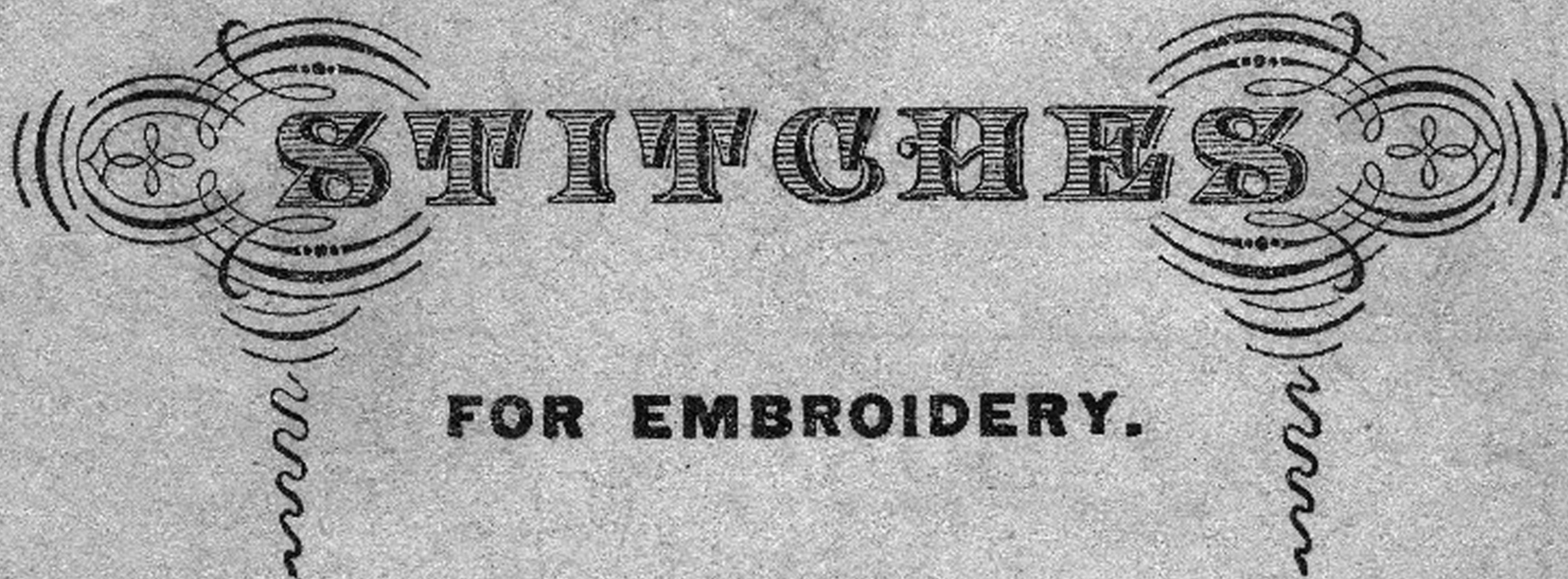
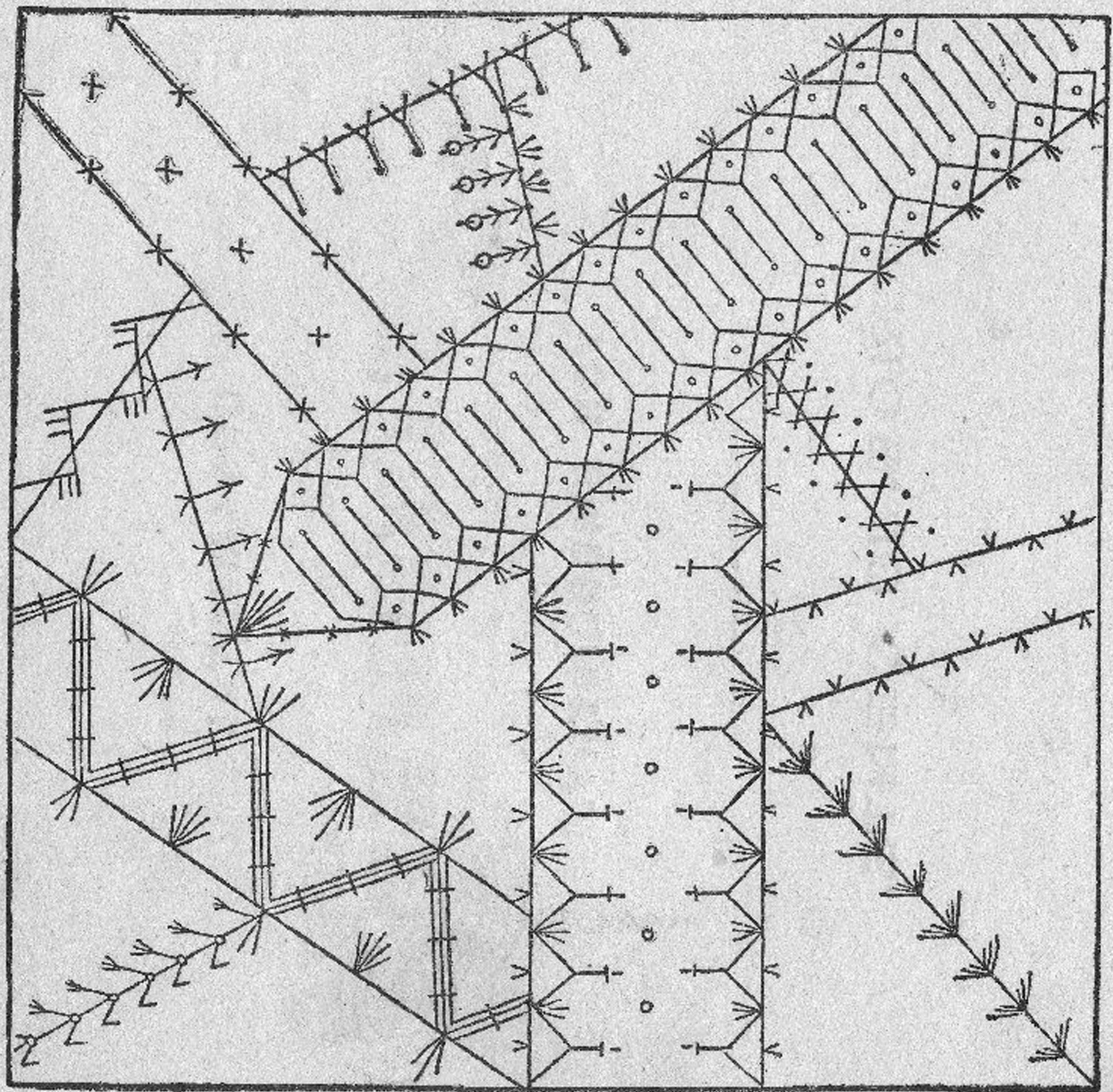


ORNAMENTAL



FOR EMBROIDERY.

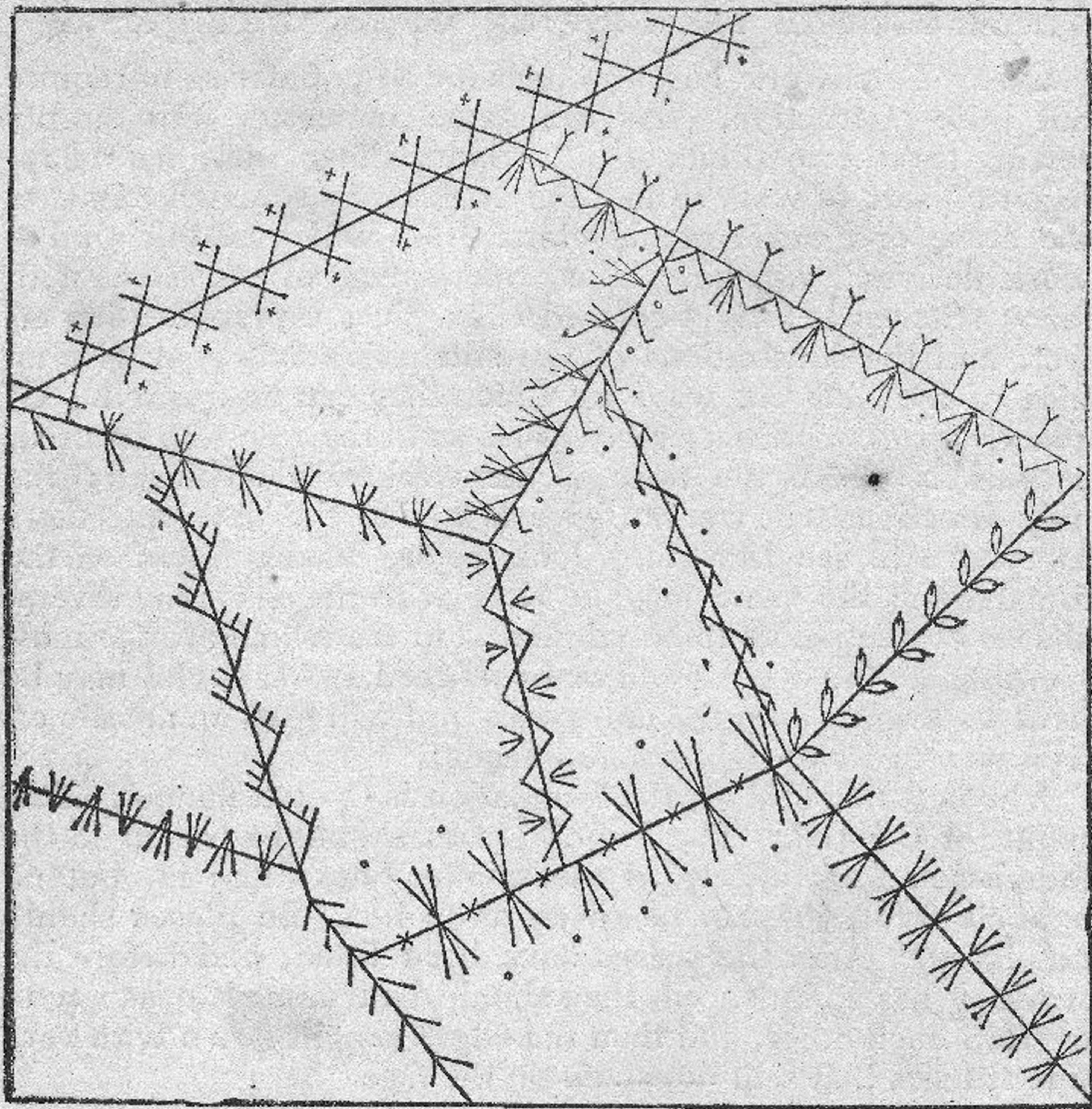
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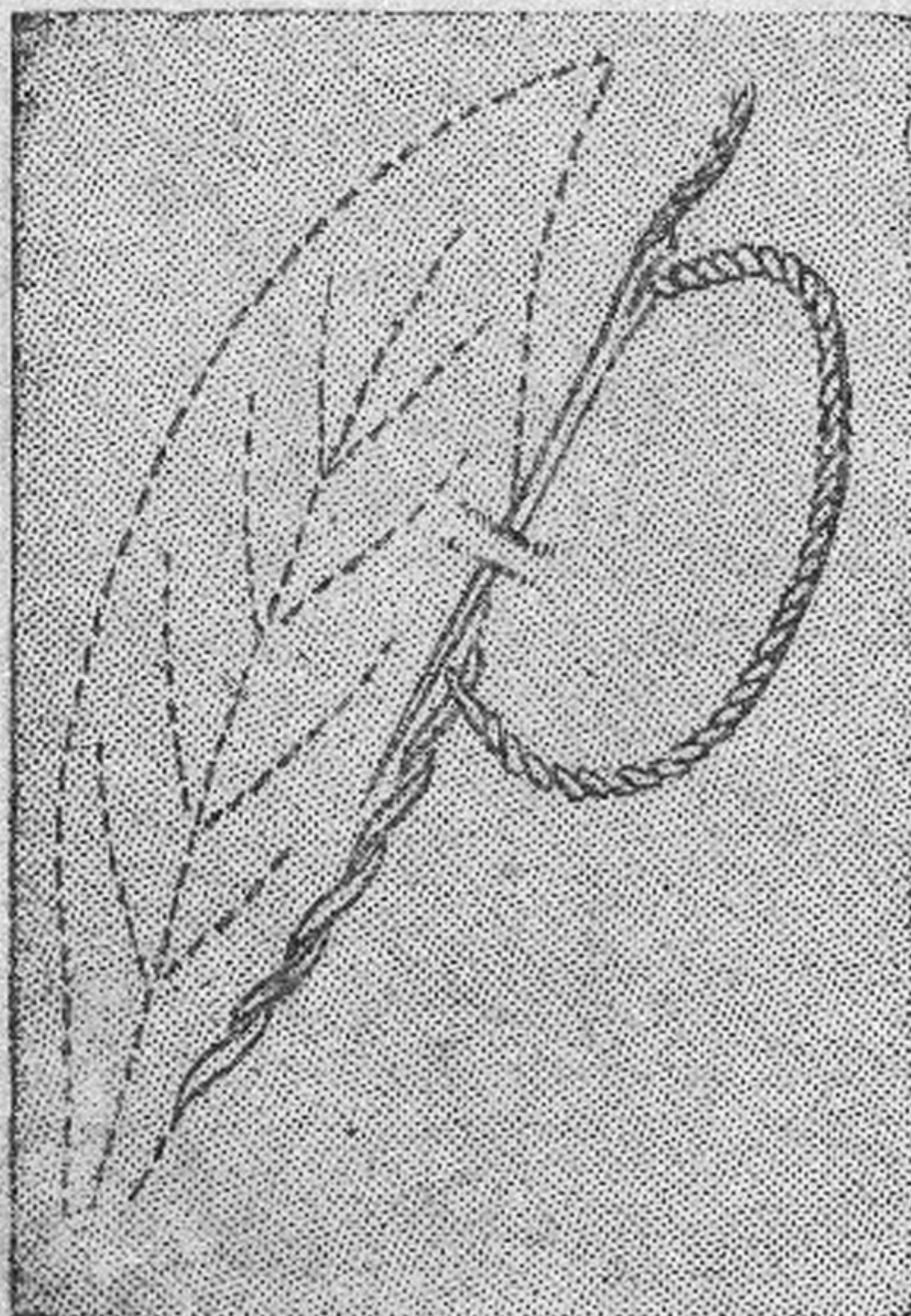


Instructions for Making Crazy Patchwork.

Crazy Patchwork has now become so popular as to require but little instruction. As the name indicates, it is simply sewing together odd bits of Silk, Satin, Plush, etc., in a "haphazard" sort of way, so that the angles may somewhat imitate the craze or crackle of old china, from which all this kind of work derives its name. The ornamenting of the seams with fancy stitches in bright-colored silks gives a very pleasing effect, and the illustrations of the stitches in this book give an idea of the different ways in which they can be worked. Of course no directions can be given as to the colors to be used, as this is where the taste of the worker is displayed; the only directions that we can give is to lay the different colors together and see how they look before sewing them on the foundation; the same may be done with the silks; lay several shades on the pieces to be worked, and see which are the most pleasing to the eye. Gold or tinsel cord and spangles may be used to brighten up the dull parts, and will give an artistic effect, as will also bright-colored beads.

The best material for the foundation is Canton flannel, either white or colored. The larger pieces should be basted on the foundation first, afterward the smaller ones fitted in, but no explicit directions can be given as to how the pieces should be placed. After the pieces have been fitted, and before the working has commenced, they should be trimmed so as not to overlap each other, and then the edges caught down with very fine stitches that will not show on the face.





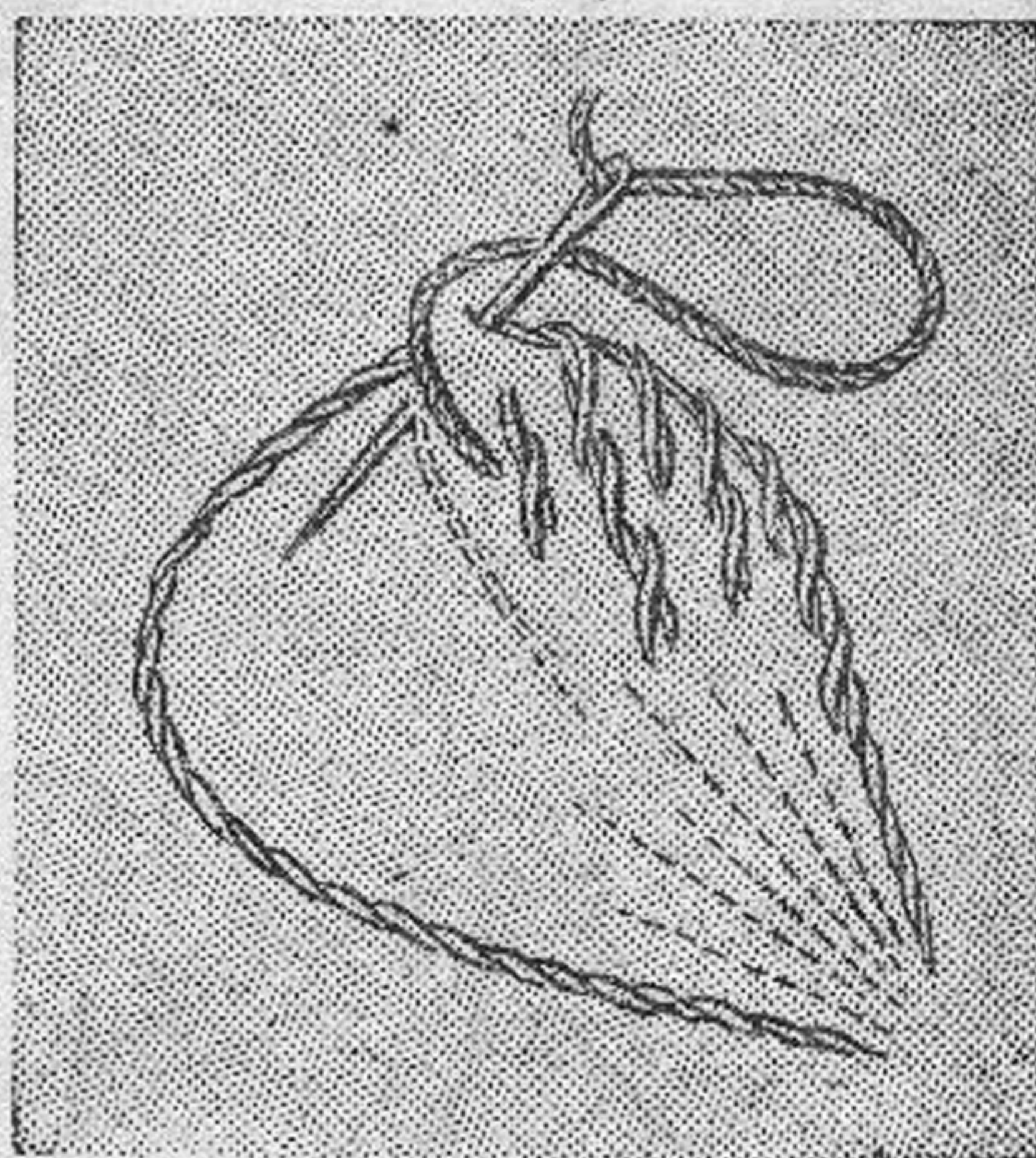
The Outline Stitch.

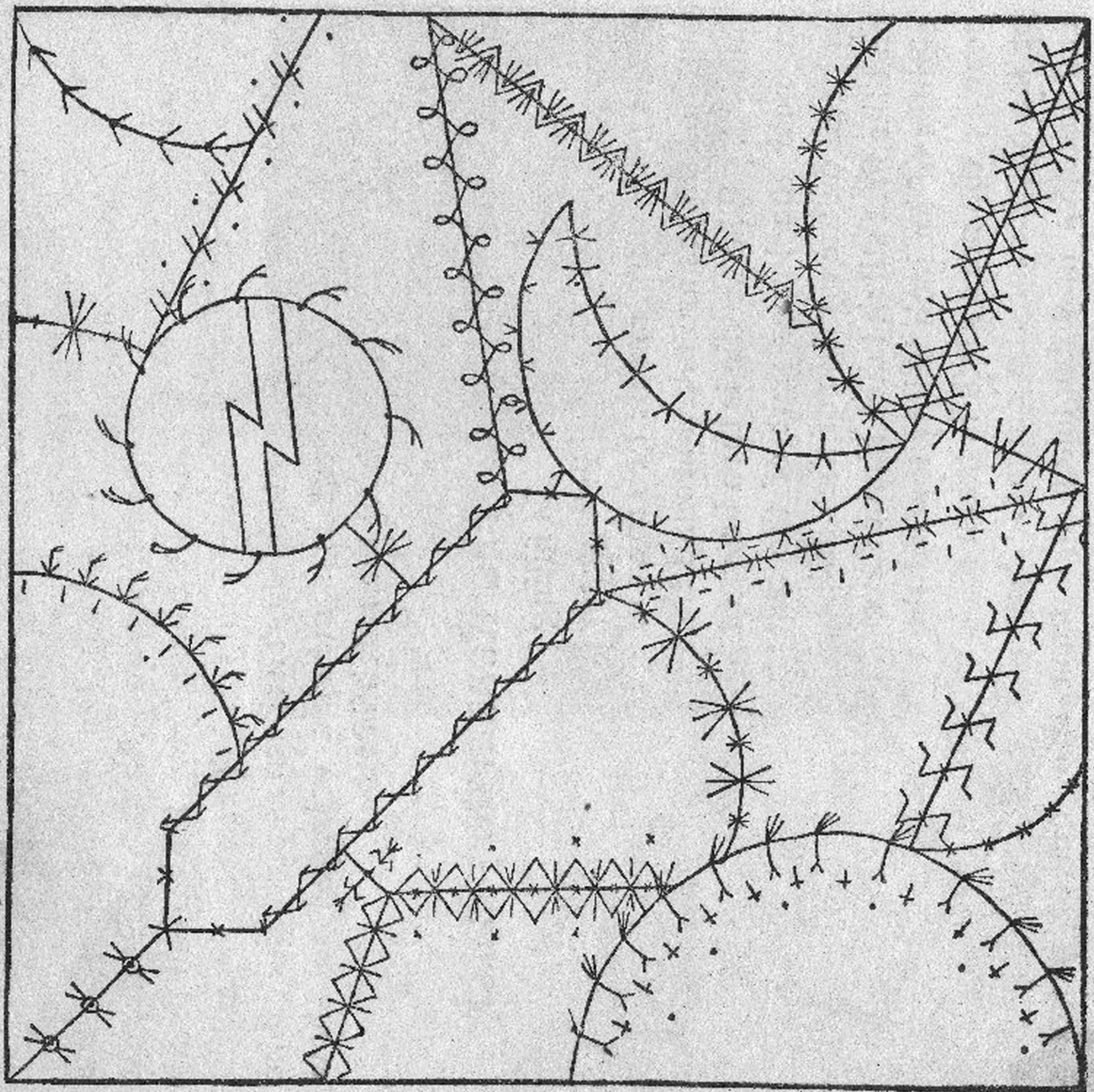
In taking the outline stitch, the needle is held with the point almost directly toward you, the thread being drawn from you. The stitch is caught into as short a space as possible. The cut is somewhat enlarged to show how the stitch is taken.

The Kensington Stitch.

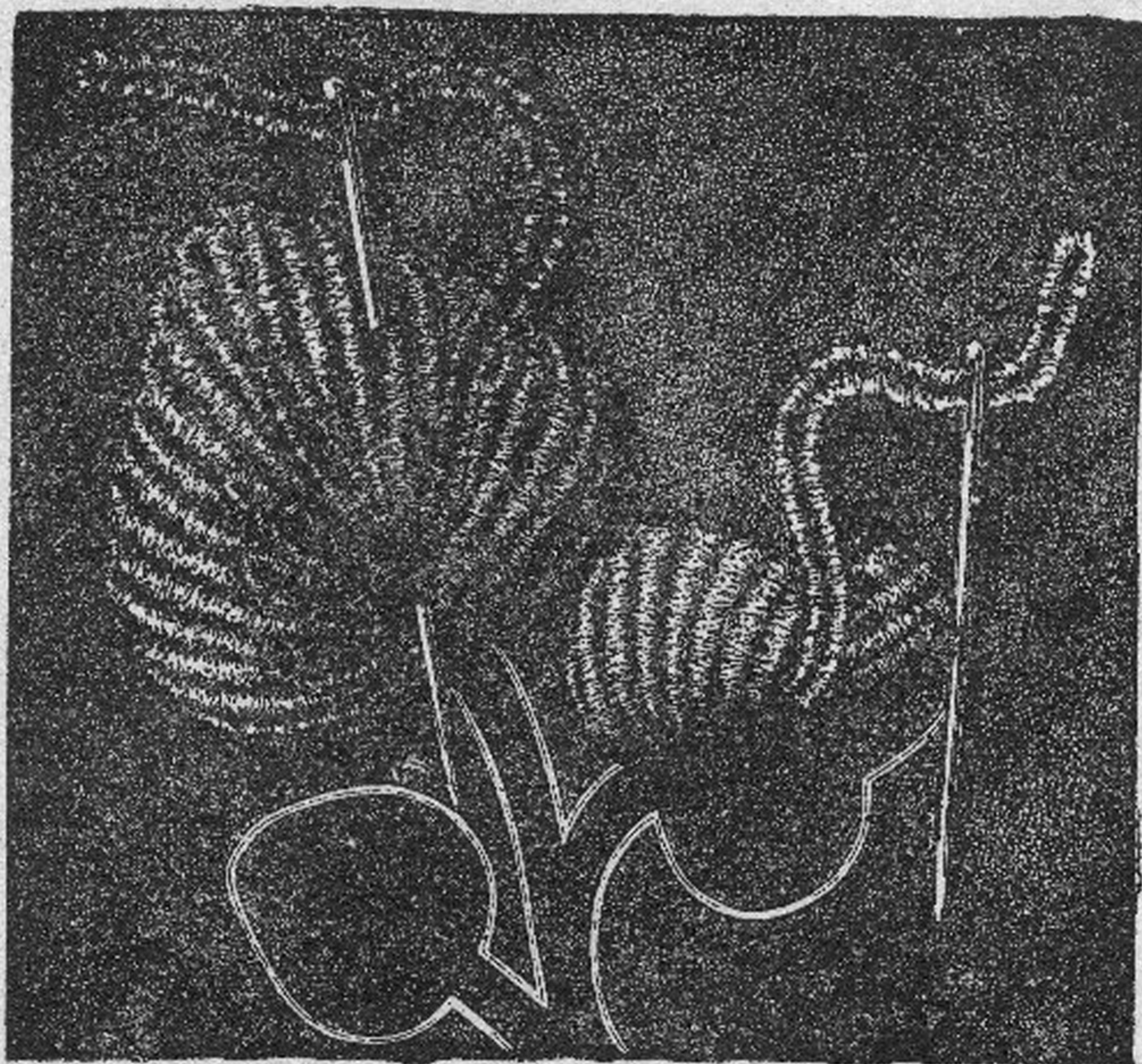
In filling
in leaves or

petals of flowers, one or two rows of outline stitches are taken around the outside. The needle is then brought up near the lower part of the leaf or petal on the outside of the outline, and the first stitch taken about three-eighths of an inch below toward the centre; the next stitch is taken back at the outside of the outline. Several stitches may be taken like these two, but of irregular





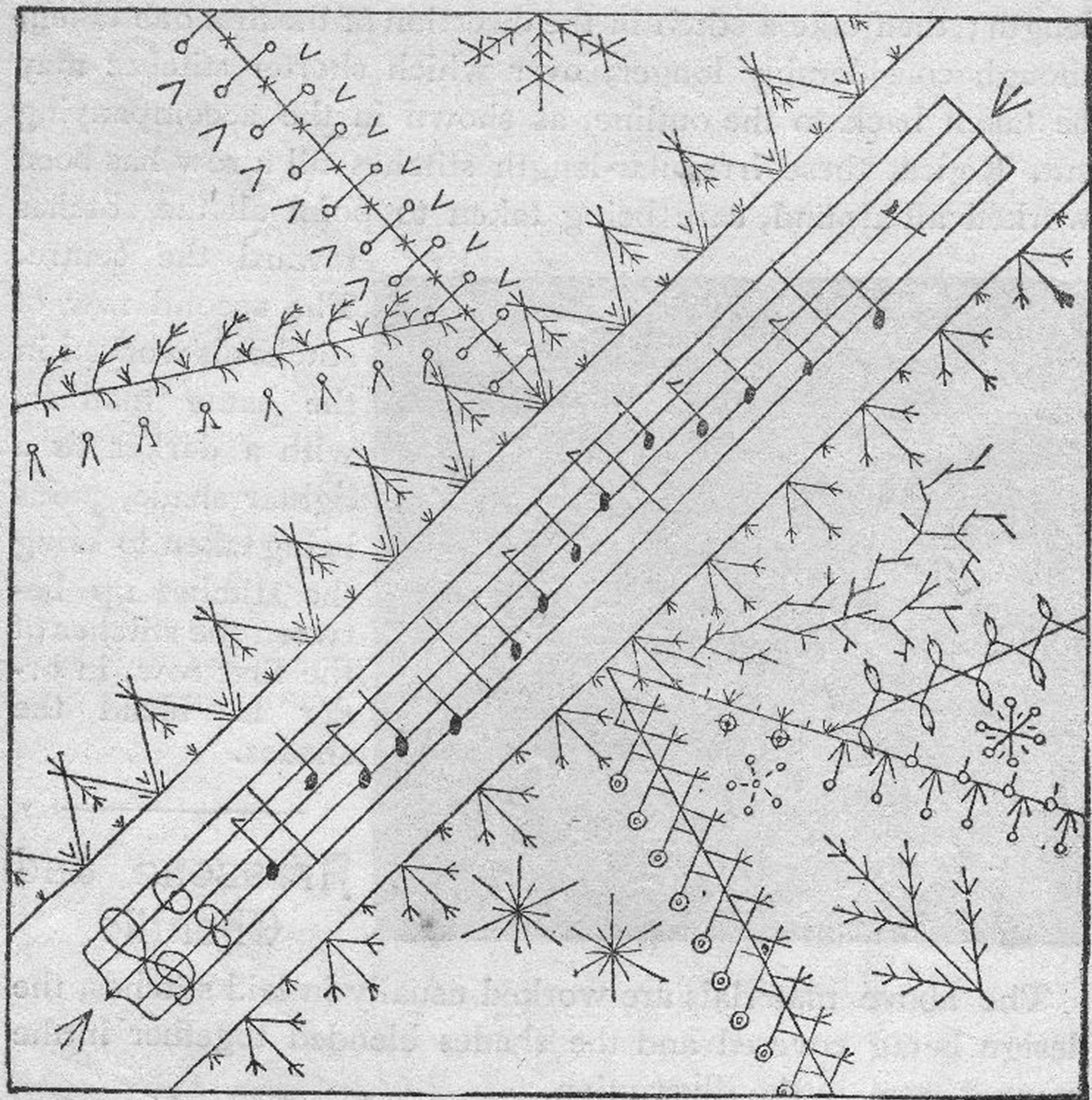
length ; then take a stitch in the direction of the first one taken, though considerably longer, over which shorter stitches may be taken back to the outline, as shown in the accompanying cut. Repeat these irregular-length stitches till a row has been worked all around, care being taken to point all the stitches toward the centre.



The second row of stitches is worked in the same manner, with a darker or a lighter shade, pains being taken to bring the stitches up between the stitches of the first row, in order to blend the shades.

ARRASENE and Chenille.

The above materials are worked usually in laid stitches, the design being covered and the shades blended together in the manner seen in the illustration.



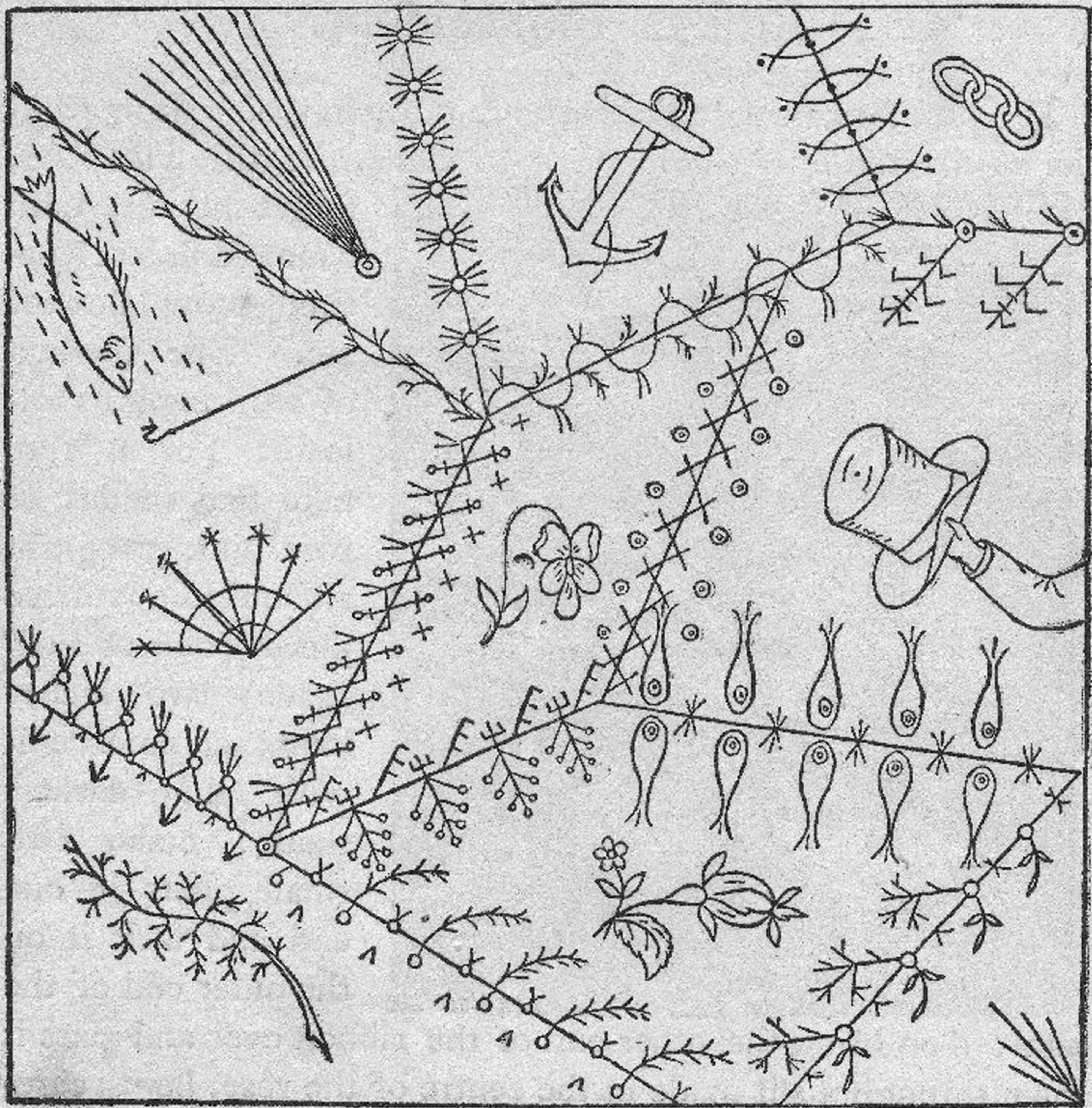
Ribbon Embroidery.

The best flowers for this work are those in which each petal can be covered by a single piece of ribbon, as the wild rose, forget-me-not, wild clematis, daisy, Russian snow flower, etc.



The method of working is as follows: For a rose take five shades of rose pink grosgrain ribbon No. 9; cut five pieces (one of each shade) two inches long; commence it with the darkest shade; make two small plaits in one end and tack it on the outer end of the

petal; then bring the other end of the ribbon over and pass it down through a slit made in the centre of the rose, being care-



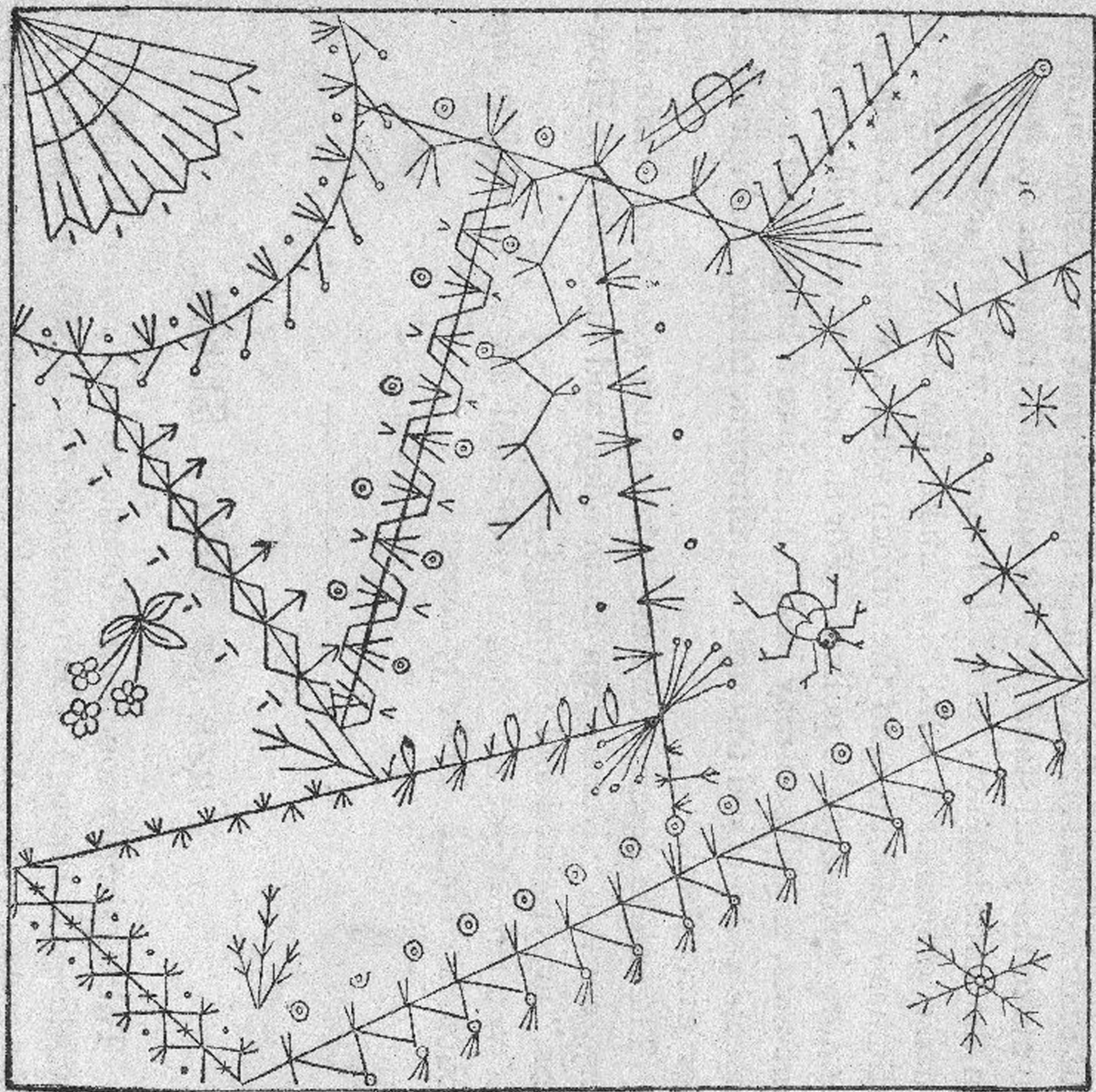
ful to draw the selvages a little tighter than the centre, in order to make the petal stand out soft and puffy ; make the other petals in the same manner, then fill the centre with French knots of maize embroidery silk, also make the stamens by carrying stitches of silk up onto the ribbon with a French knot at the end, to represent the pollen. For the finer flowers, like forget-me-nots, the ribbon may be threaded into a large-sized worsted needle and worked through and through, taking a single stitch for each petal.

The above descriptions are taken from a book on Embroidery, entitled "Kensington Embroidery and the Colors of Flowers," copyrighted and published by

If you cannot get the book at your local art store, send to the publisher for it. Price 35 cents.

Plush or Tufted Stitch.

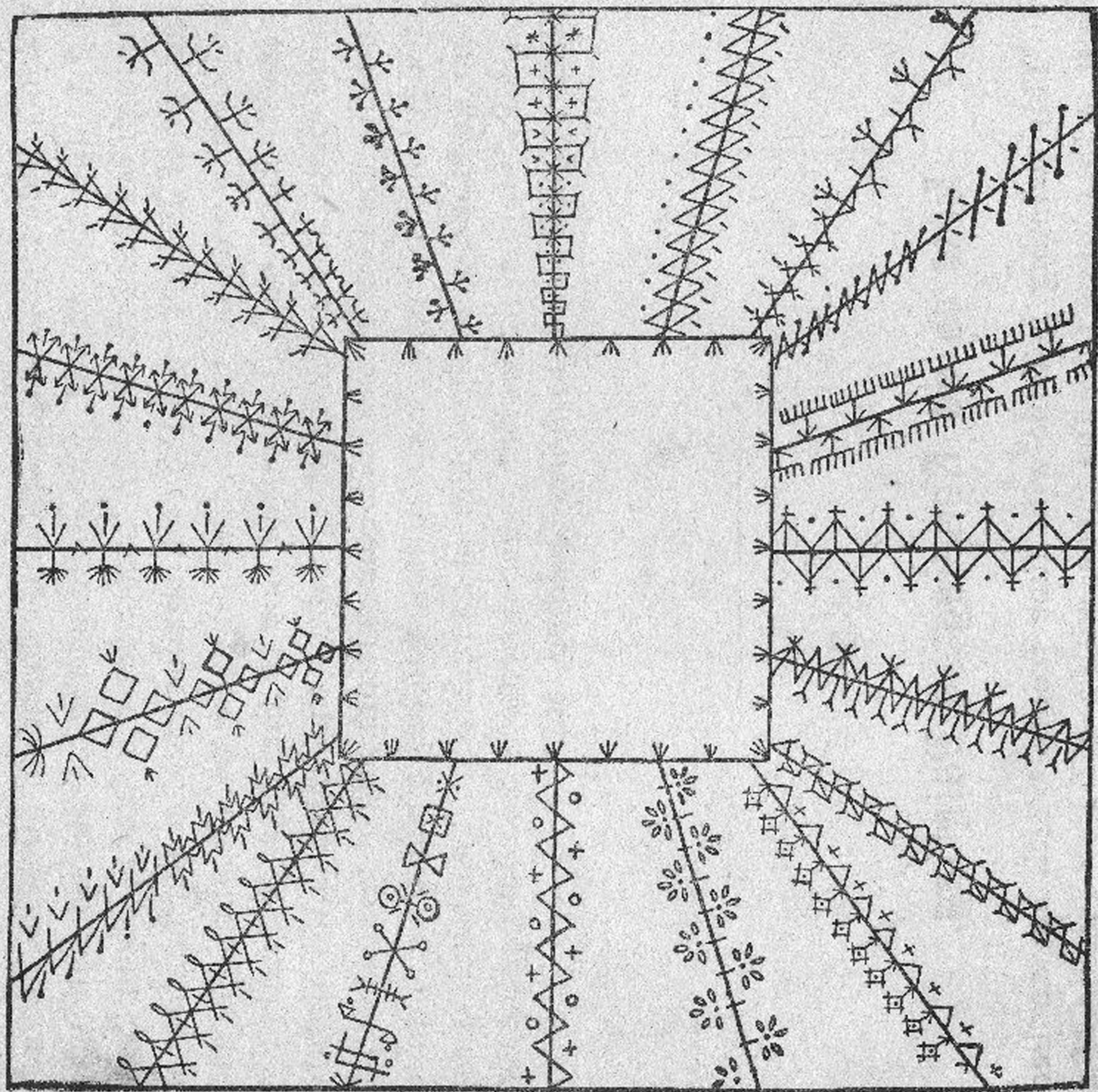
This is simply couching filloselle *on* the material instead of working it through. To embroider with this stitch, first fill the petals with rather coarse French knots, using the proper



colors ; then take a single or double strand of filloselle, according to the size of the flower, bring the needle up half way through between the French knots ; lay the floss at about one-quarter of an inch from the end, against the needle, holding it in position with the thumb, then draw the needle through and pass it down on the opposite side of the floss, at nearly the same place it was brought up ; draw the stitch down tightly and clip the floss evenly with the scissors and it will stand up straight and velvety. Repeat these stitches, placing them quite near together, until the design is completed. This stitch is especially adapted for working such flowers as coxcomb, princess' feather, golden rod, love-lies-bleeding, etc.

How to do Kensington Painting.

This painting is done with tube paints, which are applied just as they come from the tubes, with a stiff PEN instead of a



brush. Squeeze out on your palette a little of each of the colors you are to use, and mix for shades with the palette knife.

To do the painting, hold the pen "bottom up"; take the paint up in the hollow, "shovel fashion"; wipe the paint from the back of the pen with a piece of cotton cloth, kept for the purpose. Then draw the point of your pen, with the back to the material, over the outlines, turning the pen slightly as you draw it, in order to lay the paint on the outlines in little rolls.

Next fill your pen again and apply the paint to cover the inside of the petal or leaf, drawing the pen toward the centre, as the stitches are taken in embroidery. Apply the several shades used in this manner, blending them together with the pen. After this, scratch the petal or leaf over with the point of the pen to give it the appearance of stitches, always remembering to make the lines run toward the centre, as in embroidery. First lay on the principal colors; afterward add the darker shades and high lights, and blend them together with the pen.

For such flowers as golden rod, coxcomb, etc., and for the stamens of other flowers, the paint is best applied by dabbing it on with the end of the brush.

