

FANCY BORDER DESIGNED BY HETTA L. H. WARD.

Home Art and Home Comfort.

"Pansies that's for thoughts."

THERE is hardly a flower more difficult to manage for decoration than the pansy. The richness of the perfect coloring and the world-wide love given to this flower make us resent any liberties taken with it. It seems utterly out of place to embroider the velvet-petaled pansy on crash with crewels. Indeed it ought not to be done. Nothing less than silks should be used for this flower. This design can be used for a border by repeating the large cluster

and the small bud and leaf. The two right hand flowers can be used to end the border if it is used for a table scarf or bureau cover. If this design is used on linen, it should be embroidered in outline only, with a darned background.

The colors should be as simple as possible on the linen, and the effect conventional and not naturalistic. The outlining of the petals should be in dull reds or red purples, and old gold or gold browns. The eye should be in gold color with green or red brown French knot in the middle of the gold eye. The line markings should be in the dull reds or red purples, and the stems, leaves, and calyx of buds, can be in dull greens. The background may be darned in shades of old gold. The border lines should be in gold brown darned, and the zigzag stem-stitch or three rows of darning in dull green, and the loops daisy-stitch in dull reds.

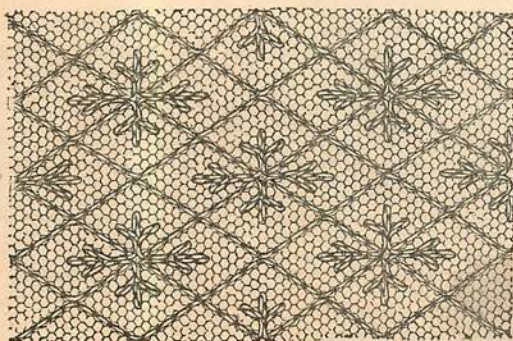
The design will be richer embroidered solid with silks on a pongee or an old-gold India silk. Then the markings of the natural flower can be followed, but still with the coloring as simple as possible, using for upper petals the dull red purples, and old gold for the three lower ones, with their markings in the red purples. Though the design be embroidered in but few shades, the natural shimmer of the silk will give lights and shadows and richness to the flowers. A bud and leaf, and single flowers, can be scattered above the border, or lines can be darned across the middle space. Gold and silver thread could be used in this lining with color, and add much to the richness of the work. The solid flowers are better on silk than on the crash, but the darned work is good on both materials, the silk of course being richer.

If this design is embroidered by any one accustomed to painting the flower, a good effect will be had by changing the markings and coloring of the flowers somewhat, but this needs judgment, and for a beginner the simple coloring is safest.

HETTA L. H. WARD.

Piano Tops.

SOME are made in serge and crash, and embroidered only at the ends, finished with a fringe. The strip is cut the width of the piano top, and hangs over about six or seven inches down each side. It is very much the same kind of covering as the narrow, long-fringed and embroidered cloths now becoming so fashionable for laying on sideboards. There should be a handsome pattern on each end. One braided in gold all along the edges and at the two ends is pretty. The material, soft white sheeting, which falls gracefully. Art-color serge is much used, embroidered in colored silks or crewels. An Indian scarf makes a very handsome piano cloth; the color should correspond with the prevailing tone of the room.



DESIGN FOR DARNING ON NET.

Suggestions for Winter Work.



VERY pretty trimming for a flannel breakfast sacque, or evening wrap, may be knit of white or colored split zephyr worsted. Get a pair of ivory or rubber knitting needles, medium size. Cast on eight or ten stitches, or more if very wide trimming is desired. Knit first row plain. In the second row take up stitch, cast the worsted thread over the needle and two fingers six times, then knit the stitch, taking care to keep the loop over the fingers until the next stitch is taken up. Knit one row of loops thus, then one row plain, and so on alternating. Ten ounces of split zephyr will be required for full trimming for a sacque. Crimson flannel, with collar and cuffs, and each side of front trimmed with the knitted fur, is very warm and rich-looking for a morning dress or sacque.

A convenient tight wrap may be made of three-quarters of a yard of flannel, or fine tennis cloth, double width. Place the fold down the center of back, and take out shoulder seams until it fits smoothly. Shape the neck a little open. Put in a hem with brier-stitch of silk all around. Trim with knitted fur; tie in front with satin ribbon. Dark blue or red is very enduring, but white is delicate and fleecy for evening wear.

The latest shape for a small center sofa pillow is an oblong bag. Let the cover of silk, satin, or combination of plush and tapestry work, be a quarter of a yard longer than the pillow and open at the upper end. Line this opening with a rich, bright silk or satin. Slip the cover over the pillow, and tie around the top with a broad ribbon looped into a handsome bow. When placed between the large pillows of the low Turkish couch so much used just now, with the end arranged so as to give a suggestion of the brilliant lining, this little addition is novel and effective. For a couch or sofa much used, the slip cover may be of écu or white linen, ornamented with open stitch and outline work. Over a plain blue or pink satine cover and tied with a bright ribbon bow, nothing could be fresher. The embroidery or outlining must be done with English crewel or etching silk.

We have seen recently an easel scarf in process of making that promised to be rich and beautiful. A yard and a quarter of Kensington crêpe, fringed at both ends; the fringe put in with hemstitch was the foundation. A conventional, irregular design had been stamped over the whole length, intersected now and then by little star-eyed flowers. These were embroidered solid in copper colored etching silk, the centers yellow. The delicate connecting lines were put in stem stitch of gold thread. When finished the effect would be even handsomer than the Persian scarfs for which no small price is demanded. A length of pongée silk, embroidered in gold thread or with only fringed and decorated ends, would be satisfactory. Thrown across the corner of an easel or knotted over the bronze or silvered frame of an engraving or *acquarelle* the effect is artistic.

If one has an invalid friend who is longing, in vain, for a breath of the sweet South, and to whom the fragrance of the pines in the great forests, so far unattainable, would come with healing power, a semblance of the balsamic presence may be contrived for them in a little pillow filled with the needles of the dwarf pine or ordinary fir. They must be gathered from the ground when fully ripe and fallen, but before they have been sodden and rendered lifeless by the winter rains. When thoroughly sunned and dried break off the sharp points and fill a small pillow very loosely. A covering of pongée silk adds to the nicety, and Hiawatha's invocation: "Give me thy balm, O Fir Tree," in rustic letters, outlined with brown or scarlet silk, lends a bit of sentiment. The delicious, grateful odor of the whole arrangement will be very soothing and restful.

G. M. T.