

SLIPPER IN EMBROIDERY. INITIALS FOR MARKING.



shoulder-cape is adjustable. Large horn buttons down the front and on the sleeves.

No. 7.—For a little girl or boy of six to eight years, we give a model for a drab cloth pelisse, with collar, cuffs, and pockets of plush in a contrasting color: garnet, navy-blue, or seal-brown being the most popular contrasting colors for trimming children's garments. Large fancy buttons are used. This garment, as seen by illustrations, buttons diagonally, otherwise it is a simple close-fitting casaque.

#### LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .50  
" " with drapery and trimming, . . . . .1.00

Polonaise, . . . . .	.50
Combination Walking Suits, . . . . .	1.00
Trimmed Skirts, . . . . .	.50
Watteau Wrapper, . . . . .	.50
Plain or Gored Wrappers, . . . . .	.35
Basques, . . . . .	.35
Coats, . . . . .	.35
" with vests or skirts cut off, . . . . .	.50
Overskirts, . . . . .	.35
Talmas and Dolmans, . . . . .	.35
Waterproofs and Circulars, . . . . .	.35
Usters, . . . . .	.35

#### CHILDREN'S PATTERNS.

Dresses: Plain, . . . . .25	Basques and Coats, . . . . .25
Combination Suits, . . . . .35	Coats & Vests or Cut Skirts, . . . . .35
Skirts and Overskirts, . . . . .25	Wrappers, . . . . .25
Polonaise: Plain, . . . . .25	Waterproofs, Circulars
" Fancy, . . . . .35	and Usters, . . . . .25

#### BOYS' PATTERNS.

Jackets, . . . . .25	Wrappers, . . . . .25
Pants, . . . . .20	Gents' Shirts, . . . . .50
Vests, . . . . .20	" Wrappers, . . . . .30
Usters, . . . . .30	

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

## SOFA-CUSHION.

BY MRS. JANE WEAVER.



This sofa-cushion can be made of plush, satin, cloth, velvet, or of any other material that is preferred. The border may be done in appliqué work or embroidery. The trimming around the edge is cut in scallop, buttonholed at the edge, with small designs of embroidery in each scallop. Initials are placed in the centre of the cushion. It would be very suitable for a Christmas, New Year's, or birthday gift; and can be made with but little trouble or expense.

## SLIPPER: EMBROIDERED.

BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of a pretty slipper, and also a design, on a large scale, for the upper part of the slipper. The embroidery is done on gray linen with colored silk. The veins and the leaves are, to the point of the stem, done in olive and chestnut-brown silks. The leaves have a border of dark-blue chain-stitching, filled with cross-stitches of navy-blue, and ornamented with sprigs in gold thread. The arabesques are outlined with two rows of navy-blue in chain-stitch, and filled up with a thorn of light-green silk. The two lines of the border are set off by long stitches of gold thread and sultan-red silk. The flowers, embroidered up to the upper part of front of slipper, are in pink, and bordered by marine-blue, with stitches in gold thread, like the inside. The stitches to the point of the stem are also in blue, surrounded with gold thread. Very pretty for a Christmas or New Year's gift.



# HOUSEWIFE OF PAINTED KID.

BY MRS. JANE WEAVER.



A piece of kid, light-gray, the required size. This is cut with one end pointed, for the flap. This end is painted with a Kate Greenaway figure, as seen. Line the inside with satin, and fit it up for needles and all the et-ceteras

of working implements. The handle is made of kid, lined with satin and stitched by machine, and then adjusted. Any lady may arrange the size to suit herself. Nothing can be more suitable to make for a Christmas or New Year's gift.

## BRAIDING-PATTERN, ETC., ON "SUPPLEMENT."

BY MRS. JANE WEAVER.

We give, on the SUPPLEMENT folded in with this number, a great variety of designs in braiding, embroidery, etc., which we shall now proceed to describe.

I. BRAIDING FOR JACKET.—This is a pattern for the "Walking Jacket" braiding.

II. BRAIDING PATTERN FOR DRESS, MANTLE, ETC.—A pattern for pocket, sleeves, etc., etc.

III. BRAIDING PATTERN FOR POCKET.—Larger in size than the other, and, perhaps, more generally effective.

IV. EMBROIDERY, OR OUTLINE-STITCH, for d'oyley, etc., etc. These designs for d'oyleys are now very popular.

V. EMBROIDERY FOR BABY'S BLANKET.—To be done on flannel or cashmere, with silk or crewels.

VI. SILK EMBROIDERY ON FLANNEL, CASHMERE, etc. An elegant design, and easily worked.

These designs are arranged, as will be seen, so that they can be cut out without interfering with the pattern for the "Hussar Jacket."

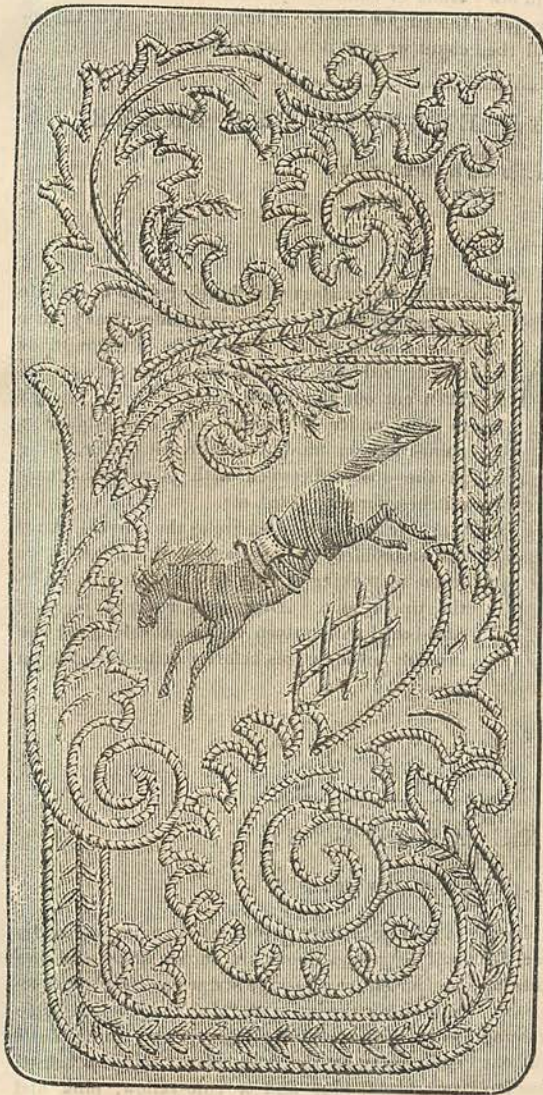
We have, more than once, given directions how to transfer designs of this kind, the last time in the September number for 1882. If it is desired by new subscribers, we will repeat, in an early number, these directions.

As many ladies have asked for a description of the Kensington-stitch, and also for what they call the crewel-stitch, we give, on another page, a description of the Kensington-stitch. The so-called crewel-stitch, however, is a misnomer. Crewel is the name of the material with which it is worked. The correct name is stem-stitch, which consists of a long stitch forward on the surface, and a shorter one backward under the fabric.



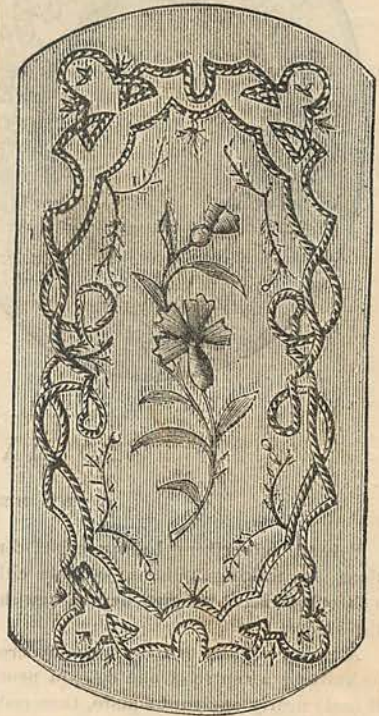
## CIGAR AND CIGARETTE CASES.

BY MRS. JANE WEAVER.



We give, here, two new and beautiful designs: one for an embroidered cigar-case, the other a cigarette-case. In the cigar-case (which is on the left), let the foundation be of fawn or gray kid, and ornamented in the centre with a motif executed *au passé* with silks of the same color. The rest of the design is carried out with a fine silk cord, twisted with gold thread.

In the cigarette-case, let the foundation be of brown satin or plush, with a centre spray of corn-flowers embroidered in silks, the frame being put in with gold cord.




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## COLORED DESIGN FOR CURTAIN-BORDER, ETC.

BY MRS. JANE WEAVER.

In the front of the number, as a NEW YEAR'S GIFT to our hundred and fifty thousand subscribers, we give a COLORED DESIGN FOR A CURTAIN-BORDER. Or it may be used for a table-cover, or a dozen other purposes. It is altogether the most expensive one we



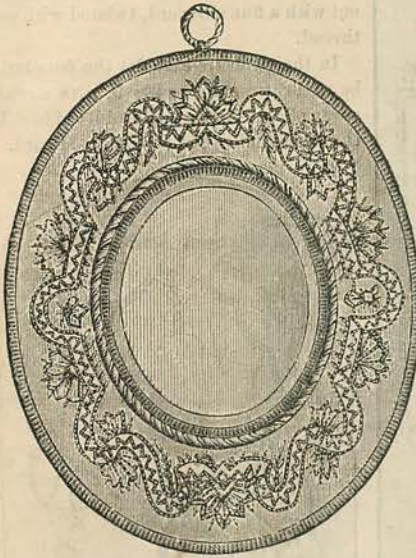
have ever published, and we think also the most beautiful by far. "Peterson" is the only magazine in America that gives these elegant yet useful designs. We have been the first to introduce, in this way, all the new styles of work, such as the Arrasen embroidery in our December number, the Straw-work, Moresque-work, etc., and the Feather-work, now all the

rage, which first appeared in "Peterson" three years ago, in our January number.

The present design is in the old but ever popular Berlin-work, and is done in cross-stitch with the ordinary zephyr. It is the easiest of all kinds of embroidery, and, therefore, that which the largest number of ladies prefer. On that account we give it in this number.

## HAND-MIRROR, WITH EMBROIDERED FRAME.

BY MRS. JANE WEAVER.



This pretty glass with beveled edge is set into a plush frame; claret, peacock-blue, or any other color may be used. First, have a frame made the desired size, of pine wood, not too heavy. Then cut out the plush cover, allowing enough to turn under the edges well. Embroider in point-russe on braid of a contrasting color, filling in the spaces between with more point-russe stitches, forming stars, etc.

A thick cable cord encircles the mirror. After the embroidery is done, adjust the plush to the frame by tacking it with tiny furniture-tacks on the under side. Afterwards cover a piece of card-board with sateen the same color, and sew it neatly on the edges before placing the glass in position.

## TO MAKE AFGHANS.

BY MRS. JANE WEAVER.

Several subscribers having asked for directions for making afghans, suitable either for sofa or carriage, we give here a few hints on the subject.

A pretty afghan can be made by crocheting or knitting a centre of one color (a neutral one is best) nearly one yard square, then embroidering any desirable pattern upon it; which is easily done by working in the old-fashioned cross or Berlin-stitch, on canvas. After the embroidery is finished, the canvas must of course be pulled out. Then there should be a border of any pretty contrasting color, a quarter of a yard square, knit or crocheted around this centre, and finished with zephyr fringe.

Another pretty way of making an afghan, is

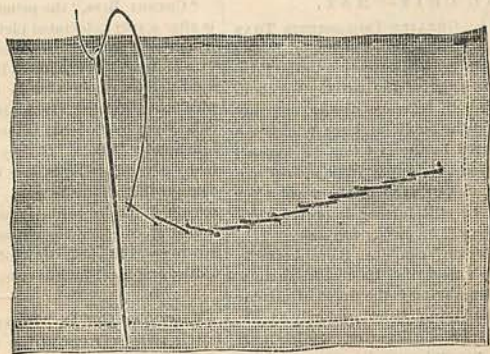
to knit or crochet stripes, each one a yard and a half long, and about six inches wide, and embroider either all of the stripes or only the alternate ones; the latter we think the prettier. Blue and pale-dove stripes are pretty, putting the embroidery on the dove-colored ones. Crimson and black, blue and a pale-yellow, pink and chocolate, in fact any colors that harmonize well together, look well; but if used for a sofa, care should be taken to have them in harmony with the furniture.

If a light summer afghan is desired, it looks well made of *écru* linen, or of oat-meal cloth, and it can be embroidered in fine crewels or colored silks. Any flower well worked looks well, such as clusters of lilies, roses, ferns, etc.



## KENSINGTON-STITCH FOR OUTLINE EMBROIDERY.

BY MRS. JANE WEAVER.



We are continually asked to describe the Kensington-stitch. We have more than once done this; but we do it again now, for the benefit of new subscribers.

It is a kind of back-stitch; but each stitch must be the same length, as nearly as possible. Great care must be taken in turning corners, in the making of leaves, flowers, etc., etc., so that the stitch should not be too suddenly lengthened or shortened. The finest lines are sometimes done in split-stitch, which is only the ordinary stem or Kensington-stitch, but the needle is brought out so as to split the thread, instead of coming out at one side of it.

The stitch must be neither too loose nor too tight; when too tight, the work will be drawn; when too loose, it will look very badly worked;

the stitch should lie flat. The thread should be short, as the silk or crewel will work rough if too long. The needle should not be too small, as it will pull the work. We give also an illustration, the better to explain the stitch.

Silk, crewel, or working cotton can be employed, according to the taste of the worker, to the material on which it is used, or to the purpose for which the embroidery is needed. Silk, plush, linen, crash, unbleached muslin, or common cheese-cloth, all look well done in the Kensington or outline-stitch. Bright or varied colors are not to be recommended; one shade, or at most two shades of the same color, looks altogether the best.

The cut shows how the stitch is done, even more plainly than our description.

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## POCKET OF JAVA CANVAS

BY MRS. JANE WEAVER.

We give, in the front of the number, a pattern, full size, for a pocket, of Java canvas, suitable for a Christmas, New Year's, Birthday, or other friendly gift.

The embroidery is in silks; the border of the flap and of the panels is made of two shades of bronze-colored silk, and two shades of cherry-colored or pink silk arranged in points held by a stitch in old-gold; the border of the rose is done in the same way, with two lighter shades of pink silk in addition, and a row of bronze inside.

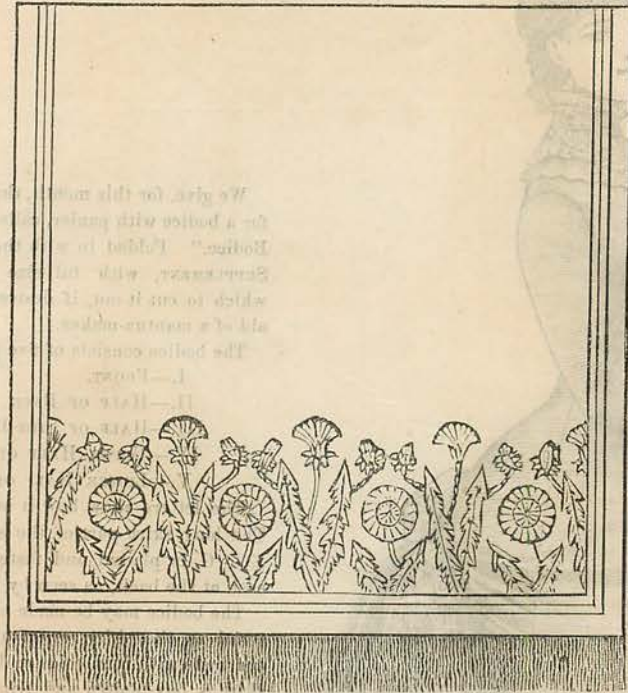
The central bouquet is done with the same silks; pink for the rosebuds, and two shades of bright-green for the leaves, the stems or stalks in wood-color; the spray is composed of clusters of buds; the light stitch which forms the middle of the bud is done in pink silk, all the rest in green silk; the three long points which terminate the buds are in dark-green silk.

Length of canvas required is  $12\frac{3}{4}$  inches, breadth  $8\frac{1}{2}$  inches. The embroidered panel is repeated a second time.



ART EMBROIDERY: CHAIR-BACK, Etc., Etc.

BY MRS. JANE WEAVER.



We give, here, a new and beautiful design in what, to distinguish it from the more ordinary embroidery, is called, *par excellence*, "Art Embroidery." The design here given is for a "Chair-Back," and is the dandelion, conventionally treated. In the front of the number we give two other illustrations of the same "Art Embroidery": one also for a "Chair-Back"—pomegranates, conventionally treated—at the top of the page: below is a design for a "Sofa-Back," the flower being the blackberry, conventionally treated. It is in this conventional treatment that the so-called "Art Embroidery" differs from the ordinary, which seeks rather to imitate nature realistically. It is, in short, the difference between the French and English schools.

The design above, dandelions, is to be worked either at one or both ends of the chair-back; three shades of crewel being used for the lines around the edges. It will always be necessary to use conventionally-arranged flowers for this

style, as the effect can only thus be gained; but they need not be so conventional as to become absolutely "fancy" designs; daffodils, iris, buttercups, ox-eyed daisies, etc., would all be suitable subjects, and the colors used can be varied according to the taste of the worker. Of course, a natural rendering of some of these flowers is very effective and pretty when well done; but the chief thing to be thought of is to choose your coloring and ground judiciously.

The other "Chair-Back" design, the pomegranate one, is also worked either at one or at both ends. The narrow border is continued all the way around at about an inch from the edge. We do not now set our furniture against the walls as much as we used to do; therefore it seems desirable that the backs of some articles should have their due share of decoration. It is only an outline pattern, to be worked in ordinary crewel-stitch, and in two or three shades of red or blue, or in golden-browns. Red would, we think, be most effective for a pomegranate



design; it can be worked either in crewel or fillo-selle. This is the next best embroidery silk to the real bobbin silk, which is only available for fine work. The fillo-selle should be divided into as many strands for a needleful—two, three, or four are generally used—as the design or material dictate. This kind of silk, however, does not wash in all colors; so if the article to be worked requires washing often, it would be safer to use the twisted washing silk. Many trailing plants can be adapted to designs in this style.

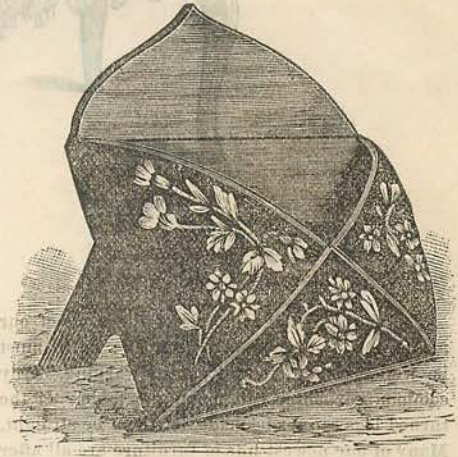
The design for the "Sofa-Back," in black-

berries, is called an "all over," or diaper pattern, and is composed of sprays of blackberry; it is to be worked either solidly or only in outline, according to the fancy of the worker. There are many plants you can use in this manner, such as honeysuckle, jasmine, wild rose, or even the long trailing sprays of the larch, with some of the pretty pink madder-colored apples or cones on them. This pattern is less conventional than the others; and there is considerable scope for fancy designing in it. We shall pursue this subject in our March number.

## LETTER PORTFOLIO.

BY MRS. JANE WEAVER.

Take a square of velvet, and fold in envelope-shape. Our model is of myrtle-green velvet, ornamented with sprays of marguerites in the natural colors; done in Kensington-stitch, with fillo-selle. After the embroidery is done, line the envelope with satin, of pink or pale-blue. Finish with a gold-colored cord on the edge. A stiff piece of card-board should be cut the size of the back, and inserted between the outside and the lining, to keep the letter-case in shape. A piece of card-board covered with the same velvet makes the rest, by which the case is placed in standing position. This is put on by bows of narrow ribbon, and when not in use folds back.



## PALM-LEAF PATTERN: SEE SUPPLEMENT.

BY MRS. JANE WEAVER.

On the SUPPLEMENT, folded in with this number, there is given, in addition to the full-size diagram for the new style "Bodice Panier," a new and very beautiful "Palm-Leaf Pattern, in Outline Embroidery," to which we wish, particularly, to call attention.

The design is from the Kensington Art School, and is intended for a five o'clock tea-table. It is worked on butcher's linen, forty inches square, including six inches for the fringe. Therefore, stamp or draw off the design six inches from the edge, all around. We give one entire corner,

making the design complete, and showing how to turn the corner.

Work in English wash crewels, two shades of red (raspberry-reds), for the border and the large palm-leaves; and two shades of olive, a light and a dark one, for the long slender leaves. The stems of the palm-leaves are all done in the same red as the leaf. Make every alternate palm light and then dark-red.

We can furnish this design, if desired, stamped upon linen, and supply the crewels, for two dollars and seventy-five cents.



## THE DUCHESSE TABLE: IN PLUSH.

BY MRS. JANE WEAVER.



The foundation is a table of the style of our model, made of common pine wood; but it must be well seasoned, to prevent its warping. Any common carpenter can make the table. If the turned legs cannot be made, let them be straight. Many of our newest bits of furniture are all after the severely-straight pattern. Cover the legs and uprights between the shelf and top first carefully with some of the plush, or else paint them black, and varnish with coach-varnish. Then cut out of the plush the cover for the top of the table, and also for the shelf. The top is

ornamented with an embroidered bouquet on the left corner, and looking as though it had fallen there. A single flower occupies the opposite corner. The shelf below has the bouquet in the centre. After the embroidery is done, tack the cover carefully on the top and shelf, and finish the edge with a chenille or worsted fringe, in which the colors of the embroidery are reproduced. Maroon, olive-green, or old-gold are the most desirable colors, as they make better backgrounds for the embroidery, and go with almost any furniture.

## MAT FOR TABLE-LAMP.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for a "Mat for a Table-Lamp," and also the details of the pattern. The mat is given in a reduced size, but the details are of full working size.

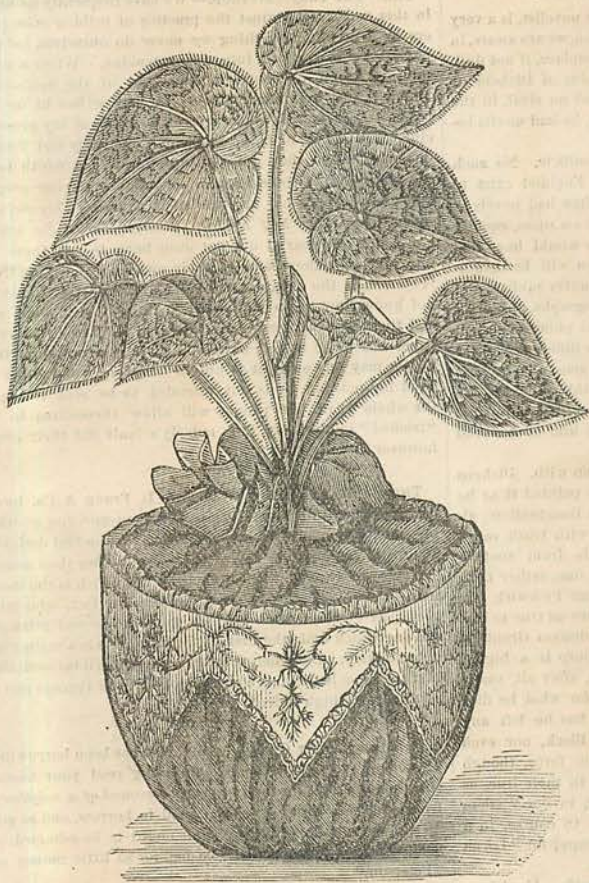
The foundation of this mat is cloth. The edge is pinked out and plaited, and for this soldiers' blue cloth is used and the box-plaits may be

either garnet cloth or a woven galon. The centre, which is ornamented with embroidery, is blue cloth. The two motifs which alternately ornament the centre scallops are given full working size in the two details. The applications in the middle may be either red or black. The mat is mounted on card-board and lined with silk.



## COVER FOR A FLOWER-POT.

BY MRS. JANE WEAVER.



This makes a pretty decoration for a dinner or supper-table. Any ordinary flower-pot, with a fine growing plant of begonia leaves, or ferns, may be easily decorated after this model. Make bag of soft surah silk or satin (crimson), with a drawing-string in the lower edge, or what is better, although more trouble to make, gather the lower edge of the bag, and sew it to a circular piece for the bottom, which piece should be made of card-board, covered with chintz of the same color. The top of the bag is finished by a deep frill, like an ordinary work-bag, with drawing-strings. The vandyked band is made of cream-white or yellow cloth, and embroidered with a simple pattern in outline or feather-stitch, with different colored silks. The pointed edge is pinked out or scalloped with the silks. There is a tiny frill of satin ribbon to finish the upper edge. The whole bag is slipped over the flower-pot, and gathered up at the top.

## COLORED PATTERN: D'OYLEY DESIGNS.

BY MRS. JANE WEAVER.

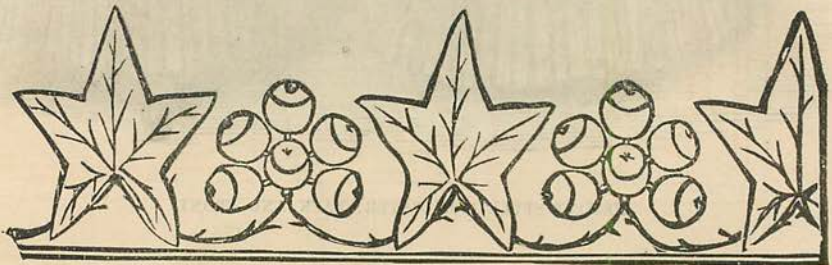
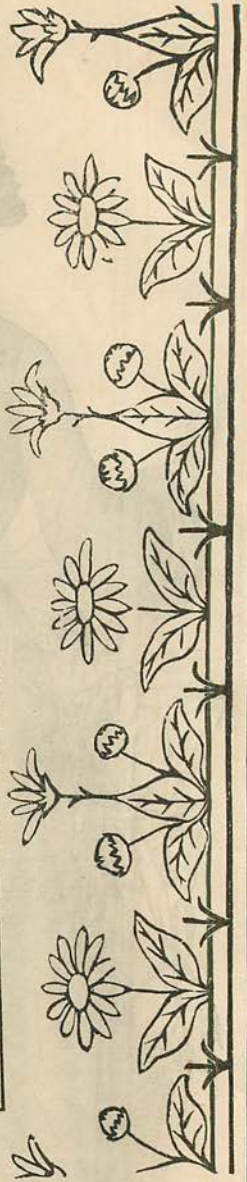
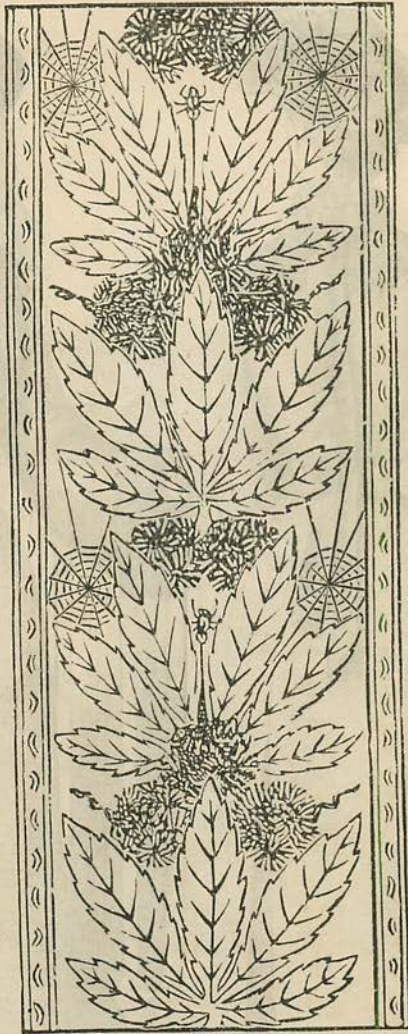
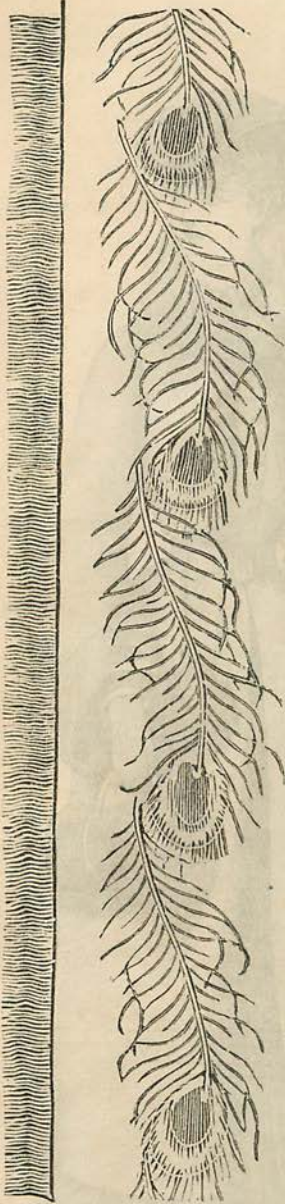
In the front of the number, we give another of those beautiful patterns to be found only in this magazine. There are four: A set of d'oyleys, for painting on satin, or for embroidering. The color of the silks or wools to be either matched according to the pattern, or they may be selected according to judgment; for instance, everlastings are of various colors: yellow, orange, lavender, ivory-white; honeysuckles are of *ecru* bordering

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on buff, and jasmine is white as well as yellow. The best way to transfer the designs is to use carbon-paper. Place the material on which the designs are to be worked on a deal table, and pin it on to it with artists' pins or tacks; place the darkest side of the carbon-paper on the material, and the design on the paper, and with a blunt or other pencil trace over the design, pressing the pencil firmly to cause a clear black mark.

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IVY PATTERN. CONVENTIONAL DAISY. CHESTNUT LEAF AND BURRS. PEACOCK FEATHER.





COBWEB: WITH WILD ROSES POMEGRANATE PATTERN (CONVENTIONAL),



white silk, or with white flannel, and the paletot should have a quilted lining to make it warm.

No. 8.—For a little girl of four years, we have a dress of pale-blue cashmere, gathered at the neck as a Mother Hubbard. The fullness thus given is gathered again, forming the waistband. The skirt is then draped, as seen in the illustration, over a plaited flounce, which edges the underskirt. Full leg-of-mutton sleeves; but we would suggest, as far prettier, the plain sleeve, with the Mother Hubbard puff on the shoulder. This, in scarlet cashmere or Turkey-red cottons, would make a very serviceable dress for a little girl, either for winter or summer, in the mountains or at the seaside.

No. 9.—For a boy of four to five years, we have here a box-plaited skirt mounted upon a petticoat body, and over that the coat, which has a vest of the material, plaited to the waist, where it is finished with a knotted waistband. The coat buttons, on the right side, to the vest; on the other side, the buttons are simply sewed to match. Some prefer to button on an under flap. Turn-over collar and turn-back cuffs complete the costume.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .	50
" " with drapery and trimming, . . . . .	1.00
Polonaise, . . . . .	50
Combination Walking Suits, . . . . .	1.00
Trimmed Skirts, . . . . .	50
Watteau Wrapper, . . . . .	50
Plain or Gored Wrappers, . . . . .	35
Basques, . . . . .	35
Coats, . . . . .	35
" " with vests or skirts cut off, . . . . .	50
Overskirts, . . . . .	35
Tailmas and Dolmans, . . . . .	35
Waterproofs and Circulars, . . . . .	35
Ulsters, . . . . .	35

CHILDREN'S PATTERNS.

Dresses: Plain, . . . . .	25	Basques and Coats, . . . . .	25
Combination Suits, . . . . .	35	Coats & Vests or Cut Skirts	35
Skirts and Overskirts, . . . . .	25	Wrappers, . . . . .	25
Polonaise: Plain, . . . . .	25	Waterproofs, Circulars	
" " Fancy, . . . . .	35	and Ulsters, . . . . .	25

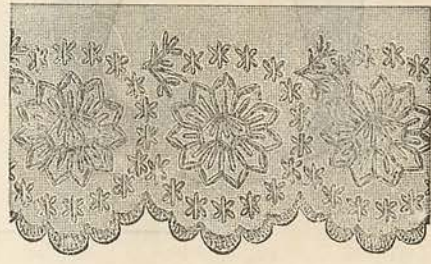
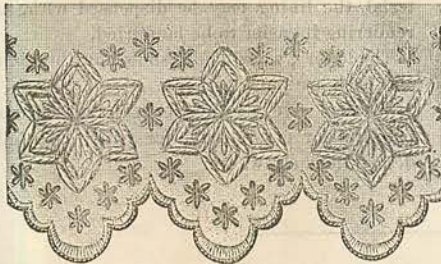
BOYS' PATTERNS.

Jackets, . . . . .	25	Wrappers, . . . . .	25
Pants, . . . . .	20	Gents' Shirts, . . . . .	50
Vests, . . . . .	20	" " Wrappers, . . . . .	30
Ulsters, . . . . .	30		

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

BORDERS FOR WASHING-DRESSES.

BY MRS. JANE WEAVER.



These borders, intended for trimming washing-dresses, are to be worked in colored cottons, either red, or blue, or white, on any light ground. They form very effective trimming, and any lady

can make enough during the winter as pick-up work to trim a summer's costume. Done in silk, on pongee, a very elegant trimming is made.

EMBROIDERIES ON "SUPPLEMENT."

BY MRS. JANE WEAVER.

In addition to the diagrams for a "Girl's Frock" (full-size paper pattern,) given on the SUPPLEMENT which is folded in with this number, we give five different designs in embroidery, etc. One is in open-work embroidery on muslin; another is in silk embroidery for a table-

cover or child's blanket; a third is a corner in silk or crewels, or it may be worked as a handkerchief corner; a fourth is for embroidery on silk or flannel; and the fifth is for embroidery in satin-stitch. These are all so arranged as not to interfere with the lines of the dress-pattern.



## FROCK FOR GIRL OF EIGHT.

BY EMILY H. MAY.



We give, for this month, the newest pattern for a young girl's frock: say a girl of about eight years old: though this will depend, of course, on the size, some girls being much larger at that age than others.

Folded in with the number, we give a SUPPLEMENT, with full-size patterns by which to cut out the frock. The patterns are five in number, viz:

- No. 1.—HALF OF FRONT: UPPER.
- No. 2.—HALF OF FRONT: UNDER.
- No. 3.—HALF OF BACK: UPPER.
- No. 4.—HALF OF BACK: UNDER.
- No. 5.—HALF OF SLEEVE.

The under-front and under-back (the smaller pieces) represent the lining of the frock, and the over-front and over-back must be gathered to the same size as the linings. The illustration shows the position of the gatherings. The band or sash must be placed beneath the gathers, not above them. The sleeve is likewise gathered.

If this frock is made up in washing material, the lining may be dispensed with, as rendering it easier to be laundered.

The letters, we will add, show how the front and back are put together.

We also give, on the SUPPLEMENT, various patterns for embroidery, for which are full descriptions elsewhere.

## ART NEEDLEWORK: WITH DESIGNS.

BY HELEN MARION BURNSIDE.

In the front of the number, we give several patterns in "Art Needlework," equally new and artistic with those given in our February number. There are, in all, six designs: an ivy pattern, a conventional daisy pattern, a pattern in chestnut leaves and burs, a peacock-feather pattern, a pattern in cobwebs and wild-roses, and a conventional pomegranate pattern: arranged, on the two pages, in the order in which we name them.

After chair-backs, or antimaccassars (as they

were formerly called), borders of all kinds are, just now, the greatest favorites, as they can mostly be worked in the hand, though the broad ones, and those on rich material—such as plush, velvet, or satin—would all look better if worked in frames, as, indeed, the broad border of chestnut leaves (one of the patterns we give) ought to be. The scale on which it is drawn allows one inch to six: it is just two inches wide; therefore, this border, which is intended for a curtain, would be one foot in width. Place a



strip of thin tissue or tracing paper over this design, and on it rule lines exactly one inch apart, along and across it; then on the paper to which you desire to transfer the enlarged copy rule lines six inches square, (the narrow borders at each side should be about one and a half inches wide,) and into each of these six-inch squares draw exactly as much of the pattern as there is in the corresponding one-inch square of the small design. By these means, you will get a perfectly correct copy of it on a large scale, which you can then transfer in the usual way to the material.

Curtain-borders can either be worked in bands, to be afterwards put on the curtain, or at once on the curtain itself; but this last plan is so cumbersome, we do not advise it if you are using a design which can as well be worked on a band.

Appliqué is an easy and effective method of working curtain-borders in this style. For this you must choose materials and colors that contrast well with each other, such as silk sheeting and plush or velveteen. In this way, you would use silk sheeting to make your border; then cut the pattern out in plush or velveteen, and lay it on the border; sew it on carefully, and either edge it with a thick line of silk or crewel, or with a fine cord. A few stitches will then work up the inside markings of the flowers and veins of the leaves, if your pattern is not too complicated; and in the design we give, the chestnuts and cobwebs would have also to be added. The border, when worked, can then be put on to a cloth or serge curtain, and would look very well.

Otherwise, two different serges make a very effective appliqué, and, of course, at much less cost. In this case, you might cut out your pattern, and apply it straight on to the curtain; this would be a very good plan to adopt with any old curtains to make them look fresh again, and would not take long to do, though the serge pattern thus treated would probably want a little more working up than a richer material would do to make it look handsomer.

The conventional pomegranate pattern, which should be enlarged in the same way as the chestnut pattern, is also a broad curtain-border, but more conventional in design. It would be most effectively worked on the curtain itself, and dark-blue or green diagonal cloth or serge would be most suitable; it does not give so much scope for diversity of taste in style as the other. It is intended to be solidly worked in simple crewel-stitch, with different shades of green and red-brown, the stems and veins of the leaves being from brown to red, and the flowers and insides of the pomegranates showing the seeds would be of a brighter red. If you like, you can put in

the brightest shade in silk; this always has a good effect, like the high light in a painting. If done in the hand, great care must be taken not to draw the threads so tight as to pucker the material in too great a degree to be set right in stretching. If this should be worked in bands, and placed on the curtain afterwards, the lines on each side must be put in; but if worked on the curtain itself, they may be better left out.

The peacock-feather pattern is intended to be enlarged to six inches wide, as a band for a small work or occasional table. For this it can be worked on almost any material, as long as it is not too thick to allow the fine lines of the feathers to show well. We have seen some most charmingly done on old-gold-colored Roman satin for such a table. To get the colors right for working, and also to make a life-like drawing of the feathers, you must first copy its gracefully-curved lines carefully, and then match its colors as nearly as possible in silk or crewel, and keep it by you whilst you work. Enlarged still more, it would make a border all around an afternoon tea-cloth on crash, and if the self-made fringe of this were enriched by having needlefuls of the various colored silks you have used in working the feathers rather freely put into it, the effect would be very pretty and harmonious.

This method of finish may also be used when bought fringe of plain crewel is put on to a cloth or border; but it need not then be so freely introduced, a few threads of filoselle here and there having the same effect in the fringe that putting in the lights with silk has in the work. This border can also be adapted to the dress or a child's frock, any size you like, and for the latter especially it would be very pretty.

The daisy pattern is a simple border, which can be made any size required, and worked either on crash or cloth, or any not very thick material, either in outline, if small, or solid, if worked larger, and, in the latter case, should be done in natural colors. As it stands now, it would only be sufficiently important for a child's frock, (in which case the frock might also have powderings of daisies scattered over it, two or three inches apart,) or some small article, such as a work-case or smoking-cap.

The pattern of conventionally-arranged ivy and berries may be treated in the same way as this last. It would look best with the berries worked solidly, whether the leaves be so or not; the upper division of the berries being dark-brown or black, and the lower blue or olive-green, while the stalks and veins of the leaves can be reddish-brown.

The pattern of cobwebs with wild-roses is



intended for an afternoon tea-cloth on crash, and, as such, should be enlarged to about half the size again, or even twice as large, and may be worked with two or three shades of the same color, with the flowers only in outline; or you may work the flowers solidly in natural colors, with the border line at each side in dark-green.

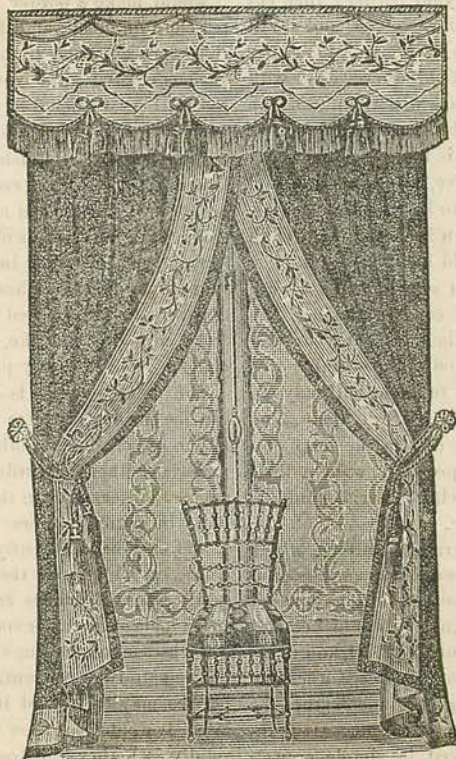
This we have given as an easy border for girls to make for themselves; other flowers, or even small sprays would do, if clear and decided in shape. Arrange your flowers or sprays at equal distances within the border lines in any way you

prefer, and then draw in the cobwebs afterwards; the groundwork of cobwebs is designedly irregular, or it would not have so pleasant an effect. You must manage to have a centre for a web here and there, to bring all your lines to.

This border would also look well for other things, worked on dark satin; then the flowers could be solidly done in natural-colored silk, with the cobwebs in light-gray silk. Or, again, the border-lines and flowers might be worked in gold, and the webs in silver threads. Either would be very stylish.

## WINDOW CURTAIN: WITH EMBROIDERED BORDER.

BY MRS. JANE WEAVER.



This engraving shows how bands of embroidery can be tastefully utilized for a window to a young lady's sitting-room. The border and valance are appliqués of cretonne on pale-blue felt or cloth, various colors of silks being

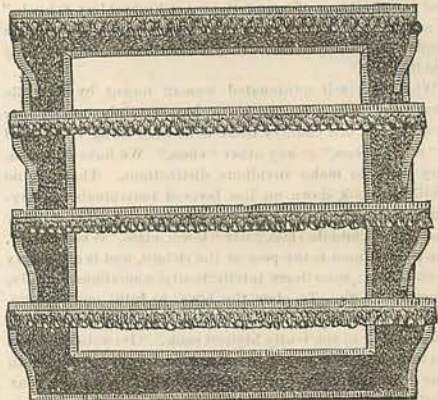
used to edge the flowers and leaves. The valance is scalloped and bordered with fringe, and a tassel is added between every scallop. The curtains are of reps of a darker shade of blue.



## ETAGÈRE IN PLUSH.

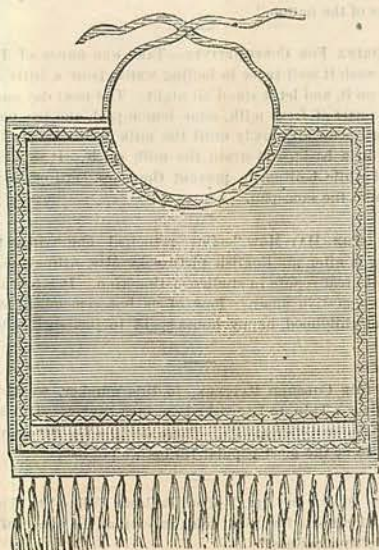
BY MRS. JANE WEAVER.

Some shelves made after this design, and of any required size, not too large, and covered with plush, edged with fringe of chenille, of colors to correspond with the covering, will make a pretty etagère for holding bits of china. Little things of this kind ornament a room at a trifling expense.



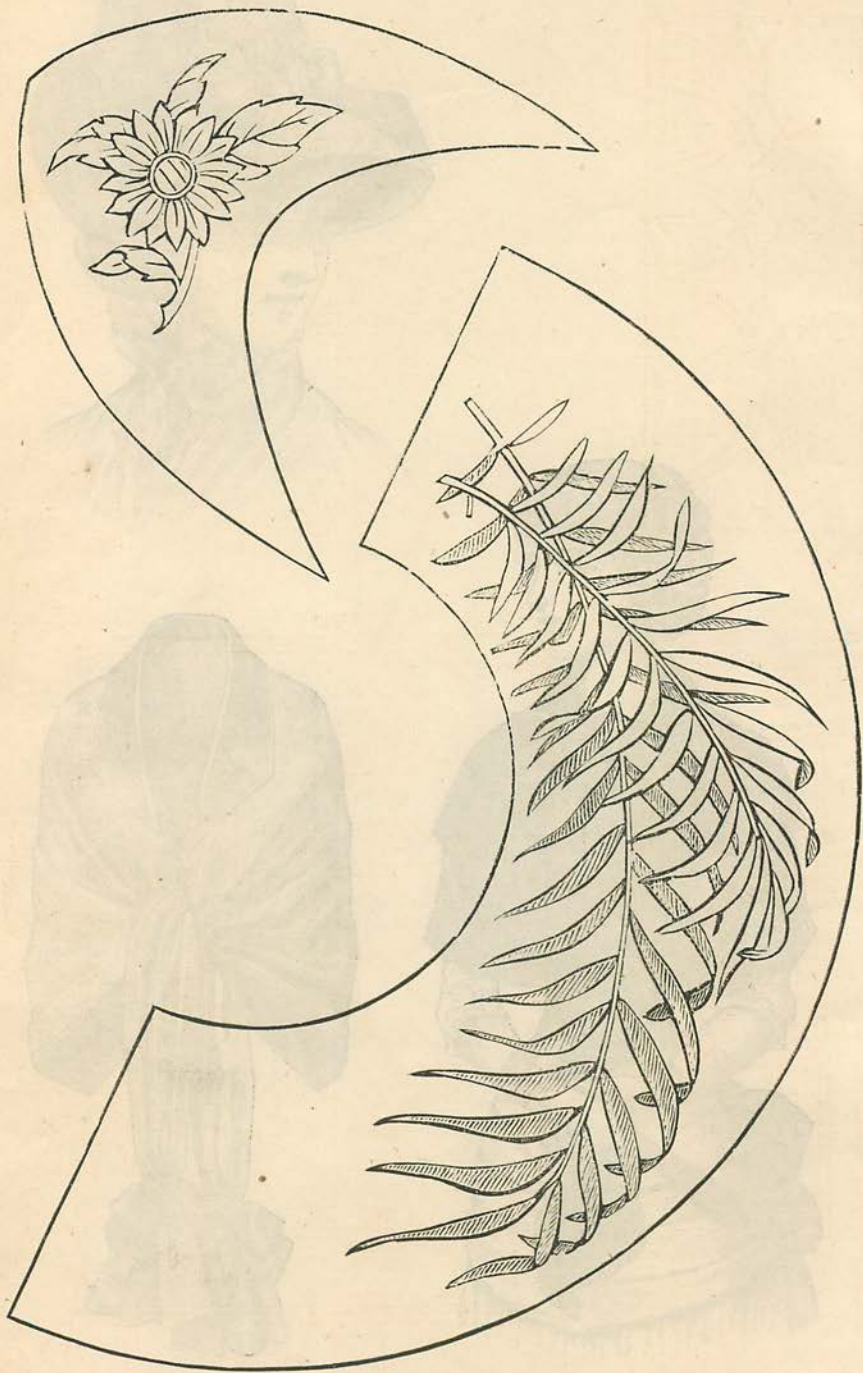
## BABY'S FEEDING-BIB.

BY MRS. JANE WEAVER.



This model for a baby's feeding-bib is to be made of white flannel, bordered with herringbone-stitch in white, red, or blue French working cotton. The fringe is also of the same cotton. Bibs should always be made of flannel, particularly when babes are cutting teeth; if made of cotton, the saliva constantly pouring from a baby's mouth saturates the bib, and chills the child—this is not the case with flannel bibs. If made of damask, for an older child, simply as an eating-bib, it might be made nearly to reach the termination of the dress.

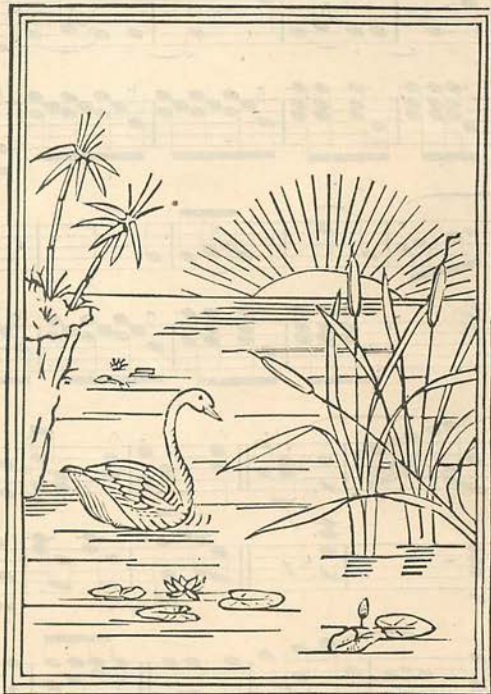
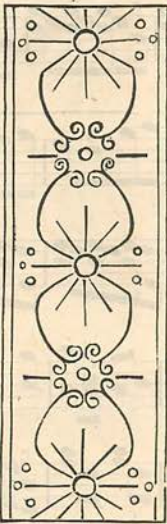
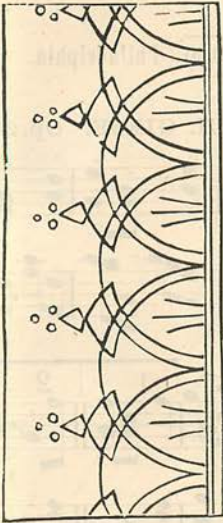




ART EMBROIDERY. TOE OF CHILD'S SLIPPER. DESIGN FOR FAN.



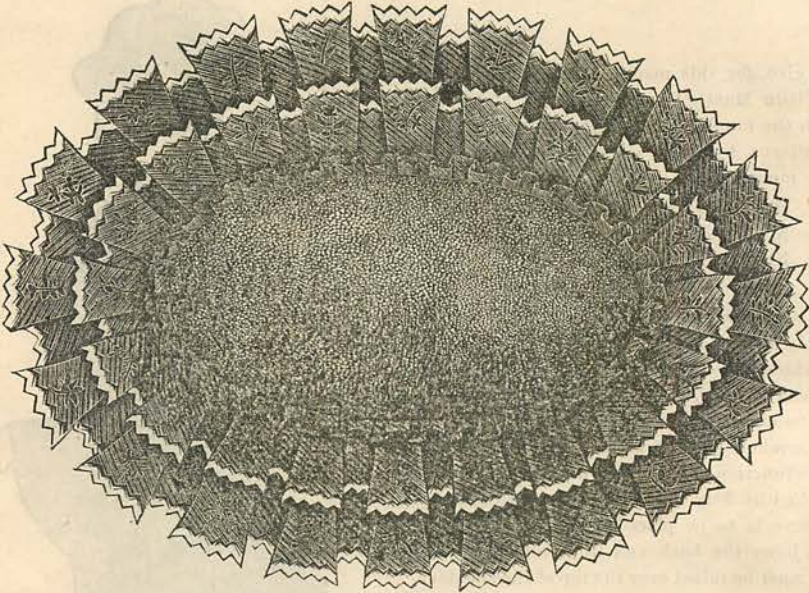
BREMEN POLKA.



ART EMBROIDERY. BLOTting BOOK, NECK-TIE, SMOKING CAP AND NAPKIN RING.



## TOILET MAT.



This mat is made in narrow-striped velvet or velveteen. A circle of stiff card-board is first cut the required size. It is then covered with the material, and around the edge is a row of scarlet vandyked braid. Then cut a narrow oval piece, border it with braid, lay it within the large oval. The outside flutings are then cut, each separately and on the cross way of the material, and of the shape of a triangular piece; then cut off the corners, and fold each piece as seen in the engraving, and border each with braid. Cut another set of these pieces somewhat smaller. Each piece can be embroidered, or have bead designs sewed upon them. Now place the largest flutings each within the smaller, as seen, and sew them upon the paper foundation; finally add a plaiting of ribbon to cover the sewing, and line the back with a piece of cloth.

## ART NEEDLEWORK. No. II.

BY HELEN MARION BURNSIDE.

In the March number we gave several new designs in Art Needlework, with instructions, and we continue the subject here.

For many small things a frame is almost a necessity to success, as the work must be kept smooth and unpuckered. You must be very careful about sewing your material straight on to the webbing which is nailed to the rollers, and then stretch it evenly, or you will find it warped when you take it out. After the stretchers are put in, it is generally necessary to brace the work a little more tightly with string or coarse thread.

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In working you will find it better to keep the right hand underneath, as it may be supposed to be more clever at finding its way alone than the left, which needs the eye to guide it. You must, of course, in this case use two thimbles.

We give, first, a slipper toe, which you might perhaps work in the hand, if very well done. It would only want a small piece of cloth even to make a large pair of slippers. The one we give is a child's size, intended to be worked solidly on diagonal cloth. It would be so easy to make little patterns which would do for these,



and, worked in crewel on diagonal cloth, they would be very inexpensive, as you could line, bind, and sew them on to a pair of fleecy soles yourselves; or you could make much handsomer ones on velvet or plush, outlining the pattern with gold and filling it in with filoselle. The ordinary shoe-shaped slippers can also be easily worked with small designs on the toes, but as they would have to be made up by a shoemaker, they would necessarily be more expensive.

We give, next, the end of a necktie: for these, we think, conventional patterns, like this, look best. You can work them on any color or in any color you please, but we advise you to keep to white or cream-color. Strips of Indian or Chinese washing silk will be best. We have often found that bits copied from a scrap of brocade or cretonne will make capital patterns in this style; you can work them easily in the hand, using self-colored washing or "bobbin" silk, and working in satin-stitch.

The design we give is for a straight end finished off with lace insertion, about one inch, and lace edging about two inches wide; and neckties such as this would be very pretty for young girls or children.

We give, for our third design, a design for a fan, to be worked on satin. The subject of fans is so wide and varied a one that we are sorry space will allow us to give you but one design, but we will suggest others which you can make for yourselves; for instance, a subject such as the blotter, in our next design, could be easily utilized as a fan. For working one you must, however, procure properly prepared silk or satin, because it has to be stiffened; or with care you might prepare some yourself, by nailing it out on a board and pasting it with starch on the wrong side, before you put it into your frame. Fans, to look at all well, *must* be carefully done.

The design we give could be worked with fine silk, nicely shaded, and using lighter shades for the upper leaf; but it is my idea in the drawing to work it in gold or silver thread, the under leaf solid, and the upper one only in outline. Sprays of honeysuckle, wild rose, or white and pink

hawthorn are very pretty, or you may make slight outline sketches in Japanese style and work them in gold or silver, which on black or dark-colored satin will make very pretty and effective fans at the expense of little time and work. Powderings of butterflies, or humming-birds, or a graduated flock of either would be very pretty.

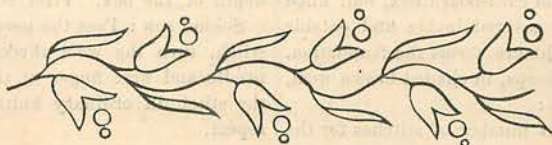
Our next, and fourth design, is for a blotter, which you can make into an inexpensive article, or otherwise, as you may desire, according to the material used. If worked on jean or Roman satin in crewel it would not cost much, and might be worked in the hand, either in outline or solidly. You can alter the shape at will by taking away from or adding a little to the design in enlarging it. It would, however, be much handsomer worked on velveteen or satin in silk and gold.

Conventional designs of corners and centres are much used for blotters, or well-arranged natural groups, such as you will often find on cards, could also be copied; and anything that you use for a blotter could at the same time be made to serve for all sorts of things in the way of books and boxes.

Our next is a smoking-cap border, a very simple, conventional design, but quite effective. The design would suit for a lawn-tennis cap, and a monogram, worked in front, would finish it.

The sixth, and final design, is for a napkin-ring. A set of them, worked on different colored scraps of plush, velvet, or satin, would be very pretty, and would only need very neat home work in making up. Suppose the design to be on plush, you would outline it in filoselle a shade or two lighter, using only one, or, if you like, two shades for each, and each ring should be of a color that would harmonize well with the rest. We think a pretty monogram, or tiny flower sprays, nicely worked in gold on a set of different colored velvet or plush rings, would be charming; but unless you are a fairly practiced worker, we advise you to keep to the outline patterns. A set of these would be a very pretty and useful present at a trifling expense.

## EMBROIDERY DESIGN.





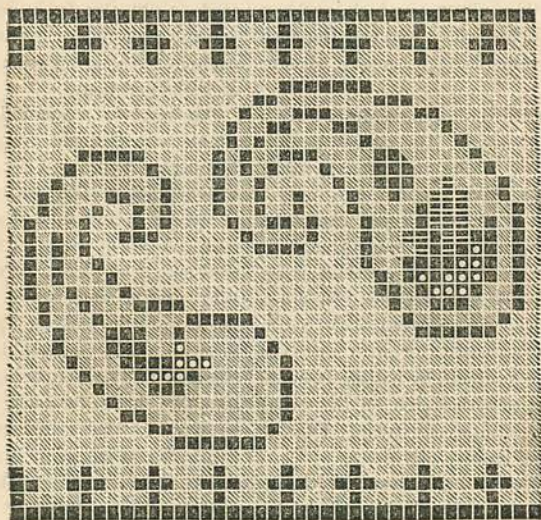
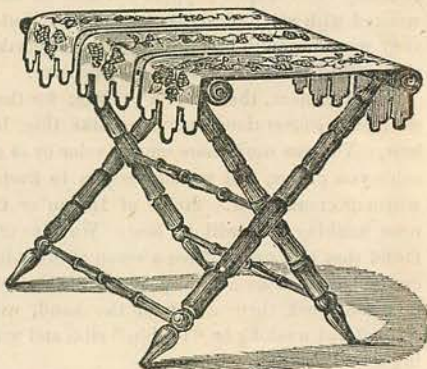
## PINE-CONE PATTERN: WITH TABLE.

BY MRS. JANE WEAVER.

This pine-cone pattern, in cross-stitch, for a table-cover, etc., is to be worked in stripes on canvas; or on canvas tacked on velvet, cloth, linen, etc., in which latter case the canvas must be drawn out when finished.

The colors in wools or filosele, in which the cones should be worked, are yellow and scarlet, and with a little green or blue. The ground of the cones, if a worked ground, is to be of a deep myrtle-green.

The folding table, of which we give an illustration, on which the work just described is so suitable, is convenient for sudden demand, as it can be folded together and placed against the wall when not in use.



## NEST FOR EGGS.

BY MRS. JANE WEAVER.

A good-sized round card-board box, half filled with wadding, and covered inside and outside with moss-green cashmere, forms the foundation. A band of knitted loops, in shaded brown wool, is worked as follows:

Cast on a sufficient number of stitches for the

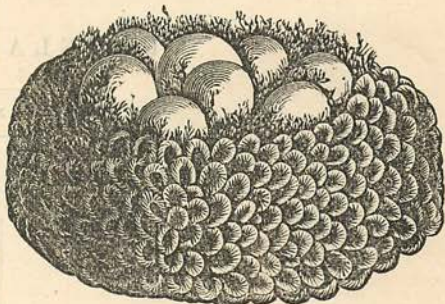
depth of the box. First row: Plain knitting.

Second row: Pass the needle through the first stitch, turn the wool three times around the needle and first finger of the left hand; work the stitch in ordinary knitting; knit one and repeat.



Third row: Knit the row in plain knitting, taking the loops made in the last row all in one stitch.

The second and third rows are worked alternately, until a sufficient length to go around the box is made. Cast off, and sew the two ends together. The inside is filled with moss made of wool by knitting a long length of twenty stitches in width. When finished, hold the work over boiling water; let it dry before the fire, and press with a hot iron. Cut one edge of the knitting, and ravel out the remainder. Place the moss inside, and tack here and there to keep in place. This should be done before the outside is put on. Serve the eggs in this nest. The

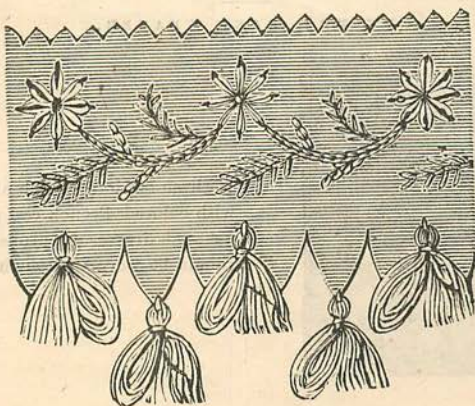
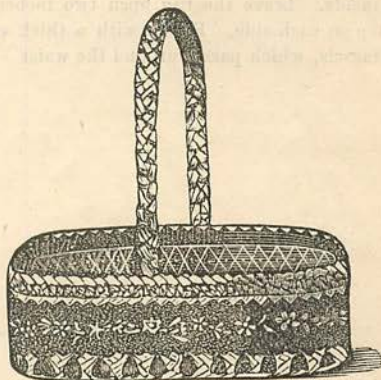


wool and wadding help to retain the heat in the eggs, and it looks very pretty.

WORK-BASKET, WITH DETAIL.

BY MRS. JANE WEAVER.

Any pretty willow basket, with handle, of the shape, or as nearly as possible the shape, of our model, is used for the foundation; but when such a basket cannot be procured, an ingenious lady can make one herself out of card-board, covering the bottom and sides, inside and outside, with silk, or some pretty sateen. The lambrequin, of which we give a bit in detail, is made of cloth, cut in vandykes, and embroidered above in point-russe stitches, with many colored silks. Tassels, of filoselle silk or crewels, combed out to look fluffy, are placed at the points and between, as seen. The handle is made of plaited satin ribbon, fastened on to the willow handle, or if the handle is made of card-board, it is first covered with silk, matching the inside, and the plaited ribbon is fixed upon the outside as garniture.

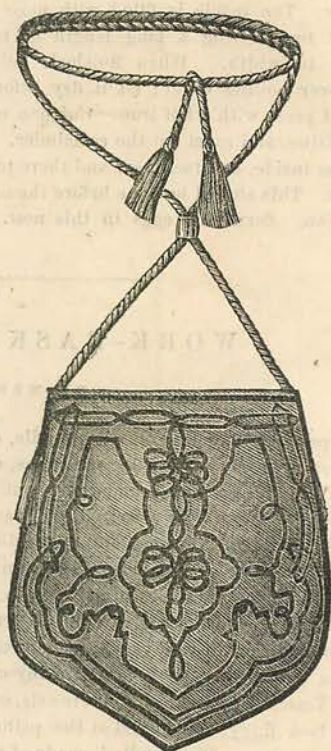




## CHATELAINE BAG.

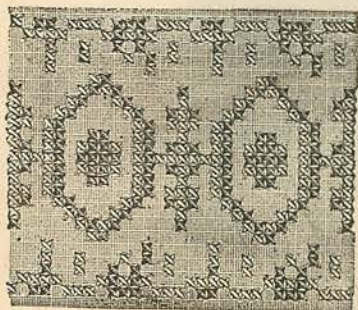
BY MRS. JANE WEAVER.

This useful appendage to a lady's costume—for the handkerchief and purse—can be made by any lady for herself. Black, maroon, dark-blue, or green velvet are the best colors to select. Braid the design in silk-cord braid of the same color as the bag. Cut a card-board the proper size and shape, cover it with satin to match, and put the back and front together with a straight piece of satin, two inches wide, to give room to the inside. Leave the bag open two inches at the top on each side. Finish with a thick cord and tassels, which passes around the waist



## BORDER FOR CHILDREN'S DRESSES.

BY MRS. JANE WEAVER.



These borders, which are done in cross-stitch with colored French cottons, are much in vogue for wash dresses or aprons. Collars to correspond should be worn with such dresses.



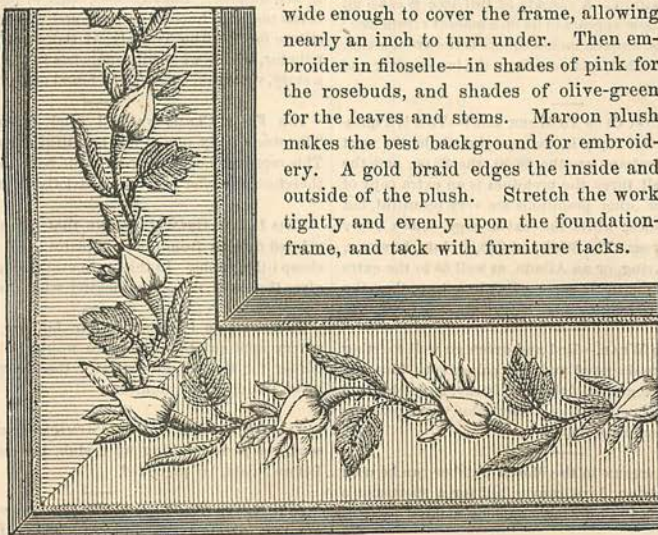
CHILD'S DINNER-BIB: OUTLINE-STITCH.



PHOTOGRAPH FRAME CORNER AND BORDER.

BY MRS. JANE WEAVER.

Cut the frame the size required out of thin board, or card-board. Cut the plush wide enough to cover the frame, allowing nearly an inch to turn under. Then embroider in filosele—in shades of pink for the rosebuds, and shades of olive-green for the leaves and stems. Maroon plush makes the best background for embroidery. A gold braid edges the inside and outside of the plush. Stretch the work tightly and evenly upon the foundation-frame, and tack with furniture tacks.





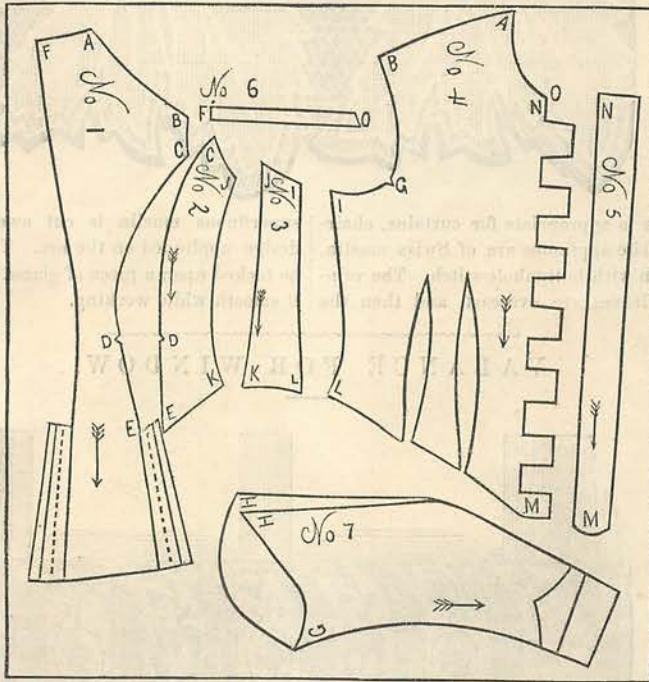
- No. 3.—SECOND SIDE-BACK.
- No. 4.—FRONT.
- No. 5.—PLASTRON.
- No. 6.—HALF OF COLLAR.
- No. 7.—SLEEVE.

The letters show how the pieces are put together. The costume is made of self-colored cashmere and plaid goods, with the prevailing color to match the plain material. The skirt has three knife-plaited flounces all round. The other knife-plaitings are arranged between the

front and back of the tunic, filling up the sides. This is done after the tunic is draped.

The corsage is of the plain material, and piece No. 5, the plastron, is of the plaid. The left side of the bodice, which is cut out in squares, buttons over this plastron, which is attached to the other side-front of the bodice.

The fullness of the postillion back is laid in plaits, folding under, as seen in the engraving. Very small buttons are used on the bodice, two in each square.



HUNGARIAN CROSS-STITCH.

BY MRS. JANE WEAVER.

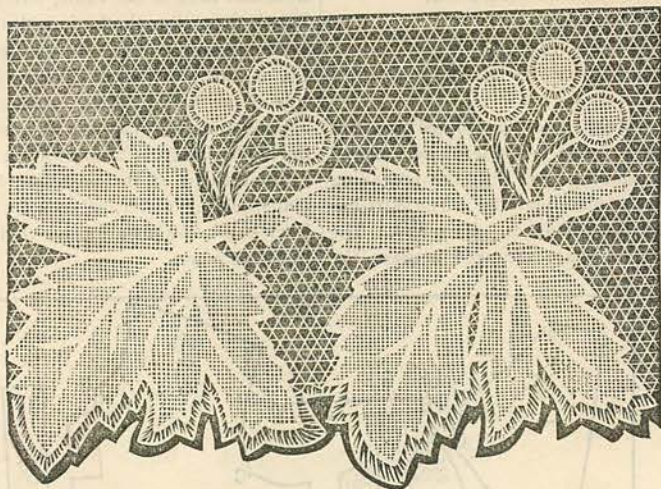
We give an extra page of colored designs, this month, in order to represent the Hungarian styles in cross-stitch, which are now becoming so popular. These quaint patterns, the birds, and the border beneath, are taken from a piece of Hungarian needlework, shown in the Home Industry Department of the recent Exhibition at Pesth. The devices are very quaint, and although printed in full color, can easily be used for cross-stitch work.

Many good workers object to cross-stitch, as they fancy it can be applied merely to towels and

covers. If it was once tried for curtains, sideboard-cloths, quilts, and more important adjuncts to a household, this prejudice would vanish. We have lately seen the most beautiful curtains, suitable for any country drawing-room, in fine cross-stitch in red, one beautiful, floriated, classical design, from twenty to twenty-four inches deep, as a dado. The expense, compared with other work, is trifling. The work will wash and wear, and the eyes have rest and delight in the simplicity of its beauty. We should be glad to see it more generally introduced.

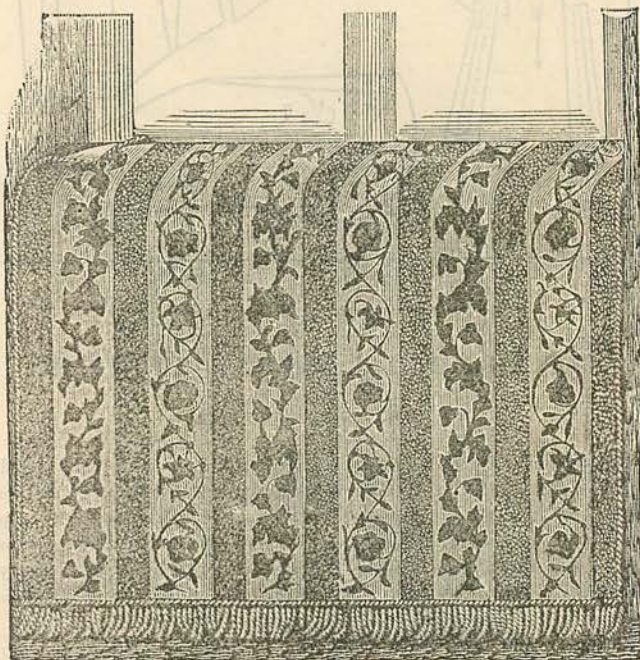


BORDER: APPLIQUÉ ON NET.



This border is appropriate for curtains, chair-backs, etc. The appliqué is of Swiss muslin, fastened down with buttonhole-stitch. The veins of the leaves are overcast, and then the superfluous muslin is cut away, leaving the design appliquéd on the net. The work should be tacked upon a piece of glazed muslin, to keep it smooth while working.

VALANCE FOR WINDOW.

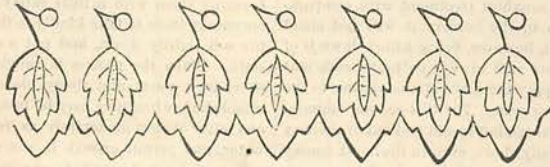


This window-valance is composed of alternate stripes of plain plush and cloth appliqué-work. The appliqué stripes are done by tracing the flower and leaf scrolls on strips of cloth, the color



being of a darker shade, or of a color which sufficiently contrasts with that of the stripe to which the design is to be applied. The first stripe is then securely tacked to the underlying second stripe, and then the outlines of the design worked in close chain-stitch through both stripes. After this is done, cut away the superfluous cloth carefully, to make the design stand out from the lighter ground. The alternate stripes of plush and embroidery are then joined by strong seams, and the whole valance lined with canton flannel of some suitable color. The whole is then edged with a thick silk cord, and a fringe added at the bottom.

## EDGING.



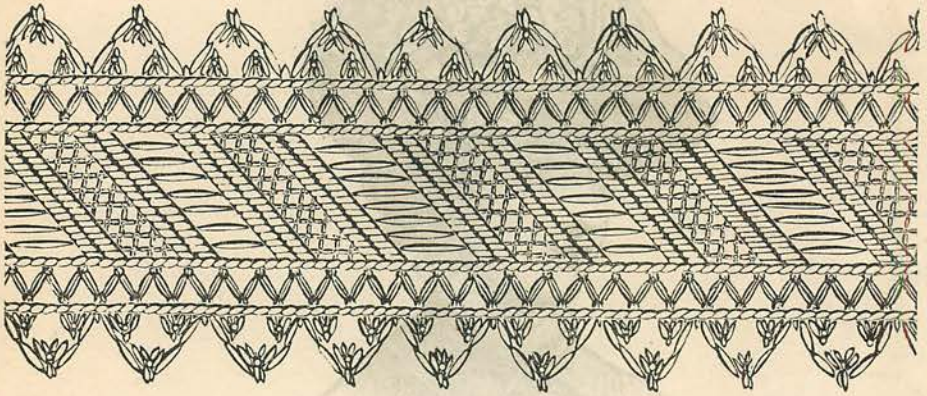
## TABLE-COVER: IN APPLIQUE.

BY MRS. JANE WEAVER.



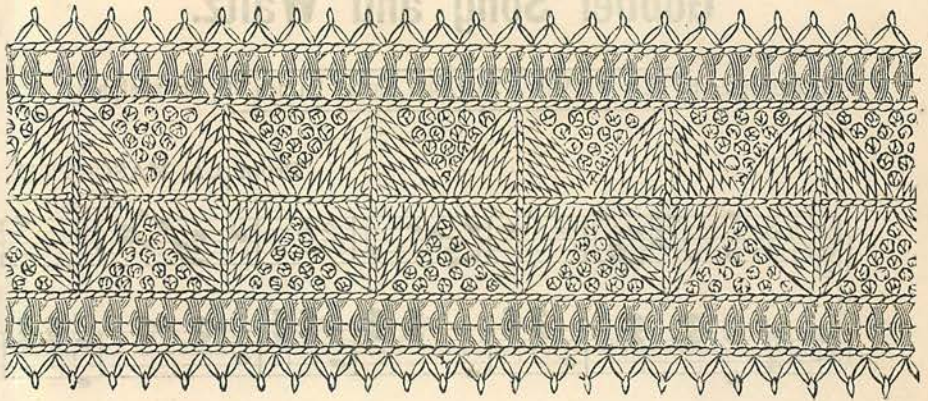
We give, here, an illustration of a table-cover in appliqué, and on the SUPPLEMENT give a design, large size, for the pattern. As will be seen, the centre of the table-cover is ornamented with some pretty design, embroidered in cross-stitch. This is encircled with flowers in appliqué, as seen on the SUPPLEMENT. The flowers are of light-colored cloth on dark-colored cloth; either black, chestnut, or garnet-color. It is finished with a fringe in wool and silk of the color of the work. This fringe is made by hand. The pattern will answer also for a cushion.





BORDER FOR THE QUILT. D'OYLEY IN SILK EMBROIDERY.





BORDER FOR THE QUILT. DOYLEY IN SILK EMBROIDERY.



collar is of linen, edged with embroidery; and there is a wide bow of ribbon at the back of the skirt.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .	.50
"    with drapery and trimming, . . . . .	1.00
Polonaise, . . . . .	.50
Combination Walking Suits, . . . . .	1.00
Trimmed Skirts, . . . . .	.50
Watteau Wrapper, . . . . .	.50
Plain or Gored Wrappers, . . . . .	.35
Basques, . . . . .	.35
Coats, . . . . .	.35
"    with vests or skirts cut off, . . . . .	.50
Overskirts, . . . . .	.35
Talmas and Dolmans, . . . . .	.35
Waterproofs and Circulars, . . . . .	.35
Ulsters, . . . . .	.35

CHILDREN'S PATTERNS.

Dresses: Plain, . . . . .	.25	Basques and Coats, . . . . .	.25
Combination Suits, . . . . .	.35	Coats & Vests or Cut Skirts, . . . . .	.35
Skirts and Overskirts, . . . . .	.25	Wrappers, . . . . .	.25
Polonaise: Plain, . . . . .	.25	Waterproofs, Circulars	
"    Fancy, . . . . .	.35	and Ulsters, . . . . .	.25

BOYS' PATTERNS.

Jackets, . . . . .	.25	Wrappers, . . . . .	.25
Pants, . . . . .	.20	Gents' Shirts, . . . . .	.50
Vests, . . . . .	.20	"    Wrappers, . . . . .	.30
Ulsters, . . . . .	.30		

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.



No. 11.

GERMAN LINEN-THREAD EMBROIDERY.

BY MRS. JANE WEAVER.

We give, in the front of the number, a double-size pattern, printed in colors, for a Quilt in German linen-thread embroidery. This old German linen-work recommends itself by its rich, glossy effect, produced by a variety of stitches, as well as by the simplicity of the materials employed. The materials required are Russian crash of very coarse texture, white linen thread, and silks of various colors. The designs are worked in a variety of stitches, comprising stem-stitch, feather-stitch, cross-stitch, all the various stitches known, background-stitches, crewel-stitch, satin-stitch, French knots, and their combinations. By altering the direction of the several stitches, and also by a modified arrangement of them, entirely different effects can be produced in the same design, and every opportunity is thus given to a clever worker for displaying taste and ingenuity. It is not necessary, however, to use all these stitches; excellent effects can be produced by a very few; you need

not know all these fancy stitches to secure nice work. Besides being of thorough artistic appearance, this linen-work stands any reasonable amount of washing and hard wear, and is, therefore, specially suitable for quilts, toilette-covers, sideboard-cloths, chair-backs, and similar articles.

We give only a portion of the Quilt in our colored plate, but enough for the purpose, for it is worked in separate squares (one of which we give complete), and joined afterwards by insertion of drawn-work. On two subsequent pages, at the tops of the pages, we give two designs for orders for this Quilt, to be executed in repeats, and the whole finished by a smooth or knotted fringe made of unraveled threads. For stitching the thick and coarse material, which it is necessary to use for the foundation of the quilt, a very strong and well-tempered needle ought to be chosen, and the thread used double. Notice where the drawn-work comes in, around the centre of each of the squares. It should be borne



in mind that the lines of drawn-work and the borders of continuous design contribute much to the artistic appearance of the work, if their positions are judiciously chosen.

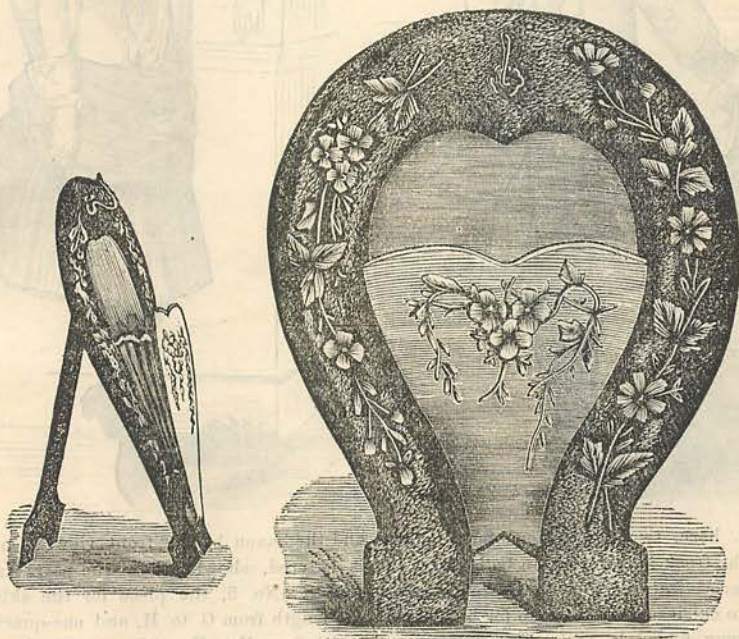
The same style of work can also be adapted to silk embroidery on fine linen, as shown in the two designs for D'oyleys, on the same page as the borders. Colors may be introduced in the D'oyleys if wished, at the taste of the person

working them. The silk must be very fine and smooth, and the colors ingrain. Squares worked in this manner, and on various colors, can be joined to small coverlets, mats, chair-backs, and intersected by strips of drawn-work, or of lace, if preferred.

The articles thus composed present a very refined appearance, and, if furnished with a stout lining, wear well.

## HORSE-SHOE WATCH-STAND.

BY MRS. JANE WEAVER.



The frame of this novel and tasteful watch-stand is in plush, either crimson, peacock-blue, or moss-green, embroidered with trails in colored silks or gold thread. A hook receives the watch,

and a cardboard panel, fitted into the hollow, is covered with silk, and finished by an embroidered pocket, set on with flutes, as shown in the side view of the watch-stand.

## DESIGNS ON SUPPLEMENT.

On the SUPPLEMENT, folded in with this number, are two very new and beautiful designs for the work-table.

I. BUNCH OF PINK GERANIUMS in embroidery. The geraniums are of the hue termed Christine, pink with white centres; the green leaves are of the brightest golden-green; and the zonal

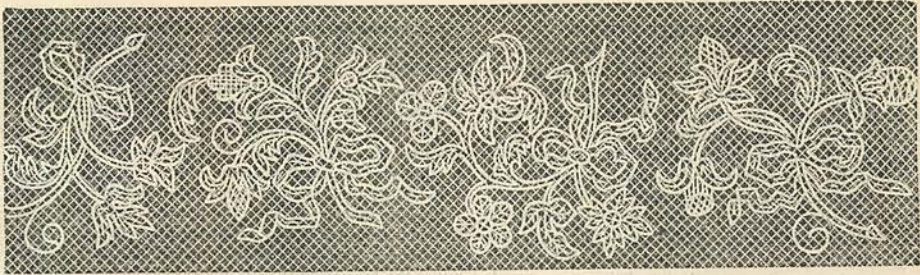
stripes of a shade darker. The stems a green-brown tint; the veinings of the leaves green and brown; the latter to match the stems.

II. BORDER FOR CURTAIN. The birds are to be worked in Kensington-stitch, or satin-stitch. The scroll-work may be in braiding, or Kensington-stitch, or outline-stitch.



## PATTERN IN RUN LACE.

BY MRS. JANE WEAVER.



Run lace, as it was called, was a favorite trimming with our grandmothers, and has of late made its reappearance amongst fashionable laces. It is easy of execution, the threads being run through the meshes of machine-made net to form the outline of the designs, which afterwards

can be embellished by a few fancy stitches and fillings, as indicated in our wood-cut. Colored thread or silk has also a good effect on a white or black net. The pattern we give, by being repeated, will make a strip of lace of any length; it is a very effective one.

## EMBROIDERED TRAVELING-BAG.

BY MRS. JANE WEAVER.



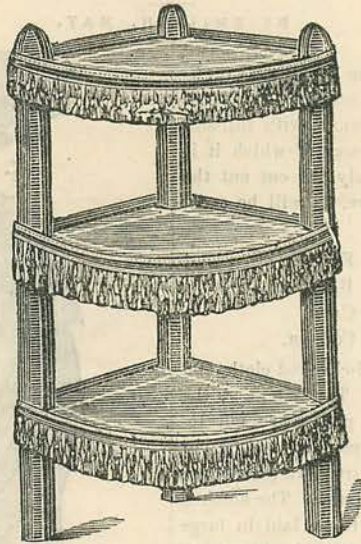
Summer is approaching, and traveling-bags will be more than ever in use. We give, here, a design by which an old traveling-bag, if not broken, may be "made as good as new." This is done by covering it with dark-faded green plush, on which a suitable bunch of flowers is worked in cross-stitch over canvas, which is afterwards drawn out. The case is cut to fit the

bag, and when embroidered, joined together, so as to slip the bag in. Small straps fasten the case across the top. Leather handles can be bought and attached to the rings on the steel or iron band. During the past two years we have given several designs, any one of which would do for the bunch of flowers, and we shall give others during the present year.



## WHAT-NOT, OR ETAGÈRE.

BY MRS. JANE WEAVER.



This what-not or etagère can easily be made by a carpenter, and then painted black, with lines of gold paper laid on. Three coats of good black paint must first be painted on as smoothly as possible, each coat to dry before putting on another; then the lines of gold paper are pasted on; and finally the whole be varnished with copal, or other hard varnish. As the putting on of the gold paper is a very nice operation, and also a difficult one to do neatly, we would suggest

omitting that, as perfectly plain ebonized furniture is even more fashionable and elegant than gold-lined. Finally, the fringe is to be nailed on with small furniture-tacks; or the whole etagère may be covered with olive-green short-piled plush, and thus imitate "Queen Anne furniture." This etagère is most useful in a bedroom, if curtains be added to the top shelf; these to be of unbleached sheeting, embroidered with crewels: in Persian or other design.

## BIRDS, AFTER JAPANESE DESIGNS

BY MRS. JANE WEAVER.

In the front of the number, we give two pages of designs for birds, drawn by Japanese artists. The superiority of the Japanese, in designs of this kind, as also in designs for flowers, foliage, etc., etc., is universally conceded. On this subject, read the first article in our Chit-Chat, this month. These designs are suitable for painting the centre of a screen panel, or for embroidery in silks and chenille, using the birds separately or two together for adding to flower and foliage embroidery.

Where the white spaces in the birds show in the engravings, there different shades of yellow, orange, and maize may be used; the darker

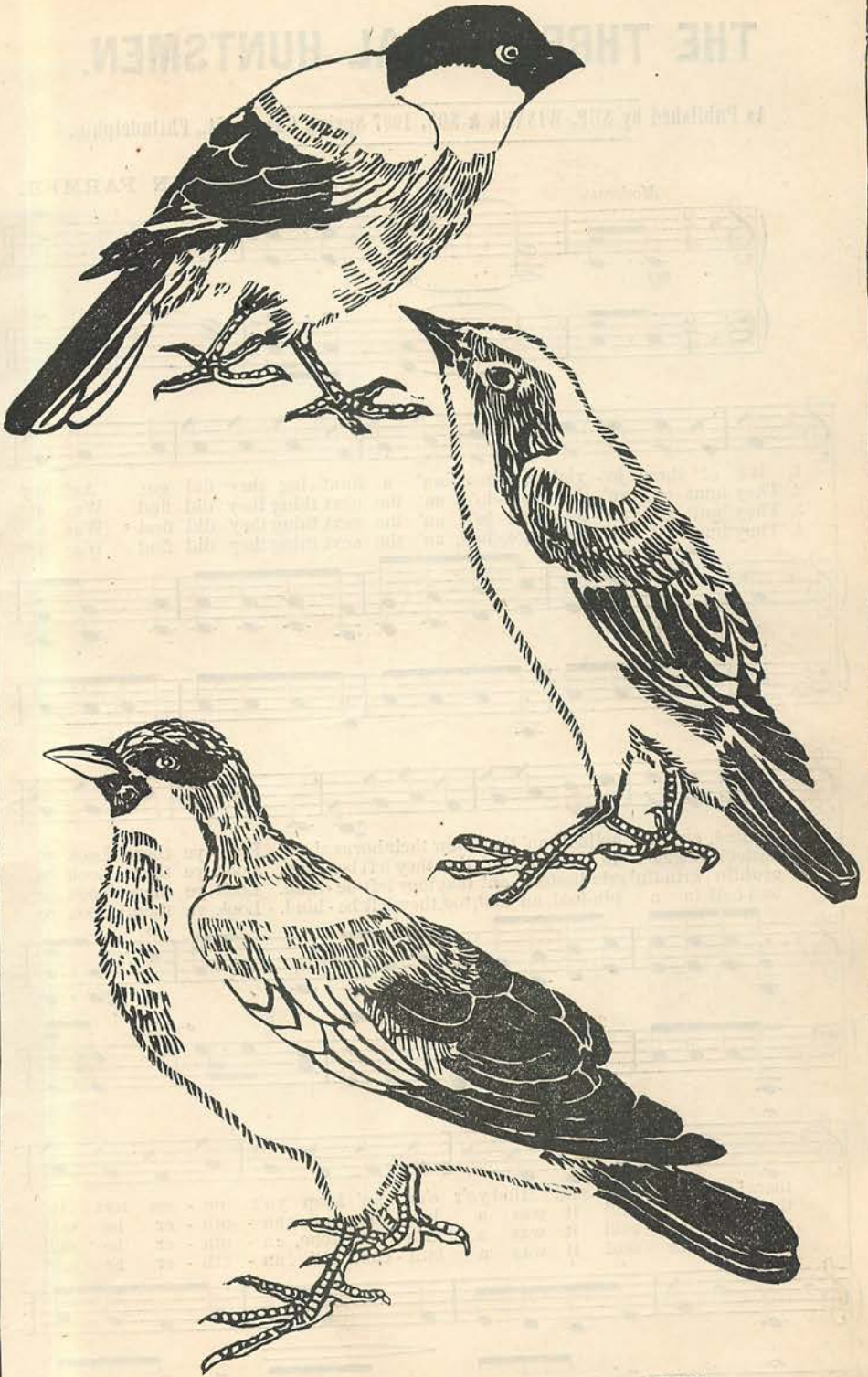
portions are of deep plum-color, rendered darker by strokes of black in the darkest parts, the outlines of the feathers being either deep-orange, pale-canary, light-green, olive-green, or white. The light bills are orange-color or red, the dark bills a deep plum-color. The legs of the birds are a dingy yellow, striped with black or brown. It is quite a matter of taste, the coloring of these birds, as Chinese and Japanese artists rarely if ever color their birds according to their natural tints, but delight in giving them gorgeous plumage. The eyes are best represented as outlined with red-brown, and a black, garnet, or yellow bead in the centre.





BIRDS FROM JAPANESE DESIGNS: IN PAINTING OR EMBROIDERY.





BIRDS FROM JAPANESE DESIGNS: IN PAINTING OR EMBROIDERY.



## PLUSH PEDESTAL: EMBROIDERED.

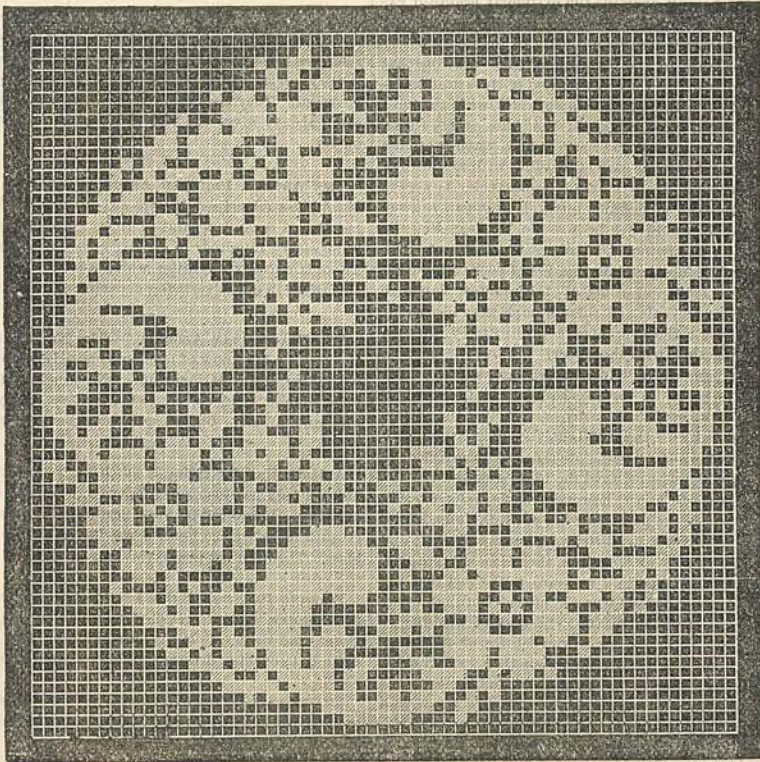
BY MRS. JANE WEAVER.



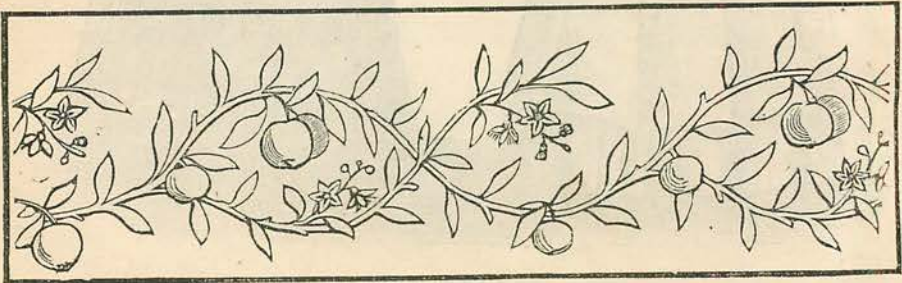
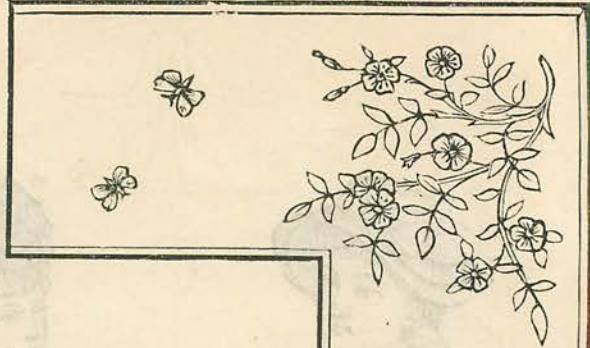
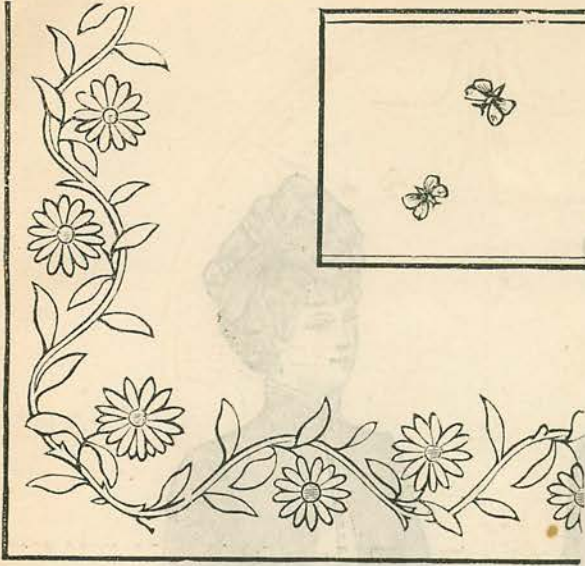
We give, here, a new and very pretty idea for a pedestal for a bust, vase, small statue, etc. etc. It can be made of common wood and covered with plush of any color that harmonizes or contrasts with that of the upholstery of the room.

The model we give is crimson plush, and the embroidery is in gold-colored silk arrasene. In our December number for 1882, we described arrasene-work, to which we refer those unacquainted with it. But Berlin-work may be substituted.

## DESIGN FOR TIDY: IN CROCHET.

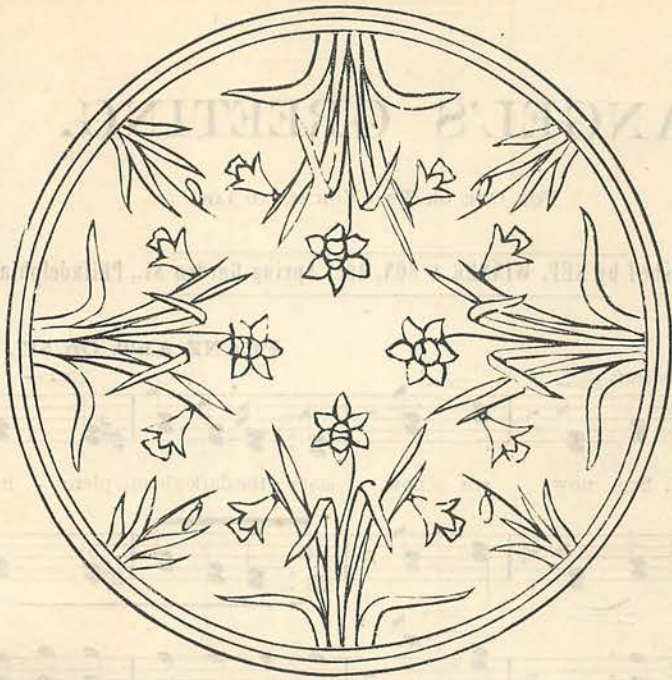






ART EMBROIDERY: TABLE-COVER BORDERS, Etc., Etc.





ART EMBROIDERY: FOOT-STOOL, TABLE-COVER CORNER, SMALL DESIGN.



Our pattern gives the birds and all, in shades of brown, which most ladies will, we think, prefer, for embroidery. But if a more brilliant effect is desired for a plaque, then paint the birds brown mixed with light-gray; legs red-brown, and claws brown-bitumen and brown-gray; tips of wings cream-white. Foliage green (chrome-green and mixing yellow shaded with grass-green and brown), and stems brown (brown-bitumen and neutral-gray, shaded with the same). Of course these colors, if desired, may be followed in embroidery also.

## ART EMBROIDERY. No. IV.

BY HELEN MARION BURNSIDE.

In former numbers of this year, viz: the February, March, and April, we gave several new patterns in Art Embroidery, for slippers, fans, smoking-caps, etc. We now give, in the front of the number, two pages of designs for table-covers, table-cover borders, a footstool, etc.

Table-covers are very convenient articles to work; a good bold outline-pattern being very effective on a large cloth, and if a tolerably soft material is used, it does not form too heavy a piece of work to be done in the hand. For small ones, a simple spray of conventional fruit or flowers, in the corners, is generally sufficient. The edges of cloth or serge table-covers would be finished off all round with pointed blanket-stitch, two or three colors or shades of color being blended together. This stitch can be varied a great deal, so as to form quite a pretty border; or if a plainer style be preferred, a cord, sewn at the edge of a thick cloth, looks very well. A small, square table-cloth, suitable for a work or occasional table, on diagonal cloth, with a bold, well-defined spray of fruit, such as plum or peas, in each corner, would take very little time to work, and be very inexpensive, as they need only be worked with crewel.

The first (No. 1) of the patterns given in the front of the number, is a design, in branches of roses and butterflies, for a broad table-cover border. It can either be worked on a table-cloth at once, or in a different material or color, to be afterwards put on. In this style of design, which is good for plush, you get a very good effect, with comparatively little work; the sprays and butterflies give just enough interest and lightness, and prevent too much of your handsome material being covered. This is a good plan for large table-cloths, as you often find the folds hide the work over which so much trouble has been spent. Should you work this on plush, we would advise a gold outline, and simple flat coloring, as where there is so little pattern, it should be clearly defined.

The next (No. 2) is a continuous, small table-cover; the pattern in daisies. It will do, how-

ever, for a cloth of any size, as you can enlarge the design according to your needs; it might be as much as seven inches wide, and you can make the daisies either white or pale-yellow. We have drawn it only with the idea of its being enlarged to three or four inches, and it would then look very well on diagonal. If you are going to make it this size, and work it in white, shade a little with gray at the base of the petals, and put in a few stitches of pale-pink at the tips, or outline each petal with pale-gray or green; this will throw up the white on a light ground, and look very artistic. The flowers will be best worked in silk, with the centres a little raised by means of French knots. The leaves can be worked with crewels. If you are going to enlarge the daisies into ox-eyes, you must leave cut the pink at the tips, and be careful to make the stalks sufficiently thick in proportion, or it will have a weedy look; but if carefully enlarged, it would make a handsome border for a cloth, worked either on dark-green or blue.

The next (No. 3) is a spray of natural vine, which can be worked in any color. It ought to be some twelve or fourteen inches in height, and therefore would not be suitable for a very small cloth; it is drawn for working on diagonal, and would look well on any dark shade of olive or sage-green. We would advise you to copy your coloring from nature, taking care to use some brown and yellow-brown at the root part of the stem, and at the points of the leaves. There are so many varieties of pale-purple and yellow iris, and if you introduce a little floselle into the lightest parts, they make really beautiful and artistic subjects for needlework. You might also work this on blue-green diagonal, or on brown velvetene.

The next (No. 4) is a border for a round-table in orange, and can be worked in almost any style or color you like. It should be enlarged to four or five inches wide, supposing the border to be six or seven inches in depth; and it would be finished off with a fringe according to your taste and the style of the work, supposing it to



be worked in natural colors. A very good fringe can be made, with the same crewels used in the work, by knotting in a few strands of crewel, with perhaps a little silk now and then introduced. You should pass the crewel in about an inch and a half from the edge, very close together; then you can cut the bottom even, and leave the cloth to lie under the fringe, which will make it look handsomer, and prevent it getting tangled and out of place.

Dark-green or blue cloth, or Roman satin would be a good ground for this, and then you can work it in the hand, as, indeed, you can most of the designs we give. Do not work the oranges with too bright a yellow; a sort of yellow ochre, or old-gold color, will be best, and the flowers can be put in with silk. We daresay you have discovered, by this time, that oranges are somewhat difficult to work with, drawing the material. They should either be begun from the outside, and worked in circles to the centre, or else, taking the black eye, or spot, at the top of the orange for a starting-point, work each side in a curve to the stalk. The latter method is rather less apt to draw, and gives a better effect, if done carefully, as it defines the roundness of the fruit better. Another way would be to work it in outline only; but you would then need a handsomer material, such as plush or velvet, and work with Japanese gold. And again another: to make an outline with gold, fill it up with subdued colors in silk; it would make a very handsome border like this. The same pattern will also do for brackets, in any of the styles we have mentioned.

The next (No. 5) is a design for a footstool. But first we will observe that both footstools and cushions, being chiefly worked on cloth or serge, are easily made in the hand, and some of the most effective patterns require very little work. We would also say that, before commencing either, we would advise you to consider well the general style and coloring of the room it is intended for; as a footstool that is so out of harmony with its surroundings as to be glaringly conspicuous, or, on the other hand, one that so closely matches the carpet as to be almost invisible, and, therefore, constantly tripping up unwary feet, is more likely to prove a torment than a comfort to its possessors.

Small round or square stools have nearly superseded the large, cumbrous, old-fashioned ones; and of these, round ones are the most convenient and easy to make up, as they can be put on to flat, maffin-shaped foundations, with or without a frame; the two round designs we give will do for either.

This footstool (No. 5) is composed of groups of daffodils, natural flowers, but conventionally arranged, and can be worked in their own colors, in crewel, on any shade of blue or green diagonal. The flowers should be worked in silks of two or three shades, taking care to make the outer petals of a very much paler shade of yellow than the bright-golden trumpet-shaped centre. The lines at the outer edge of the stool would be worked in pale shades of green crewel, rather thick. There are so many flowers that will make pretty groups to work like this, and, as you see, only two different groups need be drawn—iris, narcissus, buttercups, white or yellow daisies, all would look well; and if you have an old stool to re-cover, you could easily make it up yourself; it only needs sewing on to the side-piece, and a narrow cord to match the color of the outer lines put round the edge over the join.

The next (No. 6) is a purely conventional pattern, intended to be worked in a rather Japanese style, and it would look well on velveteen or plush. It could be any size you like, from ten to fourteen or fifteen inches in height; and you may, if you like, so alter the termination of the corners, that you can continue a narrow scroll border of the pattern all round, which would make it handsomer, and have a very pretty effect. Of course, the lines round these corners are not intended to be worked. The designs should be placed from one and a half to two or two and a half inches from the edge, which would then, as we said above, be finished off in blanket-stitch.

You might outline this pattern with gold, and fill in with crewel or silk, as you prefer. The flowers, to avoid monotony, can be worked in different harmonious colors, or shades of color, and the centres a different shade to the outer petals. It might also be worked on cloth with crewels, but we do not think the effect would be so good as if it were done on rich material with a gold outline.

The next (No. 7) is for a small table-cover about a yard square, and the design need not be more than six or eight inches in height. The one we give is a small sunflower with buds, rather conventionally arranged. This style wants a rather large flower in the centre of the design, therefore a strictly conventional one is perhaps the best to use. If you cannot make a good original conventional flower, you can copy one from any carving or relief near you, or even from cretonne. We have seen many patterns of the latter, from which entire sprays can be traced and transferred, for needlework; or if you have any bits of plush, velvet, or velveteen you desire to use up, you might use a bold little spray of



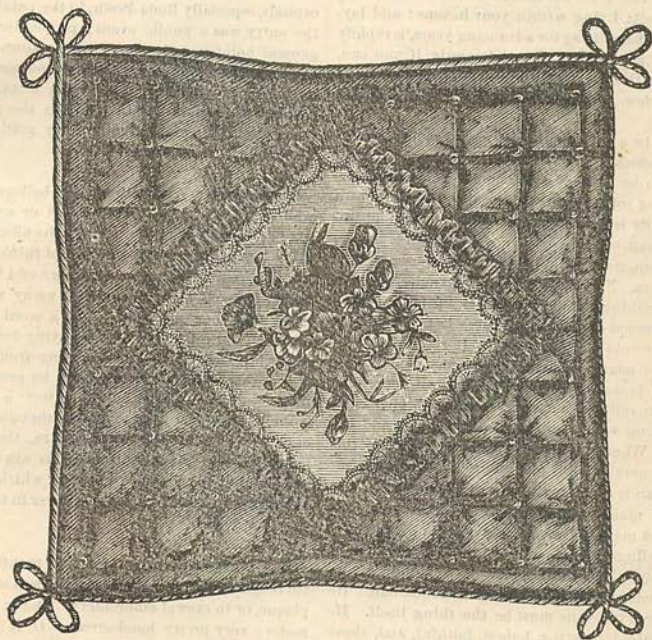
fruit or flowers, and cut up your scraps as for appliqué, and adopt a very clever method, which, no doubt, you have seen, and which would suit many of our girls who do not feel competent to draw designs for themselves. Cut out a good spray of flowers and leaves, and arrange them on the corner of your table-cloth; after carefully tacking these on, you can then work the edges down in long and short stitches; then, with the addition of perhaps only a few stitches in silk or crewel in the centre of the flowers, you have very nearly as good an effect as a worked corner. This method is, of course, admissible, and perhaps even more effective for cushions and curtain-

borders; but we must not diverge from the subject.

If you have any pretty bits of plush or velvet, you might use them for legitimate appliqué; and you could make a pretty fruit corner, by choosing different greens for the leaves and grouping. Your fruit can—if you are clever enough—be a little raised, by pushing a little cotton-wool underneath. The edges of the stuff must then be sewn down as before, and can then be finished off by what we call couching-stitch, or, in the way we have just described, by working up the edges. Veins can then be worked in, of lighter or darker green, and a few shading lines added.

## SOFA-CUSHION OR PIN-CUSHION.

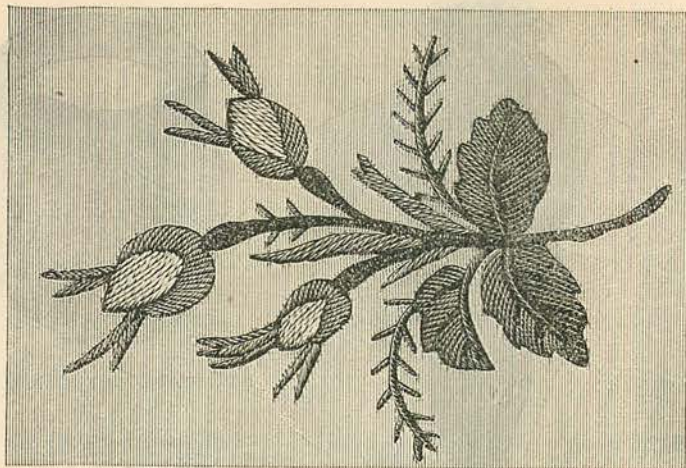
BY MRS. JANE WEAVER.



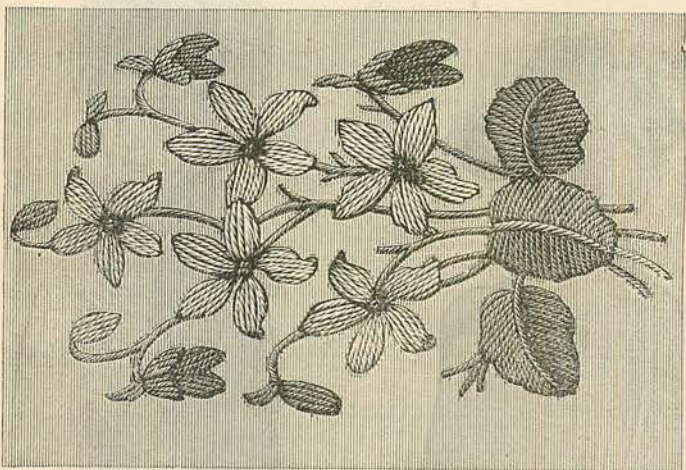
For a sofa-cushion, which should be soft, two squares of satin, eighteen inches square, must be quilted as seen in the engraving, but not in the centre; this space is left plain for embroidery or painting. Whether painted or embroidered, this must be done first. The square of satin is then laid over a sheet of wadding and quilted by hand or machine, and at each corner of the quilting is worked a small star of long stitches of silk, with two or three French knots in the centre of each; a flat plaited ribbon and gimp

is sewn round the centre. A calico cushion, rather less in size than the satin, is filled with feathers; two sides of the satin are then sewed together and the feather cushion placed inside. The edge is finished with a thick silk cord. For a pin-cushion the embroidery in the centre may be omitted. To finish it, stuff the cushion with wool, and in the wool a tiny piece of sulphur, then no moths get into it. A pin-cushion should be trimmed with lace.

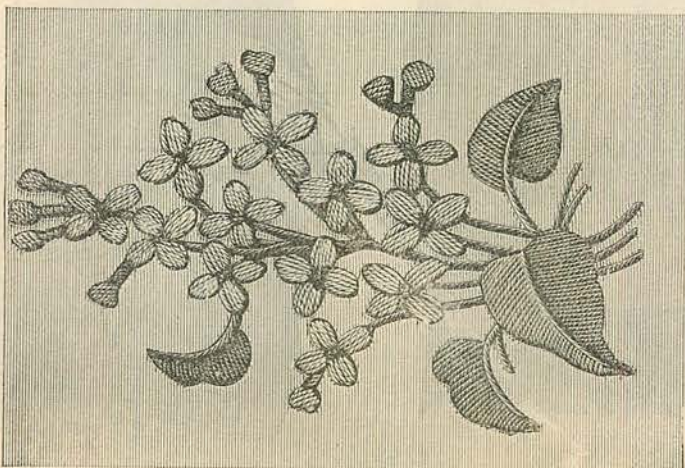




ROSEBUDS.



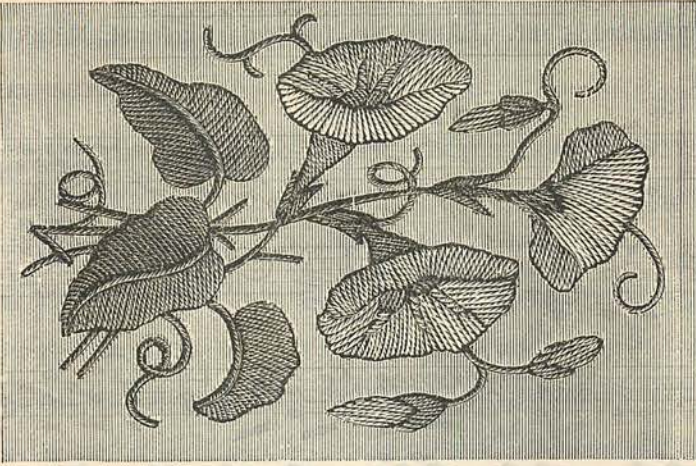
VIOLETS.



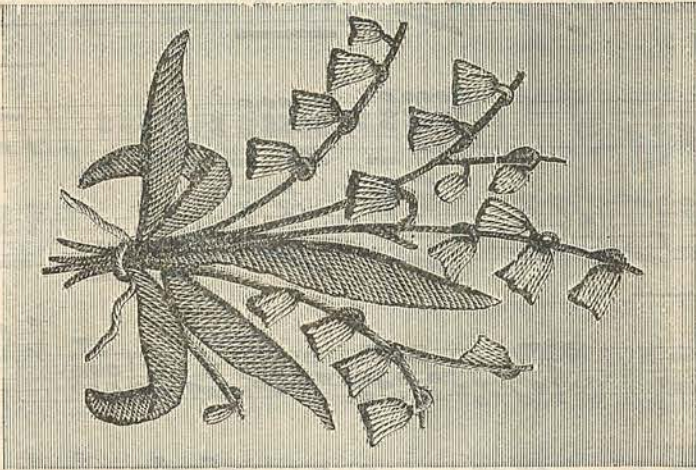
FORGET-ME-NOTS.



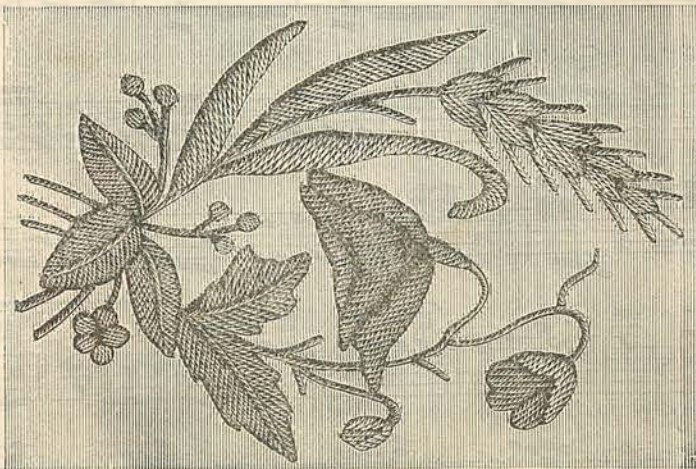
CONVOLVULUS.



LILIES OF THE VALLEY.



WILD FLOWERS.





No. 7.—Is another stylish wrap, for a little girl. Here the cloth is of a very light drab, with trimmings of velvet: dark-green, navy-blue, or garnet. It is a simple close-fitting sacque, with the full-



No. 8.

ness thrown into two box-plaits at the back. The cape has a turnover collar, with revers of velvet; collar, sash, pockets, and cuffs also of velvet.

No. 8.—For a boy of eight to nine years.

Knickerbocker pants, and jacket, of navy-blue serge. Vest, collar, and cuffs, of very light gray or white flannel. The pants have the edge at the knee cut in squares, and bound with silk or worsted braid. The cuffs are cut out in the same way. Several rows of braid or machine-stitching finish the edge of the jacket and outside seams of pants, pockets, etc. The trimming on the fronts of the jacket are cut out of the material of the vest: three of the pieces on each front, as seen in illustration. These may be left off, if preferred.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .	.50
“ “ with drapery and trimming, . . . . .	1.00
Polonaise, . . . . .	.50
Combination Walking Suits, . . . . .	1.00
Trimmed Skirts, . . . . .	.50
Watteau Wrapper, . . . . .	.50
Plain or Gored Wrappers, . . . . .	.35
Basques, . . . . .	.35
Coats, . . . . .	.35
“ with vests or skirts cut off, . . . . .	.50
Overskirts, . . . . .	.35
Talmas and Dolmans, . . . . .	.35
Waterproofs and Circulars, . . . . .	.35
Usters, . . . . .	.35

CHILDREN'S PATTERNS.

Dresses: Plain, . . . . .	.25	Basques and Coats, . . . . .	.25
Combination Suits, . . . . .	.35	Coats & Vests or Cut Skirts . . . . .	.35
Skirts and Overskirts, . . . . .	.25	Wrappers, . . . . .	.25
Polonaise: Plain, . . . . .	.25	Waterproofs, Circulars . . . . .	
“ Fancy, . . . . .	.35	and Usters, . . . . .	.25

BOYS' PATTERNS.

Jackets, . . . . .	.25	Wrappers, . . . . .	.25
Pants, . . . . .	.20	Gents' Shirts, . . . . .	.50
Vests, . . . . .	.20	“ Wrappers, . . . . .	.30
Usters, . . . . .	.30		

Infant's wardrobe, including seven pieces, \$1.00: Slip, Dress, Baricoat, Band, Shirt, Bib, Cloak.

We have marked in the catalogue the patterns we always keep in stock.

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

FLORAL DESIGNS IN EMBROIDERY, ETC.

BY MRS. JANE WEAVER.

In the front of the number, we give six new floral designs. These represent, respectively: violets, forget-me-nots, convolvuluses, field-flowers, lilies of the valley, and rosebuds. Although the working-stitches for embroidery are so plainly visible, these graceful clusters may be adapted to any kind of decorative work, and easily reduced or enlarged. With regard to embroidery, the designs can be utilized for furniture purposes, or for lawn-tennis dresses and aprons, executed in crewels on oatmeal, huck-aback, or any other coarse linen fabric, as well as on canvas. However, they look best on the

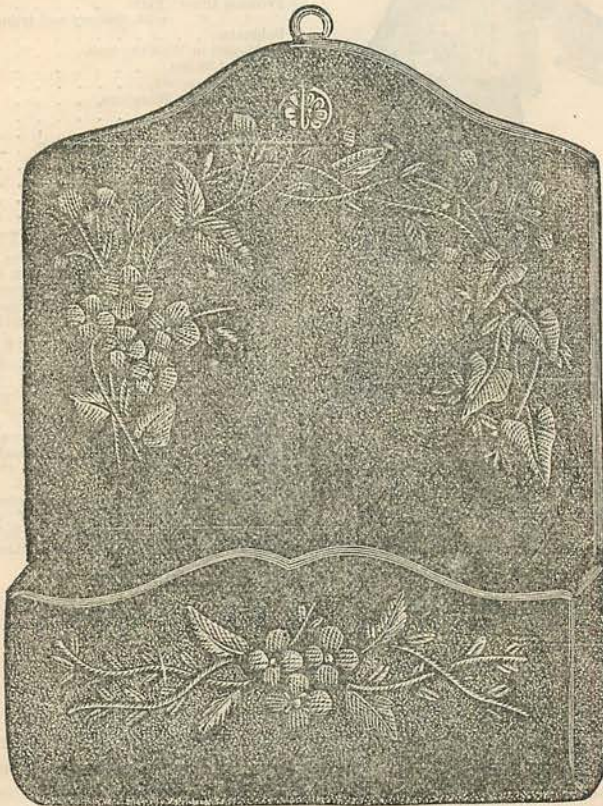
sheeny surfaces of satin, silk sheeting, velvet, etc., softly brought out in their long stitches of silk, arrasene, chenille: rendered more brilliant still by the gleam of metallic thread or the sprinkling of beads. Indeed, the sprays might be entirely wrought with beads and tinsel, either in all their solidity or by a mere outline. In the latter case, they would answer splendidly for aprons and tunics in net, gauze, or fine canvas, and even dolman sleeves in wide-meshed grenadine are often encrusted with similar tufts and scrolls in jet, steel, and gilt beads. The patterns can be imitated either in their natural colors—a



real art among modern embroideresses—or in a single hue, as an instance of which we may note the model of an elegant mantle, from Paris,—which we have seen—having dolman sleeves, lined with light-colored silk, and ornamented on its black ground of open silk grenadine by a powdering of bells, flying about as though they were just being swung from side to side. Small jet beads marked out their shape, and a line or two for shading as well as an end of the rope from which each apparently hung. In a similar style, the flowers of our cuts, either detached or grouped, would have a very pretty effect. The lilies of the valley and forget-me-nots might be charmingly transferred to the sachet of a bride, or the birthday-present of a young girl.

## WALL-POCKET: IN EMBROIDERY.

BY MRS. JANE WEAVER.



We give, here, a new and pretty design for an embroidered wall-pocket. Everything of this kind is now done in embroidery or painting. The shape is first cut out of card-board, the required size; then covered with velvet or satin, on which floral designs have been previously worked for the back and for the front pocket also.

This embroidery is done in colored floselle. Some ladies, who can paint on satin or silk, prefer to ornament in that way. The back and inside of the front pocket are lined with satin to match, and the whole is finished with a thick gold-colored silk cord. This wall-pocket is rendered still more useful by the addition of a watch-hook.

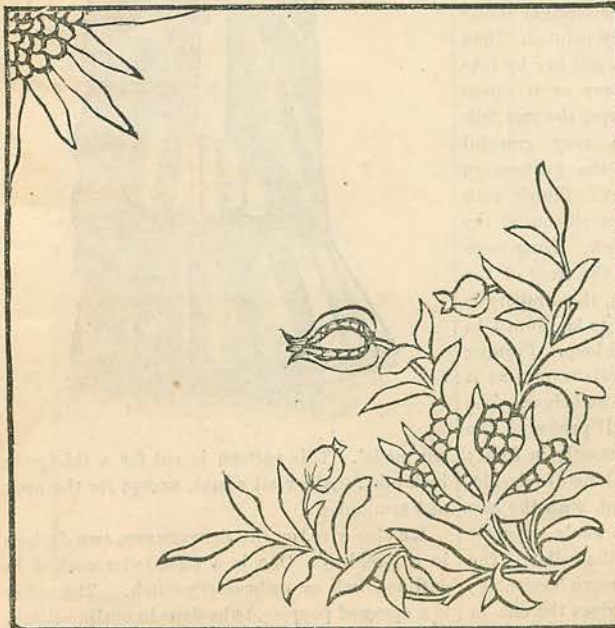
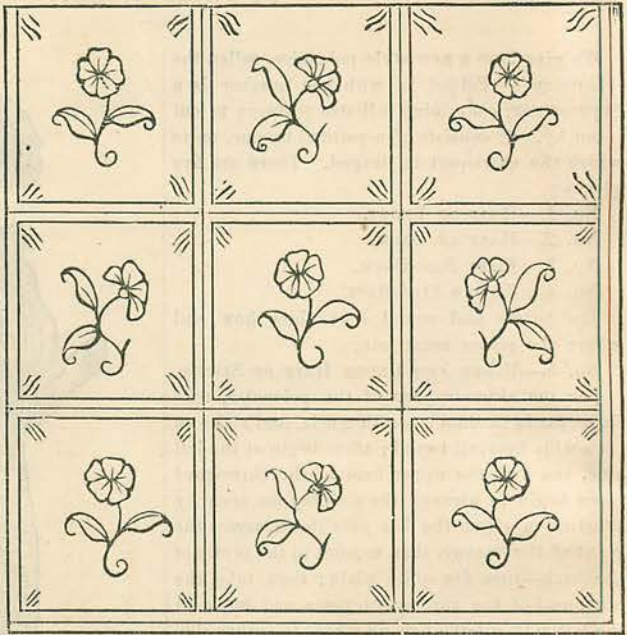


## ART EMBROIDERY. No. V.

BY HELEN MARION BURNSIDE.

In former numbers of this year, we gave various patterns in art embroidery, some purely conventional, some more realistic. We now give, here, two designs for cushions.

The first of the two designs is a section of a cushion, to be worked either on linen or on a light-colored Roman satin. It has a good effect, and is so very simple, both in design and execution, that almost any person could undertake it. Conventional sprays are best to use, and you may have as many different ones as you please, so long as they match well in character and in amount of work. The lines which form the frame of each spray must be carefully marked by the thread, and then it can be very well worked in the hand, in simple crewel, or, as it is more



(244)

properly called, stem-stitch. In the same or in different shades of the same color, if worked on linen, it would make a very useful corner for a cushion which is likely to be much used, as it will then wash or clean any number of times. If you are making this cover for any special cushion, you must be careful to divide it into so many squares, according to the size you want, as halves or unequal squares left at the edges would spoil the effect of the whole.

The other, given here, is the corner and centre of a cushion, of conventional pomegranate. The lines round this are only intended to keep the design in its place. It is to be placed about an inch from the edge of the cushion, which can therefore be any size you re-



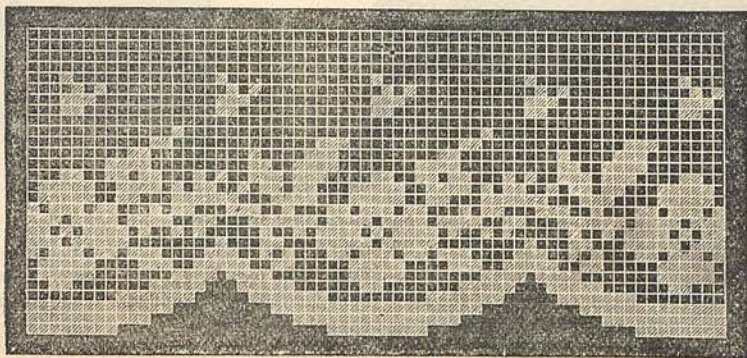
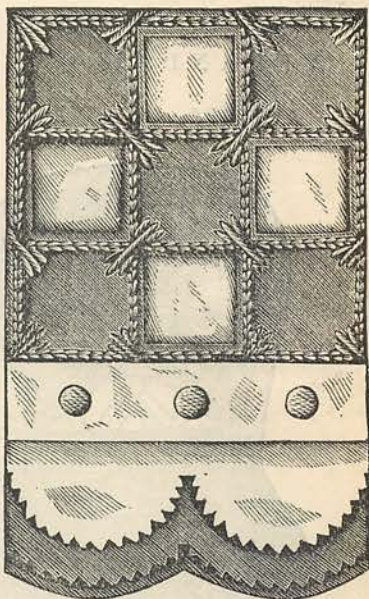
quire, and need not be drawn to fit any special shape or size. Cushions are extremely handsome, worked on some dark material; on dark-brown velveteen, for instance, in rich gold colors, or on dark-green velveteen in light-olive; but, for our part, we prefer them rather light in color. This design would work well on old-gold, or on pale-yellow or blue, either solid, in natural colors, or in outline in two or three shades; or it could be outlined with gold thread, and filled up with silk. We have seen pomegranates so beautifully worked and shaded in natural colors as to be real works of art; but it is necessary then to work the pat-

tern in a frame, and it requires much experience to blend the shades and colors into each other in a harmonious and effective manner. The design we give is, however, too decidedly conventional—especially as regards the centre—to render a natural treatment desirable. It would be best to work it in outline, putting in the seeds of the fruit both in the corners and centre—which is intended to represent a pomegranate split open and flattened in the conventional manner—solidly, in the lightest shade of whatever color you may be using, and outlining them with a kind of lattice-work stitch of the darkest shade.

DESIGN FOR A BABY'S QUILT.

BY MRS. JANE WEAVER.

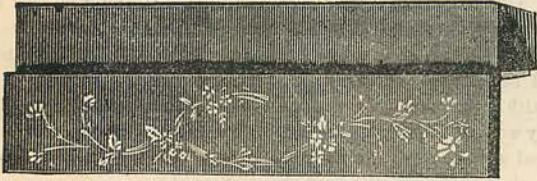
This quilt is made of square pieces of cloth, light and dark. These blocks may be made of silk, or satin, or flannel. The light blocks are filled with down, and are double. The dark blocks being single, they are then run together flat, and the joinings hidden by chain-stitches of silk or wool; the corners are hidden by long stitches which cross them. The border is a dark piece of cloth, with the edge pinked in a large scallop; over this is laid a light piece, done in the same way, and to conceal the joining to the squares a broad worsted braid is sewed on the top, and an embroidered design of circles in silk finishes the quilt. There should be no lining to the quilt; it will be warm and light, and a lining would make it heavy. A more costly and elegant quilt could be made of satin blocks filled with down, and the dark ones—unlined—of silk. These quilts serve for cots or sofa-quilts, or, mostly, for placing midway over a bed from the centre to the foot, as extra covering.





## GLOVE-BOX: WITH DETAIL.

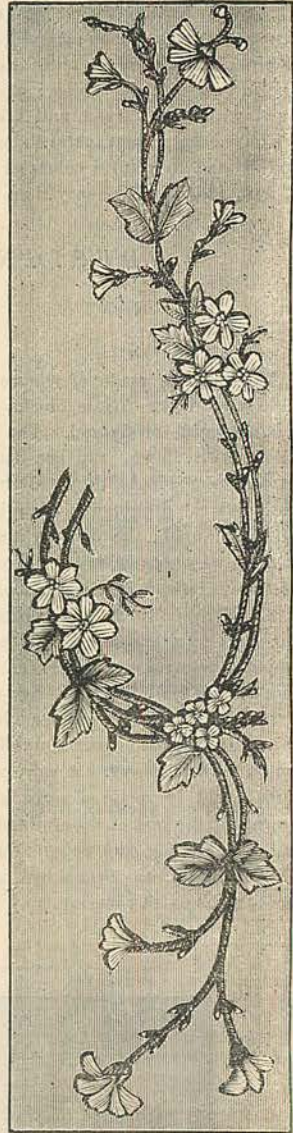
BY MRS. JANE WEAVER.



This box is intended to hold the long gloves now so fashionable. It is covered in plush, either embroidered or painted after the design which we give in detail. The box may be made of wood or of stiff card-board. The inside is lined with quilted satin.

## VERANDAH CHAIR.

BY MRS. JANE WEAVER.

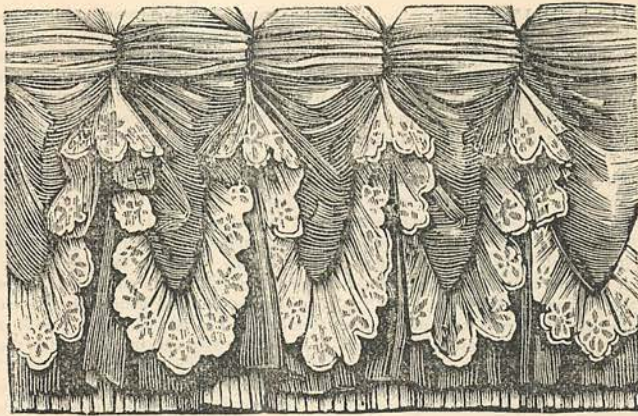


The chair is of willow or cane. The cover for the back and the cushion are of plush, satin, or éceru linen. The design is done in Kensington-stitch with crewels. Fit the cushion to the seat, over an under-cushion filled with cotton wadding or feathers, then fit the curtain edge, which has only a narrow vine running through the centre. Edge with narrow worsted fringe. The back is done in the same manner. Wadding or canton-flannel for the back.



## DRESS TRIMMING.

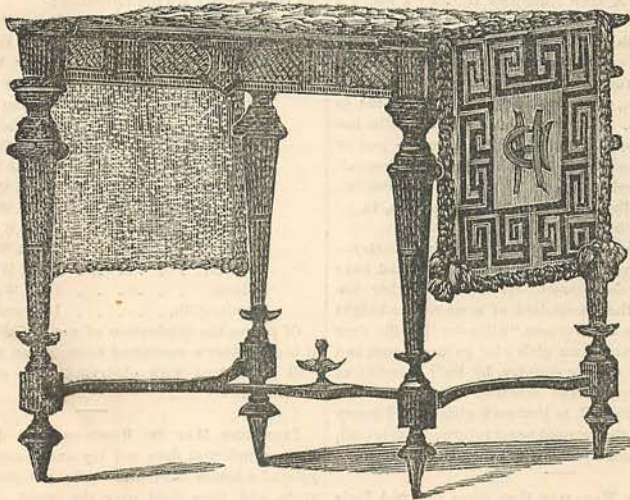
BY MRS. JANE WEAVER.



Foulard, cashmere, or nun's-veiling, cut out in deep vandykes, which are edged with cream-colored lace, and then draped over a box-plaited flounce; under which flounce is a narrow plissé.

## TABLE-COVER.

BY MRS. JANE WEAVER.



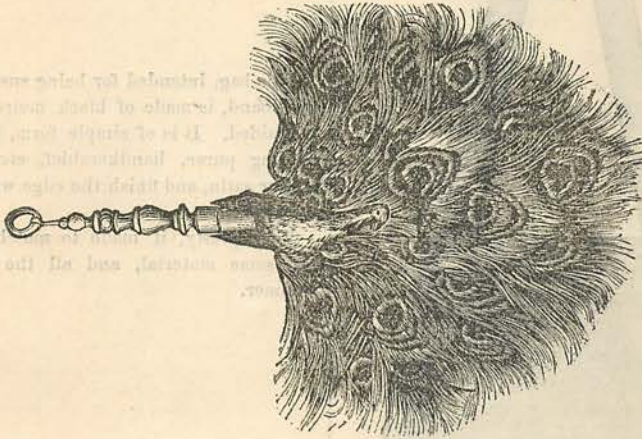
This cover is made of plush, and the ends only are ornamented. A monogram in the centre, set within a border, like the old Greek border of our model, or any other border which the taste may suggest. Line the cover with canton-flannel of the same color, and add a narrow worsted fringe, with three balls in a group at the ends. Nothing can be prettier of its kind.



front, of which there are five, as will be seen, } or order them from a city store, if convenient, as  
 can be made at home with frog-buttons and } they are more durable.  
 tubular braid; but it is better, perhaps, to buy }

## FAN OF PEACOCK-FEATHERS.

BY MRS. JANE WEAVER.



Take an ordinary paper Japanese fan with a good handle, cut the fan as nearly the shape of the model as can be done, cover this on both sides with some peacock-blue or green satin, then gum on the feathers, adding a few stitches to keep them more secure. Arrange them with neatness and precision. If possible to get the breast and head of a small bird, finish with it; but these are difficult to find. A nice bow of satin ribbon to match, or a bright cardinal color, will make a very pretty finish.

## DESIGNS FOR CHAIR-COVERS, TIDIES, ETC.

BY MRS. JANE WEAVER.

In the front of the number we give four different designs, that may be worked on fine linen sheeting, and used for chair-covers, tidies, etc., at pleasure. In this case, they are to be done in what are called "bobbin-silks." They all are patterns copied from ancient manuscripts in the British Museum.

The first is a stripe, to be worked entirely in outline, and both sides of the work made to present the same appearance—that is, to have neither right nor wrong side. The design is first to be traced on the linen. You trace out the outline in fine running stitches, taking up every alternate three threads; return by working over the three threads left in first passing over the outline. Both sides are now alike, with a fine tracing of stitches. You now work over

these stitches in tapestry or long-stitch, taking each one up carefully, and working into the last. The other side is worked over in the same manner. The interior of the small figures are worked in *point-au-passé*. This stripe is used in alternation with a stripe of open-work.

The other three designs are sprigs, which are to be worked and shaded as seen in the patterns. They may be alternated with the above stripe, between stripes of open-work. In addition, they may be used for an almost infinite variety of purposes, being introduced at the taste of the fair embroiderer. On d'oyleys they would come in very conveniently.

These designs may also be done in fine crewels, and applied to almost any purpose in embroidery. This colored plate is an extra one.



## CHATELAINE BAG.

BY MRS. JANE WEAVER.

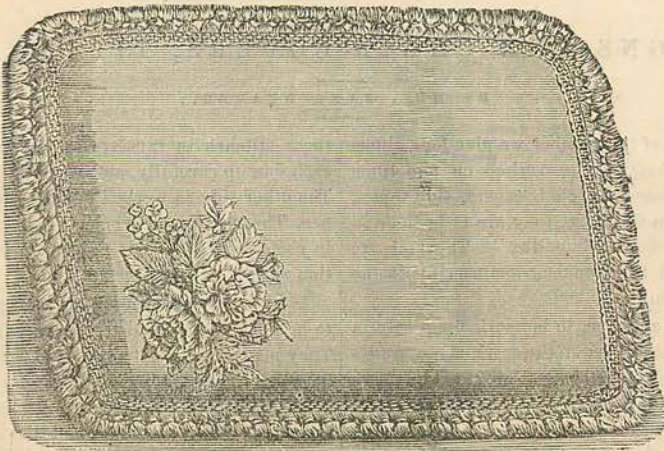


This bag, intended for being suspended on the waistband, is made of black moiré or satin, and is braided. It is of simple form, but capable of holding purse, handkerchief, etc. Line with silk or satin, and finish the edge with a silk cord to match.

Very pretty, if made to match the dress of the same material, and all the fashion, this summer.

## SOFA OR FOOT CUSHION.

BY MRS. JANE WEAVER.

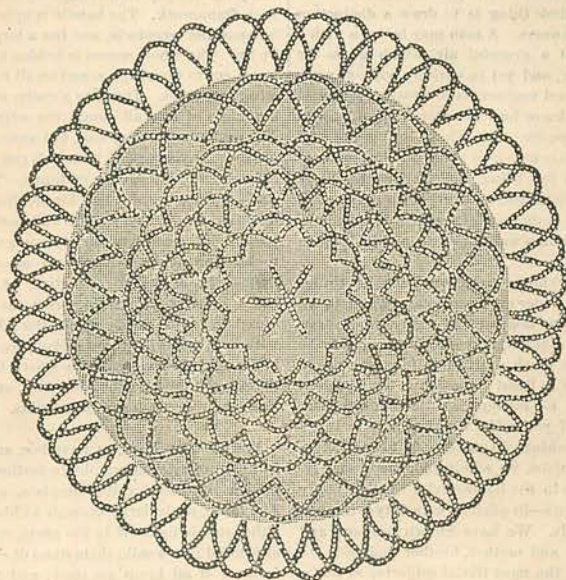


Make the cushion of ticking, and fill with either feathers or hair. The cover is of plush, of any color, ornamented with a design of flowers embroidered in Kensington-stitch in one corner. The edge is finished with a graceful worsted tassel-fringe.



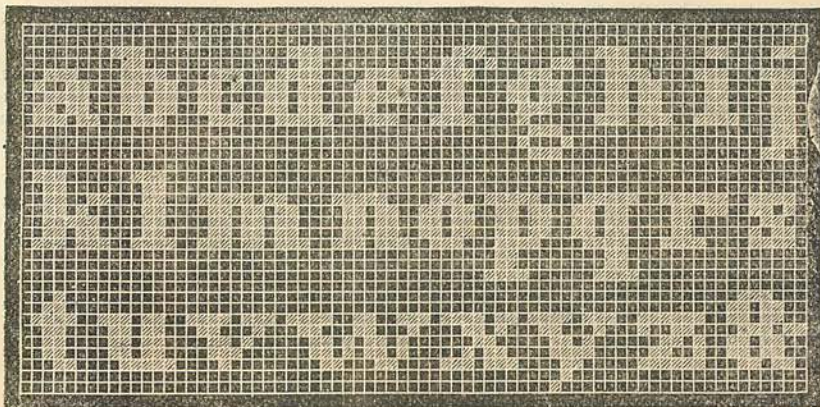
HIGGINS & CO. EDITORS  
ROUND MAT, OR PENWIPER, EDGED WITH BEADS.

BY MRS. JANE WEAVER.



This model, as a penwiper, is made of five graduated rounds of fine scarlet cloth, each worked on the edge in crossed loops of small bright-white glass beads, with a cut-steel bead of the same size in the centre of each loop. The smallest round, in the centre, is worked with glass beads, and a steel bead at each point and where the bars cross. Beneath these worked rounds, two or three rather smaller rounds of black silk, and one of cloth, the same size as the largest upper one, are fastened. For a mat, leave out the under leaves.

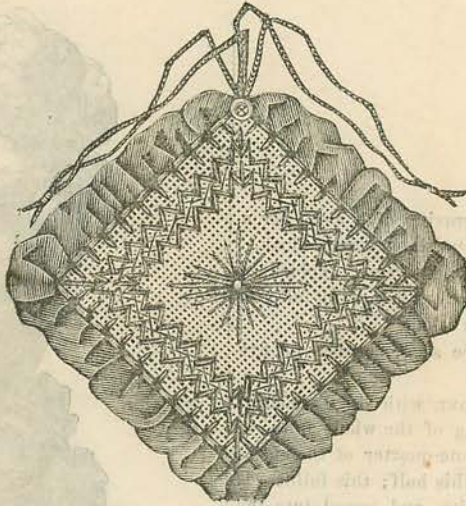
ALPHABET FOR MARKING.





## HANDKERCHIEF SACHET.

BY MRS. JANE WEAVER



The materials are card-board, two squares, of seven inches square, the same of perforated card-board. Some satin for the frill, wadding and silk for lining, ribbon for tying, some sachet-powder for perfuming. The card-board squares are embroidered after the design given, in different colored silks. The squares are a little larger than a folded handkerchief. The satin for the frill is seven inches wide, and rather more than double the length of the four sides of the square. This should match in tint the color of the draperies in the bed-room. After the upper square

is worked, and fixed round the inside of the card-board, by gumming the raw edges flat, the satin frill is then sewed on to this; the wadding is cut to the proper size, and into it is mixed the sachet-powder, and it is covered over with the silk lining; then the lining is sewed neatly on each side of the square. The under card-board is covered in the same way. In joining the two together, only two sides to be joined to the satin frill, these three sides forming a triangle; and the satin fullness is secured from them on the upper card-board, to admit the handkerchief.

## DAFFODILS: SEE SUPPLEMENT.

BY MRS. JANE WEAVER.

For a china or terra-cotta plate; or on card-board, in water-colors, for a hand-screen or fan. The colors are a deep-yellow for the petals, and a paler transparent tint for the tube; the leaves a blue-green, formed by Brunswick-green and white. The ground of the china plate should be a pale-red, shaded from a dark to a lighter tint above the flowers, the rim a deep tint of red, and a gold border. Terra-cotta will require no ground. Or the design may be copied in embroidery.

plate, a plaited lemon-color ribbon, in flat plaits, should be sewed on one edge of the plaits above the edge of the card-board; a handle fixed, and a bow of red ribbon to conceal the fixing.

*For a Fan.*—The ground white, and a border of yellow feathers round it, or edged with white marabout feathers. The handle of ivory, a narrow satin ribbon (yellow) arranged in a rosette, to hide the slipping in of the card-board to a deep slit in the handle, and then a loop reaching from thence to the opposite end of the handle, where it is neatly secured.

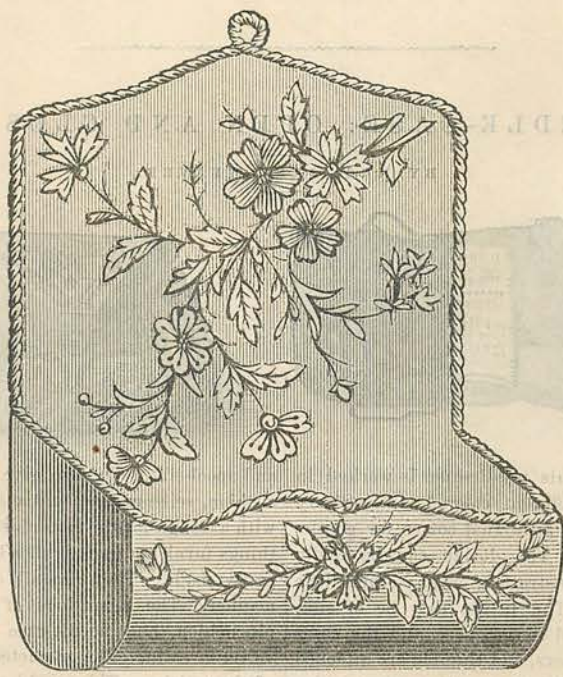
*The Screen.*—A ground of shaded red, and where the lines represent the borders of the



...the design may be turned in a picture, ordinary ones the colors to be used in the  
 ...and worked in silk embroidery. It may be used in this way for a  
 ...the front in the back with the side of the pattern or this other purpose. Or it may  
 ...with lined silk or a hand-embroidered pattern. In the latter case a  
 ...be used as a hand-embroidered pattern. In the latter case a  
 ...the stitches to be used.

WALL-POCKET.

BY MRS. JANE WEAVER.



This useful little article is made of either plush or velvet, on to which a design of flowers is embroidered in silks. It is all cut in one piece. The front, which turns up, is cut into a scallop, and the sides are separate and set in. After the piece is embroidered, it is to be mounted upon a piece of card-board which has

been neatly lined on the back. The front piece of embroidery, it is useless to say, is of the plush, and a separate piece, unless one prefers to have the back lined with the plush; then, of course, it is just turned up. A large twisted-silk cord finishes the edge.

COLORED PATTERN: GUELDER ROSES.

BY MRS. JANE WEAVER.

In the front of the number, printed in the appropriate colors, we give a spray of Guelder Roses, which may be executed either in painting or embroidery, at the taste or convenience of the fair artist.

In painting, the design is suitable for a panel of a door, to be either painted on a door of a room or a cabinet, or on paper, which is afterwards to

be pasted smoothly on. When dry, it can be sized over with common white size, or with half an ounce of isinglass steeped in very little cold water, then a little hot water poured over, and, when dissolved, strained and used while warm. Put on two coats of size, letting one dry before another is put on, and be careful that every part is well covered. Lastly, varnish with white hard var-

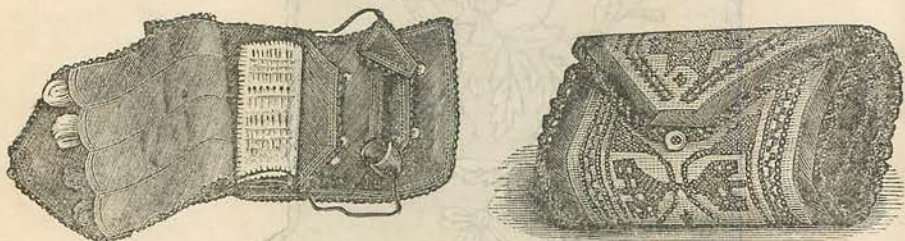


nish. Or the design may be framed as a picture; or be cut oval, and mounted on stiff card-board. This, lined at the back with satin, and the edge covered with plaited satin ribbon, and with handle attached, can be used as a hand-screen.

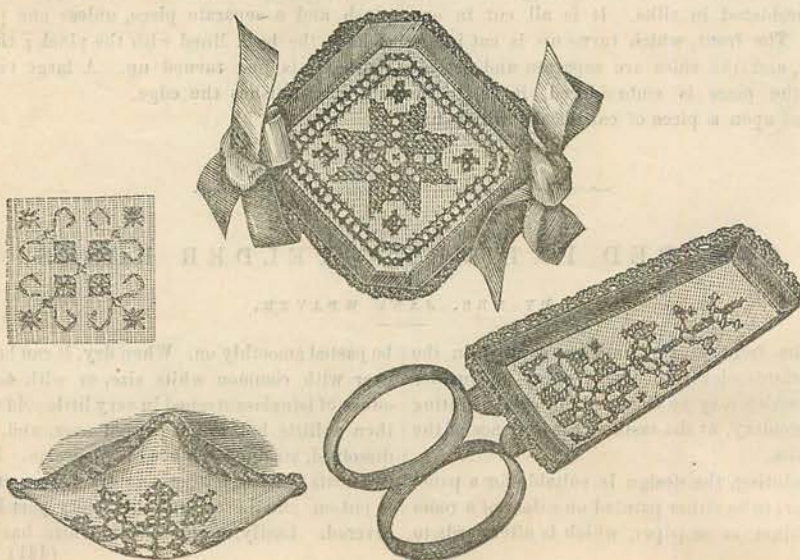
In embroidery, the stitches to be used are the ordinary ones, the colors to be taken from the pattern. It may be used in this way for a hand-screen, or suits other purposes. Or, if enlarged, it would make a pretty ottoman-seat, chair-back, fire-screen, etc., etc. In fact there are a dozen purposes to which it may be applied.

## NEEDLE-CASE: OPEN AND CLOSED.

BY MRS. JANE WEAVER.



The outside of this needle-case is worked in cross-stitch with different colored silks on very fine silk canvas, the kind that comes for gentlemen's suspenders. The design can be easily taken from the illustration, or any other little design supplied. The inside may be of silk, satin, or fine flannel or cashmere, and the cases for the thread, scissors, and thimble are attached to the lining, as may be seen. A crocheted edge is worked all around, with a fine crochet-needle and spool-silk. We also give designs for a pincushion, scissors-case, and a simple needle-case, with a design for the embroidery. All these little things furnish a work-basket beautifully, and are easily made. They are all done in the same manner. The mountings of the scissors-case, pincushion, and needle-case may be of either velvet or satin. The crocheted edge finishes all of the articles. This would make a very appropriate gift for the coming Christmas or New Year.





CUSHION: APPLIQUÉ OF CRETONNE.

COVER FOR A SCARF OR CUSHION. BY MRS. JANE WEAVER.



This design is given in miniature size, but demonstrates sufficiently well how these cretonne appliqués are carried out. The foundation may be either plush, velvet, satin, or cloth; the cretonne is cut out in different bits, and arranged to form a complete design. These are either carefully basted on to the foundation, or pasted on with gum-arabic; the basting is preferable, but

it must be done carefully and neatly; then the edges and the veining of the leaves, etc., etc., are worked over, in buttonhole-stitch for the edges, and stem-stitch for the veining, using colored silks to match the flowers and leaves, etc., etc. The designs are further enriched and accentuated by filling in various fancy stitches with the different silks.

END OF A SCARF TABLE-COVER.

BY MRS. JANE WEAVER.

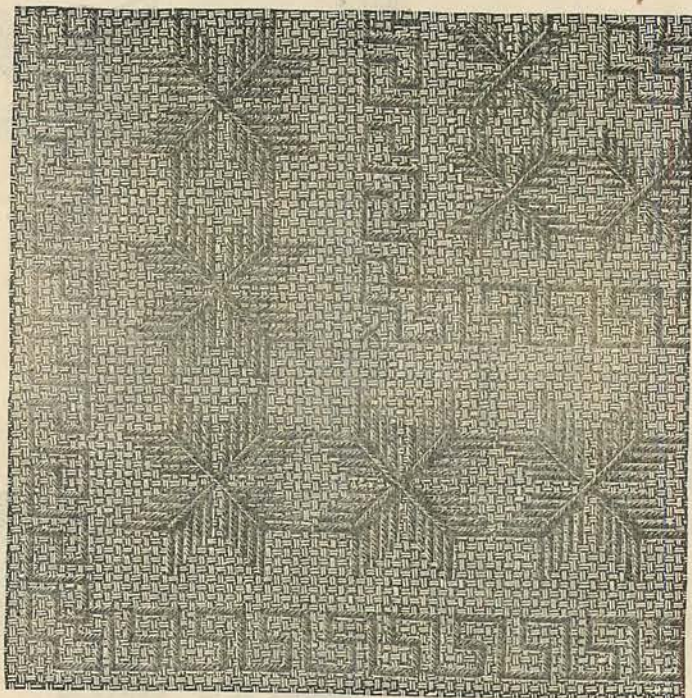
We give, on the SUPPLEMENT, a very beautiful pattern, in Pansies and Primroses, for the end of a scarf table-cover, designed expressly for this magazine. This design, together with others given on other SUPPLEMENTS, makes a beautiful decoration in outline for the two ends of a scarf table-cover.

Or it may be done on crash, with wash-silks, in natural colors of flowers and leaves, for the top of a dressing-table, or night-stand in a bedroom. A very useful as well as beautiful cover may be thus made on satin, pongee, or velvet, in filoselle, for the drawing-room or library.



COVER FOR A BABY'S CARRIAGE OR CRIB.

BY MRS. JANE WEAVER.



Materials: white cotton, Java canvas, pale-pink and pale-blue zephyr.

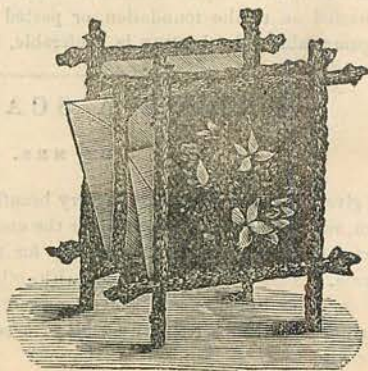
Make the cover the required size, and then follow the design which we give complete and

full size for one corner. The colors may be arranged to suit the taste, making the border of one, the stars of the other. Fringe the ends, and buttonhole-stitch the sides.

LETTER RACK.

BY MRS. JANE WEAVER.

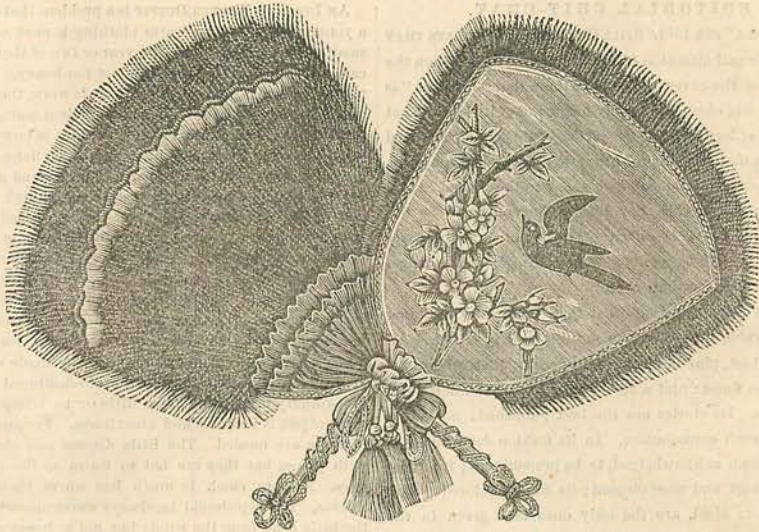
For making the frame, young shoots of pine-wood are cut the required length, dried in an oven, and the pieces joined together with fine wire. Knotted ends are fixed firmly to the ends of the staves, as seen in the illustration. The outer and inner panels are made of stout cardboard, the former on one side covered with plush, on the reverse side, as also the centre panel, with glazed paper. The design on the plush can either be painted or done in embroidery.





## FIREPLACE FAN.

BY MRS. JANE WEAVER.

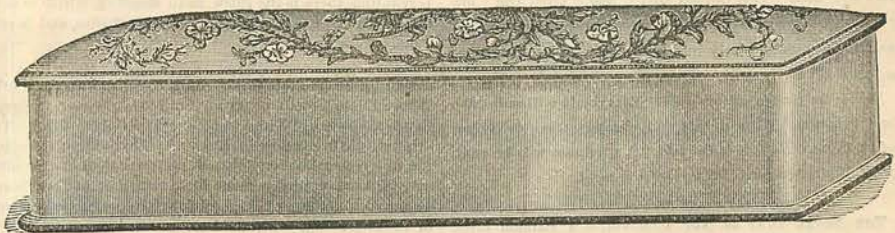


Two large palm-leaf fans are required for this arrangement. One of the fans is covered with old-gold satin, on which a spray of flowers, with a bird, or any other design, has been embroidered in suitable colors. A silk cord, of old-gold color, borders the fan, and holds the fringe of brown ostrich or marabout feathers in its place. To

the surface of the other fan are fixed fringes of ostrich or marabout feathers, which can be bought ready-made: a row of peacock-tips intersecting the same, as seen in the illustration. The lower part of this fan is covered with ruches of old-gold satin, and the handles are ornamented with cords and tassels of the same color.

## BOOT AND SHOE BOX.

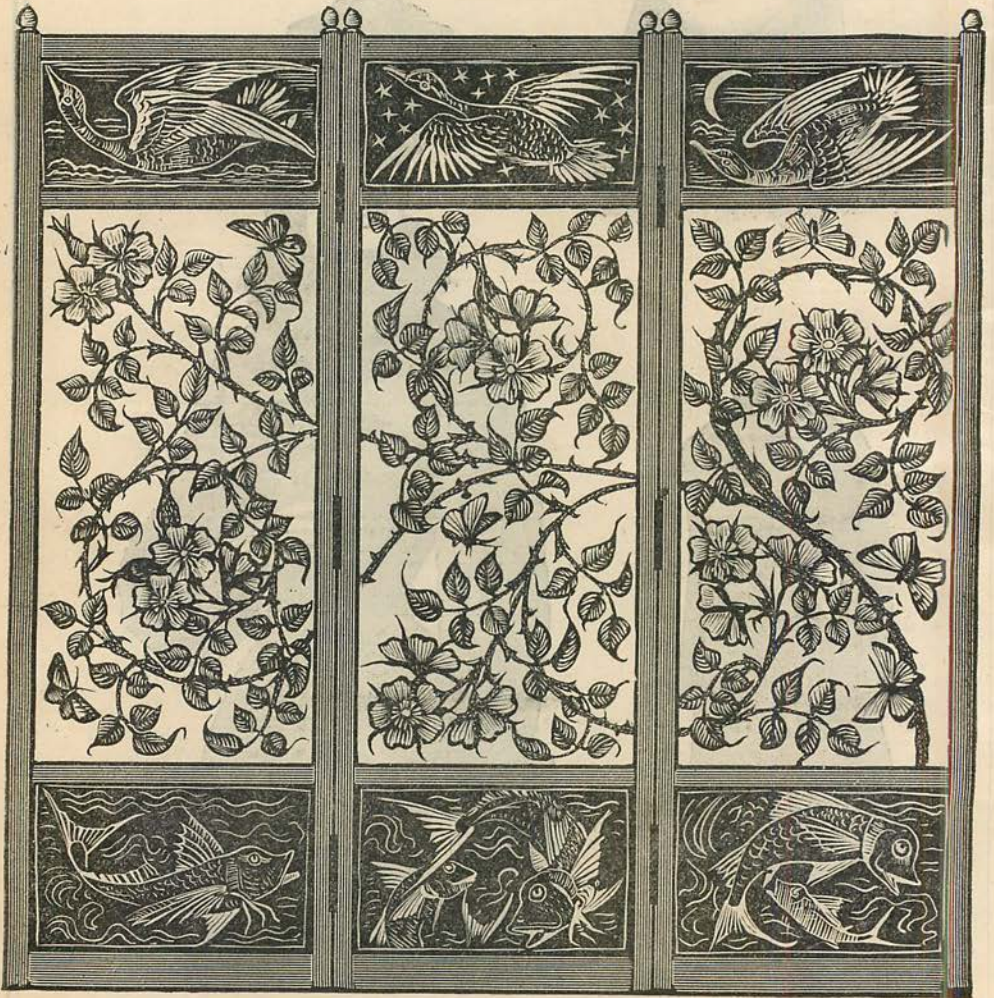
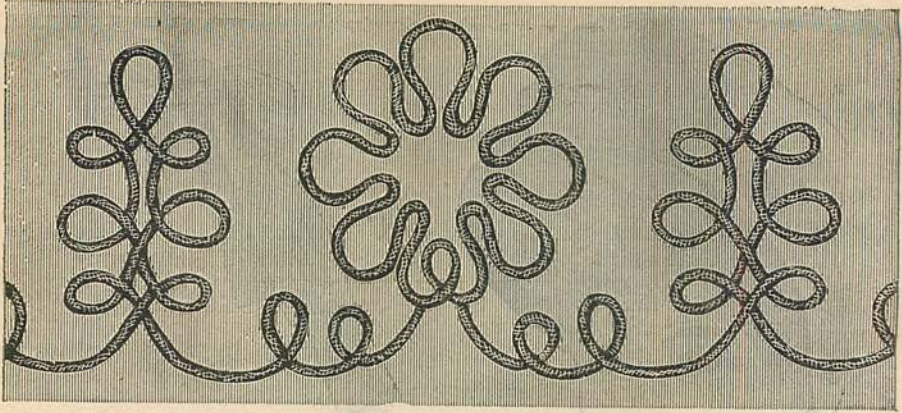
BY MRS. JANE WEAVER.



This is a most convenient piece of bed-room furniture. It can be covered in either plush, rep, or cloth, and the lid is decorated with embroidery. The inside is lined with furniture-chintz or cretonne. The width of the box should be sufficient for the boots and shoes it is

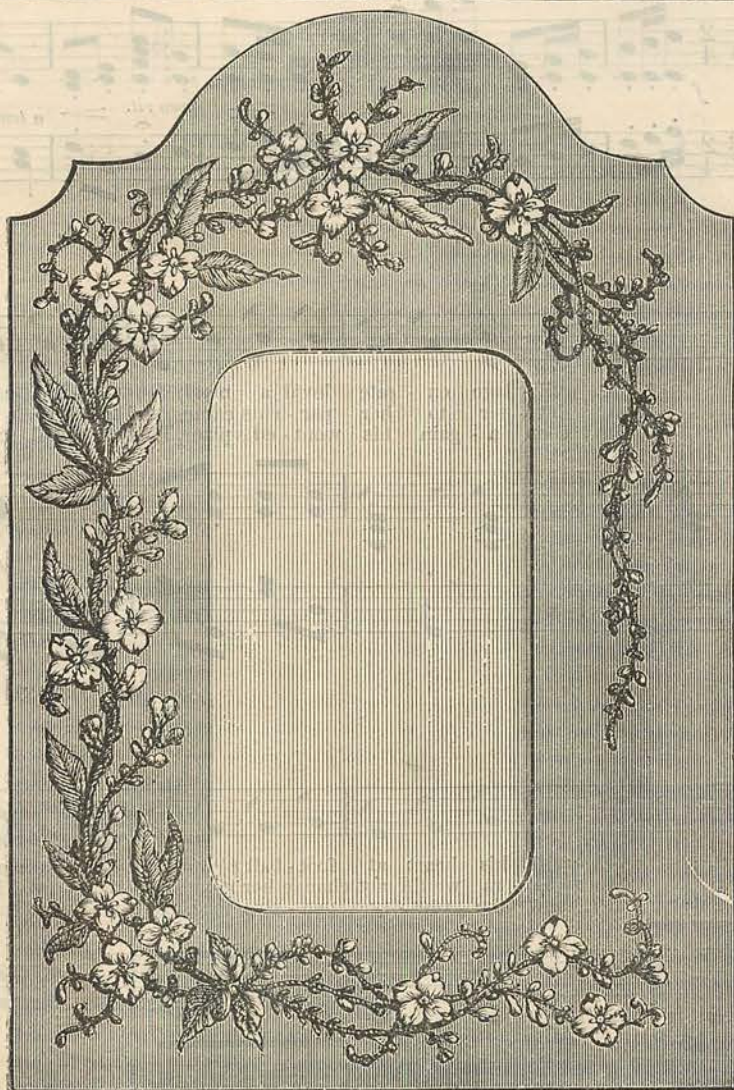
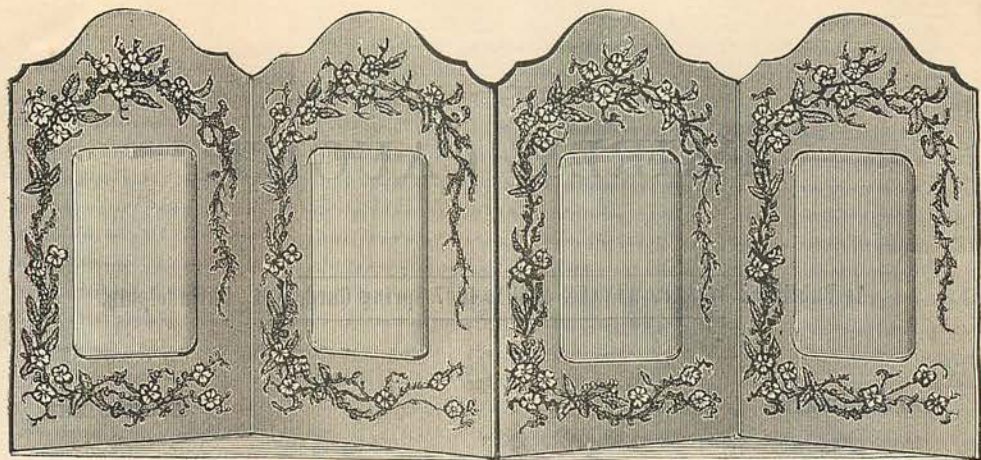
intended to contain: about twenty-seven inches long, and from seven to nine inches high. The lid of the box should be lightly padded with cotton laps. The box can be placed either before the dressing-table or fender; serving the double purpose of shoe-box and hassock.





FOLDING FIRE-SCREEN, Etc., Etc. PATTERN IN BRAIDING.



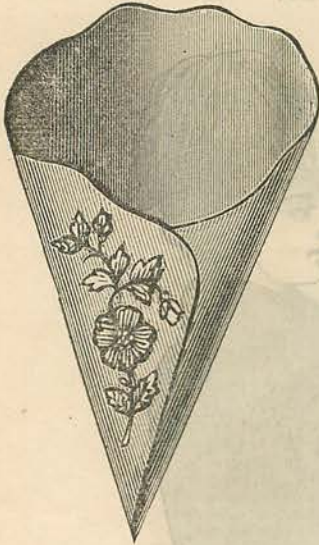


FRAME FOR PHOTOGRAPHS. FOLDING-SCREEN OF FRAMES.



## TOILET-TABLE POCKET.

BY MRS. JANE WEAVER.



This useful little receptacle is made of plush, with a tiny spray embroidered on one corner. It is then stretched over card-board, and lined with silk; folded in shape, and suspended by a loop.

### LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .	.50
“ “ with drapery and trimming, . . . . .	1.00
Polonaise, . . . . .	.50
Combination Walking Suits, . . . . .	1.00
Trimmed Skirts, . . . . .	.50
Watteau Wrapper, . . . . .	.50
Plain or Gored Wrappers, . . . . .	.35
Basques, . . . . .	.35
Coats, . . . . .	.35
“ “ with vests or skirts cut off, . . . . .	.50
Overskirts, . . . . .	.35
Talmas and Dolmans, . . . . .	.35
Waterproofs and Circulars, . . . . .	.35
Usters, . . . . .	.35

### CHILDREN'S PATTERNS.

Dresses: Plain, . . . . .	.25	Basques and Coats, . . . . .	.25
Combination Suits, . . . . .	.35	Coats & Vests or Cut Skirts	.35
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Infant's wardrobe, including seven pieces, \$1.00: Slip, Dress, Baricoat, Band, Shirt, Bib, Cloak.

We have marked in the catalogue the patterns we always keep in stock.

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

## COLORED PATTERN: TRELIS-WORK.

BY MRS. JANE WEAVER.

Always on the lookout for novelties for "Peterson," we give, in the front of the number, a new style of work, called Trellis-work, printed in the appropriate colors—one of those costly and beautiful embellishments, more expensive than many chromos, only to be found in this magazine.

It is especially suitable for chair-backs, mantel-piece valances, etc., or, in summer, for chimney-screens. It can also be appliquéd as bordering to curtains, or to the panels of standing screens. The materials required are slate-colored strong linen or brown holland for the backing, scarlet sateen, dark-green sateen, or cretonne for the leaves and flowers, and gold American-cloth for the trellis-staves.

(530)

For embroidering, various shades of filosele are used—two shades of scarlet, two of crimson, two of brown, one purple, one fawn, one light-yellow, and several of green and old-gold.

Commence and proceed with the work as follows: Cut two pieces of linen the size required for your piece of work. Lay them one over the other. Cut some strips of the gold-cloth half an inch wide; fasten them firmly down to the linen in the form of a trellis, by taking the stitches across the strips, not through them. Draw with a pencil the flowers and buds on the scarlet sateen, and cut them out with a pair of scissors. Proceed in the same way on the green and brown sateen or cretonne for the leaves, stalks, and calices. Fasten the flowers and buds in their



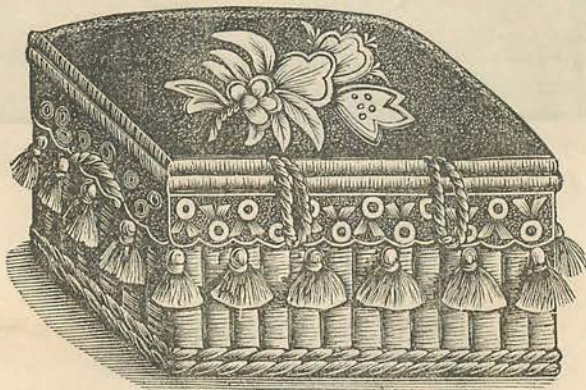
places with a needle and white cotton, and work the outlines with open buttonhole-stitch, marking the shape of the leaves where they overlap with three or four strands of the darkest shade of scarlet silk.

Now fasten down the calices, leaves, and stalks, and overcast them in the same way with different shades of green, old-gold, and brown. Shade the flowers and the buds with the lighter scarlets and crimsons. Work in the centres of the flowers with purple, fawn, dark-brown, and yellow-green. Put in the pistils and the stamens with light-yellow and a little bright-green. Vein

the leaves in greens, browns, and old-golds. Overcast the under side of the gold trellis with dark-brown, and the upper side with light-brown. Then work on the top of the overcasting one row of crewel-stitch (taking the stitches into the silk, not into the gold-cloth), with the corresponding shades of brown. Now, with a sharp-pointed pair of scissors, cut away carefully all the backing that shows on the right side of the work. It may be necessary to put a few threads of black or green silk across the back of the work, in any places where the points of the leaves or flowers would curl up.

## MUSIC BASKET.

BY MRS. JANE WEAVER.



This is a time when everything is being utilized, whilst adding to the brightness of the room. The music-basket is composed of a strong square brown wicker-basket, mounted on white castors. The top is covered with a cushion, forming a seat. The embroidery is on black or dark-maroon velvet or cloth, and worked with crewels, with some few stitches in silks to brighten the work. Any simple design of

flowers and leaves. The lambrequin is of good merino, the rounds worked in deep points; the rest in stem-stitch and point-lancés. Large pompons of wool of different colors are attached to every other scallop of the lambrequin, and nearly cover the rest of the basket. The basket is used for sheet-music or light fancy-work. Two loops of heavy cord are adjusted to the lid, to use in opening.

## FOLDING-SCREEN FOR PHOTOGRAPHS.

BY MRS. JANE WEAVER.

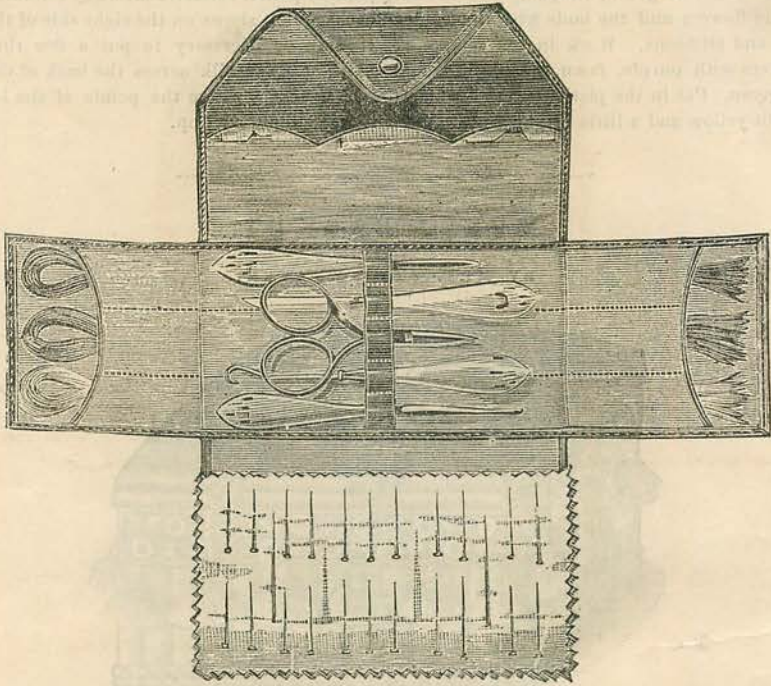
In the front of the number we give engravings of a folding-screen for photographs, and also of one of the frames, full size. The folding-screen, as will be seen, is arranged to contain four *cartes-de-visite*. The frames are fastened together, and

fold one above the other. They are covered with satin, and embroidered *en passé*, representing forget-me-nots, leaves, and buds, as will be seen from the full-sized one we have engraved. This would be a charming affair for a Christmas-gift.

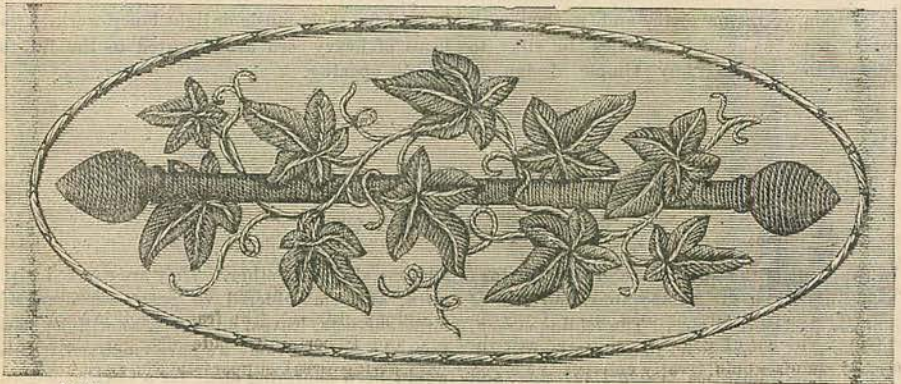


# HOUSEWIFE: WITH DETAIL OF EMBROIDERY.

BY MRS. JANE WEAVER.



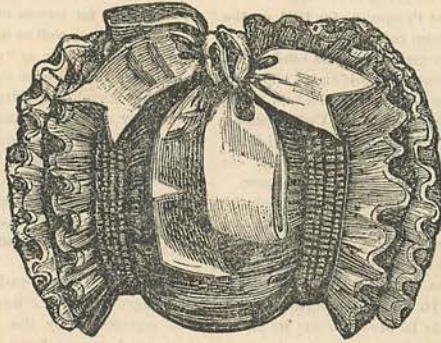
A housewife is almost indispensable to the traveler of either sex. The model here illustrated is eminently simple and useful, containing, as it does, needles, pins, silk, thread, and instruments for working; and in the pocket are buttons, hooks, thimble, etc. Either cloth, velvet, or dull kid can be used for the outside, the lining being of silk, with a flannel leaf for the pins. The design of ivy-leaves can be either embroidered in silks or crewels. If kid be used for the outside, the design may be painted. An excellent thing for a Christmas gift.





## MUFF OF SATIN OR SILK.

BY MRS. JANE WEAVER.



This dressy little muff is made of black satin or silk. Half a yard of satin, cut in half, and the two breadths sewed together, and then gauged at either side with four rows, forms the centre of the muff. Two gathered ruffles of the satin or of ribbon trim the sides. Line and wad with silk and wool. A bow and ends of velvet ribbon ornaments the top.

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## FOLDING FIRE-SCREEN, Etc., Etc.

BY MRS. JANE WEAVER.

In the front of the number we give a very beautiful artistic design for a folding-screen that may be used for a fire-place, or to shut off a draught from a door, etc., etc. It is designed expressly for needle-work, and should be executed in crewels and silks. Each fold of the screen is divided into three panels—the upper one for the birds, the middle portion for the rose design, and the lower for the fish. The rose—as will be seen in the illustration—is done on a light ground, while the bottom and top panels are the reverse. A very good material for embroidering on is cashmere, which can be had in every shade of color, from dark olive-green to lightest yellow, so that all tastes can be suited. The birds and fish-panels should be treated rather in outline, and in one tone of color—say blues for the birds, and browns and yellows for the fish. The use of gold thread to indicate the water or clouds would greatly enhance the effect.

The rose is drawn very ornamentally, and should be worked in nice tones of green, the stems in reddish-brown, and the flowers in light-pink silk, with a darker red outline and yellow centres. The butterflies should be chosen from those with few colors, such as the whites, sulphur, and clouded-yellow. The color of the ground might be light lemon-yellow or yellow-green, or even a salmon tint; and the flowers and butterflies must be made darker or lighter, as looks the more effective.

The advantage of dividing up the leaves of the screen into two or three panels is that you gain variety by being enabled to treat each panel in a different way. If each pattern be in all the panels, it is difficult to avoid monotony; whereas, by introducing different birds and fish, it gives additional interest. The frame itself is improved, too, and is certainly made stronger, the cross-bars giving great support to the uprights.