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CONDUCTED BY NATALIE STURGES.

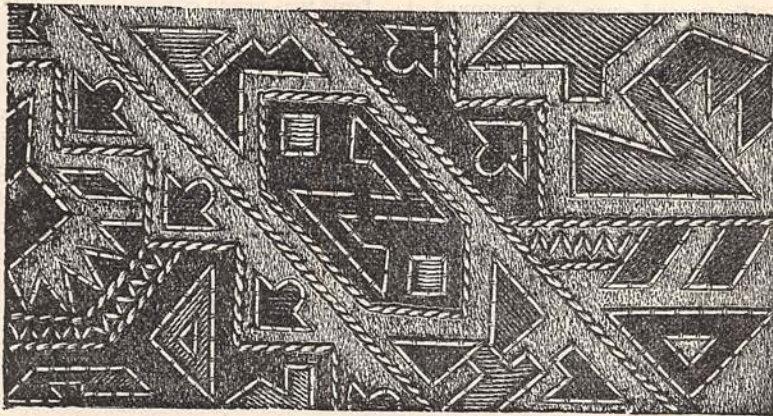
### CRAZY PATCHWORK. — MOSAIC. — APPLIQUE.

THE question has been asked very frequently of late, whether crazy patchwork and crazy quilts are yet the fashion. I can only reply by stating that in a Broadway store in New York, I saw recently a handsome crazy quilt for sale at \$100.00, from which fact I infer that they are still "the fashion."

It will doubtless please you to know just how this quilt was made and finished. The main part was the well-known piecing in crazy style, worked with fancy stitches with here and there an embroidered rosebud or

foundation, of silk or satin, with the design worked over in satin stitch, and the edges finished in rope or stem stitch.

The accompanying illustration will show you better what is meant. This design executed in satin stitch, with red, blue, bronze and olive floselle, with the rope stitch in bright gold is very handsome. Few, however, would wish to go to this expense for a quilt, so I will suggest its use for a cushion, hassock cover, head rest, or end of scarf. However, this Mosaic can be worked out in less expensive style, and with cheaper ma-



MOSAIC PATCHWORK.

small design in arrasene or floselle. This requires no description, nor was it particularly striking, but the border was really very handsome. It was about twelve inches in depth, made of crimson plush and joined to the quilt by fancy stitches worked in silk arrasene. The bottom was finished with chenille balls of all colors, and the effect was decidedly pretty.

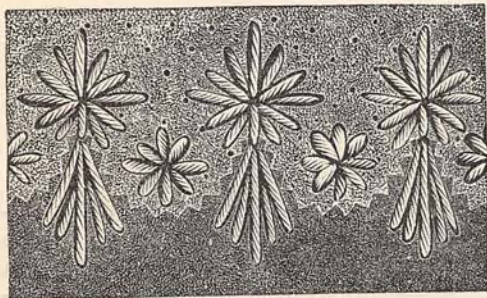
Now if I were to make a quilt of this description, and as costly as this, I should prefer to do it in what is known as "Mosaic," all the pieces being applied or appliquéd to a

material than silks, satins and velvets. Cloth can be used for the patchwork in harmonizing colors, and the foundation can be of some inexpensive material, such as sateen or worsted.

The border here shown gives the stitch used upon the quilt described above, worked out however on perforated felt, now so much used for decorative purposes. The large and small stars and rays may be all of different colors, the same used in the patchwork, and the effect is unusually striking and pretty

Speaking of appliqué in Mosaic, reminds me of some of the quaint designs and notions in raised appliqué, which are decidedly novel to say the least.

A panel, for instance, has a gay cavalier of the time of Charles I., raised on a back-



FANCY STITCH FOR QUILT BORDER.

ground of chestnut plush. The head and face were first cut out of fine cardboard, leaving a much longer neck to be afterwards hidden by the dress, this was covered with soft cream silk, turned over and gummed at the back, the features were painted in water color, and a tiny moustache and flowing locks of yellow floss silk were added. Stout buckram was used as a foundation for the rest of the figure.

The hat was cut out of tan colored kid, pleated a little, and secured at the back of the head. Over the brim drooped two small feathers, one lemon yellow and the other a pale salmon pink. The doublet of olive green velvet was next cut out, and well wadded to express the roundness of the form, the edges being turned over; gold beads formed the buttons, and bunches of gold ribbon the pointed bows. A sash of soft lemon silk was next brought across from the shoulder and knotted at the side, and a lace collar added at the neck. The long, loose hanging sleeves of soft, salmon silk were arranged on the foundation in slight folds, and were cut larger than they appeared when made up, so as to allow of their being overlapped by the other parts of the costume. The under-sleeve of lemon silk was made in the same way, cut larger at the top, and slipped beneath the doublet.

This description also applies to the knee breeches of olive green velvet, which were full, and ornamented with gold beads being

tied below the knee with lemon bows, from which fell a fringe of lace. The legs were cut together, the foremost one raised, and the dividing line worked in silk. The boots were tan colored kid, a very small portion only of the left one being visible — this was laid on flatly behind the right one. The hands were covered with tan colored gauntleted gloves, edged at the top with lace. The figure was then joined piece by piece commencing with the head, one part overlapping the other as before stated, a little strong paste being used, and invisible stitches taken at the back, the whole secured to the background in the same manner, a small piece of wadding inserted at the back of the face to give roundness to the features.

Apropos to this work is a description of a very beautiful mantel valance, with a raised design of cupids, fruit and hornets, a very quaint *motif*. The little figures were carefully modeled and covered with flesh colored satin, the features painted in water colors and the hair worked in yellow floss silk. The fruit was peach colored velvet amongst satin leaves of varied greens. Yellow and black plush hornets are on blue, gauzy wings. It is always best to work from a design, either in outline or otherwise, when attempting anything as nice and elaborate as this. There are many to be found in INGALLS' LARGE CATALOGUE OF STAMPING PATTERNS, which are admirably suited to this work.

#### Uses of Odds and Ends for Fancy Work.

NEAR my home-made dressing-case hangs a useful bag made of "odds and ends." The bottom is a circle of pasteboard, twenty-one inches in circumference. This is covered on both sides with cardinal sateen, then another piece of sateen 12 x 21 inches is cut, and the short ends sewed together. There are six strips of olive felt, 1½ x 12 inches. The felt was left from some table covers. Then the bits of skirt braid that have been accumulating for years, can be utilized. These are sewed on to the sateen. First a strip of felt basted lengthwise, then three pieces of braid, and so on until the sateen is covered. The edges are feather-stitched together with bright silks. The top is faced with a piece of sateen fifteen inches wide, in

this there is a casing, through which is run a ribbon to hang by.

Now the dainty watch must have a pocket. For this there are two triangles cut of pasteboard, one 10 x 7, the other 7 x 4 inches. These are covered with dark green plush, that adorned a dress as a panel. The smaller triangle is lined with a bit of gold satin; this is sewed to the lower corner of the large triangle. The edge is furnished with gold tinsel-cord. The initial letter is drawn with cord on the pocket; each corner is finished with a little bow of green and gold ribbon. A brass banner rod, that had been lying away for a long while, is fastened to the top, and the cheap but pretty pocket is finished.

JONAH.

#### Feathers in Decoration.

FEATHERS make pretty screens. The plan is to sew them singly on stiff net, beginning at the outer edge, and covering both sides; they require to be set very close together. A handle is added to the last. They would also make a large trophy to put on velvet and hang against the wall. *Carte-de-viste* and photograph frames look well bordered with feathers, also velvet mats. A large fire-screen on a stand I have seen made in the same way. I have lately seen also a large peacock made on a foundation, the fine feathers being used for the head and body, and the tail spread, using the regular tail feathers, sewing all in place. It made a most showy mantel decoration.

N. S.

A PLEASING novelty is covering long-shaped cardboard boxes with fancy material—usually plush outside and brocade inside—and calling them letter-boxes for standing on writing tables, and holding letters, carelessly thrown aside for the time. The boxes must

be tolerably stout and tolerably wide, fourteen inches long by eleven inches wide being the outside measurement, and some being much smaller. A piece of unbleached calico is first glued or gummed on everywhere, inside and out, then the material added. If the edges are not very neat, add a colored silk cord. This must be sewn on. Sometimes a pocket is placed at one end of the box, and a small date card-case fitted in, and occasionally a pair of scissors is added. These boxes do also for work boxes. There is no top to them. Narrow long boxes are also converted into glove boxes. Work baskets are lined now with bright red leather, and some of these with lids, have four rather broad lengths of velvet or satin ribbon, brought from inside the lid, carried over the edges to the center, then joined together and formed into a smart bow. Round baskets look very well thus. Circular cardboard or wooden boxes covered with plush, velvet or brocade, are converted into elastic band boxes, edged round with gold braid, having "Elastic bands" worked in gold across the lid. I have seen powder boxes very cleverly manipulated in this way, and have also seen them effectively decorated with bronze paint. It is not difficult to make circular or long glove boxes with cardboard, and then cover them. Many a worker may take these hints for future fancy work, especially the first named, for their men friends, for whom it is always difficult to find novelties, and useful ones. Horse shoes in cardboard, covered with plush and suspended by ribbons, are among the last novelties for pincushions. The pins are stuck in all round the edges. These horse shoes are made with two pieces of cardboard, covered, and then neatly sewn together. They are sometimes made with two colors and mixed ribbons. They are about two inches in width.

#### THE COSEY CORNER.

MINNIE R. RAMSEY.

AS Summer comes on apace, the deliciously enervating airs of Spring bring with them visions of country, seaside and moun-

tains, most invitingly imagined. We even, in our shopping tours, pause with sudden interest at valise counters, and the trunk