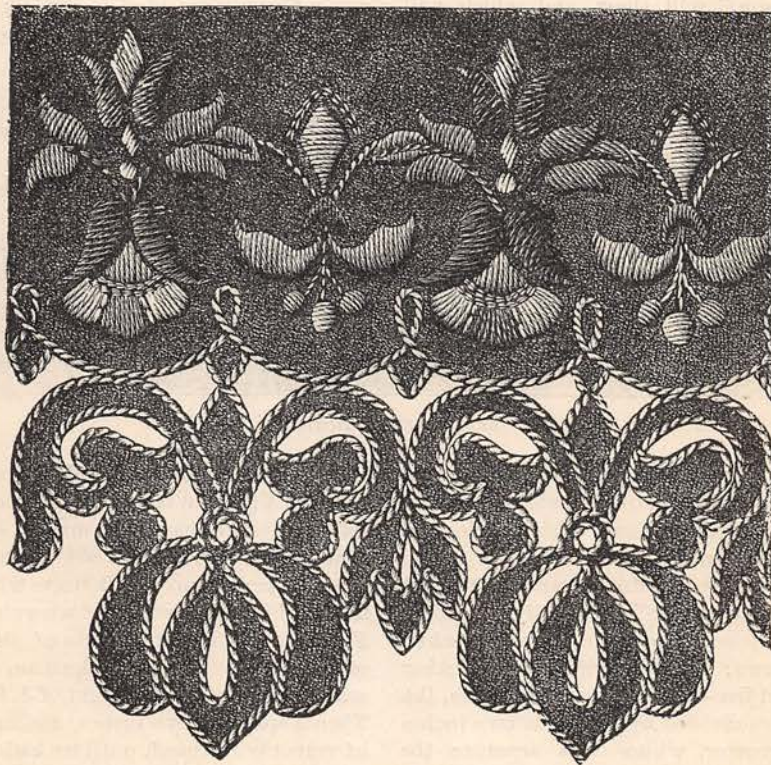


**EMBROIDERY DESIGN FOR VALANCE OR SCARF.—TICKING
ORNAMENTED IN FANCY STITCHES, ETC.**

THE embroidery design shown in illustration is a very handsome one, and whilst elaborate and showy in appearance, is yet simple as to manner of working, being in satin, stem and chain stitch only. The valance or border is composed of Bolton sheet-

The superfluous cloth is then cut away with sharp pointed scissors.

The embroidery design is then worked as follows: The round shape at the pointed edge is worked in red, the long rib of the small pointed leaf with blue, the flower shapes in



EMBROIDERY DESIGN FOR VALANCE OR SCARF.

ing or art satin, in olive; the open work contours being first run out with coarse black thread, are then either edged with a cord, or over-sewn with silk in stem or rope stitch, or may be buttonholed as in Roman embroidery.

three shades of dead red, the leaves in olive green, the chain stitches in gold. The smaller flower shapes above are also shaded red. Gold thread is used for the curved lines which join the flower shapes, imitating a clasp joining

the light olive green leaves, between which hang three dull blue berries on stems of same color. The oblong shape above the clasp is worked in two shades of dull blue.

The design may be worked out with rope silk, or crewels may be used for the flat stitches, which however is not as handsome as the silk. This border is charming for ornamenting the back of a straight couch or sofa, as well as for mantel or scarf decoration.

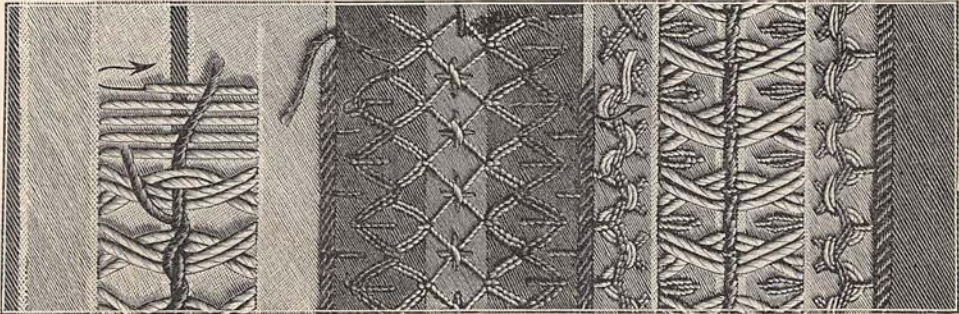
Colored Embroidery Worked on Ticking.

FANCY stitches on ticking have been mentioned in several numbers of the Magazine as being very desirable for decorative purposes. These can be made very elaborate, as a very handsome suggestion from a late number of "The Season," will show, and which will doubtless be very welcome to our fancy

fawn stripe is hidden by a row of blue cross-bars, twisted over with a white thread, and fastened at one side with single red stitches. The middle of the red stripe is marked out by moss-green stitches crossed in a sloping direction, on which are couched brown crosses enlivened with white. On each side is a double row of moss-green and brown button-hole stitches. The fine white stripes are sewn over with sloping stitches in brown. Either embroidery silks, or wash cottons are used for this work.

What we made for the Bazaar.

"THE girls want some fancy work for the Bazaar, so if you will go to the linen room with me we will get some scraps and see what we can do;" said the Doctor's wife one rainy day. So only too glad to get a peep at the "old curiosity shop" (as the linen room is



EMBROIDERY OR TICKING.

workers, the work being so extremely useful for the ornamentation of chair backs, scarfs, cushions, table covers and other articles too numerous to mention.

The ticking used in this instance is the red and fawn color, which is especially handsome for this purpose. The embroidery is worked out as follows: The red stripes of the ticking are one and five-eighths of an inch wide, the fawn stripes divided by red lines two inches wide; narrower white lines separate the principal stripes from each other. The ornamentation on the fawn stripes, one of which is shown in illustration finished, the other only partly worked, is composed of white flat-stretched threads, each two crossed and fastened with long stitches of blue. The crossings are marked by a red stitch worked over the blue thread. The darker part of the

called), I willingly laid aside my new novel. The first thing we found was a piece of green felt, just large enough to make a scarf for a small table. Then in an old basket of scraps we came across an old silk dress with a bodice trimmed in very narrow black velvet ribbon. Four inches from the ends of the felt we sewed a row of velvet, edged on both sides with gold tinsel cord, bought of J. F. INGALLS. Then a space of two inches, and another row of velvet with tinsel, until we had three rows on each side. The ends were then slashed every two inches—the slashes were two inches deep—the corners were sewed together to make a point, on each end of which we had a gold tinsel tassel.

Next we found a piece of chamois skin that had been left from making a cravat case. We cut five pieces four inches long, and two

inches wide in the center running to a point at each end—the exact shape of a section of an orange. In each piece we painted or embroidered some tiny design. Then sewed the pieces together with silk, leaving one seam open. Then drawing it together over a ball of blue twine, we sewed like the others. At the top we sewed the ends together tightly, but at the bottom worked an eyelet, through which the inside end of the twine was drawn. At the top we put a large bunch composed of loops of blue ribbon, one quarter of an inch wide; to one long end we tied a small pair of scissors. This made a very nice twine holder, and is a suitable present for gentlemen, as well as ladies.

We made two other twine holders cut in the same way, one of orange velvet with three leaves and a cluster of orange blossoms. The stem was a real orange branch, the blossoms paper, and the tiny green ribbon for hanging was hidden by the foliage. The other is of cream-colored velvet, with the blush of a ripe peach painted on it. It has stem and leaves.

We are going to make some apples the same way only using satin instead of velvet. We use rubber cord to hang the scissors by, for the fruit. With some bits of red satin we made cherry emeries, three in a cluster, with little stems (wire of course), and a few green leaves. These were exquisite.

JONAH.

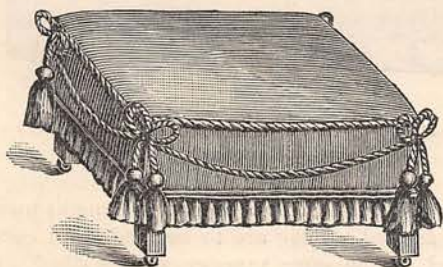
OTTOMANS AND DIVANS.

MARY CECILIA SPAULDING.

NOW I am one of those who always had despised "home made furniture." I never could sympathize with the enthusiasm of the amateur cabinet maker. The only excuse for such work to my mind, was lack of money and abundance of time, and even then I should have advised finding some more profitable employment.

But I have at last taken up the business, or rather one branch of it, and will endeavor to show how I became able to construct substantial and useful articles that did not look "home made," in an offensive sense, and also

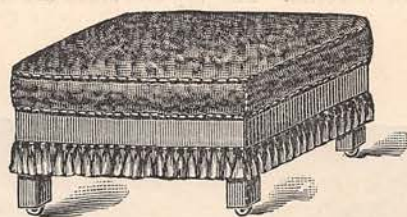
elegantly furnished, the chairs and seats mostly those with many interior springs, showing little exterior wood-work. In my idle moments I observed that many of them



OTTOMAN.

that did not cost more than they are worth, as many such pieces of furniture do.

I was at one time boarding where my time was little occupied evenings, the rooms were



OTTOMAN.

might be successfully imitated by an amateur. I did not think of trying any such work myself, however, but studied the subject a little, thinking that I might be able to make suggestions to friends. Some years later I happened to have several packing cases, such as are used in transporting plate glass and marble, I then became really anxious to try what I could do with them. Some were about two feet square and six inches deep. These I designed for ottomans. The legs were the only expense the frames were to me. I had a carpenter take plain blocks of wood about eight inches long, and two by two inches or more thick, and fasten a caster in each; these