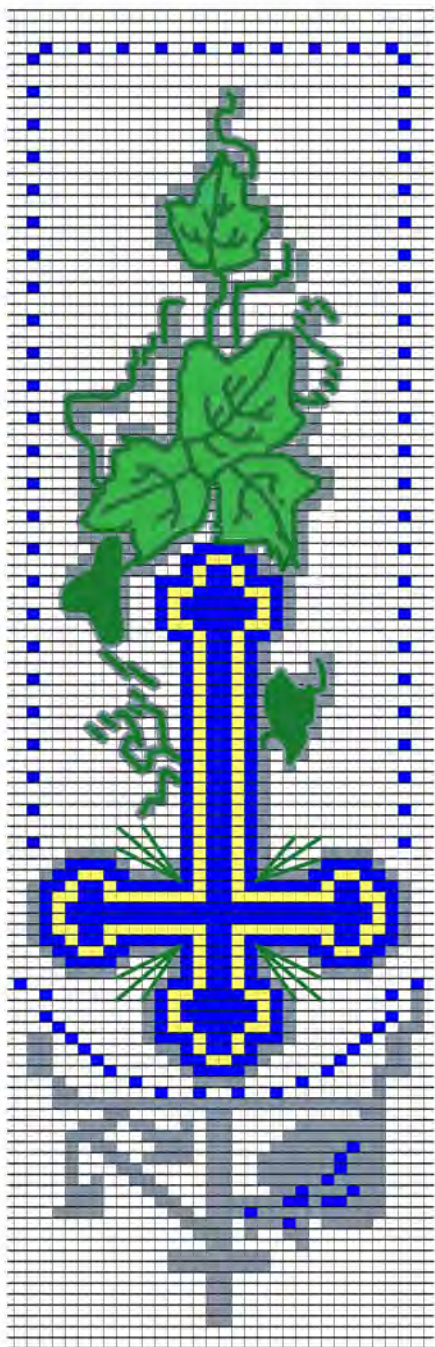
CROCHET TRIMMING.



**Paper Punchwork Cross from page 6**

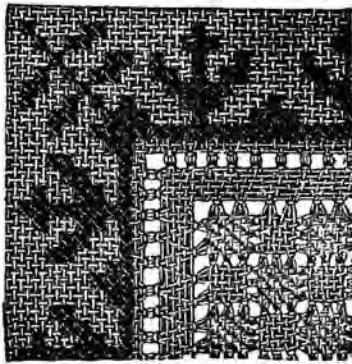
**A.** the charted placement of beads on cross stitches altered slightly

**B.** Illustration tinted to show how the cross might look



*(this page added 2006)*

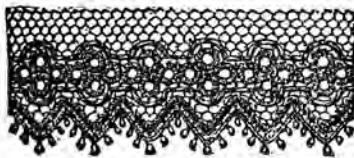




1.—BORDER. CROSS STITCH AND DRAWN THREADS.

**DIAMOND PATTERN.**

Cast on 13 stitches as many times as the pattern is to be repeated, and 4 extra stitches for the edges, two on each side, which are to be plain throughout. 1st. row : 2 plain, \* 5 plain, knit two together, make 2, knit 2 together, 4 plain, repeat from \* 2 plain, 2d row : 2 plain, 6 purl, 1 plain, 6 purl, 2 plain, (that is, the edge stitches are knit plain and the rest are purled with the exception of the second of



3.—EDGING: DARNED NET.

the two made stitches, which is plain ; ) 3d row : 2 plain, \* 3 plain, knit 2 together, make 2, knit two together twice, make 2, knit two together, 2 plain, repeat from \* 2 plain. 4th row : same as 2nd. 5th row : 2 plain \*, 1 plain, knit two together, make 2, knit 2 together twice, make 2, knit 2 together twice, make 2, knit 2 together, repeat from \* 2 plain; same as 2d. 7th row : 2 plain, \* 3 plain, knit 2 together, make two, knit 2. 6th row : same as 2d. 7th row : 2 plain, \* 3 plain, knit 2 together, make 2, knit 2

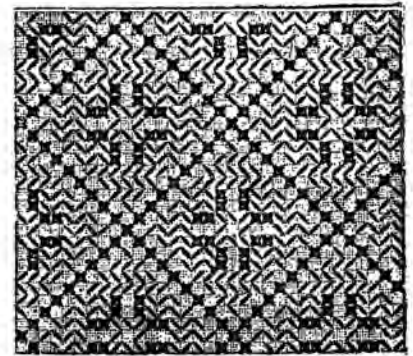
together twice, make 2, knit 2 together, 2 plain, repeat from \*, 2 plain. 8th row : Same as 2d. 9th row : 2 plain, \* 5 plain, knit 2 together, make 2, knit 2 together, 4 plain, repeat from \* 2 plain. 10th row : Same as 2d. 11th row : All plain. 12th row : 2 plain: \* 13 purl, repeat from \* 2 plain,

**CHECKER BOARD WORK.**

Woven or Checker-board Work for Cushions, and anti-macassars is quite popular, and not at all difficult to make. For hard usage the wider kind of mohair skirt-braid is most serviceable, but satin ribbon is of course much handsomer. Select two colors, or two shades of the same color, and cut the ribbon into strips of the required length ; pin each strip to a cutting-board or table, and weave cross pieces of the other shade in and out with regularity. The intersections should afterward be secured at the back by an invisible stitch or two. A broader plain ribbon, or a piece of plush, matching one of the shades used in the weaving, may be sewed on for a border, and for an anti-macassar, lace or fringe can be added to the lower edge.

**SHIELL LACE.**

Cast on seventeen stitches.  
1—Knit two, over, narrow, knit two, over twice, narrow, over, narrow, over, knit seven.  
2—Knit eleven, knit first loop, seam second loop, knit three, over, narrow, knit one  
3—Knit two, over, narrow, knit six, over, narrow, over, knit seven.  
4—Knit seventeen, over, narrow, knit one.  
5—Knit two, over, narrow, knit five, over twice, narrow, over, narrow, over, knit seven.  
6—Knit eleven, knit first loop, seam second loop, knit six, over, narrow, knit one.  
7—Knit two, over, narrow, knit nine, over, narrow, over, knit seven.  
8—Knit twenty, over narrow, knit one.  
9—Knit two, over, narrow, knit two, over twice, narrow, knit six, over, narrow, over, knit seven.  
10.—Knit seventeen, knit first loop, seam



2.—BORDER: CROSS AND ITALIAN STITCH.

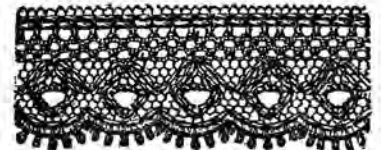
second loop, knit three, over, narrow, knit one.

11. Knit two, over, narrow, knit nine, slip eight stitches over first stitch on left hand needle, knit four.

12. Knit fourteen, over, narrow, knit one.

**LACE-DECORATED CLOTHES.**

William the Third had an extraordinary taste for lace-decorated clothes. Even to his nightshirts did he carry his particular

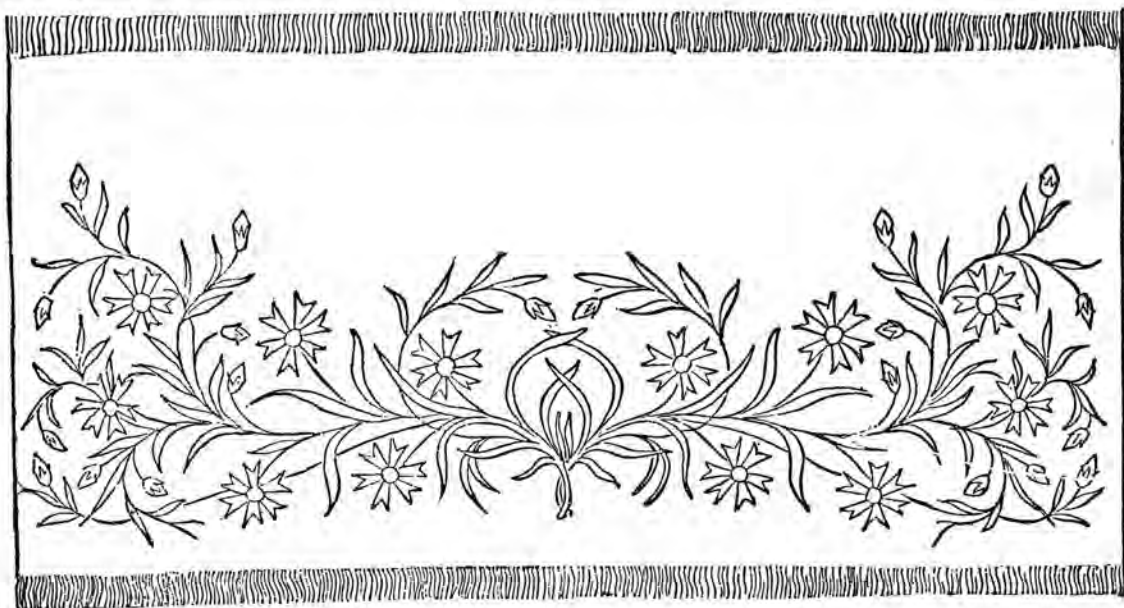


5.—EDGING: DARNED NET.

fancy. It is on record that the trimming for two dozen of these cost as much as £499. 10s.

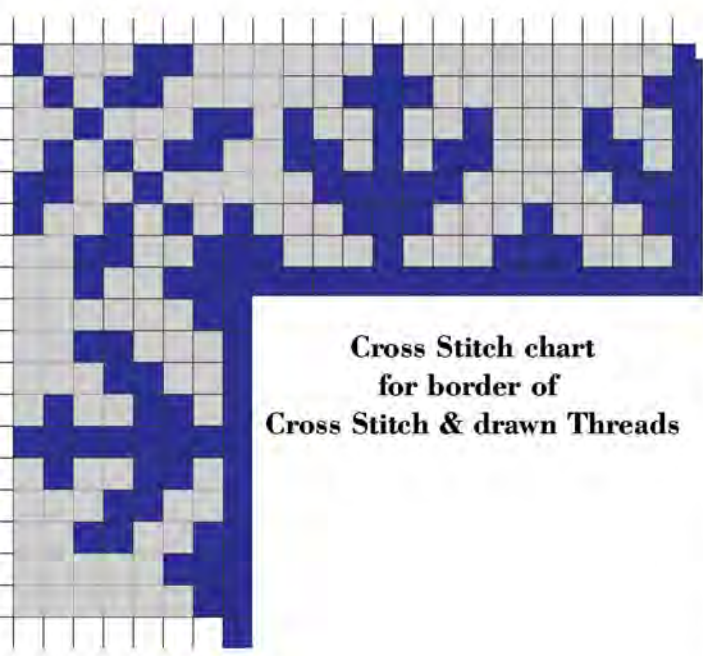
**INSERTION.**

Cast four stitches. Knit one, thread over twice, seam two together, knit one. Every row the same. To make wider, add by threes.



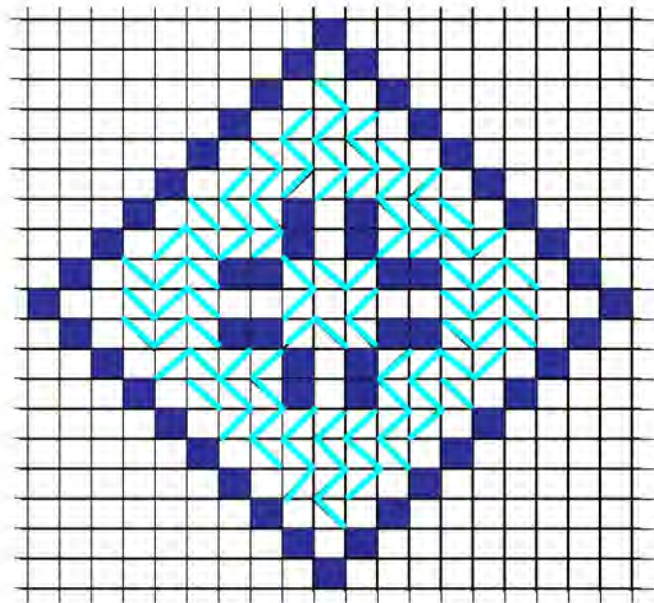
5.—SOFA COVER OR CABINET CURTAIN. OUTLINE EMBROIDERY.





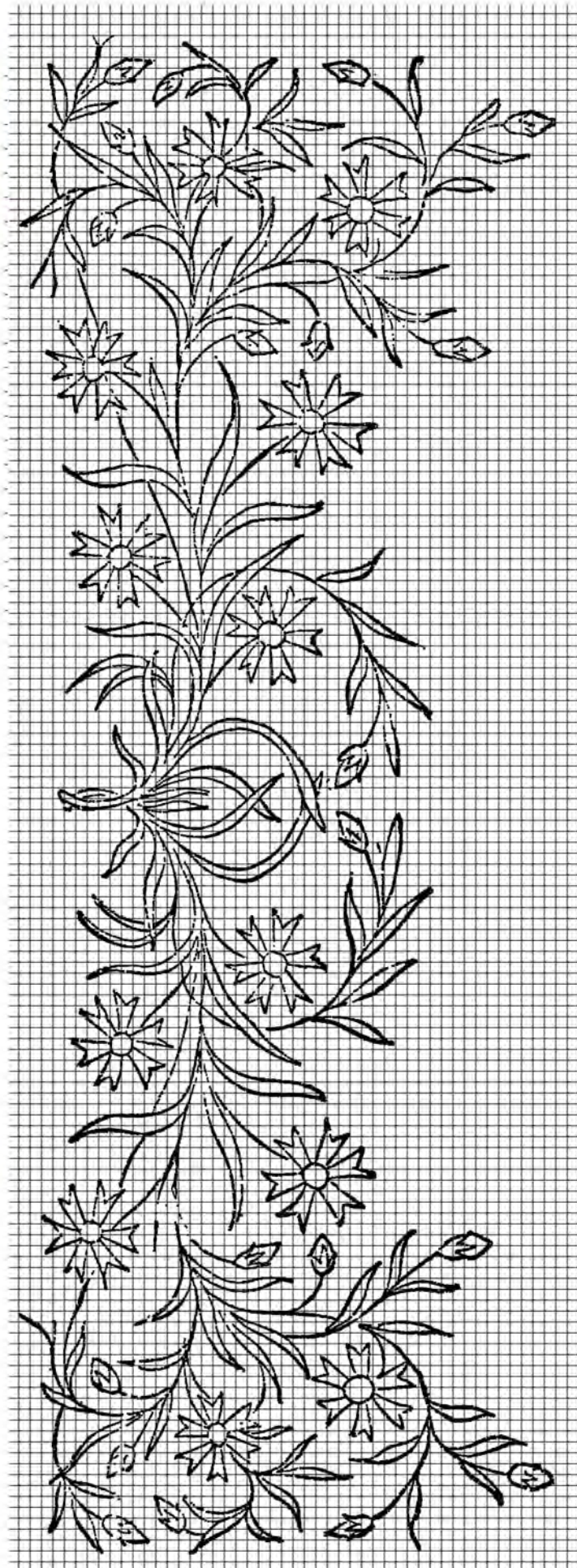
**Cross Stitch chart  
for border of  
Cross Stitch & drawn Threads**

**Outline Embroidery graph  
to help in changing / measuring size**



**Border of Cross and Italian Stitch**

*(this page added 2006)*





**LACE TRIMMING.**

We give on this page a varied and beautiful assortment of lace patterns.

**FIG. 1.—CRESCENT PATTERN DESIGN** in point lacet for children's dress trimmings.

*Materials.*—Very fine lacet braid as shown in illustration, and embroidery cotton. After tracing upon *toile cirée*, braid the little crescents as seen very carefully. Then fill up each crescent with knotted cable, or point d'Espagne in embroidery cotton as illustrated. Then fill up between the crescents with dotted button-hole bars and twisted little rounds, in embroidery cotton. The pattern is quaint, and suitable for many elegant as well as useful purposes.

**FIG. 2.—THE LILY CLUSTER, IN POINT LACET**, for applique collars, &c. *Materials.*—Fine lacet braid, the size given, or wider, if desired, with embroidery cotton of two degrees of fineness. After tracing upon *toile cirée*, braid carefully; then fill up the side lilies with close point de Brussels, as also the tiny leaves and centre division of the middle flower in the coarser cotton; the bottom of the flower filled up with English rosettes and herring-bone, in the finer cotton; the dotted button-hole bars in the coarser. The lily cluster repeated would form a pretty lace trimming united by button-hole bars. The same design would applique on fine Indian muslin or Brussels net, the net being cut away from beneath



FIG. 1.—CRESCENT PATTERN DESIGN.

the dotted button-hole bars. The ring of little open round is formed of button-hole stitch over a double ring of cotton, also in No. 30 cotton. The close point de Brussels lace stitches, which fill up the quaint branch-like pattern, should be in No. 36, working



FIG. 2.—THE LILY CLUSTER, IN POINT LACET.

the stitches evenly and very closely, as seen in the illustration. The same design is suitable for trimming very elaborate under-clothing, besides little children's full-dress pinafores and party dresses.

**FIG. 4.—KNOTTED CABLE, OR POINT D'ESPAGNE LACE INSERTION**, for night-dresses, &c.

*Materials.*—Fine lace braid, as shown, or wider if preferred, the pattern being easy to enlarge, embroidery cotton of two degrees of fineness, say Nos. 36 and 40. After tracing upon *toile cirée*, braid; then fill up the four divisions of each square pattern in knotted cable stitch, with No. 40; the twisted bars, point de Venise, and spider's web in No. 36, as seen. The same design would be suitable for English embroidery by tracing it upon French muslin, and after outlining with a running of No.



FIG. 3.—JAPANESE LACE EDGING.

the cluster after securing it to the net by fastening it firmly to the braid with a fine needle and cotton. A deep lace could be formed by uniting the clusters one to the other, and one between the two for the second row or line, filling up between with the button-hole bars.

**FIG. 3.—JAPANESE LACE EDGING** for children's dresses, &c. *Materials.*—Lacet braid in two sizes, and embroidery Nos. 29, 30, and 36. After tracing upon *toile cirée*, braid as seen most carefully. Then edge in point de Venise with No. 29. The button-hole lines in the lower part of the design in No. 30, as also

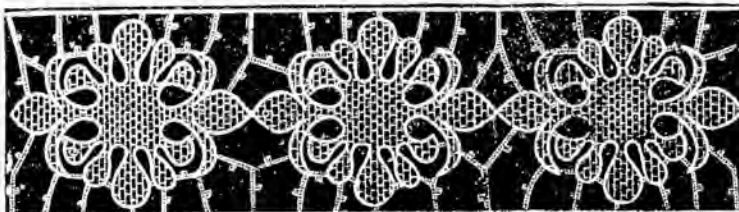


FIG. 10.—CHINESE PATTERN IN POINT D'ESPAGNE.

30 embroidery cotton, sewing over very closely, and then filled up with the spider's web and twisted bars in No. 36, the muslin being cut away between. Besides night-dresses, the same pattern would trim little children's dresses, pinafores, and tunics, besides toilet mats, antimacassars, stripes, and long window curtains, &c. In black silk braid and fine black silk, the same pattern would be suitable for dresses, mantles, and other articles of wear.

**FIG. 10.—CHINESE PATTERN IN POINT D'ESPAGNE**, for dress trimmings, &c. *Materials.*—Very fine lacet braid, or it could be a braid several sizes wider, enlarging the design accordingly; together with embroidery cotton, Nos. 30 and 40. After tracing the design upon *toile cirée*, braid, then fill up the different parts with the knotted cable stitch, or point d'Espagne, in No. 40. The stitch is a pretty one, and never gets out of place, so making it good for filling up either large or small spaces. The rest of the design is composed of dotted button-hole bars, as seen, in No. 30 cotton. This design is well suited for trimming velveteen dresses and other articles, of wear, besides chemisettes, cuffs, and collars.

**FIG. 10.—CHINESE PATTERN IN POINT D'ESPAGNE**, for dress trimmings, &c. *Materials.*—Very fine lacet braid, or it could be a braid several sizes wider, enlarging the design accordingly; together with embroidery cotton, Nos. 30 and 40. After tracing the design upon *toile cirée*, braid, then fill up the different parts with the knotted cable stitch, or point d'Espagne, in No. 40. The stitch is a pretty one, and never gets out of place, so making it good for filling up either large or small spaces. The rest of the design is composed of dotted button-hole bars, as seen, in No. 30 cotton. This design is well suited for trimming velveteen dresses and other articles, of wear, besides chemisettes, cuffs, and collars.

**MANTEL-SHELVES.**

A good mantel-shelf is improved by a

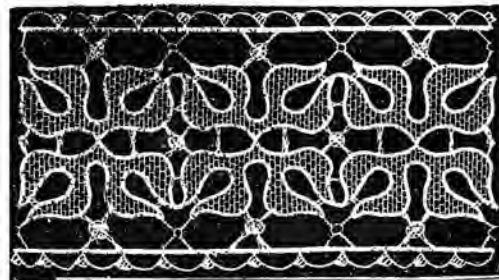


FIG. 4.—KNOTTED CABLE, OR POINT D'ESPAGNE.

lambrequin and a bad one is rendered durable. For this purpose measure the shelf, and get a shelf-board of the same size. Felt is generally used to cover the board, although flannel or almost any woolen goods may be used. Felt comes two yards wide and the width is usually sufficient for the length of the board. Cut your cloth the shape of the shelf-board leaving about an inch of margin all around. Lay the cloth thus cut on the board, and tack it down at the edges on the sides and ends with small tacks; then add a valance notched out all round to back the fringe



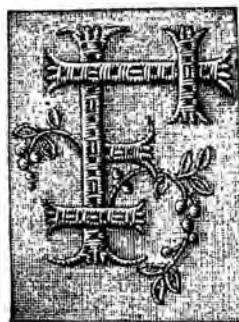
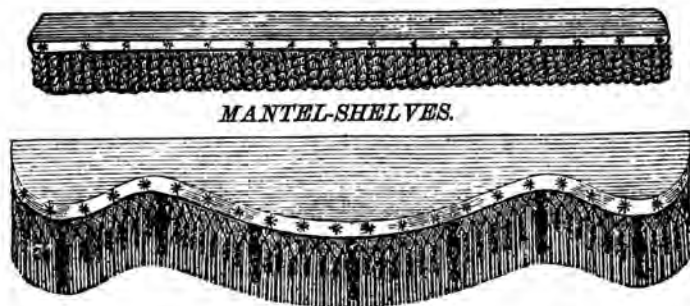


FIG. 6



MANTEL-SHELVES.

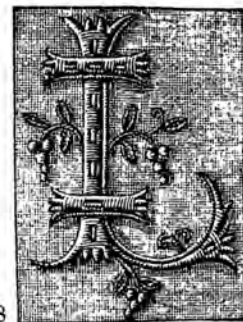


FIG. 8

**you intend to use.** Over this arrange the fringe, tacking it on with gilt-headed tacks. Upholstery fringe is generally used, although that is a matter of taste merely. The mantel-hanging always matches the window curtains, and the carpet and other appointments of the room should, if possible, correspond. The upper design is a plain mantle-board; the lower a curved one with an ornamental fringe.

**FIG. 5.—FANCY NEEDLE-BOOK.** A very handsome needle-book is represented by the illustration. It is composed of cardboard with blue satin, embroidered with white and black silk in the design as seen. The leaves should be of white flannel, and the strings to tie should be of blue satin.

**FIG'S 6 and 8.—INITIAL LETTERS: EMBROIDERY.** These initial letters are suitable to be worked upon under-linen, pocket-handkerchiefs, &c.; they are in satin and cording stitches, and may be worked with either colored ingrain cotton or cotton à la croix.

**FIG. 9 is a beautiful horse-shoe design in outline embroidery.**

**FIG. 10.—** This design is worked with Berlin wool of two colors, in cross-stitch upon Java canvas; it is suitable for cushions, footstools, &c. (see page 14)

**INFANTS' SOCKS.**

**Materials:** Two bunches of zephyr worsted, say one of white and one of blue.

Cast on forty-seven stitches, knit back and forth until you have four rows, put on the other color, knit back and forth plain, then knit two together, narrow, two together, narrow, two together, to end of needle, knit back plain. Take the other color, knit

plain until you have three rows, again take the other color, knit two together, narrow, same as before, for rows of holes for strings. Then knit plain again until you have five rows of plain,

same number as rows, then knit the seventeen you cast off on string. Knit round to the other side, take up same as before, put on the other color for foot. Knit round back and forth until you have ten rows on right side, narrow on each end until you have thirteen rows, then knit in middle, double together and bind off.

These socks are finished with a crocheted scallop at the top and a cord run through the lower row of holes. Finish each end of cord with pretty tassels.



FIG. 9.—OUTLINE EMBROIDERY.

Cast off on string seventeen stitches, knit thirteen, cast off on string seventeen, knit the thirteen plain, back and forth, until you have fifteen rows on right side.

Take up stitches on left hand first, same as heel of a stocking, which will be fifteen,

with gum tragacanth. When you have completed the wreath let it lie under pressure for a few hours, then give the whole a coat of colorless varnish. When thoroughly dry, join the shade together with gum, pressing it dry with a hot iron; then fasten it to the wire frame. This shade will give a soft, mellow light, and will repay the trouble to make it.

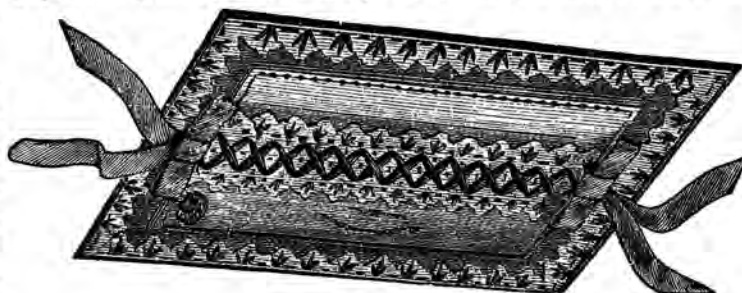


FIG. 5.—FANCY NEEDLE-BOOK.

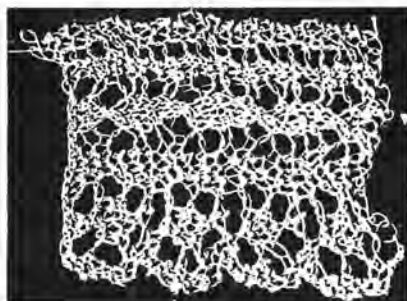






*(this page added 2006)*





1.—PARISIAN LACE.

OUR ILLUSTRATIONS

No. 1, Parisian Lace.—1st row: Cast on 17 stitches. Knit 2, thread over, knit 2 together, knit 1, thread over, narrow, knit 1, slip and bind without putting thread over, thread over, knit 3, thread over twice, narrow, thread over twice, knit 2.

2nd row: Knit 3, seam 1, knit 2, seam 1, knit 3, seam 5, knit 5.

3rd row: Knit 2, thread over, narrow, knit 1, thread over, narrow, knit 1, slip and bind, thread over, knit 10.

4th row: Knit two, thread over twice, narrow, knit one, narrow, thread over twice, narrow, knit 2, seam 3, knit 6.

5th row: Knit 2 thread over and narrow, knit 2, thread over, knit 3 together, thread over, knit 4, seam 1, knit 4, seam 1, knit 2.

6th row: Knit 12, seam 3, knit 6.

7th row: Knit 2, thread over, narrow, narrow, thread over, knit 3, thread over, narrow, knit 2, thread over twice, slip 1, knit 3 together, pass slipped stitch over, thread over twice, narrow, narrow.

8th row: Knit 3, seam 1, knit 2, seam 1, knit 3, seam 5, knit 5.

9th row: like third row.

10th row: Bind off 3, knit 6, seam 1, thread over, seam 2 together, seam 1, knit 6.

Illustration No. 2 is a neat pattern for tatting—suitable for under-clothes—the pattern is sufficiently clear without directions.

No. 3 is a unique Kate Greenaway pattern in outline embroidery.

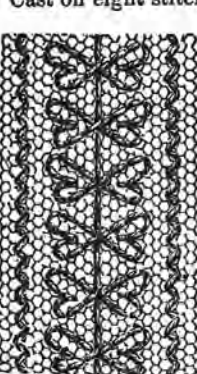
No. 4 is a design for insertion—darned net.

No. 5 is a handsome design in cross and Italian stitch. (see pg 17)

No. 6 is a neat border in cross stitch.

NARROW LACE.

Cast on eight stitches knit across plain.



4.—INSERTION—DARNED LACE.

1st. row: Slip 1, knit 1, thread over twice, seam two together, knit 2, thread over three times, knit 2.

2nd row: Knit 2, knit first loop, seam the second, knit the third, knit 2, thread over twice, seam 2 together, knit 2.

3rd row: Slip 1, knit 1, thread over twice, seam 2 together, knit 7.

4th. row: Knit 7, thread over twice, seam two together, knit 2.

5th row: Slip 1, knit 1, thread over twice, seam 2 together, knit 7.

6th row: Bind off 3 stitches, knit 3, thread over twice, seam 2 together, knit 2. commence at first row.

WHEAT-EAR EDGE.

Cast on five stitches, knit across plain.

1st row: Knit 2, thread over, knit 1, thread over twice, seam 2, together.

2nd row: Thread over twice, seam 2 together, knit 4.

3rd row: Knit 3, thread over, knit 1, thread over twice, seam 2 together.

4th row: Thread over twice, seam 2 together, knit 5.

5th row: Knit 4, thread over, knit 1, thread over twice, seam 2 together.

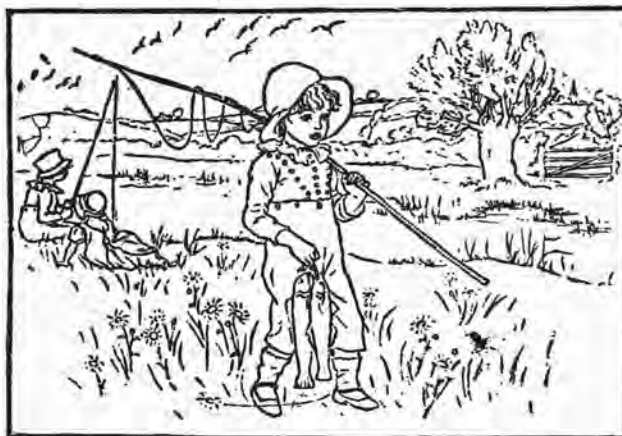
6th row: Thread over twice, seam 2 together, knit 6.

7th row: Knit 6, thread over twice, seam 2 together.

8th row: Thread over twice, seam 5 together, knit 3.

STOCKING SUPPORTERS.

When buying elastic ribbon for children's stocking supporters, procure a fine-webbed

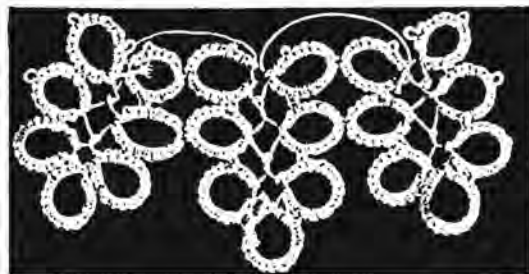


3.—OUTLINE EMBROIDERY.

brand; one pair of these will outwear several of the cheaper ones. Do not put button-holes in the elastic, but hem the ends and sew on loops of narrow white tape. Make the supporters long enough for the shortest stockings, and add a couple of loops of tape two inches apart on the upper end for use with longer hose. If at any time it is necessary to allow the supporter to encircle the leg, procure the ribbon with fluted edges, as that is much more elastic than any other kind, and will offer less hindrance to circulation.

ORNAMENTAL STANDS.

The small round stands seen in almost every sitting-room are made ornamental by having a lambrequin tacked to the edge. Cover the top of the stand with crash, and crochet a lambrequin of the fish-cord so much used for various fancy articles. Make the lambrequin just as you make the tidies, with close work and with open spaces through which ribbons are to be run. Finish with fringes from three to four inches deep. Have the lambrequin, with the fringe added, reach to where the legs of the stand join the standard.



2.—TATTING.

WORK BASKET.

Take two peach baskets and fasten the bottoms firmly together with small nails. Line one of the baskets with dark colored chintz; take a piece of the cloth two inches longer than the depth of the basket and wide enough to go once and a half around; gather this evenly on a circular piece of chintz just large enough to lie in the bottom of the basket. Fit this in smoothly. Then draw the upper end over the edge of the basket, and fasten with carpet tacks. Next take off the chintz a piece a trifle longer than the united length of both baskets, and wide enough to go around smoothly. Hem one end, and make all around a row of pockets five inches deep, gathered quite full, and furnished with a heavy rubber cord at the top. Fasten this neatly on the outside of the lined basket; draw the other end inside the empty one, and fasten with tacks. Finish with a band of gay ribbon tied around the centre to give it the shape of an hour-glass, and little knots of blue ribbon between the pockets.

To fasten forest leaves to glass use a solution of gum-arabic. It is at once transparent and adhesive.

RASPBERRY STITCH.

Cast on any number of stitches that will be a multiple of four and add two more; for instance, sixteen and two, or twenty-four and two.

1st row: Purl clear across.

2nd row: Knit first stitch, knit, purl, and knit before slipping the second stitch, making three of one. Purl the next three together, knit, purl and knit the next stitch, making three stitches of one. Purl the next three together, and so repeat throughout the needle.

3rd row: Like the first.

4th. Knit the first, purl the next three together, then knit, purl and knit the next before slipping, making three stitches out of one, etc., thus changing the order with the second row. Remember always to knit the first stitch and change the order of the berries. It makes the pattern very simple.

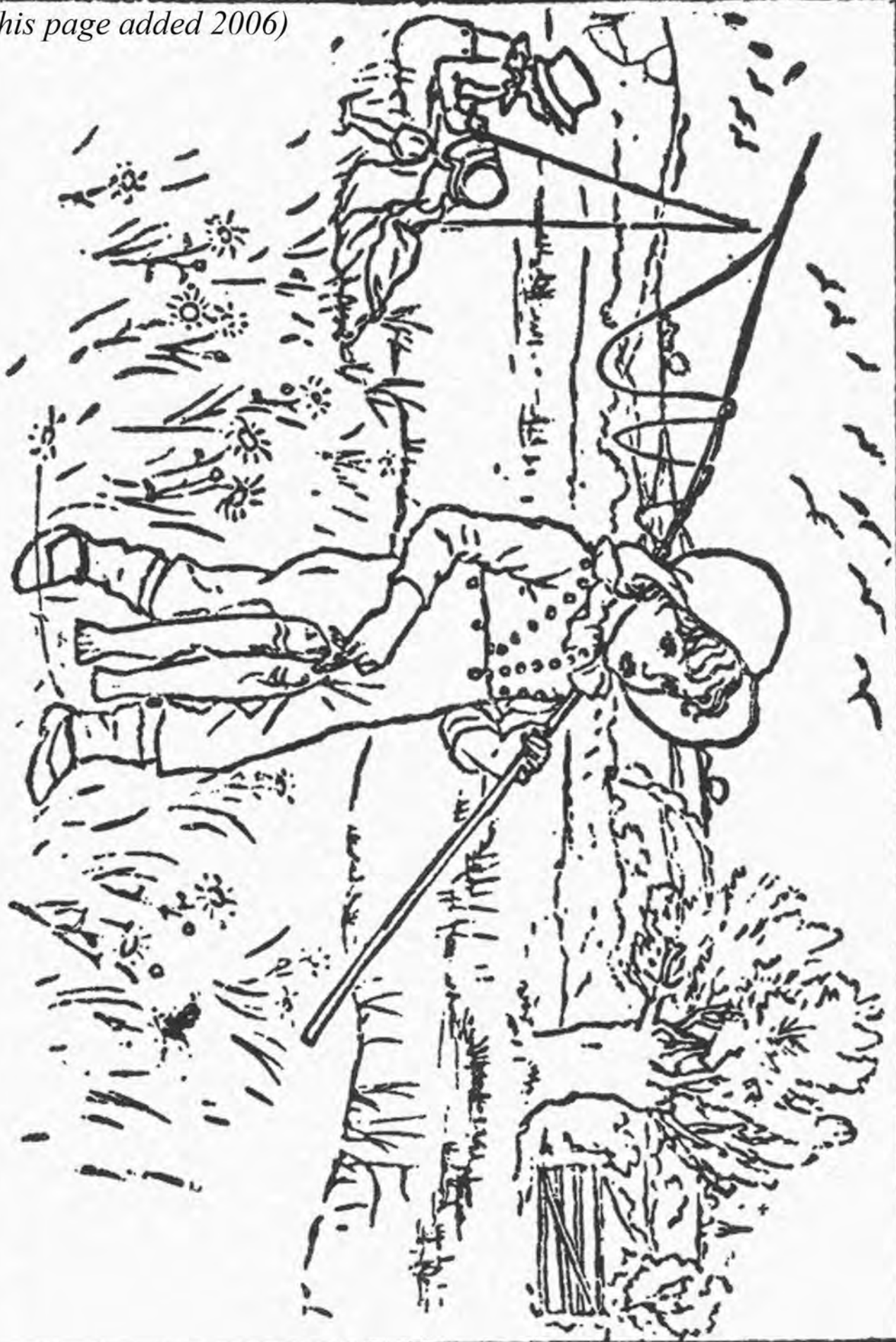
We are making our afghan of stripes of afghan stitch, embroidered in gay colors, alternating with stripes of raspberry stitch.



6.—CROSS-STITCH BORDER.



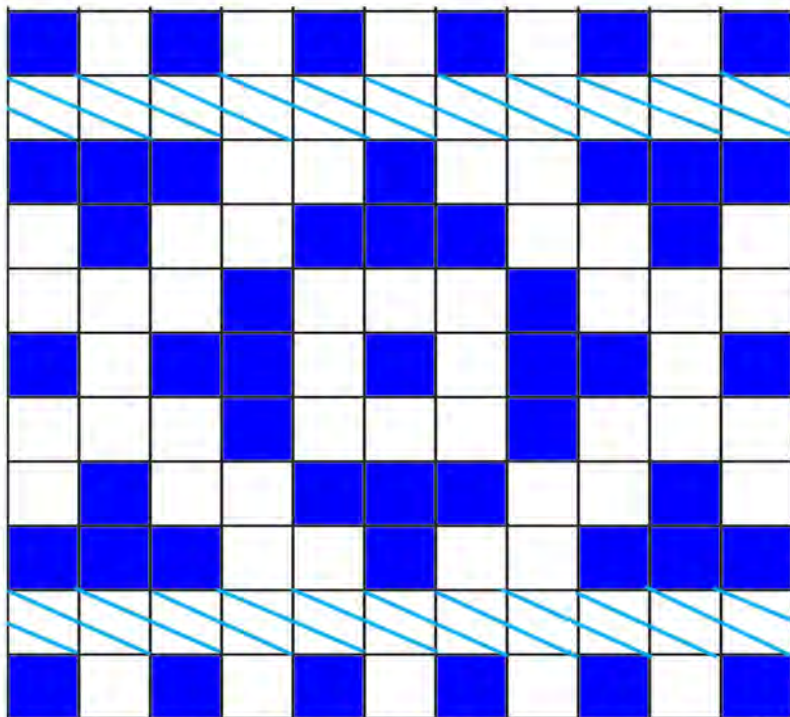
*(this page added 2006)*



**Kate Greenway Outline Embroidery design**



*(this page added 2006)*



**Cross stitch chart created from pattern on page 10**  
**dark blue squares represent cross stitches**  
**light blue lines represent long stitches**  
**known as Italian or Holbein work**



silk. These lines only run one way of the doyley, generally up and down. They do not run through the leaf, fruit and flower, but appear just above and below it. This is called darning.

The same design can be used for a tea tray by any one who can draw their own corners. The stems of the strawberry would run up very tall, and hang quite full of fruit with leaves about half way up. This would only require a little lace in arrangement. The prettiest design for corners are birds grouped in different positions. Ladies can now make their tables so artistic that a trifling expense if they are willing to embroider them. The price of these doilies worked and darned is \$30.00 per dozen. The tea trays are \$8.00 or \$9.00.

**TO RAISE THE NAP OF VELVET.**

Place a dampened towel over the face of a moderately hot flat-iron. Lay the piece of velvet on this immediately, and while the steam is passing through, brush briskly in the direction that will raise the nap; a nail brush will answer the purpose.

Pretty lambrequins for bedroom windows are made of muslin with the edge trimmed with a antique lace or torchon.



**DOYLEY.**

This strawberry design is to be outlined with filo floss. This floss is the only kind of washable silk and is imported from South Kensington, Eng. If ladies buy their silks together, they come very inexpensive as there is a great deal in a bunch costing twenty cents.

The shade of green used for stem, leaf and calyx is that of fresh spring green. The strawberry is outlined in the color of the berry, and the dots inside are done in buttercup yellow. The blossom is worked in cream, a shade off white, in order to show on the white back ground, the stamens are done in yellow, and worked in French Knots or seed stitch as they are often called.

The drawn work can be omitted altogether or done in any style or stitch. If preferred a color of the silk can be used instead of the thread running through the middle of the drawn work and the spider's web in each corner can be worked with the same shade in filo floss.

If a background is wished it can be run in straight lines about an eighth of an inch apart. Any contrasting color of the silk can be used. The stitch is longer on the right side than on the wrong in order to show as much as possible of the



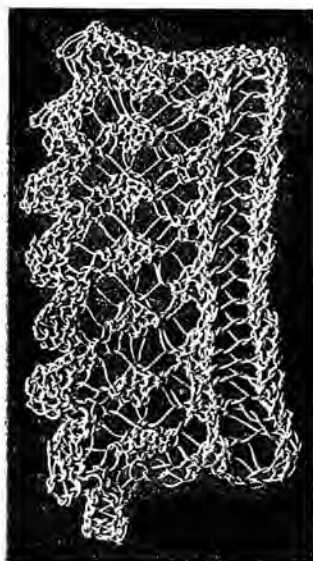


FIG. 1. TUNISIAN LACE.

LACE TRIMMING.

Fig. 1.—TUNISIAN LACE.—Cast on 15 stitches. 1st row. Knit three, make one, knit two together, knit three, make one, knit one, make one, knit six.

2nd row. Knit six, make one, knit three, make one, knit two together, knit three, make one, knit two together, knit one.

3rd row. Knit three, make one, knit two together, twice, make one, knit five, make one, knit six.

4th row. Slip the first stitch, knit the next, and pass the slipped stitch over the one just knitted, continue this casting off process until you have clipped off four stitches. There will then be fourteen stitches on left needle, and one on right, then knit one, make one, knit two together, knit three, knit two together, knit one, make one, knit two together, knit one.

5th row. Knit three, make one, knit two together, knit one, make one, knit two together, knit one, knit two together, make one, knit three.

6th row. Knit three, make one, knit one, make one, slip two stitches, knit one, then pass the two slipped stitches over the one just knitted, make one, knit four, make one, knit two together, knit one.

The above makes a very pretty trimming for fancy aprons, etc. Any number of thread can be used, but number forty makes it the prettiest. The finer the thread, the narrower

the trimming. When you "make one" put the thread over the needle; do not pick up a stitch.

FIG. 2.—MYRTLE LEAF WITH POINTED EDGE.—Cast on 26 stitches. 1st row. Knit two, make one, narrow, knit one, make one, knit two, slip one, narrow, (pass the slipped stitch over the one first narrowed), knit two, make one, knit one, make one, knit two, slip one, narrow, (pass slipped one over), knit two, make one, knit two, make one, narrow, thread over needle twice, and knit two.

2nd row. Knit three, purl one, knit one, make one, narrow, purl seventeen, knit one, make one, narrow, and knit one.

3rd row. Knit two, make one, narrow, knit two, make one, knit one, slip one, narrow, (pass slipped one over), knit one, make one, knit three, make one, knit one, slip one, narrow, (pass slipped one over), knit one, make one, knit three, make one, narrow, knit four.

4th row. Knit five, make one, narrow, purl seventeen, knit one, make one, narrow, and knit one.

5th row. Knit two, make one, narrow, knit three, make one, slip one, narrow, (pass the slipped one over), make one, knit five, make one, slip one, narrow, (pass the slipped one over), make one, knit four, make one, narrow, thread over needle twice, narrow, over twice again, knit two.

6th row. Knit three, purl one, knit two, purl one, knit one, make one, narrow, purl seventeen, knit one, make one, narrow, and knit one.

7th row. Knit two, make one, narrow twice, knit two, make one, knit one, make one, knit two, slip one, narrow, (pass slipped one over), knit two, make one, knit one, make one, knit two, slip one, knit one, (pass slipped one over), knit one, make one, narrow, knit seven.

8th row. Knit eight, make one, narrow, purl seventeen, knit one, make one, narrow, and knit one.

9th row. Knit two, make one, narrow twice, knit one, make one, knit three, make one, knit one, slip one, narrow, (pass slipped one over), knit one, make one, knit three, make one, knit one, slip one, knit one, (pass

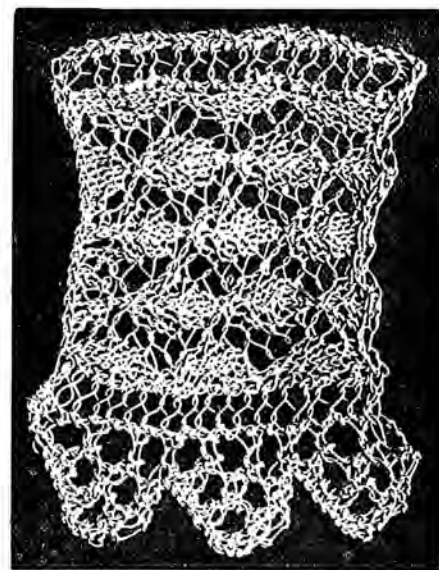


FIG. 2. MYRTLE LEAF, POINTED EDGE.

slipped one over), knit one, make one, narrow, over needle twice and narrow, over twice and narrow, over twice and narrow, knit one.

10th row. Knit three, purl one, knit two, purl one, knit two, purl one, knit one, make one, narrow, purl seventeen, knit one, make one, narrow, and knit one.

11th row. Knit two, make one, narrow twice, make one, knit five, make one, slip one, narrow, (pass slipped one over), make one, knit five, make one, slip one, knit one, (pass slipped one over), knit one, make one, narrow, knit ten.

12th row. Cast of eight stitches, knit two, make one, narrow, purl seventeen, knit one, make one, narrow, knit one.

"To purl one," is turning a seam, and "to narrow," is knit two stitches together.

FIG. 3.—STRIPE OR BORDER IN CROSS-STITCH. This very attractive border is suitable for ornamenting antimacassars, towels, table spreads, etc. For the centre, the ground is worked, and the material unworked to form the patterns. For the edge, the pattern is worked. The lower part of the border may be repeated upon the upper side if desired, which, in the opinion of some, improves the design.

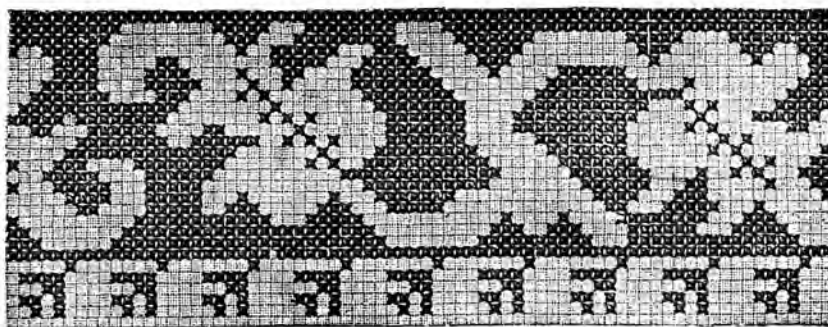


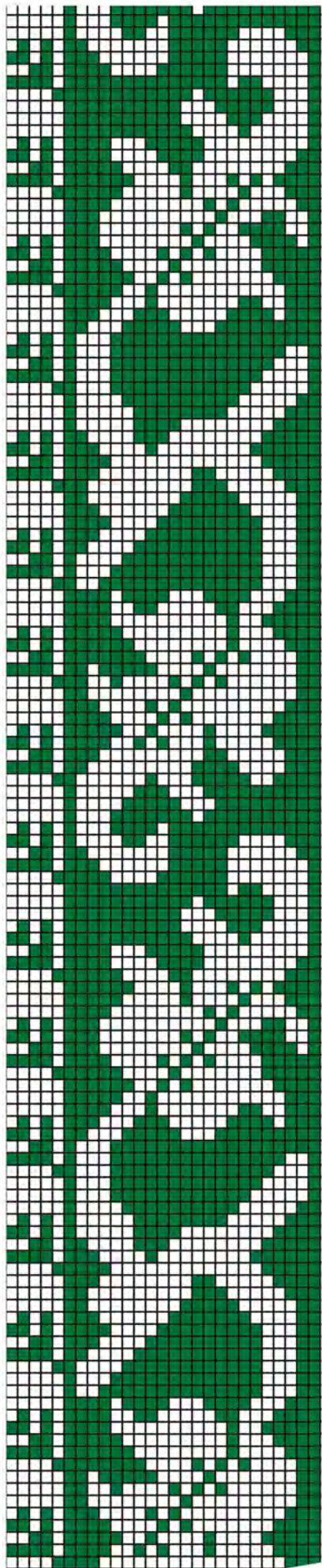
FIG. 3.—STRIPE OR BORDER IN CROSS-STITCH.

FEATHER CLOTH.

In Lyons is made a new kind of cloth from the down of hens, ducks and geese. From 750 grains of feathers is made one square metre of a light and very warm waterproof cloth, which can be dyed in all the different shades.



*(this page added 2006)*



**Chart for pattern on page 12**





FIG. 4.—MONOGRAM.—WHITE EMBROIDERY.

FIGS. 4 & 5.—MONOGRAMS.—WHITE EMBROIDERY.—These monograms, which are designed for handkerchiefs, etc., are worked on bastiste or linen with fine embroidery cotton in stem, satin, overcast, and knotted stitch.

Fig. 6: BEAD NECKLACE.—This necklace consists of a net-work of jet beads, finished at the bottom with pendent loops, and attached at the top to a black velvet ribbon, and tied in a bow in the back.

Fig. 7.—BORDER.—Our 7th and last fancy work design is an exceedingly beautiful pattern in cross stitch embroidery suitable for table spreads, sofa pillows, etc.

UNIQUE SOFA-PILLOW.

Mrs. Beecher tells of a unique sofa pillow, made by a lady who had little time, but a good deal of ingenuity and taste. It was made from one of the gray silk handkerchiefs seen in gentlemen's furnishing stores. A cardinal handkerchief was chosen which had an owl in one corner. After the pillow was made and covered with silecia or some similar material, she put the handkerchief over it and turned the corner which was ornamented with the low back toward the centre, and caught it there with invisible stitches. The corner of the pil-



FIG. 6.—BEAD NECKLACE.

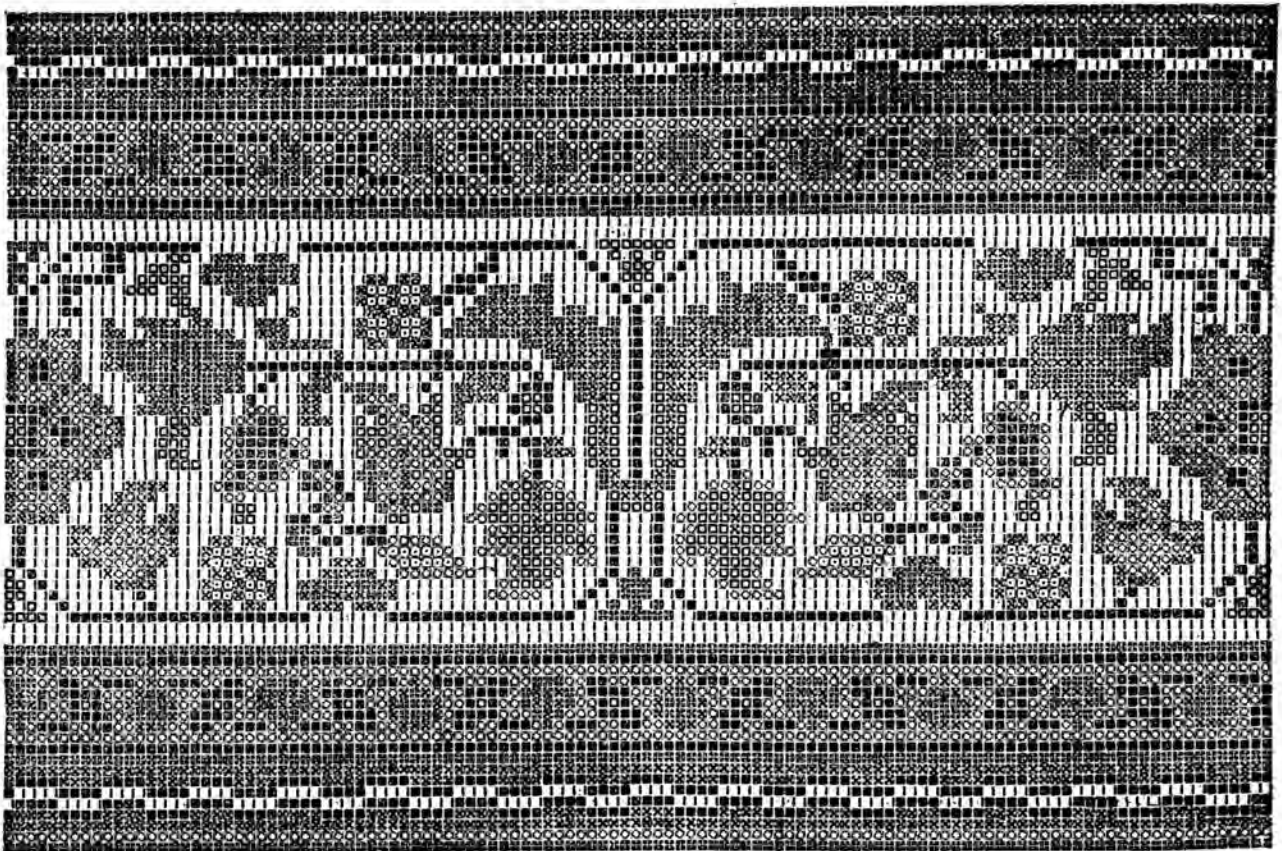


FIG. 5.—MONOGRAM.—WHITE EMBROIDERY.

low that was left visible had a piece of black velvet put smoothly over it, and a handsome ribbon-bow of the color of the handkerchief was fastened to the velvet. The pillow was finished on the edge with a silk cord of bright gold color, and the under side was lined with Canton flannel. It was pretty, and took but a few hours to make.

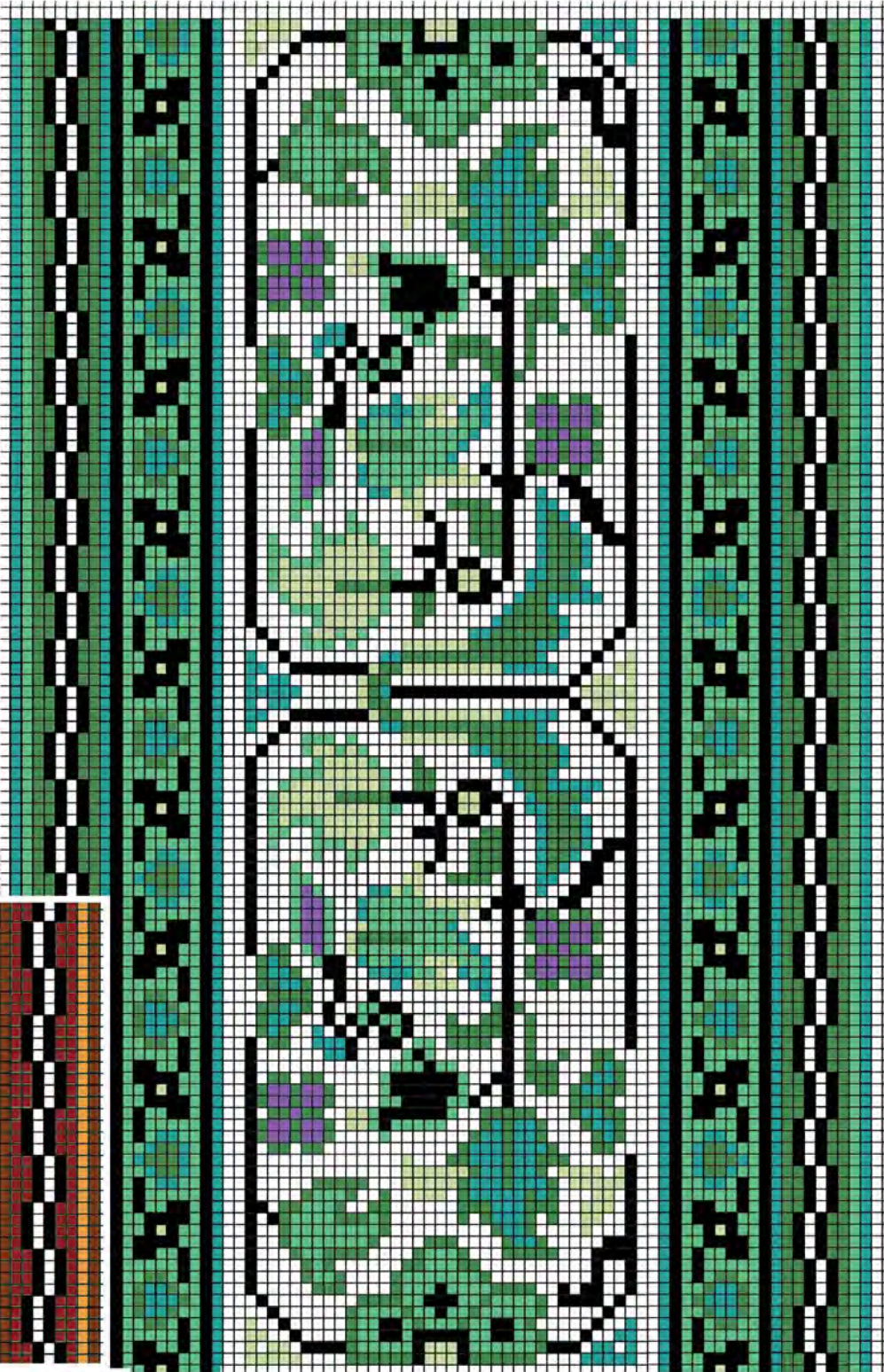
NEAT LOUNGE QUILT.

Among the pretty and attractive ways to finish the edge of a silk lounge quilt are these: Put a border of narrow ribbon on in strips, make a point on the end of each piece of ribbon, and under these, allowing it to show a trifle, put a ruffle of lace. Another way is to omit the lace and put a tassel or small ball on each point.



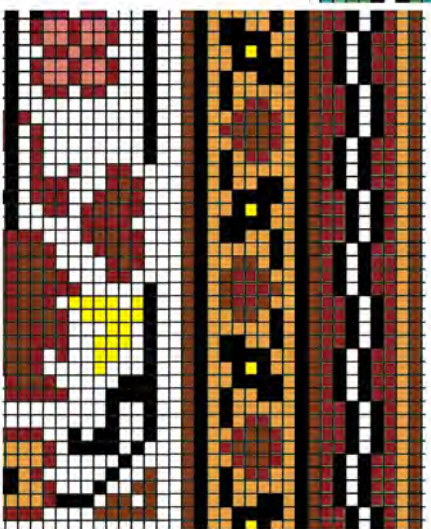
CROSS-STITCH EMBROIDERY.





Pattern from page 13 *(this page added 2006)*  
each of the printed symbols was given a color

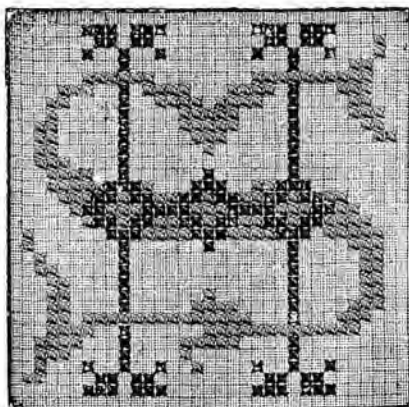
I used greens and blues but  
But autumn golds and reds would also work





ARTICLES FOR FAIRS.

Our Great Grandmother pincushions sell well. These are large full face made of fine linen, painted with eyebrows, highly-colored cheeks and lips, a very decided nose, and large beads for eyes. This face is stuffed and soft, and surrounded by a lace plaiting and plaiting of the same brocade that forms the back, a silk tuft on one side; the whole circumference half a yard. Then there are sunflower pincushions; the centre, where are the pins, made in brown



velvet, the petals cut in yellow cloth; dolls caps and bonnets; bags made in satin and embroidered, holding scent or sweets; pincushions made of cloth in the form of beetles, or painted; small letter cases made in satin, and embroidered with the monogram.

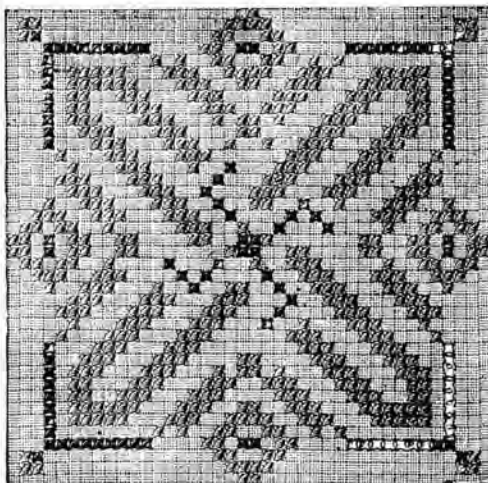
The following is a useful notion. Take two circles of calico, cut out the centre to a diameter about three inches, stitch them up, stuff tightly, and cover the ring thus formed. Make a round silk bag, with stiff cardboard at the bottom the size of the opening, fit it in, sewing it securely to the sides, and draw it up with a ribbon. The bag should be deep enough to touch the dressing-table and will be found handy as a receptacle for thimble, scissors, thread, glove buttons, etc. Another has a needlebook, made of silk and cardboard, in shape of a butterfly lightly resting on it. A third has a simulated Japanese fan made in the same way for a needlebook and sown firmly on, with a small pearl button and loop to hold down the upper flap. Three cornered and oval pincushions are pretty and uncommon. A suitable way of edging the latter is by a double puffing of silk satin on the cross put on very full. Little pocket pincushions of white silk, painted, are always popular, but a new way of decorating them is to substitute a monogram crest or motto in place of the usual spray of flowers. Jockey cap pincushions, too, are pretty and original, and one of these makes a useful present for a gentleman. It should be made in sections (if lined with cardboard the pins are inserted at the joinings), and carried out either in the owners favorite colors or those of the giver. The Zingari, in colors of red, yellow and black are pretty. To complete the illusion a brim should be added of black velvet or colored silk, tightly stretched on cardboard, and then, sown on the cap, a small button at the top, and a ribbon tied in a bow in the front must not be forgotten.

The neatest of all washing lists for memorandums is an oblong pincushion, with a loop for hanging it up. Across the top of

cushion, which may be either printed on white silk or drawn by hand with marking ink on fine white linen, is a row of numbers, up to twelve. This occupies the narrow end. Down the long side of the cushions are written or painted the names of articles for the wash. Fine lines like a net-work divide the figure spaces. All that is needed is to stick a pin in any intersecting square, collars 7, tableclothes 5, and so forth and the register is complete. Additional pieces put in at the last moment, which confess written lists, are simply set down when it is only to move a pin.

NIGHT DRESS AND HANDKERCHIEF CASES.

Just at present cases for nightdresses and sachets for handkerchiefs seem popular. They usually match, and are always lined with a contrasting color. The newest fashion is to make them almost square, with one corner turned back and split up the centre. The two pieces are fastened back, and one is quilted satin or satine, secured by a fancy-headed pin, while the other is plain, and has a monogram or a device embroidered on. The slit up the turned back corner extends six inches or so from the point. The lining of the case is wadded and quilted, and sometimes scented, and the whole edged with gathered lace, hemmed muslin, or frayed silk. The handkerchief case opens in half, and on each side are two places for handkerchiefs to slip in, from the middle—plain ones, fancy ones, evening and colored. Another favorite shape is a square, bordered fully with lace, with the four corners tied together with a bow, and the name or monogram worked on one. Black satin lined with quilted yellow sarsenet, brown lined with pink, and pale blue with coral, are fashionable, trimmed with tinted lace. The brush case is also made to match, the brushes and combs being thrust through at the corner. The last idea is to make the usual ugly sponge bag ornamental, by either



CROSS-STITCH EMBROIDERY.  
(Fig. 10 from pg 9)

covering it with colored satin, and working a flower on each side, or in American cloth, painting it and binding all round with gaulon.

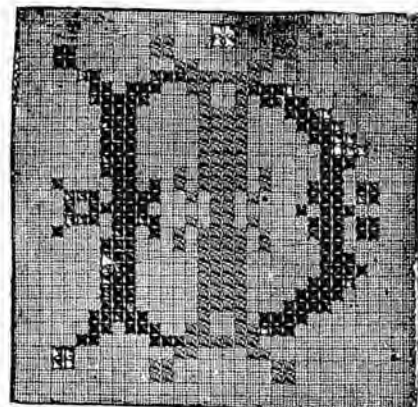
Small squares of contrasting color, such as pale pink and blue, form very pretty sachets. Crossway stripe of silk or satin lined with muslin, are pleated so as to form alternate squares of two colors. The trimming is composed of a spray of artificial

flowers; honey-suckle is charming with soft shades of pink and blue, and the sachet is finally edged with lace; in a white sachet, half the squares are of velvet and the others are of Ottoman.

MANTLE DRAPERIES.

Mantles are now draped with scarfs suspended from a brass rod about the edge of the shelf.

The plain effects of a bedroom mantle



may be improved by hanging in the centre a round or square bevelled mirror, with a frame of oak or plush, and on each side, a trifle above, place small shelves for vases, bric-a-brac, etc.

PAINTING ON WOOD.

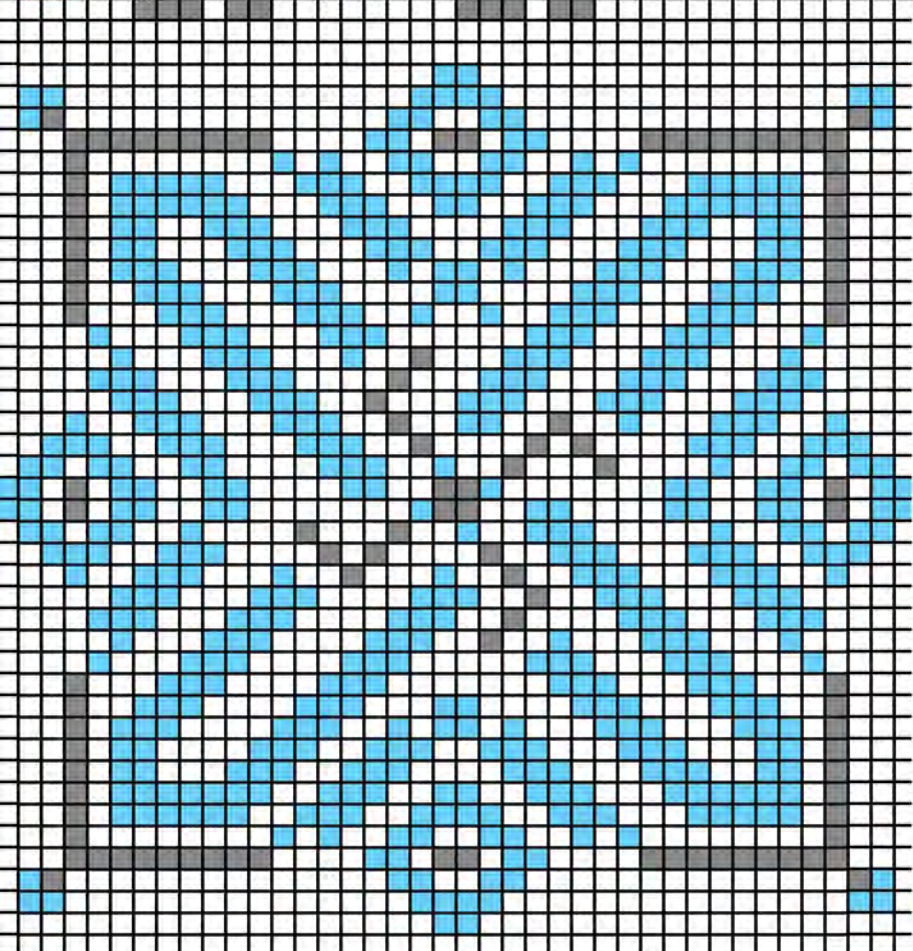
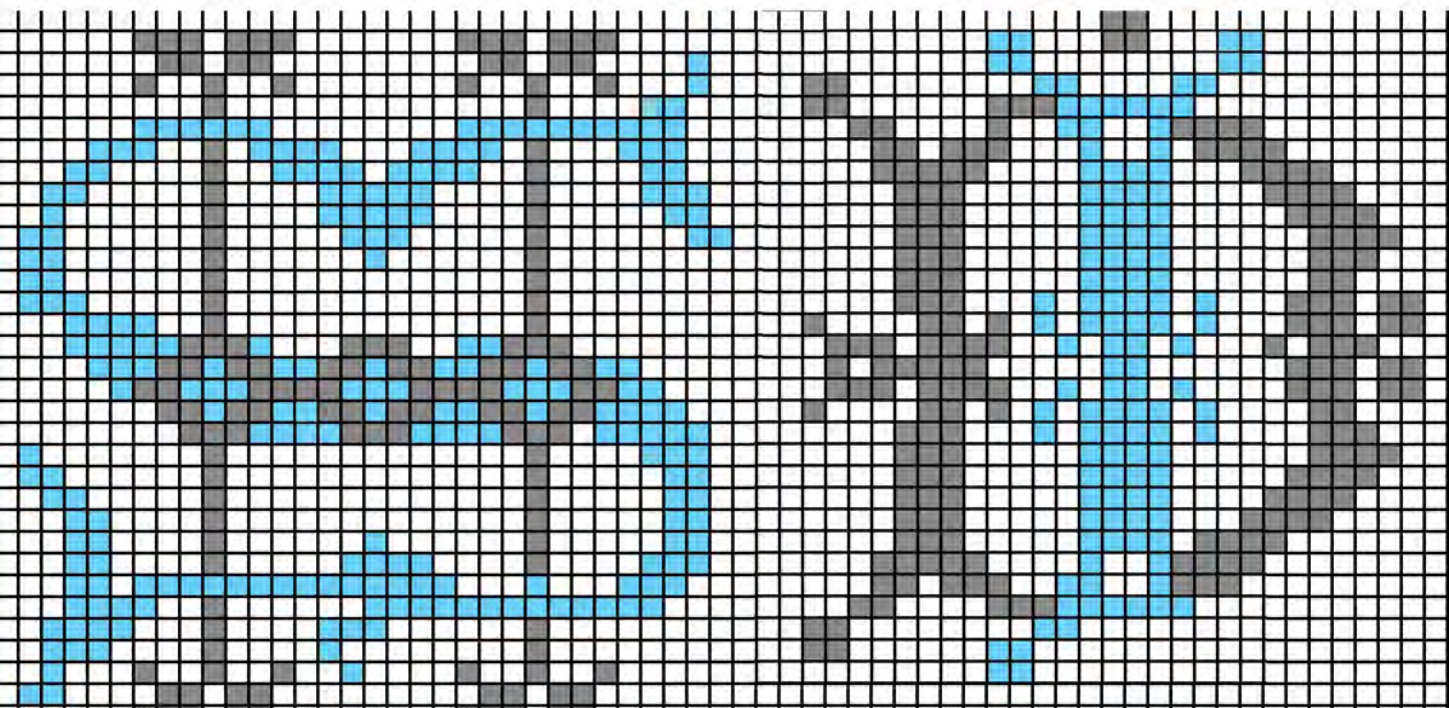
Many inquiries are made as to a successful preparation of wood for painting upon. Perhaps the following old-fashioned but successful plan may be used: Dissolve 1-4 ounce of isinglass in rather more than a quarter of a pint of water, then stir into it 1-2 pound of flake white, finely powdered. Mix well and leave it for twelve hours. When cold it ought to be a firm jelly. For use, place the basin of boiling water till dissolved. Apply it evenly with a brush to the surface to be covered, using as many coats as may be required. When dry, polish with fine glass paper and soft rag. It is now ready for sketching upon. A chess-board executed upon this ground has stood the test for more than thirty years. When the work is completed, it will require a coat of clear hard varnish.

TO CLEAN ENGRAVINGS.

It has been found that ozone bleaches paper perfectly without injuring the fibre in the least. It can be used for removing mildew and other stains from engravings that have been injured by hanging on the walls of damp rooms. The engraving should be carefully moistened and suspended in a large vessel partially filled with ozone. The ozone may be generated by putting pieces of clean phosphorus in the bottom of the vessel partially covered with water.

The latest art notion is an immense wooden shovel with a landscape scene painted upon the inner side of the bowl, the edges of the bowl and the handle being gilded and trimmed with ribbon.





**Cross stitch charts  
for patterns on page 14**

*(this page added 2006)*



**KNITTED LACE.**

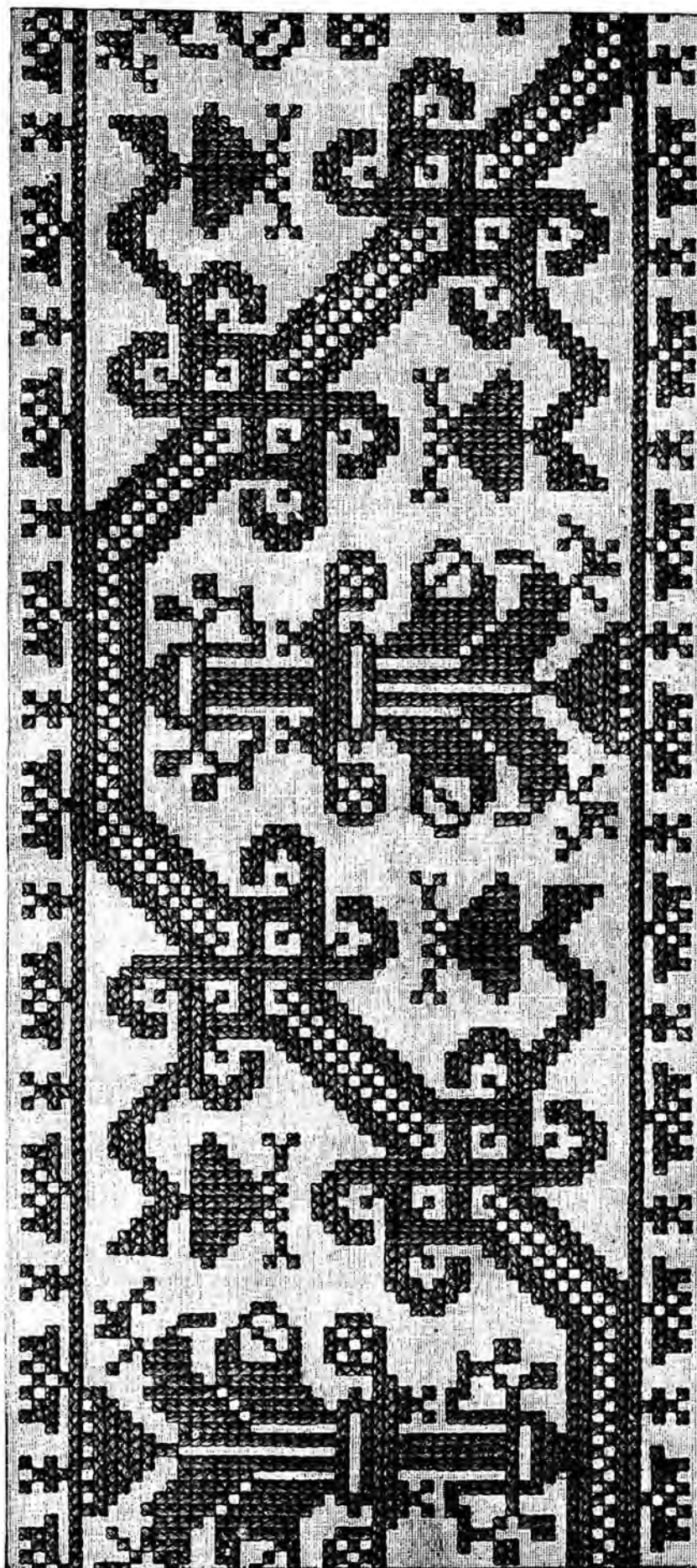
Cast on 14 stitches.  
 1st row: Slip 1, knit 1, over, narrow, 1 plain over, knit 2 together 4 times, 1 plain.  
 2nd row: Make 1, rest plain, every alternate row the same.  
 3rd row: Slip 1, knit 1, over, narrow, knit 2, over, knit 2 together 4 times, knit 1.  
 5th row: Slip 1, knit 1, over, narrow, knit 3, over, knit 2 together 4 times, knit 1.  
 7th row: Slip 1, knit 1, over, narrow, knit 4, over, knit 2 together 4 times, knit 1.  
 9th row: Slip 1, knit 1, over, narrow, knit 5, over, knit 2 together 4 times, knit 1.  
 11th row: Slip 1, knit 1, over, narrow, knit 6, over, knit 2 together 4 times, knit 1.  
 12th row: Cast off 5, rest plain.

**KNIT EDGING.**

Cast on 11 stitches,  
 1st row: Knit 2, thread over twice, seam 2 together for fagot, knit 2, thread over, narrow, thread over narrow, thread over, knit 1.  
 2nd row: Plain except fagot.  
 3rd row: Fagot, knit 3, thread over, narrow, thread over, narrow, thread over, knit 1.  
 4th row: Like 2nd.  
 5th: Fagot, knit 4, thread over, narrow, thread over, narrow, thread over, knit 1.  
 6th row: Like 2nd.  
 7th row: Like 2nd.  
 8th row: Narrow, narrow again and slip one over the other, the rest plain except fagot, or better, bind off 3 as usual.

**HANDSOME KNIT EDGING.**

Cast on 17 stitches.  
 1st row: Knit 2, thread over twice, seam 2 together, knit 2, thread over and narrow, knit 3, fagot, knit 1, thread over 4 times, narrow, knit 1.  
 2nd row: Knit 3, seam 1, knit 1, seam 1, knit fagot, plain to loop which seam, plain to fagot.  
 3rd row: Fagot knit 3, thread over, narrow, plain except fagot.



4th row: Plain except fagots and loop.  
 5th row: Fagot, knit 4, thread over, narrow, plain to fagot.  
 6th row: Plain except fagots and loops.  
 7th row: Plain except fagots.  
 8th row: Bind off 3.

**A PRETTY BRUSH-BROOM POCKET.**

A pretty brush broom pocket is made by taking a piece of macreme lace and doubling it; fasten it securely, then tie the fringe together loosely about two inches below the bottom of the bag; tie with ribbon or with cord. The bag may be lined with bright-colored silk or silesia if you please.

**UPHOLSTERING A STAND.**

If your old stand or small table needs upholstering, to make it look respectable, try this way of doing it: Cover the top with very dark, double-faced Canton flannel, then sew or tack a deep fringe around the edge. This can be bought in all colors and widths, and the wider or deeper it is the prettier.

**A PRETTY PEDESTAL.**

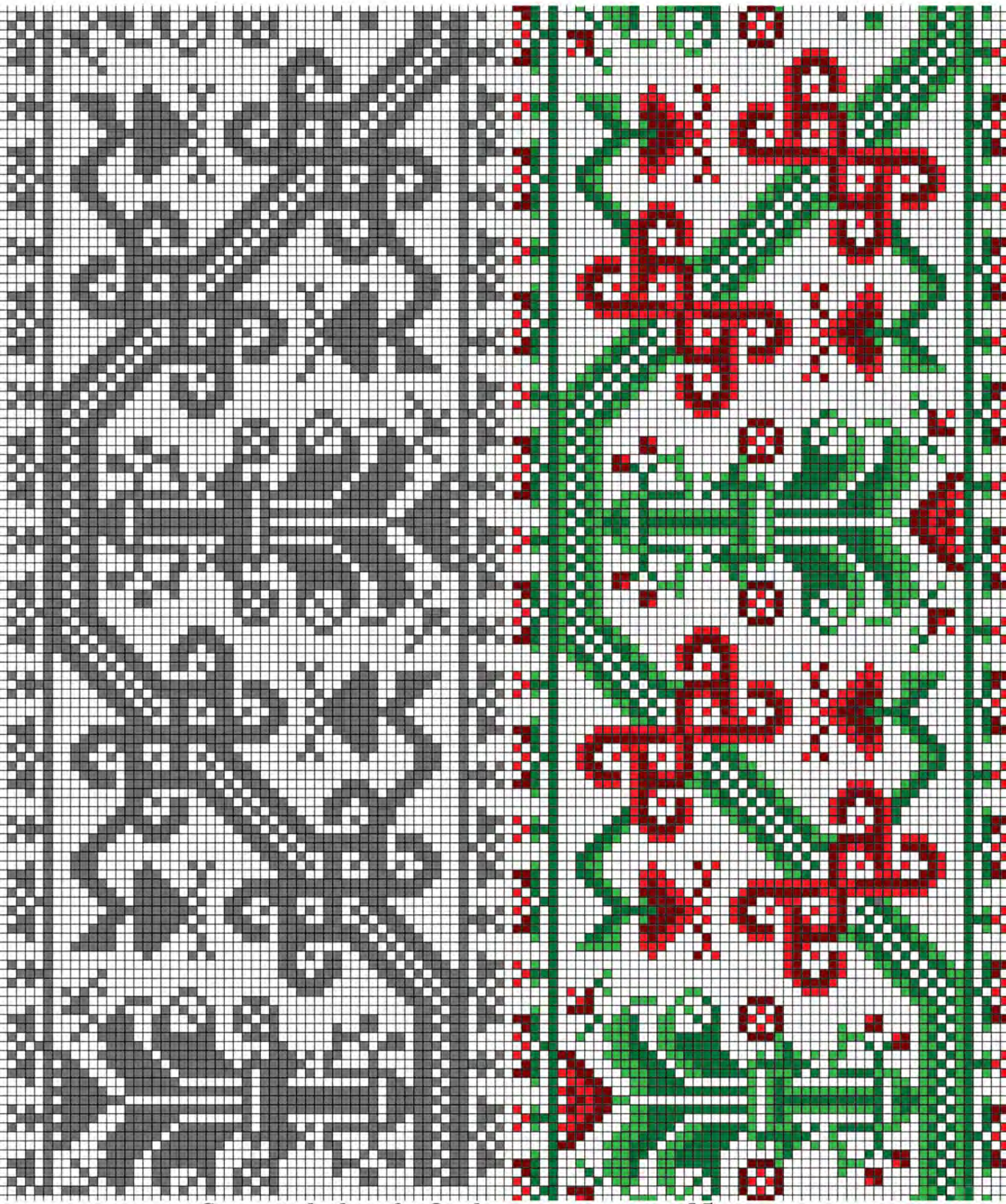
A pretty pedestal on which to stand a basket of flowers, has the top, base, upper and lower parts of the shaft covered with red silk plush. For the centre is a band of black, wrought in irregular zig-zags of gold thread, in the Japanese fashion, with flowers and foliage in silk embroidery.

**NEUTRAL TINTS.**

The safest and best tint for floors is a neutral gray. If you cannot have a bare wood-en floor, either of black walnut, or stained to imitate it, then have a plain gray felt carpet.

The newest kind of embroidery is cross-stitch upon black silk canvas, which is made up over colored silk.





Cross stitch chart for 2 color pattern on page 15  
a 2006 reworking is shown using additional colors *(this page added 2006)*





MONOGRAM: WHITE EMBROIDERY.

**HINTS ON DYEING.**

To those who wish to have certain fabrics dyed, the following information may be found useful as regards the colors they will take:—

**Black material** can only be dyed black, brown, dark green, dark crimson, dark claret, dark olive, dyed black, dark brown, dark claret.

**Dark Green:** Black, dark brown, dark green, dark claret, dark olive.

**Light Green:** Dark green, black, dark brown, dark crimson, dark claret, dark olive.

**Dark Crimson:** Black, brown, dark crimson, dark claret.

**Light Crimson** will take the same as dark crimson.

**Claret:** Black, brown, dark crimson, dark claret.

**Fawn** will take dark crimson, dark green, black, brown, dark claret.

**Puce:** Black, brown, dark olive, dark crimson, dark claret.

**Dark Blue:** Black, brown, dark crimson, dark green, dark claret, dark olive, dark blue.

**Pale Blue:** Dark crimson, dark green, black, brown, claret, puce, dark blue, dark olive, lavender, orange, yellow.

**Olive** will dye brown, black, dark green, dark crimson, dark claret.

**Lavender:** Black, brown, dark crimson, claret, lavender, olive.

**Pink:** Dark crimson, dark green, black, brown, pink, olive, dark blue, dark puce, dark fawn.

**Rose:** Same as pink, but also orange, scarlet and giraffe.

**Straw, Primrose** and **Yellow** will dye almost any color required, as also will peach and giraffe.

**Gray** will only dye, besides brown and black, dark green, dark claret, dark crimson, dark fawn, dark blue.

White silk and cotton goods can be dyed almost any color. White woollen goods cannot be properly dyed in the piece; they

can, however, be beautifully cleaned. As cotton, silk and wool all take dye differently, it is almost impossible to re-dye a fabric of mixed stuff any color except dark ones named. Pale blue fabrics will re-dye better than any color.

**FRAMING WATER COLORS.**

A gilt mat is not out of place on a water color if the tone of the picture is rich and dark, and appears to harmonize with the

and should be surrounded by a mat with a square or oblong opening (not oval). The mat is white or gold, and should be at least twice as wide as the frame. A bevel is also very effective, and artists prefer the rough yellowish white paper to smooth cardboard for mats. Avoid a bluish white. Tinted mats are not considered suitable for water colors, and are not used.



MONOGRAM: WHITE EMBROIDERY.



WHITE EMBROIDERY.

**gilt.** In framing water colors all fancy frames of plush and velvet should be avoided. They are not used by artists, and are not admitted to exhibitions. Water

1 oz. of sal-volatile dissolved in a pint of water; squeeze the moisture out, but do not rub it. If very flabby, put gum arabic dissolved in warm water in the liquid, then wind it round a bottle filled with hot water. On no account should it be ironed.

**TO CLEANSE LACE.**

**PEDESTAL FOR VASES**

An ingenious way to make a pair of vases appear to be considerably larger than they really are, is to get two blocks of wood, in size and shape about like a quart bowl, leaving a space that will be large enough to set the vase in and leave a little margin; cover them with plush, and put one at each end of the mantel.

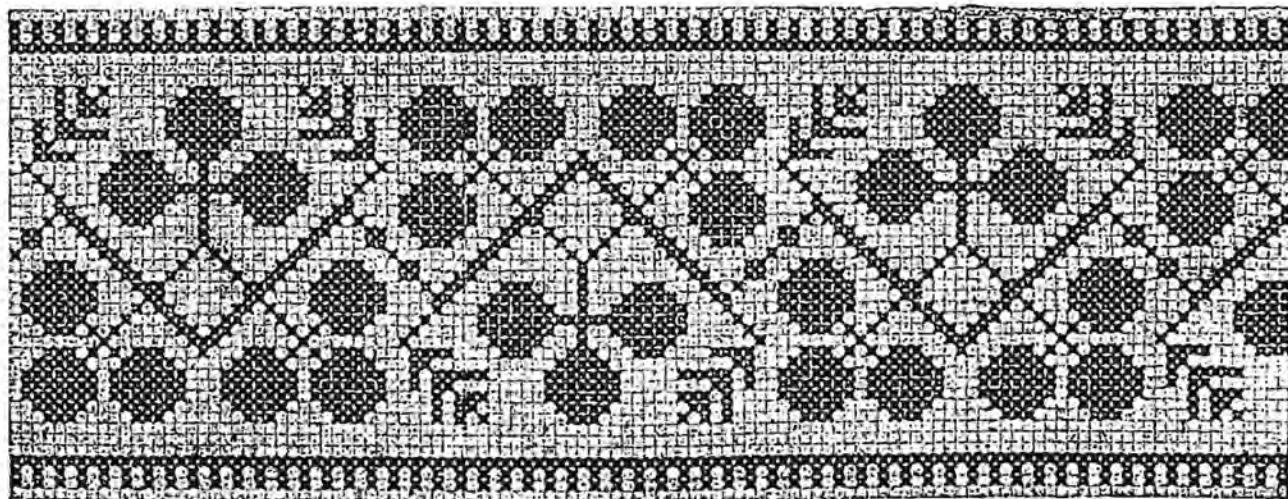
Curious vases of either bronze or brass will show to as good advantage as any on these little pedestals. The base, in order to be effective, must be large enough to give an impression of strength and safety. A round piece of plush may be used to cover them; lay it in plait if necessary.



WHITE EMBROIDERY.

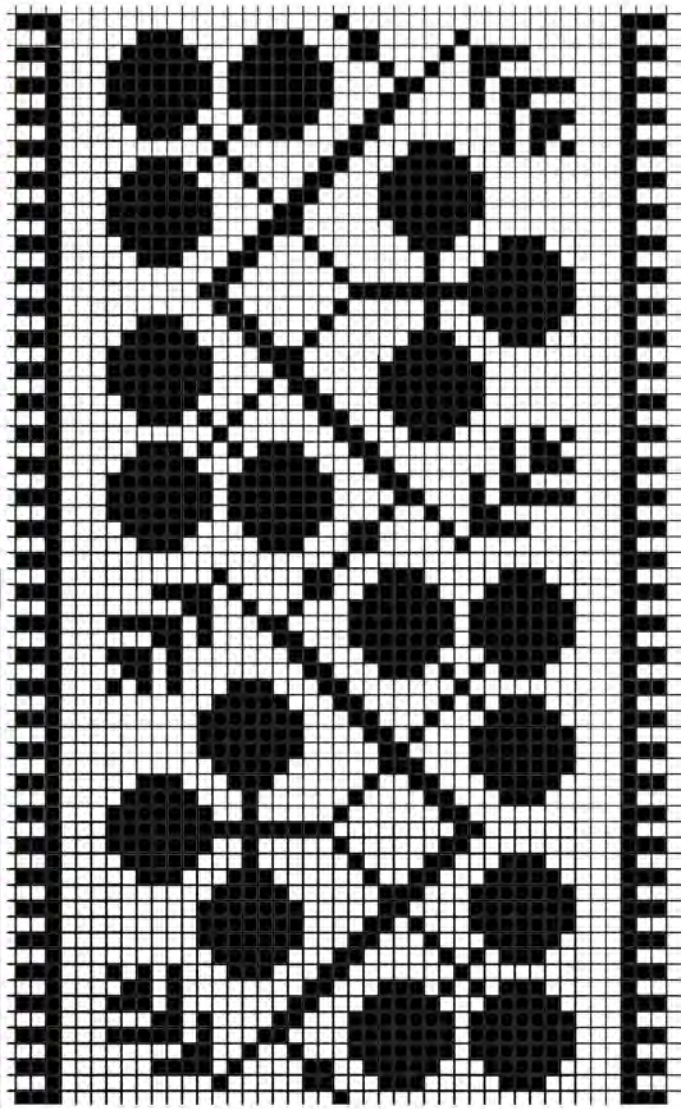
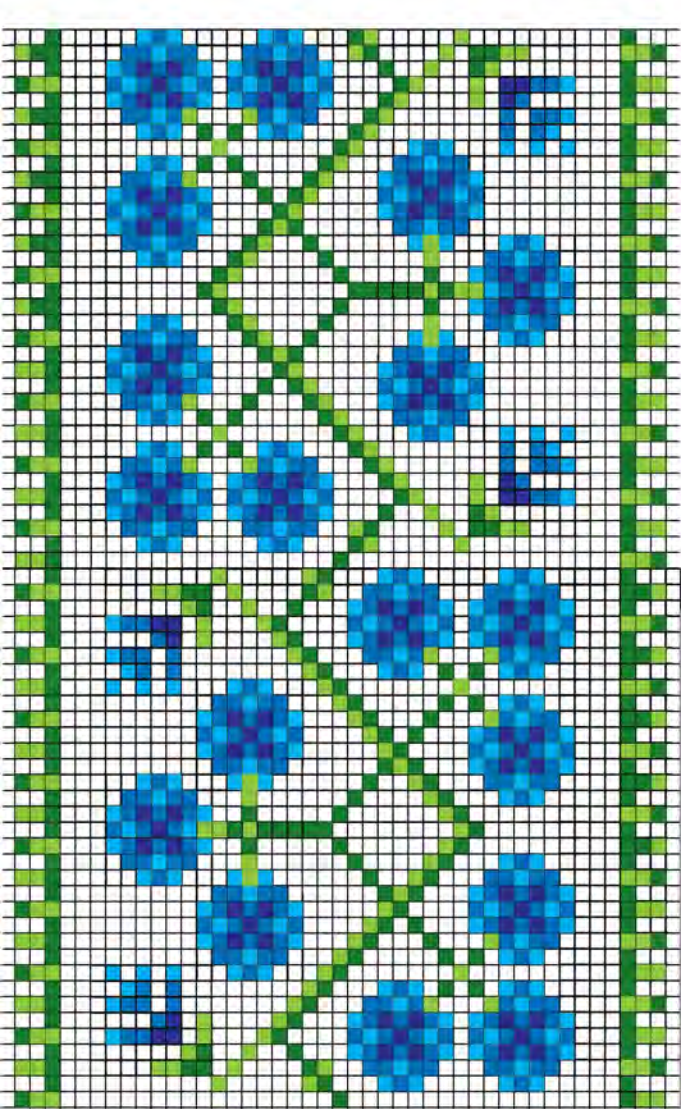
colors are generally framed in flat frames of gold or bronze, or carved or plain wood,

to cover them; lay it in plait if necessary.



BORDER: CROSS STITCH.

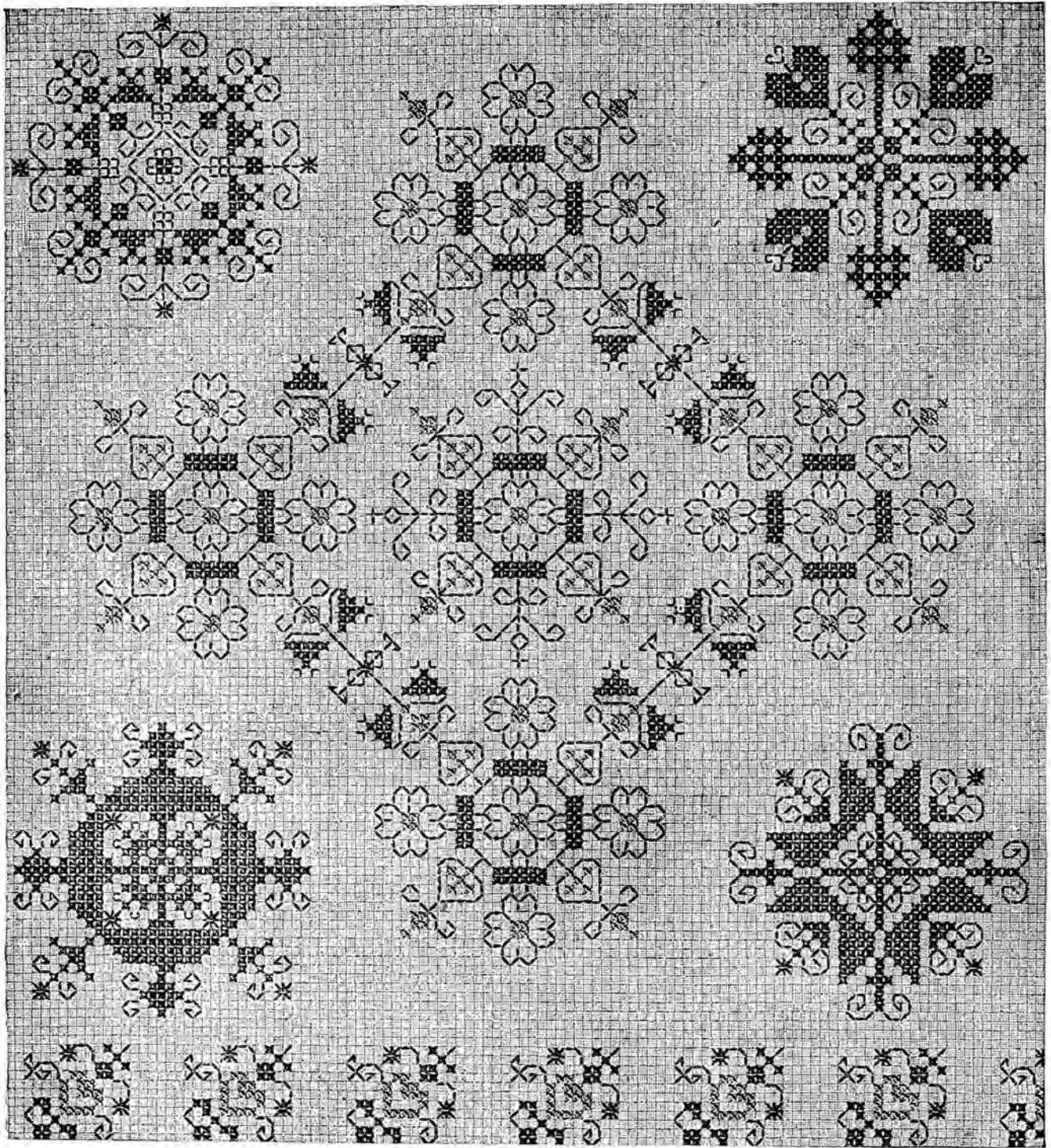




**2 color pattern chart  
recharted in 5 colors**

*(this page added 2006)*





DESIGN: CROSS AND ITALIAN STITCH. (Fig. 5. pg 10)

**WEDDING CAKE BAGS.**

A late and pretty fancy is the making of satin bags in which to send wedding cake to absent friends. Make them of pink or blue, draw them together with a narrow ribbon like an old-fashioned work-bag.

Decorate with the monogram or initials of bride and groom. The cake should be wrapped in the kind of paper which confectioners use about fresh candies.

**TOILET MATS.**

Very pretty and useful toilet mats may be made of white enamelled cloth, cut in

sizes or shapes to suit the fancy. Punch small holes an eighth of an inch from the edge, and the same distance apart. Into these crochet a border of colored split zephyr, use white knitting cotton of proper size, for the outer scallop, which should be edged with the worsted. Shell-pattern lace, two inches wide, makes a nice finish.

**BABY WRAPS, ETC.**

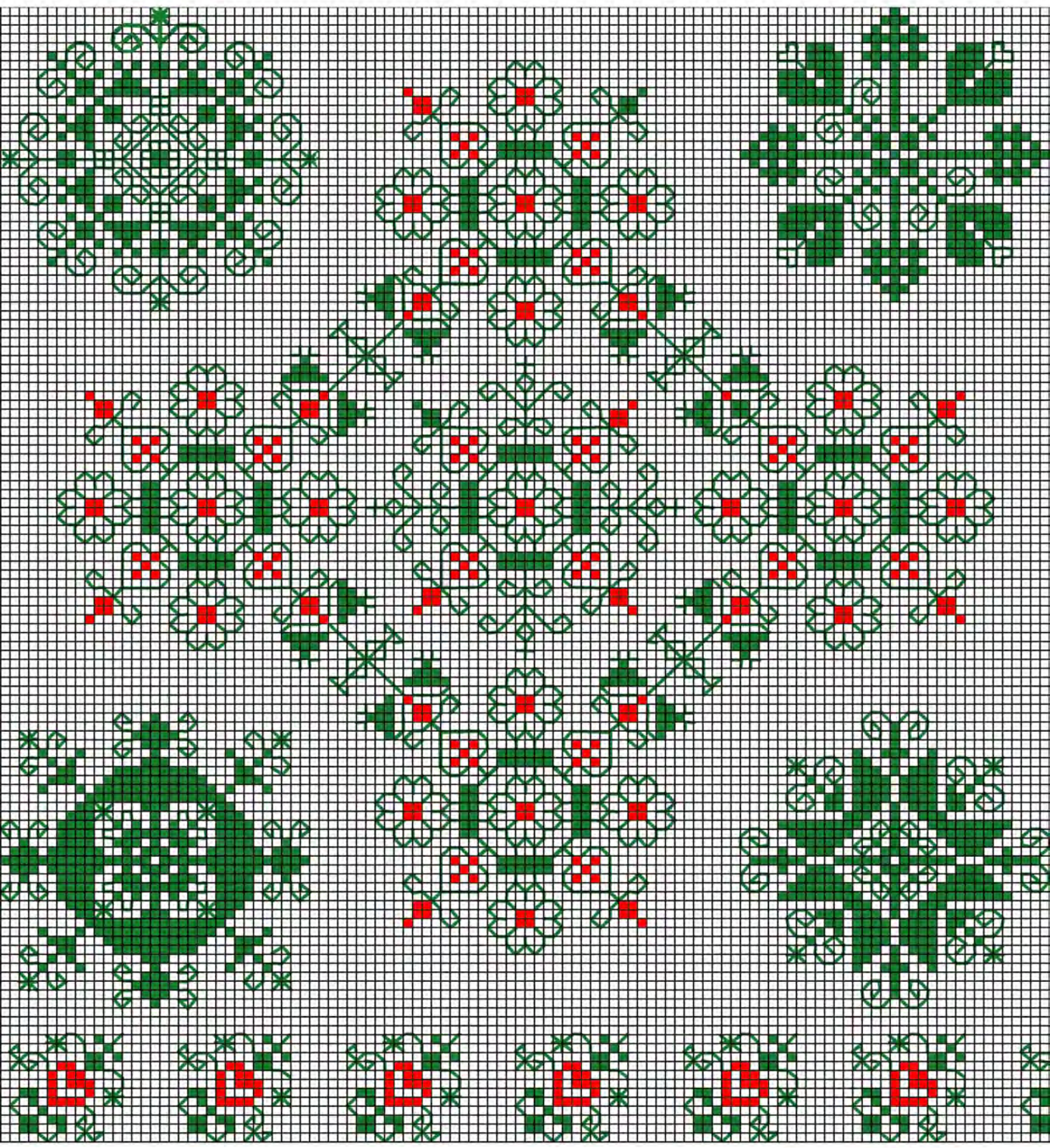
Lovely little wraps for the baby-carriage are made of two pieces of flannel — one, for instance, of blue, and one of white; pink the edges of both. If the blue is to serve for a lining, put a pretty design in

outline stitch on it, and then catch the blue and white together with a row of feather stitching about two inches from the edge. If you wish to make it still more ornamental, a handsome bow of blue satin ribbon just above the embroidery is appropriate.

**WASHING RIBBONS.**

Do not throw away your ribbons because they are soiled. Wash them in a solution of fine toilet soap and cold water squeezing them quickly through. Place them between two cloths and iron with a flat-iron moderately hot.





*(this page added 2006)*

**Pattern from page 17**

- **Cross stitch**
- + **straight stitch**



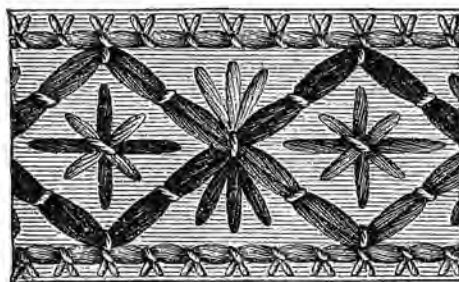


BATH SLIPPER.

**CREWEL WORK ETC.,**

The best method for learning easily and well how to do crewel work is to take a pretty piece of flowered cretonne or chintz, thread a needle with two or three strands of filoselle to match in color one of the shades of the flowers; work over this shade with the filoselle in crewel stitch. In this manner work over all the flowers, leaves and stalks on the piece of cretonne copying the shading as nearly as possible. In working do not make a knot to the filoselle, but run it across the leaf or flower at the back; finish off in the same manner, cutting off the filoselle very close and putting the ends aside. These will be useful another time to stuff pin-cushions, etc.

Another way of doing a very handsome looking piece of work, is to get a bunch of flowers, of the sort called "stamped-out design;" lay it on a piece of cloth or satin, and fix it securely down by tacking with a needle and white cotton, and take stitches across it in many directions, but not through the paper. Take a very fine needle with one strand of filoselle of the color of one of the flowers, and work over and through the paper, taking very long stitches, but not covering all the paper, only marking out and deepening some of the shades, taking care at the same time to work the edges of the bunch of flowers down on to the cloth or satin. When finished, carefully cut the white threads and pick them out. Work bags and cases, baskets, mats, pocket-handkerchief cases, banner screens, and many other things can be ornamented in this way.



DESIGN FOR A BORDER IN COLORED EMBROIDERY.

**PLAITED PAPER WORK.**

Almost any shaped baskets and work cases can be made of plaited paper: white, brown or newspaper may be utilized for this purpose. To make a white basket, cut into narrow strips, three-quarters of an inch wide, thin cartridge or white demy paper; double each strip lengthways in two and plait it as straw and chip are done. When you have plaited a sufficient quantity, stitch them together in the shape you wish the basket to be, using a small basin, jar or even another basket to assist in shaping the work. When the plait is stitched into shape, and handles put on, give it two coats of hot gelatine and water, and when thoroughly dry, varnish. Baskets of newspaper or brown paper must be painted with oil color and afterwards varnished.



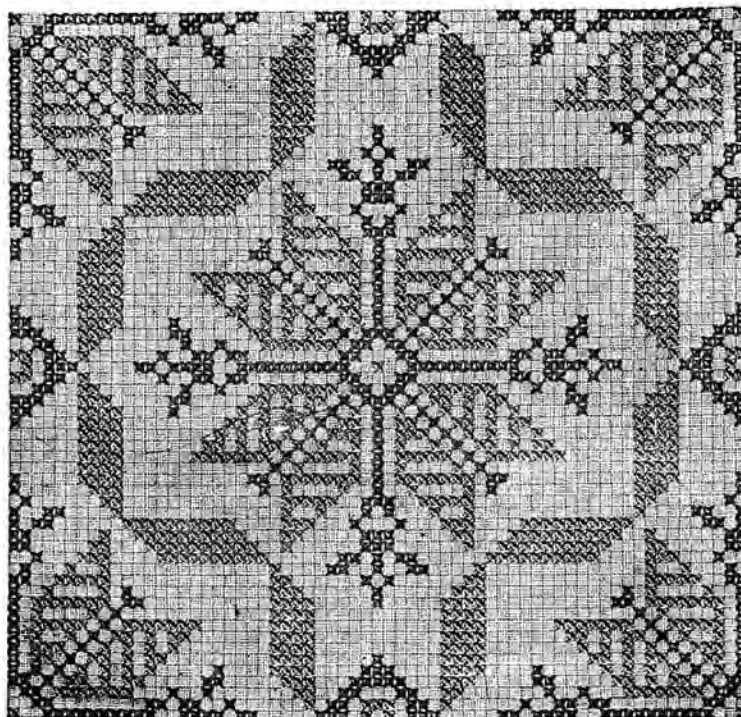
CROSS STITCH BORDER.

and the edges with hot gelatine. It is better to give it two coats before varnishing. These mats will wash with a little soap and water if they have been thoroughly gelatinized and varnished. The "stamped out" designs can be used in making these kind of mats instead of ferns, etc.

**LAMP SHADES.**

Procure from a good lamp store the necessary wire frames for the lamp shade; these can be had round, square or parasol shape. The best silk to use is thin Persian. The parasol shape is generally covered with closely set ruches. To make these, the silk is cut on the cross, from three inches to four inches deep, and ravelled on either side by passing the sharp edge of the scissors against them; the silk is then ruched or quadruple box-plaited, so that only the soft ravelled edges are seen when sewn on to the foundation, for the frame must be first tightly covered with the silk. Lace, half as full again as the circumference of the frame, is sewn on the edge. Another way of covering the square shape is in knife-plaits; a band of ribbon round the top, a heavy ruching at the lower edge, heading the lace. It is impossible to give the amount of lace required, without knowing the size of the shades. Reckon twice as much lace as the lower edge; in the silk for knife-plaits, three times as much silk. For ordinary parasol covers to lamps with ruching, it takes six yards.

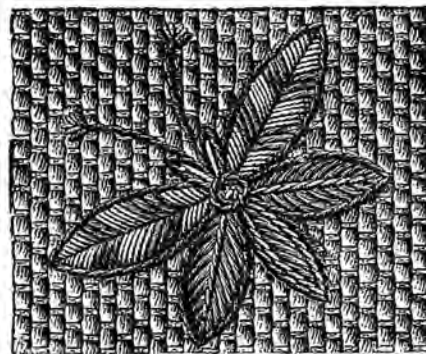
The above will be found to make a very attractive and unique lamp shade, when made after either of the styles described. Lamp shades being necessary to protect the eyes may as well be attractive.



CROSS STITCH DESIGN

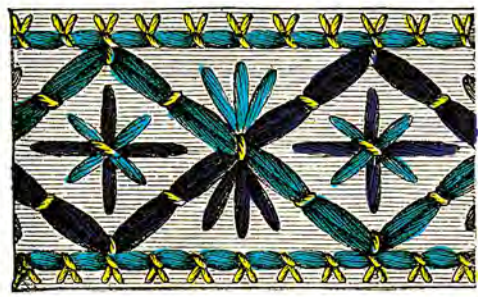
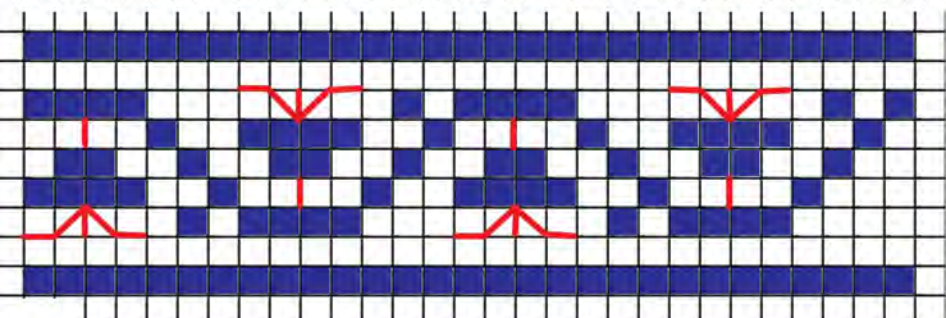
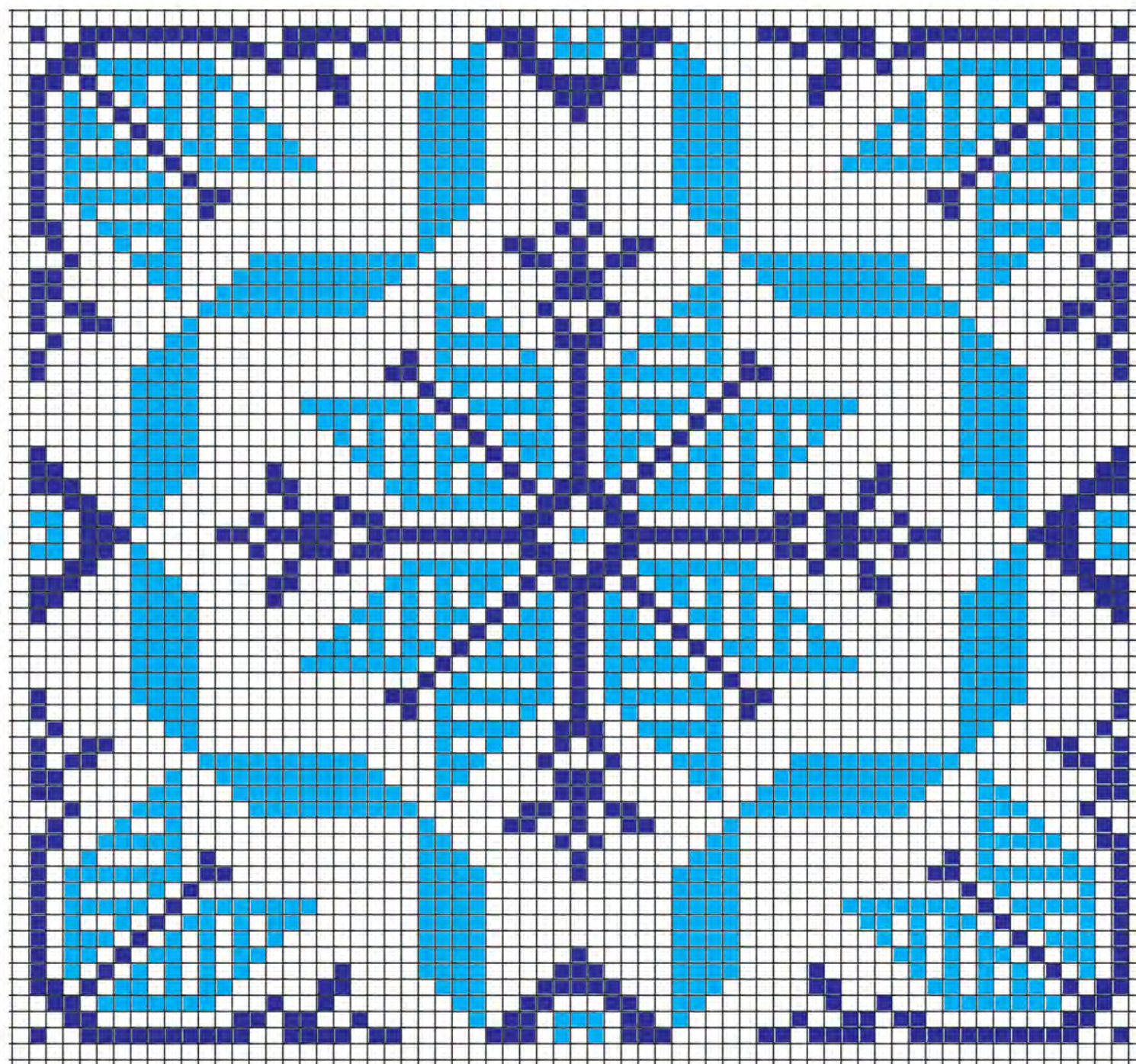
**FERN AND MOSS TRIMMINGS.**

Many useful articles can be ornamented with real ferns, mosses and flowers. Cut out in white cardboard a set of toilet mats, draw a scallop round them, taking half the circumference of a cotton reel as a guide. Cut the scallops out with a sharp pair of scissors and punch a hole in the centre of each with a shoemaker's punch, a quarter of an inch across. The ferns, mosses, small flowers, etc., must now be prepared by pressing them with a hot iron, first covering them with one or two sheets of blotting paper. Now with a small brush cover all the underside of each leaf or flower with hot gelatine and water (half an ounce of gelatine to half a pint of water will be about the proportion), and lay it on the mat very carefully in the position you wish it be, pressing firmly with a soft cloth on and off for a few minutes, till it is firmly fixed. Brush over both sides



BUTTERFLY: EMBROIDERY.





**Patterns etc from page 18**

*(this page added 2006)*





CROCHET PURSE

This handsome design is to be made with embroidery or knitting silk, the illustration being clearly sufficient to render full detailed instructions unnecessary. Begin by making a chain of fifty-two stitches, one treble into a stitch, then one chain into the next stitch, continue thus to commencement of opening, then omit one chain, and after completing opening continue as before.

INFANT'S ROLLER. — CROCHET AND KNITTING.

Materials required. — Two ounces of white single Berlin wool, and two pins No. 14 (Walker's bell gauge.) Cast on 36 stitches.

1st row : Knit two and purl two alternately.

2d row : Knit.

Repeat these two rows twice more.

7th row : Purl two and knit two alternately.

Repeat the seventh and eighth rows twice more, then repeat from the beginning until the roller is the length required.

To form the pointed end decrease by knitting two together at the beginning of every row.

For the crochet edge work one double into a stitch at the edge of roller, four chain, one double into the first. Repeat from the beginning of the row.

EMBROIDERY ON JAVA CANVAS.

Stars are cut out in satin or cloth of different colors, and are tacked in place on Java canvas, and then fastened down with embroidery silk. The designs between the stars and the borders are also worked with silks in different colors. Any remnants of skeins of embroidery silk can be used for this work, which is suitable for decorating work baskets and similar articles.

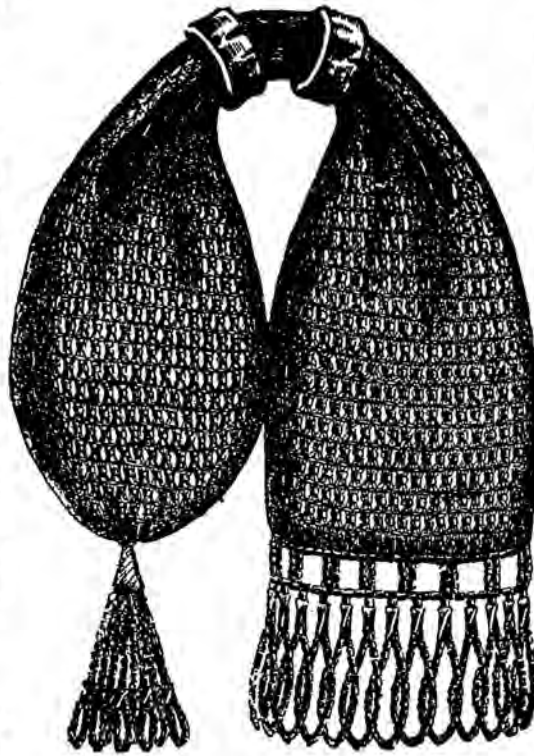
It is not a waste of time to make attractive any article of daily use.



A STOCKING BAG.

The materials needed are one and one-half yards of print or cretonne, eight small brass curtain rings, a stick of braid and a large piece of pasteboard.

Cut three pieces of paste-board each six and one-half inches wide, and seven and one-half inches long, and round one end of each. Tear a strip seven inches wide from one side of the print and the whole length; cover the pasteboards with this. Cut a piece nine inches long and the width of the remaining print; hem one side and round the corners of the other; gather the end and rounded side and sew to one of the pieces of pasteboard, running an elastic into the hem. This is to hold yarn. Hem the ends of remaining print, gather the sides and sew one side to the piece that holds the yarn, and the other to another piece of paste-board. Put in flannel for needles on this piece, and put the last piece



CROCHET SILK PURSE.

over it and fasten at the top. Fasten the rings to the top of the bag and run in the braid.

SPIDER KNITTING.

Set on any multiple of 4 and two additional stitches. Knit 1st stitch, \* wool forward, purl 3 together, wool back, knit 1, but without taking it off the needle bring the wool forward and knit the same stitch again, so that you have 3 out of one to make up for the 3 purled together. Repeat this \* until the last stitch, which knit plain.—2nd row: Knit the first stitch, purl throughout the row until the last stitch, which must always be knitted.—3d row. Knit 1st stitch \* then knit one without taking it off, bring wool forward and knit it again, purl three together. Repeat from \* until last stitch, which knit plain.—4th row like 2nd row. Arrange at



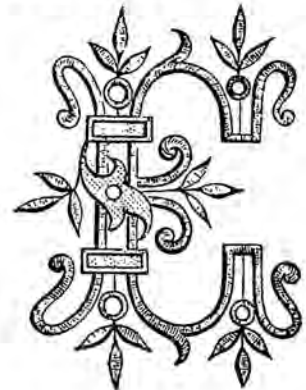
the beginning of every pattern row to alternate the 3 purled stitches with the 3 knitted, that the little knobs may come alternately.

MOUNTING PRINTS.

Make a thin size of fish glue or isinglass. Take a good sized flat varnish brush, wet the brush with the size just sufficiently to moisten the surface of the print to the extent of the whole width of the brush and the whole length of the print. Commence at one side and continue in this way until you have gone over the whole surface. Draw the brush with a light quick stroke, as closely each time to the part previously wet as possible, without lapping or going twice in a place. When dry, go over it again in the same way, only at right angles to the first stroke. Let this dry, then proceed to mount it as follows: Stretch as tightly as it will bear while tacking, to a frame or the required size, a piece of new smooth, fine muslin or factory cloth. Rub over the whole surface of this, with a good paste brush, a sufficient quantity of well cooked paste made of equal parts of wheat flour and starch, to wet thoroughly the cloth. Lay the print on to it, and, with a piece of clean paper covering it, rub it down on both back and front side, until smooth and fast. When thoroughly dry, varnish with white copal varnish.

SCRAP RECEIVER.

A tasteful scrap receiver is made of a clean, new peach basket, stained in oak or left in its natural color and coated with brown varnish. Wide ribbon is interlaced through the slats, row after row, filling the space from the bottom to the top, both of which are decorated with a full ruche of the ribbon, or silk to match. A less expensive mode is to substitute felt for the ribbon, pinking the edges of the bands and making the ruching very full.







**CHINESE DESIGNS.**

These unique and pretty designs for small tidies as well as screens are executed in silks on a neutral satin basis in satin stitch

for the plain, and feather stitch for the shaded parts of the design.

In Fig. 1 the larger flower is in four shades of red, and the smaller in three shades of darker purplish-red. The leaves are in green silk, and edged and veined in gold thread sewed down with fine gold-colored silk. For the stems a single gold thread is used, and for the branches either two or three double threads are couched in the manner shown in the illustration, dark red silk being used for the fastening stitches. In Fig. 8 the buds and blossoms shade through pink and pinkish-gray to white, the stamens are defined in stem stitch and French knots with yellow silk, and the leaves are in green silk, and the branches like those of Fig. 1 are couched lines of gold thread. The shading, and the grain or direction of the stitches, important features of the work, are plainly shown by the illustrations.

**MONOGRAMS, ETC.**

We give on this and the next page a variety of handsome Monograms, Initial Letters, etc., in white embroidery, suitable for working handkerchiefs.

**TRANSPARENCY**

We recall with pleasure a little love token. It was simple and inexpensive, and yet exquisite and tasteful, affording us genuine satisfaction. The article to which we refer was a transparency. It was made by arranging leaves between black and white lace. The black was used for the background, then the leaves were fastened to it ("Eureka Perfumed Paste" excels every preparation we have ever used for such work, according to taste.) Then the white lace was placed over the leaves. An oval picture mat, bound with narrow black

paper served both as a frame and to hold the lace in place. It was very artistic in its arrangement. The delight we felt when we received the transparency by mail—it was nicely pro-

protected by pieces of stiff paste board—made us wonder why more of such and kindred gifts are not bestowed.

To be sure, in order to manufacture such lovely articles we must secure our stock of leaves in the right time. We must have large and small, tinted in scarlet, orange, and green, as well as the more somber-hued—ferns and carrot leaves to add grace and delicacy. With such material our trans-

fine material, such as velvet, silk, cloth, moiré, etc., and is cut sixteen inches in length and six in width. A monogram or some device



must fill up a centre of front square crosswise, and a border should surround the edge between this and the extreme edge, which is finished with a lace edging or embroidered scallop.

If the material is light colored leather, silk or satin, it may be beautifully embellished by means of transparent colors applied in the usual way. We have seen such a one upon white velveteen that was exquisitely painted, a wreath of moss roses, forget-me-nots, etc., encircling a monogram, and a border of smilax surrounding the whole, the edge finished with lace.

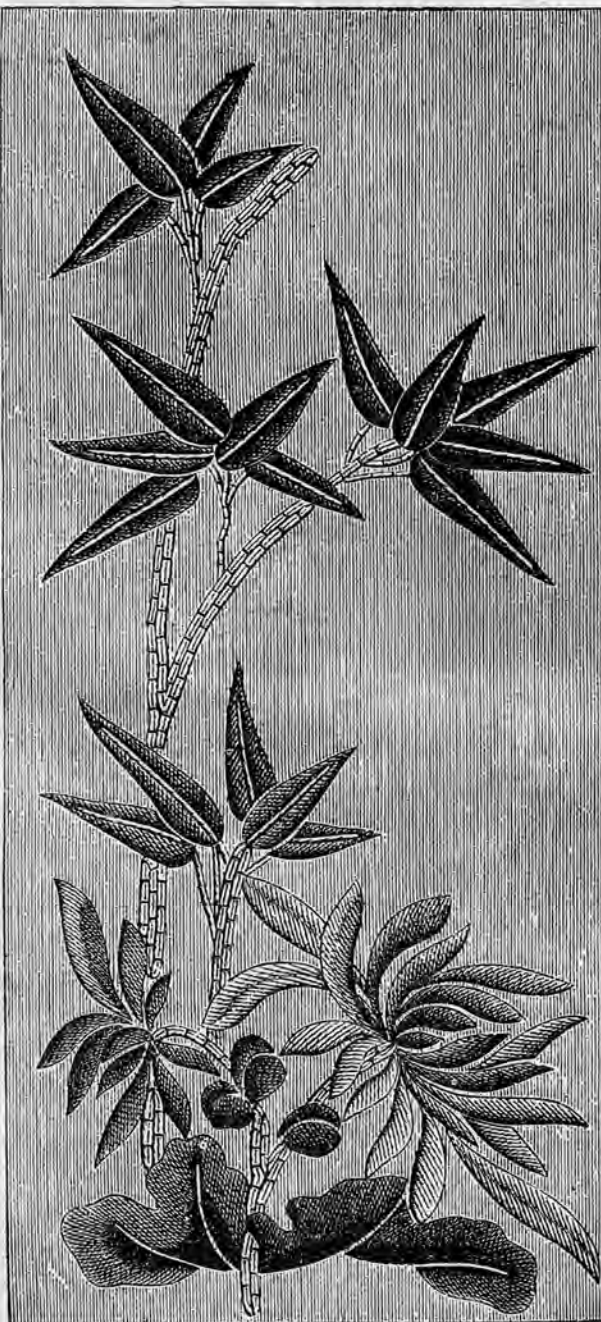
Another of myrtle green velvet was embroidered in shades of wool browns and bright greens, with the edge scalloped in button hole stitch.

After neatly lining, the strip is folded, and a piece of soft lined edged with narrow lace or fringe is stitched on the lining across the folded line, and a dozen squares of tissue paper, held by a clasp, are fastened by the corner directly in the center of the lower square.

Cords and tassels finish each side and serve for suspending the case behind the dressing-glass.

**UNIQUE SOFA PILLOW.**

It is made from one of the grayish silk handkerchiefs seen in gentlemen's furnishing stores. A cardinal handkerchief is chosen which has an owl in one corner. After the pillow is made and covered with silesia or some similar material, put the handkerchief over it and turn the corner, which is ornamented with the low back toward the centre, and catch it there with invisible stitches. The corner of the pillow that is left visible has a piece of black velvet put smoothly over it, and a cardinal bow. It is



CHINESE DIAGRAM.—FIG. 1.



parencies may be varied—some in wreaths, others in bouquets of semi-circles.

**SHAVING-TIDY.**

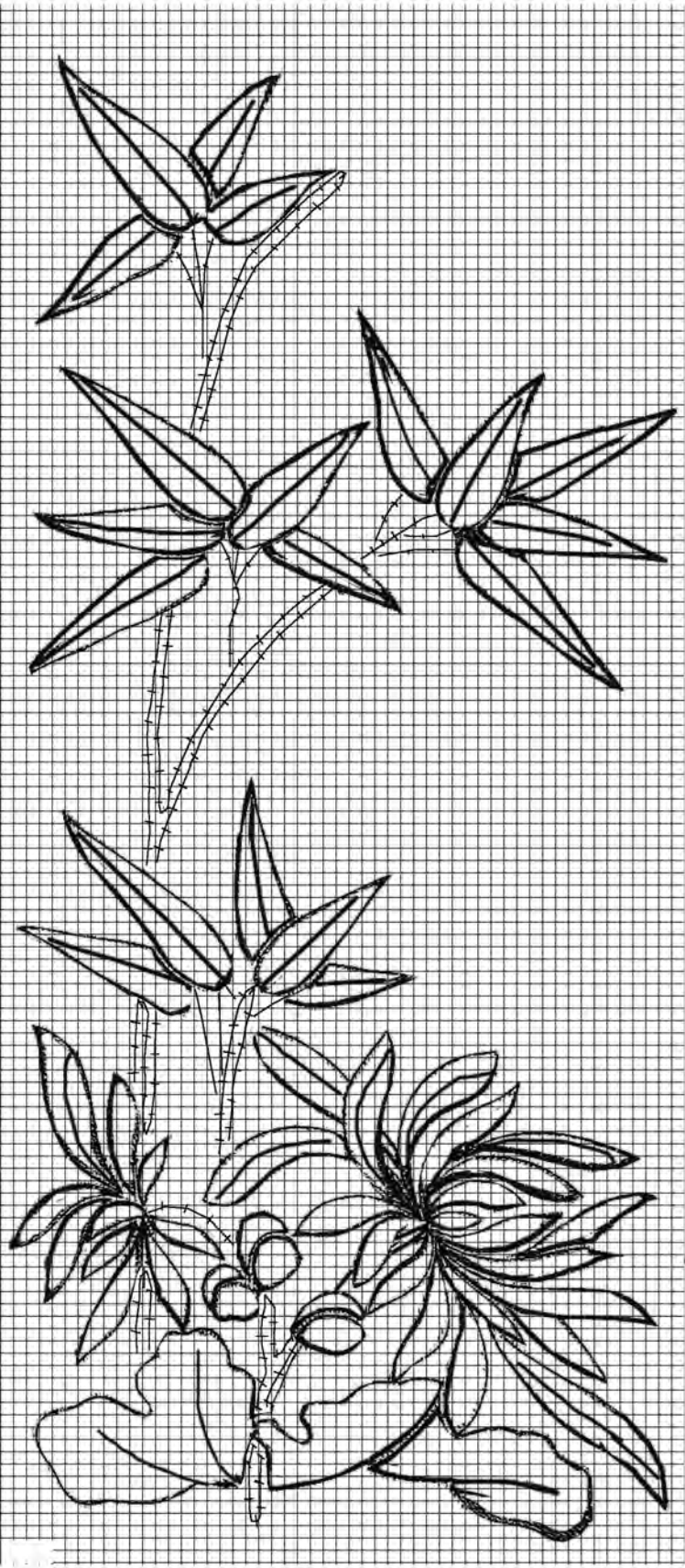
This useful and pretty little gift for a gentleman is easily made. The outside case may be of any light but

edged with a silk cord of bright gold and is lined with canton flannel.

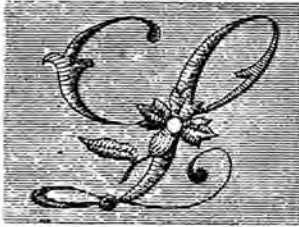




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**EASY CHAIR.**

You can easily make a comfortable chair by pursuing

the cover and served as heading to the simple fringe made from ravelled unbleached Russia crash. The cover was then lined with silesia.

**INFANT'S SHIRT.**

With fine merino or Shetland wool and needles No 12, cast on 66 stitches. Slip the

and also forward for 20 rows. Cast off. This is for the shoulder



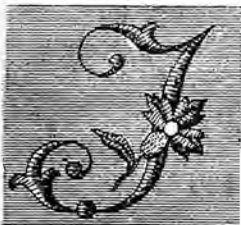
these instructions: The head of a barrel is knocked out and fastened half way down, the shape of the back and arms chalked out first, and then sawed carefully; after that some coarse canvas or old stuff is tacked loosely on, and stuffed with horse-hair or wool; a cushion made for the seat of the same, and the whole covered with bright colored chintz, and it finishes up a chair by no means to be despised.

**FLUTED LACE WITH EDGE.**

Cast on twenty-two stitches.  
 1st row: Plain.  
 2nd row: Knit 16, over, narrow, over, narrow, over, knit 2.  
 3rd row: Knit 9, purl 11, leave 3 stitches on this needle that you do not knit this time, but turn as you go back.  
 4th row: Knit 14, over, narrow, over, narrow, over, knit 2.  
 5th row: Knit 10, purl 11, knit 3.  
 6th row: Knit 18, over, narrow, over, narrow, over, knit 1.  
 7th row: Knit 11, purl 11, leave 3 stitches on needle unknit.  
 8th row: Purl 11, knit 5, over, narrow, over, narrow, over, knit 2.  
 9th row: Plain.  
 10th row: Knit 3, purl 11, knit 6, over, narrow, over, narrow, knit 2.  
 11th row: Knit 24, leave 3 stitches unknit.  
 12th row: Purl 11, knit 7, over, narrow, over, narrow, over, knit 2.  
 13th row: Bind off until you have twenty-one stitches on the left needle and one on the right.  
 Knit across plain and proceed from first.

**CRETONE STAND COVER.**

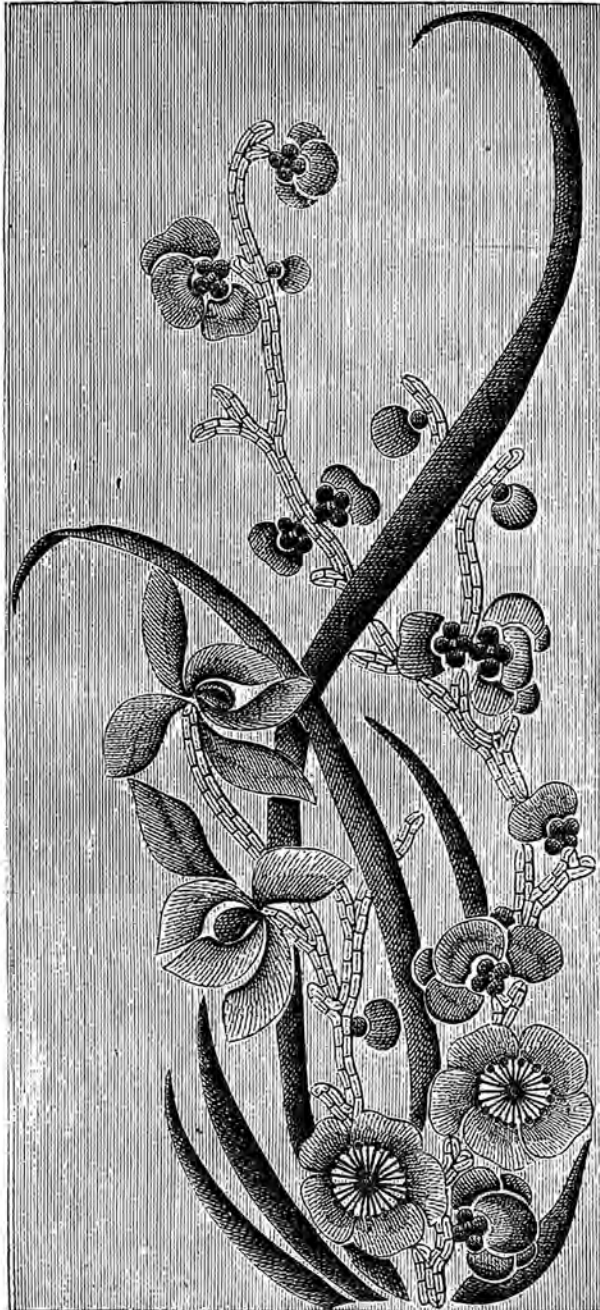
I first purchased a variety of quarter-yard lengths of the heavy cretonne, such as is sold for twenty-five cents a yard, choosing medium dark grounds, containing pretty figures in delicate colors. From these squares five inches in diameter were cut, so that each one would have some bright flower or bird in the centre. These were arranged to contrast prettily, and then firmly sewed together on the wrong side, the seams pressed



open, and a feather stitch of yellow silk worked on the right side over all the joinings. Black velvet ribbon, two inches wide edged with the feather stitch, bordered

first stitch of each row. Knit 12 rows of ribbing, plain 2 and purl 2, alternately. Then work in plain knitting a length of 7½ inches measuring from the top of the ribbing. Then knit thus: plain 17,\* over, knit 2 together, 3 plain, repeat from\* a few times; plain 14, next row plain. In the following row knit 15 stitches plain; turn and knit back to the edge plain, and continue knitting these 15 stitches backward

vious with several coats of a thin starch boiled; strain it through a cloth.



CHINESE DIAGRAM.— FIG. 8.

der. Now join the wool close to the first of the 51 stitches still on the needle, and cast off 36. The 15 stitches left are to be knitted backward and forward for 20 rows for the other shoulder. Cast off. This is one-half of the chemise. Knit another half and join, leaving 3 inches at top for arm-holes. Seam the shoulders across the top. Pick up the stitches all around the top of the chemise. Knit 4 rounds of ribbing, 2 plain, 2 purl and cast off. Pick up the stitches around the arm-holes and knit 2 plain, 2 purl for 6 rounds. Cast off. For a larger size cast on 10 more stitches, and make it 1½ inches to 2 inches longer.

**ORNAMENTED CHAIR.**

A pretty way to cover the upper part of the back of a handsome chair is to buy a towel of fine quality, and with heavily fringed ends; tie the centre of the towel with a ribbon or cord tightly, so that the ends of the towel are left hanging like the ends of a necktie; put the tied centre of the towel in the middle of the back of the chair, and spread the ends out, putting a bow of ribbon at the centre where the towel is tied.

**CRYSTALLIZING GRASSES.**

Get one pound of alum; dissolve in one quart of water, scalding hot; pour into a wide jar, put your grass inside, holding the stem in your hand for ten minutes, then turn them over and rest or wait five or ten minutes more; turn them again, and so on until the water is nearly cold; then lay them out to dry. The water can be heated again and used in the same way for smaller grasses. The largest should be used first. Grasses treated in this way and mixed with some that have not been so treated, make a very nice bouquet.

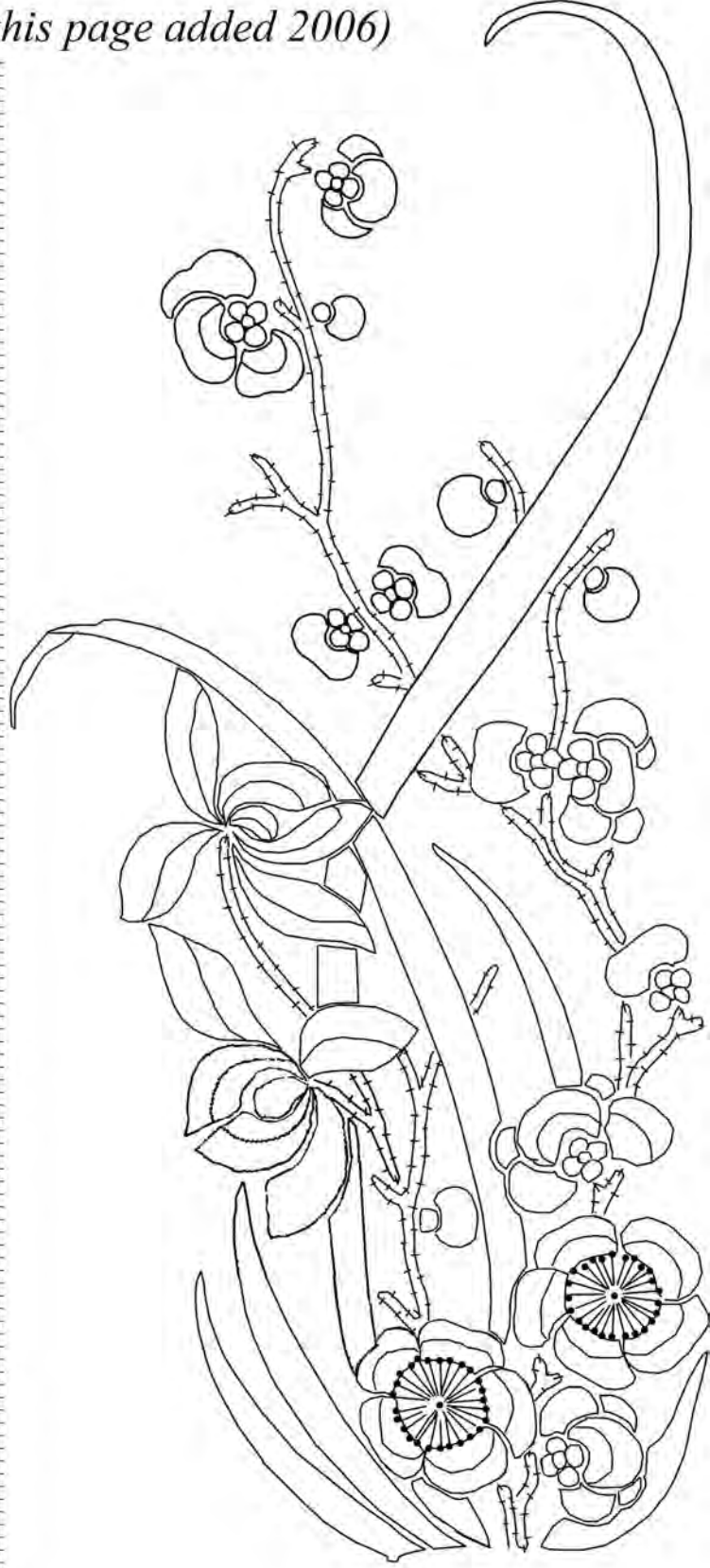
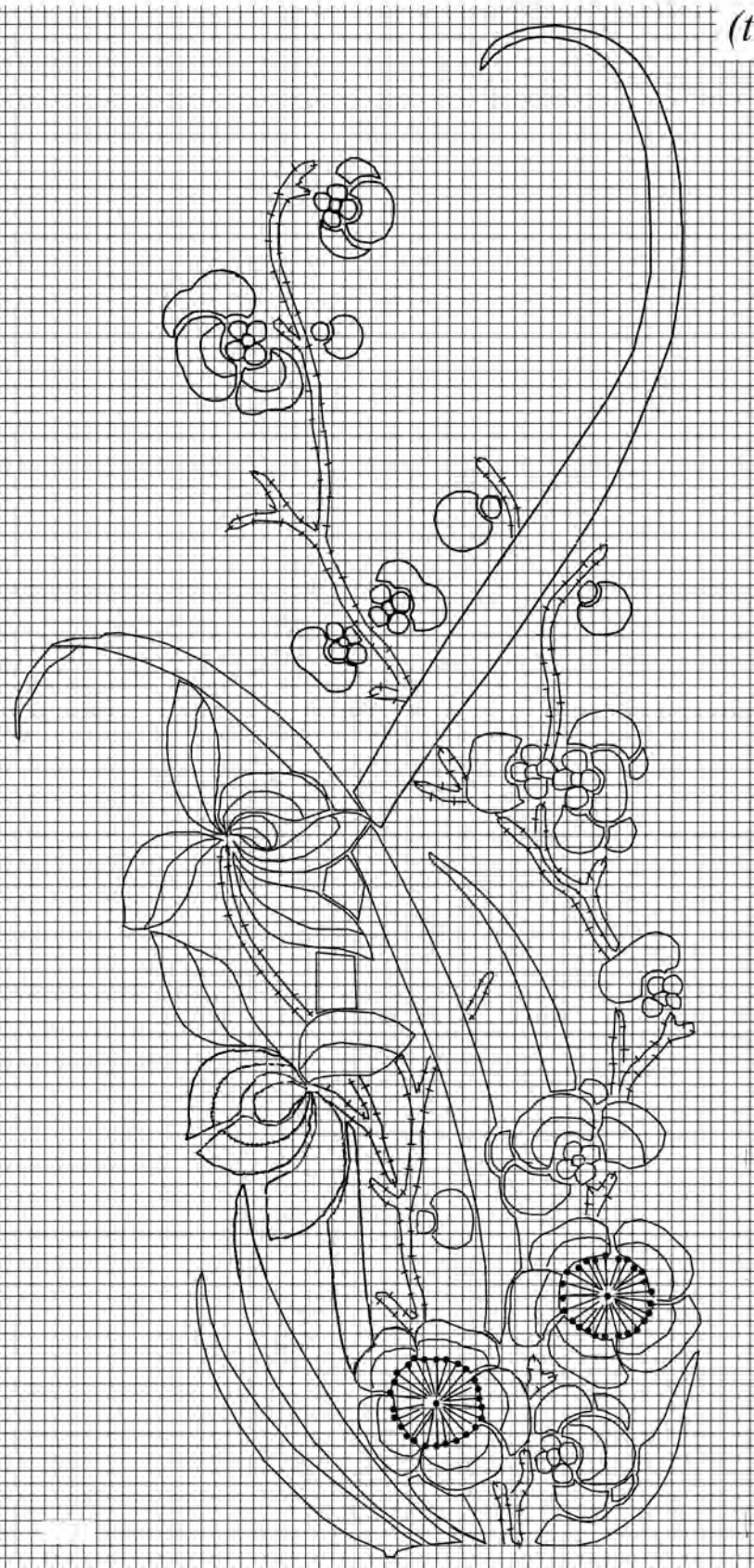
**VARNISHING OIL PAINTING.**

Dextrine 2 parts, alcohol 1 part, water 6 parts. Varnish for drawings and lithographs: Dextrine 4 parts, alcohol 1 part, water 4 parts. These should be prepared pre-





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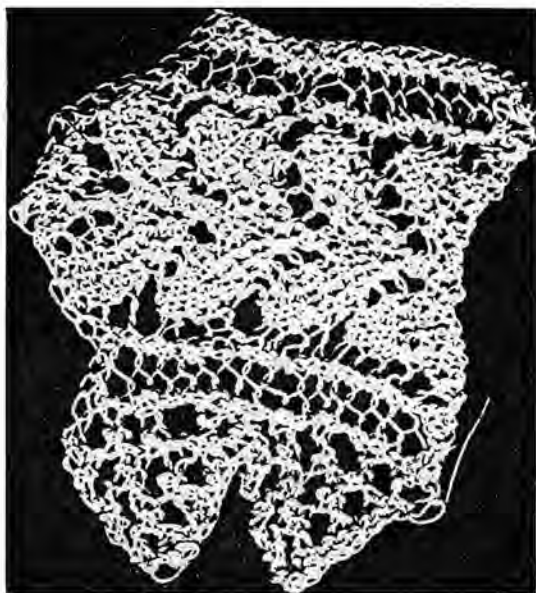


FIG. 1.—DOUBLE ROSE LEAF LACE.

**DOUBLE ROSE LEAF LACE.**

Cast on 28 stitches.

1. 3 plain, over, narrow, over, 3 plain, over, narrow, purl 1, narrow, purl 1, narrow, purl 1, narrow, over, 3 plain, over, 2 plain, over, narrow\*, over twice, 2 plain.

2. Slip 1, 2 plain, purl 1\*, 2 plain, over, narrow, purl 6, 1 plain, purl 1, 1 plain, purl 1, 1 plain, purl 6, 2 plain, over, narrow, purl 1.

3. 3 plain, over, narrow, over, 5 plain, over, slip 1, narrow, and draw slipped stitch over narrowed 1, purl 1, slip 1, narrow and draw stitch over, over, 5 plain, over, 2 plain, over, narrow\*, 4 plain.

4. Slip 1, 5 plain\*, over, narrow, purl 8, 1 plain, purl 8, 2 plain, over, narrow, purl 1.

5. 3 plain, over, narrow, over twice, 1 plain, narrow, purl 1, narrow, 1 plain, over, slip 1, narrow and draw slipped stitch over narrowed one, over, 1 plain, narrow, purl 1, narrow, 1 plain, over twice, 2 plain, over\*, narrow, over twice, narrow, over twice, narrow.

6. Slip 1, 1 plain, purl 1, 2 plain, purl 1, 2 plain\*, over, narrow, 1 plain, (the first of the "over twice"), purl 3, 1 plain, purl 7, 1 plain, purl 3, 3 plain, over, narrow, purl 1.

7. 3 plain, over, narrow, over, 1 plain, over, 1 plain, narrow, purl 1, narrow, 3 plain, narrow, purl 1, narrow, 1 plain, over, 1 plain, over, 2 plain, over, narrow\*, 6 plain.

8. Slip 1, 7 plain, over, narrow, purl 5, 1 plain, purl 5, 1 plain, purl 5, 2 plain, over, narrow, purl 1.

9. Same as 1st row to\*, then over twice, narrow, over twice, narrow, over twice, narrow.

10. Slip 1, 1 plain, purl 1, 2 plain, purl 1, 2 plain, purl 1, then like 2nd row after\*.

11. Same as 3rd row to\*, 9 plain.

12. Slip 1, 10 plain, then like 4th row after\*.

13. Same as 5th row to\*, then narrow 3 together, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow.

14. Slip 1, 1 plain, purl 1, 2 plain, purl 1, 2 plain, purl 1, 2 plain, purl 1, 2 plain, then like 6th row after\*.

15. Same as 7th row to\*, then 12 plain.

16. Bind off 10, 3 plain, then like 8th row after\*.

This completes one scallop. There should now be 28 stitches as at the beginning.

Repeat as many times as desired, commencing with first row.

**SCROLL LEAF PATTERN.**

Cast on 28 stitches. 1. Slip 1, knit 1, thread over, slip 1, knit 1, pass slipped one over, knit 9, over, narrow, over, narrow, over 3 times and narrow, knit 1, over, narrow, knit 1.

2. Knit 6, purl 1, knit 1, purl 1, (making 4 stitches of the large loop) knit 14, seam 1, knit 2.

3. Slip 1, knit 1, over, slip 1, knit 1, pass slipped one over, knit 3, narrow, over twice, narrow, knit 3, over, narrow, over, narrow, knit 4, narrow, over, knit 2.

4. Knit 17, purl 1, knit 5, purl 1, knit 2.

5. Slip 1, knit 1, over, slip 1, knit 1, pass slipped one over, knit 1, narrow, over twice, narrow, narrow, over twice, narrow, knit 2, over, narrow, over, narrow, knit 3, narrow, over, knit 2.

6. Knit 15, purl 1, knit 3, purl 1, knit 3, purl 1, knit 2.

7. Slip 1, knit 1, over, slip 1, knit 1, pass slipped one over, knit 3, narrow, over twice, narrow, knit 5, over, narrow, over, narrow, knit 2, narrow, over, knit 2.

8. Knit 17, purl 1, knit 5, purl 1, knit 2.

9. Slip 1, knit 1, over, slip 1, knit 1, pass slipped one over, knit 1, narrow, over twice, narrow, then narrow a second time, over twice, narrow, knit 4, over, narrow,

over, narrow, knit 1, narrow, over, knit 2.

10. Knit 15, purl 1, knit 3, purl 1, knit 3, purl 1, knit 2.

11. Slip 1, knit 1, over, slip 1, knit 1, pass slipped one over, knit 3 narrow, over twice, narrow, knit 7, over narrow, over, narrow, narrow, over, knit 2.

12. Knit 17, purl 1, knit 5, purl 1, knit 2.

13. Slip 1, knit 1, over, slip 1, knit 1, pass slipped 1 over, knit 15, over, narrow, over, narrow, knit 3.

14. Bind off 3, knit 19, purl 1, knit 2. Repeat from first row.

**TORCHON INSERTION.**

Insertion to go with torchon lace:

1. Cast on 17 stitches. Knit 3 plain, thread over and narrow, knit 3 plain, thread over, 1 plain, thread over, 5 plain, thread over, narrow, 1 plain.

2. Knit 3 plain, thread over, narrow, 1 plain, narrow, thread over, 3 plain, thread over, narrow, 3 plain, thread over, narrow, 1 plain.

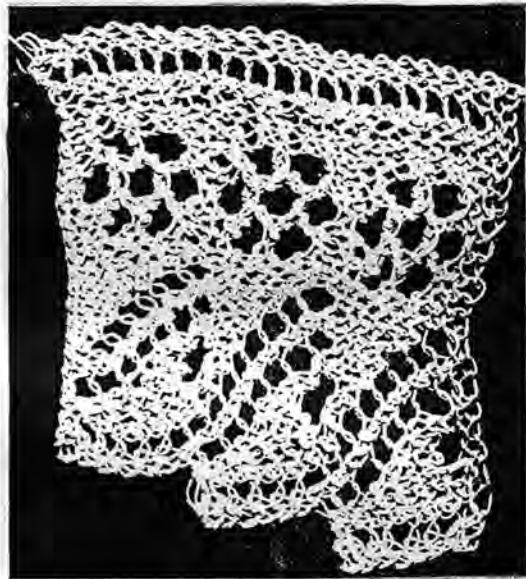


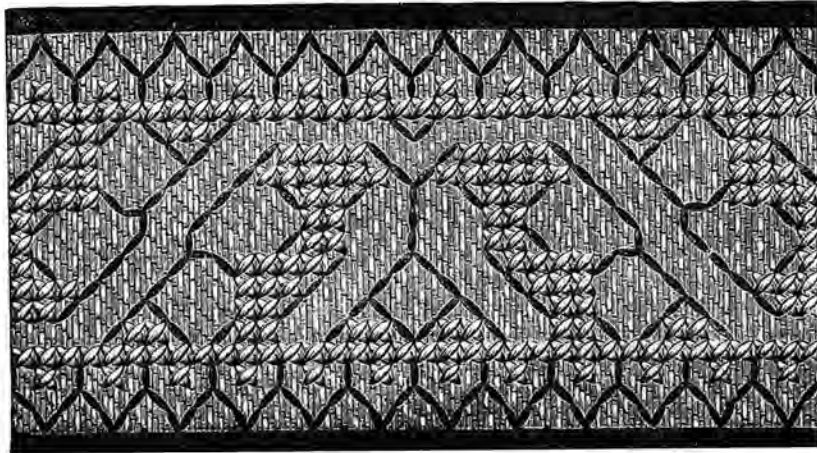
FIG. 2.—SCROLL LEAF PATTERN.

3. 3 plain, thread over, narrow, narrow, thread over, 5 plain, thread over, narrow, 2 plain thread over, narrow, 1 plain.

4. 3 plain, thread over, knit 3 together, thread over, narrow, 3 plain, narrow, thread over, narrow, 1 plain, thread over, narrow, 1 plain.

5. 3 plain, thread over, narrow, 1 plain, thread over, narrow, 1 plain, narrow, thread over, 3 plain, thread over, narrow, 1 plain.

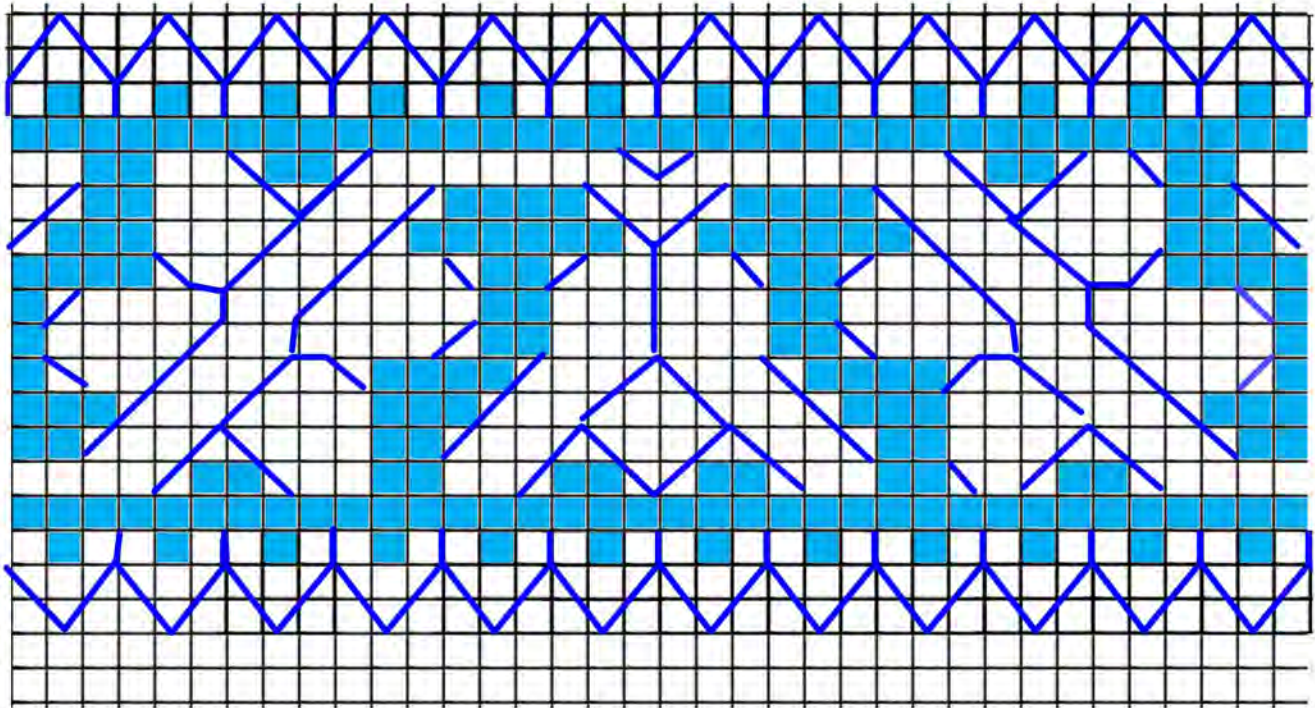
6. 3 plain, thread over, narrow, 2 plain, thread over, slip 2, knit 1, draw slipped stitches over the one knit, thread over, knit 4 plain, thread over, narrow, 1 plain.



BORDER FOR SCARFS, CHAIR BACKS, ETC.—CROSS STITCH AND HOLBEIN-WORK.

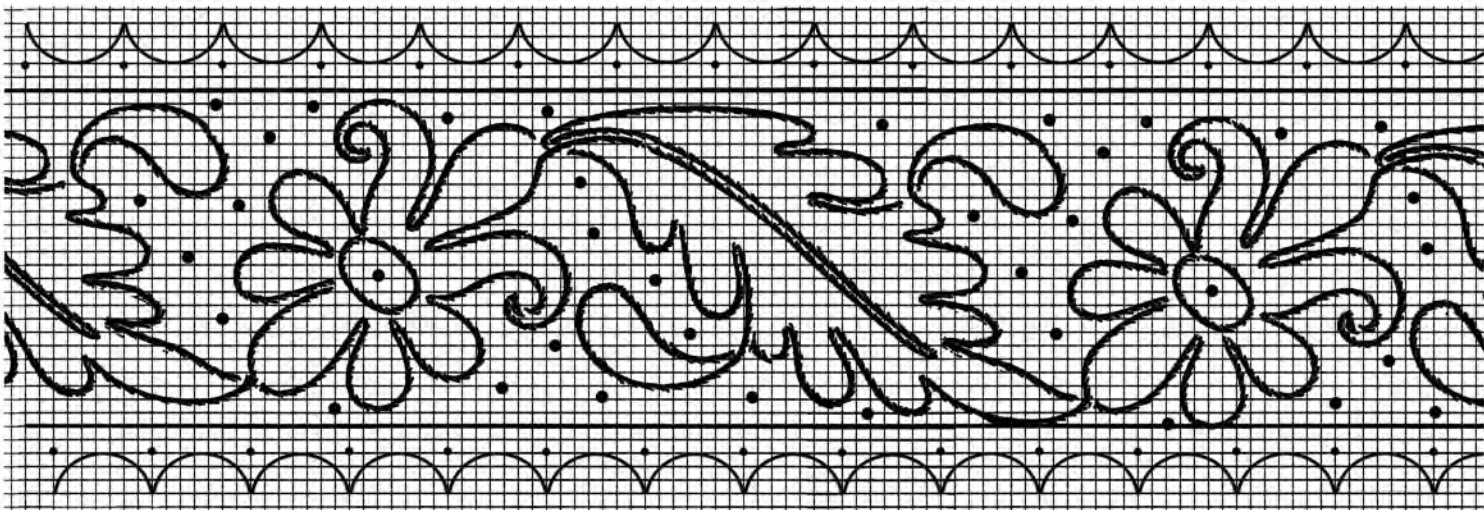
Japanese ladies wear hats only when it rains. The arrangement of the hair differs according to the rank, age and condition of the wearer.





**Pattern from page 22**

*(this page added 2006)*



**Pattern from page 23 Applique work**

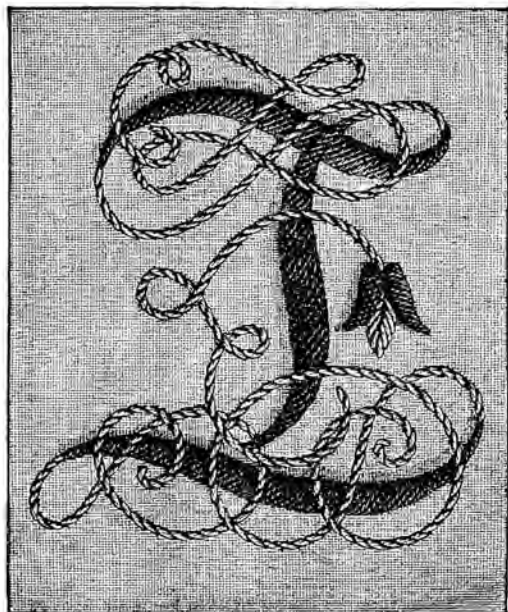
**Fabrics are cut into shapes of flowers, flower centers, leaves and the scalloped border**

**these pieces are basted onto fabric along the edge with a thin thread**

**Then a thick cord or yarn is sewn above the basted edge with either invisable stitch or slanted over cast stitch**

**The sequins are sewn last.**

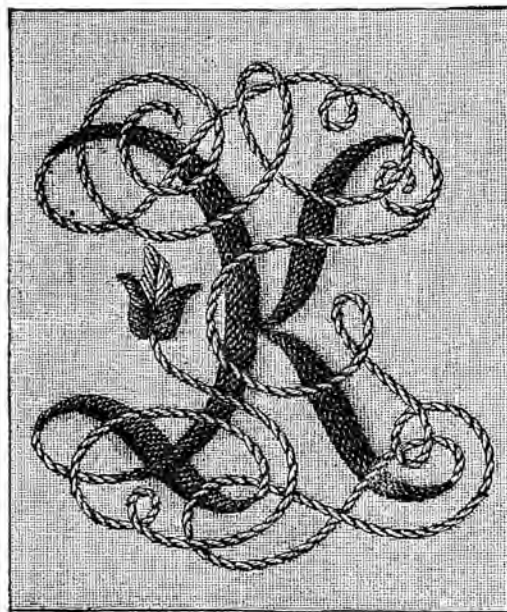




INITIAL LETTER: EMBROIDERY.

Then when the frosts of the winter have laid low the treasures of the warmer days, and all without is "snow-bound," bring out your lovely leaves and weave them in garlands to brighten your homes and gladden all who behold them. Sewed into tiny bits of card in the form of bouquets or crosses, by a fine thread from picture nails, they add much to the beauty of any home, be it palace or cottage. Group them in vases, or pin a spray to the lace drapery at the window, and the effect is charming.

For a transparency, get a square of window glass, lay upon it such leaves as you may select, and covering the whole smoothly with a piece of fine cotton net. Then with a strip of binding paper or bright taffetta ribbons bind the edges for frame and suspend it in the window, and you will feel paid for your trouble.



INITIAL LETTER EMBROIDERY.

**PRESERVING AUTUMN LEAVES.**

For years I have gathered each autumn large quantities of mosses, ferns, and leaves and as the season is just at hand, some hints for preserving these lovely things may interest your readers.

If you live in the city as does the writer, go some fine day into the suburbs, taking an old atlas or other large book, and gather of the brightest leaves, maple, sumach, and oak, with such others as you may find, and lay them smoothly between the leaves of your books. Gather also ferns in abundance, green, brown and white, for down in the shadow of the woods at this time many white ones may be found. Press them as soon as gathered, otherwise many will droop and be lost.

This is all I find necessary to do to preserve their shape and color, if the books be put in a warm, dry place. I put mine under the kitchen stove with flat-irons for weights upon them.

If the books become very damp the leaves will mould and lose their bright hues; for this reason keep them in some dry warm place, or change them from damp books to dry ones before they have time to decay.



**A KNITTED SKIRT.**

Use either Saxony or German town yarn, made in delicate shades and finished with a full lace frill at the bottom; they are charming for parties or for a bridal present. You want long needles, heavier, of course for Germantown than for Saxony. You must govern the width of the breadths by the number of stitches first set up. It requires nine stitches to wave or pattern, and thirteen or fourteen waves are plenty for one width. Use your own judgment about that. Cast on any multiple of nine; knit across plain. First row — Alternately purl eight and knit one; second row — purl two, knit seven; third row — purl six, knit three, fourth row — purl four, knit five; fifth row purl four, knit five; sixth row — purl six, knit three; seventh row — purl two, knit seven; eighth row — purl eight, knit 1. Untie the breadths and sew skirt

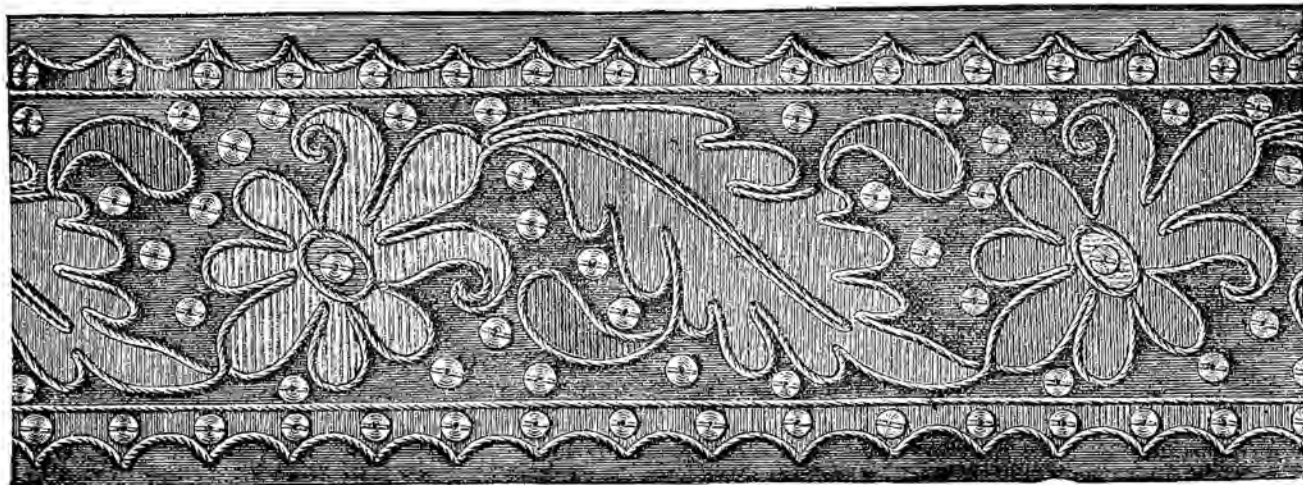
on to a narrow yoke of cotton goods or flannel.

**SHOE BAG.**

Cut a piece of stout material 18in. long, 12in. deep; plaits 2in. wide, 2 1/2in. apart, leaving 1in. of material at either end; this will make it 18in. long; tack this to the first piece down the sides and bottom; the plaits form four receptacles for boots, stitch strongly down between each. Now cut out another piece 18in long, form it into four shallow scallaps, sew this on the top to make flaps, put an eye on each and a hook on the stuff below to cover the boots from dust; bind all with braid, put a ring at each corner to hang up on the wall.

**PAPER HOLDER.**

Take a fan, remove the wire from the bottom and spread it out straight. For end pieces use two fans partly spread. For the back use two fans opened so that the back of the holder shall be rounding. Fasten the fans firmly together with bright ribbons or with cord and tassels.



BORDER: APPLIQUE EMBROIDERY.



LACE AND INSERTION, FIGURE 6.

1st: Cast 21 stitches. Knit 2, over twice; seam 2 together, knit 2, over, narrow; knit 3, over twice, seam 2 together, knit 2, over, narrow, over, narrow, over, knit 2.

2nd: Knit 9, over twice, seam 2 together, knit 7, over twice, seam 2 together, knit 2.

3d: Knit two, over twice, seam 2 together, knit 3, over, narrow knit 2, over twice, seam 2 together, knit 3, over, narrow, over, narrow, over, knit 2.

4th: Knit 10, over twice, seam 2 together, knit 7, over twice, seam 2 together, knit 2.

5th: Knit 2, over twice, seam 2 together, knit 4, over, narrow, knit 1, over twice, seam 2 together, knit four, over, narrow, over, narrow, over, knit 2.

6th: Knit 11, over twice, seam 2 together, knit 7, over twice, seam 2 together, knit 2.

7th: Knit 2, over twice, seam 2 together, knit 2, over, narrow, knit 3, over twice, seam 2 together, knit 5, over, narrow, over, narrow, over, knit 2.

8th: Knit 12, over twice, seam 2 together, knit 7, over twice, seam 2 together, knit 2.

9th: Knit 2, over twice, seam 2 together; knit 3 over, narrow; knit 2, over twice, seam 2 together; knit 6, over, narrow, over, narrow, over, knit 2.

10th: Knit 13, over twice, seam 2 together; knit 7, over twice, seam 2 together; knit 2.

11th: Knit 2, over twice, seam 2 together; knit 4, over, narrow; knit 1 over twice, seam 2 together; knit 7, over, narrow, over, narrow; knit 2.

12th: Knit 14, over twice, seam 2 together; knit 7, over twice, seam 2 together; knit 2.

13th: Knit 2, over twice, seam 2 together; knit 7, over twice, seam 2 together; knit 14.

14th: Bind off 6; knit 7, over twice, seam 2 together; knit 7, over twice, seam 2 together; knit 2.

DARNED LACE

Fig. 7 is a handsome pattern in darned lace.

Trace the pattern on paper and then baste the lace firmly on the pattern; then follow the design with linen floss.

KNIT FRINGE.

Cast on eight stitches.

Knit 2, and with the third stitch knit the strand of the fringe. Knit 1 stitch, pass the strand backwards between the needles, knit 2, pass them front, knit 2 Knit back

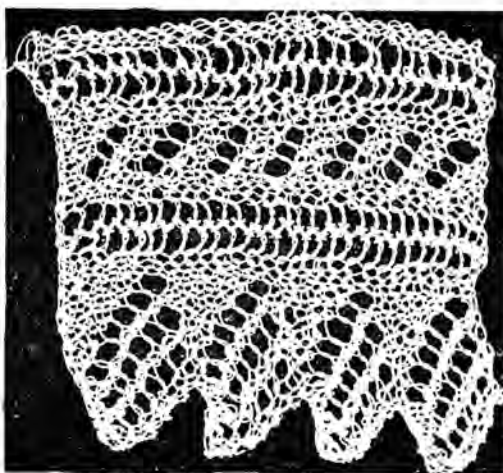


FIG. 6.—KNIT LACE.

plain. This can be made wider by casting on 12 stitches.

THE MARGUERETE.

A simple, inexpensive, and very pretty tidy is the "Marguerite." To make one, take pieces of white cotton cloth, remnants may be used in this way, and with an inverted goblet for a pattern, mark rounds. Cut them out, turn the edges and gather them all around, draw up quite closely and fasten the thread. A little circle will be left in the middle. Fill in this space with stitches of yellow worsted, cutting it after each stitch, so that when finished and trimmed it will resemble the golden centre of a field daisy.

Make enough of these flowers for a square, octagonal, or oblong tidy as you prefer when sewed together. A frill of lace around it is an improvement.

One of these made of turkey, red cotton,

without the yellow centre, is less easily soiled than the first one described, though either will wash.

A square one of blue and old gold silicia, the colors alternating, would be very handsome, finished with a showy cotton lace three inches wide.

HOME-MADE CHENILLE.

A good way to utilize the irregular scraps of silk left from making silk quilts is to cut them in very narrow strips, on the bias if convenient, and gather them through the middle with needle and strong sewing silk.

Then draw the work up closely, thus making a cord which much resembles chenille. It should be clipped to make it even. Worn or soiled bits are just as good in this work as new.

It is a pretty and most appropriate finish for a silk quilt, or for any purpose for which a silk cord is used, and an infinite number of attractive fancy articles may be made which will at once occur to ingenious ladies.

COOL LOUNGE PILLOW.

A housekeeper can make a better use of her "worthless letters and circulars" than committing them to the flames. If she will cut them in fine strips, they will do nicely to stuff a lounge pillow; very cool for summer.

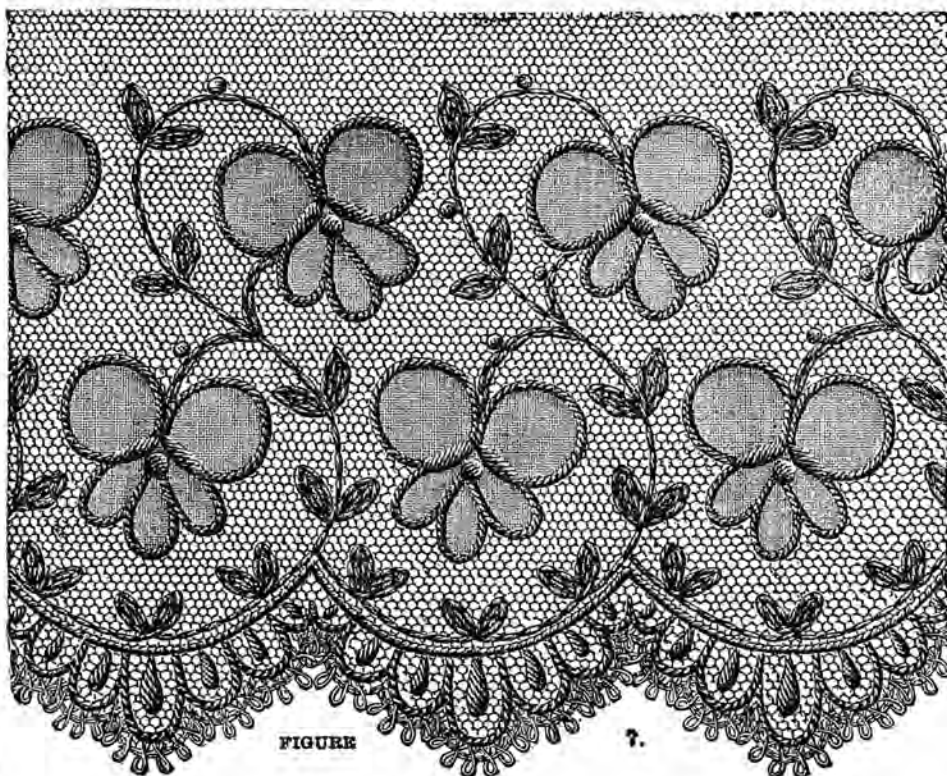
ATTRACTIVE TABLE SPREAD.

A new and attractive way to make a table spread is to have a border on two sides only. Suppose the spread to be of crimson felt, the border should be of blocks of plush or velvet or of velveteen or even of satin. Each block should have a different design embroidered or painted on it; the

corner which has no border may be ornamented with embroidery. The entire spread should have a handsome cord or flat braid around it at the edge. Here is afforded opportunity for the display of much ingenuity. If you choose, every other one of the blocks may be of crazy or mosaic patchwork, and the others of plain material.

A PARLOR ORNAMENT.

Among the most interesting parlor ornaments, from their long duration are beautifully arranged baskets of flowers, that fair fingers so well and naturally concoct.



FIGURE

7.



**EMBROIDERED TOILET CUSHION.**

(FIG. 3.)

The cushion, which is eight inches square, is covered with black satin, that on the top being decorated with a floral design embroidered in colored silks. On one corner is appliqué of peacock blue satin, made of a piece four inches square, which has a seam taken diagonally through it, and a butterfly in colored silks and gold embroidered on one side of the seam; the square is so applied as to give the effect of a revers, and its edges are covered by a couching of thick yellow filosselle silk. The cushion is edged with a pleated frill of gold lace headed by thick yellow silk cord, and colored silk pompoms are attached at the corners.



EMBROIDERED TOILET CUSHION.—FIG. 3.

tion to the appearance of the mantle, is to have a piece of the velvet of the width and depth of the lambrequin fastened to the wall above the shelf. It may be tacked with brass-headed nails, or fastened to a regular curtain pole with brass rings. This makes a good background to bring into relief any handsome articles of mantel furniture. Brasses and paintings of any kind are shown to good advantage; china also.

**PHOTOGRAPH HOLDER.**

A pretty article of use and ornament for the centre table is a photograph holder of satin or plush. M. C. Hungerford in "Good Cheer" tells how to

make it. Take a strip of material twenty-five inches long and thirteen inches wide, line this with satin or silk with an interlining of stiff muslin. Ornament the edge all around with a tiny fold of satin, let in the seam, and fold the sides over within an inch of the middle, and fasten them down at the top and bottom to form pockets in which to lay the photographs. The case when finished is doubled together like a book or mouchoir case, and the sides decorated with painting or embroidery. Upon one side a diagonal bar of satin ribbon in a contrasting color may serve as a ground for the embroidery, or painting and a large initial or monogram, may embellish the other side.

**EMBROIDERY BORDERS.**

Figures 4 and 6 are pretty border designs in embroidery, suitable for a great variety of uses. Used on doilies, serviettes, tablecovers, etc., with crewels, ingrain cotton, or silk. No. 4 is in long, knot, and cording stitches; No. 6 is in long and cording stitches.

**BERLIN DESIGN.**

Fig. 5 is a pretty illustration of Berlin wool work, always a favorite with ladies for sofa-pillows, chair-backs, foot-stools, etc.



BORDER: EMBROIDERY.—FIG. 4.

**TRIMMINGS, DARNED NET.**

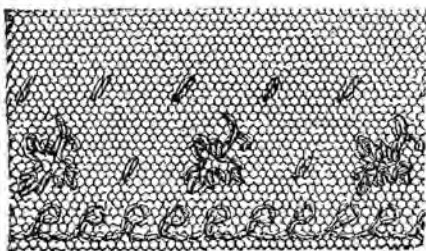
Figures 7 and 8 represent pretty edgings suitable for trimming evening dresses, fichus, cravats, etc., they are worked with filosselle on Brussels net.

**ORNAMENTAL TABLE COVERS.**

Handsome table covers are made of alternate squares or half squares of basket flannel and of velveteen; one made of two shades of brown is very pretty, and one of brown and lemon color is particularly effective. The spread should be lined; it is not necessary that the entire lining should be of expensive material; unbleached factory cloth will answer, providing that the facing is deep. No border is requisite, but if one prefers to have it, this should be of velveteen, and the facing of a contrasting color. If the blocks are neatly put together, no needlework is necessary to adorn the spread; but, of course, this point may be determined according to the taste and means of the maker.

**MANTEL ORNAMENTATION.**

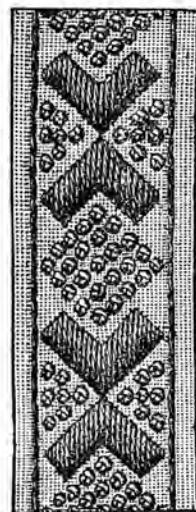
An elegant mantel lambrequin is made of dark green velvet, and is without decoration except across the edge at the bottom; crescents of thin brass are attached to cords, and a small tassel is fastened to each; this has the effect of a rich fringe. A great addi-



TRIMMING: DARNED NET.—FIG. 7.

**WALL ORNAMENT.**

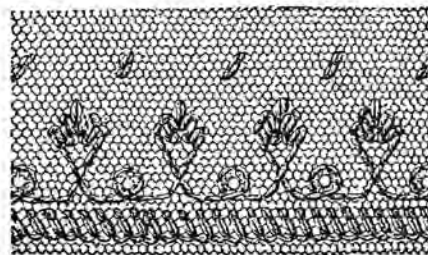
A pretty ornament to hang upon the wall is made by taking the rivets and outside sticks from two cheap fans, which should be alike in size and color, then make a circle or wheel of the fans by putting the rivet or piece of wire through the top of the paper part of the fans, pasting the sides together and leaving the sticks, which should be polished black ones, to project around the circle like the spokes of a wheel. Cover the the centre with a flat bow of ribbon and thread two or three rows of narrow ribbon in and out of the sticks. Black fans with red bow in the centre, and red, blue and old gold ribbon on the outside, are very handsome. The outer ribbons may be left off and the sticks fastened down by a small brass-headed tack driven through each rivet hole. In this way the sticks can be used as a rack in which to stick visiting or advertising cards or small photographs.



BORDER: EMBROIDERY.—FIG. 6.

**ORNAMENTING FANS.**

The ordinary large palm leaf fan can be made very decorative by painting in free-hand a group of large flowers upon its irregular surface, and tying a bow of satin ribbon around the handle. Even a well-selected decalcomanic decoration, if the colors are subdued by an application of vasoline and sprinkling of burnt starch powder is not to be despised, especially if the fan be placed over a door or a lofty shelf.

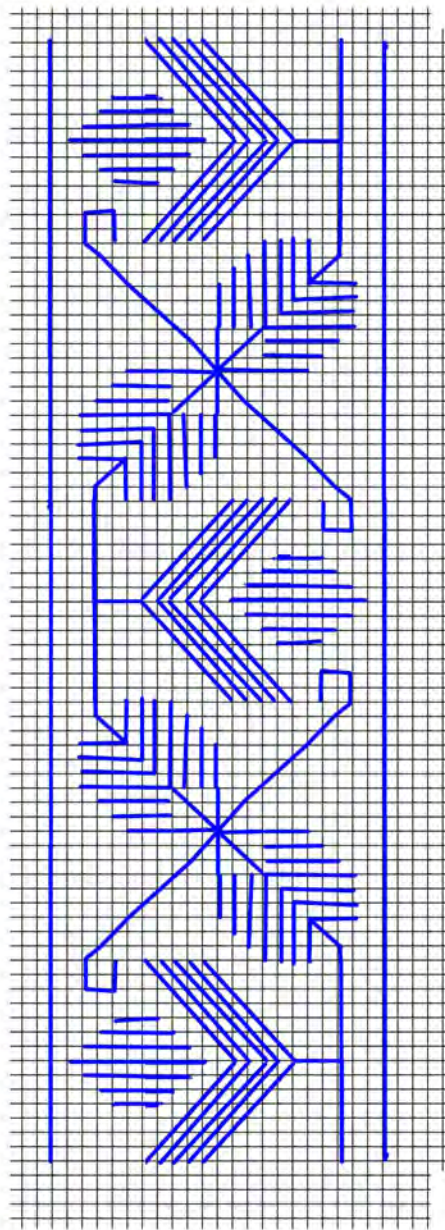
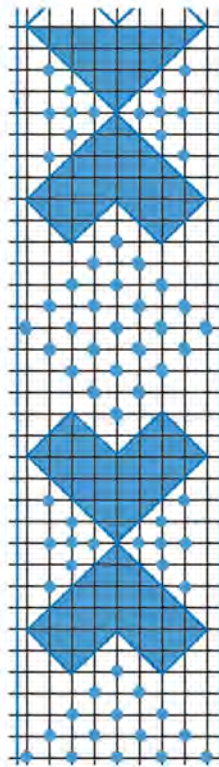
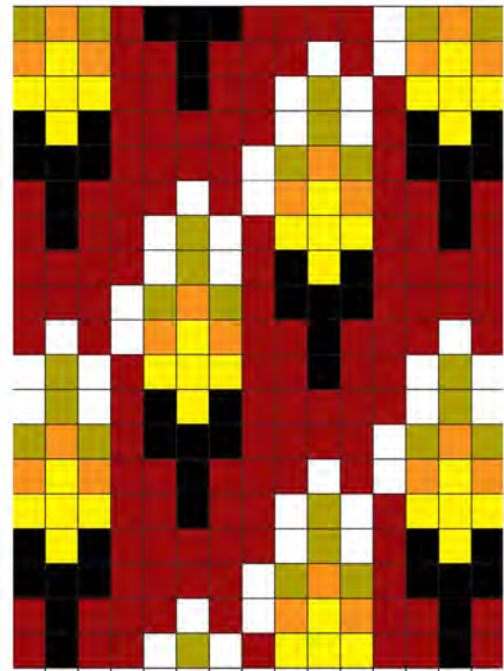


TRIMMING: DARNED NET.—FIG. 8.



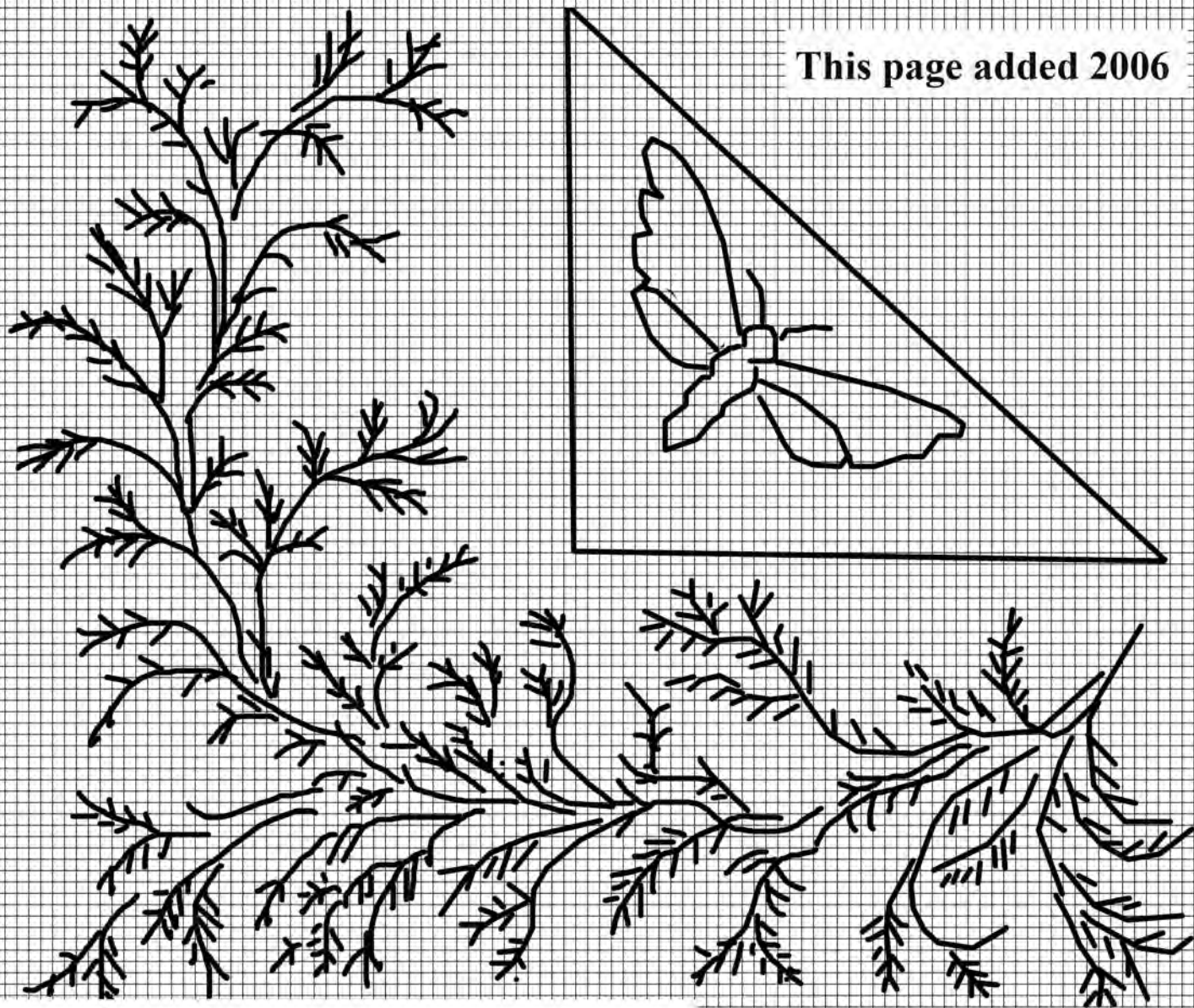
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**Charts of embroidery patterns on page 25**





This page added 2006



pattern from  
page 25

the butter fly body  
is satin stitch  
the wings long and short

the ferns are feather  
stitch. when transferring  
this pattern

it is suggested that you  
do not trace the fern leaves  
just the stem lines.



RING RECEIVER. — FIG. I.

This open pocket is intended to be hung on the toilet glass — rather a novelty in its way. The cardboard shape is covered with peacock blue plush, on which a branch of eglantine is embroidered in floss silks. The flowers and buds are in shaded pinks, the stems green, and the French knots in gold color. The small, white flowers are slightly shaded with yellow, and the foliage is variegated. All the edges are covered with a fine cord, and a small gilt ring is fastened on the back by which it can be suspended. The design given is half size.



FIG. I. — RING RECEIVER.

STAND-UP CROCHET COLLAR. — FIG. II.

The collar is made quite straight. A chain, a little longer than the length required for the throat, is worked with a row of double crochet, with three chain between.

3rd Row — Five chain, miss three, 4th and following six rows — Five chain, one single in centre of five in preceding row. The three little leaf pattern on the band is worked in

button-hole stitch with

soft French cotton. The border is worked backwards and forwards according to the design.

Cuffs are made to match, but much deeper than the collar.

MILK WEED LAMP MAT.

A very pretty and inexpensive lamp mat can be made from the silk of milk weed. Gather the pods before they open, and tie the silk in little clusters about an inch apart, with sewing silk of any color preferred; tie the cluster once lightly, then clip the ends, then draw tight, and tie again; they will form little bulbs; then sew to covered pasteboard the same as for worsted mat.

PAPER RACK.

A novel and very bright and ornamental rack to hang on the wall to hold papers or other light articles is made of fans. For the front take one fan, remove the wire from the bottom, and spread the fan out straight; for the sides use fans only partly open; for the back you may use two fans widely opened with the handles tied together so that the back will be rounding over the top, or you may use

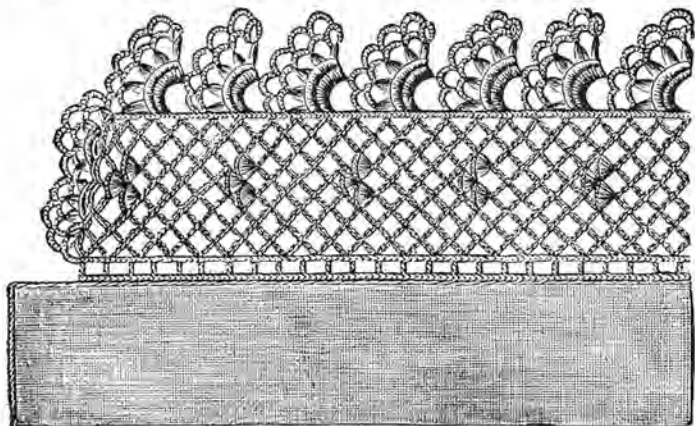


FIG. II. — STAND-UP CROCHET COLLAR.

pasteboard for the back and put one fan on that at the top in any way that is ornamental. These fans are to be firmly fastened together, and may be tied at the corners with ribbon or with little cords and tassels. For the paper rack use large fans, and for bed rooms, where they would do service as hair receivers, or receptacles for notes and cards, the smaller ones are in the best taste.

TABLE-SPREAD.

A new and attractive way to make a table-spread is to have a border on two sides only. Suppose the spread to be of crimson felt, the border should be of blocks of plush or velvet or of velveteen or even of satin. Each block should have a different design embroidered or painted on it; the corner which has no border may be ornamented with embroidery. The entire spread should have a large, handsome cord or a flat braid around it at the edge. Here is afforded opportunity for the display of much ingenuity. If you choose, every one of the blocks may be of crazy or mosaic patchwork, and the others of plain material.

ANTIMACASSAR OF COARSE THREAD INSERTION AND COLORED RIBBON.

Cut the insertion in lengths you wish to make the antimacassar, and take as many strips as will make it the width required; then, with quite narrow ribbon that may be threaded on a bodkin, lace the edges together, leaving them a little apart; fasten off each row neatly, and sew a border lace to match all round.

TATTING CASE. — FIG. III.

This case consists of two pieces of colored cashmere of the same size, with a lining between them.

The length is about eight inches, and width four and a-half. One end is rounded for the flap, and a piece of cardboard is put between the two pieces of cashmere, leaving about two and a half inches for the flap.

On the part which is stitched on each side over the cardboard there is a strap of cashmere, with three or four divisions to hold the shuttle, crochet needle and ring, and small pair of scissors.

Flaps with silk linings are fastened to the sides, and buttoned over, to keep the different articles in their places. The other end of the case has a pocket, also lined with silk, the same width as the cardboard. The flaps and pocket are worked with netting silk in herringbone stitch round the edges, and small scroll on the pocket. The edge is finished with a fine cord, which forms a loop for the button on the outside of the pocket, and closes it securely.

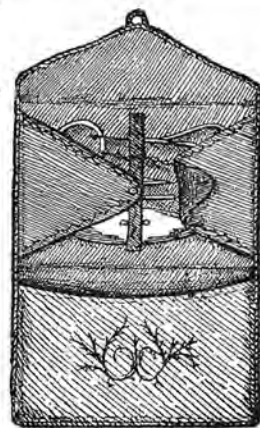


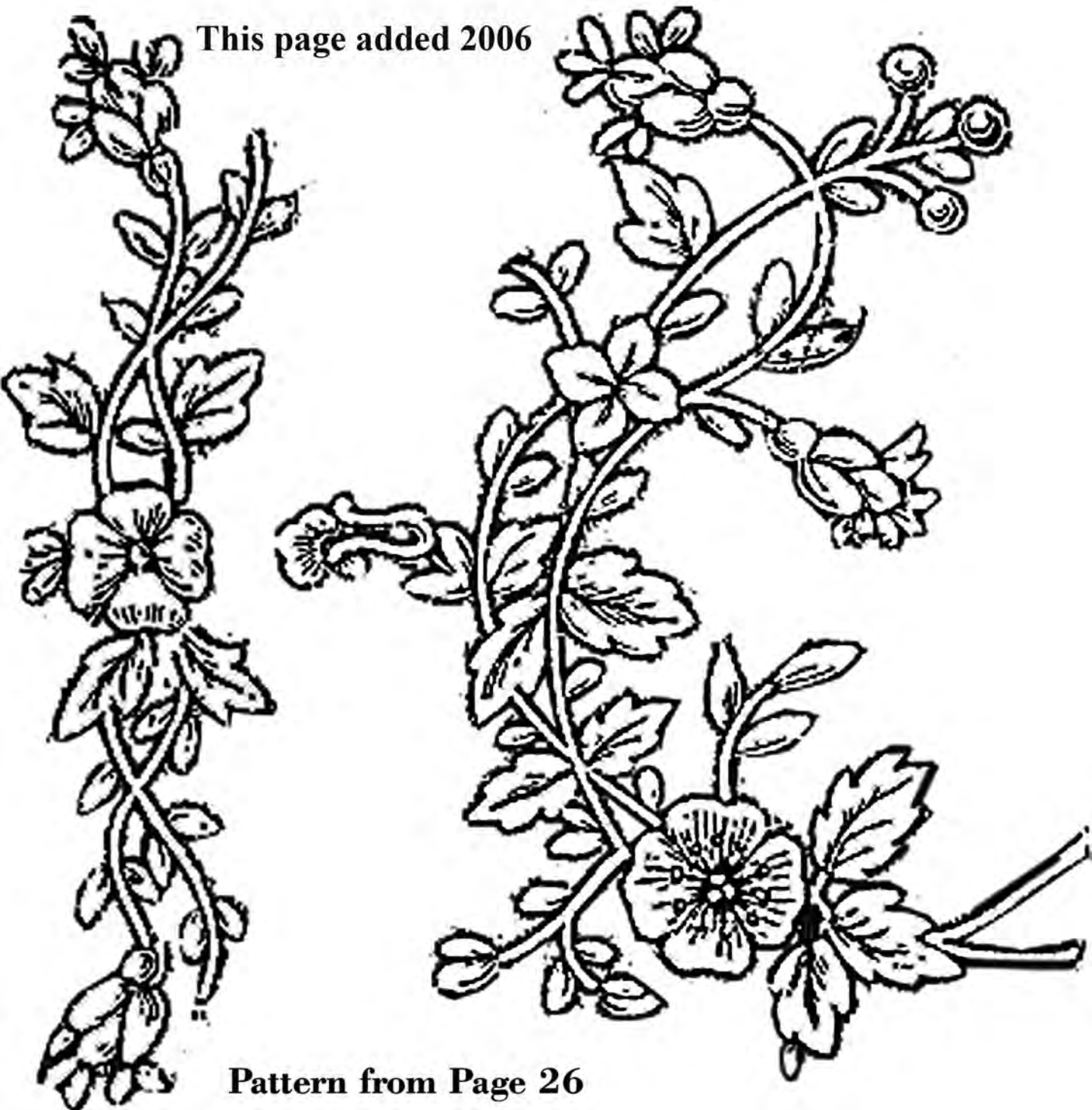
FIG. III. — TATTING CASE.

READING ALOUD.

A very pleasant habit for home life is that of reading aloud some pleasant book in the evenings, and if the selection of the book is wise it certainly makes the home circle very attractive, and lightens the drudgery of the mother, who often sits after tea with her basket of stockings to be darned and who has a dreary time if each member of the family, who does not go out, takes his or her paper or book, as I have often seen, and subsides into their own interesting reading, leaving her to her own meditations. A book read aloud at home gets a charm, apart from itself sometimes; its very name will conjure up in our memories scenes in the far past — the pleasant family circle, then, perhaps, unbroken, the cheerful fireside, and frequently, too, the comments upon what is being read which add to the interest, and give a newer insight. The same association applies to a piece of work which is in operation while any book is being read.



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Pattern from Page 26

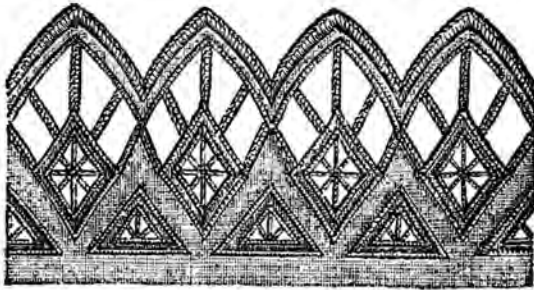


**EMBROIDERED BORDERING FOR BRACKETS, ETC.**

This embroidery is worked on coloured cloth or velvet, with gold and silk cords, and thick filoselle.

The band has the design drawn on it with prepared chalk. A sharp pair of scissors is required to cut out the open parts (after being worked) of the pattern.

A rich claret or ruby velvet looks well worked with a gold and dark blue silk cord laid side by side, and sewed across with slanting stitches, not too close but evenly, with a paler shade of blue silk. The French knot in centre of the lozenge is of gold only.



BORDERING FOR BRACKETS.

The broad buttonhole stitch edge is worked with filoselle the color of the cloth or velvet.

**PILLOW CASES.**

The case is made in fine Irish linen the width and length required to cover the pillow for which it is intended. (No. 1.)

A band of Madeira insertion is felled on above the broad hem, and a border to match sewed round the edge. The monogram and design may be embroidered in white or coloured flourishing cotton. Buttonholes are made in the hem at one end of the cover, and fancy buttons put on to fasten it behind round the pillow.

No. 2.—Also of fine linen and fastened in same manner.

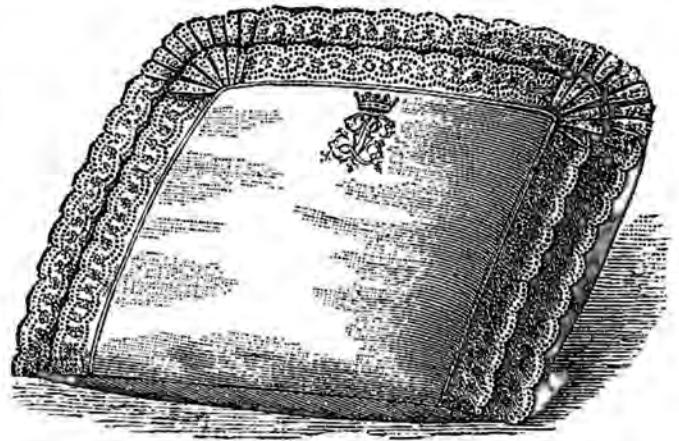
The two sides and one end are trimmed with a double row of Torchon lace (the lower one half as broad again as the upper), laid in plaits at the corners. One end of the cover is hemmed and the buttons sewed on; buttonholes are made between the two laces at the opposite end.

Large initials and crest embroidered in white French cotton on coloured flourishing cotton.

**EMBROIDERED FOOTSTOOL.**

The frame of the stool is plain deal, fitted with a firmly stuffed cushion of canvas. The legs are ebony, or wood, to match the rest of the furniture.

The embroidery is in peacock blue, the corners in pink. The embroidery is in chain stitch, worked with coloured silks and silver thread. When each of the corners and squares of peacock blue are



PILLOW CASE NO. 2.

worked, they are stitched together (the square being placed so that a corner is in the middle of each of the four sides of the stool) on the wrong side. A band of peacock blue plush, edged with a deep netting of coarse silk to match, is put plain round the flat framework of the stool, and variegated tassels of wool, silk, and silver thread fastened into the loops of the netting. The seams are covered with a fine twisted silk cord, mixed with silver.



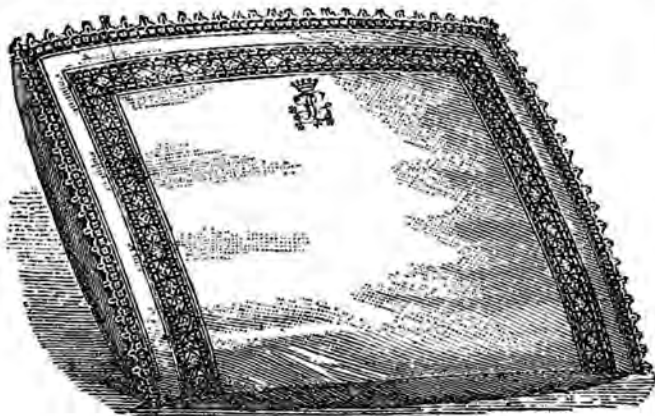
FOOTSTOOL.

**HOW TO MAKE A WARM NIGHT-CAP FOR AN OLD LADY.**

Take four ply fingering wool of a pretty shade—pink. Use *bons* hook.

Work seven chain, join into a circle, crochet round into chain, make outlets every second stitch for three rows. As it gets larger the outlets may be fewer, but keep flat. Outlets are made by working twice into one chain-stitch. Work double crochet. Make twenty rows all round. Then leave eighteen stitches (this forms back of crown). Return the contrary way, always leaving the eighteen, and work backwards and forwards for sixteen rows to form the front. When the right side is towards you pick up the chain from the back, or furthest away. Returning row—When the wrong side is towards you, pick up the chain-stitch fronting you. This will make the work all the same. A border may be added. Work triple crochet into one hole three times, missing one always, one triple into one. Repeat all round the cap. A double border may be put on if wished. Triple crochet into the chain-stitch at the back of the front border. Ties done separate. Nine chain for width enough. Double crochet like cap until it is long enough. Two and a half finger-lengths are long as required. A finished border will improve it. Work one triple into every second stitch. Sew or crochet on the ties.

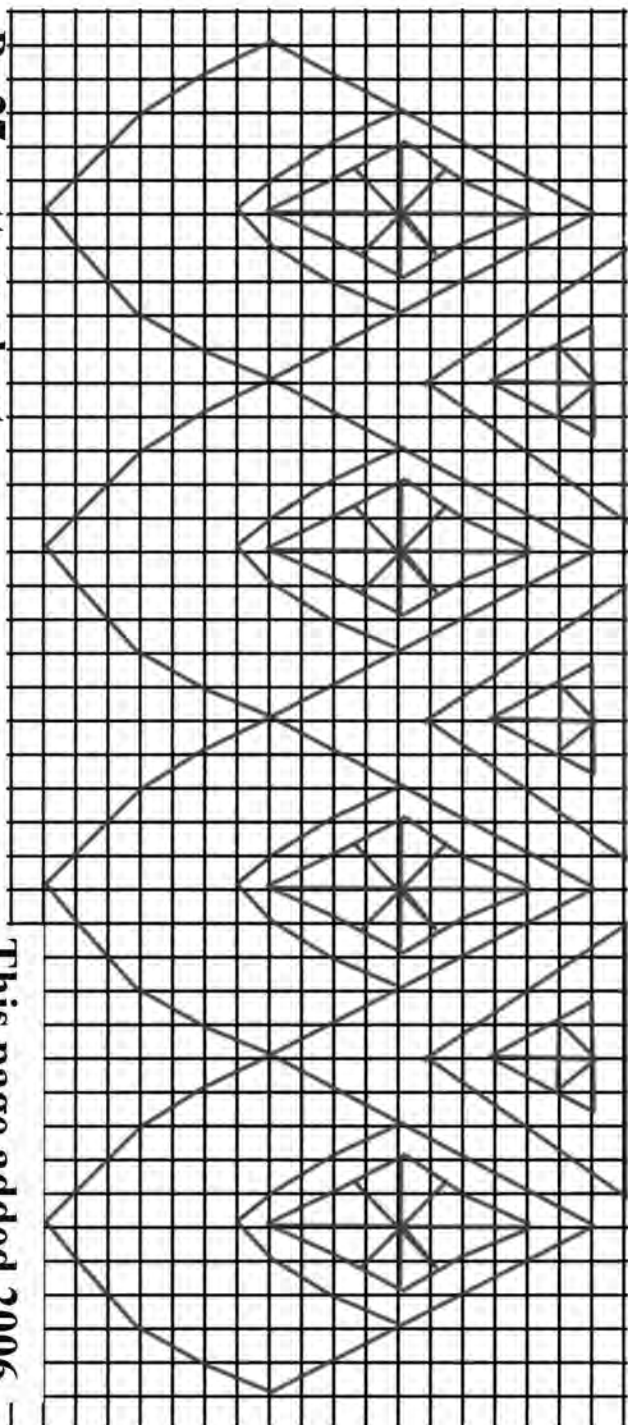
This could be made a nice cap for a baby, but made less by not taking the crown so large. Leave from four to five rows less.



PILLOW CASE NO. 1.



**Pg 27 pattern chart**



**This page added 2006**



## PRACTICAL DIRECTIONS FOR MAKING WAX FLOWERS.

## PANSIES.

This group of flowers will require two sheets of thick, white wax—the double white as Art dealers call it—two sheets of light, yellow green (the shade between green and yellow) two sheets of bright, yellow green for the leaves, one yard fine, silk-covered wire, and a very fine sable brush. Paint in these colors: One bottle Ultramarine blue, one bottle royal purple, one cake of Sepia, one bottle chinese white, one bottle white bloom and a small quantity gold color.

Take the natural flower very carefully to pieces, and make a pattern of each part, numbering your patterns as you proceed. The lip of pansy, or front petal, may conveniently be called No. 1. Stiff card board or postal cards are good to use for patterns. From pattern No. 1 cut one white piece for each pansy. Then cut out two of No. 2, or the side petals, and two of No. 3, which are for the back petals,—making five petals for each flower. When all the petals are cut, mould and cup the edges of each a little with the head of the moulding pin, first dipped in water to prevent adhering to the wax. Put a little of the royal purple in a small, flat plate and powder it thoroughly with a small knife. Then brush the last petals you cut (No. 3) with this paint using your camel's hair brush. Go over them two or three times and make them look as velvety as possible. Now take the two petals cut from pattern No. 2, which are for the side petals, and paint these with a mixture of chinese white, white bloom and the least quantity of gold; then paint the edges about a quarter of the way down with the ultra-marine, over which paint with the royal purple, leaving an edge of blue within the purple. For the veining mix the purple paint in weak mucilage, using the sable brush to do the veining, which must be carefully and daintily done. Paint the petal cut from pattern No. 1, which is for the front of flower, with the straw-colored mixture, vein it with Sepia and purple mixed together. It may also be painted around the edges with blue and purple mixed. Always use a natural flower for a model, imitating it as carefully as possible. To arrange or put the flower together, take a piece of wire, and to the end of it press a small strip of the lightest green wax.

The strip should not be more than an eighth of an inch wide. Then mould on right at the knot, or end of stem, a small strip of the light, green wax, moulding it in the shape of a grain of rice; this represents the pistil or centre of flower.

Wind the stem with a narrow strip of green wax and proceed to put on the petals. Put the *lip* or front piece on the stem first.

Then the petals cut from pattern No. 2, which form the sides of the flower. Now press on the petals cut from No. 3; these form the back of the flower. When they are all joined on, curve each petal as it is in the natural pansy. Make the calyx of green wax, doubled from a pattern of calyx of the natural flower.

## STAMENS FOR WAX FLOWERS.

Take white thread No. 8 cut in suitable lengths and then dip in thin starch water to stiffen it. Allow the thread to dry thoroughly. To make the small knot on the end dip into mucilage and then into dry paint which has been thoroughly pulverized, using such color as your flower requires. By using a little care and taste a variety of stamens and pistils suited to different flowers may be made at a very small expense.

## MORNING GLORIES.

There are both wooden and composition moulds to be found at any first-class dealer is wax materials for casting the Morning Glory blossom. The brass leaf moulds for moulding the leaves, may be also found at the same place. One medium and one small size leaf mould will be required. Also a small quantity of spool wire will be

needed for stemming the leaves and blossoms. To cast the blossoms, melt by slow heat, two cakes of best white wax. For melting wax, the small five cent tin cups are useful. Soak your mould in cold water for about five minutes before using. Have the wax perfectly liquid but not very hot. Then holding the mould by the stem at *upper* part dip into wax until nearly even with top of mould; take out quickly, dipping into cold water, when the casting will readily slip from the mould. Make as many of these as you may need for a bouquet or basket of flowers, coloring them with the dry paint which is sold in small bottles. This is put on with a camel's hair brush, though it may be rubbed on with the finger. Some morning glories are striped with blue, others with pink, and others are all one color. The morning glory mould is dipped into the wax and taken out *perpendicularly* then the drop of wax will remain at the tip end of it. To stem the blossoms, take a long piece of spool wire and fasten to one end of it with a little piece of wax, four stamens folded in the middle, and one not folded, thus making eight heads of stamens together, and one single head, longer than the others. The color of the stamens must be according to the color of the flower. Having made a small hole through your morning glory, you pass the wire on which you have just arranged the stamens through, and draw it tight from the outside, so that the stamens remain stationary in the centre.

Then cut from light green sheet wax four small calyx, press them on with the warmth of the fingers to the base of the flower. Then twist the wire around a small sized lead pencil and the flower is complete. Light green wax is used for the leaves, moulding them on the *back* of the leaf mould so as to obtain perfect veins. Dip the leaf mould in water, shake off the drops, and then lay over the mould a sheet of the wax *lengthwise*, press down around the edges with the finger; this will cut the wax off evenly. Now lay in the centre nearly down to the point a piece of wire previously wound with a narrow strip of green wax. Over this lay another piece of the sheet wax pressing it down firmly all around; this completes the leaf which may then be taken from the mould by moistening the finger and rubbing gently around the edges. Arrange leaves and blossoms as near like natural flowers as possible.

## COUNTRY INTERIORS.

People who live in the country have many inexpensive resources for beautifying their homes, of which they are quite unconscious until their eyes are opened, perhaps, by some city guest or boarder, and they find that common things can often be transformed into something apparently rich and rare, merely by a change of position. Thus ferns, carelessly passed by the wayside, or in the woods, scarcely receive a thought from those who see them there daily; but when some one places them in tall jars, or presses them for winter decoration, they seem to take on an unsuspected form of beauty.

Chintz-finished cretonne makes pretty drapery for bed-rooms, and the oldest chairs, painted and cushioned, give the room a quaint and comfortable look. That windows five and six feet wide have double drapery, forms no precedent for burdening a two-and-one-half foot window with same. Drapery should be very narrow if two curtains are at such windows. Turkey-red cotton, satine, or woolen slightly wadded and tied with pale blue wool in tufts, makes an excellent spread, and saves labor, as it will serve years. Pink and blue is extremely pretty, good enough for that shut-up room. If there's no money for carpets, brightly tell your friends bare floors breed no fevers, and paint and varnish are cheap. Even a sitting-room does not shame you after you have laid on the fresh varnish the rugs you have knitted or braided. Taste, good nature and intelligent people furnish a room best. By hook or crook read or hear read something each day.



CALLA LILIES AND ORANGE BLOSSOMS.

**THE CALLA LILY MATERIALS:**—One package each white and green Calla Lily wax; one prepared Calla Lily centre (to be had at any first-class Art store); one large glass-headed cutting pin; a plaster paris Calla leaf mould; one bottle chrome green, dry paint, one bottle Indian red, dry paint; one coil white bonnet wire. When you wish to cut out wax flowers, lay your sheet of wax on white writing paper on a smooth, flat surface; dip the cutting-pin in water frequently to prevent it from sticking to the wax. Cut of the white wax two pieces the size and shape of Fig. 1, enlarged to your pattern, which you can make of stiff card or bristol board. The pattern should be five inches long from top to bottom; a very good way is to have a natural Calla blossom for a model. It should be about five and a half wide. Lay the two pieces evenly together and press the edges with the warmth of the fingers. Then roll this piece formed of the two pieces until the edges are curved outward a little. Pink the point with a little chrome green. Now, put the white piece on the prepared stem, wrapping around at the bottom of the yellow part. You can make your own centre if you desire by using a whole sheet of light, yellow wax, doubled around heavy wire until it is the shape of a Calla Lily centre. Then mix light yellow paint in a tea-spoonful of corn meal, dip the centre in mucilage, and then roll it in the prepared meal. This is just as good as the one you buy. The leaf moulds you buy are the best, but they may be made in the following manner: Have ready one-half pound best dental plaster of paris, a smooth pine-board, tablespoonful of coarse salt, pen knife, a little melted lard and bowl and spoon for mixing up your plaster. Perfect medium sized leaves is what you want to mould from. Lay the wrong side of the leaf up, as the under side shows the veins best. Dip the leaf in water first, shaking off the extra drops before you lay it on the board. Put about a coffee cup of water in the bowl, pour in plaster, stirring rapidly until you have a thick batter, then add the salt and pour quickly over the leaf, covering every part. The coating ought to be a quarter of an inch thick; smooth over with a case knife first dipped in water. When the plaster is set, but not too hard, trim off even with the crease formed by the edge of the leaf. Then allow leaf mould to dry thoroughly before using. To mould the leaves, first have stems of the desired length, cut and wound with narrow strips of green wax. Let the leaf-mould lay in water two or three minutes before using. Then lay over it a sheet of wax lengthwise, have the wax warm enough to be pliable; press down a little and then lay the stem right in the centre, then lay over another sheet of wax, pressing down firmly, and trimming off (after removing from the mould) with a pair of sharp scissors. Arrange Lilies and leaves as near as possible like natural Calla.

FIG. 1.



FIG. 2.



som four pieces the size and shape of Fig. 2, will be required. Cut these out lengthwise of the wax; dip the glass head of cutting-pin in water, and roll these petals, cupping them slightly on the rounding or *top* part. To prepare the wires cut them two and a half inches long, making a small hook at end of each wire. Over this mould a small ball (half the size of a pea) of green wax. Now take a small strip of wax, a fourth of an inch long by an eighth wide. Fringe this very fine, and then moisten the fringed edge, afterward dipping lightly in the yellow paint. Wrap this neatly around stem, pressing down with warmth of fingers. Arrange the petals around this pressing them on evenly and neatly. Finish off with a small calyx of green wax. Mould the leaves of your green sheet wax, using back of your brass leaf mould, first moistening it. Before moulding leaves always wind stems neatly with green wax.

HOME ADORNMENT.

Ribbon-decked bamboo frames are pretty and useful contrivances for holding the current literature of the day, but every woman knows that every man, through some inborn perversity peculiar to his kind, is always liable to demand the immediate production of some especial newspaper of a date more or less remote. A happy relief for a house-keeper who does not love to have three hundred and sixty-five newspapers upon her sitting-room table simultaneously, is a box to stand under desk or table, or, not inappropriately, in a corner by itself. Take a soap box — it would be hard to find a paper upon home-made furnishing that does not introduce the inevitable soap box — nail the top on closely so that it is a complete box, and have it sawed in two, diagonally (let an expert handle the saw, or mutilation to box or sawyer may be the result.) Line both sections with thick, pink, satin paper and cover the outside with dark felt, putting a row of furniture gimp with brass-headed nails all around the sawed edge. Put the two parts of the box together with hinges, and by the aid of screw eyes fasten two slender, metal chains on each side like trunk braces to keep the lid from falling back.

In putting on the hinges let the bottom piece of the box be the highest in the back so that opening is lowest in front. A little experimenting with scissors and a paper match box will make the position clear. No fastening is necessary, but a hasp and padlock can easily be added as a safeguard against the ravages of combustible seeking house-maids and other foes to man's divine rights.

In the large dining-room of a country house not very far from New York, an imposing life-size bust of Washington stands in the deeply recessed bay window. The bust, an ordinary plaster one, is so beautifully coated with Gaspard's Preparation, as to look wonderfully like the fine gray composition of which Roger's statuettes are made. The pedestal which supports the fac-simile of the Father of his country, is an ordinary half-barrel, that is, a barrel of greatly reduced proportions; a sample can be seen at any grocer's. This is neatly covered with red velveteen and finished with brass hoops, which are simply narrow strips of brass cut to order at a metal-working establishment. While admiring the beauty and decorative effect of the pedestal, the lady who originated the idea called attention to a square opening in the back large enough to put in the dusters used for the room. Being of a practical turn of mind, she had combined utility with beauty in her experiment.

Another decorative fancy is a plush-covered, oval-shaped board bound with narrow, embossed, brass strips which can be bought by the yard at most of the stores where metal decorations are sold. Two or three of the small, beautiful birds used in millinery may be grouped upon the plush background with good effect. A partial removal of their stuffing will make their adjustment easier and more natural.

THE ORANGE BLOSSOM.

**MATERIALS:** One orange blossom leaf-mould, one-half package double white wax, one-half package dark green wax, one spool green wire (the cotton wound), one bottle lemon yellow paint, one medium size glass-headed cutting-pin. This quantity of material will make enough orange blossoms for a half-dozen bouquets. For each blos-



POND LILIES IN WAX.

**MATERIALS:** One Pond Lily leaf mould; one package green stems for leaves; one package light green Pond Lily wax; one package white Pond Lily; one package light and one of dark yellow wax; one bottle Indian red, dry paint; one large glass headed moulding pin; one coil white bonnet wire. The usual cost of these materials will be one dollar and a half.

THE ANTERS.

Fold or double a sheet of light yellow wax lengthwise of the sheet.

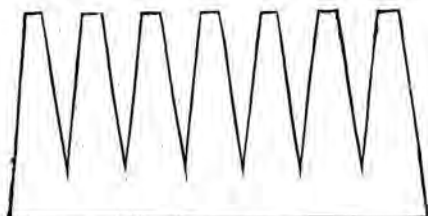


FIG. 1.

Then with a pair of sharp scissors notch it across, as in Fig. 1, one inch wide and three inches long.

Pinch the edge of each notch between the thumb and forefinger, then the notched strip is ready to place on the stem.

Fold a dark yellow sheet in the same manner, and cut with a little larger points.

THE STEMS.

For each stem take a piece of wire a third of a yard long. Having cut some narrow strips of green wax, wind the stem carefully, pressing the wax down with the warmth of your fingers. — Make a small hook at the upper end of the wire to prevent the leaves from slipping upward in putting them together. Cover this hook with a small ball of yellow wax; with the point of your glass pin make a dent in the centre of the ball, and draw lines from the centre to the outer edge of the ball to give the appearance of a star; then roll the light yellow strip around the stem, pressing it neatly and firmly down. Then put on the dark yellow strip, the points of which must be rubbed lightly with the finger dipped in a small quantity of the Indian red paint.

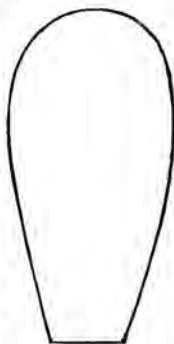


FIG. 2.

THE LEAVES.

Cut with the sharp point of your glass moulding pin eight pieces the size and shape of Fig. 2, being careful to have your sheet of wax laid on some clean white paper on a smooth table, and dipping the pin in water occasionally to keep it from sticking and tearing the wax. Lay your pattern lengthwise of the sheet of wax, it will not do to cut the leaves out crosswise of the sheet. Then dip the knob of the pin in water, shake off the drops, and roll the rounded end of the leaf until it is capped half way down its length and especially at the end. When the eight leaves are well rolled, begin placing them on the stem. Place the bottom part of the leaf right on the stem, letting the edge of the leaf rest on the bottom edge of the centre of yellow wax.

Place another leaf immediately opposite the first, pressing on firmly with the warmth of your fingers, and so on till you have eight small leaves. Make eight more leaves from pattern like Fig. 3, and having rolled them place on in the same manner, allowing the rounded edges of the size like Fig. 3, to project a little above the edges of Fig. 2. Of Fig. 4 make eight leaves, roll and place on a little

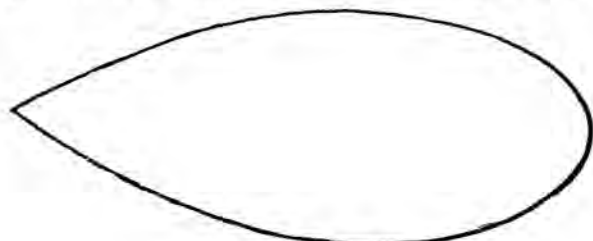


FIG. 3.

above the edges of Fig. 4.

Make eight more leaves shape of Fig. 5, only more rounded at the top, roll and place on above the edges of Fig. 5. Cut eight leaves out of the green wax slightly larger, a little larger and wider than Fig. 4, roll and place on in the same manner as the white ones, immediately over those last placed. These are for the calyx. Then rub them on the outside with a little Indian red paint. — This is also used on the leaves. For leaves take two pieces of green stem wire for each leaf, and wind them with narrow strips of green wax. — Four leaves with a Lily and a bud is sufficient. When your stems are all wound, take your brass leaf mould, dip it in water, shake off the drops, then lay on it a sheet of green wax, press it down lightly, so that it will adhere to the mould. — Then place in your stem a little over half way down the length of the leaf. Fold over your sheet of wax, press down firmly until the vines are plain and the edges cut neatly off all around, and so on until four leaves are completed. Then rub over the vines with a very small quantity of the Indian red paint, as the leaves and calyx of the natural flower are slightly tinged with a reddish color. After you have completed your Lily, coil the wire up about three times, bending the Lily stem until it rests immediately in the centre of the coil; attach the leaves to the stem of the Lily. This must be done with great care as the wax is easily broken. For the bud, make in the same manner as the Lily, using only half the number of leaves.

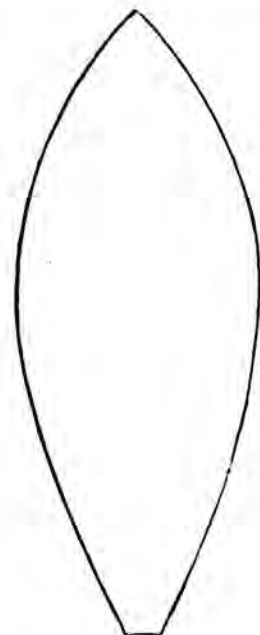


FIG. 4.

WORK FOR DOOR PANELS.

The following is an easy method of converting a plain and ugly door into one that all will admire, and that will add to, rather than detract from, the beauty of the room. The material for working on should be either grey cheese-cloth, a loose, canvas-looking material, tapestry canvas, or silk or satin sheeting of any color that will harmonize with the design and the furniture of the room. Measure the panels, and cut the cloth an inch wider and longer; draw the design with a clear outline in ink with a fine steel pen; be careful of smudges or wrong strokes, as these will destroy the effect. Work the design in crewel silks or wools, in the natural shades of the birds, flowers, leaves, &c.; the design to look really handsome must be fully worked, but it would have a very good effect only outlined with silk. Care must be taken in working to prevent the material from puckering too much; it would be impossible to prevent it altogether, but when finished it should be damped on the wrong side and ironed, and if not too much puckered will become quite smooth. To fasten into the door, the work must be stretched quite tight.

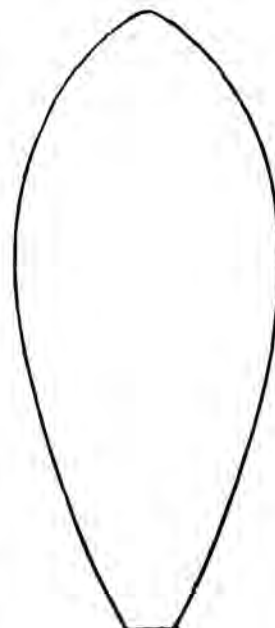


FIG. 5.



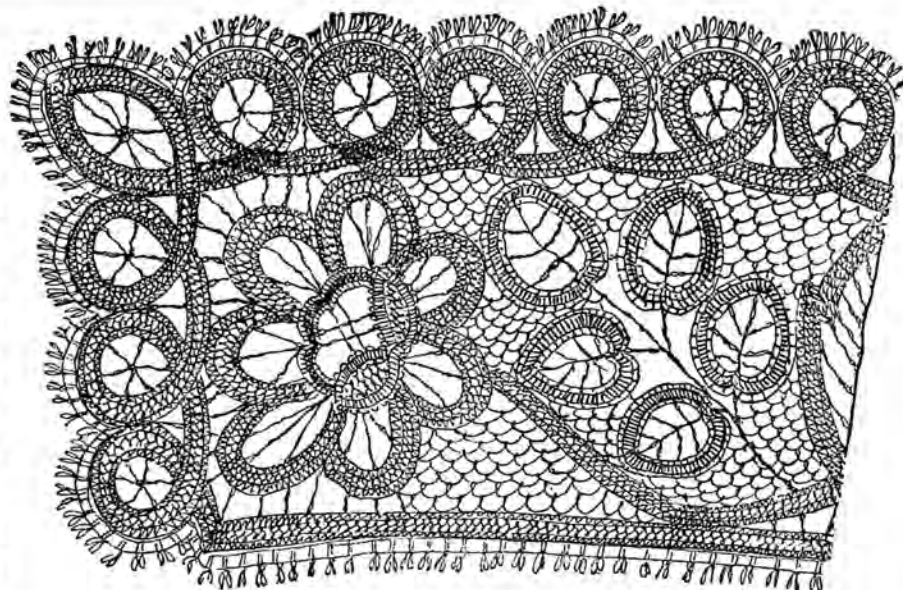
LACE WORK.

Lace came into fashion with the reign of Christianity, which indeed it needed in the form of patience as lace was then made. Think of the poor creatures working underground in damp cellars, by a small ray of light, losing both their health and eye-sight! Then thank the age for the machinery, which does away with the difficulty and gives us at the same time, as much of the beautiful fabric as we want at a smaller sum than could be realized in the sixteenth and seventeenth centuries, which called for the article history, says, especially for the gentlemen, as draping for their sleeves. It also concealed any extra cards they desired, bringing cheating down to a fine point!

Lately there has come into fashion a home-made kind, which requires no extra tax on the eyes, beyond any other piece of fancy work, and not nearly as much time as ordinary embroidery, while it produces a much greater effect.

The materials required are: Number one thousand linen thread, lace edging and insertion, and a pattern on cambric or linen. The latter can easily be drawn at home, and needs no knowledge of drawing. First make your design on paper; then put a piece of white tracing linen over it, and mark it off with ink.

Now for the description: First baste on the insertion neatly, joining as little as possible, but don't be discouraged if it insists on full-



LACE CUFF.

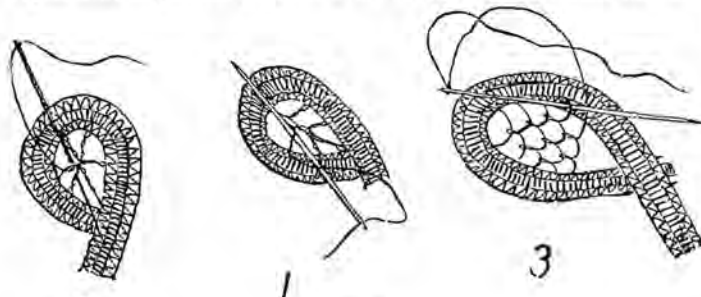


FIG. 1.

ing a little; then overcast all round both sides of the insertion, being sure to put the needle through the holes on the edge, so as not to draw the work, and sew finely where it laps and crosses.

The first stitch (see Fig. 1) is on the leaf. It is made by starting from the bottom of the leaf and catching the thread at the top, then putting the needle over several times, forming a sort of twist. Fasten below at the place where you began the vein. The veining across the leaf is made the same way, only be sure to put the needle between the two threads which run lengthwise.

Fig. 2 is a sort of wheel stitch. Begin by going across the circle and back again as described above, stopping on the last thread in the centre, and putting the needle under the thread back of it and the one in front, for several rows all round the centre of the wheel. Working with the back of the needle may be easier for some, as it prevents catching the linen to the insertion.

Fig. 3 can be easily followed from the drawing. It is simply the same stitch used in scalloping in embroidery. Avoid pulling the thread too tight.

Baste on the edge all round the cuff, and sew with an over and over stitch to the insertion. Cut the bastings on the back of the linen. The illustration shows the pattern with the cuff half finished. Black or white materials can be used.

OLD CALENDARS.

A friend says she was for a time puzzled to know how to use the pretty ornamented back of her Shake-

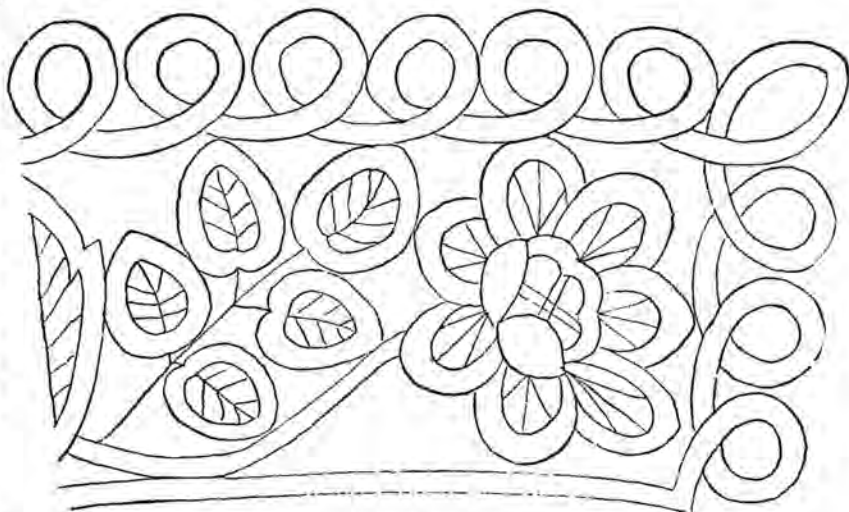
peare and Longfellow Calendars when the leaves had all been taken off. She makes them into letter-cases (to hang against the wall), taking for the front some pretty fancy card of a rather large size; ties the two together with ribbons or cords, leaving the upper strings long enough for the front to lean forward. This makes a convenient little receptacle for cards or letters.

CRAZY PATCHWORK.

If you find yourself deficient in bright colors for your mosaic (or "crazy") patchwork, a little spray of hand-painted flowers on a dark ground is a very pretty addition and will help brighten it. But nothing is prettier than some of the leaves from a spray of artificial flowers. Green leaves laid on a black silk, button-hole stitched round the edges with old gold are pretty; but still more striking are autumn leaves appliqué with some decidedly contrasting color. A fan outlined in embroidery silk is common; another pretty figure is a little jug cut in colored velvet and stitched on.

A CURIOUS NEEDLE.

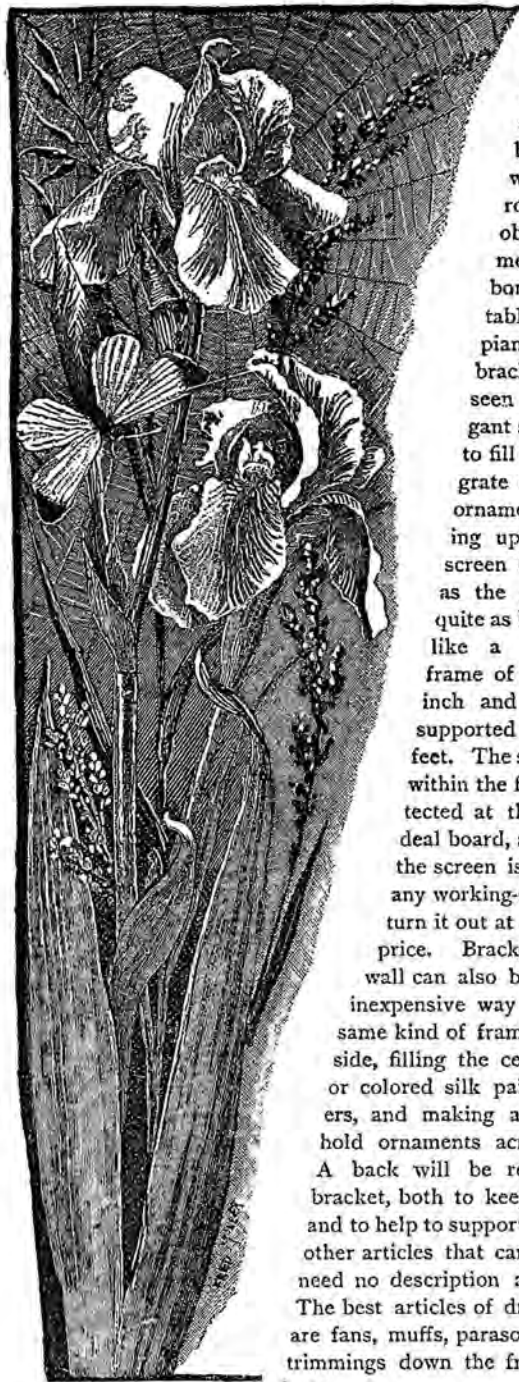
A curious needle is in the possession of Queen Victoria. It was made at the celebrated needle manufactory at Redditch, and represents the column of Trajan in miniature. This well-known Roman Column is adorned with numerous scenes in sculpture, which immortalize Trajan's heroic actions in war. On this diminutive needle, scenes in the life of Queen Victoria are represented in relief, but so finely cut, and so small, that it requires a magnifying glass to see them.



HOME-MADE PATTERN.



HOW TO PAINT UPON SILK AND SATIN.



Painting upon silk or satin is a favorite mode of decoration, and one that can be used in many ways about a room. The best objects to ornament are curtain borders, mantel and table-covers, screens piano-backs, and brackets. We have seen extremely elegant screens designed to fill in the front of a grate in summer time ornamented with painting upon satin. The screen is made as high as the grate and not quite as broad, and looks like a simple square frame of black wood an inch and a half broad, supported upon two black feet. The satin is stretched within the framing and protected at the back with a deal board, and the make of the screen is so simple that any working-carpenter would turn it out at a very moderate price. Brackets against the wall can also be devised in an inexpensive way by using the same kind of framing for the outside, filling the centre with black or colored silk painted with flowers, and making a small shelf to hold ornaments across the centre. A back will be required for the bracket, both to keep the silk clean and to help to support the shelf. The other articles that can be painted on need no description as to mounting. The best articles of dress to ornament are fans, muffs, parasols, pockets, and trimmings down the front of a dinner dress.

We will now turn to the actual painting. The first thing to be done after deciding upon the object to be decorated is to fix upon a design and upon the silk or satin. The flower selected should be sketched out carefully upon cartridge-paper and made perfect as far as its main outlines upon that, ready to be transferred to the material, it being a mistake to draw directly upon that, unless the artist can do so without any erasures, as mistakes and corrections will show if left untouched, and when taken out bring up the surface. The choice of the silk should be a careful one, as much of the beauty of the painting will depend upon a good selection. A good, close-made plain silk is the best; corded and ribbed textures are liable to greasiness, and the paint often cracks when laid thickly upon them, particularly when they are used in fan painting. Select the color of the silk according to the use that is to be made of the article, choosing deep rubies, blues, and browns for furniture, and pale pinks, lemons, citrons, creams, gold colors, and greys for fans and dress

trimmings. Avoid a black foundation, if possible, as the tint is too hard for a flower background, and other colors can now be purchased in such deep, rich tones, that black can easily be discarded. Always buy more of the silk than necessary, as a margin to stretch it by is required, and a little spare piece is very useful to try colors and effects upon. The silk is first prepared to receive the paint, and to do this it is necessary to take away any greasiness in its texture that would resist the application of paint by a wash or sizing, which is applied after the silk has been stretched either upon a drawing-board or in an open frame. The open frame is the best to use, as then the silk is free upon both sides, and the washes dry better; but as each frame should fit the article stretched, it is not always convenient. Four pieces of wood, made to fit into each other and to expand by means of pegs and holes, after the manner of woolwork frames, are good, while a little ingenuity can manufacture a frame the size required out of four strong, straight pieces of deal. When the silk is stretched upon a drawing-board a piece of white paper should be put between it and the board. Stretch the silk in both cases very tightly, and fasten it down with drawing-pins half an inch apart. There are many receipts for sizing, each painter having a favorite size, and all the following are good — namely, isinglass, gelatine, and white of egg — if the worker will only put them on properly. For gelatine or isinglass put in an ounce of either in water enough to cover it, and allow it to soak for an hour. Take it out and pour over it a pint of boiling water and mix until the isinglass is quite dissolved, and run it through coarse muslin, so that no sediment or undissolved matter is left in it. While still hot, apply this to the silk with a sponge, rubbing it thoroughly over the surface, so that every part receives it, and an even coating is given. Dry the silk by rubbing it gently down with an old piece of white silk, and dry the back of the silk in the same way. If there is any doubt about the size not having been put entirely over the surface, or if the silk slackens in the frame, stretch the silk more tightly and re-size it. When using white of egg, only take the liquid part, which sponge well into the silk so as thoroughly to penetrate, rub this dry with an old silk rag, and let no wet remain on the surface, as any place left damp will change in color.

When the surface is dry, draw in the design selected, using a fine pencil, or transfer it from the sketch by laying a light-colored transfer paper on the material, and then the sketch, and pin both down. Then put down the frame so that the silk is supported by some hard surface, and with a fine knitting-needle trace the chief outlines of the design through to the silk. Use the least prominent shade of transfer-paper, and rub it over with bread to remove any superfluous color before using it. Never attempt to trace more than outlines, and lay these in as lightly as possible. Trace in the design so that a spray of flowers starts from one side of the silk and flows towards the other, rather than always starting from the centre; but endeavor to place the greatest mass of flower or color near the centre, while upon the side left plain relieve any blankness by inserting a bird, butterfly, dragon-fly, or tufts of reeds, grasses, or single flowers. When preparing a fan, stretch the silk evenly in a square frame and draw a half circle with a pair of compasses upon it, and see that the horizontal line at the bottom is even with the line of the silk, and make it correspond with the outer radiants of the fan, draw a straight line through the centre of the fan with white chalk, and bring your design across this. The lines of the radiants of the fan can be drawn in white chalk on the silk, as they rather help the designer to place the outline. We give on this page a pretty *fleur-de-lis* design.

LITTLE THINGS.

There is pure art in coloring, embroidering, and ornamenting our clothes. It may not be of a very elevated kind. But one of the higher branches may be found in lace-making. Needle-work on linen came first. Netting, with more or less of pattern interwoven, followed. But pure lace, which consists of the ornament only, is the last and best

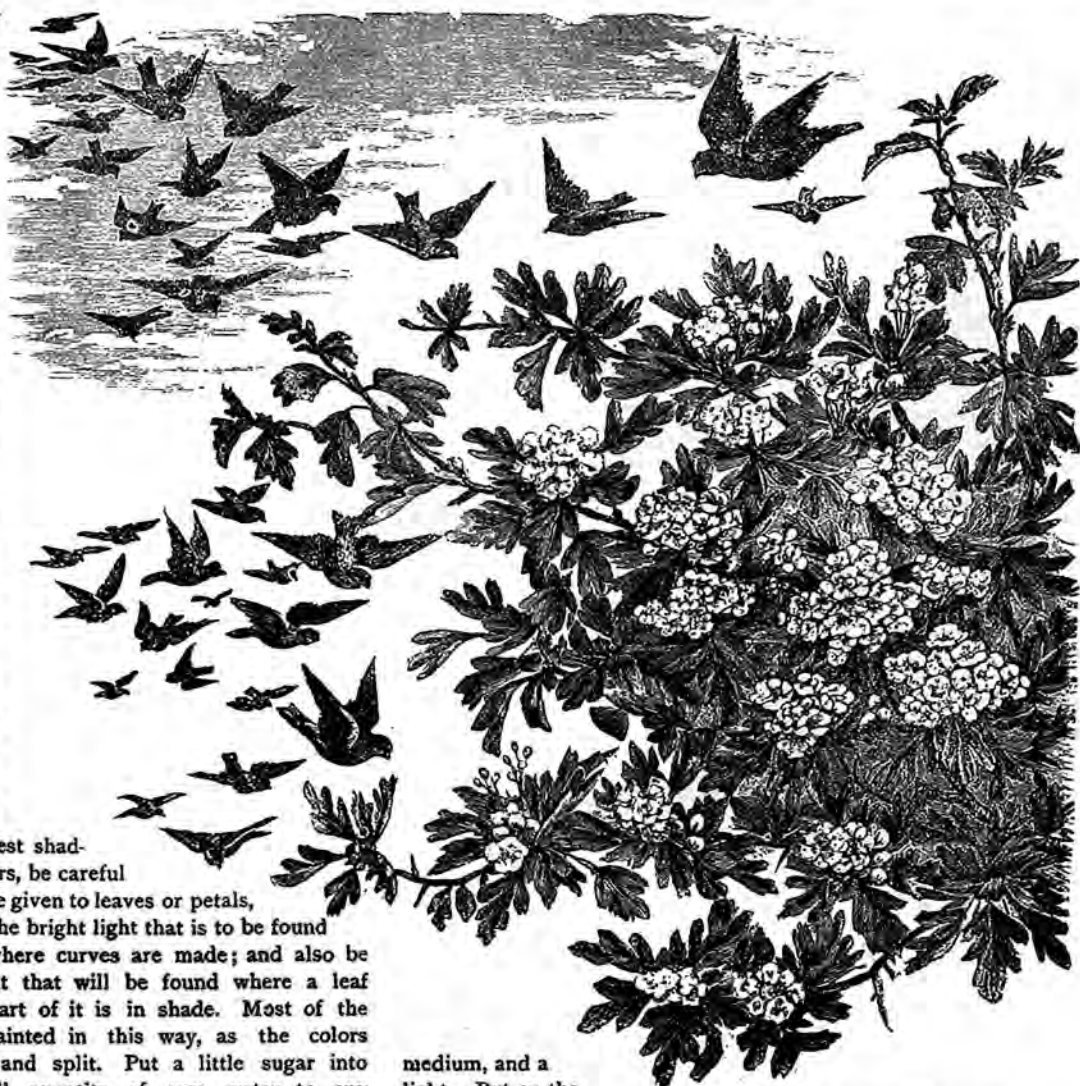


**HOW TO PAINT UPON SILK AND SATIN.**

**II.**

Painting upon silk or satin is done in two ways — one in which the colors used are simple water-colors, and the effect obtained dependent upon the softness of the shading and the beauty of the design; and the second, where body-color is freely used, and the effect attained with broad washes and coloring. For the first kind of painting, after the silk has been stretched, sized, and the outline put on it, use the very best water-colors and put in all the shadows of the design with neutral tint, to which a little of the color of the flower or leaf has been added, then lay on a wash of each of the chief colors, and soften these into the shadows with the deeper tints of the flowers. Make the highest lights by mixing Chinese white with the color, and deepen and bring up the darkest shadows. In copying natural flowers, be careful that no hard and dark edges are given to leaves or petals, and always look for and paint the bright light that is to be found near a shadow, particularly where curves are made; and also be careful to show the underlight that will be found where a leaf curves over and the under part of it is in shade. Most of the beautiful French fans are painted in this way, as the colors so applied will not crack and split. Put a little sugar into the water used, add a small quantity of gum water to any color that will not dry — never use gamboge — a drop of Eau de Cologne to colors that are too dry, and a little oxgall to bring up their brilliant tints; but in using the latter, if too much is put on the opposite effect will be the result, as it will deaden, not improve the shades. Only paint with plain water-colors upon light silks, such as bunches of violets upon pinky creams, carnations of various shades upon lemons and citrons, Gloire de Dijon roses or Austrian briars upon yellows, whites, creams; pale pink flowers upon Eau de Nil; and groups executed entirely in terra cotta or Payne's grey upon lighter shades of their own colors. If gilding is to be added to any part of the picture, paint that part first over with cadmium, and then gild with the best cake gold or shell gold, no other kinds being good enough.

Body-color painting, is used chiefly for furniture decoration, and for any coloring that is wanted of a bold and effective character without much work. After the silk has been stretched and sized, and the design drawn, paint over the whole of the design — if upon a dark silk — with a wash of Chinese white. Take the Chinese white (sold in bottles, and not in tubes) and mix it with water, in which a little gum has been put. Lay the wash on quite smoothly, and when it is dry, should the white at all peel, put on a fresh coat, to which more gum has been added. When the white is quite dry (it should be sufficiently opaque not to show the silk through, and yet not so thick as to rise above the silk) paint over it. For faded leaves, and leaves painted grey color and in shadow, lay over the white a simple light red, Payne's grey, madder brown, or olive lake tint, according to their shade, mixing them with Chinese white, and putting them all over the surface of the leaf in one continuous shade. For leaves in the foreground make three shades of green — a dark, a



medium, and a light. Put on the dark first and shade to the light, but do not attempt any elaborate coloring.

**DESIGN FOR PAINTING ON SILK.**

Mix all with white, and rely for effect upon the broadness of coloring and the brilliancy. Tint the leaves in various shades of green, but use but three shades to each. Paint the flowers in the same way, making white the highest light and leading up to it, but use such a high light sparingly, or the result will be chalky. Leave the painting until quite dry, then strengthen the deepest shadows with a dark color unmixed with white, and to which add a little gum as a glaze, and paint over with a faint wash of the color of the flower, unmixed with white, any part of the composition that looks too white or glaring, and is not sufficiently blended. Use the glycerine, oxgall, and Eau de Cologne for the same purposes with the paints as before mentioned.

Painting upon satin in water-colors differs but little from painting upon silk. The satin should be chosen of a fine and good make, with a smooth and even surface; it should be stretched, and gone over with a thin solution of isinglass, most carefully applied over its surface, unless the medium, known as Veloutine, is used, which contains a mucilage that counteracts the greasiness of the material, and so dispenses with the sizing. Extra care is needed when tracing the design on to the satin, as the carbonized part of the paper is so apt to dirty so delicate a material, and paper must always be kept under the hand during the painting, to counteract the heat of the hand. When the design has been traced, mix Chinese white with Veloutine instead of water, and lay it as a wash over all the parts to be painted, and when this is dry paint over it in the same way as in body color painting upon silk, adding the Veloutine to each shade, and dispensing with all other mediums, except water.





Table Spread.

**T**HE spread is made of dark red felt, two yards square. The band or border is of cretonne, the edge of which is finished with a narrow strip of olive-colored felt pinked on both sides, laid over the edge of the cretonne, and caught down to the felt with long spiky stitches on each scallop. Through the center of the felt band lay a narrow black velvet ribbon, and feather-stitch over it with silk floss in some bright color. Finish the edge of the spread with a heavy cord in mixed colors to correspond with the cretonne, and at each end faster two tassels. The spread would look more finished lined with an old-gold Canton flannel.

Sham Picture Gallery.

**T**HE following catalogue of pictures will be found very entertaining during the summer months, for small benefits and entertainments. There is but little description necessary. Arrange board over the backs of chairs around the room, covered with cloths hanging to the floor, and a strip of the same material drawn straight round the wall just above the board, with here and there little brackets hung with the articles for exhibition placed on them. Be sure to have each article labeled and numbered, and also the catalogues numbered. A small admission of ten cents will help many a needy person.

Exhibition of works of particularly high art by distinguished masters, kindly lent for the occasion : Red Sea, with plains beyond, by Jordan ; Family Jars, never exhibited before (large preserve jars) ; The Flower of the Family, very fine (small bag of flour) ; Off Deal, by Carpenter (shavings) ; Past Healing : An Affecting Sight (very old shoes) ; Views of the Interior of China (inside of teacups) ; A View of Cork (cork) ; The Woodcutter (an ax) ; The Falf (a veil) ; Commentators of the Present Century (potatoes) ; A Striking Match, by Lowe (a match) ; The Bracelet, the property of the Corporation (handcuffs) ; Things to Adore, by Chubb (locks) ; The Wearied Grinder (a tooth) ; Pillars of Greece, by T. Allow (tallow candles) ; A Chip off the Old Block, Carpenter (a chip) ; Union (tongs) ; Two Young Blades (small scissors) ; Innocence, by Lamb (toy lamb) ; Sleepless (an old hat without nap) ; Connecting Links (a chain) ; "All that was Left of Them" (cinders) ; Black Eyes and Blue Eyes (dress eyes) ;

All Ears (ears of corn) ; Justice (scales) ; Heaviness (lead) ; The Horse Fair, by Maire (hay) ; A Study of Figures, Colenzi (a sum) ; Cedars of Lebanon (pencils) ; The Companion of the Bath, S. Hope (soap) ; From Hand to Mouth, Sylver Smith (spoon) ; The Holy Friar, Monk (a frying-pan with holes) ; Quite Exhausted, D. Rink (an empty bottle) ; A Rose without Thorns (watering-pot rose) ; The End of Ambition (letter N) ; Cross as Two Sticks (sticks crossed) ; Bonaparte, Butcher (a bone) ; Borrowed Plumes (feathers) ; The Worn-out Travelers (an old pair of boots).



Work Box.

**P**OINT russe and satin stitch. Square box of cardboard, lined with blue satin ; the sides are covered with the same material, and the lid and foundation are covered with black satin. The lid is embroidered and fitted with a cushion. The cornflowers are worked in satin stitch with blue silk, the stamen in knotted stitch with yellow, and point russe with red. The calices, worked with green silk in satin stitch, are also strapped across with brown silk. The sprays, tendrils and leaves are worked with olive and brown silks in overcast and satin stitch. The sewing on of the cover of the lid is hidden by a leaf-shaped ruching of satin ribbon. The pockets in the sides are shaped as shown in the illustration, the outside being covered with black satin and embroidered like the lid, and the inside lined with blue satin. A loop of blue satin ribbon is arranged under the lid for the purpose of raising it.



Foot Rest.

**T**HE foundation is a box six inches high, twelve inches long, and nine wide. Cover the top with muslin, and stuff with curled hair. Cover the stool entirely with dark red velvet, in which is worked round the sides a pattern in chain-stitch and feather-stitch, with dark olive and pink purse silk. Along the center of top is a white vandyked strip of flannel worked with the same pattern. The edge around the top is finished with a ball heading of contrasting colors to the needle-work. To complete the foot rest be sure to have casters fastened on, that it can be readily pushed about the room.



**Scrap-bag to Hang on Sewing Machines.**

**T**HE bag is hemmed and drawn up with green silk cord and tassels, so as to leave a little plaited heading. Round the outside is a vandyked lambrequin or white net worked with floselle in Gobelin stitch from the pattern given. Round the outside is a vandyked lambrequin or white net worked with floselle in Gobelin stitch from the pattern given. The diamonds are worked with red silk in two shades; the vandyked lines with light and medium olive floselle. Round the outer edge are button-hole stitches of dark olive, with tassels of pale olive, tied with red, at the point of each vandyke. The pattern at the upper edge of the border is also worked with olive silk, and a cord of the same color is sewn round the bag above the lambrequin. Draw the bag together at bottom with tassel and cord like those at the top.



pink silk. The ferns are natural ones, pressed when young and green, and to keep them they should be pressed between blotting-paper. Fasten them to the paper with fine green sewing silk; then catch the lining to each section by a little fancy stitch at each scallop.

The top of the shade consists of two hexagons made of cardboard covered with pink silk and edged with lace. The flaps are fixed in between the two top hexagons. Care



**Lamp Shade.**

A VERY pretty and simple design. The six flaps or sections are cut out of white, glossy paper, and lined with a pale

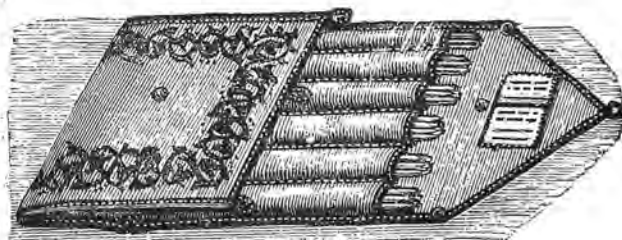
must be taken to have the opening at the top large enough, else the heat from the chimney will soon scorch it.

This shade can be made very effective with spatter work. Care must be taken to employ the colors for the spattering as dry as possible, so as to prevent their running on the paper, and be careful also not to lay one leaf above the other, as it would interfere with the transparency—in fact it would be advisable to arrange the work for spatter on tissue-paper or swiss rather than the glossy, stiff paper.



**Pincushion, Embroidery.**

**C**IRCULAR cushion covered with blue corded silk edged round with a ruching and box-plaited frill of blue satin ribbon. The sewing on of the frill is hidden by a vandyked border of white flannel, in chain knotted and feather stitch. The flowers are embroidered with three shades of pink silk, and the spray and tendrils with moss green and blue silks and with gold thread. For setting in the toilet bottle, measure the size round it, and or cardboard make a circle three inches high, and sew a bottom on it; cover it with silk inside; then cut the center out off the cushion, set the box shape down in and overhand the edge of box and cushion, finishing with a ruching or ribbon. Fill the cushion with bran, and add to the points of the embroidery silk and gilt balls.



**Case for Knitting Needles.**

**T**HIS case is made of strong linen, the compartments outlined with red silk cord or ribbon. A small oblong of flannel for needles may be placed on the inside of top flap. The lower flap is embroidered in cross stitch, and the front can be ornamented with a monogram. The fastenings consist of buttons and loops of cord.

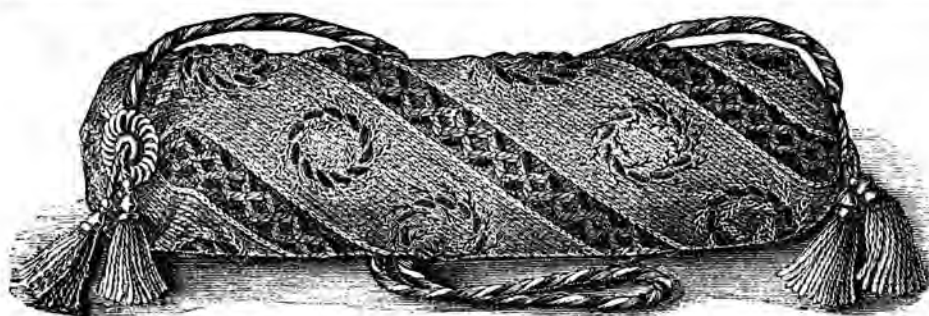


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tinted to show  
how it might look





Head Rest.

**T**HE cushion is covered with 2 broad and 2 narrow stripes arranged alternately. The broad stripes are crocheted with blue and dark gray wool in Victoria stitch, and the narrow ones with brown wool in double crochet with raised bars; they are also embroidered in point russe with blue and yellow filoselle in point russe, and with brown and blue chenille. For the broad stripes make a chain of 20 stitches and crochet in Victoria stitch 1 to 12 pattern rows with blue wool. 13th pattern row: 8 blue, 4 gray, 8 blue. 14th pattern row: 7 blue, 6 gray, 7 blue. 15th pattern row: 6 blue, 8 gray, 6 blue. 16th to 19th pattern rows: 5 blue, 10 gray, 5 blue. 20th to 22d pattern rows: Like 15th to 13th, but in reverse position. Repeat 5 times 3d to 22d pattern rows, and then once the 1st to 12th rows. Then consult illustration and work the chenille and point russe stitches as follows: Alternately brown chenille and yellow filoselle and blue chenille and blue filoselle. For the narrow stripes (illustration) make a chain of 8 stitches and keep turning the work. 1st row: Miss 1, 7 double. 2d row: 1 chain, 7 double in both parts of stitch. 3d row: (right side) 1 chain, twice alternately 2 double, 1 triple in lower part of center stitch of first row, but before drawing this stitch up take up 1 stitch out of the next stitch, and draw both up together, then 1 double. 4th row: Like the 2d. 5th row: 1 chain, 3 double, 1 triple in upper part of next triple of 3d row, not yet drawn up, take up 1 stitch out of the next stitch, and with the loops still on the needle, 1 triple in upper part of 2d triple of 3d row, draw up all together, 3 double; repeat 2d to 5th row. Then consult illustration and put in the chenille stitches. The stripes are then crocheted together with blue filoselle, which must be continued at each end, so that they are long enough to meet under the rosette and tassels of blue silk cord which hide the sewing together. The thicker cord, which suspends the cushion to the chair, is twisted with all the colors used in the work.



Thermometer and Watch Rack.

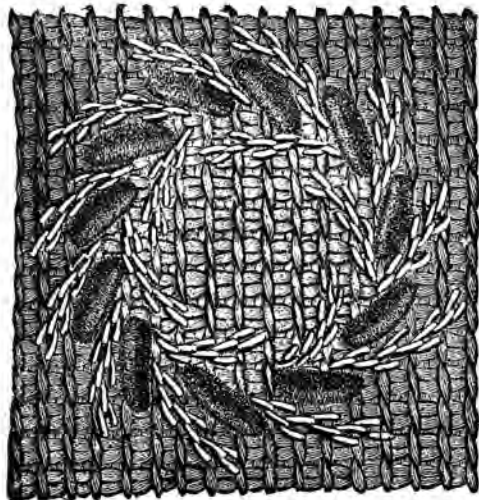
**T**HE thermometer is attached to a piece of stiff card cut in the shape of illustration, and covered with peacock blue velvet embroidered with split filoselle. The flowers are worked with white and heliotrope silk, the leaves with olive; the stitches used are satin, knotted overcast stitch and point russe. A hook is added to suspend the watch, and a bow of ribbon is sewn to the top of the thermometer. At the back is a sheet of stamped paper, gummed on.

The thermometer face can be detached from any of the ordinary ones and fastened to the velvet at each end by having tiny holes drilled or bands of velvet or ribbons drawn across to keep it in place. The flowers would also look lovely if painted on the velvet instead of the embroidery.



Wall Decorations.

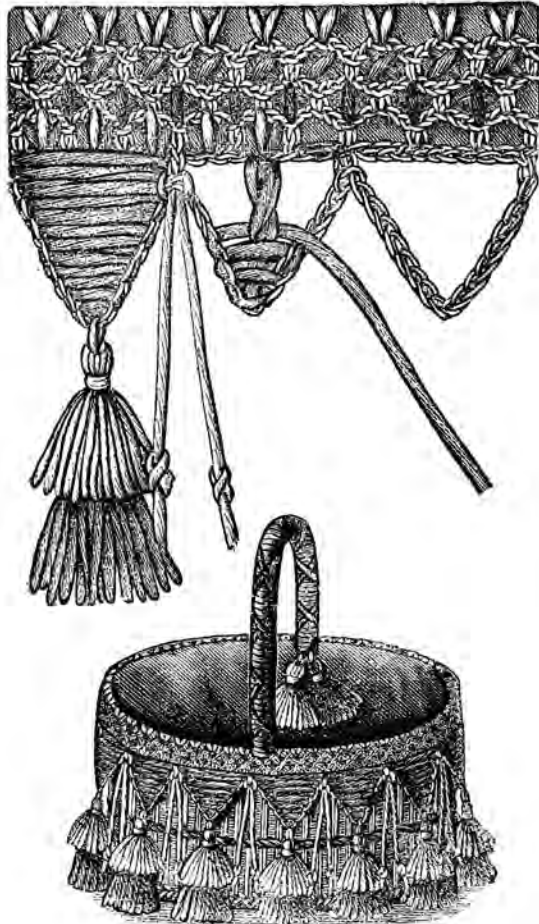
A PRETTY and attractive way of hanging ornaments: Have a board cut the desired shape and size, beveled on the edge; cover it with plush or velvet, or even canton flannel will answer. Brass screws are used for suspending the ornament. To hang the board, be sure that you do not tip it too far forward at the top, as the article attached will not remain in position.





Work Basket.

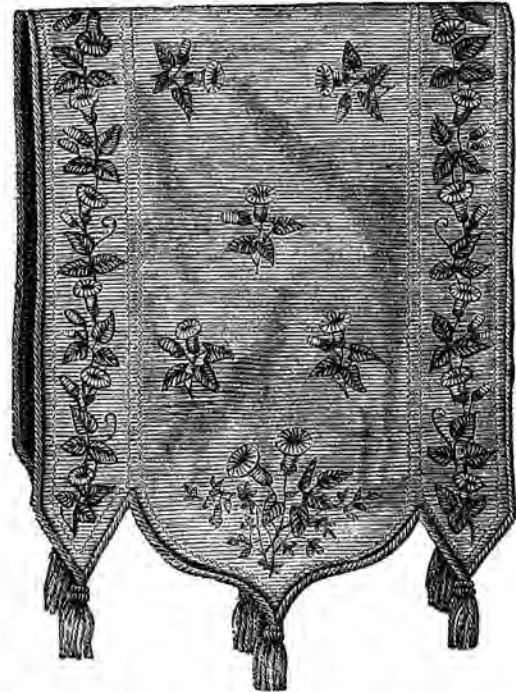
**C**ROCHET and point russe—Shallow, circular basket of willow cane, bound and lined with peacock-blue satin. Round the outside is a fringe, crocheted with gray thread and worked in point russe with colored wool. For this fringe see illustration, which represents it



in the original size. It is sewn with wool in cross-stitch and point russe to the satin ground, and the lower part of the vandykes are worked with red wool in point russe. For the fringe, crochet with a medium sized needle along a chain of the required length as follows; 1st row: 5 chain, miss 3, 1 double, repeat. 2d and 3d rows: 5 chain, 1 double in center of chain scallop, repeat. 4th row: Along the other side of the foundation chain, 1 double, 15 chain, miss 11, repeat. Then fasten this crocheted part on to a strip of cardboard; fill up the vandykes by first making the vertical bar of red wool which goes from the foundation chain to the center of the vandyke: for this bar bring down the wool to the center of the vandyke and back again to the foundation chain, then wind it round till the center stitch of the vandykes is reached the second time, and fill up in point de reprise, leaving the outer part of each stitch free (see illustration). Two tassels of different colored wool are sewn to the point of each vandyke, and from between the vandykes a doubled strand of wool 6½ inches long falls, and is tied in a knot at the end. The cardboard is then removed from the crochet, and the latter is sewn on to the satin with three shades of blue and bronze crewels, the lighter shade of blue being used for the upper row. The handle is wound round with wool and finished with small tassels which fall inside the basket.

Table Scarf.

**T**HE center of the scarf is of dark red velvet, ten inches wide, and a yard and a half long, the stripes on each side are of olive colored satin and are five inches wide. The flowers are embroidered in Kensington stitch in colors to match the upholstery of the room. Cut the ends of the scarf out as a valance, turn in the edges and overhand the strips to the center after the embroidering is finished, then lay a flannel over it and press on the wrong side. Line the scarf with fashion cloth and finish the edges with a cord, or turn the two edges in and blind stitch. Tassels are not necessary to the points, but are a great addition.



Mat to Lie Under Writing Materials, etc.

**C**UT two pieces of cardboard 9½ by 12 inches. Take dark brown satin, cover one piece of the cardboard on one side plain, on the other embroider with purse silks in satin overcast and knotted stitches and in point russe. The apple blossoms are worked with pale pink, the daisies with white, the forget-me-nots with blue, and the stamina with yellow-brown silk; the stems and leaves are put in with various shades of brown and olive. Press the work on the wrong side, draw tightly over the cardboard and overhand the two pieces together, finish the edge with a silk cord.



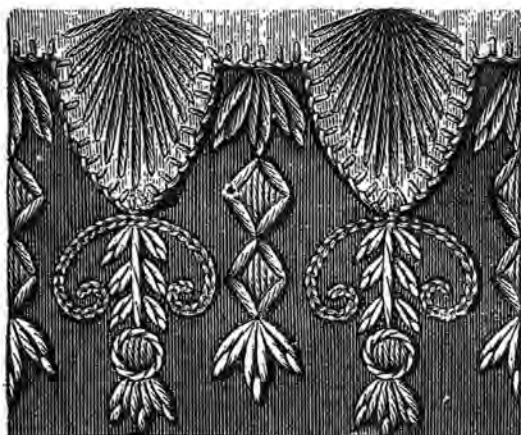




Neck Rest for Chair.

SATIN STITCH.

**J**UDGING from the length of the description, the work of this useful article will seem tedious, but upon examination of the stitches on the detail, it will be found that the stitches are easy, quickly done, and very fascinating. The cover for this cushion is cut out of a piece of black cloth, twenty by eighteen inches. A section of the embroidery is given, which is worked as follows: Cut out a band of old-gold satin three inches wide, vandyke it according to the design, and sew it to the cloth with button-hole stitches of silk of the same color. A band of red velvet one



inch wide is laid through the center of the satin and worked with gold brown silk wound with yellow silk. The velvet is then crossed with yellow silk, and the satin stripe is worked in satin-stitch with brown silk, point russe with red, chain-stitched with gold brown, and overcast stitch with yellow silk. The embroidery between the vandykes is worked in satin and overcast stitch with red and yellow silks. The long chain-stitches are of brown silk. At the lower edge of the cushion is a finish of antique lace worked over the heavy parts with old gold and red floss. Tassels of light blue and red complete the cushion decoration. Fill the cushion with curled hair. Draw up the ends and finish with heavy cord and tassels to correspond with embroidery, or wide satin ribbon and bows will answer as well.



RICK RACK.



Ottoman.

**T**HIS useful article is made of a half-barrel sawed down to the desired height, or a water pail, with a cover made to fit, would answer. Slightly wad both inside and outside of stool and cover; then line the article with Canton flannel. The outside is covered with dark maroon plush, embroidered or braided in a large open design with old-gold, light blue, pink, and the olive shades and brown floss. Finish the edge of the cover with a very large cord, and on the bottom of the ottoman put the same. There are four castors at the bottom.

Purse for Counters. (Crochet.)

**P**URSE of cardinal-red purse silk in the shape of a long, pointed bag, fitted with metal bars, chain, and ring. Close 96 stitches into a circle, and crochet as follows the 1st round; 4 chain, the first 3 to form one treble, then alternately miss 1, 1 treble, 1 chain, close every round with a slip-stitch. 2d row: 1 slip-stitch, 4 chain, the first three to form 1 treble, then alternately 1 treble in next chain, 1 chain. Then follow 24 rounds like the preceding, but in the last 10 rounds decrease at intervals by missing 2 treble instead of one, so that there are only 8 trebles in the last round. The thread is then passed through this last round, drawn up tight and fastened with a silk dropper. Then the purse is continued in two halves, crocheting 3 rows in the same pattern along the upper part of the foundation stitches. The metal bars are then crocheted in as follows; \* 7 chain, miss 2, lay the bar on the wrong side of the purse, pass the chain-stitches over it, 1 double in next chain, 7 chain, pass them over the bar towards the front, miss 2, 1 double in next chain. Repeat from \*.



Rick Rack.

As the design is so very simple, a lengthy description is not necessary. In forming the points, run the thread through the braid from one point to the next. A few lace stitches added at the top between each square gives a more finished look when set on the article.





tinted to show how it might look in color





Paper Rack.

**T**HIS novelty for holding papers will be found very useful in a sitting-room where newspapers, pamphlets, and magazines are in constant demand.

The basket can be procured almost anywhere.

The sides of the basket are covered with dark olive plush, embroidered in light colors, the pompons being red and gold. The arrangement of the handles is different from the usual designs, reaching from end to end instead of crossing the top, making it much more convenient for laying in the different articles. The edges and handles of the basket are gilded, and then wound with chenille or fancy cord.

Bed Pocket.

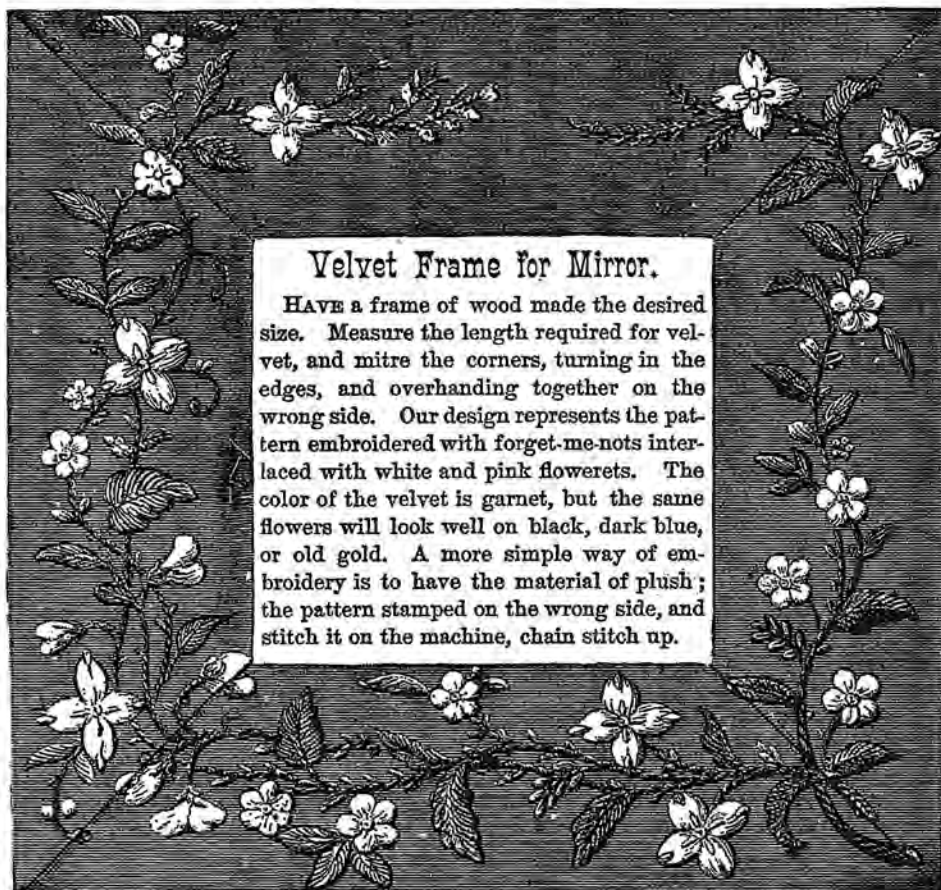
**T**HE back of this pocket is cut out of white card-board, 15 inches high by 11 wide, and rounded at the top, as shown in illustration. It is then covered in front with brown Panama canvas, and at the back with brown cashmere. The canvas is worked with blue and pink chenille and purse silk in point russe and in cross



BED POCKET.

and plain stitch with dark olive wool and brown silk. The front is cut out of card-board, 8 inches high and 12 wide, and is covered with canvas and lined with cashmere. The canvas is embroidered as

above described, with chenille, wool, purse silk, and embroidery silk. The pocket is then edged with a ruching of blue or pink satin ribbon. At the top a loop is fastened by which the bag is suspended, and finished with a full bow top and bottom.



Velvet Frame for Mirror.

HAVE a frame of wood made the desired size. Measure the length required for velvet, and mitre the corners, turning in the edges, and overhanding together on the wrong side. Our design represents the pattern embroidered with forget-me-nots interlaced with white and pink flowerets. The color of the velvet is garnet, but the same flowers will look well on black, dark blue, or old gold. A more simple way of embroidery is to have the material of plush; the pattern stamped on the wrong side, and stitch it on the machine, chain stitch up.



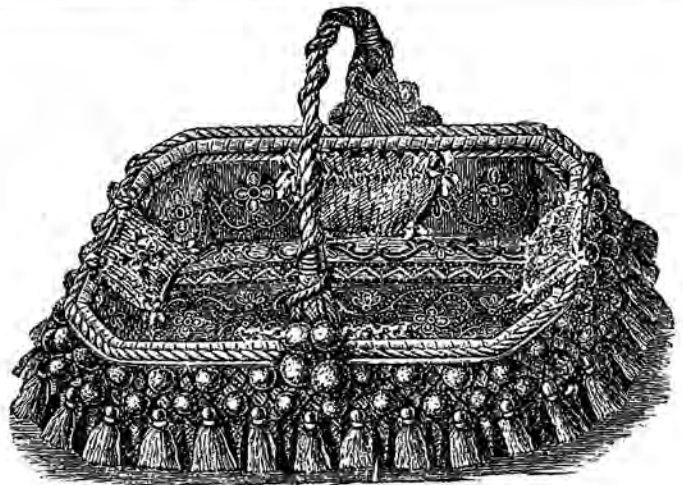


Gypsy Table.

**I**F an old table, it is first varnished with ebony varnish, which, if brushed over evenly, is very little trouble to do; then glue on a wreath of transfer flowers, and varnish over the entire top with transparent varnish. Another pretty design is to cover the top with the same material as the lambrequins, and embroider the monogram of the owner in the center. The border is cut in Van Dykes, with the points a trifle rounded, and a design embroidered in each vandyke. Make the stitches very long and spiky, and the effect is much more desirable. White jessamine and leaves on either dark red or pale blue are pretty. Old-gold satin, with a running design of large purple clematis, is particularly effective, and the same flowers on cream color would be quite novel. When the embroidery is finished, line the border with satin or silesia, by running the edges of the points together and turning, which is all the finish the edge requires. Put a tassel on each of the small points. There are four large points and eight small ones in the design of the border given.

### Novelties in Decorations for Toilet Tables.

**A**NY table can be converted into a dressing-table by adding a board to form the back and top. Cover the board at the back and the top of the table with red Turkey twill, and arrange drapery below in large vandykes of red twill and white crash or dimity, having the red one above joining the top. Add an edge of coarse antique lace round the table, and throw across a scarf one and a half yards wide of white material, embroidered with red ingrain cotton and edged with lace at each end. Arrange side curtains to correspond with the rest of the decorations, looping them back with large rosettes of satin ribbon. Another design is very effective made of unbleached muslin, with a band of pink embroidered in large lilies and green leaves. The edges are everywhere outlined with chain-stitch, as well as long spiked stitches. The same design borders the curtains and bed-spread.



Baby's Toilet Basket.

**T**HE basket is of fancy straw and black polished cane. The inside of the basket is lined with cream color, embroidered in chain and feather stitch, with pink and olive silks, and in knotted stitch with gold thread. The cushions and pockets are worked to correspond, and fastened to the basket with satin bows of light pink and olive colors. The handle is twisted with a cord of the same colors, and finished off at the ends with tassels. Round the outside of the basket is a scant ruffle of pink silk, over which is a fringe of the mixed colors used in the embroidery in the basket.

### Music Portfolio.

**C**UT four pieces of cardboard 15 by 11 inches square. Cover two of them with silesia for the inside. The outside covering is of dark red satin, cloth or velvet embroidered in chain and feather-stitch, the pattern representing the flower known as the bachelor's button or ragged sailor. Colors used for working should be shaded blue and pink for the flowers, and the olive shade for the vine and leaves. When the embroidery is finished, stretch over the cardboard, and then overhand an inside and outside piece together. Finish



the edge all round with a cord, and make handles of the same. The hinges are made of ribbon sewed across and tied in bows afterward; or cord and tassels can take the place of ribbon, and be far more effective. The word "musique" can be made in silver, as the single letters are to be had in the large fancy stores.

### Japanese Squares.

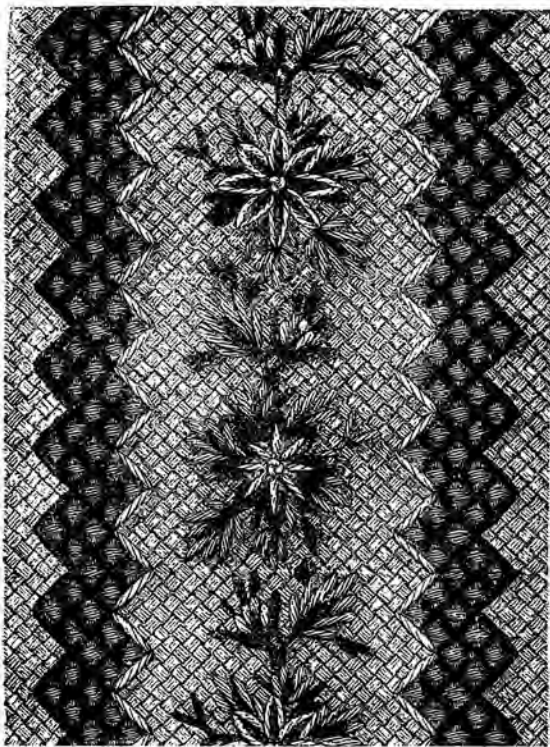
**T**HEY can be prettily made up for antimacassars, by laying them between bands of velvet, bordering them with the same, and adding ball pompons at the edge. They are also effective applied on to cream-colored muslin and edged with gold braid, the muslin having Japanese designs painted on it. They also look well bound with velvet thus sewn together and bordered with fringe.





Embroidered Chair Cushion.

THE covering of this cushion consists of Java canvas, embroidered in slanting stripes, between which the canvas is ornamented with strips of black velvet cut in points on both sides. Illustration gives the design for the embroidery to be executed in *pointe russe* and cross-stitch with colored wools and black silk. The embroidered stripes are edged with slanting stitches in black silk and gold cord, and the velvet is stitched on with a double row of stitching in black silk. The cushion is finished with a silk cord and tassels of colors to harmonize with the work. Fill the cushion with curled hair in preference to feathers, making sure that the cover containing the hair is thick, as the hair works through and pricks the head.



ENLARGED PATTERN OF CUSHION.

Bay Window Decoration.

A NOVEL decoration is a wheelbarrow, ordinary gardener's size. Fill it with flower pots containing flowers, hiding the pots with green moss. Round the edges inside fix a wooden trough, and in this and all along plant hanging creepers and lycopodium, also some ivy, and let this latter fall over the wheel. After the flowers are arranged, gild the barrow on the outside. It is best to get the dry gilding powder, two packages of bronze and four of the yellow gilt packages, with a liquid that comes for mixing with it. Use a flat camel's-hair brush an inch wide. When the gilt is thoroughly dry, varnish the surface with white varnish, and it will retain its brightness. Stand on a bright red rug or mat.

Present for Elderly Lady.

USUALLY, a useful, comfortable present is preferable to an ornamental one for elderly ladies. I suggest a night-dress sachet embroidered in crewels, with a bunch of poppies and a border of nightshade or ivy leaves and berries. This sachet might contain a pair of knitted, or cloth, or velvet appliqué, or embroidered slippers;

a pair of bed socks, and a little shawl of pale blue or pink flannel, scooped round with blue or pink or white filosselle. This shawl is a great comfort in the cold weather just to put over the back of the head in bed, to keep out the cold air at the back of the neck, in place of the old fashioned night-cap.



HOUSE-LINEN MARK IN EARLY SAXON BEFORE CAPITAL LETTERS WERE USED. J. C. C.



Fancy Basket.

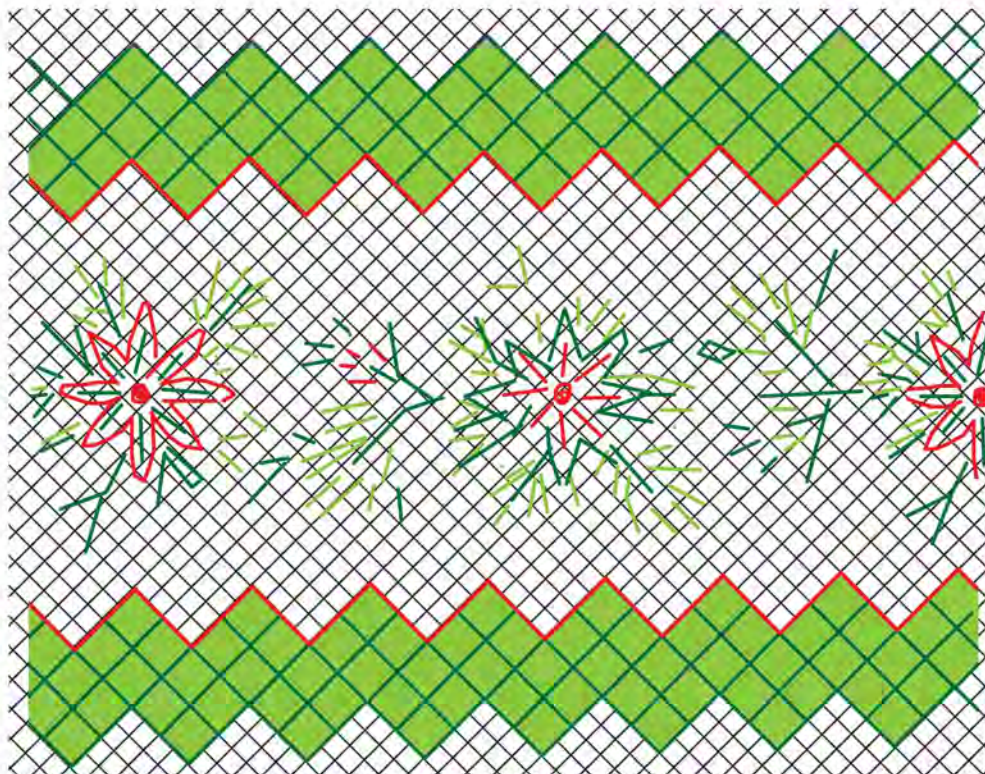
SHALLOW open basket of wickerwork covered with a clear éru-colored satin, tufted. The flower pattern is worked on the ground as follows: The center flower with coral silk of three shades, in satin-stitch, and gold bronze in overcast-stitch; the separate *pointe russe* and chain-stitches with red silk, and the calyx with *reseda* wool. The rest of the flower with three shades of blue in buttonhole-stitch, and gold bronze in overcast-stitch. The vine leaves, tendrils, and arabesques with several shades of olive and *reseda* crewels; the raised spots in satin stitch, with crimson silk. The scollops at the lower edge are worked with brown crewels. The basket is finished with bright chenille, braided, and silk pompons. The edge is decorated with long tassels made of bright-colored worsteds and silk. The handle is twisted with satin ribbon and tied in full bows at each end.

The basket can be gilded, and looks much brighter.



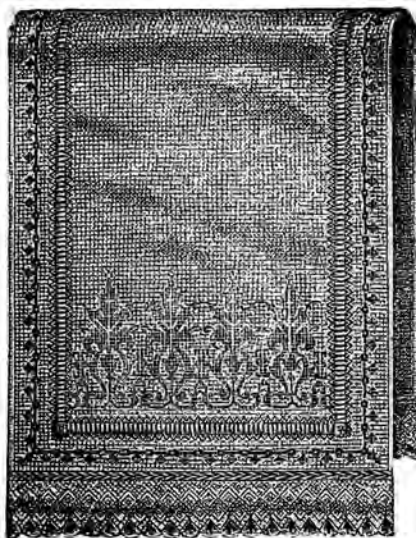
**This pattern was charted on a graph  
turned to a 45 degree angle**

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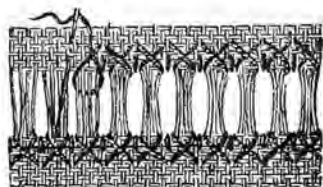


**Because of the background pattern in the original photo  
I am uncertain of the center floral area .  
the chart is my best guess**





### Scarf for Stand.



**R**OUND of white linen, eighteen inches by thirty-seven, hemmed round the edge, and trimmed across the ends with white pillow lace worked in feather and chain-stitch with blue thread. Then work round the edge, in cross-stitch with blue thread, a narrow border. For the open-worked border (detail of which is given), draw out every eight threads. On each side of the threads drawn out make a row of cross-stitch four threads high, and between each cross-stitch a horizontal stitch over two threads. Work any design across the ends that may please the fancy.

### Window Decorations.

**C**UT out suitable designs from cretonne, and paste them on the panes, rubbing the glass well over with a ball of putty, which makes it opaque, like ground glass. Add an inch wide border of scarlet or yellow tissue paper, and then cover the whole with several coats of fine white varnish. Instead of using the putty, fine bobbinet may be stretched over the panels before varnishing.

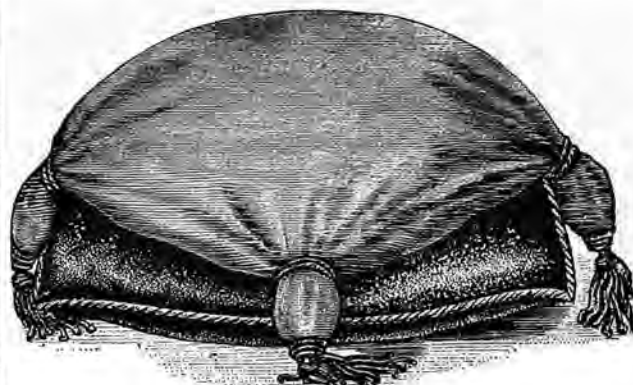
### Old Postage Stamps Utilized.

**C**UPS, saucers, and plates, are very novel decorated with old stamps. Lay the stamps on first, arranging them as effectively as possible, then gum them on the crockery, and then varnish, so that they can be washed without detriment (not in hot water of course). The patterns are mostly produced by the higher prized foreign stamps, while the background is composed of the common ones of our own country. Little stands and card-table tops can be ornamented in this way. First stain the top of the table with lampblack mixed with gum water, laid on evenly in four coats. The stamps should be fastened on with thick gum. Arrange them in a Greek key border with a double line at either edge, if the table is square or oblong; if round, a border of pyramids, using two less in each row, and the center may be a star of two interlaced triangles, one blue, the other red. Right in the center, gum an envelope stamped and directed to the owner. Cut the laps of the envelope away. Photographs cut oval or diamond shape and surrounded with stamps and placed at distances make an

effective border to a table ornamented in this way, the legs of which are stained and varnished. This would be found as very amusing pastime for children during our cold winter evenings.

### Embroidered Table-Covers.

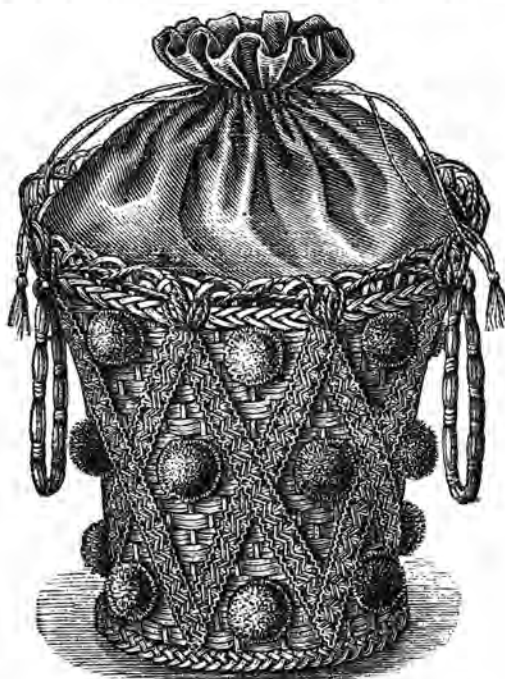
**T**HE old-fashioned tables, with under-shelf, can be made very ornamental in the following manner: First cover the standards with plush or velvet by cutting a strip just the width and catching it together on the inside of the legs. The feet will require more care. A pattern must be cut, then cut the plush, lay a thin coat of thick glue on the wood, and press the plush in place. The designs for the two covers can be embroidered in various styles and on various materials. Appliqué work on cloth looks well; figured plush or velvet, part embroidered, likewise. Althea and tulips form the motive of the top design; tulips alone the motif of the lower shelf. The flowers in both instances are conventionally arranged.



### Turkish Cushion Seat.

**T**HIS seat requires no frame. Two cushions are placed one above the other, and the corners of the top fixed to the lower cushion, as indicated in the illustration. The cushion which rests on the floor ought to be firmly stuffed with excelsior or any other suitable material—shavings with some curled hair on top does well, if filled full enough not to be easily compressed and flattened. For the covers of both cushions, materials with a Turkish or Persian pattern, and of contrasting colors, ought to be used.





Scrap Basket.

**C**IRCULAR flaring basket of fancy straw (gilded) with bands of red and olive, sewn on crosswise to form a diamond pattern, and having balls of olive wool between the bands of felt. The basket is lined inside with red cashmere, allowing the material to come above and form the bag, which is drawn up with cord and tassels of olive wool. The bands of felt are pinked on the edges and worked in the center with vandyked lines of olive silk and crewels. The olive bands are worked in chain-stitch and point russe, with two shades of pink, and the red bands with two shades of bronze. The bands are then sewn on to the basket, and the balls added. If a fuller trimming is desired, a double box plaiting of the felt, pinked on both edges and plaited through the middle and put round the top and bottom of the basket.

Child's Reins.

**P**UT a piece of wiggan the desired size for the front piece (our illustration is sixteen inches long by nine inches wide), then cut two pieces of flannel or felt, and on one of them embroider or fasten on a transfer pattern of a horse. Lay a piece of the goods each side of the wiggan and bind the three pieces together, then at each end make a band or strap large enough to fasten round the child's waist. For the reins, knit of single zephyr in bright colors. Needles No. 12 are required. Cast on fourteen stitches and in plain knitting, knit a length of three yards and fasten the reins just above the band that goes round the waist.

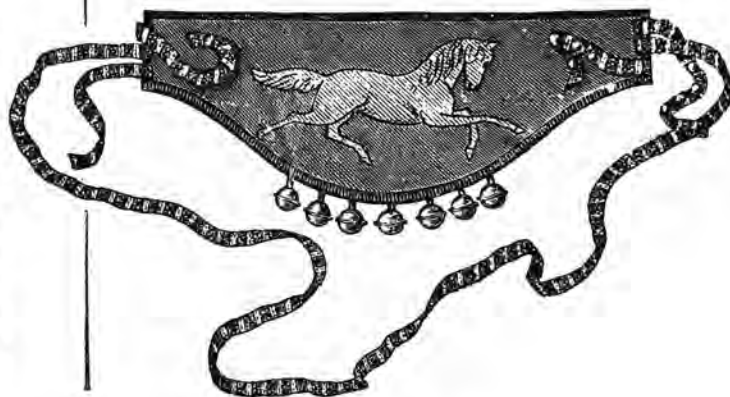
Shopping Bag.

**T**HIS bag is designed to utilize discarded bag tops, in fact it can be fastened on the outside of the bag itself. The material is of black velvet or satin. The two pieces measuring about ten inches by eight. The upper corners are slightly rounded and the lower ones sloped, until the lower edge measures only five inches across. The velvet is then embroidered with silk and fine chenille. The leaves and stems, with green and brown silks, in satin over-cast and feather stitch, the flowers with loops of bright colored chenille. The bag is then lined, the parts sown together, and the upper part plaited, or shirred, and fastened into the steel clasp or on the outside of the old bag.



Ottomans.

**P**ACKING boxes and champagne cases converted into ottomans, are very "useful as well as ornamental." Begin by lining the inside, getting the correct size, etc., from outside. Make the lining so that the seams go next the wood, and put a nail in each corner to keep it in its place. The outside is of rep or plush, made just to fit and slipped on, but the top requires stuffing with curled hair, well pressed in between the wood and an under cover. Of course the lid must be secured by hinges before any covering is attempted, and a piece of tape should be nailed from the sides to the lid, to prevent it going back too far. Finish the work by sewing cord round the edges of the lid, etc., and add tassels at the corners. In case of a footstool, this last is almost necessary, and cord should also be festooned around the sides.

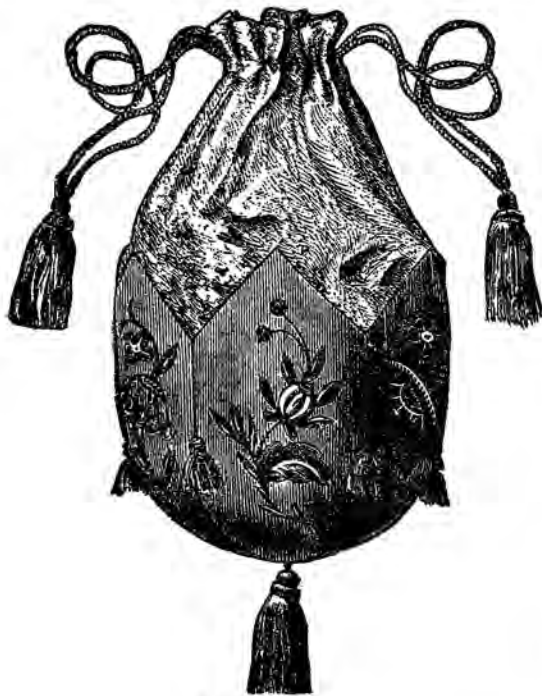






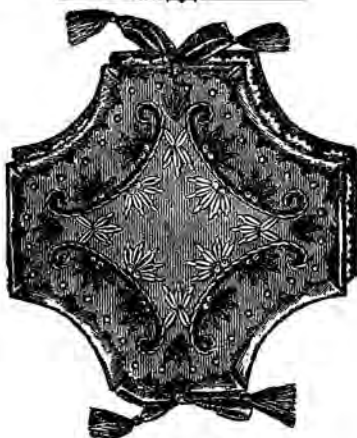
Horse from  
pg 43





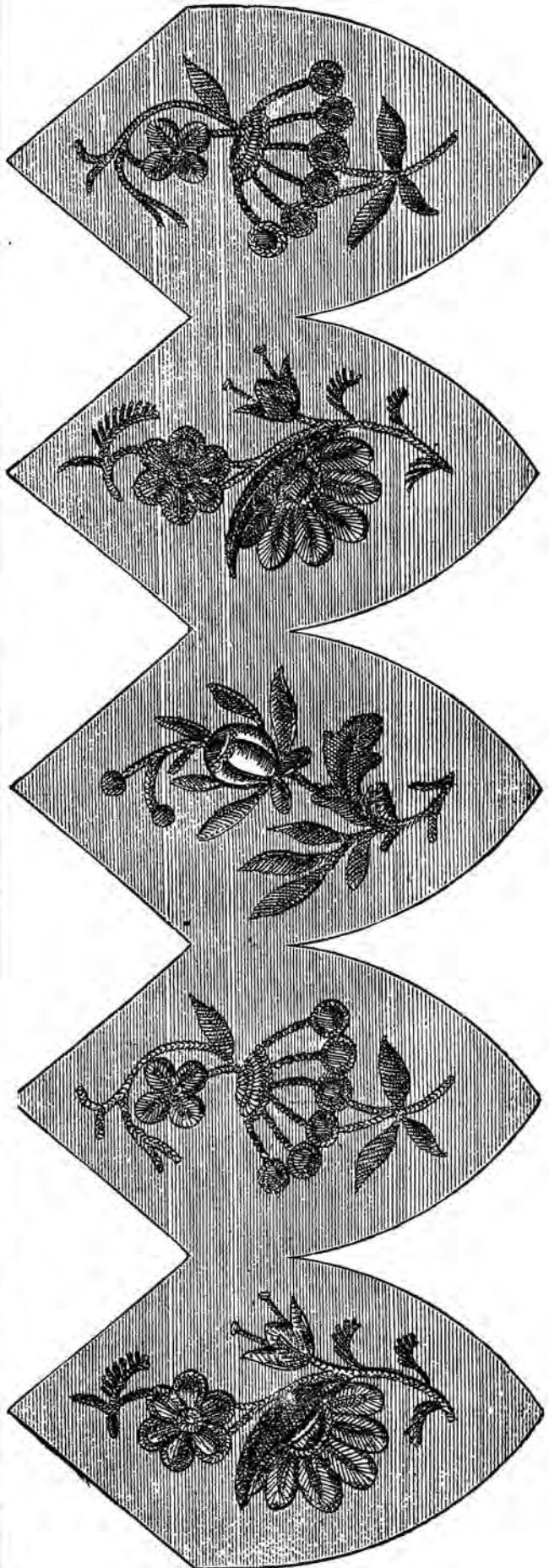
Work Bag.

THIS little article will be found very convenient for embroidery, silks and needles. The design is the exact size, and can be enlarged according to fancy. Cut the shape of stiff paper or an old hat frame, then cut the same shape of dark velvet, and embroider in bright colors. When embroidered, press on wrong side only, where the flowers are, else the nap of the velvet will flatten; cover the stiff paper with the velvet, making sure that the edges are well turned over; turn it wrong side out, and overhand the points together at the bottom. Measure the size round the bag, then make an inside bag two and a half fingers in length, allowing enough for a ruffle at the top. Finish with a cord and tassel in bright color to match the silk.

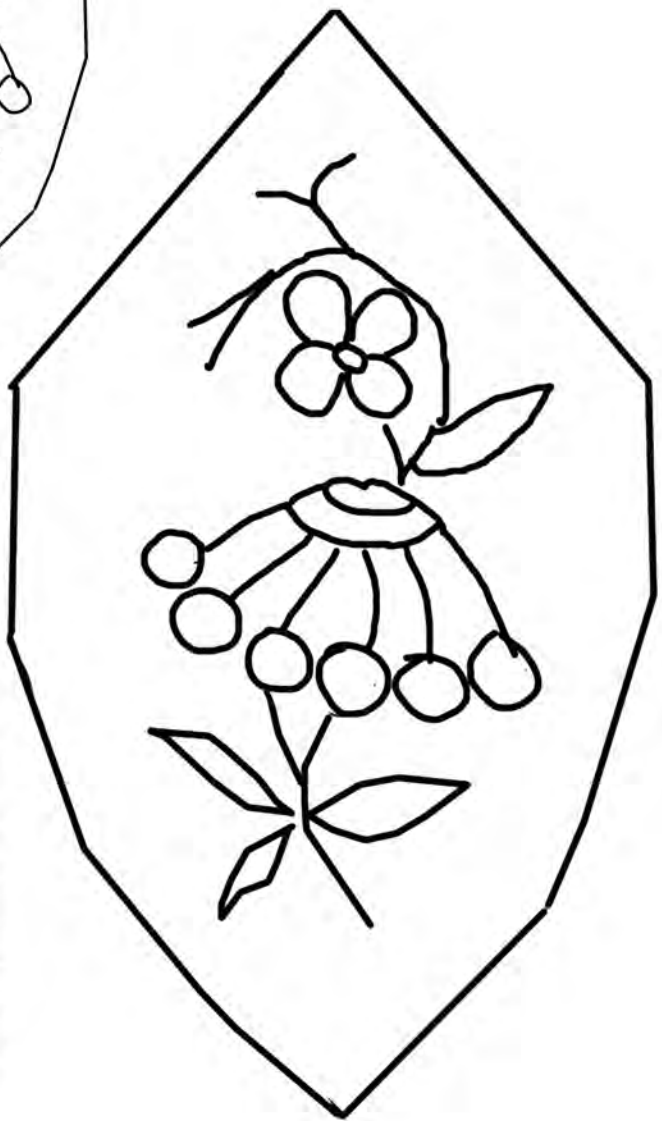
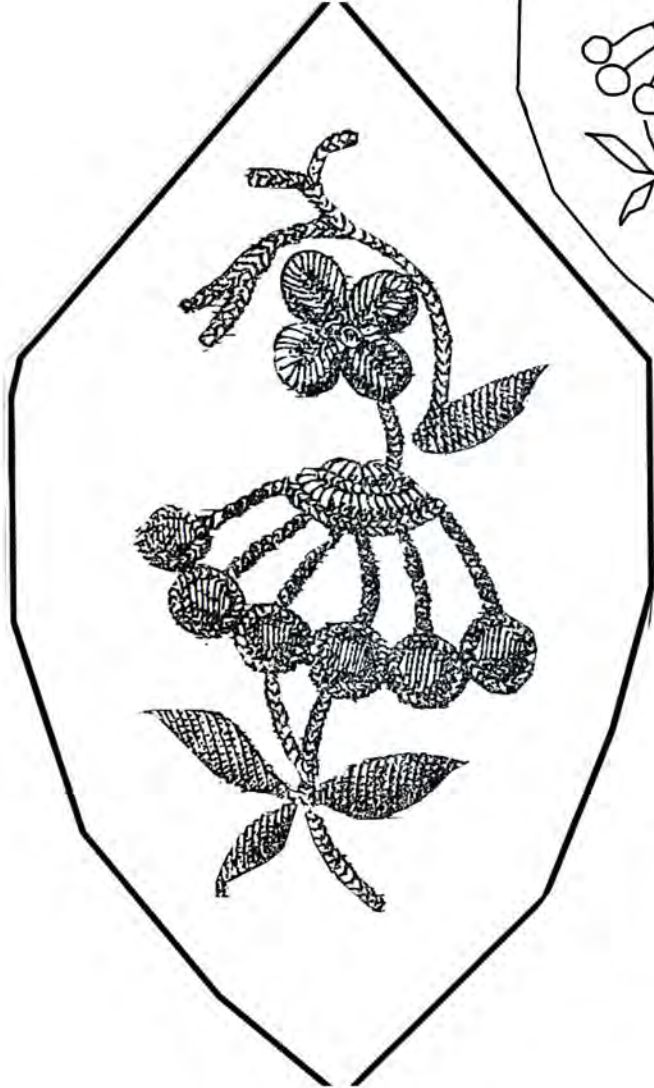
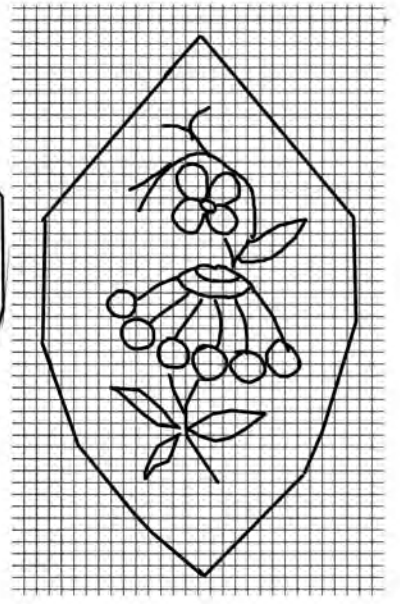
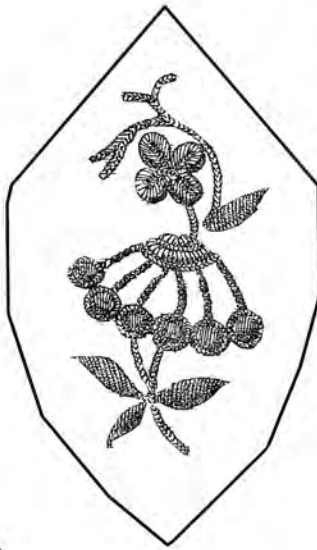
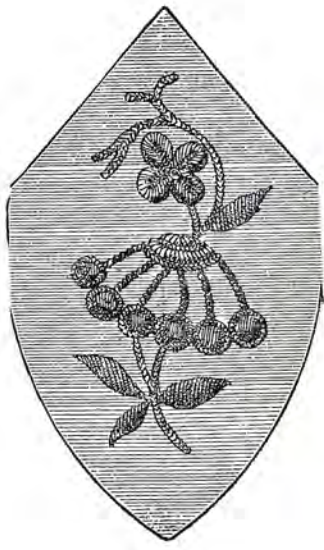


Shaving Case.

THE foundation of the case is of cardboard, cut out as shown in our illustration. Each side is lined with blue satin and bound with the same, and filled with scalloped and vandyked pieces of fine colored tissue paper. A piece of dark maroon velvet is put on the outside of the cover, and embroidered in chain and knotted stitch, with pink, blue, and yellow silk; the rest of the embroidery is worked in chain and overcast stitch, with two shades of olive silk. The two halves are fastened together with blue and maroon satin ribbon, tied in bows.

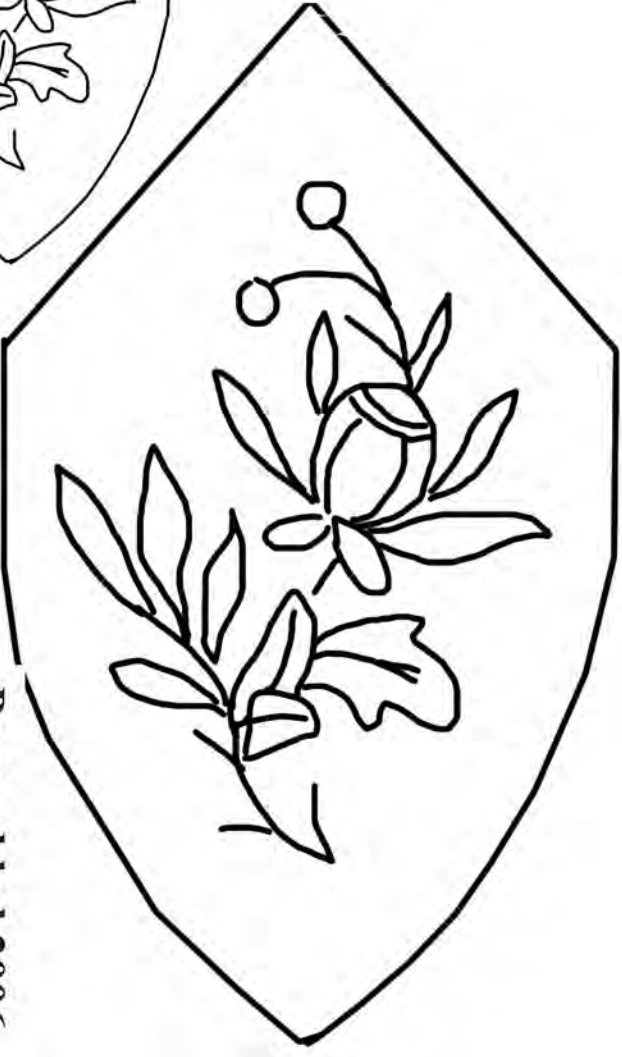
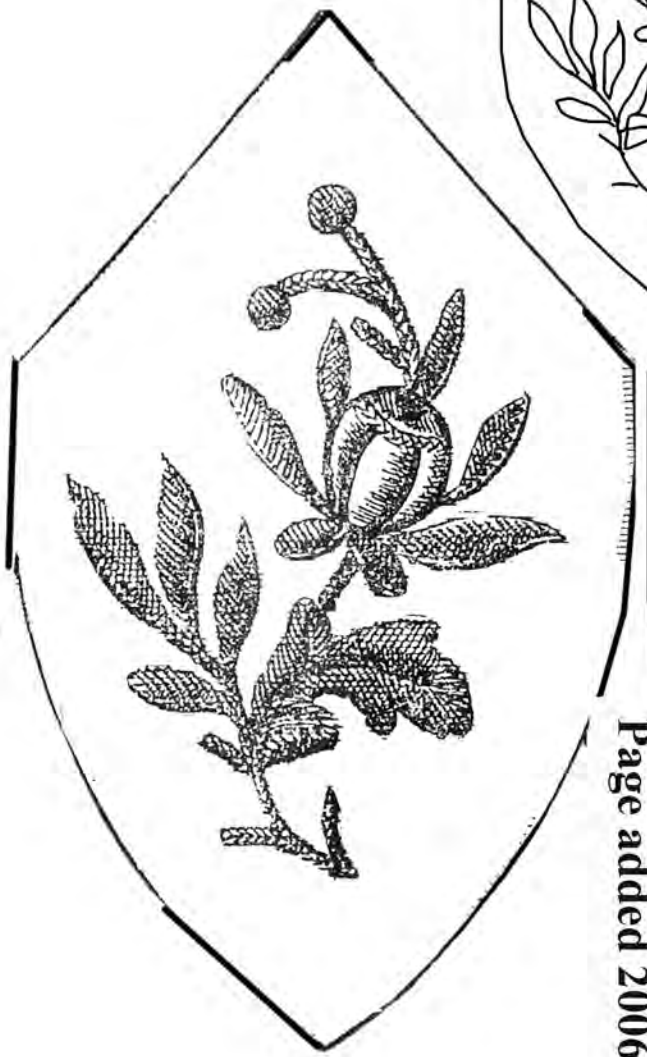
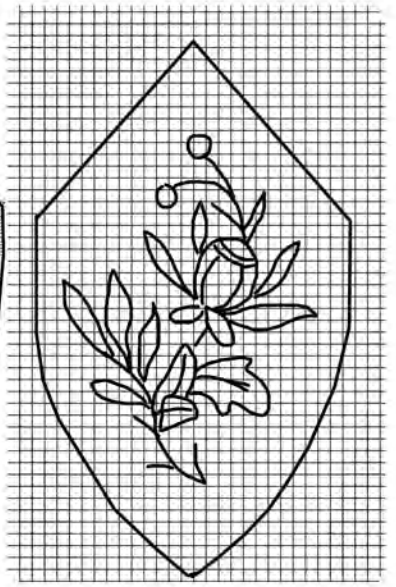
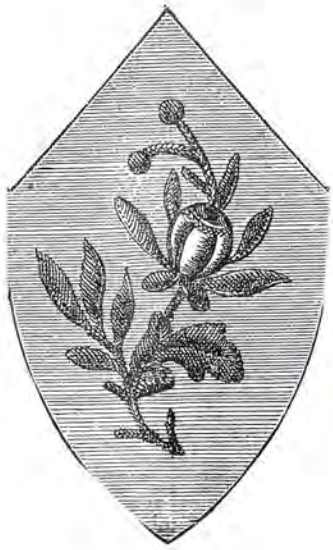






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