



KENSINGTON EMBROIDERY WITH STITCHING
SILK OR SATIN.

THE SEWING MACHINE.

ITS DEVELOPMENT AND ADAPTATION TO ART
NEEDLE WORK.

The Sewing Machine is a marvelous invention, and its development and adaptation to the various kinds of work has carried it to a degree of perfection never dreamed of by its early and most sanguine friends.

How crude and cumbersome the old machines of twenty years ago appear, when placed beside the product of to-day. How wonderfully rapid has been the progress of the past few years in extending its range of work and perfection in execution. In short, it would seem that it could be made to respond to any demand for any kind of work. A few years ago, a person who should have asserted that the family sewing machine could have been made as practical for the production of all kinds of Art Needle-work as the ordinary lines then accomplished by it, would have been set down as an enthusiast, and the assertion scoffed at as impracticable. We now have not only the assertion that it can be done, but are confronted with the veritable product itself, and the question of practicability has been answered by the most satisfactory productions from comparatively unexperienced hands. The conclusion is therefore forced upon us that the sewing machine is destined to occupy as prominent and practical a place in the production of home-made art needle-work, as it now holds in the lines of so-called practical needle-work. This fact having been established apparently beyond all controversy, we have felt that this publication would not properly fill the place of a home magazine without recognizing this important factor in the field of home work.

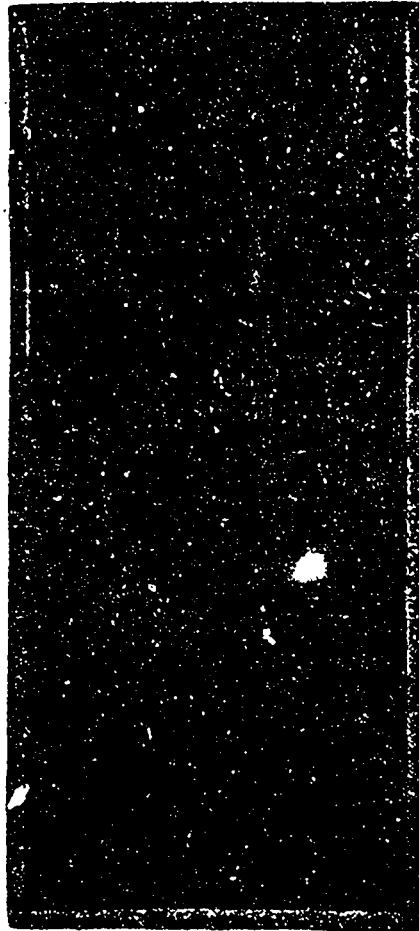
It should be borne in mind, however, that the standard of excellence is the skilled product of the hand, and that patient application with thoughtful study will enable its production on the sewing machine at a great saving of time, labor, and material; also that the knowledge, judgment, and skill in blending colors required in hand-work is necessary for producing it by the machine.

WHAT CAN BE DONE ON THE SEWING MACHINE?

The whole line of Art Needle-work on every kind of fabric with every kind of material.

The following are the principal classes of work, but each is susceptible of a great variety of combinations and applications:—
Etching, Couching, Couching Applique, Braiding, Applique, all kinds of Silk, Arrasene, gold Thread, Tinsel, Machine Embroidery, Kensington Embroidery and Solid Etching.

Amongst the work produced may be named doilies, tidies, various kinds of scarfs, table, stand and piano covers of all kinds, panels, banners, window and door draperies, etc., etc. Also most of the work done by hand, flower, etc.



DESIGN ON SATIN IN JAPANESE GOLD THREAD.

We have seen imitations of Oriental and other foreign work that was simply marvelous, both in effect and execution; also various kinds of work in the latest styles of home art needle-work which show beyond all question that the sewing machine is practically adapted to its production.

What are the requisites in a sewing-machine to fill the requirement for the satisfactory production of this class of work? The inquiry is a pertinent one, and in its application to particular kinds of machines would require an intelligent discrimination, no matter what suggestions might be made here, but in general the machine must combine simplicity, range of work, and practicability.

Simplicity, as evidenced in its adaptation to the work with the fewest possible changes, so that any person could readily understand and manage it successfully.

Range of Work to cover the entire field of Art Needle-work in the home to the satisfaction of the intelligent and well-informed operator.

Practicability as shown by the ease with which the work is taken up and executed by inexperienced persons.

SUGGESTIONS TO BEGINNERS.

First of all the beginner must be familiar with the machine, understand the tensions, the effect of different length stitches, and know what changes might be made in order to handle properly various kinds of material. The use of the vibrating presser-foot, if the machine has one, should be thoroughly understood. In short, the machine, to be used successfully, must be controlled and directed by an intelligent judgment. Its capabilities are wonderful when thus managed.

In selecting the first design for working on the machine let it be one that would be simple and easy for hand work. Do not attempt too elaborate or extensive work at the outset. Do not be discouraged if the degree of success expected is not at first attained. Remember that "There is no excellence without great labor;" that experience is only the result of continued effort; and that skill is only a familiar knowledge coupled with dexterity in practical application. Avail yourself of all the information possible in reference to art needle work, have confidence in your own ability, persevere in your efforts, and success will crown your labors.

Do not be satisfied with your attainments until your work is equal or superior to the skilled product of the hand. In some kinds of work the machine will far excel the hand, both in effect and durability, at a great saving of labor and material.

GENERAL HINTS ON ART NEEDLE-WORK.

The question of material, designs, and colors is usually a perplexing one, but especially so to persons with a limited knowledge and experience in decorative work. What kind of material will be best adapted to the intended use? What colors will answer the proper harmony? What kind of a design will look well and at the same time be easily and quickly executed? Verily, these are primary questions and require the exercising of personal judgment. General suggestions may aid, but cannot decide. There are always certain general laws, but their application is contingent upon so many local surroundings that the individual must determine as to fitness. There is now the most perfect liberty in the choice of materials. Anything can be used that would be suitable for the place, or purpose for which the article is intended. Colors should always harmonize with surrounding colors.

The prevailing colors to-day are subdued and are capable of the closest harmony. Avoid a gaudy display of contrasting colors. Study artistic effects. Nearly all lovers of art work possess a natural eye for colors, which will in a great measure guide them. Bold and showy designs are suitable only for large pieces of work, such as portieres, curtains, etc. Designs should always as far as possible harmonize with intended use. The fundamental law governing all art works should never be lost sight of, viz.: "Fitness and absolute Truth are essential to all real art." Mistakes will be made, but each mistake is an experience which could not be obtained in any other way. Experience begets confidence and skill. It is surprising how rapidly ideas develop and mature when concentrated in any given direction.

In nothing is this truer than in art needle-work on the sewing machine, because of the rapidity and ease of execution.

Mr. Elijah Lane, of Keene, weighing 210 pounds and standing six feet eight inches high, is the tallest man in New Hampshire, and describes himself as "one of the lances that has no turn."



KENSINGTON EMBROIDERY WITH
VIOL FLOSS ON BOLT
ING CLOTH.

Marriage-Made Men.

"Let him marry, then," was the crusty reply of an old bachelor, on being told that a friend had gone blind: "let him marry, and if that doesn't open his eyes, then his case is indeed hopeless."

The sneer has been confuted by the experience of scores of blind scholars, whose wives have been eyes to them. Huber, the great authority on bees, was blind from his seventeenth year, and conducted the observations which gave him the facts for his studies through the eyes of his wife. He declared that he should be miserable were he to regain his eyesight, adding, "I should not know to what extent a person in my situation could be beloved; besides my wife is always young, fresh and pretty, which is no light matter."

Blind Henry Fawcett became professor of political economy at Cambridge, an effective debater in Parliament, and a most successful postmaster-general, by using the eyes of his cultured wife.

The crusty old bachelor's sneer falls flat, when it encounters such wives as these—and they are but a trifle out of the many who have made their husbands men of good repute.

Sir Samuel Romilly, the leading lawyer and law-reformer of his day, illustrated the experience of successful men when he said that nothing had more profited him in his public life than the observations and opinions of his wife.

The biographer of Sir William Hamilton, commenting upon the helpfulness of Lady Hamilton, says: "The number of pages in her handwriting still preserved is perfectly marvellous."

When he was elected professor of logic and metaphysics in the University of Edinburgh, he had no lectures in stock. He began at once to write them, but though he worked rapidly, and far into the night, he was often only a few hours in advance of his class.

Lady Hamilton sat up night after night to write out a fair copy of the lectures from the roughly written pages he had scrawled in the adjoining room. He would take her legible sheets, and read them that morning to the students, who knew not that their professor's success was due to his being a marriage-made man. When paralysis, brought on by mental overwork, had stricken him, she became even more helpful, and by her assistance he was enabled to perform his professional duties until death removed him from his chair.

The belle of Bath, M. T., wears a shoe fourteen inches long and has been tendered the captaincy of a base ball nine.