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LADY'S BOOK ON ART EMBROIDERY IN SILK



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A LADY'S BOOK

ON

ART + EMBROIDERY

IN SILK,

WITH

ENGRAVED PATTERNS.

Compiled by **G. C. PERKINS.**



PUBLISHED BY

M. HEMINWAY & SONS SILK CO.

MANUFACTURERS OF

SUPERIOR SILK FOR DECORATIVE NEEDLE WORK.

1886.



.P 44



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INTRODUCTORY.

OUR last publication on "Art Embroidery" having met with such universal favor by ladies interested in fancy work, we have felt prompted to continue our efforts in making a general revision of the book by adding many illustrations of new articles and designs that have more recently come before our notice.

No substitute can ever be found to take the place of the Kensington and single and double outline stitches, for they are used in most every piece of work and will ever continue popular. The appearance may be changed by using different sizes in silks and flosses.

Within the past year a very important discovery has been made by us (and is confined to us), in producing the *Japan Wash Embroidery Silk* and *Japan Floss*.

So much silk is used on wash material it is quite necessary the dye should not run into the material when washed, and until now we never could positively warrant bright colors fast.

We have great faith in our Japan silks and take pleasure in recommending them to the public for trial. We do not retail our silks. They will be found on sale by leading dealers in all the principal cities of the United States and Canada. If you cannot procure what you want we will cheerfully recommend you to parties who keep extensive assortments of our productions and everything requisite for fancy work.

Persons who lack a natural taste for shading flowers will be aided in selecting colors by referring to page 76.

A small hand hoop is most convenient for a small piece of work, and for large pieces there are several patented frames, which are sold at all Art

Needlework stores. We recommend either, the Common Sense, Green's, Ludwig's, or the Ideal. If an article gets out of shape in working, attach it right side up securely to a board covered with a damp cloth, and let it remain until dry.

If by an oversight of ours, or mistake of the printer, there should be difficulty in understanding our explanations and illustrations we would thank our readers to consult us personally, or by letter; also, if any lady has suggestions to make, treating on Art Embroidery, we would be glad to know them and give her due credit for the same. New designs are being constantly brought out and we should not be at all surprised if our book No. 4 would shortly follow this.

Our books can be procured of dealers in embroidery materials, or will be mailed to any address on receipt of 25 cents in stamps.

M. HEMINWAY & SONS SILK CO.,

78 Reade & 99 Church Sts., New York.

716 Arch St., Philadelphia.

Watertown, Conn.

EMBROIDERY AS AN ART.

Embroidery means literally "to border"—to decorate the border. It probably originated with stitching, or the sewing together with some kind of thread and needle, and is said to be of very ancient origin.

The history of this art needs no rehearsal; it seems to be a feminine instinct in every nation, each one having its own peculiarity and taste. Turkish embroidery has its own scale of color, its own special designs.

In spite of the ridicule cast upon this style of decoration in olden times, in spite of the delicate nature of the work, embroidery has commanded the serious attention of women everywhere. It is not a "fancy work," it may be the expression of a pure and artistic fancy. It is not alone the art of bordering in stitches, it is the fine art of stitchery, it is a mode of expression.

What does it matter if a lady uses a needle instead of a pen, crayon, or brush? What concern if her figures are more true to a thread than a key-board? Embroidery is a mode of expression, and it demands and wins respect.

Of recent years the art of embroidery has in this country made wonderful progress and is still on the increase. It has commanded the attention of artists and won the respect and admiration of the most cultivated people. It has created a demand for new fabrics, and given an impetus to the manufacture of textile materials that cannot fail to be of the greatest benefit to the country. Moreover, the art has greatly widened its scope and materially changed its methods. It has even attempted to be pictorial. How far it can go in this direction is still under experiment. There may be limitations to pictorial embroidery quickly reached, and beyond which it can never go. Much of the new embroidery is imitative—an experimental feeling after a new and fresher mode of expression. It will find its bearings in due time. Meanwhile, it is of the greatest interest to watch the progress of the new art, to learn what it can do, and to leave to just criticism to eventually define its artistic limits.

With the Wonderful Advance of Embroidery

In this country has grown an equal interest in tapestry, and in considering the new embroidery the new tapestry must first be examined. This work uses the needle as a means of expression. It employs, like embroidery,

ery, a fabric for a background or basis, but, unlike embroidery, it employs only one stitch. A piece of the new embroidery may employ many kinds of fabrics and every variety of needle-work. A piece of tapestry has only one fabric as a backing, and the work is a whole, one complete fabric with a uniform surface. The art is practically the stitching into a woven fabric of new threads that pass under the warp and over the filling. The new thread, if of a different color, appears as a line of minute dots upon the cloth, and forming an integral part of the fabric. Having thus the use of a line of color, it is easy to so compose these lines that they shall produce a pictorial effect. In this manner a simple running stitch becomes the basis of the most striking and beautiful artistic effects. To distinguish such work from a more mechanical work it is called hand-wrought tapestry. Such work as now employed is clearly superior to any work done before. It lends itself to the most refined and delicate art, and more nearly resembles painting than any form of needle-work.

The Art of Embroidery

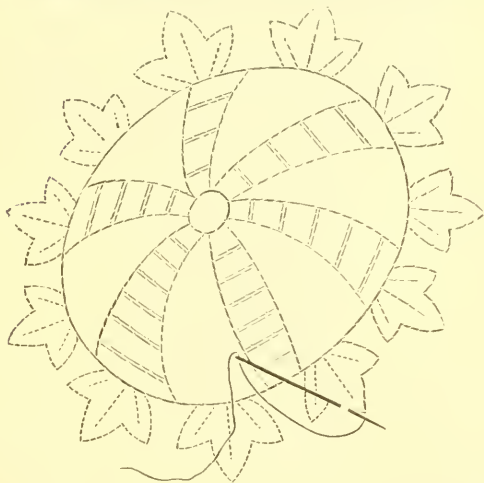
As now carried out in this country is practically the art of stitchery. It is not a thing apart from common sewing, but includes all needle-work. Whatever can be done with the needle is useful, in greater or less degree, in embroidery. At the same time, mere ornamental stitching in colors may not be embroidery at all. It is the art, the design, the drawing, the color, that makes embroidery a success. All else is waste of time and labor. Do anything, but get your effect and produce nature in needle-work.

The Beginner in Embroidery

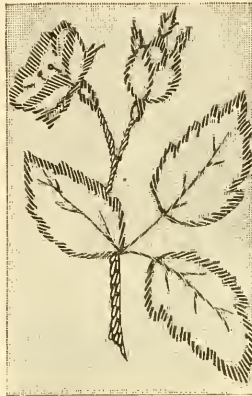
Will naturally take up first the decoration of toilet and table linen. For this work the patterns are best in outline in one color. Choose simple things, natural objects, sprays of foliage, or outline of flowers, ferns or mosses. A step farther may lead to insects, colored shells, etc. Copy always, as far as possible, from nature. To see how easily natural forms and colors can be reproduced, notice the little Japanese pictures so common everywhere. A mere dash or two of the brush serves to indicate a whole flower. Simplicity is the chief thing in embroidery till we advance to the very highest art, and copy nature directly in some splendid curtain, rich with portraits of a hundred different roses.

C. B.

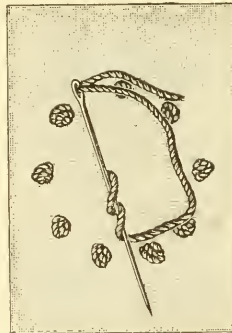
SINGLE OUTLINE STITCH.



The above illustration explains itself better than any written formula can. The stitch is used most commonly for making stamens and veins of leaves, but never for filling in or shading.

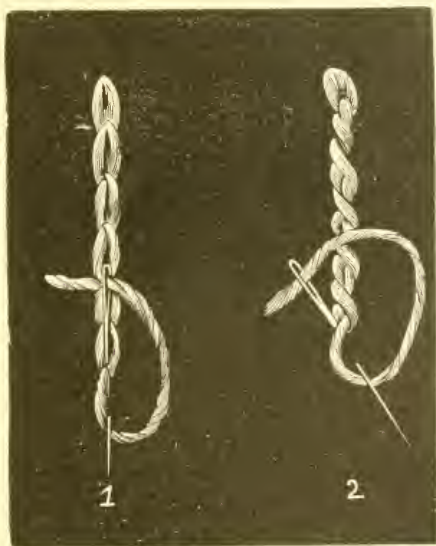
DOUBLE OUTLINE OR SKELETON STITCH.

This is done in the regular embroidery stitch, making every second or third stitch longer than the others, after which the veins of the leaves are traced in the single outline stitch.

FRENCH KNOT.

This stitch is used for the centre of flowers and for making a raised foundation for such flowers as the golden rod and snowball.

It is made by taking a back stitch, passing the silk twice around the needle and drawing the latter through, at the same time holding the coil down in place.

CHAIN STITCH.

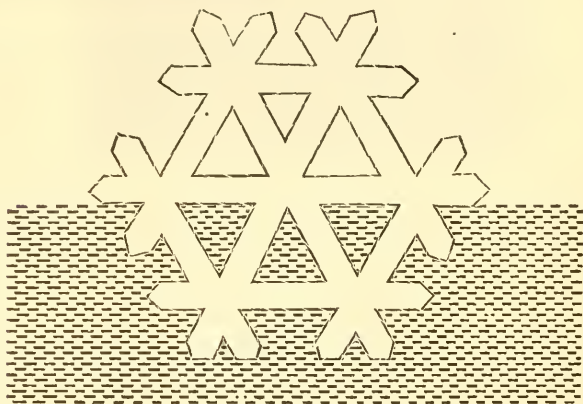
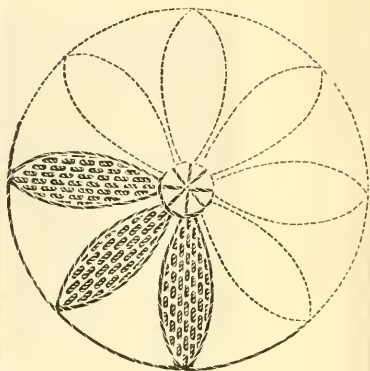
This stitch is particularly useful for tacking down the edges of applique work on any article. We have seen it used for outlining, but it makes too coarse a line. The illustration explains how the stitch is made.

Tracing Stitch

Is useful in applique embroidery, and is worked by laying down a line of filoselle or embroidery silk. Secure it with a thread of another color by bringing it up from the back of the material on one side of the embroidery silk and carry it back on the other.

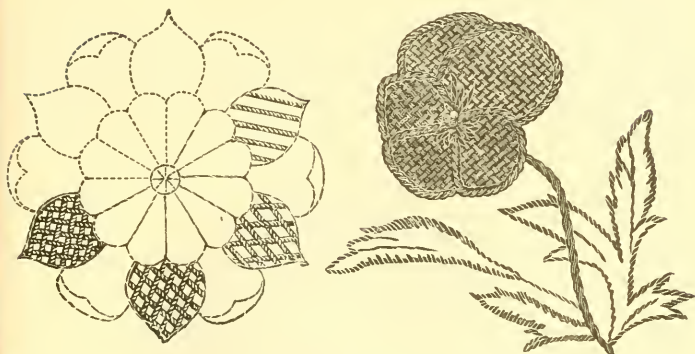
The stitches which secure the silk should be perfectly equal in their distances from each other. Gold cords can be fastened down in the same way, using fine sewing silk to fasten them. When the outline is finished, a small hole should be pierced and the cord cut off and passed through to the other side where it is fastened.

ILLUSTRATIONS OF DARNING.



This simple stitch can be used in many ways. A design can be outlined and the interior darned, or the interior can be left blank and the background darned. The effect can be changed by using filoselle (split), embroidery silk or etching silk; each will give a different appearance to the work. We have seen this stitch used for making apples, cherries and oranges, and they show to good advantage.

WEAVING OR QUEEN ANNE STITCH.



The above illustrations explain themselves perhaps better than a written formula.

First outline the flower either in Heminway's embroidery, etching or split filling silk. If the work is to be on a fine close woven material, Japan etching silk is best. If on pongee or coarse linen, embroidery silk shows to better advantage.

In weaving, cover each petal with parallel stitches extending from one outline to the other, leaving very small space between each. Cross these at right angles in the regular darning stitch.

The effect may be varied by altering the angle at which the silk crosses.

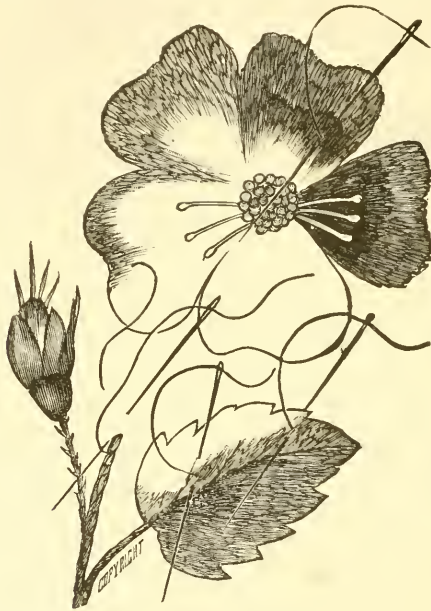
Embroiderers should have an eye for color, and know something of drawing, and at the same time they should have a love of flowers and cultivate the habit of observing them carefully.

They will then instinctively avoid those which are beyond the range of their art and content themselves with such forms and colors as can be pleasantly rendered in silk.

KENSINGTON STITCH.

This stitch derives its name from the celebrated art school at South Kensington, England.

It is not, as is generally supposed, simply a stitch of itself, but is a plan of shading and blending in of colors, according to the principles of art, by using a combination of stitches to secure artistic effect. By this stitch or plan only are we able to achieve success and satisfaction in embroidery in natural colors.



Observe in the illustration the position of the needle in taking the stitches in the stem, leaf and flower. Commence the work on the stem of the design, using the outline stitch; the stem made, commence on the leaf at the centre line at the lower part, giving the needle the slant upwards on the angle of the natural veins in the leaf (see illustration); the stitches must be in length proportioned to the size of the leaf. If the leaf be a small, tiny one, one shade of the leaf color is sufficient, in which

case take the stitch from outline to centre; but in larger leaves, where two or more shades are required to fill the leaf, proportion the stitch according to the number of shades used (see illustration).

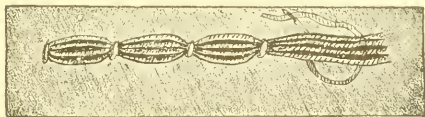
These stitches must be made of irregular lengths where they are to join and blend with the next shade, so as to more perfectly blend in the shades (see illustration).

In making the flower, commence on the outer edge of the petals, etching up from the centre or circle of flower (as shown in illustration), proportion the length of stitch as in the leaf, shading down towards the centre with darker shades of the flower color, according to the principles of art.

Thus it will be noticed that in this combination we use the outline stitch; the satin stitch, the appliqued stitch (this stitch being caught down at each end by a short blind stitch. - By this, nearly all the material is brought on the face of the work without the waste there is in satin stitch, which leaves as much on the back side as on the face of the work), and the French knot stitch, which is used to represent the seeds in the centre, and also, when required, on the ends of the stamens, as in the illustration.

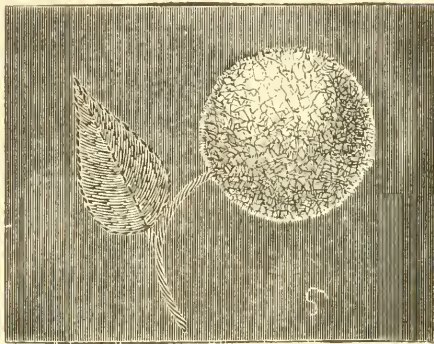
We are indebted to Mrs. L. Maria Cheeny, of Detroit, Mich., for the above excellent representation of Kensington stitch.

COUCHING STITCH.



The couching stitch is very much used with three or more full threads of filling silk caught down at regular intervals. It is also used with Japanese gold and copper thread, which is used very extensively.

SNOW-BALL FLOWER.



Make the foundation in double French knot in double crewel, so as to bring it out in bold relief. Attach to this very narrow silk ribbon, cut in pieces three quarters of an inch long and pointed at the ends. These are crossed and fastened with gold silk.

It is advisable to put in the small pieces of ribbon closely together and fray the ends. The effect produced is quite natural.

We are told by *The Art Amateur* that the feathery fronds of the wild clematis have undergone the same transformation.

This is much more easily accomplished. Instead of using silk ribbon, arrasene is cut and fastened down by silk stitches, and imitates perfectly the fuzzy effect of the wild flower.

What is commonly known as the wild cucumber, a remarkably luxurious vine with white feathery sprays, is imitated by couching down white arrasene and chenille, thus throwing the spray into marked relief.

GOLD THREAD CROSSED WITH SILK.

First in order in ornamental stitches come those which are done by laying gold thread or plate in certain patterns, and fastening down the same with ornamental stitches of silk. This work is generally used as filling for designs already outlined with thick gold thread or cord, or for portions of rich gold embroidery where it is desired to have a variety of different stitches.

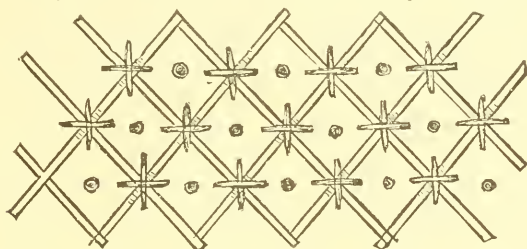
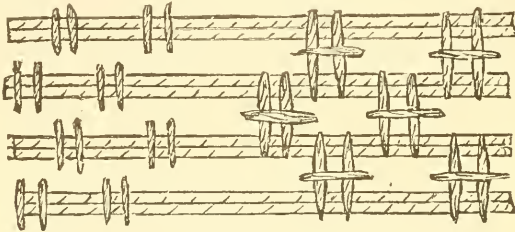


FIG. 49.

When gold thread is used for this class of work, it should either be the thickest made, or, if finer thread is preferred, two lengths of it should be laid together. Fig. 49 shows the thread or plate laid down in diagonal lines, so as to form a diamond pattern. The lines should be accurately measured, and may be ruled on the material with tailors' chalk, which has a fine edge, and makes a clear line. It is safest to fasten the threads at the points of intersection with fine silk or cotton first, unless the worker is sufficiently skillful to make the ornamental stitch the sole fastening. The cross-stitch must be of silk of some color contrasting with the gold—red, blue, or green look best—and it should be of some thickness—either a twist or a thick strand of embroidery silk. Otherwise it will look poor. The lengths of gold thread or plate should be first laid down and secured firmly at the ends, before the ornamental stitches are begun. In the centre of the diamonds may be placed a French knot made of fine gold passing, or a small coil of fine gold thread, sewn down with self-colored Maltese silk, or any other device that suggests itself to the worker. The figure shows the pattern as it would look if "plate" were used, but single or double lines of gold thread might be treated in exactly the same manner. The fastening stitch of silk may also be varied in many ways. It may be observed that gold thread, being round, and therefore giving a varied effect, is always richer than plate, which has in all cases a somewhat tinselly look, and is not to be recommended. Japanese or Chinese gold thread is the most suitable for this class of laid work, or fine gold cord may be used with very admirable effect. Fig. 50 shows the

gold threads laid two together in parallel lines at measured distances. It would always be safest to secure these lines lightly by invisible stitches of



FIGS. 50 AND 51.

Maltese silk first. The ornamental fastening stitches of colored and somewhat thick silk are then taken across the first row of double gold at measured intervals. The second row is then fastened down, and the ornamental stitches taken at the same distances, but exactly between those of the previous row. In place of two straight stitches, as shown in the cut, a cross-stitch may be substituted, and another variety may be introduced by alternating cross and straight stitches.

The pattern indicated in Fig. 51 shows the ornamental stitches taken two together at right angles, and at measured distances, across two of the double lines of gold instead of one, and alternately, as in Fig. 50. A third stitch is then taken at right angles crossing the two fastening stitches. This pattern may also be varied by taking the stitches diagonally instead of straight, and forming a long cross, or by alternating cross and straight stitches. In Fig. 52 the threads of gold or plate are laid singly in parallel lines at measured distances, crossing each other so as to form squares. These lines should be secured by small invisible cross-stitches in Maltese silk at the points of intersection. The ornamental fastening stitches are then taken from side to side of the squares, forming a cross in the centre, and this cross is again secured by a smaller cross-stitch taken diagonally over the point where the two threads of silk meet. These ornamental crossings may be taken over every alternate square as shown in the cut, or the alternate squares may be left vacant. In this case small crossings of colored silk at the points of intersection of the squares of gold may be introduced with very good effect.

Numerous varieties may be made in this pattern by disposing the ornamental fastening stitches in different ways. For instance, a small diamond may be made by grouping four of these ornamental squares together, and leaving one or more blank squares between. It would always be necessary in such a case to have the small crosses to secure the intersections of the

gold lines, but they might be made in different colored silk from the large cross, with very rich effect. For instance, a rich brown might be used for

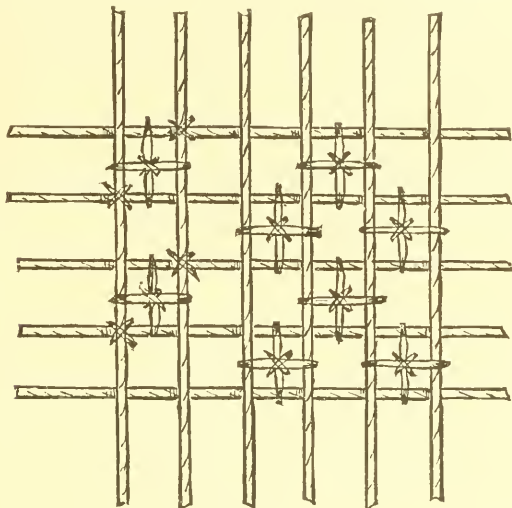


FIG. 52.

the small stitches, and a lighter shade for the larger ones. The ornamental crossing stitches might also be taken diagonally from corner to corner of the squares, and the point of intersection covered with a knot-stitch which would give a very rich effect. Knotted stitches might again be introduced in the centre of the blank or uncrossed squares. Fig. 53 shows double gold threads or cords laid in lines crossing each other at right angles as in Fig. 52, but in this case the gold is secured either by simple tent-stitches, or by ordinary cross-stitches of thick, colored silk. Here, again, almost any variety may be produced by the manner in which the silk crossings are arranged in large or small diamonds, alternating disks or squares, or Vandycks, always remembering that the fastenings may be made invisible by using Maltese silk the exact tone of the gold; and the colored twist silk may be treated entirely as a decoration, and the stitches taken in it disposed in any way that a skillful worker can think of as a variety.

The stitches hitherto described under this variety of laid gold work have been only those to be executed with thick twist silk, but a great variety may be produced by using strands of thick embroidery. In Fig. 54 are shown parallel lines of single gold thread, or plate. Crossings of soft silk are taken

over three of the gold lines together, at right angles, the needle is just passed through the material and brought up again almost at the same place, and then again taken over three more of the gold lines. This is continued across the whole space to be covered by the pattern three times; that is to say, three rows of silk stitches must be side by side across the gold. The stitches

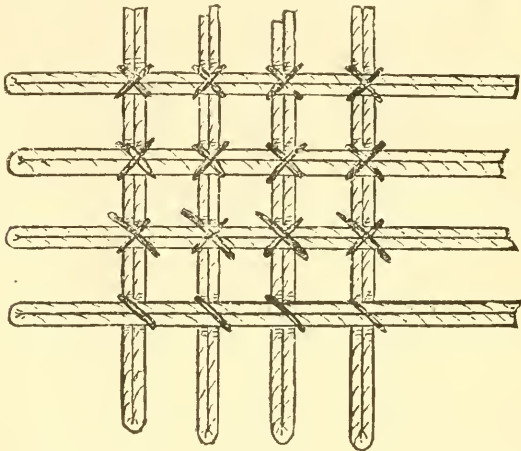


FIG. 53.

must be taken rather closely together, but not too closely to allow the gold to show slightly through. In the next row, the silk is taken over two lines of gold, instead of three, then two lines of gold are left uncovered, the silk being taken through the material beyond the two first lines, and brought up again on the near side of the fifth line, so as to leave two lines vacant. This stitch is also continued across the whole design. A second row, the same as above, is worked side by side with it to the edge of the space, the silk threads being kept as before just far enough apart to allow the gold to be seen

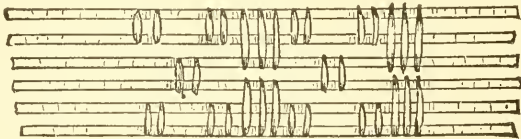
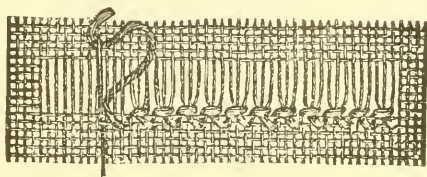
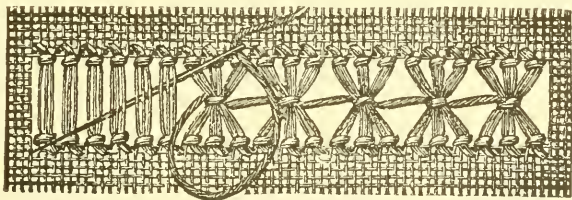


FIG. 54.

through very slightly. In the next row the stitches over two lines of gold are taken in a line with the intermediate spaces of the previous rows, and

this is repeated once again. Again, two rows of stitches are taken over two lines of gold alternating with the last; that is, in a line with the first rows. This forms the whole repeat, the next three rows being taken over three lines of gold as at the beginning. When carried over a large space this stitch is a very effective one. It is often found in the very beautiful embroideries of ancient times, chiefly as filling up the backgrounds of figure-pieces. This particular pattern has been selected as being one of the most effective; but it is obvious that it may be regarded merely as a type, and that an infinite variety may be worked out in the same style, by simply changing the order in which the crossing stitches are taken. Two different colored silks may also be used, if carefully selected with regard to the tone of the gold which will show through with very good effect. KINDNESS OF "ART AMATEUR."

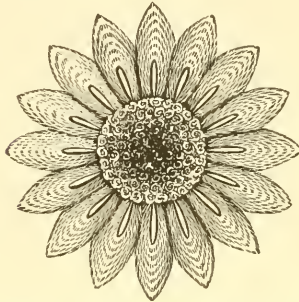
DRAWN WORK.



The designs here given illustrate a pretty pattern for the popular drawn work. The threads of linen or any canvas are carefully drawn and knotted together with thread. Handsome borders are made on pillow-shams, splashers, towels, baby afghans, tea-tray covers, luncheon cloths, buffet covers, etc. Coarse linen looks better than that of a finer quality, and the border should be finished with a long knotted fringe.

Notice illustrations of drawn work on pages 33 and 34.

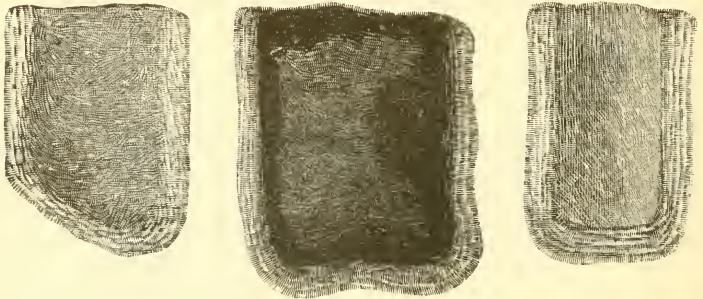
RICK-RACK DAISY.



Crochet the centre with yellow embroidery silk or Heminway's pure dye knitting silk, and gather in the rick-rack braid as is shown in the cut.

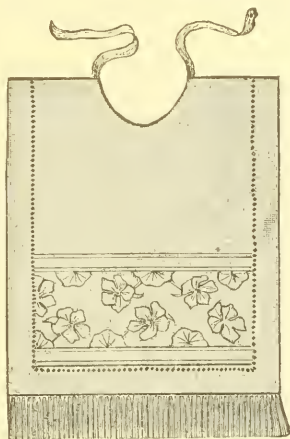
Another style of daisy may be made of felt, the white petals, or points being connected where they come towards the yellow centre.

PLUSH PETALS FOR ROSES, PANSIES, ETC.



The above illustrations represent the three shapes necessary to form a wild rose, using two each of the smaller styles and one of the large.

These petals can be procured at art embroidery stores or they can be cut from the piece and edges turned in. Embroider the centre of the rose with dark olive chenille and knots of yellow brown floss with stitches of a paler shade for the stamens.

CHILD'S BIB.

Linen toweling is the best material for children's bibs, and can be ornamented very prettily by outlining with Japan wash silk some simple pattern.

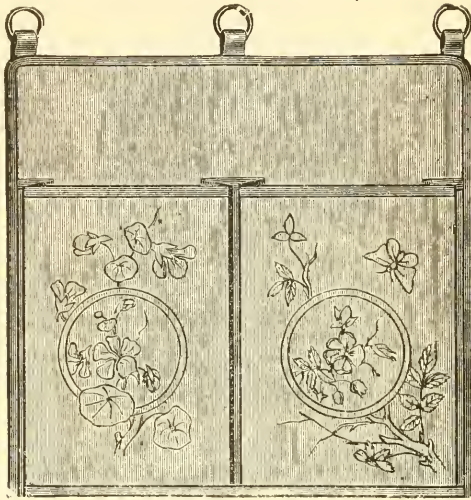
PLUSH STITCH.

This stitch is best adapted for making such flowers as golden rod, Russian snow flower, coxcomb, sumac, marigold, and others of a similar nature.

First fill in the flower with French knots of the leading color, then using Hemiway's filling silk (split), pass the needle through from the back, take a double strand of filling silk, pass the fine thread over it and through the work at about the same place the needle came up. As the split silk is tightened, the double silk naturally will fall into place; cut the double silk the length best adapted to the height of the flower. Repeat this stitch until the flower is sufficiently covered to appear well. If the stitches are very much crowded the flower will look heavy.

By varying the size of the French knot which forms the groundwork of the flower, its surface can be raised more or less, as desired.

CATCH-ALL FOR CLOSET.

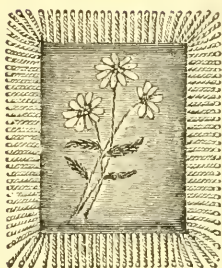
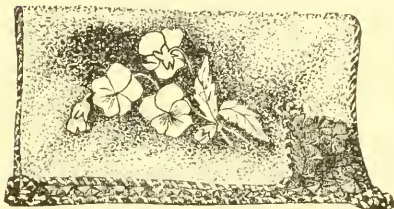


Material used—linen duck. Pattern outlined in Japan wash silks. Edges bound with braid of contrasting color.

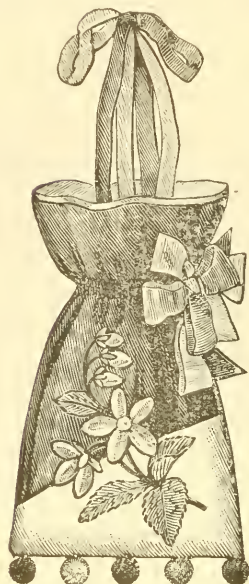
EMBROIDERY HINTS.

Very good effects may be produced by using crewel for certain parts of a design and silk for others, or by working it in crewel and only touching up with silk.

In very delicate coloring it will frequently be found an advantage to thread the needle with two strands of different colored silk—thus, blue and green or green and gold; and, in some cases, where a purple is too red, a single strand of a related blue will give it the required tone. This can only be done by a person with a very accurate eye for color. The silks used together must always be related hues and of the same tone in the scale.

TWO PRETTY SATCHET DESIGNS.**SATCHET FOR GLOVES.**

Cut a piece of plush the required size; embroider a design; trim the edges with silk cord, and line with quilted satin of some pale color.

SILK WORK BAG.

The original from which this engraving is made is about fourteen inches long. The upper portion is a pretty shade of maroon satin, and the lower part a pale pink.

The knot of ribbon at the side represents light blue, pink and olive colors. The silk balls at the bottom being the same combination.

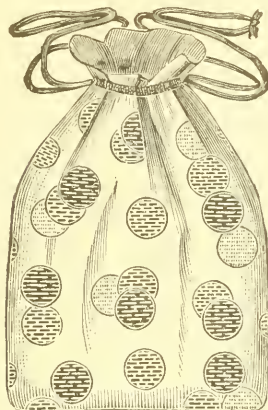
The flowers are made of plush petals (pale blue), and the leaves are worked in silk chenille.

HOW TO WASH SILK ARTICLES.

Wash in luke-warm water, using a very little white castile soap in the water, and avoid rubbing the article as much as possible.

Rinse in clean cold water, and squeeze the article in a clean dry cloth to dry it, never wring it; never use acid or alkali in washing silk. Dry at once, and when nearly dry, place between a dry, smooth cloth with weight enough to press the article smooth.

Always use HEMINWAY'S pure silk.

LADIES' WORK BAG.

The accompanying can be made of momie cloth, linen, satin, or pongee silk, lined with different colored satin.

It is ornamented with intersecting circles worked in contrasting colors, either darned or woven in silk.

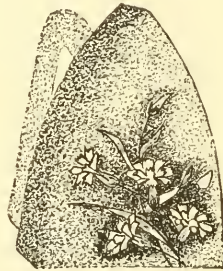
An inch and a half from the top are two rows of stitching, through which pass ribbons used as draw strings.

MATCH SAFE.

A quaint device for holding matches is made of a pair of little wooden shoes which are manufactured for this purpose. They can be purchased for

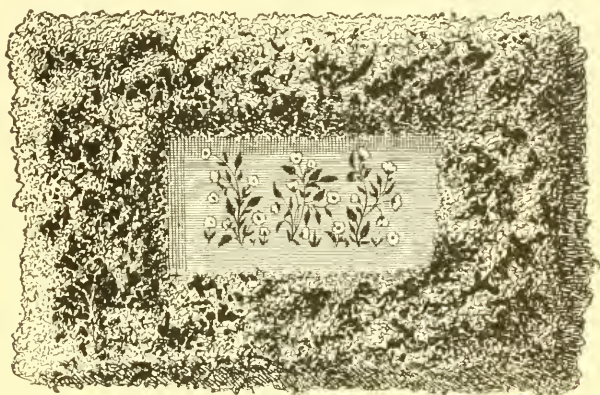
thirty cents a pair. The foundation seen here for mounting them is made of a piece of thin board, six by eight inches. It is covered with plush over a layer of cotton, with a few sprays of flowers embroidered on it. Cover the back of the board with sateen or muslin. The rest or support at the back is made of a piece of paste-board the size of the board, covered neatly on both sides with the sateen; overhand it on the board at the top, make a narrow strap of the sateen five inches long and attach it at the bottom of back and board to keep it from spreading too much. Gild the shoes and tack them on. Another pretty idea, and one with very little trouble, is to gild the shoes, bore holes through the sides, tie them together with satin ribbon and hang them on the wall or suspend them from the chandelier.

FLAT-IRON PAPER WEIGHT.



A paper weight both new and pretty is made by covering a common flat-iron with some thick soft material which can be fastened on with mucilage, just enough being used to hold the material firmly, and not enough to strike through to the right side. Decorate the material by an embroidered spray, and a small thermometer, such as may be procured at any fancy store; may be tacked on or not, as desired.

A convenient addition sometimes is a small pocket just large enough to hold a few postage stamps.

RUG.

Ladies who have an accumulation of odd colors in worsted or yarn will find this a very useful way of disposing of them to advantage:

Cast on a needle about fourteen stitches, knit an inch or more of a color and join on other colors, knitting about the same length. Cut out a piece of heavy canvas the desirable size for the rug and hem the edges. Embroider prettily, in Heminway's silks, a piece of cloth for the centre-piece. Then sew with close stitches one edge of the knitted strip around the border of the canvas, and fill all the space between that and the centre-piece with other strips placed about an inch apart. Cut with scissors the edge of the knitted strip not sewed to the canvas, and unravel as far as possible. To give the yarn a more wrinkled effect, dampen and press the strips before sewing on.

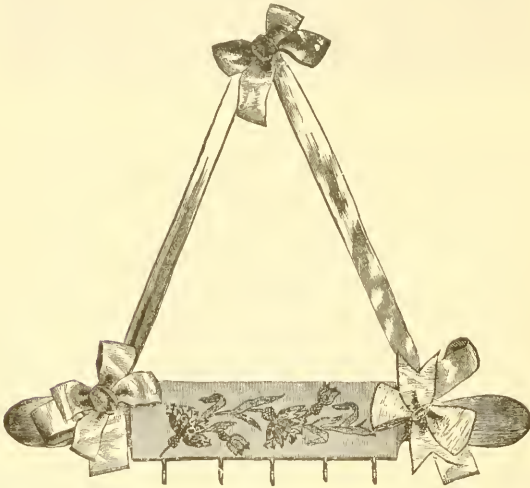
PORTIERES.

Sheila cloth is an admirable material for the portieres of an ordinary room. It is heavy in texture, and being alike on both sides, renders the ordinary lining needless. Of the several colors in which it is shown, the most effective is Indian red and black.

A Successful Experiment

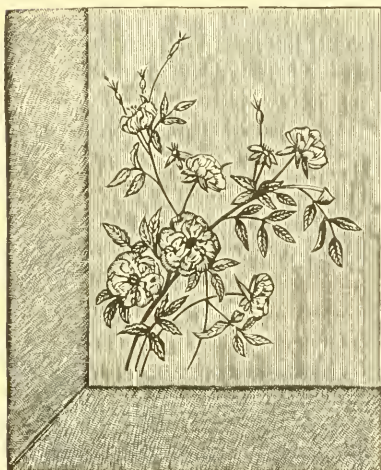
in embroidery has been made on gold cloth—that is, on the material made for the Associated Artists, which is, in fact, cloth-of-gold, it being woven from gold thread. The design is a large bunch of pink and creamy peonies, with all their luxuriance of color and form. The effect is superb, the cloth taking the embroidery as readily as canvas. The special aim of the experiment was to meet the need of hiding the unsightly back of an upright piano, for which some screen different from a curtain is in constant demand.

KEY RACK.



This pretty and useful little ornament can be made with very little trouble. It requires a rolling pin of small size and preferably of some soft wood. Gild the handles with "Queen's Liquid Gold," cover the body with your embroidered strip, lapping one edge over the other and catching firmly with strong stitches. Screw in five little brass hooks as represented in the cut, then finish with ribbons.

RIBBON WORK.



To do this work requires but little instruction other than that required to do embroidery in the Kensington; when the principle of shading is once acquired, the stitches are easily learned; then, taste, ingenuity and practice will master all styles of art embroidery. Ribbon work is rapidly executed, and it is much admired for home decoration. The flowers and buds only are made of ribbon, *i. e.*, the petals only; the foliage in arrasene, chenille, filoselle or embroidery silk, as the design and material indicate; for a large design on heavy material, arrasene; on satin for elegance, chenille. For small fine work use filoselle, and embroidery silks for standard work.

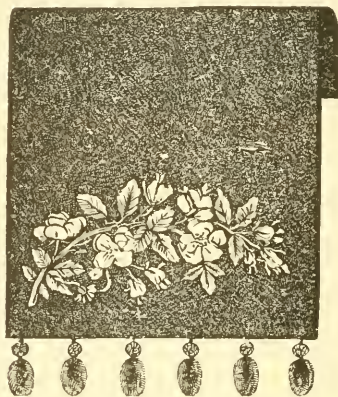
If the design, for instance, be a wild rose, two or three shades of ribbon (rose color) are required; this cut in the form of the petals but double the size; run a thread around the edge by which to gather it, draw the thread, and as it gathers turn under, forming the exact shape on the petal as on the design, stitching the gathering to keep it in form, then sew down on the design in blind stitches; then form another and sew down, using the different shades of ribbon as required by the prin-

ciple of true art. The petals all in, fill in the centre with French knots, and add the stamens same as in the "Kensington."

The opening of buds is represented by ribbon in the same manner, using for the covering the material selected for the foliage. Should the design be daisies, select the colors you desire them, and if large, treat in the same way as the rose, but if small, take the chenille needle and thread it with the ribbon of the width of the daisy petals and draw through the work from the outline of the petal to the centre and fasten the ends on the back with needle and thread. And for poppies, anemone and other flowers having large petals, treat same as the rose.

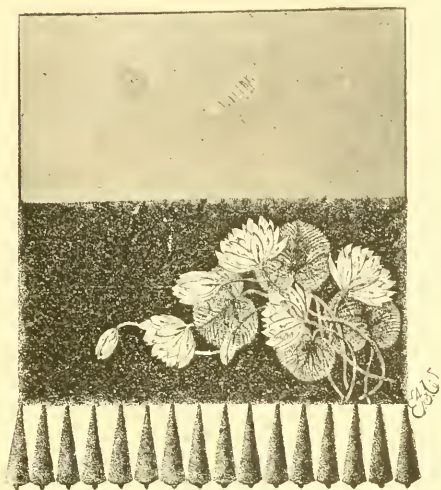
By permission of L. Maria Cheeny, Detroit, Michigan.

TIDY.



The above is the engraving of a dark olive satcen tidy about three-quarters of a yard long and half a yard wide. The spray of wild roses is made exactly the same as that explained in ribbon work article on page 29. The tassels are of olive color silk and quite inexpensive. This tidy is also very pretty used as a scarf for a small stand.

PIANO SCARF.



Some years ago it was an unheard of thing for a lady to think of making a piano cover, but now that the upright pianos are so universally used, the cover comes in for its share of home talent, and it certainly gets it by the amount of work that is expended on that article.

The design of the one seen here is very handsome and not as much work as a great many. The pond lilies being made of white silk—cut soft white silk in bias strips, double and fold it to represent the petal of the lily as nearly as possible, sew it in place and continue in this manner until the lily is formed. They can be purchased ready-made if preferred, and is the work of only a few moments to fasten them in place. The leaves and stem are worked in arrasene. The centre of the cover is made of dark blue silk, the same shade as the plush blind, stitch the band on after it is embroidered, and line all with silesia. Use the spike chenille fringe for the bottom, that being the newest for that kind of work.

TABLE COVER.

This is very simple, the work being such as can be carried in a small work bag and employed at odd moments.

Make the body of olive green felt, any size desired, having all four of the edges simply pinked. Take four squares of peacock blue plush, on each of which embroider a spray of flowers. Blind stitch these pieces on the four corners of the felt, and your cover is complete. Of course the size of the smaller square must depend upon the size of the cover. An eight-inch square of plush to a cover measuring one yard is about the right proportion.

CRETONNE TABLE COVER.

A pretty and inexpensive cover can be made as follows:

Take nine squares of cretonne, each square measuring twelve inches. Sew these together in the form of a larger square, after which cover the seams with narrow black velvet ribbon, on which is worked a catch stitch in yellow silk. Line with Canton flannel in gray, olive, scarlet, or brownish yellow. The edges may be finished with balls of contrasting colors, with fringe, with white Guipure lace, or with a pinking of felt or flannel set between the outer part and lining.

In making this cover care should be taken in the selection of cretonne. Flower patterns on pale backgrounds—particularly tints of green, pink, blue and yellow, show to far better advantage than highly colored patterns on black or dark grounds. Two prettily contrasting cretonnes should be used, one forming the centre and corner, the other the intermediate squares. Braid may be substituted for the velvet ribbon if desired.

A SUGGESTION.

To make Linen Work smooth and even when it is finished, it should be dampened all over at the back with a sponge, and then stretched tightly and evenly, face downward, on a board, or pinned out on a nailed carpet with a clean cloth underneath it. When the work, as well as the linen, is quite dry, it may be taken up, and if the edges show the pin-marks, they can be smoothed with the fingers. When linen work is washed, it must be treated in the same way.

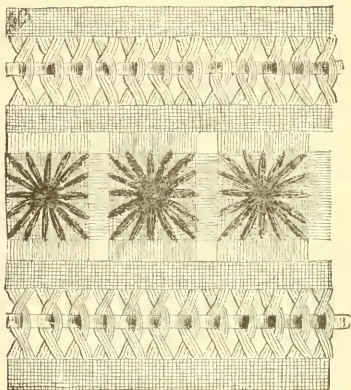
DRAWN WORK.



During the last season this work has become more popular than ever, and in no case is it seen to better advantage than in the pretty scrim toilet sets such as our cut represents.

Little can be said by way of explanation, but such of our readers as are not already acquainted with the work, need spend but a little time in the inspection of the enlarged section to understand it thoroughly. Narrow satin ribbon, the same color as the silk used, adds much to the general appearance, and is used as our illustrations represent.

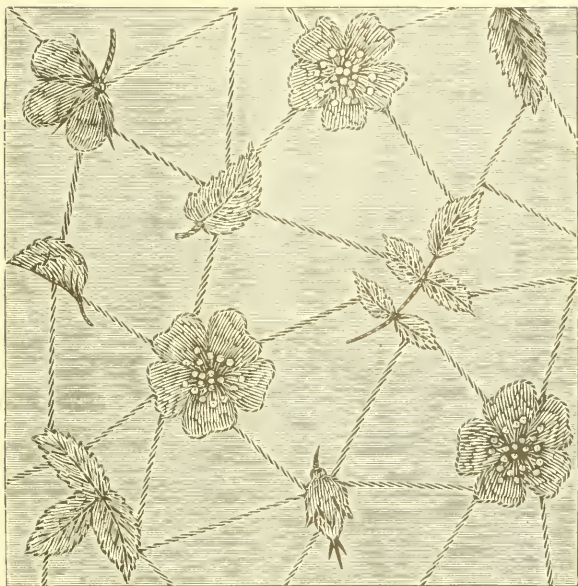
Enlarged Section.



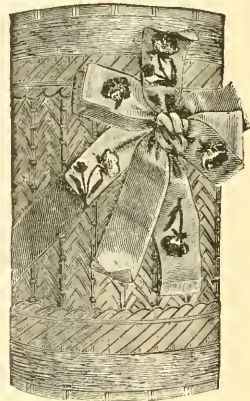
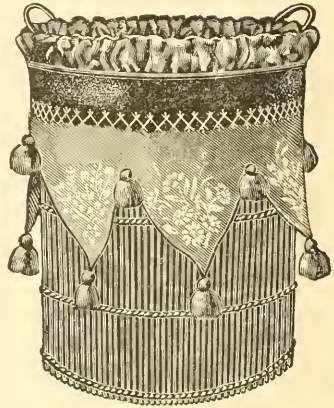
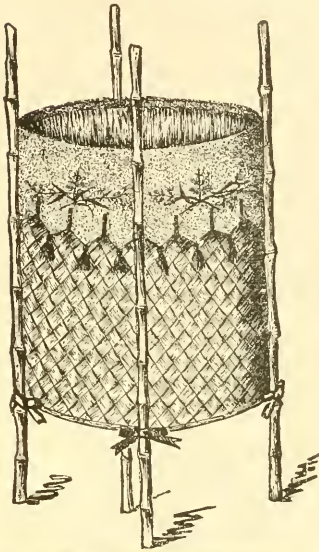
APRON.



Material—scrim. Hem the sides and bottom, then feather-stitch around at the head of the hem, and full a little Oriental lace on the bottom. The cut represents work done in Japan Floss of a bright yellow, the ribbons used being of the same shade.

SQUARE FOR A SILK QUILT.

This handsome design for a silk quilt represents a square of lemon colored satin measuring ten inches, the ground being outlined in the cob-web pattern while the flowers and leaves are embroidered in Kensington stitch with split filling silk.

WASTE PAPER BASKETS.

We do not think a written formula necessary to accompany the illustrations of scrap baskets, for a person can see just how they are made.

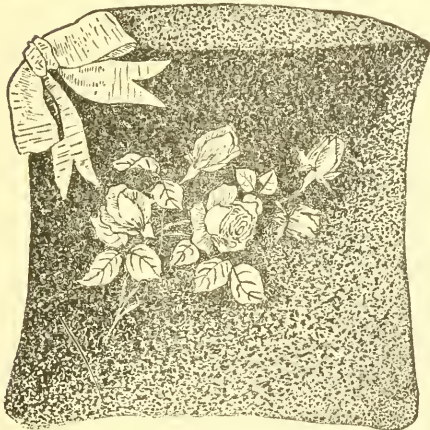
Of course, the material and embroidered designs can be as expensive and elaborate as desired. Many styles of plain baskets for trimming are now kept at Art Needlework stores,



SOFA PILLOW.

This design, made in the form of a large bag, is of olive green plush, lined with pale pink satin, and tied with a large bow of ribbon to match the lining. The letters are of heavy tinsel cord.

SOFA CUSHION.

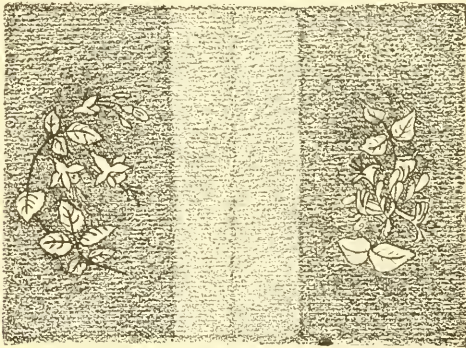


Material—gendarme blue plush. Spray of pink roses worked in Heminway's Japan Floss; the only other decoration being a rich bow of wide satin ribbon, of appropriate color.

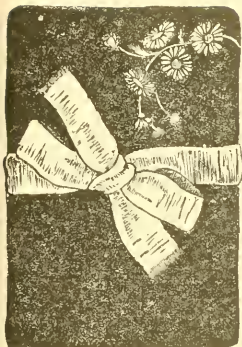
SOFA CUSHION.

Body of olive brown sateen, with a spray of golden-rod worked in plush stitch. (See page 21.)

At least six shades of yellow, from the palest to the deepest, should be used in the flowers. Finish the edge with a heavy gold silk cord.

PHOTOGRAPH CASE.

A piece of plush or velvet, 8 x 18 inches, will make this case nicely, the same quantity of silk or satin being required for lining. Embroider your designs near the ends of the long strip, line the whole piece and turn each end up to the depth of three inches to form the pocket. This must be carefully overhanded, top and bottom, with fine silk.



PHOTOGRAPH CASE.

The same dimensions are used in this case as in the preceding one, the only difference being that the embroidered design is on the outside of the case when closed.

A case made of terra cotta plush, or one of the new changeable reds, is a pretty ornament, simply tied with broad ribbon of corresponding color, and with no other attempt at decoration.

PHOTOGRAPH CASE.

This design represents peacock blue plush lined with a pale pink satin, one corner being turned down sufficiently to show the cards within. The sides and bottom must be firmly fastened, the top alone remaining open for the reception of pictures.

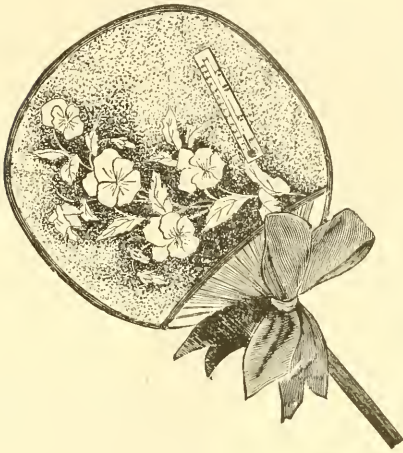


WALL ORNAMENT.

To make this little article take a piece of paste-board, six by eight inches, cover with Canton flannel, and afterward with pale blue silk, embroidered with trailing arbutus. Silesia matching the silk in color will do for the back.

The little thermometer, measuring barely three inches in length, is made solely for use in fancy work, and may be procured from most dealers in fancy goods. It may be either glued, or tacked in position, after which the card is suspended by a ribbon.



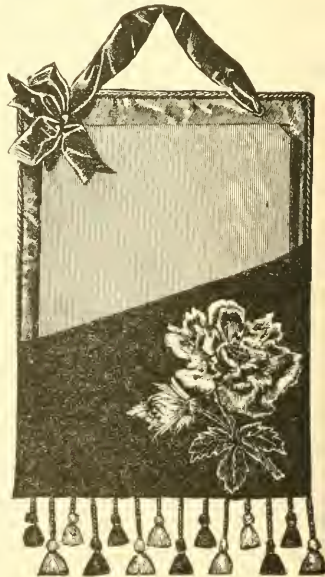


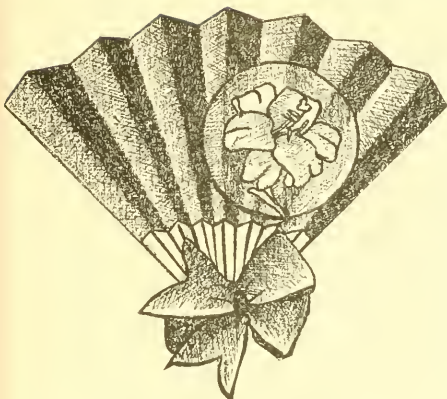
WALL ORNAMENT.

This ornament has for its foundation a common Japanese fan. Take olive plush, or velvet, and cut a piece the shape of the fan, but half an inch larger all around. Embroider a spray of pansies in shades of lavender and purple, then lay smoothly on the fan and baste a short distance from the edge. Turn in the edge of the plush and blind stitch to the fan. The thermometer may be attached either with stitches or mucilage. A large ribbon bow completes the ornament.

WALL POCKET.

A pocket for letter paper can easily be made by taking a piece of card-board, 9x12 inches, and covering with some light colored material, smooth and soft. Take a darker shade for the pocket and shape it as shown in illustration. Place some needlework design on the pocket, line with stiff crinoline, and then placing it on the rectangular piece first covered, carefully overhand the edges together. Finish with ribbons of the darker shade and silk tassels, or balls, of both shades.



WALL POCKET.

The illustration represents a Japanese fan covered with plush, after being embroidered in Japan Floss. Care should be taken in pasting the plush so it will be smooth, and do not apply much paste as it may come through to the face. Line the fan with silesia.

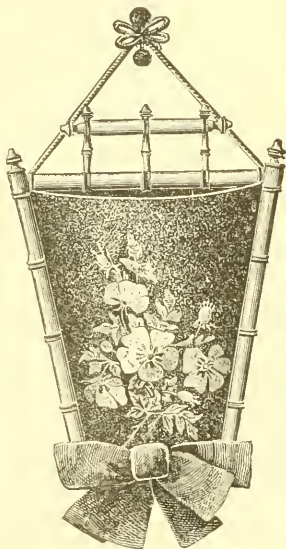
Take a fan-shaped piece of white paste-board, a little narrower than the fan itself, and attach at sides, this will make the fan itself round out in front and make a pocket. Attach it to the wall with two hooks secured to the white paste-board.

SLIPPER CASE.

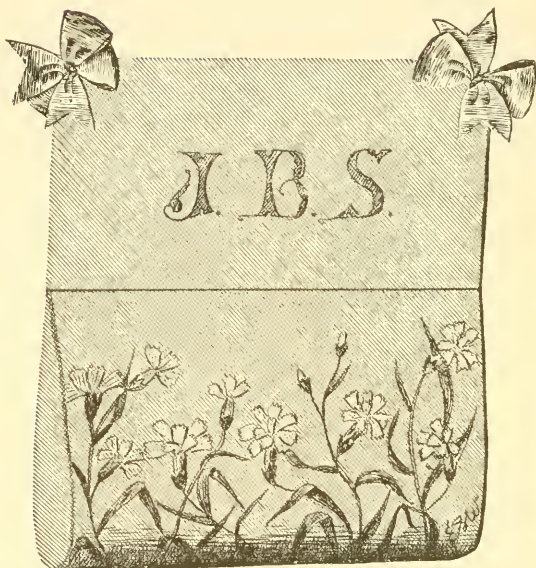
Height, 17 inches; width at top, 11 inches; width at bottom, $9\frac{1}{2}$ inches.

The frame can be made as fancy and expensive as desired. Tack a piece of colored card board (any dark color) on the back. The front to be made of plush lined with very heavy crinoline. Any appropriate design may be painted or embroidered on the plush.

If embroidered, use Japan Floss silk, which will stand exposure to light better than ordinary silks.

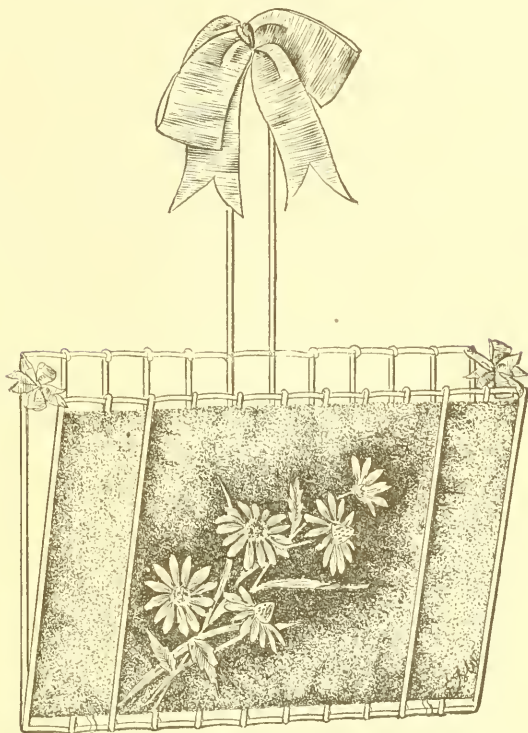


WALL POCKET.



A very artistic wall pocket for newspapers is shown in this illustration. While it will add to the decoration of any room it will be found extremely useful. Heavy paste-board is used for the foundation, the dimensions of the piece is fifteen by twenty-five inches. The covering used for this is old gold sateen that comes for embroidering purposes. The pinks are embroidered in shades of pink and olive green silks; the initials in two shades of pink. This covering is basted on the back and front of the paste-board. The edges are turned in and neatly overhanded together. The lower part is then turned over and fastened on the back, as here indicated. Brass rings are sewed on corners to hang it up by. Bows of satin ribbon, the shade of the darkest pink, are placed on each corner.

RACK FOR NEWSPAPERS.



A twenty-five cent wire broiler can be converted into the prettiest wall pocket for newspapers that one can imagine. Select one the desired size, file the handle off of one side, gild the broiler with the liquid gilt, which comes in bottles, prepared for such purposes.

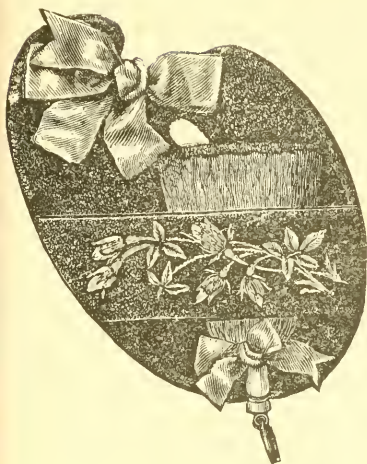
The decoration for the front is made of peacock blue plush, with a bunch of cone flowers embroidered on in shades of yellow silk; these are the latest used for decoration and are very graceful and pretty; this piece is lined with silk the color of the flowers, the edges of this and the plush are turned in and overhanded neatly together, it is then slipped underneath the second wire at

each side and fastened to the broiler at each corner. A piece of gilt cord must be laced back and forth on the bottom where the broiler is joined to keep the papers from slipping through. Peacock blue satin ribbon is used to tie the back and front together, a bow of the same is also tied through the handle. Very small broilers make pretty letter pockets made up in the same way.

BRUSH HOLDER.



Size of frame, 13 inches on each side. Individual taste may be consulted in the color and material used for covering. The lap that holds the brush after being embroidered should be lined with some stiff material and securely fastened at the back of triangle. Finish with a knot of ribbons of three colors; deep and rich shades, contrasting strongly, being used almost exclusively.

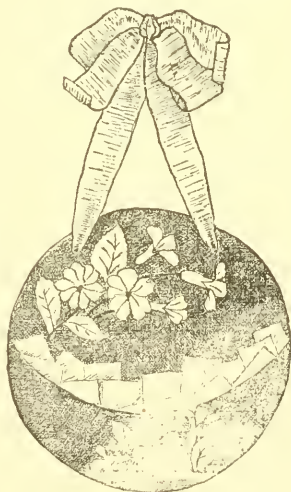


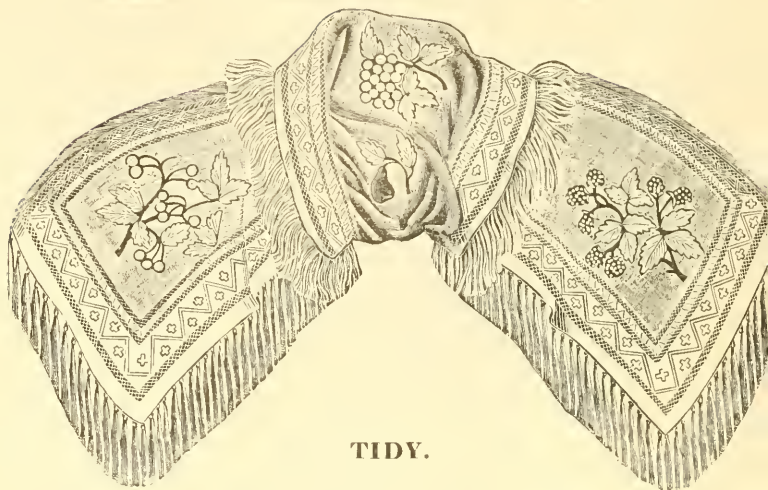
BRUSH HOLDER.

The description accompanying the preceding article will apply equally well to this. The wooden palette and other shapes for brush holders can be obtained at fancy goods stores.

CARD POCKET.

The accompanying is made of wooden butter plates, one cut crescent shape, as shown in the illustration. Cover both pieces with plush, holding it in place by using mucilage. Line with silesia, after which overhand the pieces together and suspend by broad satin ribbon.





TIDY.

This cut shows a tidy of moccie cloth, stamped to represent different fruits which are worked in their natural colors with Heminway's silk. Berries are worked in double French knot, other fruits are darned and the leaves are in double or single outline to suit the taste.

This class of work is also adapted for splashers, buffet and bureau covers.

IMPORTANT.

In our positions as manufacturers we cannot supply ladies direct with our Specialties, but we can and will facilitate their procurement. With this in view, we have determined to receive orders direct, and to place them with some reliable dealer who will furnish the precise articles required. As heretofore, we will be pleased to furnish information regarding our goods whenever such requests are accompanied by postage stamps sufficient to cover the expense to us.

The cost of sending merchandise by mail between places unequal in distances apart is the same, regardless of space or time taken in transportation; and if your merchant cannot supply your demand for our goods, you will save time and trouble by sending direct to us for any desired articles.

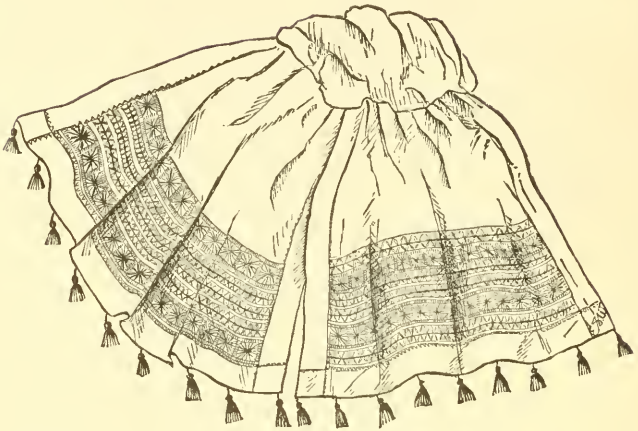
If you do not know exact cost of our different productions we assure you that you will receive full value for any money that is sent in our care, for your orders will be placed by us only with such houses as we know are perfectly reliable.

SCARF.



This scarf is something quite new and novel, though bordering a little upon crazy work.

It can be made from any accumulation of old ribbons, bits of silks, satin and velvet, the strips being but three-eighths of a yard long, and of any width. Each piece of ribbon should be decorated in some way, as shown in the cut. Fancy stitches in colored silks, designs embroidered or painted, spangles, coins, and different colored tinsels, all help to produce a rich and striking effect. Overhand the strips together until the scarf is $1\frac{1}{2}$ yards long, line with silesia, place balls, coins, or crescents at the ends, and draw the scarf through two brass rings, such as may be bought from 25 cents upwards.

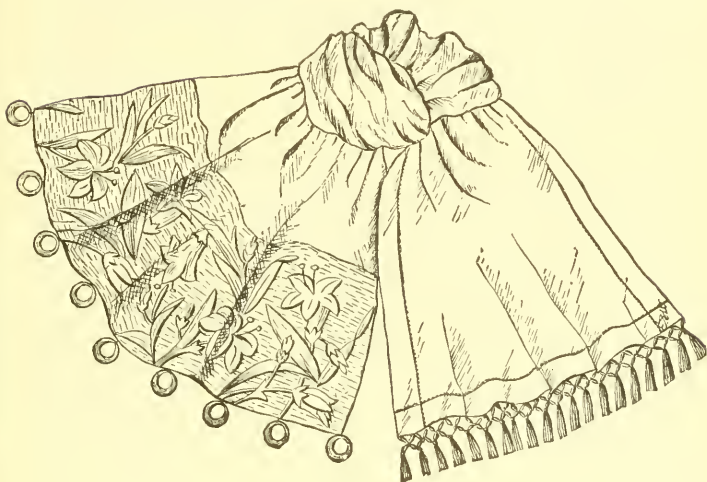
SCARF.

Our readers can refer to page 19 for this work in detail.

The material used is scrim, which can be bought from 10 cents per yard upwards, one and a quarter yards being a good length for a scarf. Before drawing any of the threads, the whole scarf should be hemmed or hem-stitched, if one be willing to expend that amount of labor.

Lace felled on makes a pretty finish for the ends, or silk tassels may be substituted.

SCARF.



Material—pongee silk, $1\frac{1}{2}$ yards in length.

The design of Japanese lilies is worked in double outline stitch with floselle, the whole thread being used. In this scarf dull blues are used for one lily and bud, dull pinks for a second, and yellows for the third, the background being then heavily darned in old gold floselle, so as to throw the pattern in relief. Olive greens are used for the leaves.

DRAPERY.



FIG. 1.

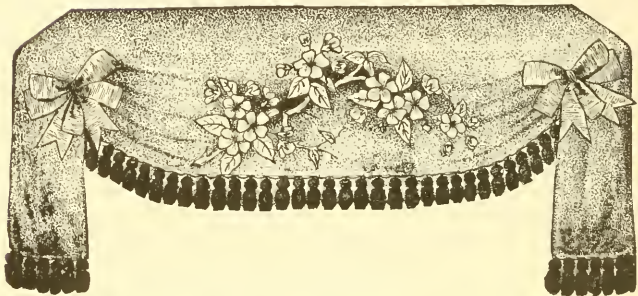


FIG. 2.

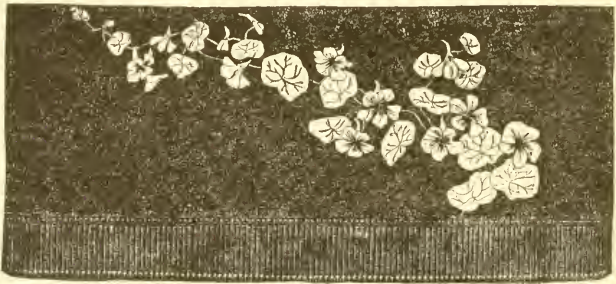


FIG. 3.

DRAPERY.

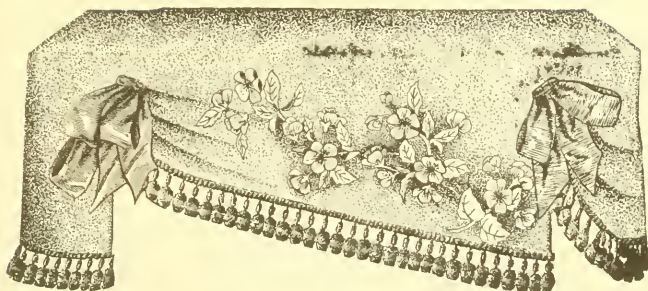


FIG. 4.

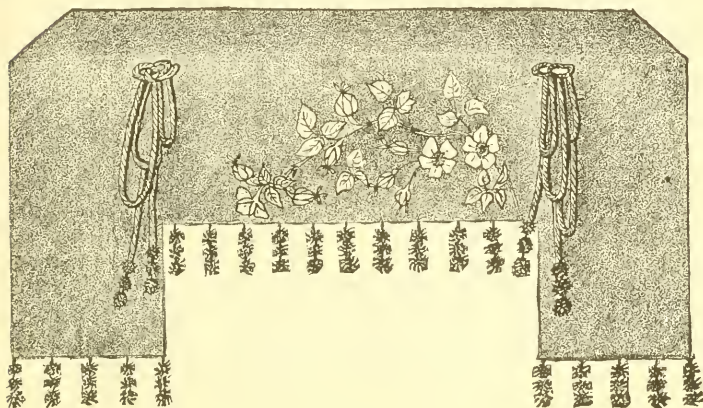


FIG. 5.

We present a number of styles of window and mantle draperies, which may be made of rich materials or of inexpensive materials, such as colored Canton flannel, cloth and felt.

When felt is used the effect is brightened by adding a facing of plush or velvet just above the fringe. Fig. 4 is very pretty made in this way.

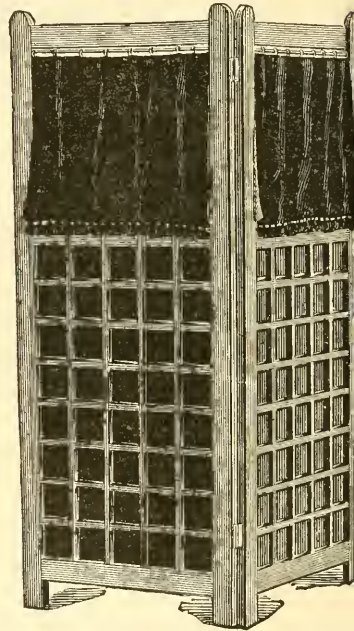
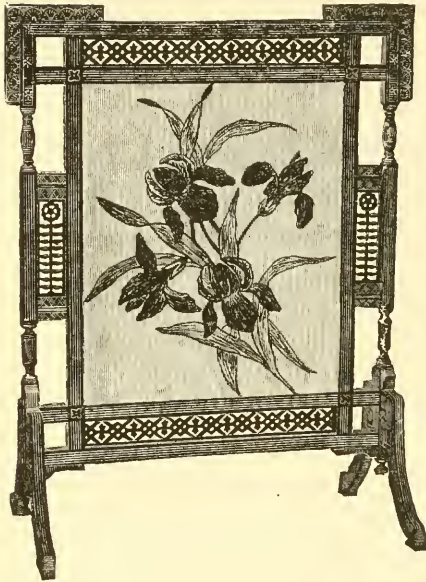
Fig. 3, of dark red plush, embroidered with nasturtiums, is suitable for a window, and its companion piece can be worked with a trumpet vine, both flowers requiring the same shades of yellow.

Fig. 2 is in olive plush, embroidered handsomely with apple blossoms.

Fig. 1 has the mantle board and drapery of peacock blue plush, the embroidered piece underneath being of old gold satin.

STYLES OF SCREENS NOW IN USE.

Screens form so important a part in home decoration now, we think it well to show a few popular styles. These can be copied at but slight expense by such as have a little ingenuity. Nearly any man with a little knowledge of the use of tools can make a plain frame, and there are always carpenters ready to do just such little jobs.



Having your frame, go to some furniture dealer and get a little of the preparation they use for ebonizing furniture. This you can apply yourself; or, should you prefer it, get a bottle of "Queen's Liquid Gold" and gild all the woodwork.

A cheap and very serviceable screen can be made by tacking stout unbleached muslin on all sides of the frame, drawing it perfectly tight. This affords a firm foundation upon which you can now paste pretty wall paper,

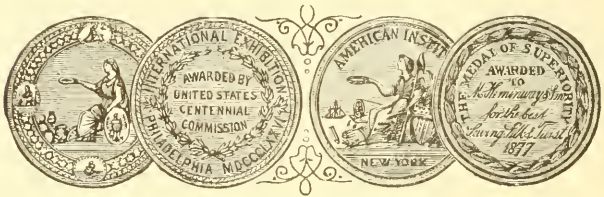
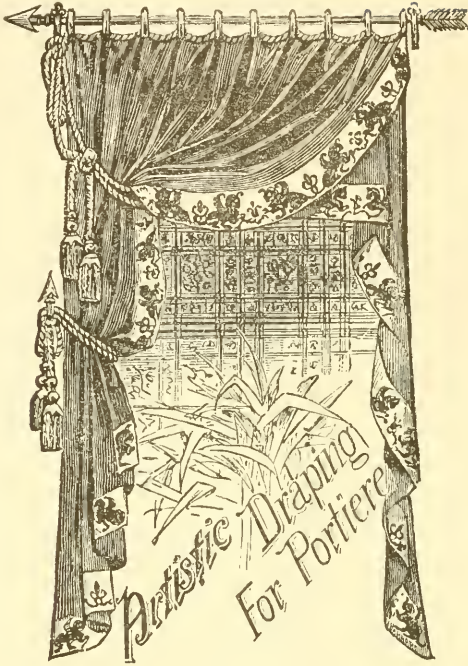
both sides of the screen being treated alike. The usual border around all the edges, or, when a very deep border, simply at the top and bottom, is all the finish required.

A screen quite as serviceable, and much more showy, is made in the same way, substituting Lincrusta Walton for the paper. This is to be found at any upholsterer's, and differs from the common paper, inasmuch as it is sold by the yard.

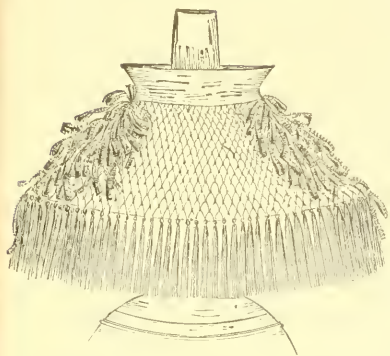


With the screens intended more for artistic decoration than for actual wear and tear, we want rich and closely woven fabrics, delicately painted or embroidered.

While the work by brush or needle is distinctively woman's work, the fitting in of the fabric to the frame can scarcely be done successfully, save by hands accustomed to the labor. So our advice is, leave that to the upholsterer, making sure that he understands his business.



M. HEMINWAY & SONS SILK CO. have received Medals of Superiority at every exhibition where their productions have been represented, and a *Special Certificate of Award* from the judges at the *Centennial Exhibition* at Philadelphia, 1876.



NETTED SHADE.

This illustration represents a netted lamp shade, made of HEMINGWAY'S CROCHET SILK, in a rich orange color, with bows of narrow ribbon at each side and a fringe of crochet silk three inches deep.

The net work is made with a regular netting needle. The number of stitches vary from 180 to 200, according to the size of the shade.

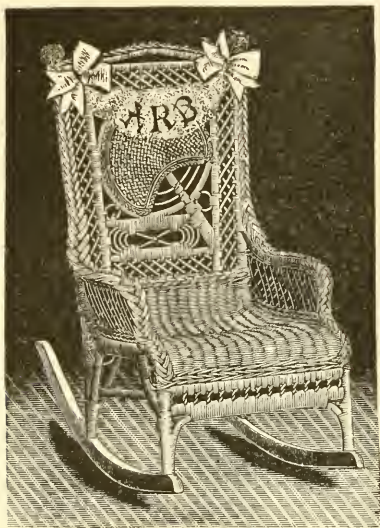
A wire is run through the stitches at the top and joined to form a ring.

It is necessary for a person to exercise some ingenuity in this work, but when they once understand it, will find it very quick and fascinating.

A pretty **Pocket-Handkerchief Satchet** may be made twelve inches square, bringing the corners into the centre, sewing three together, and leaving one to turn back, envelope fashion. Quilted silk or satin looks best for this, with either a spray embroidered in the centre of each diamond formed by the quilting, or a pearl or other bead at each intersection.

The small, cheap, colored-silk handkerchiefs are now, as little novelties, being quilted inside; with strong satchet powder in the lining; edged with coffee-colored lace; and fastened together in the centre by the corners with a bow of satin ribbon. Another style of pocket-handkerchief satchet, intended to hold handkerchiefs in a drawer, can be made of plain color cotton-backed satin with two pockets. On the top a white handkerchief with fancy border is folded and arranged with four pearl-headed pins and stitches in the centre.

New Perambulator Covers of old gold satin, with a border worked in large cross-stitch in black silk, and a good sized monogram in the left hand lower corner, look well.



HEAD REST.

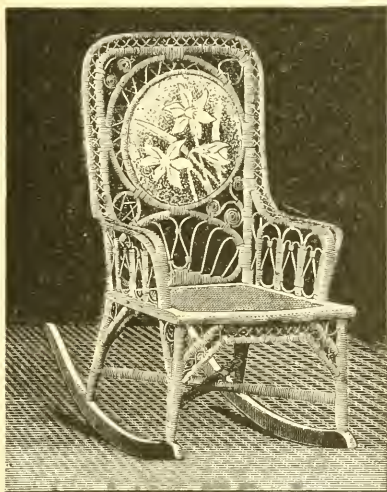
The Crescent head rest deserves to remain popular, being easy to make, comfortable for use, and an attractive addition to any chair.

Its name indicates its shape. It should be filled with feathers and fastened to the chair by means of ribbons.

HEAD REST.

This style of head rest is also much used, and while much richer when embroidered in silks, is still very ornamental when made of some pretty cretonne. A design of wild roses on pale blue is charming, but experience teaches us that olives, maroons, and other dark shades are most serviceable.





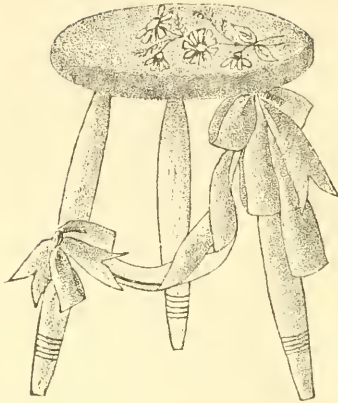
CHAIR BACK.

This work is similar to that shown in our fan thermometer on page 40, the embroidered material being neatly tacked to the circular piece in the back of the chair.

CUSHION FOR CHAIR.

This should be made like any cushion care being taken to have it soft enough to fit the form easily. Similar cushions are frequently made for the seats.



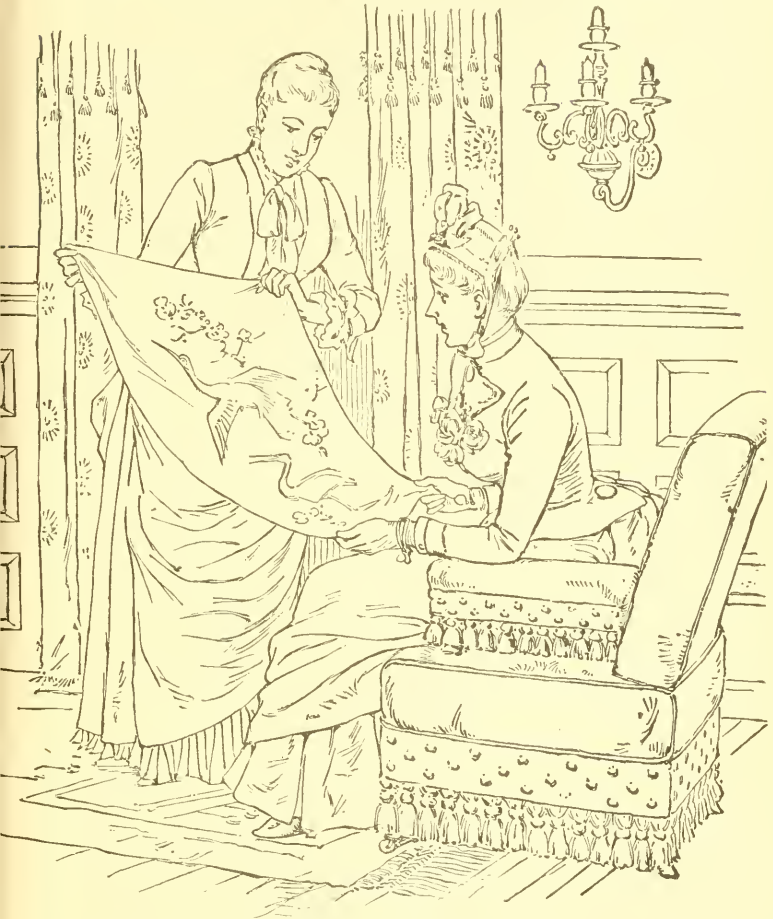


The latest craze in foot rests is the milking stool.

Upholster the top with an embroidered piece, gild the legs with liquid gold and decorate with ribbons.

TRANSFERRING DESIGNS.

To transfer a design from paper to the ground of a light-colored stuff, the best way is to trace the design on tissue or other thin paper, to lay the material flat upon a table, and fix the place of the pattern upon it very exactly. Then put a piece of carbonized blue or black paper, face downward on the material, between it and the paper pattern, and with a stiletto, metallic pencil or knitting-needle, or other hard pointed, but not too sharp instrument, retracing the design, taking care to keep the paper pattern from slipping, and that the fingers do not press so heavily on the transferring paper as to cause the color to come off unduly. The ordinary carbonized paper is easily procured. The objection to it is that the color may come off too readily, and a shade of blue or gray be left on the material, especially if the latter be at all of a rough or woolly texture. Before a new sheet of this paper is used, it should be rubbed gently with a cloth so as to remove any unfixed color.



Art needle-work and valuable embroideries are frequently ruined, or their beauty much impaired by washing them with ordinary soap, which is too rank for such delicate articles. A simple, and the proper method is to make suds of hot water and IVORY SOAP, and allow to cool till lukewarm. This solution, while very effective, is perfectly harmless.

CRAZY WORK.

No fancy work allows for greater display of individual taste and ingenuity than crazy work, and certainly nothing of the sort has taken so great a hold upon the minds of the ladies.

It is claimed by many that the mania for doing crazy patch-work is on the decline, which may in a sense be true, but it will never die out. Every lady has an accumulation of odd pieces of silk which are not adapted for any particular article, and cannot possibly be put to better advantage than that of crazy quilting.

As the crazy quilt is still popular, we will begin by describing its different varieties; but will first give a few hints which will be of use to beginners. Have your foundation upon which the pieces are to be placed all of one degree of coarseness, and something which is not too limp. Perhaps the most desirable is unbleached muslin or Canton flannel.

Arrasene, Chenille, Kensington, satin stitch and French embroidery, are all employed advantageously, and we will later give a list of designs with colors for working and the foundations to be used.

Painting is also employed, but to a much less extent, partly because few persons can paint, and because so many consider it unsuitable, though of course this is a matter of taste.

Handsome pieces of brocaded plush, satin or silk, of course need no embroidery, and are very effective if the stitches surrounding them are bright contrasting colors in silk.

A charming fancy for those who tat can be produced by using the finest thread, and tat a number of tiny rosettes of any design; join these by a single tack and place over pale blue satin, the effect is most delicate.

Another odd fancy is to spatter on satin or silk pieces as follows:

Pin the material tightly and smoothly upon a common table, then select from your Autumn souvenirs such leaves as are prettily shaped and not too large, affix them to the material by pins placed uprightly, then take common ink of the best quality or diluted India ink, dip a tooth-brush lightly in and expel as much of the ink as possible on the edge of the saucer which contains the ink, then take a fine tooth comb in the left hand holding it over the work, and draw the tooth-brush lightly over it. The ink will fall on the exposed satin in the finest spray; continue so doing till you have the satin (not covered by the ferns or leaves) as dark as you desire, then remove them and you will find their shape perfectly on the satin surrounded by the darker tint where the ink fell on the exposed satin.

Applique is extremely handsome when nicely done. One quilt we saw had

a baby's bottine about $2\frac{1}{2}$ inches high, cut from the palest Nile green satin, buttonholed, stitched with red *Japan Etching Silk*, upon black satin; a tiny bow of pink color ribbon was placed at the toe, and a lacer composed of a crimson silk cord was put in so as to resemble a laced boot. The effect was very good. A crimson satin piece had an orange satin crescent and star buttonholed in. It was odd and pretty.

For brier or wild roses, nothing can be nicer than pink crepe. Take a small piece, double it and gather the ends together; after a few trials you will be able to make a very good imitation of a rose leaf; place these on a piece of plush or other material. Five form a rose. Fill up the centre with French knots in Heminway's golden yellow embroidery silk and work stems and little sprays in outline stitch with green and brown *Japan Etching Silk*. After a little practice buds may be formed and nothing can be more dainty.

In some brocades there is a decided pattern of leaves, fruit or flowers. Cut out one figure, paste to some material and carefully buttonhole around the edge with *Japan Etching Silk* in some color that will contrast with the material. If there are any large veins in the leaf these may be lightly outlined with *Japan Floss* of the same color as etching silk edges. A pretty idea is to seam two small pieces of the same material (though contrasting colors) together, and stamp a design upon them; work as one piece.

An odd fancy in a quilt attracted our attention. With a sharp lead pencil outline a pair of embroidery scissors upon a piece of silk. Either work solid with *Heminway's Embroidery Silk*, or outline in *Japan Etching Silk*, using contrasting colors and not forgetting the screw in the middle. The rather old design of a half opened Japanese fan is still popular.

So popular has the Scotch thistle become for decorative work that a special line of colors has been prepared, notably a most peculiar whitish fawn shade exactly the color of thistle-down. Small single peacocks' feathers are worked in outline stitch with yellow or brown filling silk (single strand,) in backgrounds of contrasting color.

The crazy quilt may be built—for it really is built piece after piece—in many different ways:

Made in blocks, three-eighths of a yard square, is a very convenient way. For a good sized quilt, with a border, thirty blocks will be required, each three-eighths of a yard square. But even in this small space, much variety of decoration and arrangement may be shown. The commonest way, perhaps, is to intermingle embroidered and decorated pieces with the plain pieces indiscriminately. When it is made in blocks, here is an idea which bids fair to be popular. It is to place a square, of one color—black is the most effective—either of satin, silk, or velvet, but all of one material, in the

centre of each block. Supposing your blocks to be three-eighths of a yard square, the centre-piece should be four inches square. Put the corner of the centre-piece opposite the side of the foundation, square. Now embroider upon the centre-piece a handsome, though small, bunch of flowers, a bird, a small spray with a butterfly, small outline figures, etc. Fill in all around the centre, in crazy style, adding only handsome stitches, as any embroidery upon the small pieces spoils the effect of the centre-piece. This is handsome, and for those who have not time to embroider a great amount, is very convenient, and something new too.

Many different ways of joining the blocks are used, the commonest being to join the blocks, and then work fancy stitches over the seams thus formed; when such is done, we would advise the introduction of but one stitch—say the old, though always popular, herring-bone stitch. The nicest way of joining is to place narrow ribbon—velvet, either dark colored or black—over the seams; then herring-bone from edge to edge, completely over the ribbon, with golden colored silk. To make it still more elaborate, some persons place a felt daisy at the corner of the blocks where the velvet crosses.

The border of the crazy quilt is a very important element in its construction, as it forms a back-ground, or frame, for the glowing centre. The above mentioned quilt was bordered with rose-colored brocaded plush, eight inches wide. The seam, between the border and the work, was covered by a very heavy, handsome, old gold chenille cord. It may be here remarked that a border either dark, or else very bright in tone, should be chosen, *not a neutral tint*.

Some persons put a wide border of satin, and embroider all around it, and though this represents a great deal of time and work, yet, in our opinion, is not so desirable as the plain material, which, if of a good color, makes such an effective foil to the many colored patchwork.

Some of the most admired combinations for borders are:

Bright yellow plush, with crimson chenille cord.

Rose colored plush, with old gold chenille cord.

Olive green plush, with yellow chenille cord.

Peacock blue plush, with pink chenille cord.

Pale blue plush, with pink chenille cord, (although this last is almost too light).

In addition to the border some people add lace to their quilt. When this is done, torchon or Irish lace is the most admired. This, of course, is subject to the taste and purse of the owner, and adds greatly to the expense.

A lining must be added to your quilt, and there are endless varieties to choose from. The most luxurious is merveilleux, but others, not so expensive,

are more in use. The new style of dress satin, in solid colors, say crimson, quilted with canary-colored silk in small diamonds, is very pretty. Cheap cashmere may also be used, but does not answer so well, as it is limp and does not come in so bright tints. Delaine, nuns' cloth and farmers' satin may all be used with good effect.

If the lining is to be quilted, place a thin sheet of fine batting over the lining before quilting.

When the quilt is made in blocks and the lining is not quilted, a pretty way to make it ornamental, is: Sew the lining to the foundation by invisible stitches, and then with pins mark the corner of each block; the lining will then be divided into squares, with a pin at each corner. Now take Heminway's embroidery silk and work a small star, at the corner of each block upon the lining, catching through to the foundation and not penetrating to the right side of the quilt. If the silk used be a bright yellow, red, blue, or green, the result will be very pleasing, and will take away the commonplace look from the lining.

Some of the "crazy workers," who have exhausted their own supply of designs and combinations, may find the following useful:

A blue satin had autumn leaves in reds, yellows, browns, and a touch of green.

A pink satin had one gorgeous sunflower in bright yellow, and brown, with sage green stem.

A black satin had holly-berries in red, with three shades of greens.

A rose satin had jessamine flowers in white and purple.

White satin had pansies in three shades of purple, lavender, one yellow petal, and browns and greens for leaves and stems. This was lovely.

An orange satin had the popular cat-tails in grass green, and brown, with a touch of mazarine blue for the water among the stems.

Black gros grain silk had one large waterlily in white, with golden centre, and green stem. It was worked with filoselle in satin stitch. A cute little "coon" was worked in black cross-stitch upon the pedestal of blue.

A cream satin had a delicate spray of forget-me-nots in blues, yellows, and greens.

A fawn colored satin had a peacock with spread tail worked upon it; gray and brown for the back and wings, with white for the neck, olive green for the top of the head and crown; peacock blue, olive and sage green, and black were used for the tail.

A gray satin had a humming bird in red, blue, yellow, green, orange, ruby, in the *metallic* hues.

A blue satin had a horseshoe twined with clovers. The horseshoe was

in steel gray, the flowers in pale green, and "Good Luck" in script letters was in scarlet.

A peacock blue satin had a canary perched upon a branch in two shades of yellow, the branch being brown and green.

A stork in grays and whites looked happy standing upon a piece of dark green plush in a foil of mazarine blue silk.

A yellow satin had a stag, in outline stitch, in browns.

So much for crazy quilts.

The following articles, in which crazy work is used, will all be found bright and attractive.

TABLE COVER.

This is an exceedingly handsome cover and will repay such as can devote the time necessary to making it.

The body is of a rich claret colored sateen, and measures one and one-quarter yards each way. Felt may be substituted for sateen, but does not look as well. For the border, take four strips of Canton flannel, eight inches wide, and in length corresponding to the sides of the sateen centre as a foundation for the crazy work. On these strips baste pieces of silks, satins and velvets, of all styles and colors, following no regular arrangement. Next ornament the seams with fancy stitches in Heminway's embroidery silks, (notice cut on page 66).

When complete, lay the strips along each of the four edges of the cover, joining neatly at the corners, and finishing top and bottom with bands of black or yellow satin ribbon, held in place by fancy stitches; then attach gay colored balls to the edges at intervals of four inches, using six or eight different colors which contrast prettily, and repeating the arrangement until the four sides are thus decorated. It is an object in crazy work to use many bright colors, red in especial being most effective. Dull colored silks may be utilized by working them in judiciously with very bright pieces. Scraps of black velvet scattered all through in proximity to the bright reds and paler tints add much to the general effect.

It is a mystery where the idea of "crazy" patch-work originated. It would not be an unreasonable supposition that it opened its eyes of origin among the unfortunates in some of our asylums, for, although partially demented, the majority are neither idle nor lacking in sensible adaptation to various works of skill.

LAMBREQUIN.

An inexpensive lambrequin can be made of crimson felt, the lower edge slashed to a depth of three inches to form a fringe. Above this is placed a band of crazy work, five inches wide, elaborately embroidered in silk, gold and silver thread, all in outline stitch. Remember that the general effect in all crazy work depends far more upon the careful arrangement of colors than upon the richness of material.

CUSHION.

Comparatively a new design in cushions is the Crescent. Made in any desired size, covered with crazy work in very small pieces, finished by a cord with a half dozen small plush balls at either end, it forms a very attractive cushion.

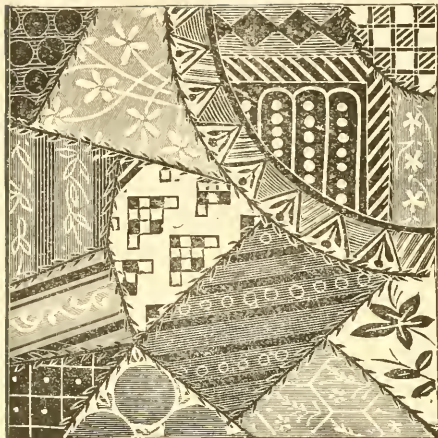
CUSHION.

Make a round bolster-shaped cushion of olive felt and gather the ends, leaving a frill three inches wide; line the frill with pink satin, and tie a bow of pink ribbon over the gathers at each end; then make two strips of crazy work four inches wide and long enough to go around the cushion. A pretty fancy is to work all the stitches in pink silk to correspond with the ends. Tack the bands to the cushion by invisible stitches and your work is complete.

CRETONNE APPLIQUE.

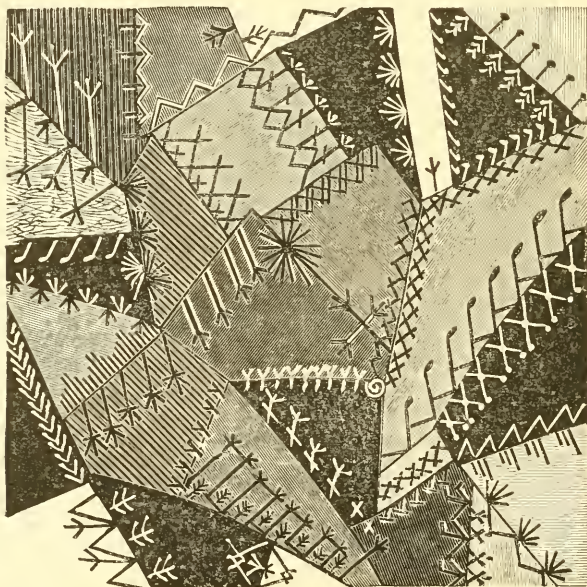
Applique embroidery is now very popular. Cretonne work is one of the most simple and is specially adapted to ornamenting linen goods, such as splashers, tidies and table covers.

First have the linen stamped with such designs as will look well with applique. Cretonne designs, such as birds, flowers and children's figures, can be cut out of the piece goods and secured to the linen by a plain chain stitch (see cut, page 9) with Heminway's Japan etching silk. Outline the whole with the same make of silk. It will wash well if washed carefully, as all nice silk work should be.



These designs are for the express purpose of showing ladies some of the numerous fancy stitches in silk which can be used in decorating the crazy work so popular at the present date.

The cut below represents a patch ten inches square, the pieces being sewed without regular arrangement upon a foundation of Canton flannel.



SAMPLES.

We receive numerous letters asking for samples of different silks, in various colors. We do not retail silk, so have no remnants. Our goods are put up in packages to send out to dealers. To supply useful samples requires considerable expense and time.

We have factory-ends of sewing silk—first quality—which we put up in full ounce packages, assorted colors, and send post paid for twenty-five cents in postage stamps. It is very useful and would cost four times as much if put up in longer lengths on spools.

M. HEMINWAY & SONS SILK CO.,

78 Reade & 99 Church Sts., NEW YORK.

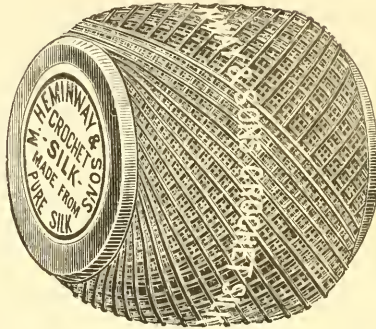
716 Arch St., PHILADELPHIA.



M. HEMINWAY & SONS'

CROCHET SILK.

WARRANTED
SUPERIOR
QUALITY
PURE SILK.



WARRANTED
PURE DYE
FAST
COLOR.

The demand for a silk specially adapted for Crochet work has induced us to place on the market this *Fine Quality Crochet Silk*.

Its advantage is that the twist of the thread is such it will not split and rough up in working, as is frequently the objection with a knitting silk.

For making infants' caps, sacques, socks, and coin purses, or any fancy article with a fine crochet hook, we recommend our *Crochet Silk*; while for knitting of all kinds, our *Pure Dye* knitting silk is more suitably adapted.

The quantity required should be according to the size and manner in which the article is knit, and will be about as follows:

Infants' Hood.....	1 spool or $\frac{1}{2}$ ounce.
Infants' Sacques.....	4 spools or 2 ounces.
Infants' Socks.....	1 spool or $\frac{1}{2}$ ounce.
Coin Purse.....	1 spool or $\frac{1}{2}$ ounce.
Wristlets	1 spool or $\frac{1}{2}$ ounce.

Sample spool mailed, postage free, for 40 cents in stamps.

Six spools, \$2.25.



THE REARING OF THE SILKWORM

Is usually left to women ; and as the prevailing religion of Asiatic districts is Mohammedanism, and the customs of Mohammedan races prevail regarding the seclusion of the female sex, it is not easy for people of other countries and faith to penetrate to the rooms in which the various processes of cultivating the worm, or manufacturing its product, are carried on. It is equally difficult to secure the adoption of any improvement in the processes where these are lacking in skill.

It may be Inferred from the Difference

in the sizes, color and shape of the cocoons that several varieties of the worm are cultivated, though, owing to cross breeding, it may be now impossible to get at any typical variety. The natives, however, believe they have two distinct species, one of which is white and the other a dark color. The former they call "ipek-kurt," which simply means "silk-worm ;" the other is called "Arabi-kurt," or "the Arabian worm." There, however, seems little, if any difference in the forms of the cocoons from these worms. Some of the worms which they cultivate have four periods, and others five ; the eggs of the former being larger than those of the latter. Were the original types of these recovered by careful breeding, it is possible some of them might prove valuable.

After the Eggs have been Deposited

by the worms they are gathered, placed in small cotton bags, and hung to the ceilings or walls of the dwellings. When spring is coming round in the districts where sericulture is general, the seed is kept for sale in the bazaars, and apothecaries' and provision shops. The market price of a small thimbleful, in which there are about 2,000 eggs, ranges from

15 to 20 cents. The soundness of the eggs is tested by putting them into water, those which float being rejected as bad, the good ones sinking. Early in April the women put the eggs into smaller bags and tie them next to their body, round the waist or in the arm-pits, turning them over every day until they are hatched. This occurs in about a week. The bags are then opened every day, and the worms that are hatched are turned out upon a tray, until the process is completed. The trays are first covered with a clean cloth. When the worms have been placed in them they are set in a sunny place, but always sheltered from the direct rays of the sun by a covering of gauze. Should the days or nights be colder than usual, the trays are brought indoors and placed on the "sandal" or brazier used for warming the room. The above is a singular way of hatching, and one which can hardly be conducive to the health of the worms, though the heat is a natural heat.

Next Come the Feeding Processes.

During the first two stages, the worms are carefully fed with mulberry leaves, picked from the twigs, and as they grow care is taken to give them more room and better places. They are now transferred to shelves placed along the sides of the room in which they are kept in the dwelling. This room is half-darkened, the only light it receives being that which comes in at the door; in this position they are fed three times a day with small mulberry twigs. The old twigs are never removed, the new food being placed on the top, to which the worms gradually crawl upwards out of the dirt and refuse, by which this dirty system is probably prevented from killing them. At last small branches, usually of a dry plant with a bright pink flower, called "ming-hash," or the "thousand heads," are placed on the shelves, so that the worms can crawl into them and spin their cocoons. The life of the worm, taken through all its stages from the egg to the cocoon and moth, varies from about fifty to eighty days.

As Soon as the Worms Have Finished

spinning, the cocoons are brought into the court, stripped from the twigs, and spread upon a mat. The largest and best cocoons are then assorted from the mass for breeding purposes. These are selected according to the size and form, color being disregarded, beyond a preference being given to those which have a slightly watered appearance. These are strung together by threads being passed through their outer covering; about thirty are placed on each string, the strings being left

for three days on the cool clay floor of the room, after which they are gathered together, placed into cotton bags, and hung by long nails to the ceilings and walls. On the fourth day the moth emerges, first emitting



a fluid, which dissolves one end of the cocoon and permits it to make its exit. The moth has a very brief life. Immediately after emerging copulation commences, after which the female begins to lay her eggs, and continues for seven or eight hours, laying about 400 to 500, of which

about one hundred will prove unfruitful. This task ended, its life closes, after an existence in the butterfly stage of about a day and a half. In the districts of the Caucasus, where the treatment is similar, the moth lives about three days and lays fully 600 eggs. Those cocoons not reserved for breeding purposes are spread upon a mat, upon which they are exposed for several days to the full force of the sun's rays, being gathered together in a heap at night and covered up.

The Crop of Cocoons is Usually Sold

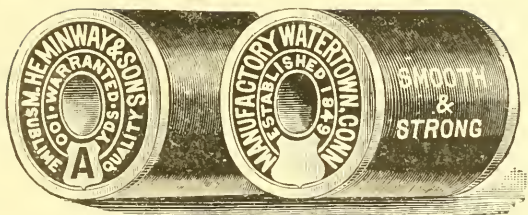
in the bazaar in the fresh state, and during the month of June an active trade is carried on, in which the prices realized range from six to twelve or fourteen roubles per pud, or 36 lbs. English. Formerly a custom existed of presenting the first cocoons to the Kahn, who in return gave the donor a complete suit of clothes. When Shere Ali Khan came to the throne this custom was observed; but the prince, who had lived all his life among the Kirghiz, did not appear to know what they were, and, thinking they were a rare fruit, deliberately commenced to eat them.

In these Districts an Ounce of Seed or Eggs,

which the moths from about $1\frac{1}{2}$ lbs of selected cocoons will produce, yield about three puds, or from 108 to 110 lbs. of undried or fresh cocoons. The production of this quantity will engage the labor of a family of four persons in the season, and require the leaf product of about twenty mulberry trees of average size. The ruble being worth about 2s. 6d. English money, the product of three puds, say on the average ten rubles per pud, will amount to between £11 and £12; from which the cost of seed and food for the worms has to be deducted, provided the cultivator does not raise the seed and own mulberry trees himself.

The Silkworm in Central Asia

has not escaped the diseases to which it is incident in Europe. Its cultivators have noticed four different kinds to which it is subject, and these they attribute to feeding with wet mulberry leaves, to cold weather, or to the presence of persons who have not performed all the ablutions which the Mohammedan religion prescribes. Microscopic investigations have been made into the origin of these disorders, and the identity of one of them with the fearful disease which now for some years past has decimated the European worm has been established. The fact that the Asiatic silk worm is completely isolated from that of Europe, tends to demonstrate that the disease is the result of overcrowding, want of cleanliness, and other negligences during the breeding season.—*The Warehousemen and Drap r's Trade Journal.*



The Awards at the Fair.

From Dry Goods Chronicle, Jan. 23d, 1886.

THE M. HEMINWAY & SONS SILK COMPANY CARRY OFF THE MEDAL OF SUPERIORITY, ADDING ONE MORE TO THEIR MANY TRIUMPHS.

Among the awards given by the judges at the late American Institute Fair was one to the famous old concern known as the M. Heminway & Sons Silk Company, of Watertown, Conn., and New York City. They were awarded the "Medal of Superiority"—the highest prize given in that class—for their exhibit of pure dye knitting silk, Japan etching silk, and skein and spool embroidery silk and filoselle—a line of goods in the production of which the concern in question have never yet been equaled.

It is now close upon forty years since the foundation of the business now carried on under the above style was laid by Mr. M. Heminway, and it is said that he was the first to introduce spool silks to take the place of skeins in the market. The "Sublime" quality of spool silk and button-hole twist made by the company are marvels of perfection and take precedence of every other kind in the market.

As long ago as 1855 the house took the Silver Medal at the American Institute Fair—the highest prize given—for sewing silk on spools and embroidery silk, and in 1857 carried off the Special Large Silver Medal. Since then many other prizes have been won, both at home and abroad, and to-day it looks as though the prestige won in the past was destined to be largely added to in time to come.

The New York salesrooms are at 78 Reade and 99 Church streets, where a large stock of the goods of the house is at all times carried.

METHODS OF SILK MANUFACTURE.

The various processes which silk undergoes in its transformation from the fine filaments of the cocoon to the heavy texture of silk threads, involve an enormous amount of labor, the cost of which is chiefly represented in the price of silk goods, the mere cocoons being comparatively inexpensive.

The first process is reeling, an art which seems very simple, but which really requires much skill, tact, experience, patience and watchfulness, and on which ingenuity has been lavished. Very numerous have been the inventions of silk reels, by men who did, and not a few by those who did not appreciate the special mechanical difficulties to be overcome.

One of these obstacles is the variable length of silk in the cocoons. No two of the same breed of worms will spin just the same amount. The length varies from 300 to 1300 yards. This variable length necessitates joining the filaments, of which usually from six to ten are reeled together to form a single thread of silk. The cocoons vary not only in length, but in fineness; indeed, different portions of the same cocoon vary greatly in this respect, and in some of the best reeling, the outer third of the cocoon (after the floss is taken off), is reeled by itself, and the inner portion in two separate lots.

The reeling must not be too close to the chrysalis, as that portion of the silk is inferior, and not generally of good color.

There are also imperfect cocoons, soft cocoons, double cocoons, and those in which from disease the worm has perished in its not quite completed cocoon. These can never be reeled completely, and often not at all.

The water in which the cocoons are placed for reeling must not be too hot, or it partially dissolves the silk; nor too hard, or it renders the gum on the silk too brittle.

The quality of most of the Chinese raw silk now brought to this market is inferior to that of Italy and France, not in the intrinsic character of the stock so much, as the defectiveness of its reeling. The difference in cost is about two dollars a pound.

The raw silk comes to us usually in bales of one hundred and thirty-three and a third pounds, and is made up in bundles weighing from eight to twenty pounds each, protected at the corners by floss or waste.

The silk is taken first to the sorting room, and the various sizes of thread,

or in other words, the different degrees of fineness are assorted, each by themselves.

A parcel of skeins is enclosed in a light cotton bag, and soaked in water at about the temperature of 110° F. for a few hours, for the purpose of softening the gum and facilitating the process of winding. When taken out of the water these bags are put in an open cylinder, porous on the sides, and set in a machine which is operated by steam-power, and causes the cylinder to revolve with great velocity.

In five or ten minutes the water is pressed out and the gum sufficiently softened to permit of easy winding. It is then wound first on a spool about $3\frac{1}{2}$ inches in length. If it is Chinese silk, it is cleaned by being passed through the cleaning machine: each thread usually passing between two sharp edged metal plates, which removes any unevenness, leaving the filament smooth and clean.

The Italian silk does not usually require this cleaning. The silk on the second spool is next passed to a doubling machine, when, if it is intended for organzine, two or more threads are joined together, and drawn upon a third spool.

If it is intended for sewing silk or twist, four, five, six or more threads are joined together. The silk in this state is put in the spinning machine, and spun a certain number of turns per inch. When the silk is brought into the condition of thrown silk, tram or organzine, it is usually transferred to a reel and made into large skeins or hanks preparatory to being dyed the desired color.

The process of winding, cleaning, doubling, twisting, re-winding and reeling the silk, together constitute what is called throwing. The operator who passes it through these various processes is called a throwster.

The dyer first boils the silk in soap and water, (generally using a soap specially prepared for the purpose,) to free it from any remaining gum, and to give it a more lustrous appearance.

When dried, it is put into the dye vats, and then there is an opportunity for deception. By the boiling process already mentioned, the silk, if pure, should lose about twenty-four per cent. of its weight, from gum, sugar, waste, etc. If it loses more, the silk has been tampered with, or not properly thrown; if less, it must be of remarkably good quality, or has not been boiled long enough.

By secrets known to the dyer, he can so fill the interstices of the silk with dye stuffs as to make it appear more solid and thicker, and stronger than it naturally would be, although in fact its texture is injured. By thus weighing the silk as it is called, he may raise the 12 ounces to 16, 18, 20, 25 or more ounces.

When dyed, the silk is wound on spools, a process requiring much skill and care, as it is now in the condition known as soft silk.

Silk threads are made in all colors, and the prices at which they can be sold vary with the amount of weighting with dye stuffs and quality of raw material used. Some consumers do not exercise proper care when purchasing silk, preferring to buy where they can buy at low prices, only to find out in the end their work is unsatisfactory.

There is a growing demand for pure silks, and M. Heminway & Sons are ready to meet it. Ladies will find Heminway's superior pure dye goods for sale at all first-class stores.

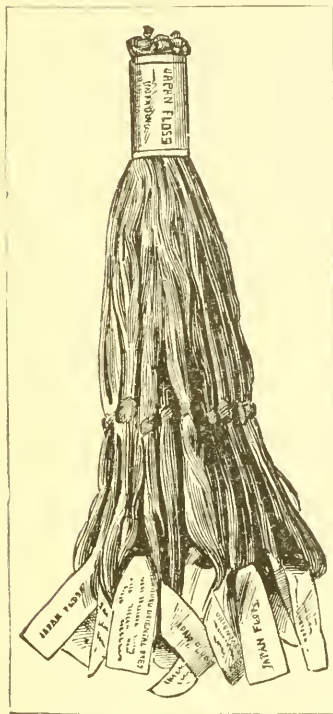
Ladies who lack a natural taste for shading flowers will be aided by referring to the items below. The numbers represent the numbers or colors made in HEMINWAY'S embroidery and filling silk. For sale in Art Embroidery Stores in all large cities.

- Wild Rose (light), 1659, 1661, 1663.
- Wild Rose (dark), 1663, 1665, 1667.
- Violet (light), 1477, 1479, 1481.
- Violet (dark), 1481, 1483, 1485, 1487.
- Pansy (light), 1364, 1366, 1368.
- Pansy (dark), 1368, 1370, 1372, 1374.
- Golden Rod, 1736, 1740, 1746, 1750.
- Daisy, centre with 1740 or 1742.
- Daisy leaves, 797, 799, 801, 803.
- Mullens, 1055, 1057, 1059, 1061.
- Coxcomb, 1669, 23, 25.
- Marigold, 1740, 1742, 1746.
- Trumpet Flowers, 13, 15, 17.
- Trumpet Flowers, 1750, 1752, 1754.
- Stems for branches, 413, 415.
- Stems for flowers, 642, 644, 646.
- Heliotrope, 1477, 1479, 1481.
- Cat-tail, 415, 417.
- Apple Blossoms, 1659, 1661, 1663.
- Clematis, 1659 or 114.
- Carnation Pink, 1659, 1663, 1667, 1669.

M. HEMINWAY & SONS SILK CO.

JAPAN FLOSS,

(UNFADING ORIENTAL DYES.)



A SUPERIOR WASH SILK,

Put up in bunches of 32 skeins each.
Every skein is tagged "JAPAN FLOSS."

JAPAN FLOSS is very similar to Filo Floss in appearance, but is much easier to work with, from the fact that it has a trifle more twist and does not rough up in handling.

Ladies who have used Filo Floss will appreciate this improvement. Especial care is taken in dyeing **JAPAN FLOSS**, to make it *absolutely fast color*, and we do not hesitate to guarantee there is no silk in the market, either Foreign or Domestic, that is superior in any respect to **JAPAN FLOSS**.

If you cannot procure it, advise us.

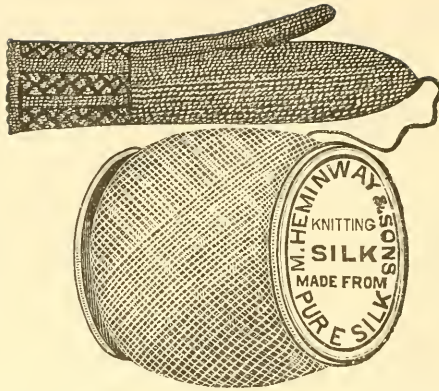
M. HEMINWAY & SONS SILK CO.

78 Reade & 99 Church Streets, New York,

MANUFACTURERS OF

SILK and FLOSSES for Decorative Needlework Trade.

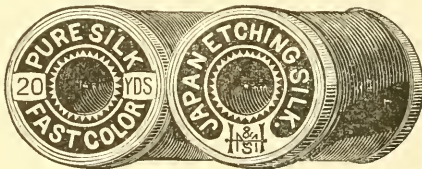
ESTABLISHED 1849.



M. HEMINWAY & SONS,
PURE DYE KNITTING SILK

Is recommended by experienced knitters as the
 best for knitting

Mittens, Wristlets, Stockings, etc.



SPECIAL NOTICE.

THE increasing demand for an ETCHING SILK of a superior quality has induced us to put up an extra fine quality, which is made from SUPERIOR RAW SILK, strictly PURE DYE and FAST COLOR.

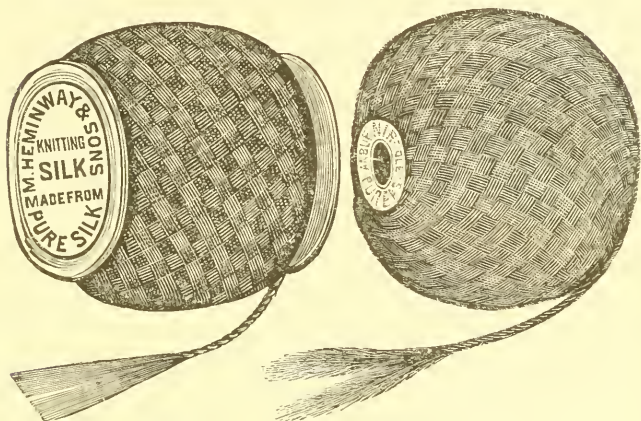
Other etching silk in the market is made of spun silk, which is procured from waste cocoons and waste ends. It has a dead appearance and rough finish, and in the first washing will change its color.

Our Silk (which we have branded "Japan,") is made in all the staple colors—such as are required for etching.

We trust the Japan etching silk will meet with the favor our Pure Dye Knitting Silk has attained.

M. Heminway & Sons Silk Co.

RULES FOR DISTINGUISHING
*HEMINWAY'S PURE KNITTING SILK FROM SPUN
KNITTING SILK.*



PURE SILK.
Made from best raw stock.

SPUN SILK.
Made from waste stock.

Split the end of the silk and separate the fibres. If they have a nap or fuzz on them, and easily break by being tightened, it is SPUN SILK made from an inferior quality of cocoon and from waste stock.

If the fibres have a smooth finish and the appearance of being a continuous thread, it is PURE SILK, which has brilliancy, smoothness and durability.

The HEMINWAY Pure Dye Knitting Silk is made only from the best selected raw silk.

COPY OF AWARD TO
M. HEMINWAY & SONS SILK CO.

INTERNATIONAL EXHIBITION,
PHILADELPHIA, 1876.



The United States Centennial Commission has examined the report of the Judges and accepted the following reasons, and decreed an award in conformity therewith.



PHILADELPHIA, November 13, 1876.

REPORT ON AWARDS.
PRODUCT, SEWING SILK.

Name and Address of Exhibitor, **M. HEMINWAY & SONS SILK COMPANY.**

"The undersigned, having examined the product herein described, respectfully recommend the same to the United States Centennial Commission for Award, for the following reasons :

"A FULL ASSORTMENT of Colored and Black Machine and Sewing Silk.

PERFECT IN QUALITY OF MATERIAL, COLOR AND WORKMANSHIP.

"Signed, GEBHARD, *Judge.*"

APPROVAL OF GROUP JUDGES.

CHARLES LE BOUTILLIER,	ELLIOT C. COWDIN,	A. BEHMER,
CHARLES J. ELLIS,	JOHN G. MESSER,	HAYAMI.
A. DANINOS,	JOHN L. HAYES.	

A true copy of the record.

Signed by FRANCIS A. WALKER,
Chief of Bureau of Awards.

Given by authority of the U. S. Centennial Commission.

A. T. GOSHORN, *Director General.*

J. L. CAMPBELL, *Secretary.*

J. R. HAWLEY, *President.*





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