

the cost of production is, therefore, very great; one piece of Mr. Morris' designing, which was worked at the Royal School of Art Needlework, South Kensington, is valued at fifty pounds sterling the square yard, and was ordered by the Hon. Mrs. Wyndham, for a bed hanging.

Last year, however, Mr. Morris' daughter made a somewhat new departure, and showed at the Arts and Crafts Exhibition in London a coverlet of hand-woven linen, on which she had worked one of her father's poems, in brown crewel, with beautiful scroll work and borders of her own design.

Among the innumerable uses now found for original designs and embroidery, coverlets, or bed-quilts, are very popular now, as they have ever been—lending themselves, as they do, to almost any kind of fabric and any style of work—from the rich white satin, heavy with gold embroidery, in solid carpet-stitch, after the Spanish manner, worked at the before-mentioned Royal School, for the Countess of Brownlow, to the homely workhouse sheeting one, with lovely natural honeysuckle in crewels, which H.R.H. Princess Henry of Battenberg, worked for herself, to match her bedroom curtains, which were of the same materials and design. This fashion of coverlets was gaining favor in Chicago last winter, where I saw some very fine all over designs being prepared for ladies' own working by the Society of Decorative Art there.

Screens, also, either draught, or for fire-places, or the small table ones, show off good work and designs effectively, besides being extremely useful. Generally speaking, pieces of work which call in the aid of an artistic cabinet-maker to mount them prove by far the most satisfactory, retaining their beauty and freshness to an indefinite time—I mean screens, panels for cabinets, fronts for pianos, and other things which suggest themselves easily; and even work not in-

tended for mounting, such as heavy table-covers, portières, couvrettes, and curtains of all kinds, which last much longer when treated professionally, after the embroideress has done her part.

Space will not allow me to treat at length, as I should like to do, the beautiful effects we may obtain in cut work, or appliqué, as it is usually called, the old *Opus Concutum*, either inlaid or onlaid. All the most costly articles can be pressed into the service of this branch of decorating; and for curtains, table, and billiard-table covers and hangings, the richest effects are obtained with comparatively little work, and that of a very fascinating and amusing kind. Velvet on silk or cloth, in some rich design of the Renaissance, or of the more severe modern Gothic, with outlines of heavy gold cord, and worked up with gold thread, or pasing, as it is called; or else couched in silk, and partly embroidered, will yield results, in the hands of one who loves color and harmony, far in excess of the labor or time expended.

Church needlework includes all this, and very much more, bringing into use all the ancient gold and couching stitches which make the 14th and 15th century vestments such mines of instruction and interest to any worker who is fortunate in having opportunities of studying them, both in England and abroad—all these ancient stitches being used now, as then, in working vestments, frontals, tabernacle curtains, veils, and all else of ecclesiastical use or ornament, down to book-markers and sermon cases.

The late Rev. Dr. Rock says, "The art of working with the needle, flowers, fruits, human and animal forms, and other fanciful designs, on woven fabrics, is so old that it reaches far into the pre-historic ages." We are apt to think of Penelope as being a sort of pioneer in this department of civilization; but we find embroidery