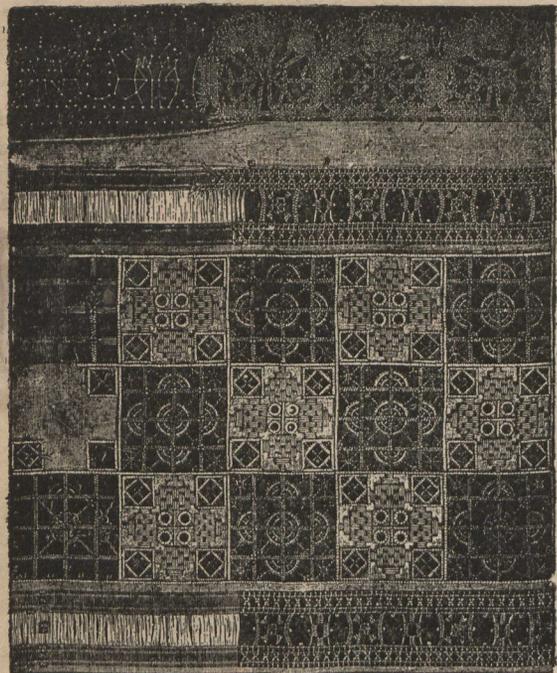


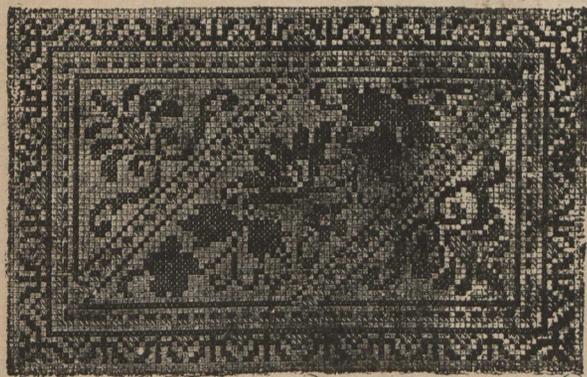
and the motto can be put on in graceful lettering, with water color lustra paint, which by the way is much preferable to the kind that requires to be mixed with a medium, for such simple decorative purposes.

CHAIR-BACKS are a little going out of style, and many people would forego them on chairs of Louis the XV. period. The best are the Turkish embroideries, and some dainty workers are buying old pieces and adapting them to the



No. 2. BORDER OF QUILT.

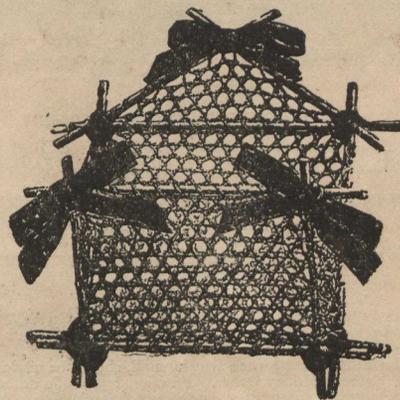
shapes of their furniture. Draperies in cheap muslin have become common, and so few women can drape well, that, happily for the good appearance of our rooms, they are now voted vulgar, and so are a mutiplicity of ribbon bows. If the covers of the chairs will admit of it, rich antique brocades are frequently arranged on the backs of chairs.



No. 3. TABLE SCARF.

CASES for newspapers should be made of cardboard, larger than the paper for which they are required, and covered with velvet, satin, plush, or satin sheeting, with the name of some newspaper worked on the outside in the midst of roses or any flower. Inside there should be a strip of ribbon sewn from top

to bottom of the centre, through which the paper is slipped. Many of them have a loop outside for holding a paper-knife, and sometimes a few leaves of paper are secured inside for making holes.



No. 4. NETTED WALL POCKET.

DESCRIPTION OF CUTS.

NO. 1. CENTRE OF QUILT.—This Maltese cross is worked with a combination of raised, flat, and stitched embroidery, whilst it is framed with a rim of reticella work, made with drawn threads to correspond with its border. The interlaced monogram, "M.K.," is conspicuous in the medallion.

NO. 2 BORDER OF QUILT.—This pleasing design is equally suitable for an alb, an altar cloth, as well as for a sideboard cloth, a quilt, or a sheet; it may be considered as a sampler of a great variety of stitches, lucidly demonstrated on the checked diagrams of the right hand side. With a magnifying glass it is easy to see the number of threads to be left or drawn off, the right amount being inscribed in very small figures, both for the squares and bands in reticella work. The pillow lace edging is shown entirely worked out, and with its designs pricked out.

NO. 3. TABLE SCARF.—Our illustration shows a design for a table scarf in cross stitch embroidery. It may be made of very simple materials or, if desired, of more expensive ones. For an inexpensive one use fine Java canvas and wash embroidery cottons. Make as many of the designs as you need for half the length of your table (more if you like a very long scarf) then set them together lengthwise with lace insertion, and edge the scarf with lace about four inches wide of the same pattern as the insertion. If you prefer a solid scarf repeat the centre design as many times as necessary to make the required length, before adding the corner design and the end border, then edge the scarf with lace. These are very pretty and serviceable because they can be washed. Different articles can be made by enlarging the model given, as a tidy of a chair, a cover for a small table or a mat to place under hot dishes on the dinner table. By using finer material, then you must work over fine canvas cloth and draw out the threads when the work is finished, and with wash embroidery silks you can make very dainty articles. The colors used are: Dark blue, light blue and wood color.

NO. 4. NETTED WALL POCKET.—Strong netting and crochet has for some time been much used for shopping and school bags. Their application for wall pockets is new, but just as practical. How to carry out the model represented needs no special application.