

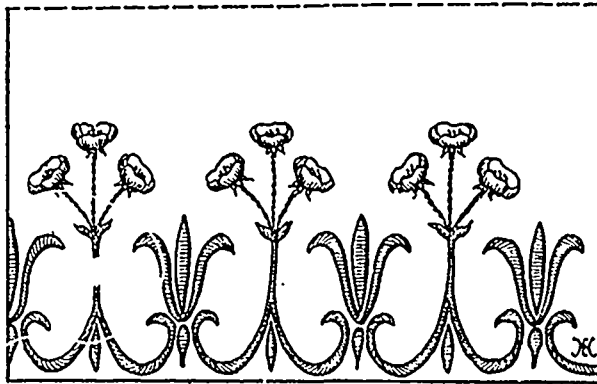
look to the embroidery not otherwise obtainable. Last, but not least, all risk of puckering the work is avoided, and every experienced worker knows how difficult it is to do this, especially if the design be at all elaborate.

The illustrations give types of designs for the various Church seasons in styles more or less elaborate. The lily border is especially suitable for Easter, or, indeed, for any festival season calling for white vestments. It is very chaste in character. The depth of this border can be varied at pleasure. It may reach two-thirds of the way up the front of the hanging, thus forming a bold yet rich decoration, or it may be about four inches deep, with the addition of a monogram or floriated cross above it in the center. The coloring requires careful study with, as before suggested, due regard to the altar frontal. Very beautiful results may be gained by working the lily in three shades of pure gold, the buds in delicate shades of salmon-pink, the lower stems and leaves from which spring the up-standing, opening buds in pale olive-green and the four lily leaves in a soft blue-green that partakes of the nature of a modified peacock-blue. When finished, outline the whole with outline or twisted embroidery silk of a bright burnt sienna shade. Cut the work out when carefully stiffened, leaving a narrow margin of the linen beyond the outline. When fixed by needles in position on the silk or cloth, which must first be stretched on linen in a frame, baste the edges down with silk and then outline every part with Japanese gold thread, couched down with fine silk to exactly match the thread. This scheme will give charming results. Of course, the gold thread can be dispensed with, in which case English filoselle of gold color, couched down to hide the raw edges, will serve. The secret of laying gold thread well is to keep it tightly twisted and to pass the needle up close to the outline, then over the gold, instead of drawing the gold towards the outline from outside, as one is naturally inclined to do.

The other border of conventionally forms and half-opened roses is suitable either for ferial or festival seasons. Like the lily border, it may be enlarged at pleasure and be surmounted by a suitable center-piece if desired, but such an addition is by no means necessary. A good scheme for a green ground is to use apricot shades for the roses, gold shades for the stems and lower scrolls, with old, soft blue for the lily forms. With regard to the shade of green now in use for the ferial color, the old-fashioned shade of rather deep, pronounced green has given place to a beautiful tone of olive-green, much more artistic and harmonizing better with the art shades now in vogue for the embroideries. Of course, the matter is one of taste merely and there are still many who cling to the old traditions and insist upon sticking to strong colorings both for the ground and needlework, in

spite of the improved taste in such matters, forgetting that that which is accepted as most beautiful is surely most fitting for the worship of God.

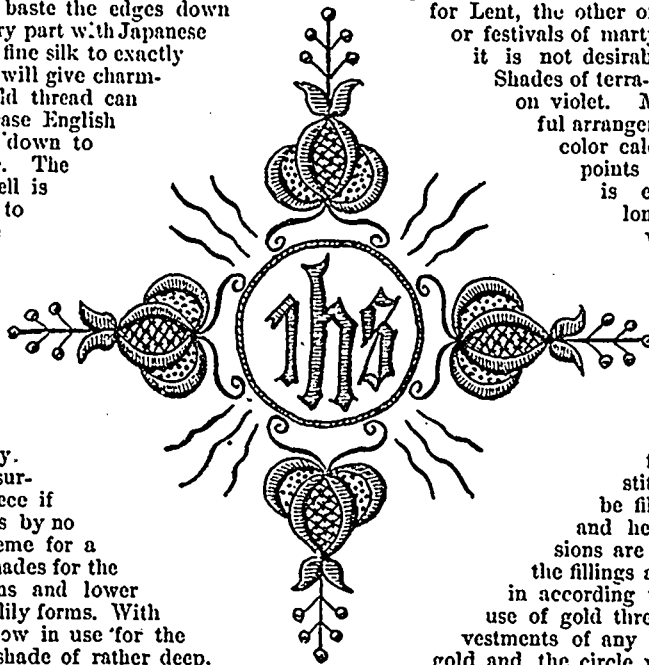
The proportions of the design with a narrow border around it are best suited for a lectern and its general character is such that it may be utilized for any season, except the penitential ones. The floriated cross is highly effective when worked in solid embroidery, but it also lends itself unusually well to outline work only. The best method for this is first to follow the outlines in cable stitch with rope silk in a rich shade of burnt-sienna-brown. This shade looks well on green or cream-white, but on red a deep-gold would be better. Outside of this outline lay down a rather coarse Japanese gold thread. Put in the dots with the kind of knot known as a pearl. This is made over a foundation formed by a heavy French knot in filling silk, this being covered smoothly with several strands of floss. The central flower of four leaves is in raised satin



FOR TRINITY SEASON.

stitch, with a pearl in the center. The border should be in solid embroidery. The dots when enlarged to the proper size are large enough to work in satin stitch. They should be raised by working them one way and then going over them in the opposite direction.

The remaining designs consist of two crosses, one composed of conventionalized passion flowers and foliage for Lent, the other of pomegranates for Whitsuntide or festivals of martyrs. For the penitential seasons it is not desirable to give variety of coloring. Shades of terra-cotta-red or gold work out well on violet. Monotony is avoided by the skillful arrangement of many shades of the same color calculated to bring out the salient points of the design. The embroidery is entirely solid, being executed in long and short stitch. Outlining with gold thread is a matter of choice, but it greatly adds to the finished effect.



FOR WHITSUNTIDE.

The pomegranate cross, like the Lenten one, is rather uncommon in its construction, but in this instance the needlework is not entirely solid, the divisions in the pomegranate form being filled in with open stitches. The central divisions may be filled with fine gold thread crossed and held down by silk. The side divisions are filled with French knots, but the fillings are optional. They may be put in according to individual taste. A lavish use of gold thread is almost imperative on red vestments of any kind. The rays should be in gold and the circle would look best made of several rows of gold thread laid close together. Soft-blue, apricot shades, olive-green and tints of gold all blend well together on a red ground, especially if it be a yellowish tone of red. This hue has now almost supplanted the old-fashioned crimson, and with good reason, since it is a great improvement.

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