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CONDUCTED BY NATALIE STURGES.

NEW FANCY WORK.

A NOVEL style of decorative embroidery, known as "cable work," will commend itself to those who wish to produce something effective and showy, without the expenditure of very much time or labor.

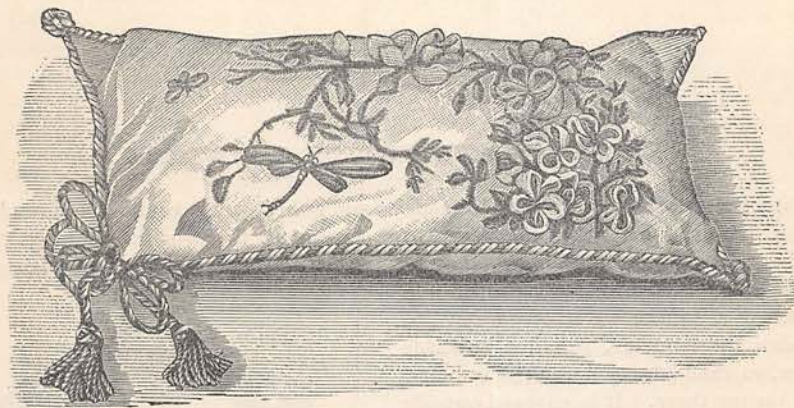
What makes it particularly desirable, is the fact that it has not the cheap appearance which such work generally has. The name is characteristic, for miniature cables of various colors are used as a background to flowers or other designs. Take for example a mantel valance of deep wine plush. On this is a conventional pattern, richly embroidered in harmonizing colors. This is outlined with

to large pieces, and with dark furniture, in a roomy apartment, where rich color is needed, it is most effective.

Gold thread, cord, and braids are now much used for decorative purposes, and where taste is shown as to selection of design and ground, can be made most elegant and imposing in rich Oriental style.

Black velvet screens with herons, or tall birds, are worked entirely in the tinsel or gilt cords, as well as portières and other elegant hangings.

A fanciful shape for a hassock or cushion is known as the "cracker" design, and is an



CUSHION MODELED APPLIQUE.

fine cable twine, which is in turn outlined with gold cord. At intervals of an inch and a half or so, the cable is sewn on apparently without any pre-arranged plan, in curved lines, to serve as a background, but to tell the truth, some thought is required in placing the twine, or the effect of the embroidery is injured.

A handsome border of felt is worked in a bold conventional style, carried out in softly shaded arrasenes, outlined with couchings of silk. This gives a massive decoration, suited

improvement upon the old-fashioned, round shapes, which topple over so easily. The foundation is of course thoroughly firm, and the shape somewhat flattened. It is of plush, with full ends, lined with old-gold satin, a showy medallion of satin almost covers the top, the pattern worked entirely in gold filosele, outlined with gilt cord. Both ends are tied with cord, finished off with a number of loops.

Another novelty is the double night-dress sashet, which has one corner turned back to

allow of an embroidered monogram. The lining is of a contrasting color.

A description of fancy work never seems complete without the mention of screens, which have become part and parcel of a well furnished house. One deserving a place in the daintiest of rooms is quite a masterpiece of art work. It is three-fold and rather small. Each fold is divided into panels, which are covered with delicately-tinted blue and cream satin, a deep gold-colored band separating the lower panels. The center design shows a group of white heron, exquisitely rendered. These are in water, surrounded by rushes. The side panels are decorated with fruit, the upper ones with flowers. The frame work is carved ebony.

Another novelty in fancy work is the perforated felt, embroidered in point russe and other stitches.

A pretty table scarf has leaves of satin applied at intervals, with vine and tendrils worked in the perforations. The satin leaves are outlined and veined with floss.

Chenille is much used now for showy designs, and can be had in different sizes. Combined with silks it is very rich and effective. A most striking example of this work is a design of snowballs, worked on strips of satin. The foliage is worked in partially filled outline with filosele, but the snowy bunches themselves are executed entirely in French knots of chenille, beautifully shaded from pure white to the delicate greens of the shading. The work is not difficult, and very effective.

Another design of sumac has the foliage worked in arrasene; the bunches of sumac in three shades of red chenille, from a very brilliant red shading down to a rich, dark maroon. The effect is very elegant and striking.

One more novelty which we take pleasure in illustrating, is a branch of work sometimes termed modeled appliqué. This has been mentioned before in these columns, but is, perhaps, not yet fully understood, and there are several different ways of working, as well as different material which may be employed.

Our illustration will give a very fair idea of the work. A bunch or spray of roses is worked in one of two ways. Either the flowers are made of surah, or of silk plush.

Those in our illustrations are of surah. The material is cut in strips of about two and one-half inches in width. This is then cut off in squares, each square folded on the bias corner-wise, and gathered or plaited up to form a rose petal. These are then sewed to a round paper foundation, either in several rows to form a double rose, or in a single row, as shown in the accompanying design. The buds are slightly padded with wool to raise them from the foundation. Leaves and



FLOWERS MODELED APPLIQUE—SURAH AND ARRASENE.

stems are worked in arrasene. Centers of single roses, long stitches or rays of silk, with French knots in the very heart of flower. This makes a showy, yet delicate decoration for cushions, banners, valances, etc., and less expensive than many styles of embroidery.

[NOTE.— The editors take pleasure in announcing that in response to a large number of requests, they have arranged a number of

embroidery specimens or studies which they will rent to subscribers as they do their hand-painted studies. Amongst these are the sumach design, described by the editor of *Fancy Work Department*, also different designs in modeled appliqué. — Ed.]

Pretty Shell Ornaments for Home Decoration.

VERY beautiful ornaments for home decoration may be made of common clam shells, of which there are many varieties. Some surpass in beauty many sea shells, though, of course, not as pretty as the finer varieties of the latter.

Sea shells always possessed a wonderful charm for me ever since when a child, Santa put a tiny one in the toe of my stocking, and now I have a very large collection, still I have not lost the fancy for making pretty things of our own clam shells. Right here, I can scarcely resist the temptation to tell you of my four large abalone shells from the coast of California. They are said to be found there only. My largest one measures over two feet in circumference. The lady who sent them to me asked if they would not be pretty painted, and I told her they certainly would, yet I would deem it almost a sacrilege to cover up those lovely natural tints, but perhaps if I had as many as she, I would feel differently about it. Some think they have been painted, until informed to the contrary. One friend says they look like sceneries, and one of them certainly does resemble a marine view, the water, and even a sailing boat being very clearly defined. But this is a digression, so will return to my text.

To clean the shells, they should be boiled in water made rather strong with lye, but not strong enough to eat into the shells or destroy their luster. They should be boiled until the dark crust scrapes off easily — which sometimes requires several hours — and then rubbed with stiff paper until a beautiful polish is obtained.

A Winter scene, enclosed in a half wreath of holly, berries and leaves, and sprinkled with diamond dust, is a lovely design for painting the inside of large shells; or a marine view, or flowers only, are very beautiful. Painting on shells is very pleasant work.

Placing the shell upon an easel, covered with velvet, sets off its beauty to good advantage. The medium-sized shells make very beautiful pin-cushions. On a smooth one I painted a design of moss roses, covering the edge of the cushion where the shell was left open with scarlet plush. This was made for a birthday present, and although the recipient enjoyed the honor of being head of the household, he did not consider it beneath his dignity to cast admiring glances toward it whenever he had occasion to enter the room where it was kept.

To make the cushion, cut two pieces of strong cloth a little larger than the shells; sew nearly all the way round, then turn it so the seam will be inside, fill with fine, dry sawdust, then sew up the opening, fasten the plush, satin or whatever kind of cloth you wish, to the cushion (it only needs a narrow strip), cover the inside of shell with glue, so that when dry, the cushion will be securely fastened, and you will have a very useful and beautiful ornament.

On the smooth part of a crinkled or wavy shell I painted a sprig of forget-me-nots, rosebuds and ferns for another cushion, and it is charming.

Those who do not paint can ornament them very prettily with transfer pictures, or even natural pressed flowers, tiny ferns, or delicate sea or wood mosses.

MILDRED MERLE.

Lamp Shades.

Of making these there is no end, and as there seems to be no limit to the use of lamps, both for lighting and as helps in decoration, new methods for making them must still be welcome to the home makers.

A shade that has made an old lamp handsome enough for promotion to the parlor, has for its basis a plain white porcelain shade of the shape used for student lamps. This the owner stained inside and outside with orange family dye, dissolved in gum water. It was necessary to make the mixture very dark, but when applied it appeared like amber.

Procuring clear, large amber glass beads, the artist — one surely might call her so — fastened a string of them around the neck of the shade, using it as the beginning of a net-

work which reached to the lower edge. Passing a needle threaded with twist, into one of the beads of the foundation, she took seven beads on the string, passing the needle through the fifth bead of the chain and making another loop of beads, and thus continuing all around. A second row of loops were secured to the central bead of first row of loops, and so on till the shade is covered. The slope is obtained by putting more beads on the loops every third row. The edge is finished with a row of four-inch width fringe, made of double strands of the same beads.

An unstained shade covered in the same way with "looking-glass" beads would be very pretty, especially in rooms where there is already too much yellow to make amber desirable. — *Ex.*

A Simple and Inexpensive Toilet Set.

A BUREAU and toilet set can be economically and prettily made in gray linen momie in scarf style. Draw the threads for a band of drawn work seven inches wide, make one of the pretty wheel patterns with interlaced work above and below. Apply at each edge

bands of simple embroidery, or if this is either too costly or requires more time than you can spare, use a band of cretonne, selecting one of the pretty border patterns of apple blossoms or wild roses. A yard of cretonne will be sufficient to furnish these bands for the whole set. Ravel the ends of the toilet mats and the bureau scarf, make a fringe with a knotted heading, and tie in the fringe bunches of pink and blue washing silks. Another effective way to make a set with cretonne and momie is to cut a spray of leaves and flowers, and perhaps a bird or butterfly, from chintz or cretonne, back it with tarletan, and buttonhole it with colored silks to the momie, arranging the spray carelessly on the scarf. Ravel threads of momie sufficient to make into little balls, adding crewels after the manner of worsted balls; in this way make a ball fringe to decorate ends of scarfs. — *Ex.*

OX-GALL is an excellent and delicate cleansing agent. It is a liquid soda soap. It removes grease, and is said to fix and brighten colors, though it has a greenish tinge, which is bad for the purity of white articles.

A MID-WINTER SKETCH.

DAUPHINA.

g in mid-winter, on opening
ound the sun had risen before
ling my room with light and
e, and hastily dressing,
ow, and raising the cur-
st loveliness burst upon
ransfixed. Had I been
as winter? Yes, surely,
be fairest summer land-
ce was a noble

It almost seemed as though the fragrance was wafted to me on the sweet still air of an early summer morning. Glancing in another direction I beheld a herd of cattle just passing through the bars of a distant meadow, and as the little barefoot boy, who was driving them, turned his face towards me, I wished, Oh! that I had an artist's fingers, for surely fairer scene ne'er met mortal gaze. I turned to call my little daughter to behold the lovely vision, expecting from her a cry of delight, and was rather rudely awakened from my dream, when she exclaimed, "Why, mamma, see what a pretty picture Jack Frost has made on the window-pane."

at distance,
seemed to be
sky that azure blue
in a clear, quiet
be summer, quiet
g grain
flow