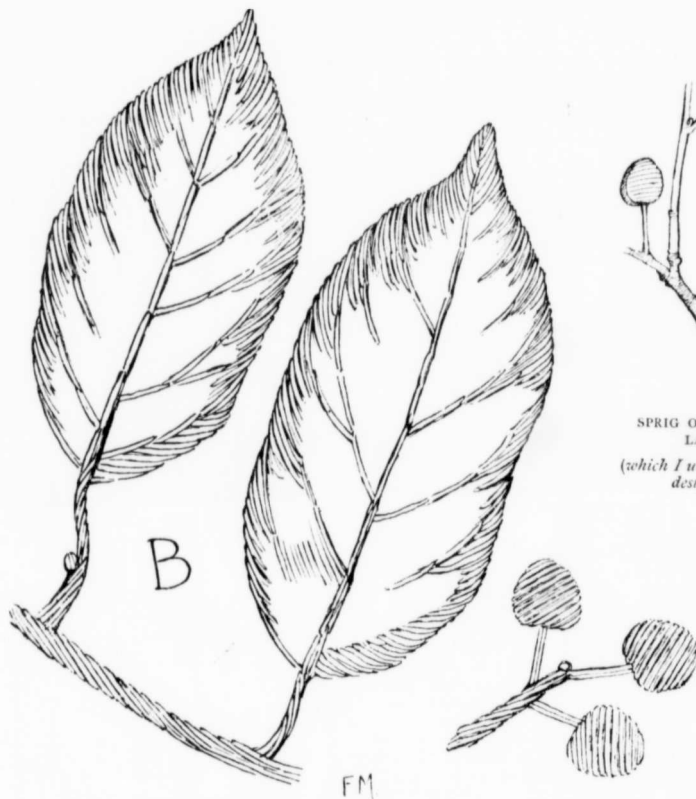


SPRIG OF PORTUGAL
LAUREL
(which I used in making
design D).



Detail of D showing "way" of stitches, and how the leaves should be treated.

Reference to the detail C shows that the main stems which support the design are to be outlined only, though a little thought here will prevent this being mechanically done, for we can give the effect of knots or short twigs by thickening the outline in places.

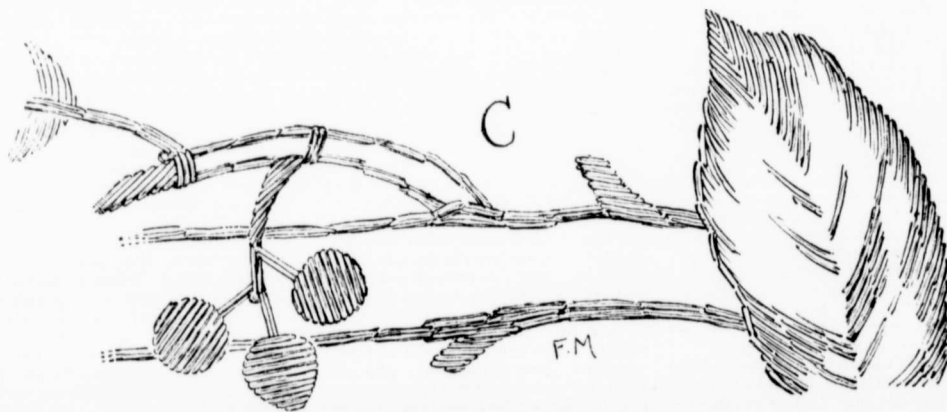
Now let us turn to the design itself and see how the repeat is accomplished. The whole of the design is contained within a square, as

will be seen, for I have marked off a square to show this. If the design overlaps or is carried beyond the square to the right, allowance must be made for this portion on the left, so that in designing this class of pattern we draw a square and scheme out our design in the way I have shown. A wall paper or cretonne might be taken and adapted, or the design I give could be enlarged by "squaring." You

have only to cover the portion of the design contained within the square in Fig. D with say quarter inch squares, and then on your paper draw a square six or eight times larger and cover this with $1\frac{1}{2}$ - or 2-inch squares, and then fill in the details. This is a mechanical method and one that insures accuracy in spacing and proportion. The details B, C and D are given full size, so that the scale the design should be enlarged can be gauged.

To transfer the design to the fabric make a "pounce," that is, trace the design on thick tracing-paper and prick it over with a coarse needle on the reverse side. Then with some charcoal or chalk (as the material to be worked is light or dark) tied up in a muslin bag rub over the pricked design on the right side: this will give you an impression, but you had better go over it with a little colour or soft pencil, as the powder will rub off in the working.

In selecting the colours to work in regard must be had to the material you work upon, but do not be too naturalistic, for you are not painting a bit of nature in which truth of representation is the first consideration, but working out a design. Arrange, therefore, a



Detail of design D showing the "way" the stitches should be taken.