

trimmed with a lovely fine hand-embroidered muslin edging. Cut in two pieces, the full crown took care of her hair. Ladies with bobs need not copy!

No. 9 — Almost nouveau art style is this cap made of two three-cornered pieces of cross-barred muslin. The back section is cut a little longer than the front, and has a band attached on the wrong side, through which is run the bobbin or tape which draws it up, and forms the ruffle. A button is sewed to the center back, and a loop fastens the point to this button; otherwise the point would stand up. I believe the ease with which this cap could be ironed inspired its form.

No. 10 — This is our daintiest embroidered cap, made of fine India lawn with an elaborate pattern of leaves and flowers done in solid and eyelet embroidery. The shaped crown has a serrated edge and fits over the front, which is finished with a tiny line of buttonholing.

No. 11 — From the sublime to the ridiculous. A veritable sunbonnet is made of one piece with a seam down the back. The fullness is drawn together by a bow of blue ribbon. Another flat blue bow ornaments the top. The front part is lined, and quilted into barrel-stave-shaped segments, into each of which a strip of blotting paper is inserted. The paper is washable and gives the cap a fine firm brim. Bobbin lace trims the edge.

No. 12 — This lace cap was made in Ipswich, Massachusetts. The earliest settlers brought the craft of bobbin lace to Ipswich, and, as the cap came from a rummage sale in a nearby town, we feel justified in calling it an American product. It is made on a pillow with bobbins, the finest linen thread being employed. The crown is woven in one piece on a pattern designed especially for this shape. It is exquisite in design, technique, and execution.



Thompson's History of Tapestry

RAPHAEL'S cartoons for the tapestry series, "Acts of the Apostles," have passed through strange vicissitudes, but in this they were surpassed by the tapestries themselves. One would imagine that in the sacred precinct of the Vatican they would have been secure and been handed down unimpaired as a sacred legacy through all time. Only two years after their enthusiastic reception in Rome Pope Leo died, and the Raphael tapestries were pawned. Then injury followed insult; some of them were stolen in the sack of Rome in 1527 and badly mutilated. Carried away from Rome, these pieces of the Arazzi next appeared in Constantinople, where they were seen by the Constable de Montmorency, who was the means of restoring them to the Vatican. There they remained until the entry of the French troops into Rome in the end of the eighteenth century. Bought by a syndicate of dealers, the next exhibition of the tapestries was in the Louvre. At length Pope Pius VII succeeded in purchasing them, and they were reinstalled in the Vatican about 1808.

DESIGNS furnished the Gobelins looms by the leading artists of the eighteenth century had a marked influence upon the technique of weaving. Hitherto the craftsmen had used a color scheme of their own, partly traditional and partly formed. The new models were full of subtle color and delicate gray tones, and the application of the fine, bold color schemes of Le Brun and his school when applied to the new designs resulted in utter failure. The painter and the manager were indignant. Audry bitterly complained in 1748 of this "work of pure routine which represented neither the tone nor the correctness of the pictures supplied for execution," and upbraided the craftsmen for using merely "tapestry colors." The struggle between the workmen and painters became acute, but ended some years later in the submission of the weavers. Then it was that the tapestries of the Gobelins became merely woven pictures, exact and lifeless copies of the originals. The number of tints, thanks to the able chemist Maquer, became multitudinous, but were far from permanent.

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Thompson's History of Tapestry

A DISTINCT change of style in tapestry begins in the second half of the fifteenth century. The composition becomes more orderly and consists of groups of figures separated more or less by foliage or landscape. The groups are generally arranged so as to be read in two horizontal series, one above the other, as in the tapestry of the "Seven Deadly Sins" at Hampton Court. These groups are of nearly equal importance, although in some cases the upper figures are smaller. The foliage has changed in character, outline is more in use, and the individual leaves are shaded more or less. The treatment of flesh has lost its painter like method and is of browner tint throughout. The flowery meadows of the earlier period have developed into beds of exquisite flowers, rendered with unexampled freedom, truth to natural growth, and delicacy. A new decorative feature makes its appearance; this is a surrounding band or border, generally of naturally disposed flowers with little difference between them and those of the foreground.



Solon "Italian Majolica"

IN SUCH parturient times as the sixteenth century, when so much had to be built upon the ruins of what had been, every cultural man, feeling that the part he had to play was that of a leader, was apt to assert the gist of his inborn or acquired beliefs with exaggerated emphasis. People were then either frivolous to the point of being dissolute, or religious to the extent of blind superstition. The majolica painter was always ready with a vase or dish, the subject of which would be in accordance with the personal tendencies of his patron. For the faithful lover or the libertine he had the lovely profile of the inamorata, suitably inscribed, or recondite conceits of cupids piercing bleeding hearts with their arrows. For the holy and sanctimonious, he kept figures of patron saints or scriptural and evangelical pictures fit to adorn a shrine or a convent. Finally for the learned and antiquary — who at this epoch formed a not inconsiderable group — he reserved the classical scenes borrowed from Greek mythology and Roman history. In every case the idealistic interpretation of the subject was still further enhanced in the mind of the admirer by the aesthetic charm of treatment. No limits were imposed on the advance of the art or the aspiration of the majolista. He worked under the patronage of Maecenas, to whom no scheme he could propose was sufficiently costly or magnificent. Happy times for the artist.