

Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

COUCHING.—MODE OF WORKING BORDER IN APPLIQUE AND COUCHING.—IVORINE AND CELLULOID PAINTING.

IN our last number we spoke of couching, a feature of embroidery most valuable to the worker in many instances, especially as an outline in *appliqué* design.

Couching proper includes all kinds of embroidery in which the silks, flosses or crewels are simply laid and then caught down by threads coming from the back of the fabric. For this reason it is often styled *laid* work. There are many ways of varying this style of embroidery, either by the manner of laying the couching threads themselves, or by the different styles of working the fastening threads: That is to say, instead of simply crossing the couching lines with stitches at right angles, they may be caught down in



BORDER IN COUCHED OR LAID WORK.

herring bone, button hole, or cross stitch, either closely or at intervals, or variety may be given in many fanciful ways by these fastening threads, worked in diamonds, or half diamonds, squares, zigzags, etc.

Sometimes the couching lines are composed of heavy cord, narrow ribbon, braid, or coarse wools, eider down wool being especially pretty for the purpose.

Gilt braids and gold threads are much used in this work, Japanese gold thread having been lately introduced especially for this purpose. This is a style of embroidery so simple, and yet so showy, as to make it very popular, and many articles are richly decorated thus with very little trouble or expense.

Our illustration shows one of these simple,

yet showy designs, which can be adapted to a variety of uses, such as the borders of portières, scarfs, valances, etc. In this instance a scalloped band of velvet, one and a quarter inches in width is set upon cloth of a contrasting or harmonizing color, and outlined with couching threads of wool sewed down with silk. Another line of couching finishes the band at top, with a line of feather stitch between this and the lower line. In the center of each scallop are rays of the wool. Olive and pale blue, with *écru* wool, makes a pretty combination; or the scalloped band may be in terra cotta, edged with *écru* wool, sewed down with pink or olive silk. Rose wool couched down with silver threads is another pretty fancy, or blue with white.

There is a fascination in combining these wools and silks, the softness of the wool and the sheen of the silk, lending a peculiar charm to the work. Generally speaking, borders are more desirable as a finish to table or piano covers than any other mode of decoration, elaborate patterns upon the material being broken up or lost in the corner folds or drapings, while a group of flowers worked in the plain open space between is apt to be stiff and conventional.

For couching, or laid embroidery, it is quite necessary to have an embroidery frame, as the work must be tightly stretched to look well. These frames can be made at home, but more convenient ones are to be had at so reasonable a price that it is hardly worth while to try to construct one which at the best is likely to be a bungling affair. Almost any fancy work dealer can supply these frames, and a very desirable one which can be fastened conveniently to any table with revolving rollers, regulated by thumb screws, is made to hold the material tightly stretched, but allowing it to be rolled along as necessary. In this frame plush can be fastened without crushing, which is a very great advantage.

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BEES AND CLOVER. — CLOVER STITCH.

THE clover of which a sketch is here given is a most pleasing design for either painting or embroidery. Its very simplicity gives it a peculiar charm which will commend it to lovers of the artistic. There are many purposes to which a subject of this kind can be adapted with excellent effect; amongst others we might name handkerchief sachets, cushions, box lids, banners, etc. It can also be painted on Christmas or New Year's cards with some appropriate motto. For New Year's some simple couplet, such as

"The bee from blossoms sweet extracts good cheer,
So draw thou pleasure thro' the coming year."

or

"As hidden sweets to honey-bee,
So yield the year its joys to thee."

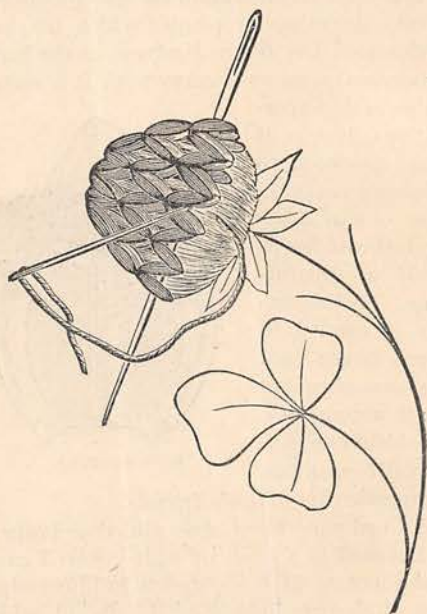
The design painted upon a satin *mouchoir* case, with motto in dainty gold or silver lettering will make as charming a gift as one could ask.

In order to paint the clover blossoms, it is necessary to lay them in first in a general tone of light and shade, not to try to paint each minute blossom, which would be well nigh impossible, nor would the effect be pleasing if it could be done.

All flowers in bunches or clusters are painted in masses, the details being picked out afterward by accenting the lights and shadows. Lay in, then, at first, this general tone of either light or dark. Where the flower is in shadow, use the following colors: Silver white, madder lake, raw umber, ivory black, a trifle cobalt and burnt sienna. In the lighter part of blossom, use more white and a trifle raw umber. After thus laying in the general form, in masses of light and shade, you can proceed to pick out the details enough to give the characteristic features of the blossoms. The deep accents in the center of each little flower cup may be put in with madder lake, burnt sienna, cobalt and a

trifle black. The lights may now be added in crisp, decided touches, using white, a little vermilion and madder lake toned with a little black. If you could note the appearance of the natural flower, you would find a delicate half-tint, which seems to unite the lights and darks. This soft, grayish middle tone is painted with white, yellow ochre, raw umber and a trifle ivory black.

The white clover blossoms are treated in the same manner, that is by laying them in



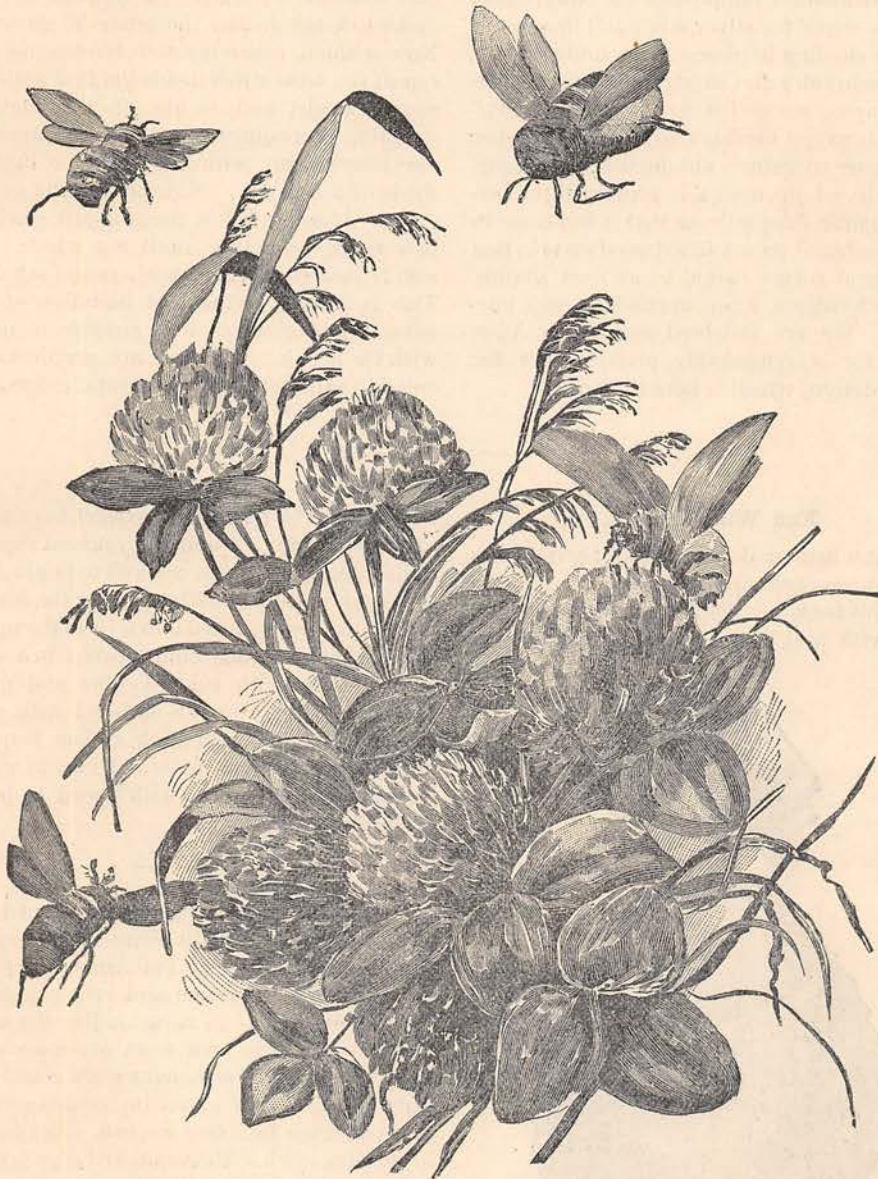
CLOVER BLOSSOM.

first in a general tone, the lighter portion with white, yellow ochre, raw umber and black. The shadows with white, burnt sienna, raw umber, madder lake and black, with a little cobalt in the middle or half tints.

The green leaves may be painted with permanent or Antwerp blue, yellow ochre, burnt sienna, white and black. In the lighter, warmer tones, use light cadmium instead of yellow ochre, and shade with raw umber and

black. The markings on leaves of a lighter gray green are painted with white, yellow ochre, raw umber, Antwerp blue, burnt sienna and black. The grasses will require same colors as leaves, although a little zinnober

background may be given by using cadmium, white, burnt sienna, yellow ochre and black. This should give a tone of rather yellowish gray. Shade at lower right hand corner with burnt sienna, madder lake and black. To



BEEES AND CLOVER.

green will be useful, using cadmium and white in the lighter tones.

If this picture is painted upon canvas, as some of our readers may desire, an effective

paint the bees, you will need for the light rings on body, light cadmium, shaded with orange and burnt sienna. For the dark rings black and burnt sienna. The wings are paint-

ed with white, madder lake, a little cobalt and yellow ochre.

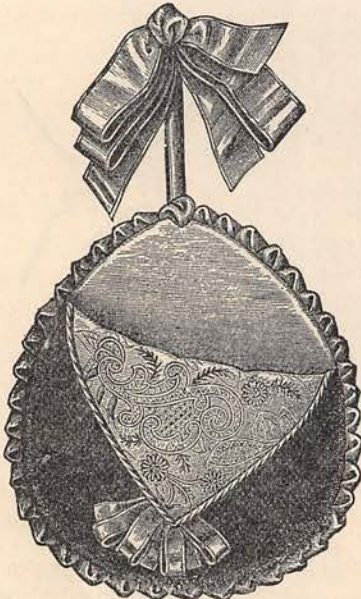
To paint this design in water color, the same colors will be required, with the following exceptions: For madder lake substitute rose madder, lamp-black for ivory black, Chinese white for silver white, while sepia is used in shading in place of raw umber.

To embroider the clover blossoms, the design may be somewhat "conventionalized;" that is to say, it need not be so much *en masse* or so true to nature, although the more the simplicity of the design is preserved the better. Jennie June tells us that it has come to be an accepted theory in art needlework, that all natural forms should be at least slightly conventionalized when applied to such purposes. We are indebted to a New York house for a remarkably pretty stitch for clover design, which is here illustrated.

The blossom is first worked over lengthwise with pale green silk in Kensington stitch. Select three shades of clover-colored filling silk, and laying a darning needle across the blossom near the tip, with the darkest shade work over the darning needle, making a stitch like the letter V inverted. Now without removing the darning needle, repeat the same stitch inside the first with the second shade, and inside of this make a straight, perpendicular stitch, as shown in our illustration, with the third or lightest shade of filling silk. Now pulling the needle out, lay it across below the row just worked, proceeding as before, until the whole blossom is entirely covered with raised stitches. This is said to be the best imitation of the natural flower which it is possible to make with the needle. The bees are prettiest executed in satin stitch in the natural colors.

Fan Wall Pocket.

A PALM leaf or Japanese fan, eight inches deep by six and one-half wide, is used to make this pocket. The fan is covered on both sides with pink satin, over a thin layer of



wadding placed between the satin and the fan, and a narrow satin ruche is added around

the edge. The front of the pocket has a piece of cardboard for a foundation, curved slightly at its upper edge. This covered with plush on the front, and lined with satin for the inside. A satin revers is turned down from the upper edge, which is lightly embroidered in a Japanese design with colored silks and gold. The edge of the revers is finished with gold cord, and a cluster of pink ribbon loops is placed underneath the point. A bow of wider ribbon is on the handle, with a cord loop underneath to hang it by.

THERE is at present a mania for darned lace or net. This darning is done with linen or silk floss and crewels. This embroidery net is exceedingly handsome and very expensive when bought, but to many ladies the mere fact that it is their own work gives a charm and value to it that no bought work could possibly possess. An exquisite lambrequin is made of white bobbinet worked with filoselle in Gobelin stitch. The vandyked edge is done in olive shade and buttoned-holed on the edge, while each point has a tassel of olive silk tied with red silk. The center of the net is embroidered with red silk in three shades, and the pattern can be of your own choice. The upper end of the lace is in olive.

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KENSINGTON STITCH, OR NEEDLE PAINTING.—BIRDS AND PINE BRANCHES FOR DECORATIVE PAINTING, ETC.

LAST month we promised more explicit directions to beginners in embroidery, and we shall begin with that branch of needlework familiarly known as Kensington stitch, or needle painting, because it is best calculated to interest, as well as to cultivate the eye for harmony and color.

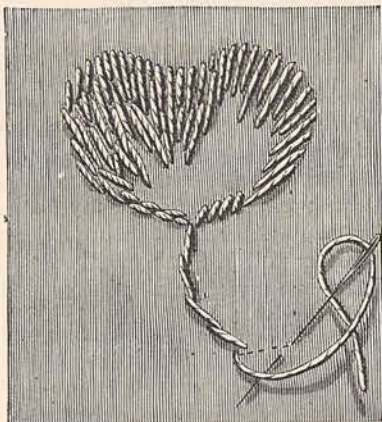
This stitch did not originate in the Kensington school, for it can be traced back for hundreds of years under various names, in fact it has assumed so many different titles that it is puzzling to know sometimes which is the most proper one. That it is a modification of stem stitch is however very evident, but as it is so well known now as Kensington stitch, we shall hold to that name in order to distinguish it from other kinds of embroidery.

It is simply back-stitching without regularity, except in the direction in which the stitch

The little illustration introduced here will give a better idea of our meaning than any mere verbal description.

The outer edge of a leaf or petal is first worked with alternating stitches, long and short, care being taken to follow the regular shape or slant of the form which is thus filled in. The second row of stitches now go in between the others (*see illustration*) still following the general shape of leaf or petal until it is completely filled in. At first it is advisable to work upward turning the work for each new line, and not trying to reverse the needle as a more experienced worker would do. The illustration shows an easy method for beginners, that is the edge of the petal is first worked in outline into which it is very easy to work the center afterward. The stitches should blend so neatly that no abrupt color will be apparent, that is, the shading should be uniform and in the right place as in the natural leaf or flower, in fact, the work should be smooth and continuous, without being stiff or mechanical, the most difficult point with the beginner. It will be well at first to practice the stitch alone until you become accustomed to it before trying to shade, or follow out a regular design in color. Any soft yarn or crewel will do for this first practice. Use short pieces of wool as it soon becomes frayed. Ordinary thread will do in order to get the stitch correctly.

Remember always that it is a simple back stitch, and this of itself requires but little skill. It is the blending of color which calls for study and careful attention and can be had only by observation and practice. This style of work has often been condemned as too frivolous for earnest workers, as it is pictorial and evidently sprang out of a desire to imitate painting with the needle, but as it serves its purpose admirably in many features of decorative work, it has met with



KENSINGTON STITCH.

is taken, long and short alternately, yet not terminating at the same line, which would give a stiffness and precision to the work which should be particularly avoided, as it destroys entirely the effect aimed at.

much favor, and we think deservedly so. In our next paper we shall try to show you how a design in color may be worked out, with further particulars necessary to its execution. The following extract from *The Ladies' Home Journal* of Philadelphia may give a clearer idea of the stitch in some points we may have overlooked:—

“The stitch should always be worked with the thread to the right of the needle. Knots must be avoided by running the outline back a few stitches; the stitch is worked away from you, and on the wrong side the appearance is that of a long back-stitch. Care is needed on three points; First: do not make the stitch very long, an eighth of an inch is generally long enough, and the shorter it is the more even the work is and the better it will look and wear. Secondly: do not make the stitch so tight as to draw the material, neither must it be loose enough to “pop up” away from the stuff. Third: fasten off (as you begin) by running the design for a few stitches in front of the next stitch to be taken.

“To give a serrated edge to leaves, the stitches are slightly more at an angle. It will take but little time to master this stitch, and to acquire sufficient skill for very good work, but it must be well mastered before another stitch is possible. The best materials for it are crewels and filoselle; both of these wash if properly handled, and the last may be so divided that the outline is the merest hair-line drawn on the fabric. In this case the finer the silk, the smaller and closer the stitches should be.

“The next stitch, called ‘long and short,’ and sometimes ‘half solid,’ is much more difficult, though it is only the development of the last, and used like it for outlining. It consists in taking first a long and then a short stitch at an angle with the outline, radiating from the center of a flower or the stalk end of a leaf or petal. Start from the narrowest part of the petal making a close, even line around the edge and a broken one on the inner side. Take care to make the long stitches at the widest part, of even length and equal distances apart. The chief difficulty will be to make the curves smooth and regular, and to make both sides of the leaf or petal, the left hand side being at first very troublesome; but practice makes perfect

in this, as in other things. You can study this stitch by trying it on bits of waste material, first learning to work one side, then the other, till you can make a perfect outline with all the stitches radiating from the center to the edge.

“Avoid long needlefuls, they are apt to pucker the work, and drawing them through too often frays silk and weakens crewel, making great waste in the end.

“The stitch is especially appropriate for thick crewel or heavy, loose strands of silk and filoselle. When worked on plush it is charming, as the stitches hold down the pile of the material at the edge of the flower, but allow it to rise in the center, thus producing a rich effect with comparatively little work.”

Here it will be seen that a distinction is made between the outline stitch and the long and short filling-in stitch. Many workers indeed outline several stitches in beginning until they reach the upper edge of a petal, then reverse the needle, run back several stitches, then turn and work up again, while others prefer to work the whole petal in the long and short stitch, back and forth, as already described.

Birds and Pine Branches.

THE design given this month is a very simple yet pretty one for either embroidery or painting.

For painting upon satin, felt, velvet, bolting cloth, or other material, either oil or water color may be used, oil being more suitable for the heavier fabrics as velvet, felt, etc.

To paint this design upon felt or velvet, draw or stamp the outlines, carefully having stretched the material upon your drawing board or frame. Thumb tacks will be found very useful for stretching either canvas or other fabric for decorative work. These are tacks with flat heads, which can be pressed in with the thumb, and very easily removed to be again used. They can be had of any dealer in art material generally costing about a shilling a dozen.

The following colors in oil will be necessary for the subject we have chosen for this month, “Birds and Pine Branches”;—white, chrome yellow, chrome orange, yellow ochre, burnt sienna, Antwerp blue, madder lake,

vermilion and ivory black. These are the only colors needed in painting the entire design.

The branches, stems, and cones are a grayish tone modified with brown; use for these white, black and burnt sienna, and in the darker touches add more burnt sienna and black, with a trifle Antwerp blue, white, a little black, yellow ochre and burnt sienna in the lighter parts. The paint should be laid on very generously where it represents the rough pine bark and cones. This can be done with the palette knife sometimes to

darkest accents use Antwerp blue, chrome yellow, a trifle vermilion and black, and in the lighter tints add more white and yellow. The birds are painted as follows: Breasts a golden yellow shaded to a rich brown; backs a warm lavender; tails green qualified with brown; heads a reddish brown. To paint the breasts, use chrome yellow and orange, shaded with burnt sienna and black. The male bird has added brilliancy by using a trifle vermilion in the highest lights. The backs are painted with white, Antwerp blue and madder lake; the tails with chrome yel-



BIRDS AND PINE BRANCHES.

better advantage than with the brush, but do not plaster the color as is sometimes done. Put it on in touches where it belongs, showing a rough surface because more natural and like the roughness it is intended to represent. Besides the gray-brown cones there are fresh green pine needles with delicate pink centers. These are painted with white, madder lake, a little vermilion and black. For the needles use Antwerp blue, chrome yellow and black, and vary the shade from a very dark to a very light green. In the

low, Antwerp blue and madder lake. For the heads use vermilion, burnt sienna and ivory black. A dark rich ground is the most attractive, if a heavy fabric is used.

To paint the design on bolting cloth or other thin material, if oil colors are used, you will require turpentine as a medium, and the paints should be thinned so as to resemble a dye. Tack your material over a soft pad either of cloth or blotting paper and you can manage your colors more readily. The same palette already given may be used, but the

colors are laid more delicately, and not so much attention given to details. This design makes a very pretty decoration for small plaques, wood panels, portfolio covers, gift cards, pine cushions, etc.

Some Notes on Needlework.

SOME of the prettiest d'oyleys I have seen of late for the dinner table were made of tussore silk, fringed or bordered with lace of exactly the same shade. Some bore the arms, initials, or merely the crest of the owners, worked in blue or white or red; others had an outline design of a Japanese and conventional type in blue silk, while some were painted, and others had drawn threads formed into a sort of basket-work design.

Those who desire great effect with little work should buy some yards of furniture lace, and embroider it with a few loose stitches in colored silks and gold thread. The pattern looks best outlined in gold—Japanese gold thread, which will not wear out—and the rest merely requires a few stitches in two shades of silk and wool. The novelty in this sort of work is, that some of the flowers in the patterns are padded with wool, and the wool or silk worked in embroidery stitches over the padding, which gives a wonderfully rich effect. In two shades of red or brown, these designs look well on mantlepieces and brackets, and round table cloths.

Some new nightgown cases are made of silk or woollen brocade to match the silk on the dressing-table, and the design in these are outlined with gold thread.

Novel chair-backs have alternate stripes of gimp worked in silks, and drab and olive damask linen, with the design of the damask outlined in silks; while other drab linen has alternate stripes of wool and tinsel gimp. In all this style of outlining, where the material can be complete in itself, as much or as little needlework as the worker pleases can be done.

The old-fashioned slippers, worked in wool and silk on canvas, are coming in again, but they are improved upon in the designs. Tulips and other flowers are worked in embroidery stitch, the ground only in cross-stitch. Griffins and heraldic devices, as well as crests, are also placed on the front, while some of the ground-works are shot with

silver. Quite the newest have large pieces of plush tied on the canvas, forming part of the pattern.

It is often a most puzzling matter what fabric to get sufficiently wide to cover the table. A twenty-inch and thirty-six-inch check stuff is used for chair-backs, with floral sprays in outline in alternate squares. Jute is coming very much to the fore, and many new materials for curtains are made in jute. They are inexpensive and durable, as are the new fancy Madras muslins in all colors.

Our needlework is improving, for we are content to give more time to it, and the result repays the worker. I have just seen four cushions which, for artistic merit and perfection of work, would bear favorable comparison with many old pieces. The ground-work was Roman sheeting of a rich dark red hue, on which were orchids worked in fine filoselle, and so well shaded they appeared to be painted. Set patterns in art colorings find favor, and these are worked in loose stitches with an outlining cord. Arrasene is beginning to be much used for chair-backs, intermixed with an appliqué of satin and velvet, and some silk embroidery.

The Sister Ann chair-backs are new. They are linen, with female figures in mediæval dress carried out in silks. There is far more work in them, though they are not really more effective, than the painted figures cut out and pasted on dark linen, and the dress sewn over the painting in the proper materials. Strips of cord, outlined lace, and of linen worked in Arabian embroidery, viz., with white and one colored cotton embroidered and outlined, are novel and pretty. The design is often carried out with some six or seven threads of the cottons caught down at intervals. Very often the pattern is printed in a solid color on the white or *écru* linen, and then worked in silks, with only a few stitches here and there. The patterns in some of the new chair-backs are thrown out to better advantage with a ground-work of blue darning. Squares of guipure are let into other linen ones, and the squares, as well as the rest of the border, worked in silks. The very commonest woven lace chair-backs can be made beautiful by working the design slightly in silks.

Very pretty bed-quilts may be made in the

following manner: Ordinary flannel is used alternating with stripes of plush or flannel. It will not be expensive, as the flannel can be had at a very reasonable cost, and the plush can be cut to form two strips. A bold design of leaves and crimson poppies is traced on the flannel and worked in crewels, either in outline or crewel stitch. Where the flannel joins the plush, a large double herring bone, or a feather-stitch is worked in one of the crimson or green shades. If appliqué is

preferred, then a bold design of leaves can be traced upon crimson, or olive green velveteen, outlined in chain stitch and the edges cut away. Tendrils are worked in arrasene beyond the appliqué. Plain satin sheeting with a plush or velveteen border makes also a very effective quilt, or sofa afghan. One corner may be turned back and embroidered or painted with a spray of flowers, or may have a handsome embroidered monogram as suits the fancy.

HOW TO BEAUTIFY THE COTTAGE HOME.

ANNIE HELEN QUILL.

THERE is an old saying, that "if you wish, and wish, and wish, you will get your wish." I think, however, that the author of that saying is mistaken, for when I was married (and a long time after), I did "wish, and wish, and wish," but I did not get my wish. Wishing, however, set me to thinking, and thinking set me to doing, and the result is beautiful indeed.

A friend and myself were walking through the village one day, when we noticed a man breaking up an old child's crib.

"Oh!" cried my friend, "I wish he would not break that crib, I would so much like to have it."

"Why Nelly!" I exclaimed, "what do you want with a child's crib?"

"Oh, I can make so many beautiful things from that old crib, why the rungs are worth their weight in gold."

We bought the old crib and "divided up," and Nelly gave me just one week to make something from my share.

I had it carted home, and then I went to work. I took it all apart, and then I looked around for, and found, just what I wanted, a board twelve feet long. This I had cut in three pieces, four feet long; a carpenter planed the pieces down, until they were little more than half an inch in thickness. He also bored holes in the four corners of each board about one inch from the end and sides; into these holes I put the rungs that I had taken from the crib. I had washed all the old furniture stain from them in strong lye.

When I had it all fixed to suit me, I sent for the carpenter, and he put it up over the mantle.

Now came my hardest work. I got half a pint of cherry stain and half a pint of varnish, and went to work. I gave it three good coats of the stain, then a coat of varnish, and you can't imagine anything prettier than my "cottage mantle." I will also tell you how I made a lovely music rack, and what Nelly did with her share of the old crib. My share of which cost me twenty-five cents, the carpenter charged me fifty cents, (the poor man was out of work or would doubtless have asked more), the stain and varnish cost me fifty cents. I had a lot of the crib and stain left.

Nelly's share of the crib was four corner posts. She sent for a carpenter and told him to join two posts together with strips of pine two inches wide, and seventeen inches long. One strip four inches from the top of the posts and the other twelve inches from the foot. The exact measurement between these two strips was twenty-four inches. She had him do the same with the other two posts, and then join them together with a pair of hinges. Sometime before, Nelly had painted four panels—the four seasons. These panels were painted on canvas, and mounted on stretchers 16 x 24 inches in size. She fitted the stretchers into the frames and then glued a border of lincrusta walton all round each panel. She gilded the posts and bronzed the lincrusta, and a more truly beautiful screen

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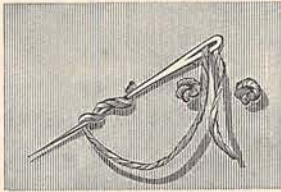
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KNOT STITCH.—LINEN EMBROIDERY AND DRAWN WORK.—DECORATIVE PAINTING UPON SATIN, ETC.

ANOTHER stitch which is constantly used in combination with outline and Kensington stitches, is known as knot stitch. This is especially useful in working the centers of flowers, the anthers of others, as also in combination with cut or plush stitch so recently described.

There are several ways of making this stitch: the most simple, and generally known being the wound knot, sometimes called the "French knot," because so universally used in French embroidery. To make it you have only to bring the point of the needle up where you wish the knot to be, and holding the thread in the left hand, twist it twice around the needle, which is then put back through the fabric near the point where it came up. The

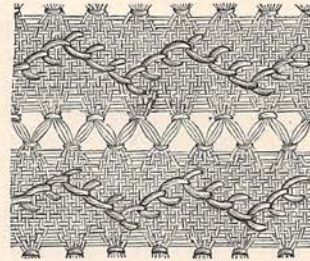


FRENCH KNOT.

knots may be made larger by twisting the thread around the needle three or more times instead of only twice; but unless the twisted threads are kept close to the work, the knot will be loose and will loop up. If properly done, it has a tidy, bead-like appearance. Having these three stitches at command, Kensington, outline or stem stitch, and knot stitch, you can execute some very pretty embroideries.

Some very effective work is done now on what is called denim, perhaps more familiar to our readers by its old-fashioned name of Kentucky jean. This is an inexpensive material, and is worked either with embroidery cotton or with wash silks. The denim is not injured by washing or bleaching, but grows softer and of a pleasanter appearance when laundered. It is a very suitable fabric for curtains, cushions, chair covers, bed-room *portières* or hangings, besides other uses.

Another pretty fabric for outline decoration is colored linen, to be embroidered with colored linen flosses. [See advertisement of J. F. INGALLS' Supply Department.] As linen embroidery can be applied to so great a variety of articles, such as curtains, valances, coverlets, tea-cloths, buffet scarfs, cosies, chair backs, aprons, towels, toilet sets, brush, comb and shoe bags, umbrella cases, and numerous other articles, it is not to be wondered at that it has become so popular an employment for ladies, in fact there is nothing in the way of embroidery more useful than the linen for dining-room use, which



DRAWN WORK AND EMBROIDERY.

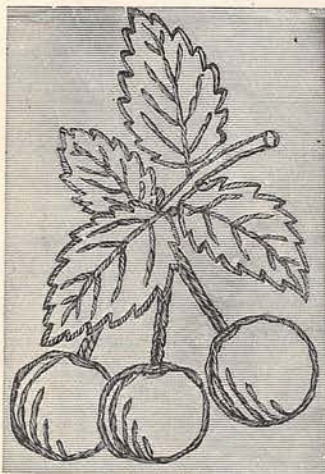
has grown to be a necessity in every well-ordered household. Dainty doilies, tray covers, bread cloths, mats, fruit napkins, lunch cloths, and numerous other table belongings, all useful as well as ornamental.

The young woman with housekeeping in view, can find no better employment for her leisure moments than the pretty work of ornamenting these dining-room accessories, which add such an air of refinement and elegance to the home. It is not the display of silver, the profusion of viands, the service, or carefully prepared *menu*, which produce so marked an impression upon the beholder as just these trifling appointments of a well-ordered table. Solid and costly silver and hand-painted china will not atone for the lack of tasteful napery. In the good old-fashioned

days of our great-grandmothers, the young maiden's supply of homespun linen was the important part of her establishment. With what untiring patience did she fill the oak chests with her own handiwork, her feet busy with the treadle of her spinning wheel during the long winter evenings, until the damask treasures were completed.

But in these days of factory, loom and sewing machine, all this is a picture of the past. We embroider our linen if we are women of leisure, not as picturesque an occupation as the primitive maiden at her wheel—the favorite subject of poet and artist—but doubtless a much pleasanter task to the lady of modern times.

Certainly there is no better beginning for the would-be embroiderer than the decoration



OUTLINE DESIGN FOR FRUIT DOILY.

of the table linen. Supposing the first attempt to be a set of doilies and tray cloth. Doilies are generally from seven to nine inches square, when nine inches a space of an inch is left for fringing out, and sometimes a line or two of drawn work added an inch above this, or the doily may be neatly hem stitched which is newer and looks better after being laundried. The combination of drawn work and embroidery is extremely pretty.

The tray cover may be made any length desired, the ends simply fringed, or the whole cloth hem stitched as preferred. It is well to begin with some of the simplest designs, both in outline and drawn work. For the last

named a simple hem stitch as shown in our illustration, with the coral or featherstitch worked between the rows, has a very neat appearance as well as looking quite elaborate, when it is so exceedingly simple. For fruit doilies nothing is more suitable than fruit designs. Our second illustration gives a very simple yet pretty suggestion for a corner design to be used in connection with the drawn work, a bunch of cherries to be worked in simple outline stitch as described in last number. A little practice with the more open and simple patterns will lead the way to something more elaborate, when some experience is had.

Decorative Painting.

A LARGE number of queries have been received of late in relation to painting upon satin. Many seem to think it a distinct branch of work, requiring separate and definite instruction; but this is not the case. If you can paint on canvas you will experience no difficulty in the decoration of satin. Although water colors are much used for this purpose we think the oil colors give better satisfaction, are less liable to fade and produce finer results, as well as being richer in effect. If you like you can imitate the water color very nicely in oil by painting more delicately and using less color, but if you dismiss from your mind entirely all thoughts of the fabric you are at work upon, and paint exactly as you would upon canvas, you will be likely to succeed and to obtain the best results.

We have tried various mixtures and mediums in painting upon satin, and although some of them are tolerably good, we always come back to our earliest method as being the best of all;—that is to say, rub the back of the satin freely with magnesia, stretch smoothly upon a board or frame, and use your paints as we have already suggested just as you would for ordinary work. Our illustration of daisies, golden rod and grasses shows a dainty design for a pale blue or pearl colored scarf or banner. Full and explicit directions for painting the daisies are given in *Brush Studies*, First Series, Chap. II.

To paint the golden rod you will require white, cobalt, yellow ochre, cadmium yellow, rose madder, burnt sienna, Antwerp blue, vermilion, raw umber and ivory black.

The feathery plumes are painted in masses

Decorative Embroidery & Painting.

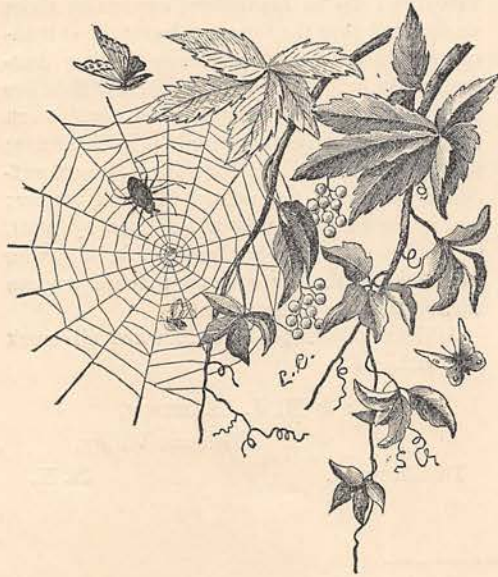
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CONDUCTED BY LIDA AND M. J. CLARKSON.

WOODBINE DESIGN.—SOFA CUSHION.—MANNER OF WORKING IN ROCOCO OR RIBBON WORK.

IN this department we shall often introduce designs suitable for either painting or embroidery, as in the present instance, the woodbine with spider-web can be used with good effect for either plain fabric painting, Kensington, lustra or dye painting, or for outline or Kensington embroidery. So, also, with the design for sofa cushion, either mode of work can be followed to advantage.



WOODBINE DESIGN FOR PAINTING OR EMBROIDERY.

The Virginia creeper, better known as woodbine, is very beautiful for decorative work in its autumn dress of rich colors, and will be found very charming for lamp screen, banner, toilet cushion, clock scarf or other ornament, the material to be either silk, satin, bolting cloth, plush, velvet or felt, and the design executed in oil or water color, bronze or dye paints, as suits the disposition of the worker.

Water color will be found most satisfactory for delicate material, or grounds, although the oil colors can be used without danger of spreading or soiling the fabric, by mixing them with alcohol or benzine, or sometime simply with turpentine. If water colors are preferred it will be necessary to mix with Chinese white in order to give them body, and when this is done you have what is identical with *gouache* colors, which can be used exactly as you would the oil paints, and producing very much the same effect. This method is to be preferred for bolting cloth, light colored silks, satins, etc.

The coloring of design depends entirely upon the treatment given it. As a rule the bright autumnal tints, with deep red stems and tendrils, is prettiest, especially for lustra or Kensington painting. For embroidery the colors can be more subdued, although these same tints in rich shades of olive green, bronze, deep orange reds, and creamy browns, on some dark ground, either of bronze or myrtle green, have a most pleasing effect. The spider-web may be outlined in silver thread or light drab floss, as suits the fancy of the worker, or the whole design may be in one tint, or in gold or silver outlining. The subject treated in this way upon a plush ground is very effective.

One of the newest and daintiest ways of executing this design is by combining both embroidery and painting, which has much the effect of solid embroidery, but is more easily done and less expensive.

Very rich and beautiful effects are had in this way. After stamping or sketching the design upon the fabric, the work is given a general tone by using either oil paints thinned with turpentine, lustra or tapestry colors.

The leaves are tinted the different shades and afterwards outlined and veined with silks or chenilles of harmonizing or contrast-

ing colors. Sometimes Japanese gold thread is used, or a tinsel cord is couched down with bright silks; in fact the worker can follow out her own fancies, and will find it a most fascinating employment. The great thing to remember in this, as in all decorative work, is that the coloring must be harmonious to be tasteful and attractive, therefore the tints selected, although bright, must never be crude and vivid, and must assimilate one with another, not oppose or contrast harshly either with the ground or any part of the design.

Another point to be observed is that the drawing of the design should be perfect, as this is the foundation of all good work. Imperfect drawing cannot be forgiven, as it mars the work beyond redemption, from an art point of view. Just as in painting, no master can inspire his pupil with his own gifts of genius unless the power of seeing and delineating is already possessed and only requires to be cultivated by instruction; so in embroidery, the learner must have an innate taste for what is true in form and color, or must cultivate such taste, in order to achieve any truly satisfactory results. Our aim will be to point out to you, from time to time, such essentials in this direction as shall enable you to profit by the rules that are exemplified in the best examples of decorative work.

Some special directions as to treatment of design may be acceptable to readers. In plain, or in Kensington painting, the following colors will be required:—For the general tone of green, Antwerp blue, light cadmium, silver white, vermilion and ivory black; for the shadows, burnt sienna and raw umber; for the red tones use madder lake and vermilion, and in the shadows a little raw umber and black; the yellow tones will require yellow ochre, cadmium, white and black, with orange cadmium and light red in the deeper accents of color; for the shadows use burnt sienna and raw umber; for the red stems use madder lake, burnt sienna and a trifle black, and for the berries, madder lake, permanent blue, black, yellow ochre and white. If water colors are used, the same directions will apply by substituting Chinese white for silver white, rose madder for madder lake, Antwerp for permanent blue, lamp black for ivory black. The other colors are the same.

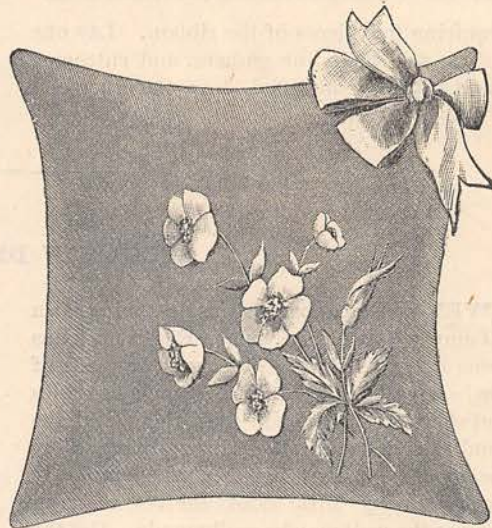
This design may be painted in lustra colors, using for the yellow tones, pale gold with

orange or fire in the deeper accents. To obtain the brilliant reds it will be necessary to use oil colors in combination with the metallics, as there are no equivalents for them in lustra paints. Touch up the high lights with carmine and fire bronzes. The high lights on the berries are effectively painted with sparkling silver.

Suggestions for embroidering this design have already been given, and one section, as shown in illustration, represents a couching of silk with Japanese gold thread. It may also be worked on linen with linen embroidery flosses, which are fast colored and will bear washing. These flosses are furnished by the publisher, J. F. INGALLS, in the following colors: éceru, light and dark olive, light, middle and dark blue, white, light and dark yellow, light and dark pink, red, light, middle and dark brown.

For tidies, splashers, toilet sets, etc., these wash-flosses will be found very desirable.

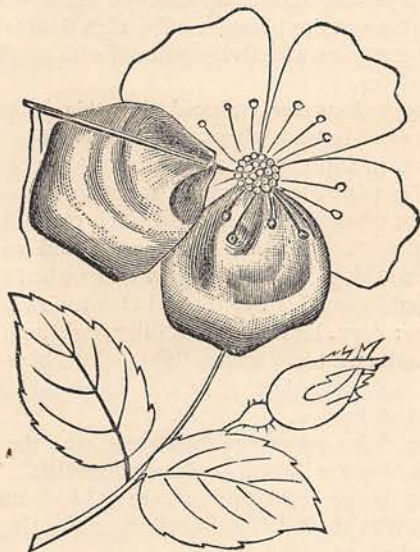
The design enlarged is also very handsome worked in shaded filoselle, in either Kensington-stitch or chain outline.



SOFA CUSHION IN PAINTING OR RIBBON EMBROIDERY.

The cushion hereshown, with spray of single roses, may be executed in either Kensington or plain painting, or may be worked in what is known as rococo, or ribbon-work embroidery. This is very dainty work, especially interesting on account of its variety, and may be made more or less elaborate according to the fancy of the worker.

Our third illustration will show the manner of executing this work. The narrow ribbon, which comes especially for the purpose, is cut in equal lengths of two inches, each rose



MANNER OF WORKING IN ROCOCO, OR RIBBON-WORK.

requiring five pieces of the ribbon. Lay one end in fine plaits, or gathers, and cutting a small slit in the material, draw the other end

through and fasten it securely on the wrong side of fabric. This slit is cut at the termination, or outer edge of petal. The plaited edge of ribbon is then drawn through another slit made at the rose center, or circle surrounding the center. Be careful to turn the selvedge edge of ribbon under, which will give the puffy appearance to petal, the distinguishing feature of this work. The flowers can be shaded very artistically by using different shades of ribbon and placing them so as to throw all the light at one side throughout the design.

Fill in the center with French knots of pale yellow-green silk, and work the stamens with long stitches, terminating with a similar knot. The stems may be embroidered with fine chenille of green, shaded with brown, partly in satin, partly in Kensington stitch.

The leaves in Kensington, with light yellow and moss green chenille or arrasene, shading with yellow brown. The veining of leaves may be marked out with red-brown silk. Narrower ribbon, or the same ribbon divided, may be used for the buds, the calyx being worked with chenille or arrasene.

In our next we shall give a pretty design for bees and clover, with the new clover stitch just now so fashionable.

SPOOLS IN DECORATION.

EVEN such an apparently useless thing as an empty "spool," or, as our English cousins name it, a "reel" of cotton, may be made of use in household decoration. Brackets, tables and shelves can be made with them, and the trouble of collecting them is amply repaid by the good effect they produce when properly used. Pretty little book shelves to hang against the wall may be easily made. Get the carpenter to cut two boards from a half-inch pine plank. They must be twenty-two inches long by nine inches wide. Holes should be bored in the four corners about an inch from the edge. Take four pieces of old-fashioned red or blue picture cord, each about twenty-five inches long; make a good knot on the end of each one of these pieces, slip the other end through the holes in one of the boards; string

on the cords about six spools of uniform size, then put on the other shelf; make a tight knot as close to the shelf as possible. The spools may be painted and the shelves painted to match, or the spools left their natural color, brushed with some linseed oil to darken them; the pine shelves treated in the same way, or the shelves may be covered with some handsome material with fringe to finish the edges. If the shelves are to be used for books, an edging of leather, which can be bought already stamped and pinked, may be put on them with brass-headed nails. Two picture screw-eyes must be screwed into the top shelf four inches from each end to hang the shelf by. Three shelves will only require twenty-four spools and are very easily made.

— *Exchange.*

Decorative Embroidery & Painting.

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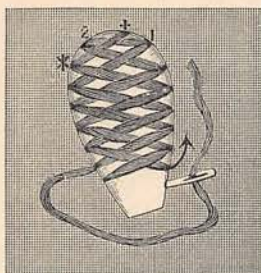
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CONDUCTED BY LIDA AND M. J. CLARKSON.

TRELLIS STITCH.—SOME PRETTY DESIGNS FOR DISKS OR BORDERS, ETC.—PEARL PAINTING.

ANOTHER useful filling stitch is that known under various names as janina, leaf, trellis stitch and mossoul work. Trellis stitch seems as appropriate a term as any, denoting as it does the appearance of the thread crossed in and out, trellis fashion, as shown in Fig. 1, which gives the mode of working.

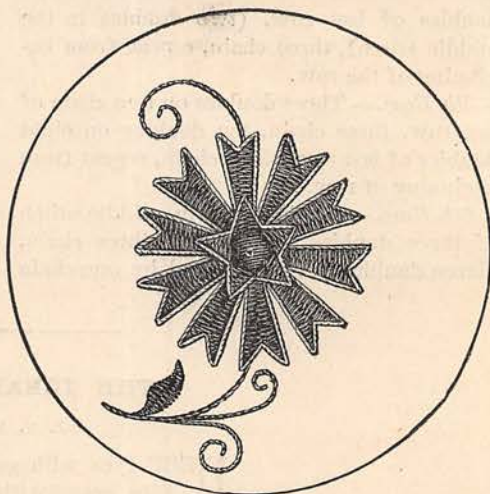
It is in reality the well known herring-bone stitch, worked in a close or an open manner across leaves or other outlines. The correct way of executing this style of embroidery is to begin at the widest part of leaf or figure, and work regularly across from side to side, until the outline is filled in. If the stitches are taken closely and regularly the effect produced is that of a braided plait, a characteristic feature of the work. Figures worked in this way may be still further finished by an outline in rope or stem stitch, if desired. The manner of working is so clearly shown in our illustration, Fig. 1, as to require no further explanation, and two very pretty designs to be carried out in trellis and stem stitch are shown in Figs. 2 and 3.



TRELLIS STITCH EMBROIDERY — FIG. 1.

For the star flower of Fig. 2, use for the center two shades of light blue, with light yellow olive for the diverging rays. Edge with a stem stitch of blue. For the lyre-shaped design, Fig. 3, fill in the center parts

with copper or bronze silk, edged with gold, working the tooth-like projections in blue. Of course any harmonious colors can be used in combination, as suits the taste of the worker. The leaf and clover device of the

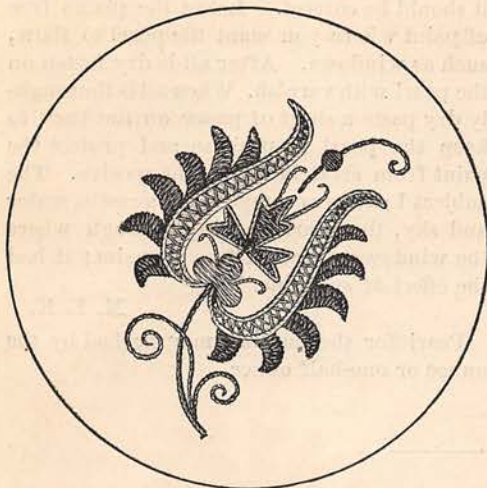


TRELLIS STITCH EMBROIDERY — FIG. 2.

center is worked in olive. Linen scarfs embroidered with these designs in the various colored linen flosses that are now so much used, and are almost as pretty as silks, are very attractive. Peru or momie linen may be had with one row of drawn work at each side, in white or cream color, eighteen inches in width, or embroidery linen of different kinds and widths, all inexpensive and durable.

For a table scarf, satin or satin sheeting, pongee or other material may be used with filo-floss for the work. These figures worked in disks may be adapted to table, easel or chair scarfs, or used for other decorative purposes. They are also effective worked at intervals in Japanese gold thread on sapphire

blue or claret plush. Either powder the fabric in what is known as an "all-over" design, or work in a set border for a scarf or valance. Outline the disks with the gold thread, and finish the article with gold crescents or bangles. To give variety these disks may be



TRELLIS STITCH EMBROIDERY — FIG. 3.

tinted in tapestry or water-color upon bolting cloth or other light colored fabric. Or the disks may be cut from satin of different shades and applied to the bolting cloth or other material. Much may be left to the individual taste of the worker, as to the colors to be used, or the special adaptation of these designs to different purposes. A whole chapter might be written about colors and fabrics, there are so many pretty fancies now in the way of material. As an inexpensive fabric for table-covers, mantel valances, screen panels and scarfs, perhaps there is nothing more desirable than the felting which may be had now in so many new and pretty shades.

[Samples of these feltings may be had of the supply department of this Magazine, J. F. INGALLS, Proprietor, by inclosing four cents in stamps to his address, Lynn, Mass.]

From one-half a yard in width at 35c., to two yards at \$1.20 per yard, there is choice of cost and quantity needed for different articles, and for those desirous of rich and handsome articles at a moderate expense, we know of nothing better.

A very pretty scarf of sapphire blue felt has a plush border of only four inches. Above

this is a branching design of sweet briar roses, either painted or else embroidered in ribbon work and arrasene. [See November number, '87, for directions.] The design is executed on the felt, the roses extending above the plush border, the stems coming out below. The effect is very rich, and it will be seen that the expense is trifling, compared to a solid plush scarf. Another effective scarf is made of dark maroon satin sheeting, with a band of plush eight inches in width, upon which is painted or embroidered a border of Japan lilies. This scarf has a finish of plush balls to match. Still another felt scarf has a border of rich plush, crazy or mosaic patches from eight to ten inches deep, with a crazy fringe made of the remnants of different colored silks used in working the fancy stitches. The finish for felt scarfs may be, however, simply a fringe made by clipping up the material to a depth of three or four inches. Tufts of silk or gold thread may be caught in at intervals, or the fringe may be made heavier by adding another row under, feather stitching it on to secure it.

Decorative Painting.

WE give this month a pretty design for a fancy bag to be made of bolting cloth over



HAND-PAINTED BAG.

colored silk, and painted with a pretty design of flowers and dragon flies. The lights are pretty touched up with lustra colors, or

Decorative Embroidery & Painting.

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SATIN STITCH.—EMBROIDERY ON LACE OR NET.—LACE TINTING.

OF late a novelty has appeared in the line of decorative embroidery, which consists of the working up of lace in colored silks. There are simple and elaborate ways of doing this, and as we have several times alluded to the work in these columns, and queries have been received relative to it, we think best to describe it here more fully than could be done in the Query Department.

But in order to do this it is necessary that another stitch should be well understood—this is satin stitch, familiar doubtless to the majority of readers, as it is almost as old as embroidery itself. The embroidery proper of the Japanese, of which since the Centennial Exposition, we see considerable, is invariably executed in satin stitch; that is exactly the same amount of silk is placed on the back as on the front of the work.

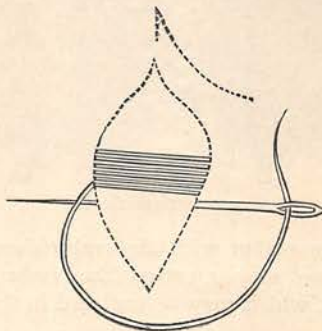
The Turkish embroideries present this same peculiarity, for although not always the same on both sides, they are equally decorative back or front. Those who have observed the Japanese at work, tell us that their skill is something quite astonishing, long practice having given them a delicacy of touch which makes one almost imagine that their very fingers see as well as feel, so marvellous is the accuracy with which they bring up the needle exactly in the right spot.

We think, however, that many in our household of readers, have fingers capable of the same deftness and skill, if they would but cultivate the patience and care of these oriental workers. A Japanese embroiderer will pick out his work as carefully and ungrudgingly when he makes a mistake in stitch or coloring, as he would put it in, and he appears to be very slow at it, but call on him again in an hour's time and he will have accomplished much more than the average English embroiderer, and his work, too, will be much more beautifully done.

A lady in New York city is the possessor of an antique piece of drapery covered en-

tirely with landscapes and figures, worked throughout in satin stitch, the same on both sides, according to the method of these unrivalled embroiderers.

After the freedom of stem and Kensington stitch, satin stitch seems extremely stiff and conventional to the modern worker, but in some embroideries it is quite indispensable, especially that of the embroidered lace work shown in our illustration. Our illustration will show the manner of working a simple flower petal, the thread being passed evenly from one side of the outline to the other, as shown, so that the same amount of thread is left on the under, as on the upper side of the



SATIN STITCH.

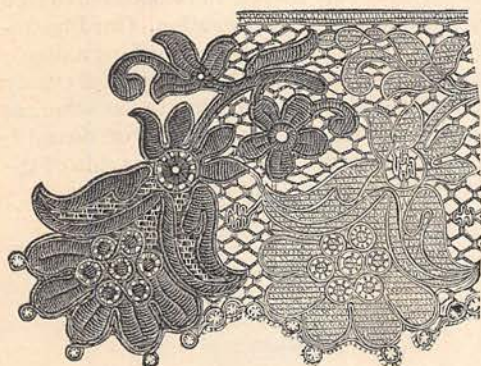
fabric. The stitches being taken thus closely and with such precise regularity, imparts the smooth *satin* appearance which gives to the stitch its name.

Our illustration of bobbinet lace embroidered, will show how charmingly this stitch can be adapted to decorative purposes. The lace in this instance is worked out almost entirely in satin stitch, with purse silk, or divided filoselle.

The coloring for this pattern may be carried out as follows: The large flower, with the four outer petals, is worked alternately in peacock blue and pink, with gold colored calyx; the outer petals are bronze, with tendrils and leaves, shaded with moss green.

The small flowers are the same colors, with gold calyx. The contours of the single lace forms are marked out by a plain gold thread couched down with a cross stitch of yellow silk, while a second thread is also carried around, forming the twists or purls seen at the point of each petal. Couching in its simple outline form, sometimes called "laid embroidery," is so simple as shown here, as to require no further explanation.

This is the easiest style of couching, the gold thread being simply laid down, and caught at regular intervals, by stitches crossing the couching thread at right angles. Japanese gold thread is much used for these purposes, as it is thought not to tarnish, as do other kind of gold threads.



EMBROIDERED LACE.

In connection with the embroidered lace work, we may mention the embroidered cambric, which may be enriched in the same way.

Those ladies who happen to have embroidered cambric skirts or flounces laid by from last season, will be glad to hear of a novel way of enriching the embroidery by needlework, which will quite rejuvenate a dress that would otherwise have somewhat of an antiquated appearance. The design of flowers, stars, or what not, is surrounded with a line of stitches, worked either in colored cotton or washing silk, resembling the stitches made in darning, but taking up as little as possible of the material; in fact, only just as much as is sufficient to hold the thread. If the design be a large one, the stitches may be about half an inch long, but for smaller patterns less than this, or they will hang loosely in loops.

All the design is traced out in this way, and French knots are added in various places to break up the flatness of the stitches. For instance, if any part of the design consist of one isolated French knot in the center of a flower or star, a little ring of other and colored knots is placed round it, thus making the general effect more decided. Stems are followed on both sides with a line of run stitches, veins of leaves are put in with the colored cotton, and tendrils and flourishes may be added according to taste. When finished, the design will be found to be greatly accentuated, and if done with red ingrain cotton on a white ground, a pretty flush of color will be spread over the cambric with a very good result.

A more elaborate way of adding to the embroidery of these flounces is to work the whole of the pattern over with button-hole stitches and colored cotton, putting them at a little distance apart, so that the original work will show through. It would be more satisfactory still, if trouble and time are of no object, to work over the whole with satin stitch, covering up the white stitches entirely. The embroidery then is much more raised. Again, only a part may be reworked, say only the more prominent parts of the design. The latter method is to be recommended, more especially when the original embroidery is white on a colored ground. When finished, the ground is of the same color, of course, and the design is worked thickly with white, and a darker shade of the foundation color.

A variety of colors may be used on the same piece of work if preferred, and this will give it a very oriental appearance. Needless to say, if worked on a washing material, they must be ingrain, and no one tint in this case must predominate over another. For slight mourning, black stitches look well on white, while for *tussore* silk, the work should be carried out with crewel washing silks, either in red, blue, or brown.

This embroidery looks very well if mixed in with white satin stitch for initials in the corner of pocket handkerchiefs; it wears and washes well, and greatly adds to the handsome appearance of the article. One more great advantage it has: that of being very quickly worked, and making a good show in an exceedingly short space of time.

OUR brush workers will find a novelty in a branch of work closely allied to that described as embroidered lace. This is the "Lace Tinting" given in *Household Decoration*, page.37. Many of our readers will doubtless recall the process. A subscriber who followed out the directions as there given, writes that she has been successful in doing some very pretty work of this kind. Our readers will oblige us greatly by reporting their success in any branch of work described in the Magazine, which will be an encouragement and incentive to both editors and readers.

Chair Covers.

SOME of the prettiest and newest I have seen have had neutral tones of satin or satin sheeting for the foundation, with figures in appliqué upon it, generally of the classic type, in two or three tones, with a few stitches in silk embroidery to carry out the idea. Grotesque figures appear in much of this new appliqué, and owls, Japanese figures, and weird human faces. Also fruit, such as cherries and leaves. Dark blue velvet powdered with an appliqué of oranges, and orange flowers embroidered in silks, and pomegranates on dark green velvet. A revival of the old French appliqué is turned to the same account, but generally only as a center strip, mostly of red satin, with a conventional pattern of arabesque nature, bordered with gold cord, the interstices filled in with an interplaited stitch, a grotesque white face peeping in here and there. White lilies embroidered on red velvet, and all kinds of oriental cotton or woolen fabrics of cashmerine designs, outlined with a chain stitch of fine gold thread. Oatmeal cretonne, with the sprigs so treated, is also very effective.

How to Make Home Attractive.

THE moral influence of artistic interior decoration may be recognized by the fact that the owners of a pretty house are likely to be more estimable characters than others less happily situated, for the possession of a beautiful home is likely to encourage the virtue of domesticity, and must tend to lead its occupants to seek their happiness by their own hearths and not beyond them. — *Ex.*

Fancy Stitches for Scarfs, Valances, Etc.

IN fancy stitches the two here reproduced from *The Young Ladies' Journal* (English), will doubtless be acceptable to readers. For joining plush bands to felt, satin or other fabrics, they will be found especially desirable, as such joining is very difficult to do neatly in blind stitch, and unless skillfully managed looks bungling and unsightly. The manner of working is thus described:

"No. 1 is worked entirely with Berlin wool of two colors. A row of chain stitch



No. 1.



No 2.

is worked in the center with the darkest shade, then loop stitches under the chain of a lighter color.

"No. 2 is worked with Berlin wool of two colors and one color of coarse silk. These are worked in long stitches to form a large cross stitch (*see design*), then the center is crossed by single stitches of the silk."

For working over plush or any rich fabric, we would advise the use of flosses and coarse silks in place of the wool. Eider down wool in combination with silks is very pretty for toilet scarfs or less costly fabrics.

To Cleanse Refrigerators.

SCALD with hot suds; rinse with vinegar and water first, afterward with soda in clear cold water, and wipe thoroughly dry.