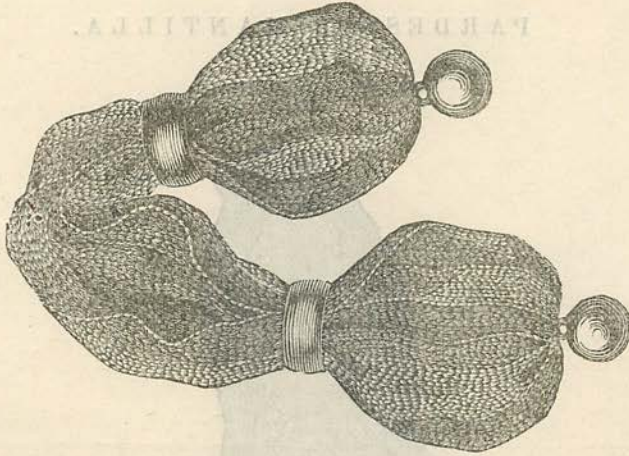


HENRY III. PURSE.

BY MRS. JANE WEAVER.



Long purses are now once more restored to favor. Some are knitted and others are crocheted. Our model is crocheted in lengthwise stripes, with two shades of the same color in purse-twist—plain, close crochet. The rings and balls are either steel or gilt. A nice Christmas gift.

WAX FLOWERS. No. 1.

BY MRS. E. S. L. THOMPSON.

TO SHEET WAX FOR WAX FLOWERS.

Melt, by a slow heat, one pound of best cake wax in an earthen bowl. It is best to set the bowl in boiling water. When melted, add a large tablespoonful of balsam of fir, stirring in with a clean stick. If a pure white is wanted, add oil paint (such as comes in tubes), until the mixture looks white and clear. Then strain through very thin muslin into a clean bowl; this removes all impurities. Have ready a pane of glass, a basin of water, and a dipper with a long handle. A small table, with a covering of thick, brown paper, is best to work on. Have your wax on the stove hearth, keeping it warm, but not hot. Dip your pane of glass in the basin of water, shake off all the drops quickly; then dip up a dipper of wax, and pour down lengthwise of the pane. Slip the point of a case-knife under one edge, and remove carefully. Wet the glass again, shake off the drops, and make another sheet, and so on, until you have a sufficient quantity. If you wish colored wax, add the tube paint, in any shade you desire, to the melted wax, to which the balsam of fir has previously been added. By using care, a very desirable re-

sult may be obtained. In cool weather, always work with wax in a warm room, as it breaks easily.

GENERAL DIRECTIONS.

To clean soiled wax.—Moisten a cloth in turpentine, and rub very carefully.

To give the petals of flowers a velvety appearance.—Dip, first, in powdered arrow-root, then in the dry paint (whatever shade they may require). Do not dip the part to be joined to the stem, as the arrow-root and paint prevent sticking.

For Tea Roses.—Use two shades of wax, very light straw-color for the centre, and very light pink for the outside row of petals. Light yellow (dry paint) and carmine mixed; only a little carmine makes a handsome shade for roses. Cut the petals of pure, white wax, rubbing them afterward with the carmine and yellow mixed.

For Pansies.—Use Victoria carmine, rubbing it into the white, sheet wax, (have the wax near a fire); then tint up with light yellow, using the natural flower for a guide.

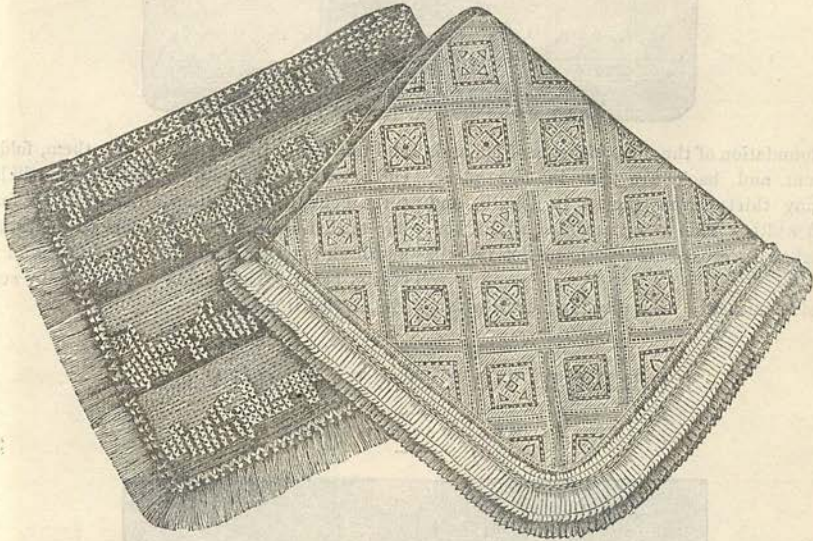
For Coral Honeysuckles.—Rub Vermillion (dry paint) into the white, sheet wax.

White Crosses.—If the cross-frame is not painted

white, cover it with thick writing paper; paste the paper on with starch, which has been well boiled and strained. Use white spool-wire (silk wound), for the stemming of small, fine flowers, and spool-wire, (cotton wound) for the large flowers. For pinks, tube-roses and honeysuckles it is best to have the tin flower-cutters. They vary in price from ten to twenty-five cents each, and may be had of any first-class Art Dealer. Next month, we shall describe how to make roses.

COVERLETS.

BY MRS. JANE WEAVER.



The first one is crocheted in alternate rows of shades of red and tea-green double, Berlin wool of four shades of each color. These stripes are then embroidered in cross-stitch with colored flosselle. Round the outer edge is a knotted fringe. The stripes are worked in plain crochet, with four shades of wool, so as to have four working threads. Cast on seven stitches of each shade of the wool, and then crochet as usual. Afterwards do the embroidery.

The second design—of which we give the detail

of the working pattern—is a square of dark-colored cashmere, over which canvas is placed, worked with the same colored floss silk in cross-stitch, which takes in two threads to each stitch. The canvas threads are then drawn out, and a narrow ribbon or velvet placed between the embroidery. The two designs which we give below, are for the squares so made, and are to be worked in different colors—forming an oriental design. These are to be worked upon the canvas before pulling out the threads.

DETAIL OF SECOND COVERLET.



WAX FLOWERS. No. 2.

BY MRS. E. S. L. THOMPSON.

THE ROSE AND BUD.

Materials.—One package white, light pink, deep crimson, or pale buff wax (if variety is desired, a rose and bud of each of these colors may be used in bouquet); one package green stem wire; one package dark green wax; one package light green wax. Use large, glass-headed moulding pin for moulding leaves into shape. Rose leaf mould, large or medium size, according to the color of rose you are making. Make a small hook at the end of one stem wire; then, with a narrow strip of green sheet-wax, wind the stem very neatly. Cover the hook with a small piece of wax, which has been doubled three or four times, so as to form a small ball. This ball should be the same color as the rose you intend making. Below the first ball, make one slightly smaller, which is covered with green wax, for the calyx, after the rose is complete.

Now cut ten leaves, the size and shape of Fig. 1.

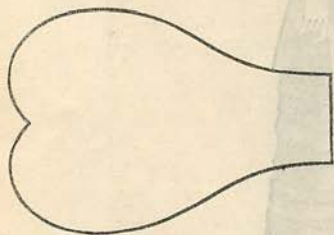


Fig. 1.

off the drops, and roll these pieces cup shaped. In rolling, the glass head must be kept wet, so it will not adhere to the wax. Now, begin placing them on the stem; roll the straight part of the first leaf round the bottom part of the ball made on the hook. The wax is very pliable, and no difficulty will be experienced in giving the leaves the natural shape and position of the rose leaf. Continue, until you have placed five on the stem, letting the sides of each leaf lap, the one over the other; this gives the rose a rich, double appearance. The five remaining leaves may now be placed on the stem; the curved or scalloped part of each leaf a very little below the first row of leaves. Now cut ten leaves, a size larger than Fig. 1; roll them in the same manner as the first ten, and place five of them on the stem, a little below the last leaves moulded on, giving them a

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curve here and there, as near like the natural rose as possible. Thirty leaves will make a large, full blown rose. If a small tea rose is desired, cut the leaves the same shape, but smaller. A natural or artificial rose is good for a model. Now cover the calyx with a narrow, double strip of the green wax, and cut four pieces like Fig. 2, roll-

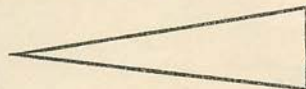


Fig. 2.

ing these pieces a little, and arranging as on the outside of a natural rose. To make a half-blown bud, use half the number of leaves. Use the green sheet-wax, light or dark, according to the color of the rose, for the stem leaves. Dip your brass leaf-mould in water, shake off the drops, and lay on it a sheet of wax, lengthwise; press down with the warmth of the hand, cutting off around the edges; then lay in a stem, which you have previously wound neatly with a narrow strip of green wax, and fold over your sheet of wax, to make the back of the leaf, pressing down around the edges, and cutting off neatly. *All leaves are moulded in this way, using different leaf-moulds.*

THE FUCHSIA.

Materials.—Fuchsia leaf-mould; one half package each, white, pink, and light green wax; one bunch fuchsia stamens. Pure white fuchsias are used with fine effect on white wax crosses. Then we have in the natural flower, those with very double, purple centres, and deep crimson petals; others with pink centres, and white petals. To make a spray of those with pink centres, cut



Fig. 3.

eight pieces from the pink wax, the size and shape of Fig. 3. Roll them cup shape, exactly as you did for the rose. Make a hook at the end of the stem, the same as for the rose; then take a piece of wax, not quite one inch long, and less than half an inch wide, and roll round the

hooked part of the stem. Before making the hook on stem, wind it neatly with a narrow strip of green wax. Place five stamens, one in the centre, projecting somewhat longer than the two on each side, immediately in the centre of the strip of wax, before rolling it around. This will be readily understood by looking at the natural fuchsia.

Now place the cup-shaped pieces on the stem. For a double fuchsia, use eight pieces; for a single one, only four. First, put on one, and then another, immediately opposite, until you have the required number. Now cut from the

white wax four pieces, like Fig. 4. Roll so that the pointed part will bend slightly backwards. Place on the stem, with the straight of Fig. 4, rest-

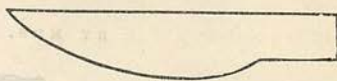


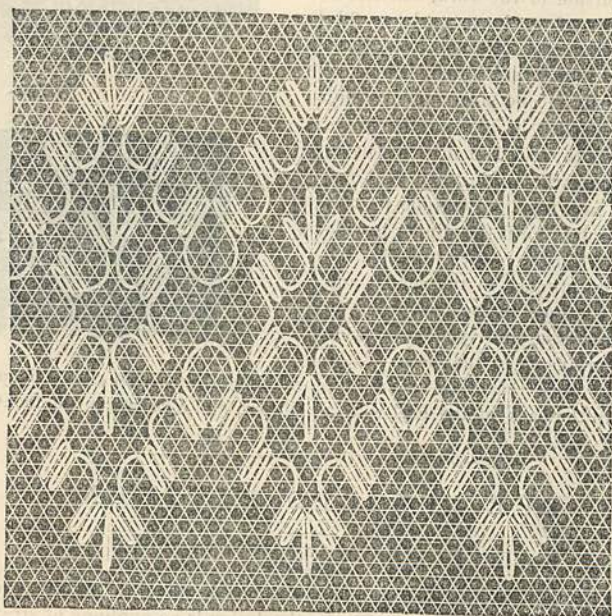
Fig. 4.

ing immediately where you placed the pointed part of Fig. 3. Finish your fuchsia with a small strip of green wax for the calyx.

Mould your leaves on the fuchsia leaf-mould, as described for the rose.

BRETON LACE.

BY MRS. JANE WEAVER.



An excellent imitation of this new and fashionable Breton lace can be made by using bobinet footing—the widest that can be procured—and on it darn the pattern given with fine linen floss. Baste the footing upon a dark blue paper, or anything dark and glazed, so that the needle may not catch. These laces have no points on the

edge; they are all straight-edged, and will be used in trimming, fichus, summer and evening-dresses. They are plaited in fine knife-plaitings and are very becoming for the neck and sleeves of dresses. It will be used also in this way as trimming for skirts of dresses, tunics, etc., and is always lady-like.

WAX FLOWERS. No. 3.

BY MRS. E. S. L. THOMPSON.

THE CALLA LILY.

Materials.—One package each white and green calla lily wax, one prepared calla lily centre (to be had at any first-class art-store), large, glass-headed cutting-pin, plaster-paris leaf-mould, green stem-wire, one bottle chrome-green, dry paint. Cut of the white wax two pieces the size and shape of Fig. 1, enlarged until your pattern,

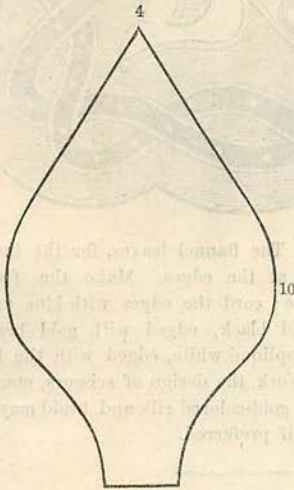


Fig. 1.

which you can make of stiff cardboard, is 5 inches long, from top to bottom, and $5\frac{1}{2}$ wide at the part marked by Fig. 10. First, roll this

piece so as to curve it outward a little on the edges. At the point marked Fig. 4, tint with a little of the green paint. Now put the white piece on the prepared stem, allowing the point designated by Fig. 8 to wrap around the stem at the bottom of the yellow part. You can make your own centre, if you desire, by using a whole sheet of light yellow wax, doubled around heavy wire, until it is the shape of a calla lily centre. Then mix light yellow paint in a teaspoonful of corn meal, dip the centre in mucilage, and then roll it in the prepared meal. This will be just as nice as the centre you buy, but of course requires nicety in preparation. The plaster leaf-mould will require five cents worth best plaster-paris, a calla lily leaf, knife, spoon, cup of water and deep dish to mix plaster in. Dip the leaf in water and shake off the drops, then lay it (wrong side up) on a perfectly smooth, pine board. Mix up your paris quickly, stirring well with the spoon. Have it tolerably thick, pour over the leaf, and smooth a little with the knife dipped in water. Allow this to stand fifteen minutes or more, then raise the mould with a knife, and remove the leaf. Now, with a sharp pen-knife carefully trim off to the edge formed by the exact shape of the leaf. Let the mould harden for half a day, then varnish with gum shellac, dissolved in alcohol. When this is dry, and you wish to mould your leaves, dip the mould in water, and mould according to the directions given for rose and fuchsia leaf-moulds.

DESIGN FOR CROSS-STITCH.

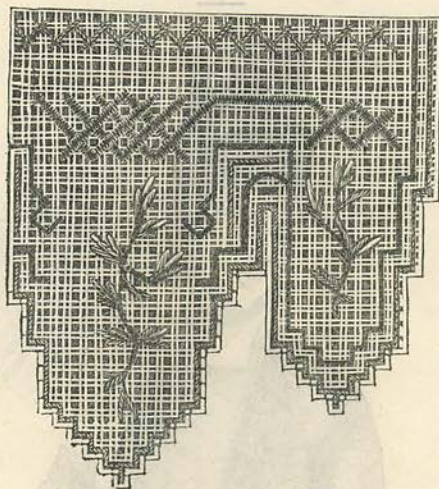
BY MRS. JANE WEAVER.

In the front of the number, we give a design for cross-stitch on linen, satin, or silk. The design is given full working size. It may be carried out on satin, silk, or any other material for cushions or couvrettes. In Germany the designs are used on linen sheets, for ornamenting the ends that turn down over the beds; even in the poorest houses you find the bed linen more or less ornamented. For linen it is not necessary to use canvas; but on silk or other material fine

canvas is tacked down on the groundwork, and over this the cross-stitch is worked; when this is finished, the canvas threads are carefully drawn out, one by one. The design now given has a stripe of velvet introduced, which is worked over in point Russe. When these designs are used for linen, they should be worked in Turkey red ingrain cotton, white, or ingrain blue; for American taste white would be, by many, preferred to color.

VANDYKE OF CARD-BOARD: EMBROIDERED.

BY MRS. JANE WEAVER.



This vandyke is useful for ornamenting brackets, port-folio stands, etc. It is made of gold or silver card-board, and worked in chenille, or different colored embroidery, silks or zephyrs. Finish the points with tassels to match; line with silk or silesia to match.

WAX FLOWERS. No. 4.

BY MRS. E. S. L. THOMPSON.

THE SINGLE TUBEROSE.

Materials.—One bunch fine stamens, light green tips; two sheets double white wax; three pieces green stem-wire; one sheet light green wax; the cutting-pin you have used for other flowers. Cut of white wax eighteen pieces the size and shape of Fig. 1. This will be enough for three



Fig. 1.

blossoms. Roll them so that the rounding or top part turns back a little. Now wind each of your three stems with a narrow strip of green wax. Make a hook at the end of each stem. Then cover the hook with a small piece of white wax, letting it come down the length of the stem over half an inch. Cut of white wax six pieces the

size and shape of Fig. 2. Roll only the pointed



Fig. 2.

part of Fig. 2, so that the points will bend out a little. Place two of these pieces on each stem, joining the sides marked by a cross with the warmth of the fingers. When these pieces are arranged on the stems, arrange on the outside of each stem five of the green-tipped stamens, allowing to come just a little above the points of the pieces marked Fig. 2. You may now arrange the first pieces you cut; six pieces forming one rose. Let the bottom rest on four of the scalloped pieces. Finish off by spraying the three roses together. No leaves are made, as they are too large for beauty.

WAX FLOWERS. No. 5.

BY MRS. E. S. L. THOMPSON.

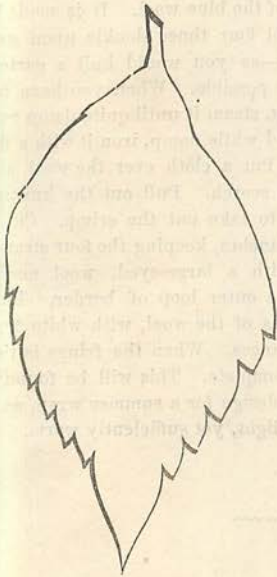


Fig. 1

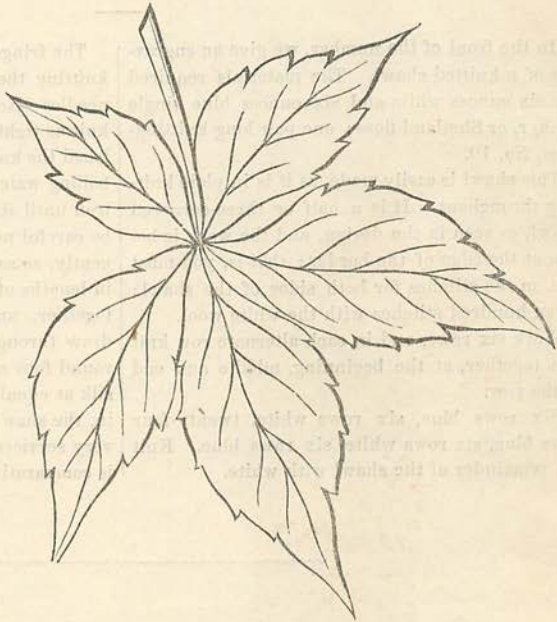


Fig. 2.

THE VIRGINIA IVY.

Materials.—One package light yellow wax; one bottle carmine; one bottle Victoria carmine; one bunch cap wire, (such as you buy at millinery stores); one large size rose leaf-mould, for veining your leaves. Cut the cap wire apart, and shred off the thread. Now cut ten pieces two and a-half inches long, and wind these pieces with narrow strips of the yellow wax. Now, with your cutting-pin, cut eight pieces the size and shape of Fig. 1. Lay in you stem-wire, which you have prepared between two pieces, up as

high as the point 6. Press the pieces together with the warmth of the hand; then dip the rose leaf-mould in water, shake off the drops, and vein your leaves, using the back of the mould to get the most perfect veins. Now, cut eight pieces two sizes larger, stem and vein in the same manner, and sixteen pieces two sizes smaller, stem and vein as before. You are now ready to spray your leaves together. This ivy is five-leaved, as you will see by Fig. 2. Arrange as shown in the illustration, Fig. 2. It is very nice for looping up lace curtains.

HANDKERCHIEF BORDER.

In the front of the number, we give, printed in colors, a design for a handkerchief border.

Work in blue, (French embroidery cotton,) on a fine, hem-stitched handkerchief. Buttonhole the edge, and above the hem, work the design. Colored handkerchiefs are quite the rage for the

hand, and also to make breakfast-caps of, using them for the crowns, and the edge forms the border, with a crêpe lisse frill beneath. Bows of ribbon to match are the only trimming required.

Some handkerchiefs are worked in two colors, red and blue, pink and blue, and are very stylish.

KEY OR WORK BASKET.

BY MRS. JANE WEAVER.



This illustration shows a pretty manner of ornamenting a key or work basket. A vandyked border in crewel, or crash, linen, flannel or felt, encircles the sides, the points turning upwards. Satin bows are placed at the handles. Any pretty straw or bamboo basket will do, either in black or white. The embroidery is a simple design in daisies or buttercups.

WAX FLOWERS. No 6.

BY MRS. E. S. L. THOMPSON.

THE ORANGE BLOSSOM.

Materials.—Two sheets dark green wax; four sheets double white wax; one sheet of single; one spool green wire, (which is used for all fine flowers); one bottle dry paint, (lemon yellow); one orange leaf-mould. Cut of your spool wire pieces three inches long. Make a hook at the end of each stem, and cover it with a small piece of your green wax, rolled into a little ball. On

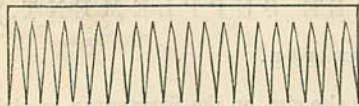


Fig. 1.

the inside of the orange blossom, you will always see the little, green orange. Now fold one of your sheets of single wax double, and cut some pieces an eighth of an inch wide, and one inch

long. With your cutting-pin fringe them, as shown by Fig. 1. Then dip the edge of each piece, first in water, and then in the dry paint, for this purpose pouring a small quantity out in a saucer. Cut of the white wax twelve pieces,

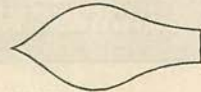


Fig. 2.

the size and shape of Fig. 2. Roll, so that the rounding point will turn back a little. First arrange your fringed pieces on the stem, with the straight part wrapped around the bottom of the small, green ball. Then put, for each blossom, four pieces like Fig. 2. One, and then another, opposite, until you have the four. Finish the blossom with a small calyx of green wax, and mould your leaves as before described. Wind all your stems neatly with narrow strips of green wax.

body No. II. is plaited or gathered into the back of the yoke No. II.*, the front piece being longer than the back; there should be no fulness under the arm, either back or front.

The yoke is trimmed with white embroidery, likewise the edge of the basque; the trimming is

laid on the sleeve to simulate a cuff; the tunic is in the same style.

We give, also, on the SUPPLEMENT, full-size patterns for cutting out a BABY'S BOOT, for the description of which see under the proper head, a very useful affair.

WAX FLOWERS. No. 7.

BY MRS. E. S. L. THOMPSON.

THE SWEET PEA.

Materials.—One package very light rose-pink wax, one large-headed cutting-pin, green spool wire, cut in lengths two inches long, with one stem cut five inches long for the centre or main part of the spray. Make a hook at the end of each stem, cover it with a small piece of the pink wax moulded in an oval form. Now cut twenty-four pieces the size and shape of Fig. 1.

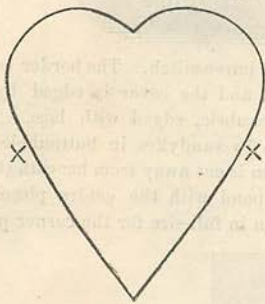


Fig. 1.

Crease a dent through the middle, and roll so that the edges marked by a cross will turn backwards. Now cut twenty-four pieces the size and shape of Fig. 2.

Roll these pieces so that they will be cupped almost double, and place them on the stem, so as to form the centre of the sweet pea. (A spray of

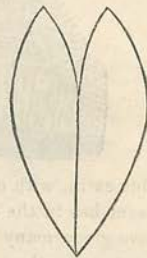


Fig. 2.

artificial or natural sweet pea will aid you very much in the arrangement of this flower). Then put on your outside pieces, so that the curves on each side will turn outwards. Finish off the calyx with a small pointed piece of light green wax. Twist the stems together, four or five in a cluster, and then attach to the main stem. The sweet pea may be made in pure white, and is very nice for wreaths or crosses.

SCARF, IN KNITTING.

BY MRS. JANE WEAVER.

We give, in the front of the number, a design for a knitted scarf, very stylish and useful. The materials are: eight ply Berlin wool or four ply fleecy, selecting any two colors that contrast for the ends, the centre being made with one of the colors only; two knitting pins, No. 8 Bell gauge. Cast on with the wool seventy-four stitches, that is three stitches for each pattern, and two over for the edge stitches.—First row. Bring the wool in front of the pin in the right hand, then turn the wool quite round the pin, so as to bring it in the front again, and purl two stitches together; *the wool will now be in the front; turn it round the pin so as to bring it in the front again, pass the needle down the next stitch, and take it off

without knitting it; then purl the next two stitches together, and repeat from * to the end of the row.—Second. Bring the wool in front of the pin, and turn it round as before, then purl two stitches together: * turn the wool round the pin, bringing it in the front; then slip the next stitch, thus—put the pin down at the back of the stitch, and, bringing the pin in the front, take off the front part of the stitch without knitting it—this stitch slipped is a long loop; then purl the two next stitches together, and repeat from * to the end of the row. All the rows are the same as the second. Knit six rows of each color alternately for about one-quarter of a yard, then, working the same stitch, but only one of the wools, knit

WAX FLOWERS. No. 8.

BY MRS. E. S. L. THOMPSON.

THE CARNATION PINK.

Materials.—One cutting-pin ; one bunch fuchsia stamens ; one bottle carmine paint ; one package single white, and one package very light green wax ; three or four pieces green spool wire, cut about three inches long. Arrange the stem exactly

as you arranged the fuchsia stems. Then out of

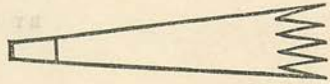


Fig. 1.



Fig. 2.

the white wax cut about twenty pieces the size and shape of Fig. 1. Rub these on both sides with carmine paint, but do not put the paint any farther down than the straight line drawn across the bottom of the figure. Then roll these pieces with the glass head of the pin (do not dip in water, as the paint prevents sticking,) so that the notched points

will turn out a little. Arrange in rows ; putting each row on the stem a little lower until the pink is large and full. Finish off with a calyx of light green wax. Closed buds may be made, leaving out the stamens, and covering the outside with light green wax. Figure 2 represents a bunch of pinks, buds and leaves.

WAX FLOWERS. No. 9.

BY MRS. E. S. L. THOMPSON.

THE PERIWINKLE.

Materials.—Steel cutting-pin, one bottle crimson paint (dry), one package white wax, one spool green cotton-wound wire, one bottle green paint, dark. These materials will make a cluster of periwinkles, a cluster of white and a cluster of crimson verbenas, leaving enough for a handsome spray of ivy and tea-roses.

Have ready a cup of water and a clean sheet of writing paper. Cut of stiff paper or card board a pattern like Fig. 1. Then lay a sheet of wax

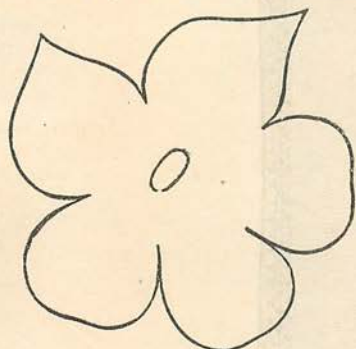


Fig. 1.

down smooth on the writing paper. Wet the point of the pin in water, and carefully cut out exactly by the pattern. Three of the size and shape of Fig. 1, will be enough. Then wet the ball part of the pin in water, shake off the drops; then place your "periwinkle" in the left hand, and roll the curved edges cup-shaped with the ball part of the pin. This can be easily done.

Each one of the three should be prepared in this manner, and laid aside until the stems are ready. Cut from the spool wire one stem two

and one-half inches long, make a hook by bending the wire over at one end; on this hook a small piece of wax should be placed (about as large as two pin-heads); this can be done with the very small scraps of white wax. Color this small ball with the crimson paint, rubbed on with a small Canton flannel cloth. Cut two more pieces of wire one and one-half inches long, and prepared in exactly the same manner. Then you place the "periwinkles" on their stems. This is done by carefully punching the stem-wire through the centre of the flower (just enough to bring the ball through on the right side), pressing the flowers up neatly and carefully around the stem, leaving the longest or centre stem to project half an inch above the others. You can now make the leaves. Cut a card board pattern like Fig. 2. Then

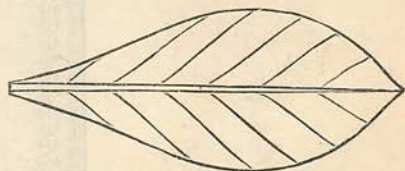


Fig. 2.

out of scraps of white wax, cut by the pattern six pieces like Fig. 2. These when stemmed will make three leaves. For the stems, cut of the wire three pieces one and one-half inches long. Take two leaves and lay together, with the wire laid in between nearly the whole length of the leaf; press together firmly, then lay down on the table, and with the pin (first dipped in water,) make small veins, as represented by Fig. 2.

The three leaves are stemmed together with the cluster of flowers, the leaves projecting above the flowers.

DESIGN FOR STOCKING EMBROIDERY.

BY MRS. JANE WEAVER.

In the front of the number, we give, as an extra embellishment, a colored design for embroidery for stockings.

Place the design not so far upon the toe of the stocking as we have given it. Want of space

necessitated it here; but upon the stocking, if so placed, much of the work would be lost.

Use fine embroidery silk, of a contrasting color to the stocking, upon which the embroidering is to be done.

WAX FLOWERS, No. 10.

BY MRS. E. S. L. THOMPSON.

THE BUTTERFLY GERANIUM.

Materials.—One-half package white, one-half package rose-pink wax, two yards green spoon wire, one bottle deep purple (dry paint), one bottle Prussian blue (dry paint), glass-headed cutting-pin, one-half package single green wax (a light shade), and a rose geranium leaf mould.

Take your leaf mould, dip it in water, shake off the drops, then lay on a piece of the light green wax, press it down gently, and place a piece of wire two inches long in the centre. Lay on another piece of wax, and press firmly down. Now slip your leaf from the mould, and trim the edges, if a little rough, with a small pair of sharp scissors. All leaves are moulded in the same way. Group the leaves together as near like the natural flower as possible.



Fig. 1.

We are now ready for the flower. There are a number of varieties: white with purple spots, pink with purple spots, and light canary color with pink spots, are the most beautiful.

Fig. 1 represents the flower and leaf, half size, taken from a fine specimen in the study of the writer.

Cut of the pink wax three pieces, shaped like Fig. 2, one and one-eighth of an inch wide, and

one and a-fourth long. Mix a little of each of the two shades of purple, and rub on the place designated by A, then with your glass-headed pin roll these pieces until they are a little cupped.

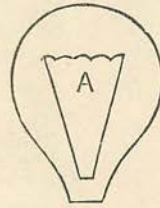


Fig. 2.

It is not necessary to wet the head of the pin when anything has been rubbed with dry paint. Lay these aside and cut three pieces the shape of Fig. 3, same size as Fig. 2, and one piece two sizes smaller.

Make some pointed edges, as indicated by the straight line drawn across the top of the figure below B. Color these around the edges with some of the paint you have already mixed. Now roll them a very little around the edges.

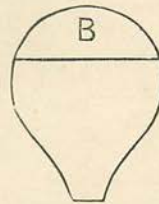


Fig. 3.

Cut a stem three inches long, double it over to form a small hook at one end; cover this hook with a small piece of light green wax, rolled round like a ball, and wind the stem with a narrow strip of green wax. You are now ready to put your flower together.

The pieces like Fig. 2 are put on first; they are arranged as indicated in Fig. 1. The pieces like Fig. 3 are next put on; finish off with a small piece of green wax for calyx. Join the flower to the leaves already moulded. The white ones are cut by the same patterns, and spotted with the dry purple paint.

WAX FLOWERS, No. 11.

BY MRS. E. S. L. THOMPSON.

THE ABUTILON.

Materials.—Half package light green, half package white, half package yellow (light) wax; some green spool-wire; abutilon leaf-mould; glass-headed moulding-pin; small camel's hair brush; one tube dark yellow oil-paint; and one bunch rose stamens. These materials will cost about one dollar, and will be sufficient to teach three or four persons.

First mould your leaves in this manner: Take a piece of wire, three inches long, and wind it with a narrow strip of green wax; now wind two other pieces of wire, each one and one-half inches long. Dip the leaf-mould in water, then shake off the drops, lay a sheet of wax lengthwise of the sheet, on the back of the leaf mould; press it down around the edges, when it will cut off. Now lay the longest wire, which you have already wound, exactly in the centre of this leaf,

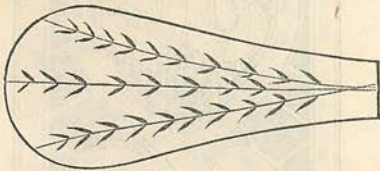


Fig. 1.

and lay over it another piece of wax lengthwise of the sheet. Press this firmly down, so as to

get a good impression of the veins: when this is done, take the leaf from the leaf mould.

Dip your finger in water, and rub around the edges, when it will easily come off. Mould two more leaves, using the shorter pieces of wire, and join them to the first leaf. Now for the flowers: cut six pieces, the size and shape of Fig. 1. Roll until cupped around the rounding edges. Then, with your camel's hair brush, barely dipped in the dark yellow paint, draw fine veins all over the six pieces. These veins are represented by the lines in the figure. Lay them aside, and cut off a piece, two and a-half inches long, of the spool-wire. Make a hook at one end, and cover it with a narrow strip of wax, one-half inch long and a fourth wide. In this place five rose stamens, the one in the middle longer than the rest, folding the wax around firmly to keep the stamens in place.

After this is done, wrap the stem with a narrow strip of light green wax. Now place the six pieces like Fig. 1 on the stem, allowing the bottom, which has a narrow, straight edge, to rest right around the full part covered with a narrow strip of wax. The abutilon is full-shaped, and when the pieces are all on, its appearance is rich and double. Finish off with a piece of green wax, shaped like the calyx of a rose. For white ones, use white wax, veining with the yellow paint.

AFGHAN, OR BABY'S CRIB COVER.

BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of an Afghan, an entirely new pattern, and also of various parts of the work in detail. The pattern may likewise be used for a Baby's Crib Cover, only, in this case, it must be executed in smaller size. Three stripes only are given in our illustration, but these are sufficient to indicate the entire work, as they may be increased in number, at will. The colors, in which the work is to be done, are marked by letters printed on the three engravings that represent the detail, viz.: on the design for the marguerite, that for the cornflower, and that for the narrow band connecting the stripes. The ground is crocheted in *crochet tricotée*, each stripe being sixteen

stitches wide. Letter G denotes the ground, which is either blue or scarlet Saxony wool; letter H, the petal of the marguerite, very light grey; letter I, a stitch of white silk for the centre of the petal; letter J, the centre worked in yellow silk, in French knots. The ground of the stripe is figured in the cornflower cut, white or very pale grey; letter M, calyx of flower, black wool; letter N, the embroidery on the grey in white silk. The smallest of the cuts represents the narrow connecting band of the rug. Black wool is the ground; this band is only six stitches wide; the letter P, pale blue silk; letter Q, gold silk. The stripes are joined together by a row of chain stitch, using black wool.

WAX FLOWERS, No. 12.

BY MRS. E. S. L. THOMPSON.

THE PANSY.

Materials.—One pansy leaf mould, one bottle dark purple (dry paint), one large-headed cutting-pin, one small-headed cutting-pin, half package double white wax, half package green (a bright color but not light), one bottle light yellow paint, half dozen pieces green stem-wire, a little lamp black. Carefully save all small scraps of wax, laying them between the leaves of an old book. These scraps do for small flowers, stem-winding and calyxes. Cut out of white wax one piece the size and shape of Fig. 1, with a small Canton-flannel cloth color the underside purple. It is necessary to rub the paint on lightly, as the underside does not show. When using the dry

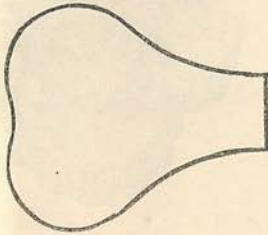


Fig. 1.

paint pour a small quantity of each color you wish to use into a small saucer; it is then convenient, and will not soil wax you do not want colored. Color the upper side of the piece like Fig. 1 with light yellow (a small spot) near where it is joined on the stem. You will see what is meant by looking at Fig. 4, where the whole flower is represented. Then with purple paint color a larger spot purple, around it a band of light yellow, and the remainder of the piece purple. The veining is done with the point of a lead-pencil dipped in mucilage, then in lamp black, and carefully drawn over in lines as indi-

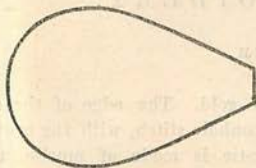


Fig. 2.

cated by Fig. 4. This veining must be done lightly, else it will cut the wax.

Now cut out of the white wax two pieces the shape

of Fig. 2, only a little broader and longer. Coloring them as indicated in the engraving Fig. 4. All of these pieces should be rolled with the glass head of the cutting-pin before they are veined with the lamp black or placed on the stem. Cap the edges a very little. Never wet the head of the moulding-pin for flowers colored with dry paint, as the paint prevents the pin from sticking to the wax. For the stem take a piece of wire



Fig. 3.

three inches long, make a small hook at one end and cover it with a very small ball of green wax, first having wound your stem with a narrow strip of green wax.

Now, place the piece numbered as Fig. 1 on the stem. By looking at Fig. 4, you cannot fail

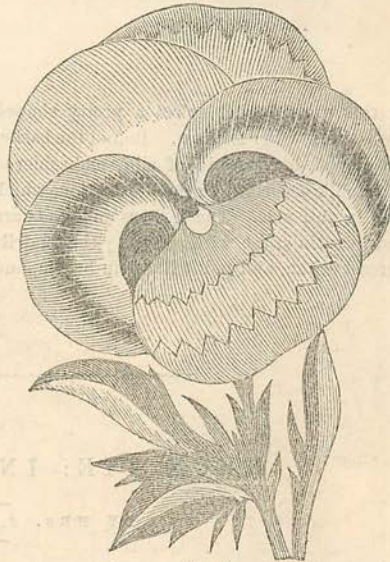


Fig. 4.

to see the exact arrangement of the pansy. When the pieces are all neatly placed on the stem, add a calyx of green wax cut like Fig. 3. The leaves are moulded on the leaf mould exactly as all other leaves before described in the articles on wax work.