

## Home Art and Home Comfort.

**T**HE clover border design in this number, embroidered with silks or wools on linen, is suitable for a bureau cover. If the bureau is narrow, the width of crash, will allow only three clusters of leaves and flowers, let the larger bunch be at each end and the smaller one in the center. You may allow, if you wish, a greater space between the clusters than that given in this design. If the design is worked solid the spaces may be considerably greater. The smaller cluster is repeated, and the space made small in this design, in order to accommodate it to the size of the page and still have the flowers of a size suitable for a working pattern. In borders like this it is always necessary to plan your spaces before transferring your design to the cloth, in order to plan for the same cluster of flowers at each end of your border. This border design, which is adapted from the clover design in the last number, is given to show how any one of these doyley designs may with some little care be changed to a useful border design. The smaller cluster, you will see, is made of the lower flower of the larger cluster with four of the smaller leaves, only the flower is changed to an upright position. The two new designs in this number, and any of the eight designs given in the last two numbers may, with a little work and planning, be changed to border designs. They may also, with little changes, be used also on children's dresses or aprons. These designs were given in this manner as doyley designs, in order to give as many flower shapes as possible. They may be used for the coming Christmas embroidery as borders on silk or satin table scarfs, on bureau covers, on pincushion covers, or on tea cloths for the table, as well as for the outline doyleys. The colors for the clover design were given in the last number. This clover may be either pink or white, worked with pale yellow pinks, or with pale yellows, shading to green. White flowers are best embroidered largely in pale yellows. The center of the large flower must shade green or a deeper pink. The leaves are worked with the center marking of a lighter shade of green than the outer border.

The two outer leaves of the fern design in the last number, and either of the two next them, may be grouped together for the small cluster to make a fern border. Of course, if you choose, you may make a border of alternate flowers, or of flowers and leaves, as a starwort and fern border. All this must depend on the fancy and taste of the needlewoman. Remember it is exceedingly pretty to scatter small sprays, as single clover leaves and flowers at regular alternate distances, above the border. If two flowers are used in the border, the two colored flowers look well scattered above.

The new doyley designs are both pink flowers. The polygala is a very common flower, a bright rose purple, sometimes pale or even white. It should be embroidered in crimson pink, not the yellow pink that shades to scarlet. The leaves are of a somewhat darker green than those of the sabbatia. The dots in the center of the large flower should be done in yellow. The sabbatia is not a very common flower, and is found in sandy, wet grounds along the coast, from Plymouth, Mass., southwards. It is an exceedingly lovely flower, a delicate yellow pink, with yellow center, and deeper yellow pistils. Little red-brown markings divide the yellow center from the pink petals. In your embroidery do not let this marking be too strong. The buds are pink—the very small ones green-yellow, and the pink ones shade



CLOVER BORDER.

Finishing Touches.



SABATIA.

yellow near the calix. The stems are very delicate, and the leaves a soft yellow-green. In all these doyley designs, the conventional leaf forms at the bottom, should be of a heavier color than the leaves of the design above, if the design is worked in more than two colors.

HETTA L. H. WARD.



POLYGALA.

EVERY one who has carried out an elaborate design by the needle or brush, knows the value of those magical touches which seem to convert it all at once from a mere piece of work into a thing of beauty. What wonderful effects are produced in the pupils' drawings by a few touches from the master's pencil; yet how difficult it often is to recognize exactly where they have been put. All at once the amateur performance becomes an object worthy of admiration, and only those who are in the secret realize how the metamorphose has been brought about.

And the same thing is true in a great measure in more important matters, and notably so in all that regards home decoration. In arranging the furniture of a room, for example, how much the general effect depends upon those scarcely noticeable details which are carried out only when all the principal arrangements are completed. Some persons seem to have a natural gift for finishing; they will take possession of some cold, bare room, and apparently without an effort impart to it beauty and warmth. How often a lady is said to possess the "happy knack" of making things look pretty. Stiff and formal objects under her management suddenly develop graceful curves and outlines, and seem to take on a mysterious something that they lacked before. And certainly pos-

session of this "happy knack" is to be desired, for, like the prismatic ray, it has the power of converting the very stones into beauty. If we ask in what it consists and how far it can be cultivated, we should say that to define it is impossible, but to reach it is within the power of all who, having an educated taste, can appreciate the touches whose subtlety works such marvels. How many pleasant rooms are there that seem to smile at one, and yet which are at best indifferently furnished, and upon analysis prove to contain absolutely nothing in itself beautiful, yet by the judicious arrangement of such materials as are at hand, have been made to appear not only agreeable but beautiful. And, on the other hand, how often in the midst of splendor this subtle element is wanting. How cold and "lifeless" the house, fresh from the hands of a professional decorator frequently appears, until those finishing touches have been given which seem to bring out every hidden beauty and enhance each graceful intention.

Is it fanciful to call this subtle element the "soul" of beauty? that which the perfume is to the flower, and the aroma to the grape, without which all is cold and harsh and lifeless? "Beauty," said Emerson, "is its own excuse for being," and beauty in home life is that indefinable something which can be felt and not described. Yet, ethereal as it is, it is in reality essentially dependent upon material