

















EMBROIDERY.

(2)



THE  
LADIES' HAND BOOK  
OF  
FANCY AND ORNAMENTAL WORK,  
COMPRISING  
DIRECTIONS AND PATTERNS

FOR WORKING IN

APPLIQUÉ, BEAD WORK, BRAIDING, CANVAS WORK, KNITTING,  
NETTING, TATTING, WORSTED WORK, QUILTING,  
PATCHWORK, &C., &C.

ILLUSTRATED WITH 262 ENGRAVINGS.

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BY MISS FLORENCE HARTLEY.

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## P R E F A C E .

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IN the preparation of this work for the press, the writer has endeavored to furnish all that is essential to the proper understanding and practice of ornamental and fancy work, in the plainest language, without introducing unnecessary and irrelevant topics. Nearly all the patterns for needle work, and other parts of domestic adornment used in this country, are derived from English, French, and German sources; and of these the compiler has freely availed herself, adding to them such original patterns as were at her command.

For some of the directions given, she is indebted to Miss Lambert's "Guide," and to several anonymous English, French, and German works; and she has adopted the alphabetical order in the arrangement of the subjects, as in Mrs. Pullan's excellent "Lady's Manual of Fancy Work." The compiler's own experience and practice have enabled her to supply a large amount of original information in the several departments of the work. The large number of working patterns, of various descriptions, distributed throughout this book, she trusts will be recognized as a very important feature, and one which will greatly promote the main object which she has kept constantly in view—*real practical utility.*



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# LADIES' H A N D B O O K

## OF FANCY AND ORNAMENTAL WORK.

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### APPLIQUÉ, OR APPLICATION.

APPLIQUÉ, or application, is the laying of one kind of material over another. Pieces of different forms and colors are placed one over another, and secured at the edges by braids, cords, or embroidery. If neatly done and arranged with taste and ingenuity, it is exceedingly handsome. It has been applied very successfully to ladies' cloaks, for some years past.

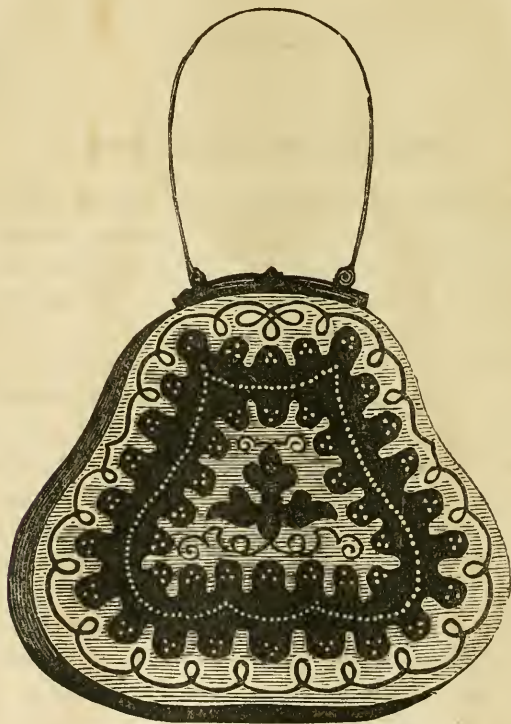
Appliqué may be used on any material, such as cloth, velvet, silk, leather, or muslin, and lace. In forming the pattern, it should be carefully drawn on the material intended for the appliqué, and a corresponding one on that intended for the ground, which may consist of the same or other material. Velvet can be beautifully arranged upon cloth, or satin upon velvet, or silk upon satin, muslin on lace, or lace upon muslin. If velvet, satin, or silk is used, it is necessary to paste a thin paper over the back, before the appliqué is cut, to render it firm and prevent its unraveling. The pieces, when cut, are to be carefully tacked down on the material, and the edges secured either by cord, braid, or satin-stitch embroidery, varying the colors according to taste. Where flowers are chosen, the color of the flowers or leaves is preferable. What are called Turkish designs are peculiarly suited for this kind of work. Vine leaves are also very handsome, and the tendrils can be formed by cord, chenille, &c.

For bags of various kinds, merino and cashmere can be used, making the appliqué of velvet and silk. This is also suitable for slippers, sofa-pillows, &c.

It can be edged with gold cord, or braid, or chenille. Slippers of kid, with velvet appliqué, or velvet slippers with kid appliqué are very handsome.

A set pattern is much the handsomest for table covers, ottomans, or large pieces of work.

As appliqué requires stamping tools and machinery for any extensive piece of work, it can only be used by private persons, on a comparatively small scale; but when neatly done, for bags, slippers, ottomans, &c., it richly repays the trouble taken.



LADIES' TRAVELING BAG.

The two sides of this beautiful traveling bag are made of gray leather, or cashmere. The black pattern is cut from velvet, and fastened on with gum and



SLIPPER IN APPLIQUÉ.

a carefully sewn edge—the white spots are beads—steel beads to be preferred. The pattern may be drawn of any size desirable, on writing paper, and then traced with a sharp-pointed bodkin, through the paper on the leather.

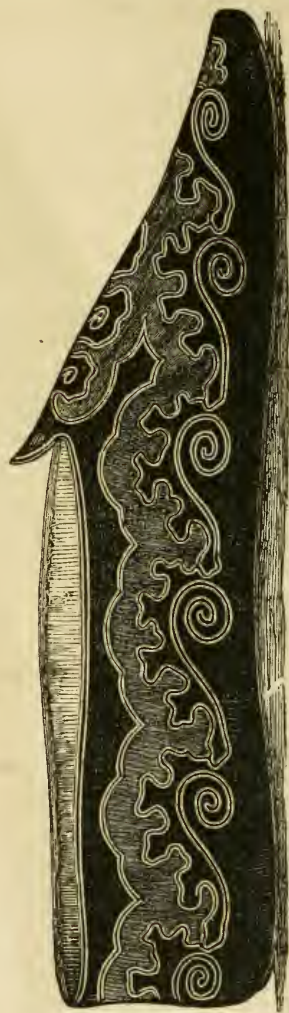
#### SLIPPER, IN APPLIQUÉ.

**MATERIALS.**—Half a yard of the finest black cloth; nearly the same quantity of scarlet or crimson velvet. Gold thread, of the finest quality, No. 3, two skeins; and fancy cord, of the color of the velvet.

Cut out of a sheet of foolscap paper, the exact size required for the slipper; lay this on the cloth, and mark the outlines of the slipper with white thread. Then draw the pattern, enlarging it to the required size.

Draw only one-half of the slipper, and mark the other half from it. The parts engraved in white horizontal lines, are to be velvet, which is cut out in the proper shape, that for each slipper being in one entire piece.

Take a broad paint brush, and wash over the back of the velvet lightly with very thin glue; then lay it on the cloth, and tack it, to keep it in its place. Lay it, with the velvet side downwards, on a thickly folded cloth, and put some books on it as weights, until the velvet and cloth adhere. The velvet chosen should be of the best description, with a very short pile. If at all crushed, a warm iron may be held upright, and the back of the cloth passed lightly over it. This will raise the pile. The edges of the velvet are finished off with two lines of gold thread, between which the fancy cord is laid.



SLIPPER.

They are respectively to

be sewed over with silk of the same colors, and the ends drawn through the cloth. Quilted silk or satin should be used for lining these slippers.

### BEAD WORK.

THIS work is done in tent-stitch, on canvas, of silk or imitation silk. The beads must be very carefully adapted to the canvas, that each one may just cover the space allotted to it.

A great number of articles are now ornamented entirely in bead work, such as small tables, sofa-cushions, mats, baskets, slippers, screens, &c. The largest sized beads, No. 1, are used for tables; No. 2, for cushions, mats, &c.; and No. 3, for hand-screens, watch-cases, slippers, &c.

The stitch used is *always* tent. [See Tent Stitch.]

The designs for bead work are generally taken from the Berlin patterns. The material used for attaching the beads to the canvas, is a waxed sewing-silk, or a fine twisted cotton thread. The last is mostly used by the Germans, who greatly excel in all kinds of bead-work, and who apply it to nearly all kinds of ornamental articles. They use beads of all kinds, mingling them with patterns worked in silk or worsted.

A great difference exists in the quality of beads, particularly in the gilt and steel ones.

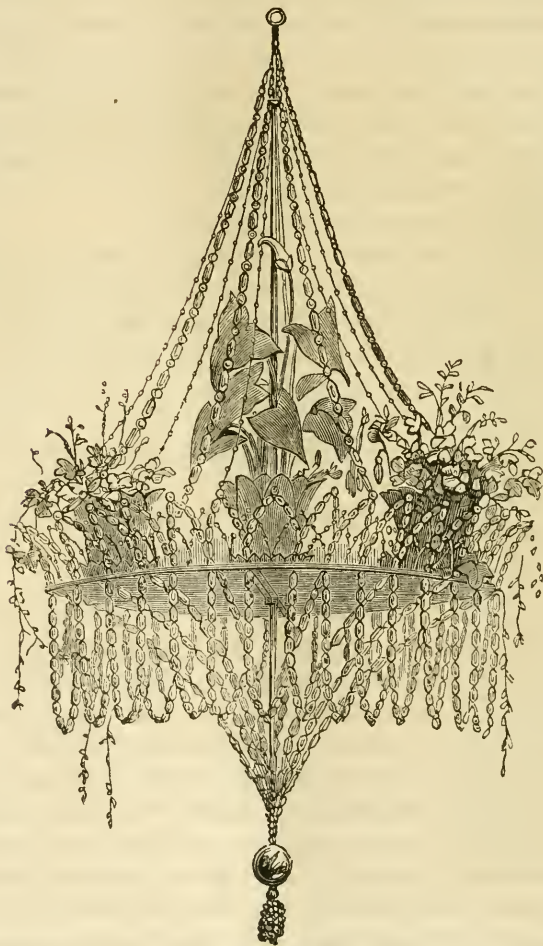
Where colored glass beads are used, it is better to arrange them in separate bags, with the color written on the outside of the bag.

### BEAD VASES.

Bead Vases, which are now so fashionable, are very easily made. Procure a wire frame from a wire-worker, of any shape you wish, but the smallest ring is at the bottom. White and green beads are a pretty combination, or all green, or all white. The wires are carefully covered with a narrow white ribbon, wound round evenly. Then the beads are threaded in any fancy form desired, the small round more closely filled than the others. The wires should be about the size of one bead, and are covered with the beads, the thread passing round so as to leave the bead on the outside. A fringe of any pattern desired, passes all round the upper wire, and tassels can be added if desired. They can be suspended by double strings of beads, the strings uniting at the top; or by ribbon

strings tied at the top, in a handsome bow and ends. A great variety of patterns can be made. They look extremely pretty filled with flowers, and suspended from the bottom of a chandelier.

DESIGN FOR A PENDANT FLOWER-BASKET.





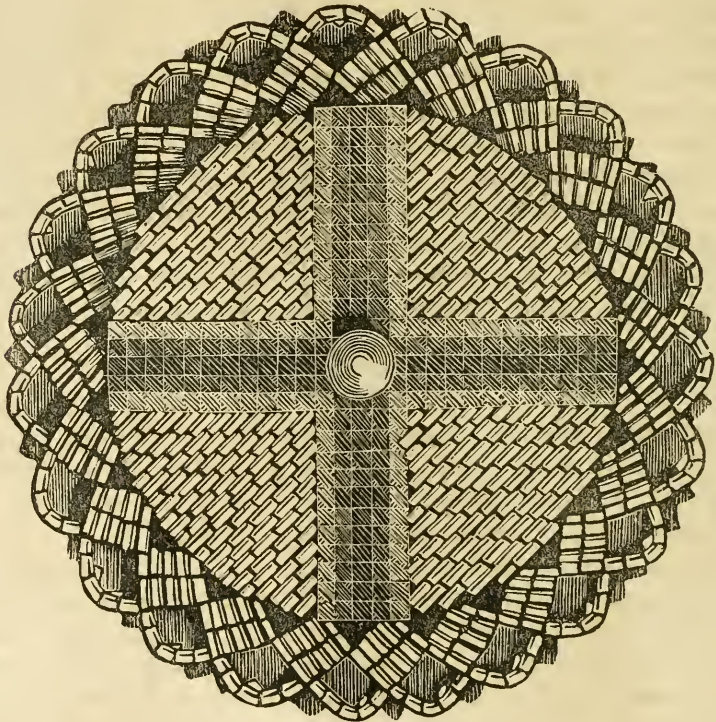
Pendant flower-baskets have, of late years, become very general; hung before the upper part of a window, they act partly as a blind, and receive plenty of light for the growth of the plants. The only novelty, if so it may be termed, in this design, is the introduction of glass beads or bugles, which we think, to look well, should be white. A few amber-colored ones, introduced in select positions, would improve the effect; these to be strung on wire, to form the basket edge of the tray. This tray could be made of wood, zinc, or glass, but the latter would be expensive. Fine holes should be perforated all round the edge for the insertion of the wire. The beads forming the festoons would be better strung on strong twine, as they would hang more free; the chains from the top to be of wire. A brass rod passed through a glass tube, and inserted through the centre flower-pot, would support the tray, by having a cross-bar beneath, and a nut to screw on, and by this means the weight of the tray and its contents would be taken off the chains, which would hang the more gracefully. The centre flower-pot could have some delicate climbing plant, which would entwine itself around the supporting-rod, while the other pots should contain pendant flowers.

#### BUGLED PEN-WIPER FOR A TABLE.

MATERIALS.—1 reel No. 20 Messrs. Walter Evans & Co.'s Boar's Head Cotton; 3 nails of coarse Penelope canvas; 3 skeins of violet Berlin wool, 1 shade of dark, 1 middle tint, and 1 light; 1 skein of fine white silk; 1 oz. of bugles, which should fit on a cross stitch of the canvas.

On the canvas, with pencil, draw a circle the same size as in engraving. Cut the canvas round full two inches larger. With darkest wool, work, in cross-stitch, a line across the centre of canvas to the pencil-mark; then a line across the reverse way, so as to form a cross. (In working this, or any other cross-stitch, instead of crossing each stitch separately, work the whole line as if it were plain sewing, then turn back, and cross every stitch in the same way.) Now take the other two shades, and work on each side these dark lines in the same way. With the darkest wool, work, in cross-stitch, on the circle line, not going outside the ends of the cross, but keeping on a level with these. Now turn down the edge of the canvas close to this line, and stitch it neatly and firmly down, and press it on the wrong side with a hot iron; cut off the super-

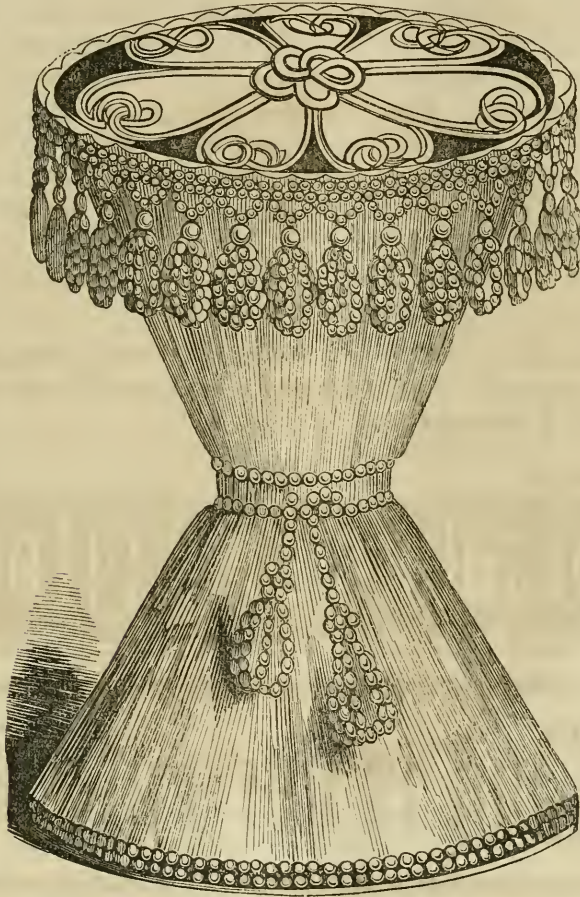
fluous canvas. With a pen, ink the edge of the canvas which is turned, and may show a little white. Now, with Boar's Head cotton (doubled) sew a bugle on each cross-stitch of the canvas, always placing it the same way that the wool-stitch is crossed. When finished, gum the back where the bugles are sewed on. When dry, line the canvas with black silk.



HOUR GLASS CANDLE STAND WITH BEAD FRINGE AND TASSELS.

Many persons experience great inconvenience arising from the candles on their dressing-table throwing the light upwards instead of downwards. This of course, is not the case where gas is introduced into the chambers, but where it is not used these candle stands are very convenient, and can be made very hand-

some, or very plain. The engraving represents one with a heavy bead fringe. The foundation is made of two flat rounds of wood, connected together by a stem having a groove cut in its exact centre. These rounds are about six inches



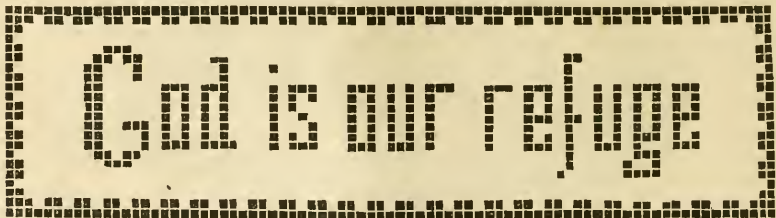
HOUR GLASS CANDLE STAND.

across, and the stem about eight inches in height. Cover the top first, nailing

on the material, which may be satin, silk, brocade, furniture-chintz, or white marseilles. Then take a piece a little longer than the exact height, and nail it carefully round the top and bottom. Ornament it in any way you like; if brocade, with a heavy bead fringe—satin, with a silk fringe mixed with beads—silk, with a handsome silk fringe alone—or marseilles, with a cotton fringe. The centre cord, either of beads or silk, should match the fringe, and be drawn sufficiently tight to make the hour-glass shape. The bottom piece of wood should be heavier than the top. These stands, of a larger size, form very handsome tables, either for the parlor or chamber, and can be made very handsome with very little cost, by using furniture-chintz for cover. Some persons finish them with a gimp round the top and bottom, using a ribbon for the middle.

#### BEAD BOOK MARKERS.

Bead Book Markers are made on perforated card board, the motto and border being made of steel, gilt, or colored beads, and afterwards sewed on to a ribbon a little wider than the card-board.



BOOK MARKERS.

## BEAD COLLARS.

Bead Collars can be made of beads alone, or by sewing them on to lace or crape. They are generally made in black or white. Bugles are mostly used, and they are apt to cut the silk used in making with their sharp edges, unless the precaution is taken to put a small round bead at the end of each bugle. The thread or silk should be carefully waxed.

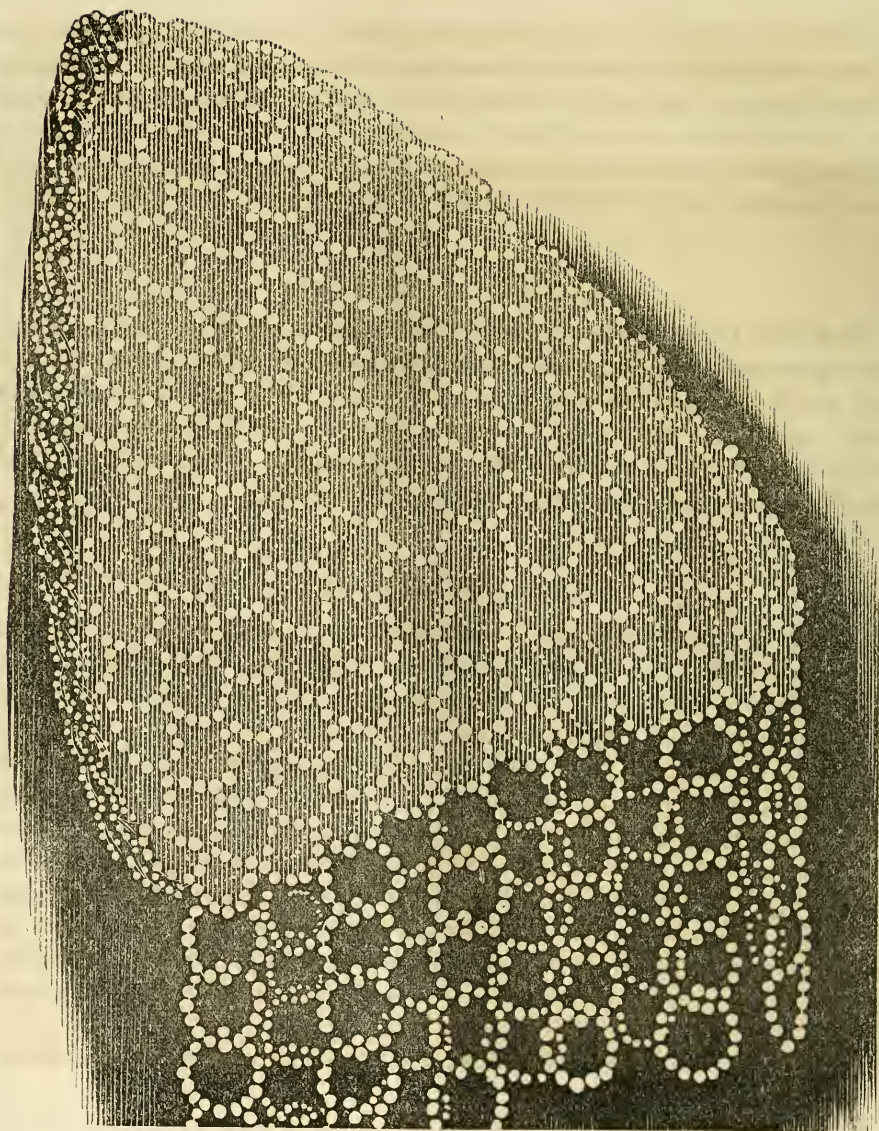
## BEAD HAIR ORNAMENTS.

Bead Hair Ornaments have been extremely fashionable of late years. There are a great variety of forms used, such as an open net enclosing the back hair with tassels falling on the neck, or sprays for each side, or rolls of pearl or wax beads going round the head. Sometimes they are mixed with chenille cord, sometimes with velvet ribbon. They are very elegant. Gold, steel, wax, and pearl beads are all used, and black bugles for mourning.

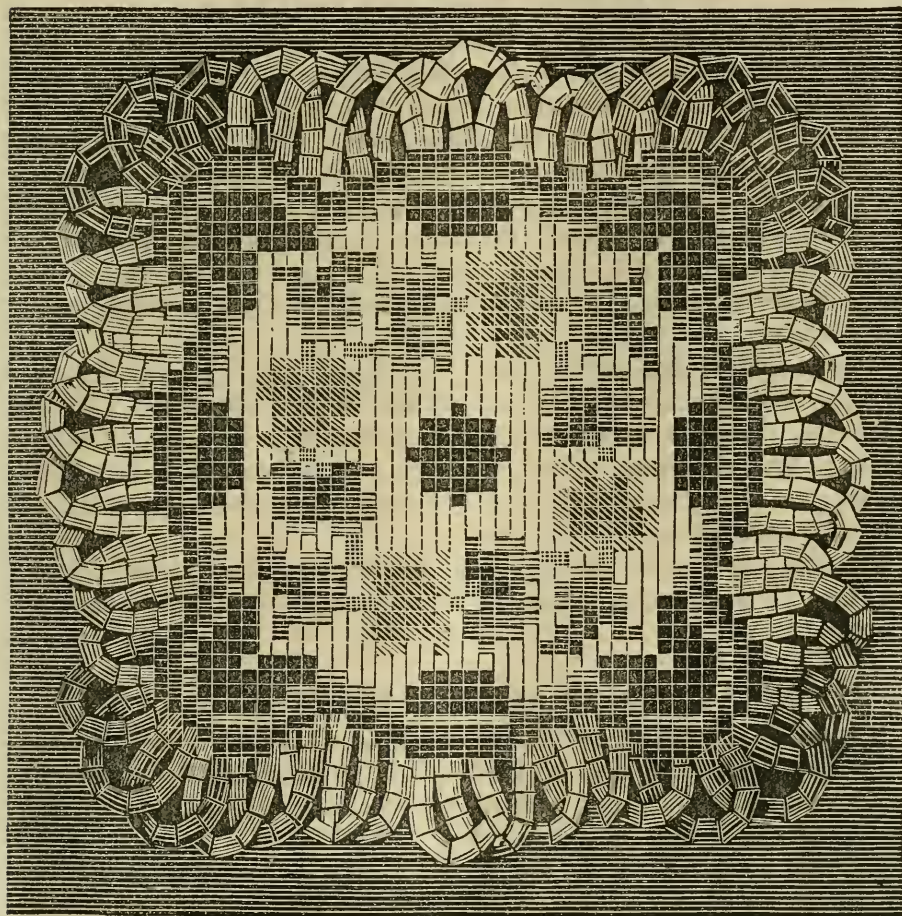
## BEAD-NET HEAD-RESS.

One of the prettiest and simplest substitutes for the elaborate cap is the light network of beads which we have given in our illustration. It is commenced by attaching a row of loops of beads to the edge of a narrow ribbon, and adding successive loops by taking up the centre bead of each of these, and so continuing until the requisite depth is attained. In doing this, it is necessary to leave off the end loop of the rows, so as to form the fan shape when the net-work is spread out. The hanging circles are formed by threading the beads on hair-wire, and closing them neatly after each has been passed through its predecessor, the first of all being linked into the lower loop of the net-work. These falling together gracefully at the back of the head have a very pretty effect. The ribbon on which the work has been commenced, is then to be sewn over either a cap-spring or wire, and a plait of beads laid over it, which forms the front of the head-ress.

Lamp mats, watch-cases, sofa-pillows, &c., are all ornamented with beads and are very beautiful.



The bead-work of the North American Indians is among the most beautiful. The Canadian Indian women sell large quantities to the visitors to the Falls of Niagara, and a great deal of it finds its way to our large cities. It is of every



MAT, IN BEAD WORK AND CROCHET.

imaginable form, and generally is done on a bright scarlet ground, with pure white beads. It is very successfully imitated by the lovers of this kind of work.

#### MAT IN BEAD WORK AND CROCHET.

**MATERIALS.**—Black beads, No. 1, and clear white of the same size, one ounce of each; scarlet wool of three shades, green ditto, and pale amber; one bunch of clear white beads, and two strings of each of four shades of blue.

The design should be worked from the engraving, where the black beads are represented by black squares; the white, which form the ground, by white squares; the amber, by cross bars; the green, by diagonal; and the red, by straight lines; the depth of tint indicating the shade. It will be observed that the outline of the mat is formed by three shades of red, the darkest being outside. The canvas should be such as the beads will lie on easily, without the appearance of being *huddled*.

When completed, it should be tacked down on a bit of *thin* cardboard, cut out in the same shape, but rather larger—say half an inch all round. Then add the fringe, sewing it down through both cardboard and canvas. The best mounters brush this along the back with thick gum, and so gum it down on another and *thicker* piece of cardboard. All mats worked on canvas, with beads and wool, should be mounted in this manner.

The fringe is shaded; one loop (of the darkest blue or black) is at each corner; then the other shades, in rotation, to the white, which is in the centre.

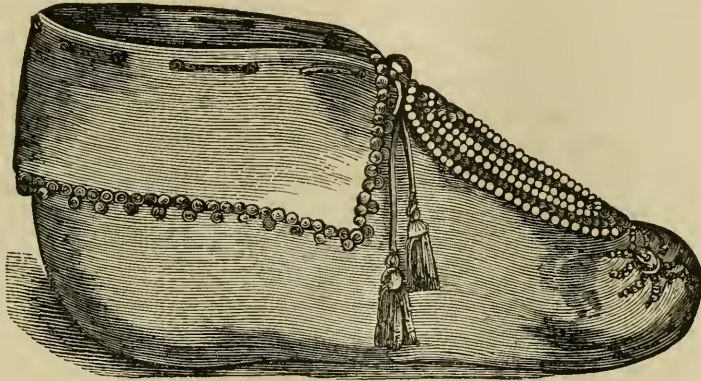
#### INFANT'S SHOE, ORNAMENTED WITH BEADS.

**MATERIALS.**—A small piece of chamois leather, a little coarse crochet silk, or Russian braid, and a small quantity of beads, of various colors, the size usually called seed-beads, and a size larger. Also two short white bugles, or large beads, and a few gold ones.

The shoe is cut, in one piece, out of good chamois leather. It is in the form of a boot, being about three inches deep. It is sewed up the front to the instep, and the toe gathered in; the back of the heel is also sewed up. A bugle is placed at the toe, over the close of the gathers, with a few gold beads forming a



star around it. The seam up the front is covered by rows of beads, of various bright, strongly-contrasting colors. They are laid on, in the pattern, in the following order:—The seam is covered by two rows of blue, these are surrounded by clear white, then a round of garnet, the next, bright green, the outer row,



INFANT'S SHOE.

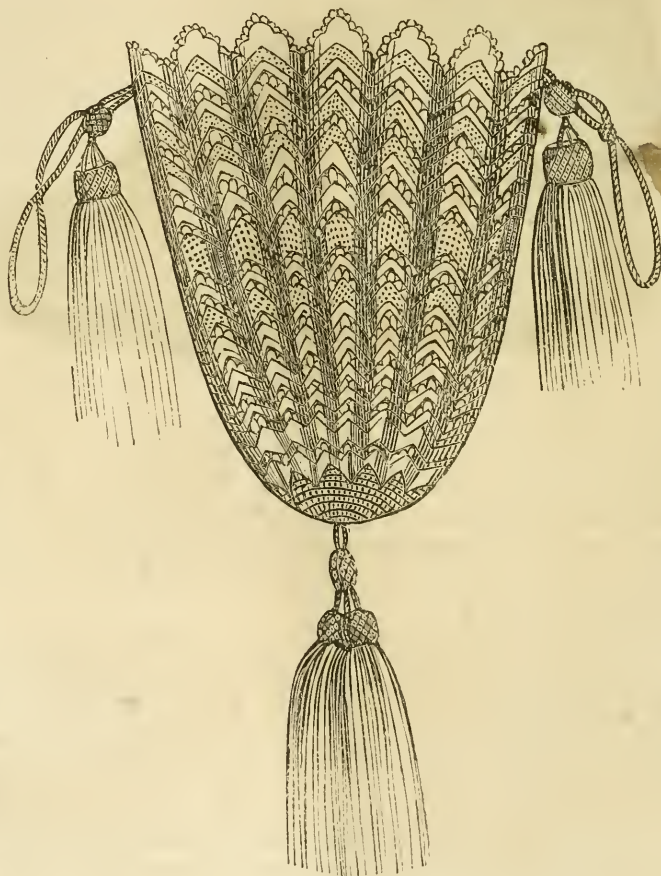
chalk white. The upper part of the leather, to the depth of an inch, falls over round the ankle, giving it additional warmth. It is trimmed with blue beads, *larger* than those on the front. The edges are not hemmed, as the turning over of the leather would make them clumsy; and the seams are made perfectly flat. The strings round the ankle are of braid, or of silk twisted into a cord, and finished with small tassels.

A shoe of about three inches and a half long will be found quite sufficiently large for the first size. It should be worn with a fine open-worked sock.

It will be observed by the reader, that this infant's shoe is, in point of fact, a small Indian moccasin, imitated from one of those ingenious fabrics, which are so often brought under the notice of the ladies who visit Saratoga Springs and the Falls of Niagara. The imitation might be very advantageously extended to other articles of Indian manufacture, particularly watch cases, card boxes, several kinds of mats, &c. Ornamentation with beads, in the Indian style, could also be applied to many other articles unknown to the aboriginal artists.

## BEAD PURSE.

This purse can be knit with a mixture of beads and silk, or silk entirely. Green silk with gold beads is handsome, or mazarine blue with steel beads, or scarlet with white beads, making the tassels by combining the different colors and materials.



PURSE.

## POLE-SCREEN, IN GERMAN EMBROIDERY AND BEADS.

MATERIALS.—Silk, canvas, or perforated card-board, 16 inches by 12. Beads, gold-steel, blue-steel, black, white, opal, and gray-blue, (3 shades,) green, (2 shades.) Gamboge, yellow, shades of green and scarlet wool, and shades of lilac and crimson chenille, and 12 graduated pearls.



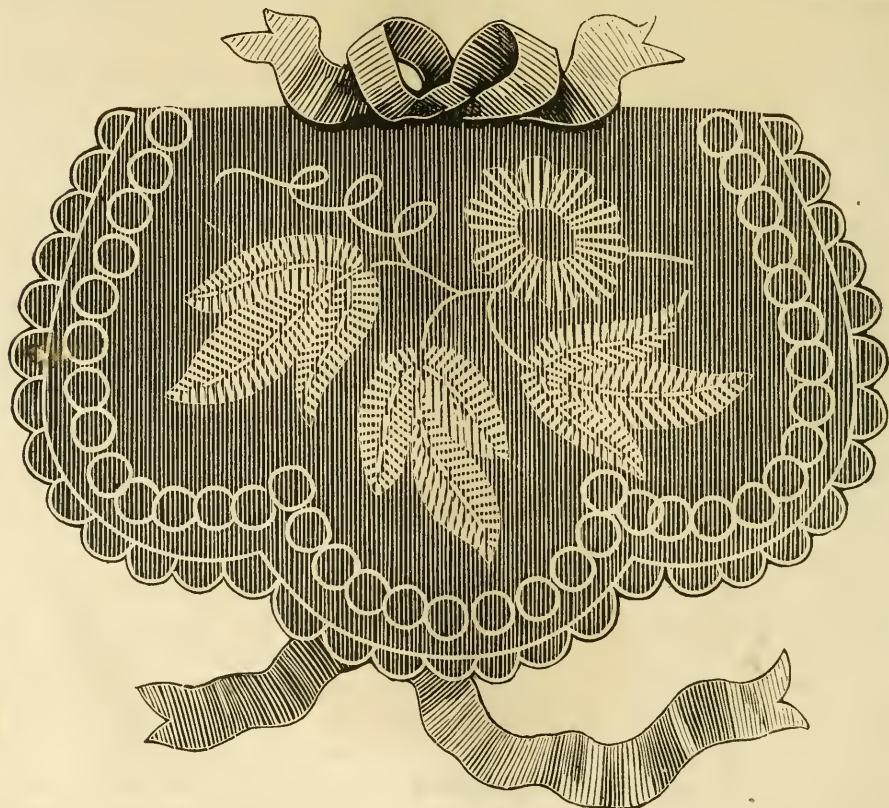
The design here represented consists of an elegant basket of flowers, suspended, as it were, by a double-headed arrow, in a rich scroll frame.

These flowers are done entirely in chenille, and the foliage in wool, worked in tent-stitch. The basket is outlined with gold beads, filled in with the shades of blue and the white. The pearls will be observed in the engraving forming the lower part of the basket, and beneath them are seen leaves alternately dark and light. The dark ones are worked in shades of red wool; the light in the green beads, intermixed with gold. Beneath these, again, are scollops formed of white, opal, gray, black, and steel.

The arrows and cord suspending the basket are done in gold beads, and the arrow heads in shades of blue. The entire framework of the scrolls surrounding the basket is in gold beads, the spaces between the outlines being filled with scarlet chenille, green wool, white, opal, black, steel, and gold beads.

#### BEAD NEEDLE BOOK.

This little article is simple and useful, and makes a pretty present without any great expenditure of time. It may be made of velvet, cloth, or silk, the first



NEEDLE BOOK.

of these being very much the most handsome. The color is quite optional, but scarlet brings out the ornamental part the most effectually. The bead-work is in white, crystal, and gold. The shape of the Needle-book is to be cut in cardboard, according to our design. The two sides are in one piece, being only folded at the back. The central ornament must first be worked in. The chain work which forms the border should be strung before it is fastened down. When the cover has been well stretched over the cardboard shape, and the lining put in, being neatly sewn all round the edge, a little loop of small gold beads is to be added, taking care that these do not project too much. A few leaves of fine cloth or cashmere are to be fastened inside with a ribbon, which passes through and comes out with a bow in the centre of the back. Ribbon strings to match complete the Needle-book.

## RETICULE.

This pattern is for reticules or bags, and must be worked in very rich colors. The ground must be rich, deep blue velvet; the fretwork gold braid, laid flat; the *fleur de lis* must be worked in white silk, and the rose in red silk; the five dots in the centre of the rose in gold beads. The size for working is given in the little accompanying engraving. Let the velvet be left one inch larger each way.



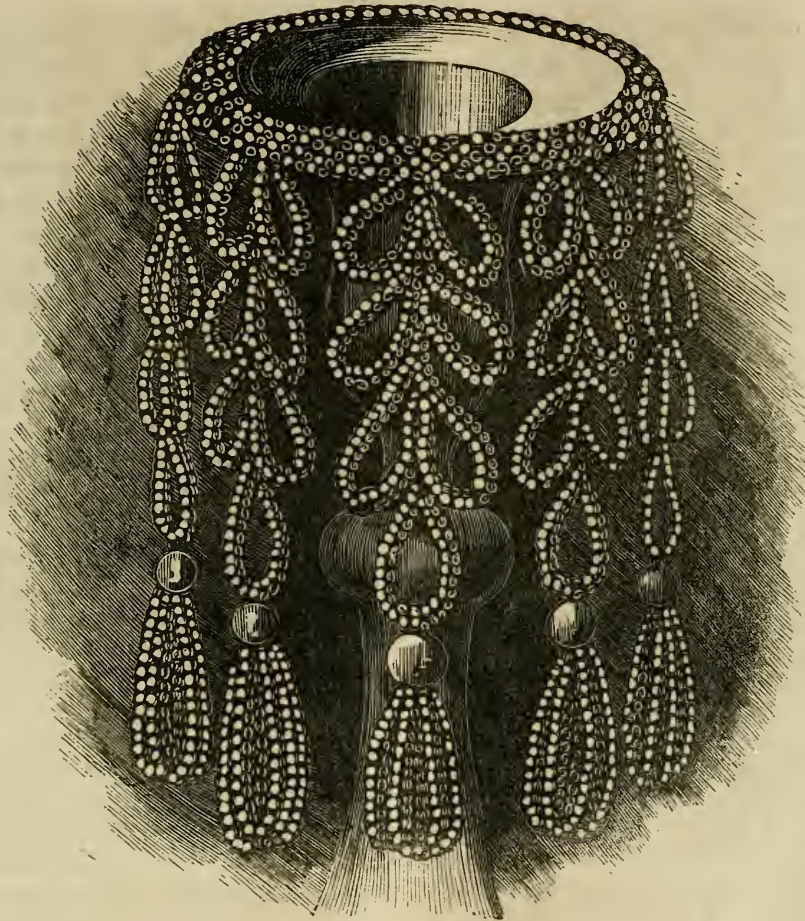
RETICULE.

## PATTERN FOR RETICULE ENLARGED.



One of the handsomest bead bags we have ever seen, is made of very rich claret-colored velvet, lined with crimson silk. It is a double bag, uniting at the clasp; one bag about a third shorter than the other. Of course the clasp must be a double one, opening on both sides. The bag is oval in shape, and trimmed all round the edge, to the depth of about an inch, with alternate rows of the very best gold and steel heads. The tassels are gold and steel beads; one at the bottom of each side of the clasp. A claret and crimson cord makes the strings. The clasp is very beautifully mingled steel and gold. It is of French manufacture, but could be imitated.

CANDLESTICK ORNAMENT IN TRANSPARENT BEADS.



GENERAL DIRECTIONS FOR BEAD WORK, AND THE MATERIALS  
USED.

In working with beads, you must always thread all you wish to use before commencing. When you wish to insert a bead, pass one to the last stitch worked and fasten it by working the stitch again. To prevent the bead from going on to the wrong side, bring the crocheting thread to the front, having it on the fore finger of the left hand; by thus keeping the bead in front, and putting the needle from the back or the stitch you are about to work, you can draw the thread through the back and make the finishing loop in the common way.

The bead will then be on the right side. The kind of canvas used is called bolting. Take care that your beads all turn the same way. Thick beads and transparent ones may be used in the same pattern, but as few shades as possible.

There are many kinds of beads, some glass and some metal, and of course great difference in the quality. The very best are the cheapest, preserving their beauty long after ordinary material would have tarnished or broken. In selecting your beads, examine each string carefully and see that there is no inequality of size in the same bunch. Each bunch should contain twelve strings of beads, and each string should be of equal length.

In purchasing bugles, see that all in a package are as nearly as possible of one length, and that they are not too fine; if they are, only a bead needle can penetrate, and that will not carry a thread sufficiently strong for their weight. Short bugles are mostly used in canvas work.

## NAMES OF BEADS USED.

The Bohemian, or O. P. Beads.

Pound Beads.

Seed Beads.

Bugles.

Fancy Beads, including gold, silver, steel, bronze, and imitation coral.



**BRAIDING.**

THIS is among the simplest of all kinds of fancy work, but it requires great care and taste to make it look even and smooth. The pattern used, must be a continuous one, as it cannot be pieced to look neatly. The material may be silk, worsted, cotton, or gold braid, of any width or color. For children's dresses, which are not to be washed, Raised Braiding is much used. This is worked by sewing it only on one edge, so that it stands up. It is very handsome, but troublesome to do.

Cotton Braiding is much liked for children's dresses which are to be washed, and even for common collars and under-sleeves. The braid should be chosen thick.

Fancy Braiding is applied to almost any article for which canvas work is used, such as sofa-pillows, slippers, watch-cases, boxes, &c. The ground being generally cloth. There are several ways of tracing the pattern. One, which has been much used, is, to draw the pattern accurately on tissue paper, the color of the ground-work of the article, and then baste it on carefully, and run the pattern with cotton the same color. Then tear off all the tissue paper and sew the braid over the run lines. Others baste on the drawn pattern, and sew the braid on without running it, removing the tissue paper when the pattern is done. Another way is to use Pounced Patterns. This is done by marking the pattern, first drawn on fine thin paper, with a coarse needle at equal distances. Then lay the pattern on the material to be worked, and with the finger rub pumice-stone, very finely ground, and mixed with a very little powdered charcoal if the material is light, over the perforated lines. When the pattern is removed, it will be found nicely marked on the material. For muslin or cambric work, the pattern can be again traced with a camel's hair brush and indigo.

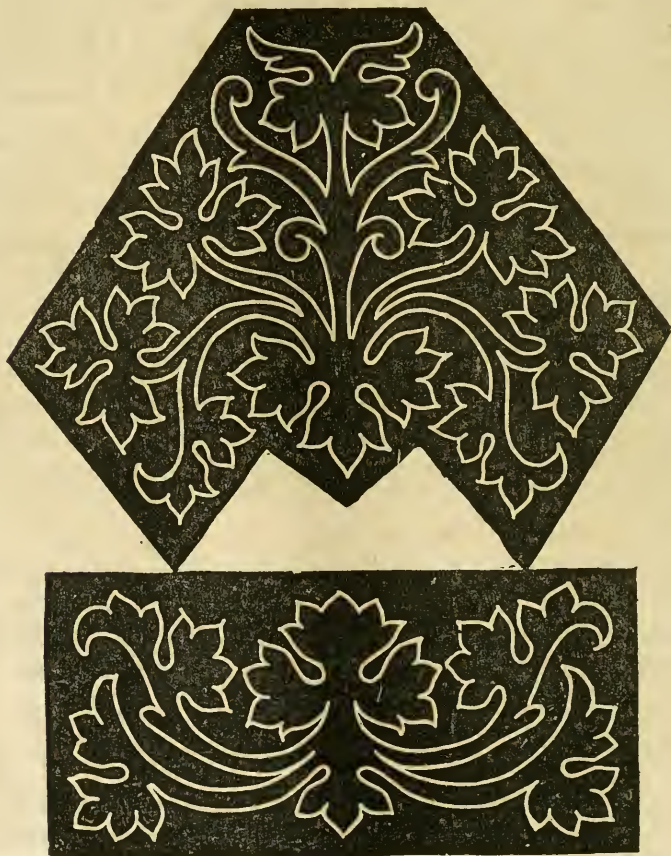
**PATTERNS FOR BRAIDING.**

Original patterns for braiding work may be devised, without much difficulty, by paying attention to the graceful curves which occur in many natural objects, such as the tendrils of vines, the veins in chalcedony and other minerals, the markings on the petals of certain flowers, &c.

## BRAID WORK—BABY'S SHOE.

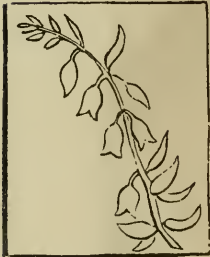
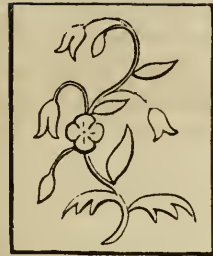
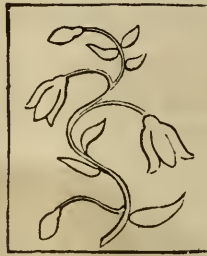
MATERIALS.—White cashmere, to be braided with scarlet silk braid.

Copy the design on tissue paper; tack the paper pattern on material; sew on the braid by the pattern, then tear away the paper carefully. Line with white silk, and bind with narrow scarlet ribbon.



BABY'S SHOE IN BRAID WORK.

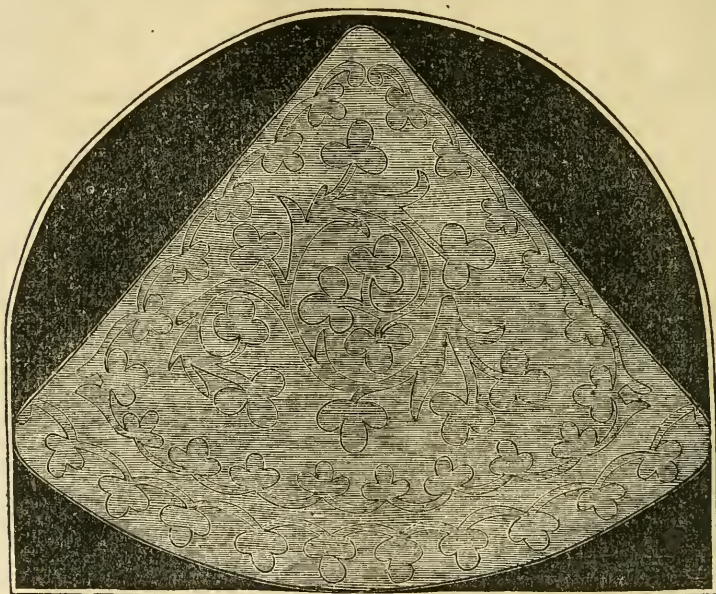
PATTERNS FOR BRAID WORK.



## BRIOCHE CUSHION, BRAIDED ON MERINO.

**MATERIALS.**—Four pieces of colored French merino, and one piece of each of four colors of braid.

The quantity of merino required for this cushion is three-eighths of a yard, which will cut into four pieces, of the form given in the engraving. As the



BRIOCHE CUSHION, BRAIDED ON MERINO.

sections of the braid are usually all of different colors, four pieces, each containing the quantity named, will make four cushions; or if two colors only are used, two pieces will suffice for two.

The design given in the engraving is to be enlarged to the necessary size for the cushion pricked for pointing, and then the same paper will do to mark every section. After using the paper pattern with prepared pounce, remove it, and go over the whole design with a solution of flake-white and gum water.

The braiding is to be done in the usual way, the stitches being always taken across the thin part of the braid.

In selecting the merinos, violent contrasts should be avoided. The tints should be all either dark or light. Crimson, greens, dark blue, and claret, go well together; but if light pinks and blues are among the shades, the joining colors should be stone, drab, and a warm slate.

In arranging the braids, the same colors should be selected. Green, dark blue, or violet, looks well on orange merino, orange on green or blue, pink on stone or gray, dark blue on claret, crimson on green.

If preferred, eight pieces may be cut to form the round, instead of four, but in any case, there should be no strong contrasts, and four different colors are quite enough to look well.

#### FRENCH FEATHER FAN.

As the fan is now essential for full dress in most public places, and as it is also an article of great elegance, we are happy to be able to introduce a new one which has just arrived from Paris. It is not often that the work table can be made instrumental for productions which may replace carved ivory, decorative painting, gilding, &c., &c.; but in this new-fashioned fan a little fancy work does all that is required, if we except the purchase of the handle, which we only class as coming into the list of the very few indispensable materials. The centre of the French Feather Fan is made of white watered silk, braided in gold thread, according to our design. It consists of two pieces, back and front, and when these are thus prepared, they must be stretched over two pieces of cardboard cut to the form with as much neatness and regularity as possible. The front may be tacked down with small stitches round the edge, the gold thread being carried around to cover them. The back requires a lining, which need not be of the silk, as it does not appear to the eye. This can be sewn round the edge, so that the tacking threads, which have been put in as for patchwork, may in the same way be taken out. A row of small gold beads over this sewing makes an excellent finish and hides all the stitches. This being done, a row of small Marabeau feathers are to be laid all round the back of the fan, their stalks being fastened down to the lining. This requires to be done with regularity, so that their outer



FRENCH FEATHER FAN.

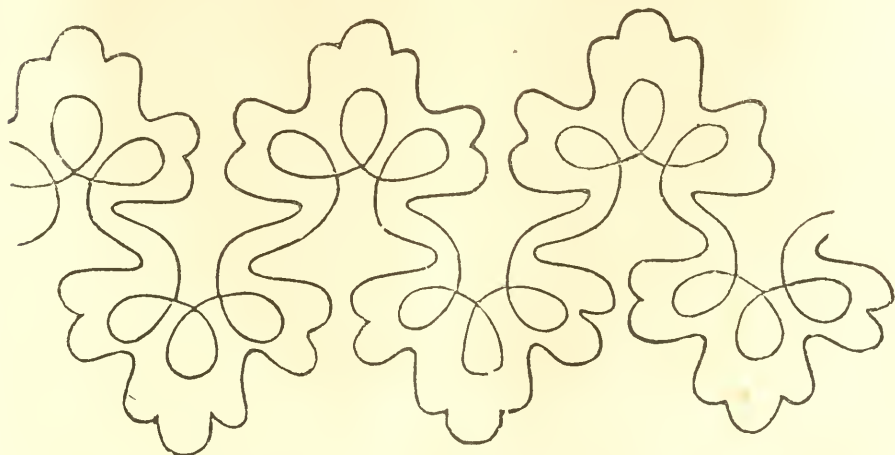
margin should possess a perfect sweep. After this, the front of the fan, which has already been prepared, must be laid on, which, fitting the back exactly, all the stems of the feathers are completely hid and secured.

The handle, of course, must be purchased, and ought properly to be flat.

We have said white for this fan, but it is equally elegant in pink or plain blue, in which cases the Marabeau feathers must be tipped with either of the colors which may be preferred.

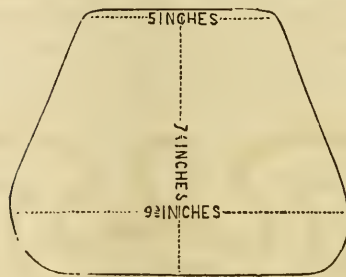
This is the new French Feather Fan; but as many ladies in the country, and some from abroad, are in possession of many kinds of very beautiful feathers, we suggest to them such an appropriation as being both elegant and useful. If not sufficiently bushy, two or three rows may be sewn round. In those cases we should advise that the color of the silk should be changed, so as to accord with the tone of the feathers if of a dark tone, and we mention violet and a deep rich green as eligible substitutes.

#### BRAIDING FOR DRESS OR SKIRT.



This is a suitable pattern for the bottom of dresses or skirts, and would also look well done in braid of two colors, such as crimson and black, on a brown ground, or brown and crimson, on a black ground. With both these patterns the edge of the material must be hemmed.

## BRAIDED RETICULE.

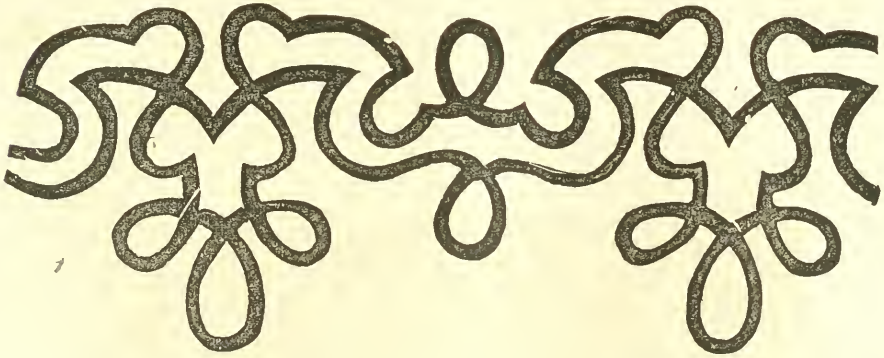


For this reticule, the ground must be a rich deep purple or black, the mate-

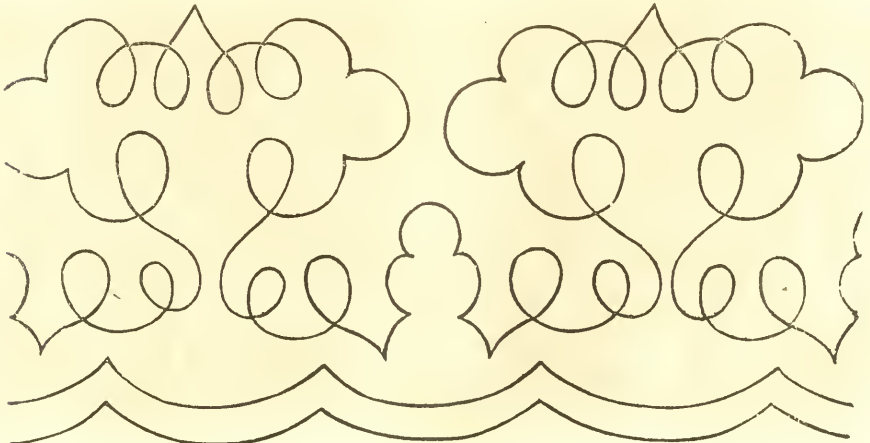


rial, either velvet, satin, or fine cloth. The braiding is in gold braid, of the best quality, the roses in deep crimson silk, the leaves in bright green, and the shamrock entirely in dark green.

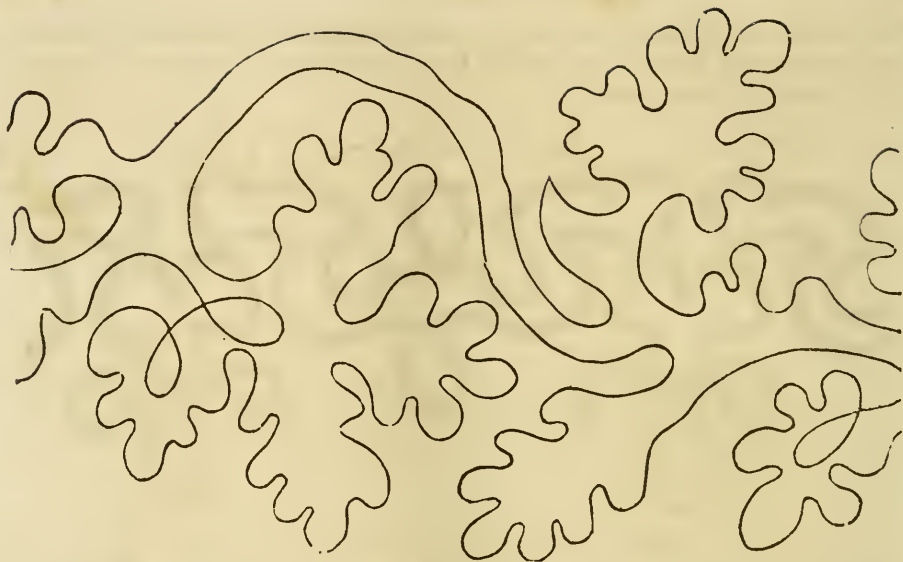
BRAIDING FOR A DRESS OR FLANNEL SKIRT.



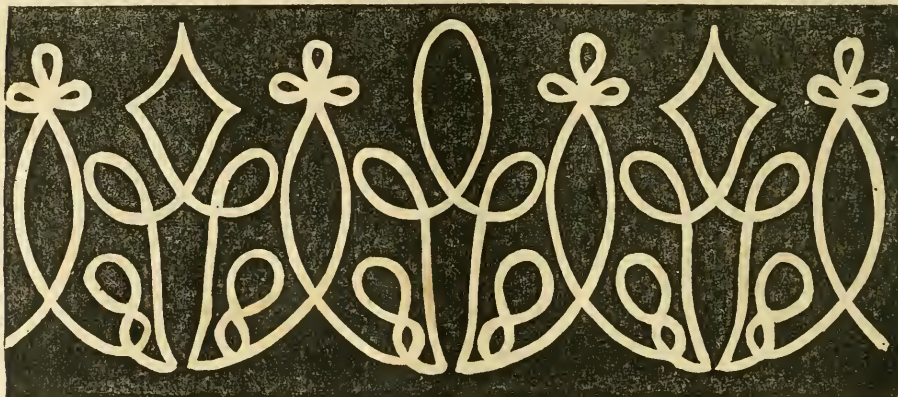
This pattern is suitable for merino, cashmere, or cloth, braided either with silk or worsted braid, the same color as the dress, or a contrast. On flannel skirts it may be done with either kind of braid, but white silk is the handsomest.



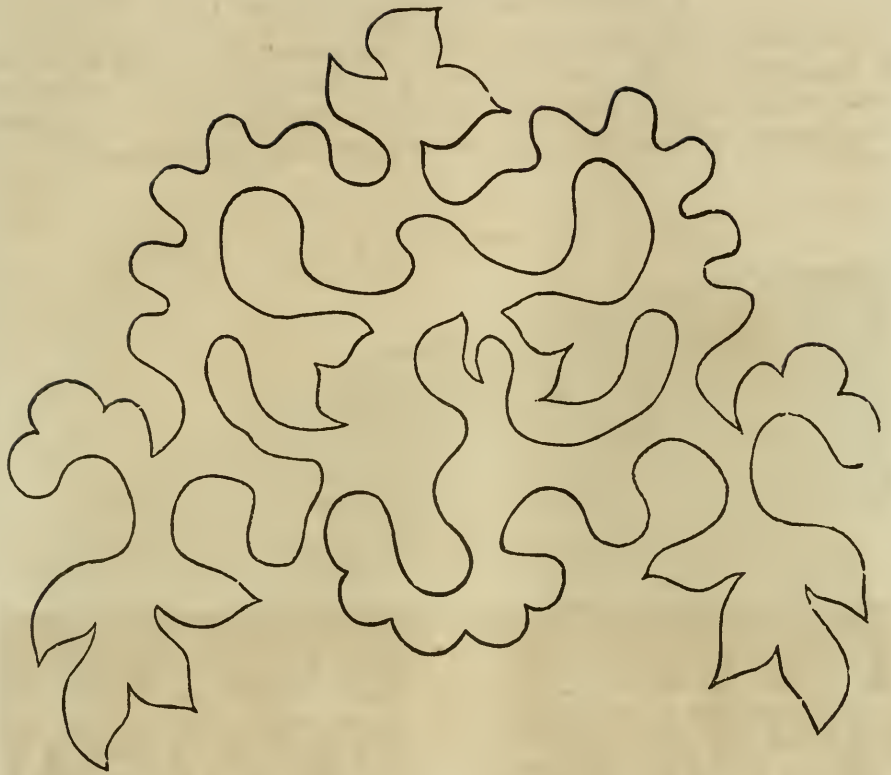
This pattern is also for the bottom of dresses or skirts, but the edge can be scalloped with silk or cotton in thick button-hole stitch.



Here is another pattern which is a little deeper, and suitable for the bottom of children's dresses.



This braiding pattern is very pretty for an apron, on black silk, with colored braid; or plain French cambric, either pink, blue, or straw-color, with fine white cotton braid.

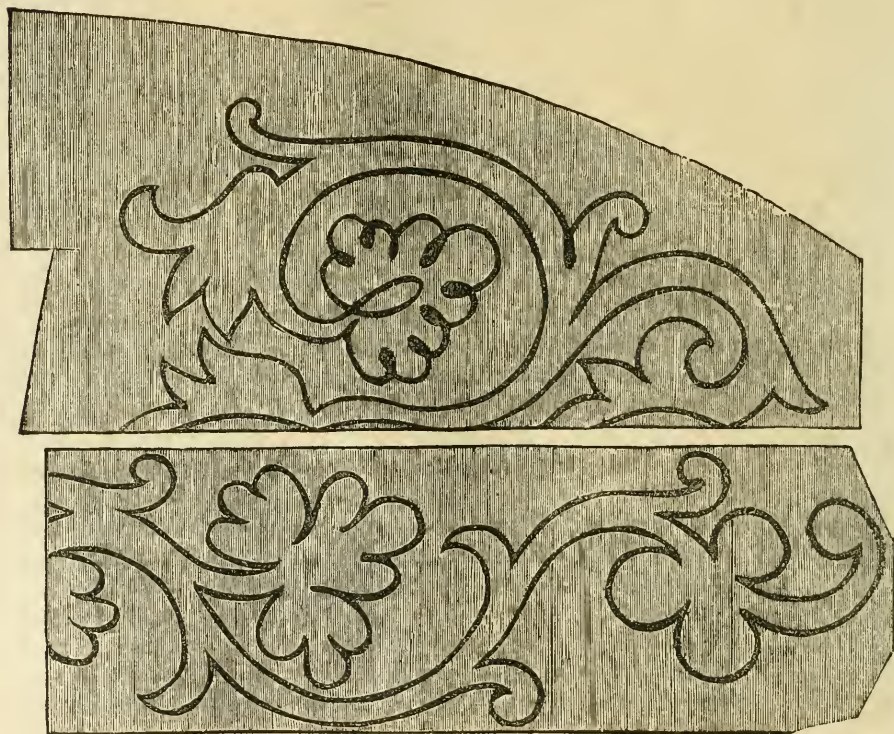


BRAIDING PATTERN FOR SLIPPER.

## BRAIDING PATTERN FOR SLIPPER.

This pattern would look well done with a double row of braid, the inside one a shade lighter in color than the outside; or with one row of braid and one of chain-stitch, done with coarse silk. On a light slate colored ground it might be done with black and silver braid, or on dark green with black and gold.

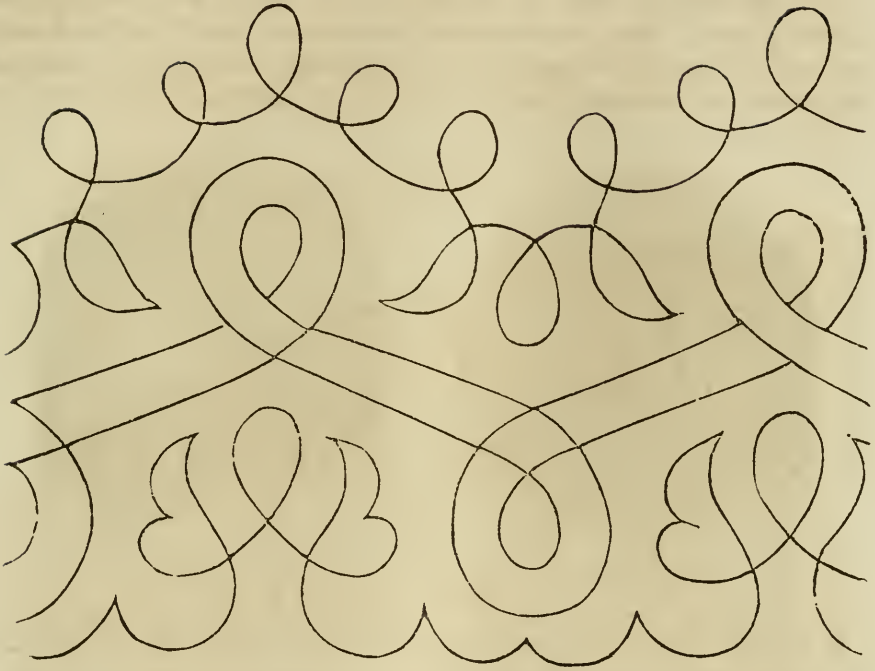
## SLIPPER PATTERN.



SLIPPER.

Another slipper pattern, may be done in any colors desired.

## PATTERN FOR DRESS OR APRON.



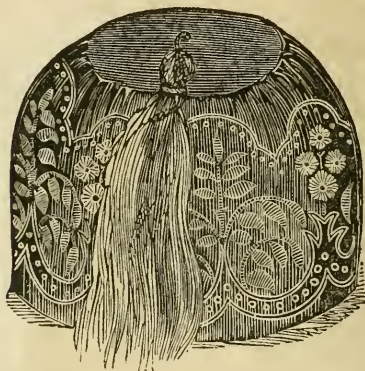
This pattern would look well, done with braid of two widths. The centre pattern, of wide braid, instead of two rows of narrow. Suitable for dresses or aprons.

## LOUNGING OR SMOKING CAPS. No. 1.

The ground must be either deep green cloth or velvet. The braids must be worked in the direction of the lines on the engraving, with gold-braid; the dots must be in gold colored silk, the leaves in rich green silk, and the flowers in crimson silk. The tassel must be a combination of all the colors used in the embroidery.

## LOUNGING OR SMOKING CAPS. No. 2.

This cap must be made of purple velvet or cloth; the braiding round the crown in gold braid, the pattern on the side a pale blue silk, with the exception of the flowers and leaves. The flowers must be in red, and the leaves a deep green. The tassel must be in gold. The cord round the rim must be a twisted cord, of purple and gold.



LOUNGING CAP, No. 1.



LOUNGING CAP, No. 2.

A very handsome piano or table cover could be made of fine crimson cloth with appliqué of black cloth round the edge, and corners of broad dark green braid in palm leaves or any other design, edging the appliqué with a corresponding border.

## SMOKING CAP.

The material may be either velvet, satin, or cloth, and of any color. The braiding may be silk, gold, or silver braid, or in chain-stitch, with saddler's silk. Green velvet braided with gold braid, dove color with pink, black with silver, or scarlet with black, or purple with green or gold. Four pieces are requisite. The edges should be very neatly sewed together, and then trimmed with a large



PATTERN FOR PART OF SMOKING CAP.

1 in

cord of the same color as the embroidery. Line the whole cap with quilted silk or satin. A band must pass round the whole cap, either plain or braided to correspond with the pieces. This must also be corded on both edges. A large, heavy tassel must be fastened to the point at the top made by the pieces joined together. It should be a combination of colors used in the embroidery.

GENERAL DIRECTIONS FOR BRAIDING, AND THE MATERIALS  
USED.

In putting on silk braid, it is best to use threads of silk drawn out from the braid, and an extra yard or two should be provided for this purpose. Wide braid must be sewed down on both edges; narrow, run through the middle; raised braid is sewed only on one side, but the other side is held up, instead of laying flat on the cloth. There was a very pretty braid in use some years ago, called Coronation Braid, which was formed into leaves and then adjusted into various forms. It seems to be wholly out of use. Colored worsted braids are very much used on white material, such as linen, brilliant plaid checks, &c., for children's aprons, sacks, and dresses. It is also used on merino and cashmere. Little boys' sacks are very handsome braided all over the front in some pattern designed expressly for the garment, and braided in the same color as the dress. It also dyes well, taking a shade lighter than the material. Silk braid however is much more elegant, but is also much more expensive. Of course there are a great many different braids in use, in silk, worsted, and cotton. The best worsted is Russian. Of Silk Braids, there are—Plain Russian Braid.

Alliance Braid.

Star Braid.

Eugenie Braid.

Sardinian Braid.

Albert Braid, or Cord.

Of Cotton Braids, there are—French White Cotton.

Russia Cotton.

Waved Braid.

Eugenie Tape.



Linen Braids.

Worsted Braids.

Mohair Braids.

Linen braid is not desirable for braiding, it is so thin. It is only suitable for imitation lace.

Gold and silver braid is much used for ornamental articles, and for slippers. The French is the best in quality. It can be had of any width.

In English books on needle-work, the term "Soutache," which properly means Braid, is applied to all kinds of fancy braids of every kind and color.

The waved cotton braid is very pretty on children's dresses and easily put on. It looks well on plain French chintz. Little boys' summer overcoats of jean or gingham, with a large cape, look very pretty braided in white braid.

In braiding, great care must be taken to make the *points* neatly, and a stitch should be put across to keep them in place, under the braid, and *curves* should be very carefully adjusted. If the braid used is of two colors, one side different from the other, the points must be made without turning. Broad braids must, of course, be *mitred* at the corners.

In using worsted braid, hold it rather loosely, for it will shrink in washing. Use wool of the same color for putting it on.

There is a kind of braiding done with beads. It is troublesome to do, and requires care to prevent the beads from looking confused. It can be done on the same lines as are marked for any kind of braiding. The beads, of course, are strung on silk. Leave the needle at the end of the silk, after you have secured your silk by a knot, on the wrong side of your cloth, and passed it through to the right side at the beginning of the pattern. On this, string your beads, which must be fastened down at regular intervals, by a stitch taken across the silk, between the beads; say, between every two or every three.

When this bead braiding is done with gold beads, an edge of gold braid adds very much to the effect. In the velvet bag mentioned under bead work, the strings of beads are alternate gold and steel, about eight rows in all. Of course they must be of the best quality.

In using cotton braiding on muslin or lace, there must be an edge worked in button-hole-stitch, or if hemmed a very narrow edging sewed on.

**BUTTON-HOLE STITCHES.**

**BUTTON-HOLE.**—Button-holes should be cut by a thread, and their length should be that of the diameter of the button. In working, the button-hole is to lie lengthwise upon the forefinger; and you begin at the side which is opposite to the thumb, and the furthest from the point of the finger on which it is laid. The needle must go in on the wrong side and to be brought out on the right, five threads down. To make the stitch, the needle is passed through the loop before it is tightened or drawn closely. Care must be taken in turning the corners, not to do it too near; and, in order that a proper thickness may be obtained, it is necessary that the needle should go in between every two threads. Making button-holes requires great care and attention.

The button-hole scissors which are regulated by a screw, are much the safest for cutting button-holes, as, when once set to the required size, they cannot vary.



**FANCY BUTTON-HOLE STITCH.**—This resembles a very wide button-hole stitch, and is very neat for the front of bodies, likewise for the bands and shoulder bits, and above the broad hems and tucks of frocks.

**BOBBIN WORK.**

This is mostly used for infant's dresses, on cambric, fancy muslins, and such other materials as are used for first robes; on cashmere, merino, and cloth, the material used is generally the coarse silk, called saddler's silk.

**BRODERIE ANGLAISE.**

Broderie Anglaise is the name given to the heavy open work which has of late been so fashionable. It is the simplest of ornamental work, requiring no fancy stitches whatever, the whole of the pattern being sewed over, except the extreme edge, which is worked in button-hole stitch.

The best material for its use for sleeves and collars, is French muslin. It is thicker and closer than jaconet, almost approaching very fine long-cloth in its texture. The design for working is generally a very simple one, and formed by a succession of graduated holes, which are not, however, cut out until they are worked. The small ones are formed by piercing them with a stiletto; the large ones have a small bit of muslin cut out of the centre with fine scissors. In oblong holes, a piece of corresponding shape should be cut out. The needle is slipped from one hole to another, on the wrong side, and in doing this, take

SPECIMENS OF PATTERNS SUITABLE FOR BRODERIE ANGLAISE.



EDGING FOR SKIRT.

care to begin sewing round a hole, the side nearest the *following*, not the preceding one, to prevent the thread from being visible. The edge is run in outline before being covered with button-hole stitch; the scollops sometimes are graduated.

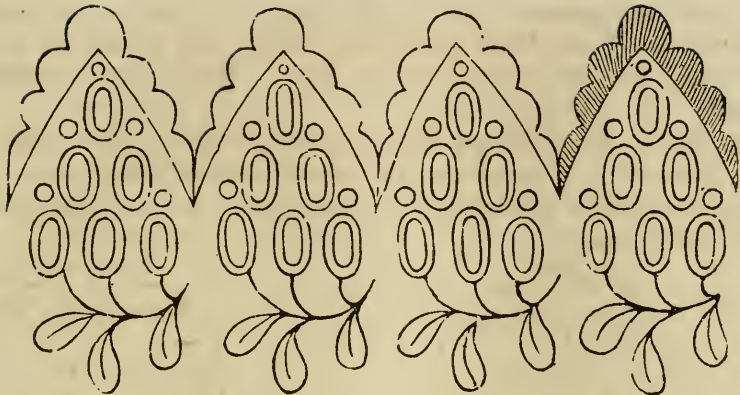
Indigo blue is generally used for tracing the pattern on white material, but they can be stamped by applying at the embroidery or trimming stores. Many persons cannot trace a pattern neatly, and to them it is a great convenience to have it properly done.



FLOUNCING.



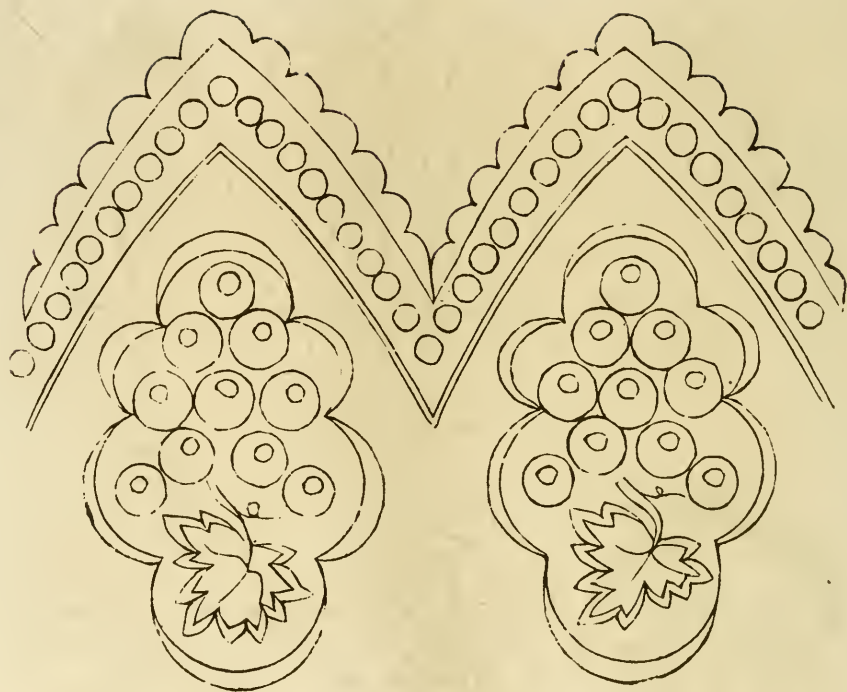
EDGING.



EDGING FOR SKIRT.



PATTERN FOR FLOUNCING.



EMBROIDERY FOR SKIRT, IN BRODERIE AND SATIN STITCH.



EDGING.



EDGING.



FLOUNCING.



EDGING.



EDGING.

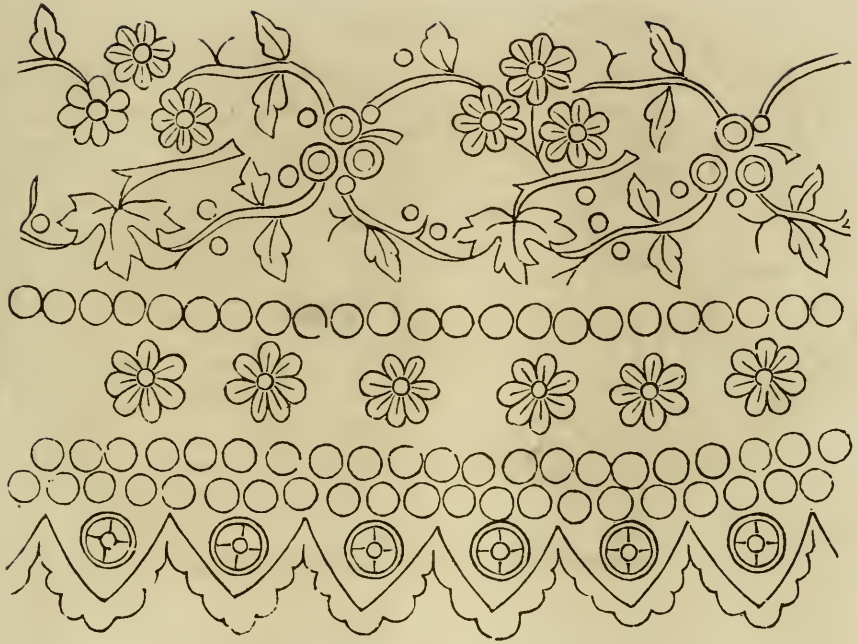


ELEGANT PATTERN FOR SKIRT IN BRODERIE AND SATIN STITCH.



EDGING.

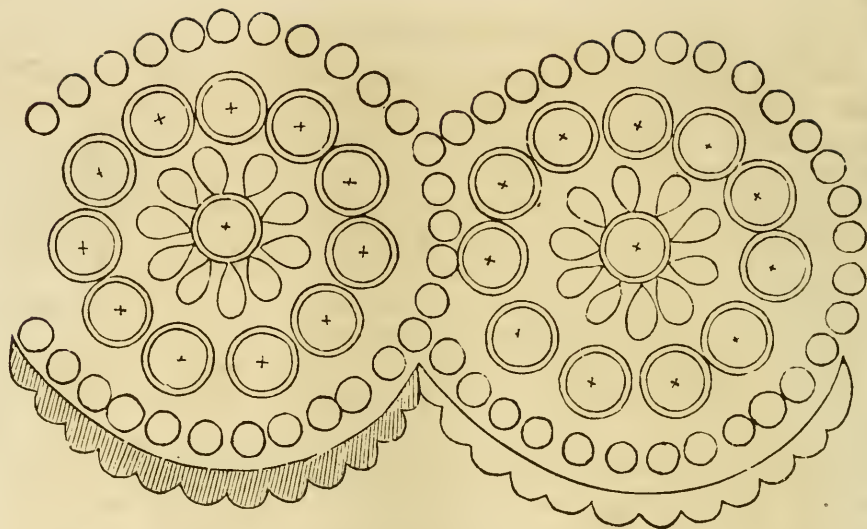




SKIRT OF A ROBE IN BRODERIE AND SATIN STITCH.



FLOUNCING.



UNDERSLEEVES IN BRODERIE ANGLAISE.



EDGING.



EDGING.

**BRODERIE EN LACET.**

Broderie en lacet signifies a design, outlined as if merely for braiding, but with the flowers and other parts filled in with point lace stitches, so as to make a solid piece of embroidering on the silk. For no article is this novel style of work more suitable than for aprons, which it renders exceedingly ornamental, at a very small expenditure of time and trouble, the very simplest of the point lace stitches only being used in this work. Of course the size of our page precludes our giving even the half of the apron the full size. The design must be enlarged according to the size required, the pattern procured, and the silk marked in the same way as ordinary braiding or embroidery.

Braiding should always be done with a strand of the silk of which the braid is made. Before beginning, cut off a yard of the braid and draw out the threads for sewing with. Thread the end of the braid on a large darning needle, and draw it through the silk to the wrong side for the commencement, and do the same at every necessary break, sewing the ends down. Run the braid on very smoothly, taking the stitches across it slanting, and not along the centre, as is usually done. The braid should lie perfectly flat, and the edges be smooth and even.

## APRON IN BRODERIE EN LACET.

**MATERIALS.**—Seven-eighths of a yard of wide black glacé silk, two knots of cerise Russia silk braid, one knot of pale vert-islay ditto, and a dozen skeins of sewing-silk to match each braid.

The knots at the side, suspending the wreath, are done in the green braid, the two parallel lines of which are connected by close herring-bone stitch, or point d'Alençon, as it is called in lace work. All the fancy stitches are done with the common sewing-silk, not with the strands of the braid. The leaves need have merely the veinings worked in Venetian bars; those, however, who do not mind the trouble, will do well to fill them first with Brussels lace, and work the fibres over that; the improved effect will quite repay the extra work. The roses are filled up closely, in the Brussels and Venetian lace, the narrow parts being connected with English bars. The lower part of each bud has a rosette in it, the remainder is filled with Venetian lace.



APRON IN BRODERIE EN LACET.

## BRODERIE À LA MINUTE.

A recent style of work, done in small dots. If coarse cotton is used, one dot will be formed by each stitch. The dots look prettier if finer cotton is used, and if they are raised underneath.

## BERLIN, OR CANVAS WORK.

THE materials for canvas are, silk, cotton, thread, and woollen; these are styled coarse or fine, according as they contain a greater or less number of threads within a given space; the threads of the coarser kind being stouter. Canvas is also distinguished by a number, corresponding to its size, such as twenty, and twelve, canvas; these distinctions are, however, arbitrary, and vary according to manufactures of each country.

The finest canvas, of either material, is distinguished under the general appellation of "Mosaic."

## SILK CANVAS.

Silk canvas, more commonly called *Berlin* canvas, is generally used as a substitute for *grounding*; it is well adapted for flower, vignette, gem, and all kinds of *set* patterns, and also for articles of furniture, but is not so strong as the grounded work for the latter purpose; but for many articles, such as screens, &c., it may be used with great saving of time and labor. It can be had of almost any desired color; but white, black, and claret, are most generally used. Working on this canvas requires greater neatness in finishing off the stitches at the back, than work intended to be grounded; the wools and silks must not be carried across from one part to another beneath, but cut off as closely as possible, otherwise when mounted, they would show through the meshes of the canvas.

Berlin canvas is expensive, and therefore imitated by an inferior manufacture, and it requires care to select; the best being clear and free from knots, and

firm and even in its texture. It also varies in width, from an inch to a yard and a half, but there is not so great a variety in this respect, as in other descriptions of canvas; four sizes, in general, are manufactured, which are numbered about 21, 29, 34, and 40 threads to the inch.

#### COTTON CANVAS.

Cotton canvas is made of all qualities, sizes, and widths. There are English, French, and German canvas. The French is superior, not only on account of firmness, but also from the great regularity and clearness of its threads, and the squareness of the meshes—an object of great importance, as many patterns would be distorted and ruined by being lengthened one way, and diminished another.

German cotton canvas, although of an inferior description, is as well adapted for many purposes, as the French, and costs much less, and it is generally made with every tenth thread yellow, which many persons consider a great assistance in counting stitches: it can be procured of all sizes and widths, and both stiffened and limp; but in texture, it is not so strong as either the English or French canvas. It should not be used with light or white grounds, as the yellow thread will show; nor where much tension is necessary to be used.

#### THREAD CANVAS.

This is manufactured from hemp, and is not used except for rugs, carpets, &c. It is of all the usual sizes and widths. There is also a fine canvas made from flax, but it is not common.

#### PENELOPE CANVAS.

Penelope canvas, so called from its having the appearance of canvas from which the work has been unpicked, is much used; it is considered by many as possessing advantages over others, as each four threads is ready for the needle; some think it very trying to the eye-sight. It is most suitable for very fine cross-stitch.

## FLATTENED CANVAS.

This is so called, from its having passed through the rollers of a flattening machine. It is much used in France, and has the advantage of allowing patterns to be drawn on it with more facility than on the other kinds, where the custom is still adhered to of tracing the pattern. The work, when finished, is not so rich looking as that done on the canvas with round threads. The patterns drawn on the canvas can be obtained from some French houses, but they are not very common.

## WOOLLEN CANVAS.

Woollen canvas is of German manufacture, and used when grounding is not to be done; but it is not so rich in appearance as grounded work. The usual colors and widths can be procured.

## BOLTING.

Bolting is a very fine woollen canvas, manufactured principally in England, but not much used. It was formerly much in demand for children's samplers, and generally very narrow.

## IMPLEMENTS USED IN BERLIN, OR CANVAS WORK.

## NEEDLES

Tapestry needles are blunt at the point, with a long oval eye; they are of various sizes: the most in use being from fourteen to twenty-five, and they are applicable for all kinds of canvas work. They are manufactured of the finest steel, and are sometimes made of gold or silver for very warm climates. The same kind of needle with a sharp point is used for Chenille embroidery, and for working on cloth through canvas.

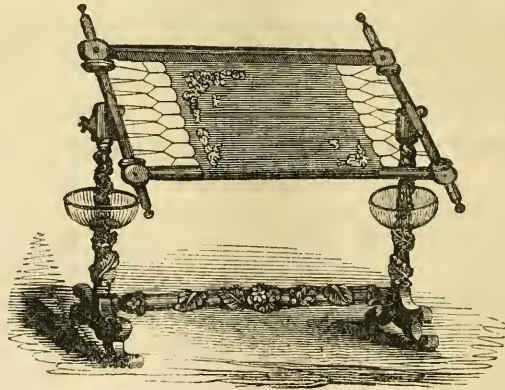
## EMBROIDERY FRAMES.

The usual frame is the flat or four piece frame, composed of two bars, to which the webbing is attached, and two side laths, with holes pierced at regular distances for receiving the pegs to keep the bars in their right position. They are made of various sizes, from four inches to three yards in length. For small

pieces of work they can be used in the hand, and for large pieces they can be made to rest on a table or on trestles. Large frames are most used for working satin or velvet, as it does not answer to roll these materials. This description of frame is not expensive, being made of common mahogany, cedar, or beech.

The knee, or table, frame has a flat piece of wood forming the stand, whereon two upright pieces are fixed to support the frame, which can be adjusted at any angle required, by means of thumb-screws attached to the joints. These frames are generally made from eight to twenty-seven inches in the webbing; they are adapted for work of all kinds, within these limits, and of any length which will not be injured by rolling round the bars.

The standing frame consists of two upright pieces with feet placed on the ground, connected by a cross bar, or stretcher; these support the frame, which is fixed on the top in the same manner as that already described. They vary in size from twenty inches to a yard and a quarter. Frames of this kind are sometimes made with toothed wheels and other contrivances for rolling and unrolling



EMBROIDERY FRAME.

the work without taking it out; but they are apt to get out of order, and are more clumsy and less suitable for ladies, than those of a more simple construction. Both standing and table frames are frequently made of the finest and most expensive woods, when they may be rendered most elegant pieces of furniture. The upright frames have baskets sometimes attached at either side.



Embroidery frames require to be well made, that when screwed together they may be perfectly firm and square. When of a moderate size, those in which the side-laths or cross bars are formed into screws are preferable, as they can be more readily, and with greater precision, adjusted to the required width by means of the nuts. The greatest essential in a good frame is, that the cross-bars, as well as the rollers on which the webbing is fixed, should be sufficiently stout to prevent its twisting or bending when the work is tightly stretched upon it.

#### POINT PAPER OR CHECKED PAPER.

This is covered with regular lines both diagonally and horizontally. The sheets are generally foolscap size. The sizes of the squares vary very much, some being four times as large as others. It is of great use to those who do much fancy-work, as from a magazine pattern it is almost impossible to work, the lines are so fine. The pattern can be copied on point paper of any size desired.

#### TO DRESS A FRAME FOR CROSS STITCH.

The canvas must be hemmed neatly round; then count your threads, and place the centre one exactly in the middle of the frame. The canvas must be drawn as tight as the screws or pegs will permit, and if too long, should be wrapped round the poles with tissue paper, to keep it from dust, and the friction of the arms, as that is essential to the beauty of the work. It must in all cases be rolled *under*, or it will occasion much trouble in the working. When placed quite even in the frame, secure by fine twine passed over the stretchers and through the canvas very closely; both sides must be tightened gradually, or it will draw to one side, and the work will be spoiled.

#### TO DRESS A FRAME FOR CLOTH WORK.

Stretch your cloth in the frame as tight as possible, the right side uppermost. The canvas on which you intend to work must be of a size to correspond with the pattern, and must be placed exactly in the centre of the cloth to which it is to be secured, as smooth as possible. When the work is finished, the canvas must be cut, and the threads drawn out, first one way and then the other.

It is necessary to be especially careful in working, not to split the threads, as that would prevent them drawing, and spoil the appearance of the work. In all cases, it is advisable to place the cloth so that the nap may go downwards. In working bouquets of flowers this rule is indispensable. The patterns for cloth work should be light and open. It looks well for sofas, arm-chairs, &c., but is by no means so durable as work done with wool entirely on canvas.

#### TO DRESS A FRAME FOR TENT STITCH.

Prepare the frame and canvas as for cross stitch, only not quite even, but inclining the contrary way to the slant of your stitch. This is necessary, as tent stitch always twists a little; but when taken out of the frame, the work will appear tolerably straight. Should it, after all, be crooked, it should be nailed at the edges to a square board, and the work may then be pulled even by the threads, so as to become perfectly straight. The back of the work should then be slightly brushed over with isinglass water, taking care not to let the liquid come through to the right side. A sheet of paper must be placed between the work and the board, and when nearly dry, another must be laid upon it, and the whole ironed with a warm iron, not too hot, or the brilliancy of the work will be destroyed.

#### COLORS.

An attention to shades is of the utmost consequence, as on this, in an eminent degree, depends the perfection of the work. The shades must be so chosen as to blend into each other, or all harmony of coloring will be destroyed. The colors must be more distinct in tent than in cross stitch, or rather, more strongly contrasted, especially in the dark shades of flowers; without attention to this point, a good resemblance of nature cannot be obtained.

#### STITCHES FOR BERLIN, OR CANVAS WORK.

Five stitches are generally employed for canvas work: Tent-stitch, Cross-stitch, Gobelin or tapestry stitch, Irish stitch, and German stitch. All the others are but modifications of these. The commencement of all stitches should be by bringing the needle up from beneath, on the right, and passing it down

on the left, excepting in *cross-stitch*, when it should be by bringing it up on the left, and passing it down on the right, then up again on the right, and down on the left, to finish the stitch.

## TENT-STITCH.

In tent-stitch, the needle is brought up from the right, and passed down on the left, commencing at the bottom of the work, in the left hand corner. The wool or silk should cover the threads of the canvas, either single, double, or treble, as the canvas requires. When *grounding* in this stitch, great care is necessary to keep it smooth and even. Nearly all Berlin patterns are intended for tent-stitch; the checks on the pattern corresponding with the squares on the canvas, excepting designs where faces and hands are introduced; these must be worked in cross, or Gobelin stitch.



Grounding in tent-stitch is more easily worked in straight rows from left to right, and from right to left, alternately, than in diagonal lines, if care be taken to reverse the stitch in each row. When neatly done, the back of the work is uniform. Knots should be avoided. Draw the wool through, at a little distance from the exact spot, and cover it with the necessary stitches. Use the needle-fuls of different lengths.

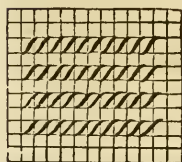
## CROSS-STITCH.

Cross-stitch is worked over two threads, in a diagonal direction, each way. It is a double stitch, and made, first, by bringing the needle up on the left, and putting it down on the right, which forms half the stitch; it is then crossed, by bringing the needle up again on the right, and passing it down on the left. Each stitch looks better to be *wholly finished* before proceeding to another stitch. Cross-stitch on one thread is much admired, but it is not calculated for a canvas finer than twenty threads to the inch; coarser than that, all sizes are equally suitable. Cross-stitch on one thread



appears finer than cross-stitch, when worked the same size, on two threads; it is more raised, and where it is fine greatly adds to the facility of working on a comparatively coarse canvas. When the human figure is worked in cross-stitch, the face and hands should be executed in the same; but Berlin patterns, having these parts drawn on a smaller scale, must thus be copied, unless we attempt the very difficult task of alteration. This, however, may be a matter of taste, as designs thus worked are, by many persons, greatly admired; nevertheless, it is in bad taste to sink these portions of the picture, by making four stitches in the place of one.

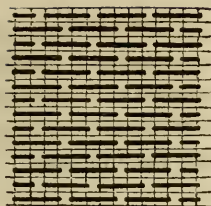
#### GOBELIN, OR TAPESTRY-STITCH.



This stitch is worked over two threads of the canvas in height, and one in breadth; but when Berlin patterns are copied, two stitches in width must be made for each square of the design, which bear exactly the same proportion as one, either of tent or cross-stitch. On coarse canvas, Gobelin stitch is decidedly inferior to either tent or cross-stitch. Its effect is best on fine canvas, where it has the advantage over cross-stitch, of a closer appearance of shading. Figures, flowers, and every kind of patterns may be worked in Gobelin-stitch, but it is certainly more suitable for patterns drawn on the canvas, than from *count work*. Either tapestry or cross-stitch may be mixed with gold braid on canvas, to produce a very rich brocaded appearance. The gold braid should be cut in the requisite lengths, and fastened to the canvas at each end, and a Berlin pattern of plain damask taken for the design. The ground is to be worked either in cross or tapestry-stitch over the braid, in one rich color, leaving the damask part of the pattern in the gold. Blue, brown, or maroon, form pretty contrasts; and, for wedding presents, white and gold. Gobelin or *tapestry-stitch* to look well should be worked on a fine canvas; with single wool, on a very fine canvas, it is beautiful. In Gobelin stitch, the colors should be chosen as close as possible, but bright lights and dark shades may be introduced. Silk should be used only when the work is very fine.

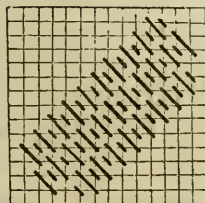
## IRISH STITCH.

For grounding, Irish stitch may frequently be used in the place of tent or cross-stitch, as it takes much less time in its execution. It is the best stitch for chenille work on canvas; and scrolls and flowers may be prettily worked in it. The engraving shows the stitch.



## GERMAN STITCH.

This stitch is only used for grounding, as it is very rapidly done. Patterns in cross-stitch look very pretty grounded in German stitch. The engraving shows how the stitch is done.



## WOOLS AND SILKS USED IN CANVAS WORK.

## GERMAN WOOL OR ZEPHYR MERINO.

This is adapted for working all kinds of Berlin patterns, and is of various sizes. When very fine, it is called Split Zephyr. It is commonly knotted in small skeins, making it very convenient, and the varieties of shades and colors are almost innumerable. It can be used doubled or trebled on very coarse canvas. It requires skill and attention in selecting. When the quality is good, it is soft and curly in its texture, and round in its form, and comparatively free from the smell of the dye. When using this wool, it is better not to wind it, as it deprives it of its elasticity. In selecting the wools for working, great care and taste are required to blend the colors harmoniously, avoiding *gaudiness*, and yet making *contrasts*. Some patterns are very pretty in design, and yet the coloring is very bad. Of course the arrangement, when altered from the printed patterns, must be left to the taste of the worker.

## ENGLISH WOOL.

This is sometimes used with German wool in the same piece of work. In large articles particularly, some of the shades are quite equal to the German, the scarlet, some shades of blue, green, gold, browns, clarets, and neutral tints. For *grounding*, English wool is preferable to the German. It is stronger and less apt to soil.

## WORSTED.

This was formerly much used for embroidery, but not at the present time. Its advantages are, that it takes a fine dye and has a brilliant glossy appearance in large articles, such as carpets and rugs. It is much cheaper than wool. Hamburg wool, or German worsted, is a common kind of wool usually containing four threads, but can be had as thick as twelve threads. It is very good in color, and very suitable for coarse canvas. There is an English imitation of this wool which is not desirable.

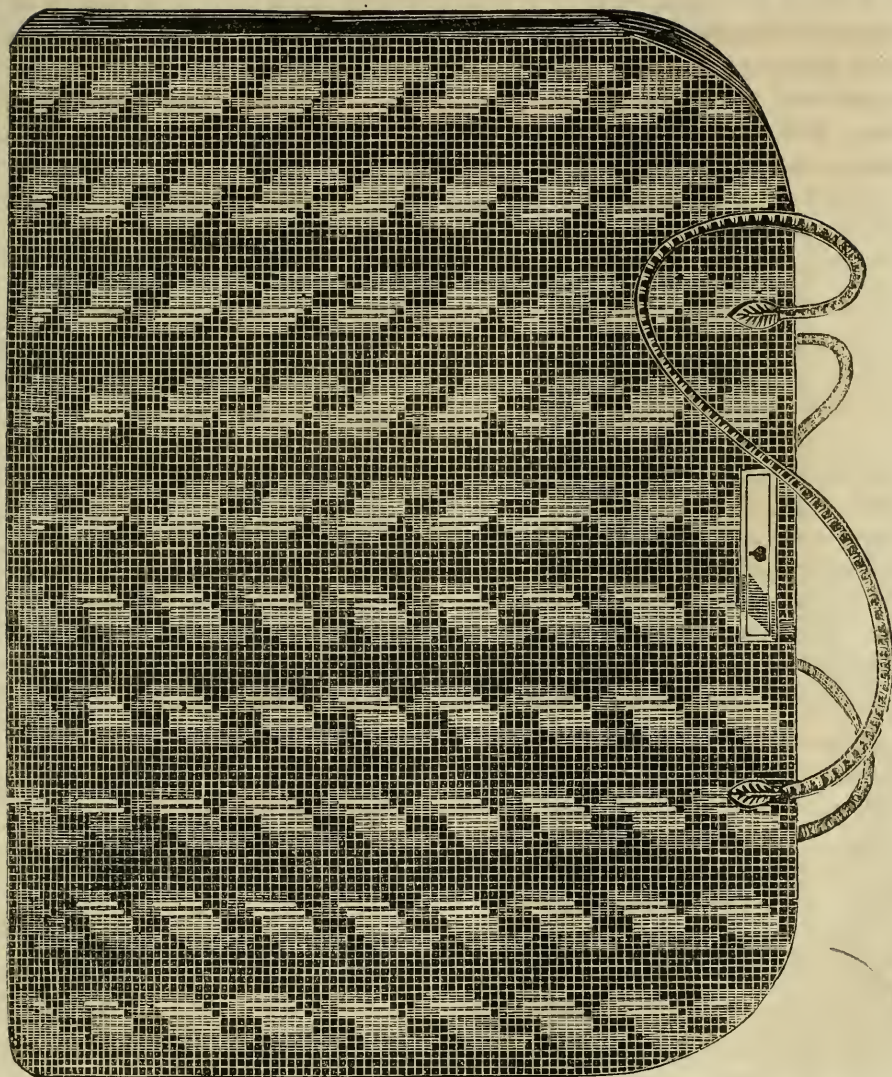
The "Orné Balls" are used for embroidery on canvas as well as for crochet. It is used in what is called *fluted* embroidery.

## SILKS USED FOR CANVAS WORK.

Mitorse, or half-twisted silk, is much used for all kinds of embroidery, and is less likely to become rough in wearing than the floss silk. It can be introduced with good effect in some parts of wool embroidery, for small articles.

The Dacca silk should always be used for copying Berlin patterns in silk, or for very fine canvas. The varieties of colors are almost equal to those of German wool. It may be used mixed in with wools or fine canvas, and will bear dividing. It is usually done up in knotted skeins.

Floss silk is a thicker description of silk used for tapestry-work or for gem patterns, when silk is required to brighten up the effect of the wool. It can be employed for grounding in canvas work with beautiful effect. It can be procured of various sizes.



TRAVELING BAG.

Filorelle is not a pure silk, but is glossy and beautiful, and can be used to advantage in the coarse kinds of Berlin work. It requires care in the selection, some being very brilliant, others having a look like cotton.

Gold and Silver Thread, called "Passing," is a smooth thread of uniform size. It is the finest material of this kind manufactured. It is used in the same way as silk, being mixed with it or with wool.

Gold Cord is much used mixed with wool in some kinds of canvas work, and sometimes with beautiful effect, when used as a *grounding*, of course only for very small articles of luxury.

#### SPECIMENS OF BERLIN, OR CANVAS WORK.

##### TRAVELING BAG.

MATERIALS.—Very coarse canvas, three shades of crimson 8-thread Berlin wool, and black ditto; also a frame on which to mount it. The design of this bag consists of pillars entwined with scrolls, on a black ground. All the squares which are dark in the engraving are to be so in the work. The light squares indicate the lightest shades; the pattern may therefore be worked without trouble. The frames on which these bags are mounted may readily be procured. The upper part and the handles are of leather; the sides of stout calico, properly lined. In mounting it is requisite to remove the handles.

##### THE TURKISH BAG.

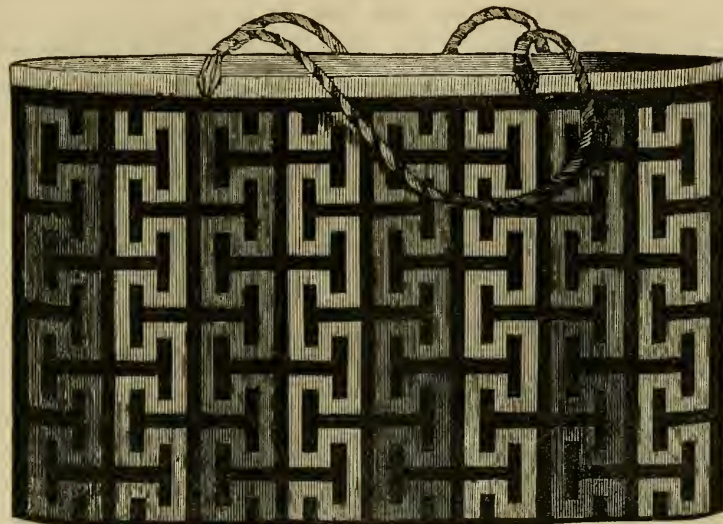
MATERIALS.—Coarse Penelope canvas, and 2 oz. each of Turkey red, blue, and black 8-thread Berlin wool.

With the black wool, work in ordinary cross stitch a stripe three stitches wide up the edge of the bag, and another fifteen stitches distant from it. Do as many of these black stripes as the width of the bag will allow, each one being fifteen stitches from the last, and three stitches wide. Now work the cross-bars on the second of these lines, by working nine stitches in length on each side of the bar, parallel with the 9th, 10th, and 11th stitches from the bottom, and at



the end of each add a piece which will give it the form of the letter T, carrying the nine stitches to twelve in length, and five more above and below it in height.

Thus each T comes within three stitches of the bar of black nearest to it. A similar one is placed above this, with nineteen stitches missed between the two bars, and nine stitches between the ends of the Ts.



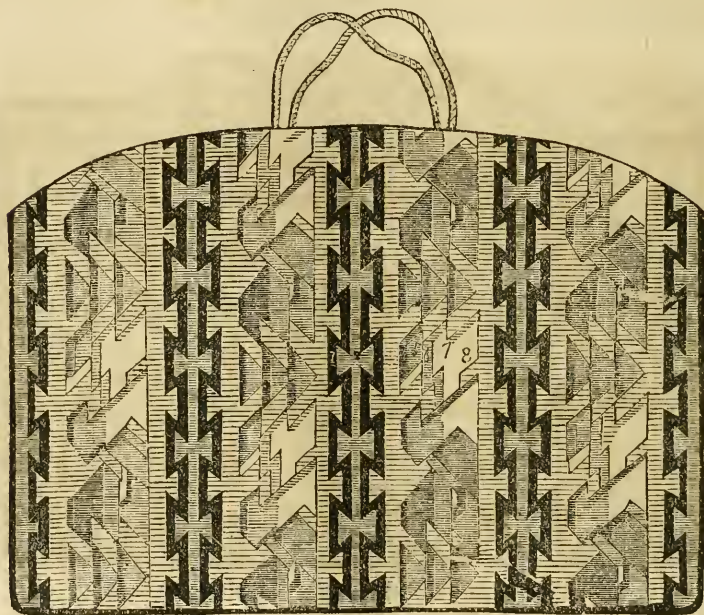
LADY'S TURKISH BAG.

In the next line the cross-bar comes precisely between every two of the former, so that a space of three stitches is between the new bar and the part which appears to form the top of the T. Of course, at the edges, the bar can be carried on one side only.

The stripes are then filled in alternately with red and blue, the entire design being worked in black.

When these bags are not very large, it is quite as well to make them up at home, as to give them out to be made. They should be lined with *tick*, within which silk or sarsenet may be placed; but for a bag used in pic-nics, and such matters, nothing is nicer than green oil-cloth, merely *tacked* in so as to be readily removed and cleaned.

The edges should be finished with a cord to correspond with the bag, and the same will serve for handles. To make the top stiff, a whalebone may be run in each.



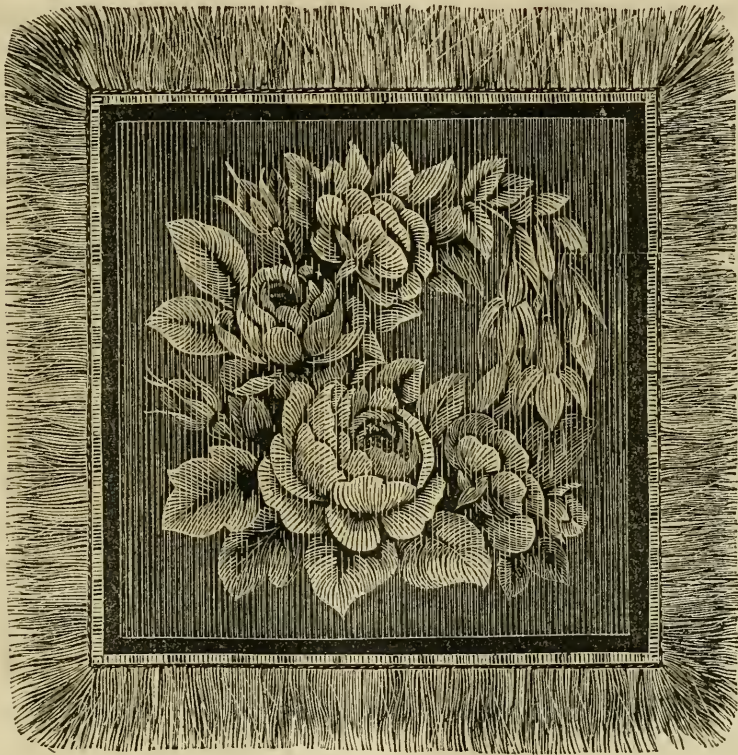
LADY'S BERLIN TRAVELING BAG.

The lady's Berlin traveling bag may be done in the same stitch, and with the same colors, arranging the pattern according to the design given.

SOFA PILLOW IN FLUTED OR RIBBED BERLIN EMBROIDERY.

MATERIALS.—One ball of Orné wool, with commenced canvas, No. 1; one ball of Orné fringe wool; one-half ounce shaded amber Berlin wool; two skeins of claret; three-quarters yard of black cotton velvet. No. 2 Penelope hook.

This design is new, elegant, and useful, inasmuch as it can be turned or frequently washed, both sides being alike; is easily worked, and requires but little attention. The method of working, is by sewing with the Orné wool over cord through the canvas, which is prepared and spaced for the express purpose.

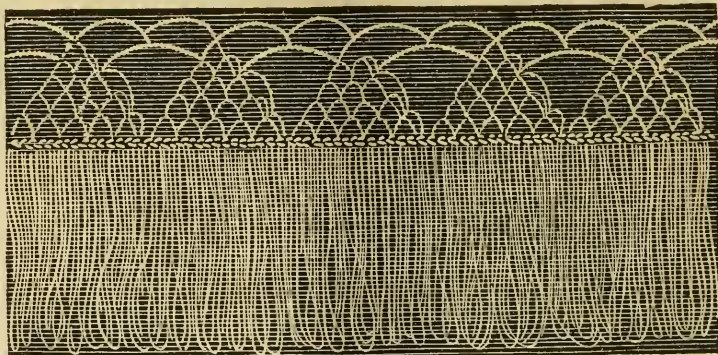


SOFA PILLOW IN FLUTED OR RIBBED BERLIN EMBROIDERY.

The Orné wool is knotted at equal lengths, and each length must be united and worked up into one row. In the pattern finish the row, turn over the canvas, and fix a cord,\* thread a length of wool, and find the centre by laying the two

ends together. Begin in the centre of canvas with the middle of the wool, and work regularly to the right, till the outside colored thread in the canvas is reached; now thread the remaining length of wool, and work it up in a similar manner.

For the next row, turn over the canvas, fix a cord, and repeat from\*. To make the piece larger, either for a cushion or chair tidy, take three-quarters of a yard of black cotton velvet, cut it into four strips lengthwise; measure a square of the width of strip, cut it across; commence to sew on the velvet from this, and cut the other end the same. Repeat round the four sides in the same manner, then join up the ends. If a cushion is required, four and a half pounds of feathers are necessary, and two squares of calico, which should first be made into a bag a little less than the work; then, before putting in the feathers turn inside out, and well wax with a lump of yellow beeswax, this is to prevent the feathers coming through; line with black velvet or watered silk at the back.



FRINGE.

FOR THE FRINGE.—With claret wool and hook, make a chain half a yard longer than the size of cushion, into this chain work a row of long stitches; this forms a heading. Take the Orné fringe wool; cut it into lengths at every white mark, double it and lay on the table in rotation as each length is cut, till to the long white space; this cut out as of no use. Take the heading, with the wrong side in front, and the claret row on the top; place the hook between the first two

long stitches, and make a double crochet stitch, pulling the two ends through; when a sufficiency is made, sew on to the velvet within an inch of the work. This fringe can be sewed on before the cushion is made up.

## NOTE CASE.

It is worked in two pieces, the dark part being leather, and the light, fine canvas. It will look well if the leather is a rich deep brown, the work upon it in green, the leaves in satin-stitch, the stem and tendrils in chain-stitch. The centre is worked in the usual way, upon very fine canvas, leaving the ground plain



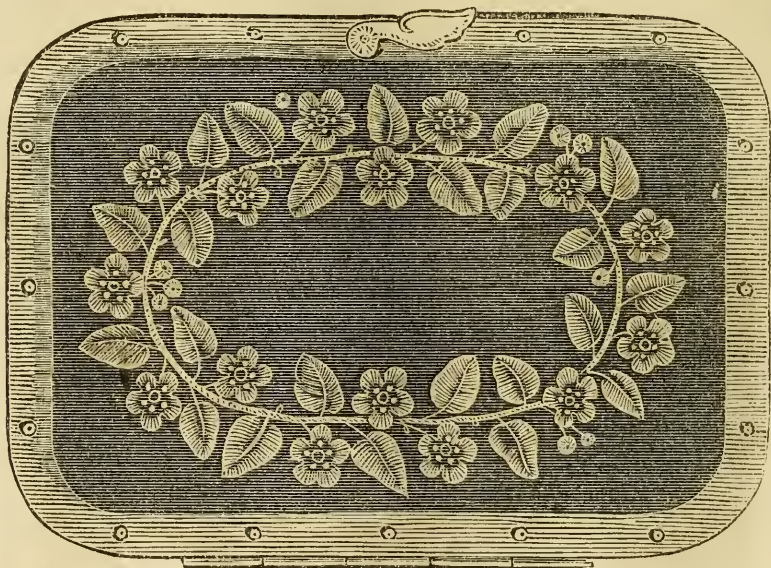
NOTE CASE.

canvas; the flowers in very bright silk, the initials in gold. The case-maker, in mounting, will put the outer and inner lines in gold. The leather must be left

rather larger than the engraving, and the two sides of each in one piece. The case will look very well if the dark part is made of velvet, and the white, in satin; and it is then a very appropriate wedding present.

#### PORTE MONNAIE.

The porte monnaie is worked same as note case. The white dots in centre of flowers must be gold beads; the flowers in bright blue silk, the leaves in yellow green, and the stems in dark green silk.

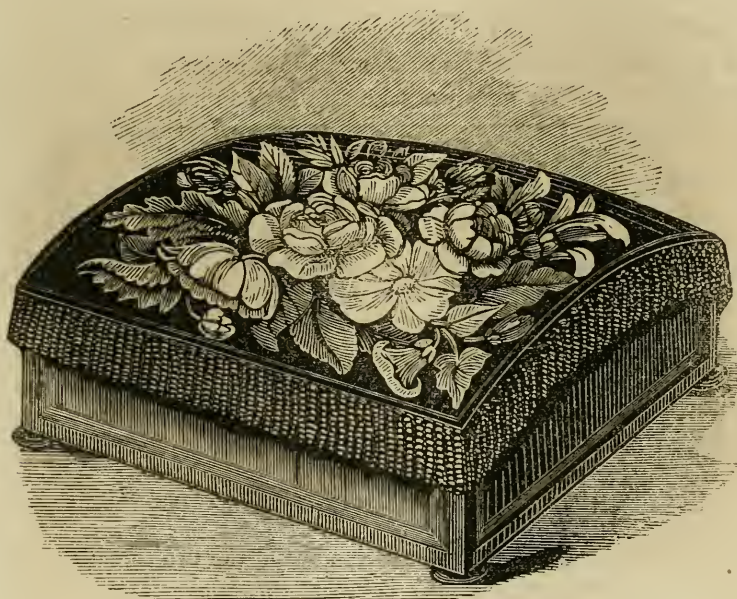


PORTE MONNAIE.

#### OTTOMAN IN ORNÉ FLUTED EMBROIDERY.

**MATERIALS.**—One ball of Orné wool No. 4, with commenced canvas. An inverted box may be converted into an Ottoman, or one may be made for little expense. The *Orné* wool may be obtained through any Berlin shop. Each row is begun in the centre of the length of wool, worked from right to left. The knot determines each row, and the pink ends of each length of wool must be

kept on one side. When one row is completed, turn over and work the next. This fluted embroidery is one of the richest kinds of work seen in modern days; it is worked without any effort to remember stitches, and may be taken up at any time, conversation or amusement being no bar to its production; both sides of the work are alike; the colors are extremely brilliant and richly contrasted, and, in the pattern given, the ground color is of the brightest emerald green, the fringe, as nearly as possible, of the same tint, and the whole, when mounted, makes an exquisite article of furniture.



OTTOMAN IN ORNÉ FLUTED EMBROIDERY.

CARRIAGE CUSHION.

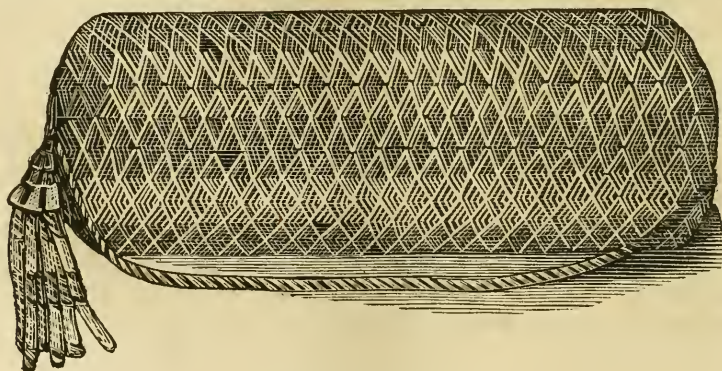
**MATERIALS.**—Coarse Penelope canvas. Berlin wool of any color that may be at hand, but four shades of each; cord, and a pair of tassels.

The length of canvas required for one of these cushions, is a square of about twenty-two inches. It is worked in stripes of four or five different colors, and

is particularly useful, as it works up remnants of wool which may be lying by. It is also one of those simple patterns which require only that the threads should be counted; and it is, therefore, particularly suitable for those whose eyes are not good, or for beginners.

Observe, that in speaking of a stitch in Penelope canvas, we mean a *square*, or two threads each way.

With the darkest wool of any color, do the first row thus:—Make a knot in the wool, and bring out the needle as near the left hand corner, lower side, as you can; miss three stitches in length, and five in depth, and slip the needle under the two threads of the third, *towards the left*; then up again, to the line in which your needle was first inserted, and slip it under two threads of the *fifth* from it; then to the lower line, and take up the two threads of the *fourth* from



CARRIAGE CUSHION.

the last of that line; then to the upper line again, the two threads of the fourth from the last; repeat in this way between the two crosses, for the entire length of the line. Then, with the same shade, bring out the needle in the same hole as at first, and work another line precisely the same, only upwards instead of downwards, so that the lowest stitch of this row is taken under the same two threads as the upper of the last. The next shade is worked in the same way. Draw out the needle two threads *below* the first, and slip it under two threads (that is, the stitch) in front of it through the length. In the second row, bring out the thread a stitch above it, and work in the same way. The third shade is



worked in the same way as regards the second, as that is to the first; and the fourth shade, worked precisely the same way, will fill up the space. Every stripe is done in the same way.

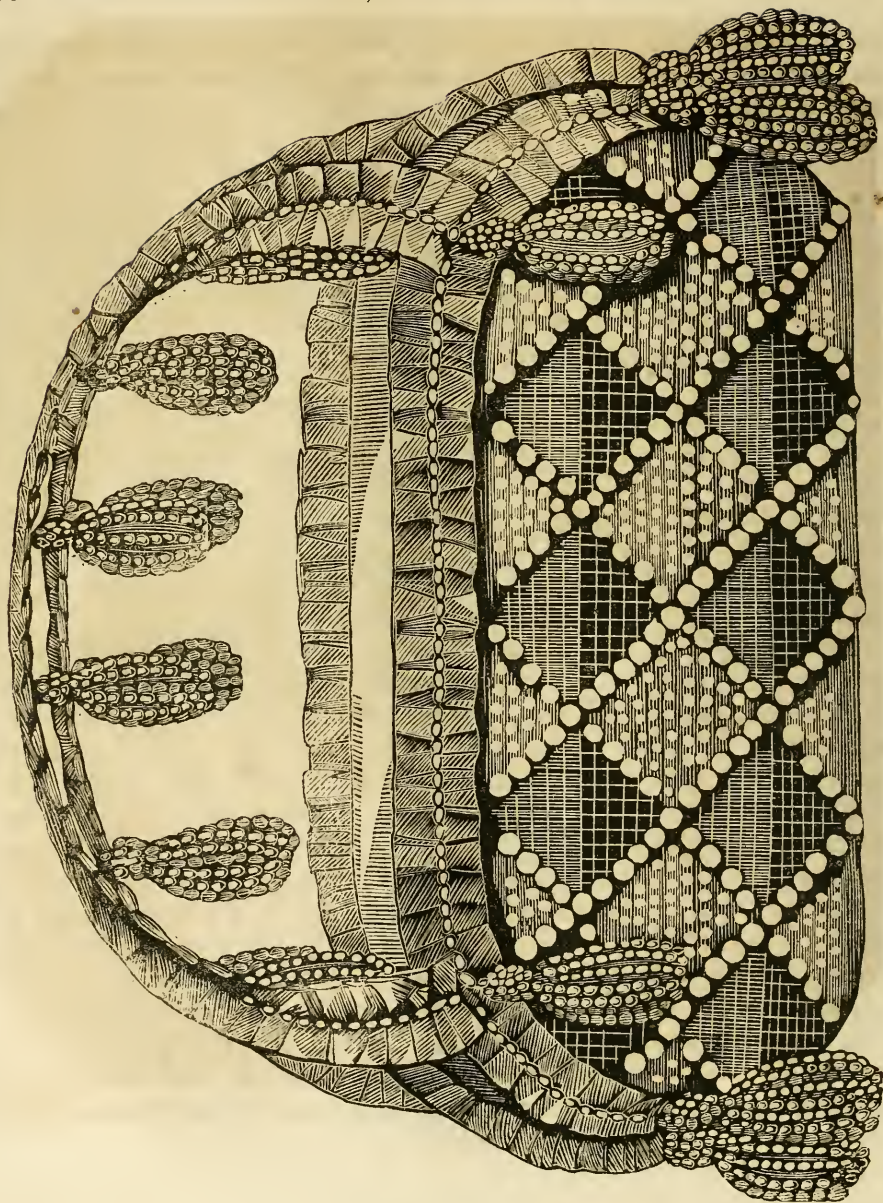
#### GERMAN KNITTING BAG.

It is a custom with the German ladies always to have their knitting close at hand, and to this end, they use a suitable bag, or satchel, to contain their knitting materials. We supply one now much in use on the Continent. It is soft and flexible, being made up without the introduction of any stiff material, and so the more readily adapting itself to the increasing dimensions of the work in its daily progress.

Our design exhibits this Knitting Bag in its perfected form. It is worked on rather fine canvas. The squares have an outline of gold beads, (not cut beads,) and are filled in, the half with Berlin wool, the half with beads. Those in the Berlin wool have their upper half in rich violet, their lower half in black. Those in beads have their upper half in clear crystal, and their lower half in chalk white. These beads are a little smaller than the gold which forms the boundary lines.

The size of these bags varies. Many of them are made rather shorter, with a knitting sheath in carved ivory attached to each end of the bag at the point where it is gathered up, and just at the base of the opening. These sheaths receiving the ends of the needles, the work can be carried about with the greatest ease and freedom, without the least danger of damage, and the advantage of its being made without stiffness is at once apparent. When these sheaths are not added, the bag is of rather a larger size. When wooden needles are used, the openings at the ends allow them to project, while the work remains safely in the bag.

The work on the canvas being completed, the silk lining must first be put in before the ends are gathered up. A quilling of violet-colored sarsenet ribbon is carried all round, having a bead on each stitch at regular intervals. The handles are formed of two pieces of strong but not wide braid, twisted round with narrow ribbon, and having the same quilling carried along the top of each. The last finish is given by adding a number of small tassels in black beads, which hang rather loosely pendant from this trimming, and give it the most elegant effect.





This is a very beautiful design, and can be arranged to suit the taste of the worker ; of course, as far as possible, imitating the natural flowers.

## GENERAL REMARKS ON BERLIN, OR CANVAS WORK.

One of the best effects of Berlin work can be produced by the Irish, or Railroad-stitch, as it is called from its rapid execution. It is difficult to describe, but simple to work. A beautiful effect is produced by using four or five shades of fawn color, and four or five of crimson, arranged so as to look as if the fawn colored stripes crossed *over* the crimson at regular intervals; the stripes formed by the fawn colors running *diagonally*, and the four shades of crimson the same.

The squares formed by the pattern meeting are filled in with black wool. It has the appearance of being raised from the canvas. A set of furniture in this pattern is very handsome.

We do not admire the *figure* and *landscape* patterns for canvas work, though some are handsome; but the sky is seldom good, or the faces.

Autumn leaves, in their beautiful natural colors, form the most elegant designs for canvas work, and persons of good taste can arrange them for themselves, either repeating them in rows all over the cushion, or in groups on a *grounding* of black or green.

Armorial bearings, Heraldic devices, &c., can be more readily copied from checked patterns.

All fine canvas work is improved by a judicious mixture of silk; and Gem and Set patterns look best in all silk.

What are called Tapestry designs have no shading, and a few bright colors are used. They look better in silk than in wool. Whatever color is used it must be surrounded by a line of black. It may also be done with half wool and half silk.

The designs for Berlin work are so numerous and so easily obtained that it is almost superfluous to say much about them. Of course, there is a great variety of tastes to suit; and as in painting what will please one eye, will be offensive to another. As a general rule, however, *Set* patterns are more pleasing than any others, and next those beautiful bouquets which are used for ottomans, chair-backs, &c. We have one which represents a group of exquisite Fuchsias of various colors, beautifully grouped, with at least forty shades of color. It is done in tent-stitch on fine canvas, grounded in black.

## VARIETIES OF CANVAS, OR BERLIN WORK.

## RAISED BERLIN WORK.

In this work, the designs, whether of animals, fruit, flowers, or shells, are raised above the ground work. Some are very handsome. The plain parts should be done first, and it is necessary to have fine flat netting meshes.



NETTING MESH.

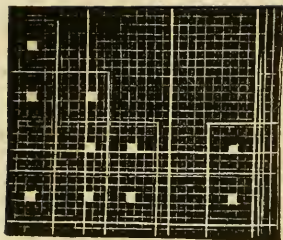
The stitch used must be such as will neither unravel nor admit of being picked out, and double wool is used. Begin from the left hand corner with the right shade; after making the first cross-stitch, bring the needle up between them; then take a tapestry, or Gobelin-stitch to the left, bringing the needle out in the same hole. Put the wool round the mesh, and take one stitch to the right, the needle coming out again in the same cross. Thread round the mesh, and take a tapestry-stitch from the hole of the last, down to the right, the wool to the right of it; thread round. One to the crossing. A figure V is thus constantly formed on the wrong side. The design should be traced on the material, and framed with linen at the back, and a colored drawing will be necessary to copy from. When the work is done, comb the wool thoroughly to separate it. Then with a sharp, rather large pair of scissors cut off the loops, continue *shearing* until an even surface is obtained. In animals and birds, glass eyes can be inserted, and add to the appearance. Cloth is the best material for the groundwork. For screens, birds are very pretty, and for small rugs, animals look well.

We add to the list of stitches already given some others, which, of course, are only modifications of the five general ones, but which may be valuable to the reader. The varieties of stitches are innumerable.

## STRAIGHT CROSS-STITCH.

This stitch is the same as Cross-stitch, but is worked the straight way of the canvas; and although on coarse canvas, has a very pleasing and finished appearance.





## WINDSOR-STITCH.

Pass the wool over six threads straight, and six threads down, which will present a square when the second row is completed.

It is desirable that in contrasting colors, every third interposed should partake of the hues of those on either side.



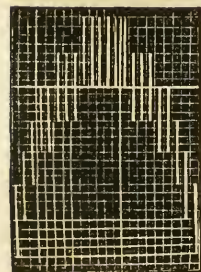
## PAVILION-STITCH.

Four threads having been taken straight down, bring the needle down one thread; after that take two threads, then four, as before, and finish the row. Commence the second row with a stitch in two threads, then take four, and so proceed. Gold beads tastefully introduced have a very pretty effect.



## WILLOW-STITCH.

This is sometimes called Basket stitch, and is effected by placing the needle straight down six threads. As you finish the sixth stitch, take out the needle at the third thread, and cross it over the centre. On doing other six stitches, cross over in the same manner, and so on. It is indifferent what colors are chosen.



## BERLIN-STITCH.

Work this stitch in a scollop, taking six threads straight down. Much of the beauty of it depends upon the contrast of color in the threads. The effect should be ascertained before beginning to work.

## LONG PLAIT.

Begin by taking twelve threads straight; work six stitches, slip the needle downward half-way, and then begin another stitch. If striped with gold or silver thread at intervals, where the stitches meet, the effect is very striking.



## JOSEPHINE-STITCH.

This is a very pretty stitch for bags with gold or silver braid, and is executed in stripes from the bottom to the top. Take six threads straight, and proceed to the end of the row; after which take three lengths of braid, and work one of them in Cross-stitch, diamond fashion.



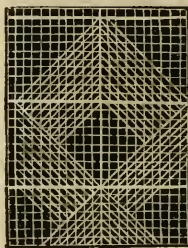
## CZAR-STITCH.

It is worked over from six or eight threads in depth, and two in width, crossed from right to left. Gold thread should be interposed between each row.



## PERSPECTIVE-STITCH.

Twelve threads having been counted the cross way, take the needle out with two threads at the top; proceeding after this fashion to take seven stitches, finishing with any appropriate color, and filling in with silk.



## A STAR.

Six threads must be taken four opposite ways, and after that four stitches between a bead in the centre of each. The stars should be judiciously varied in color, and worked in silk canvas.





## FEATHER-STITCH.

This is done over twelve threads from left to right, in the same way as Tent-stitch, the next row being turned so as to represent the semblance of a feather. The centre is usually stitched up with gold, silver, or silk thread.

## STITCH A LA VANDYCK.



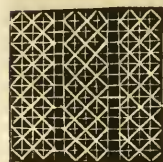
Twelve threads are taken across, and reduced two threads each stitch, till the width agrees with the required depth.



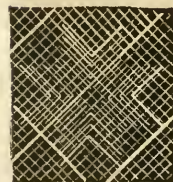
## POINT-STITCH.

Ten threads must be taken straight down the canvas, and as many in the next stitch opposite.

## SQUARE PLAIT.



The length-way of the canvas take ten threads deep, and work ten stitches straight; then work ten threads the width of the canvas, and so continue. For the full display of this stitch, bright colors should be placed in opposition.



## DOUBLE STAR.

Stitch on two threads crossway, twenty-two stitches square, on silk canvas. Taking eight threads each way, commence the star in the centre. Bright colors are desirable, with a brilliant centre of silver, gold, or steel beads.



## CROSSED LONG-STITCH.

Ten or twelve threads deep must be taken, and worked to the required width of canvas. Continue the next row in the same manner, and with gold or silver thread, cross every eight or twelve stitches throughout the pattern.



The introduction of gold and silver thread has a surprisingly beautiful effect, provided the substrata of color are such as to give it relief. Gold allies well with green; silver, with blue or purple. The more vivid tints may be approximated, by the shades of color introduced between them.

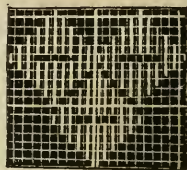
## FANCY-STITCH.

Over any number of threads, take five stitches, reverse the canvas, and work other five to meet them, which, leaving a space of canvas, of diamond form, rich colored silk can be tastefully filled in.



## DARMSTADT PATTERN.

Take one stitch straight over two threads, increasing two threads each way until six threads are covered: the needle must be taken out at the centre of the last stitch. Now, take four threads, increase to six—decrease—form a diamond; and work up the space in its centre with silver and gold thread, or steel beads.



It is scarcely possible to form a conception of the effect produced by this pattern, when the colors are skillfully selected, unless it be seen on a larger scale.

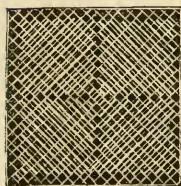
## PALACE PATTERN.



For this very pretty pattern, one stitch must be taken over two threads, the long way of the canvas, one thread being increased each way until eight threads are crossed, then decrease to two threads. Proceed in the same way for the next diamond, filling in the spaces with silk, in bright colors.

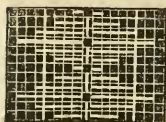
This is one of those designs which never wearies the eye, possessing within itself, great variety of outline; and so natural is its arrangement, that, notwithstanding the angularity of its character, it never offends by the obtrusiveness of one portion over another.

## DIAMONDS.



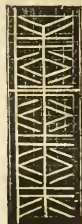
Two threads are taken across the canvas, increasing one each way, to fourteen, and decreasing similarly, progressing throughout in the same way. For the next row, two threads are to be taken down the canvas, increasing and decreasing alternately. Finish with steel, silver, or gold beads, or all three.

## PRINCESS-STITCH.



You must begin with two threads, and increase two each way till fourteen threads are covered; after which commence again on two threads, and increase to fourteen as before. Variety of color should be alternated.

## CANE PATTERN.



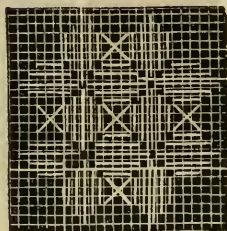
Ten threads being taken across the canvas, leave one thread between each stitch to the end of the row. After this, take four rows of Irish stitch down the canvas in shaded colors, which may be varied throughout.

The rapidity with which this stitch can be worked, and the finish and neatness of its general effect, render it one of the most useful employed. Its narrowness is suggestive of that kind of bordering which

would interfere least with the bolder and more massive character of subjects forming the central portions of the work.

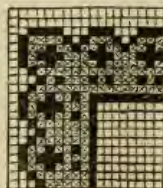
#### SUTHERLAND-STITCH.

This stitch has a very charming effect worked as plate, with beads in the spaces worked with gold or silver thread. Having taken twelve threads the width of your canvas, reduce a stitch one thread each way for six rows, the last being on one thread. Proceed thus, executing the next row in the same manner, the stitch being the long way of the canvas.

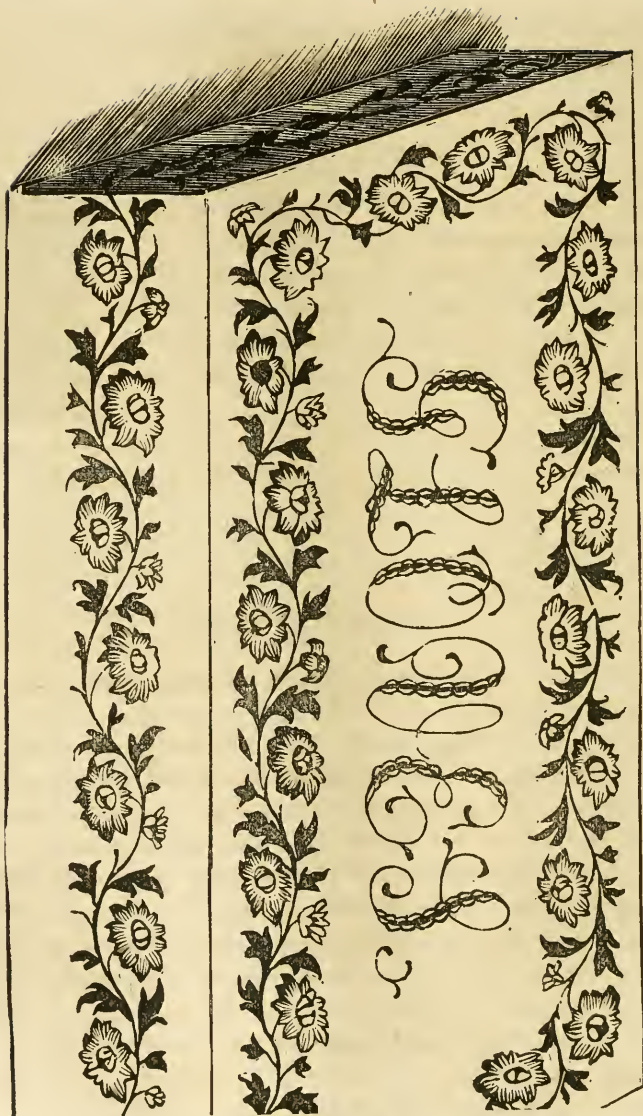


#### CANVAS LACE WORK.

THIS is an imitation of black lace, done on canvas, and for which patterns of square crochet will answer. The close stitches are done in 4 thread Berlin wool. The open squares in fine black silk. All done in cross-stitch. It is very pretty for some purposes. Bags worked in colors with a black edge, ottoman covers, sofa pillows, &c. A lamp mat in our possession is made in this way of an oval shape, with cards—the eight of diamonds—white ground, scarlet spots; the six of clubs—white ground, black spots; the three of spades—white ground with black spots; this is surrounded by a narrow line of light brown, and then again by a border about an inch wide, of three shades of red. The whole finished by an imitation lace border about an inch and a half wide. It is sewed on to card board and lined with thick silk. It is very pretty.



DESIGN FOR THE  
LACE BORDER.



PART OF GLOVE BOX.

**CHENILLE WORK.**

WITH the exception of the precious metals, chenille is the most costly material used in embroidery. It is mostly used on fine silk canvas, for flowers, arabesque patterns, birds, &c. It is used with beautiful effect on table covers, sofa pillows, being worked in Irish-stitch. Chenille is made of both silk and wool, the former being much the handsomest. If it is good, it presents the appearance of a roll of the best velvet, the surface being smooth and even. If not good, it separates. There are many sizes. The finest is used for embroidery on cloth and velvet. Chenille Wire is much used for flowers, leaves, &c. It is also of various sizes. Chenille, especially scarlet or black, is extensively used for ladies' head dresses, and is very beautiful. Some in the form of a net enclosing the back hair, with a rich fringe and tassels, are elegant. Some are plain; some mixed with gold, silver, coral, or jet ornaments.

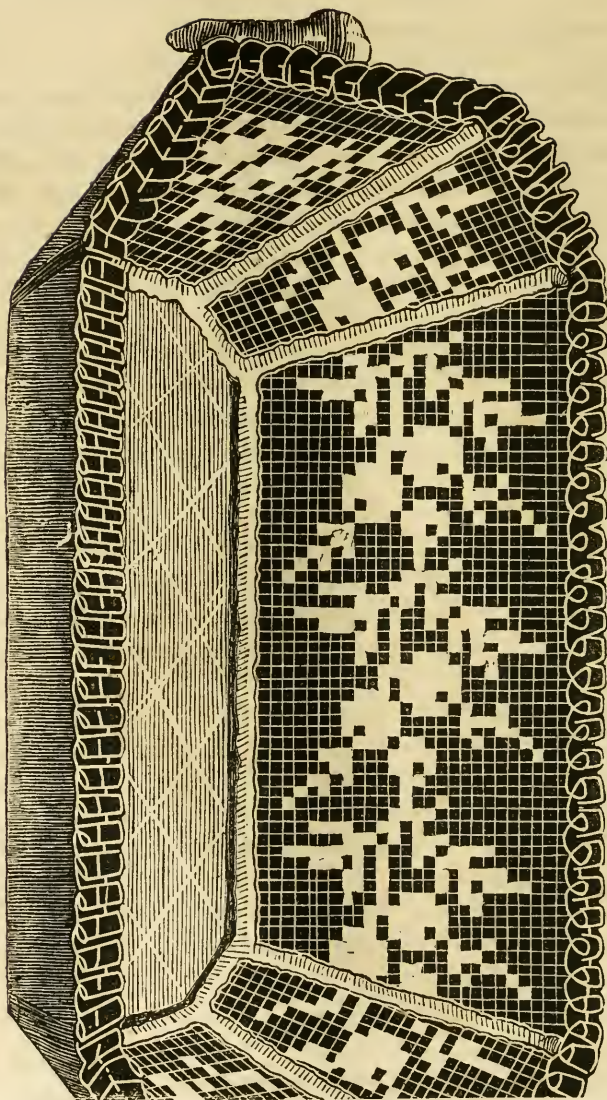
## GLOVE BOX IN CHENILLE, GOLD CORD, &amp; C.

**MATERIALS.**—Three-eighths of purple satin; a similar quantity of blue silk or satin; two shades of blue embroidery chenille, one skein of each shade; skein of the best gold twist; three yards of gold cord; purple and blue sewing silk, and a sheet of stout card-board.

Draw the design upon a piece of satin ten inches long and eight inches wide. This is for the top. For the sides, satin about thirty inches long and two inches wide will be required. Upon these, work the designs, as in the illustration, in embroidery stitch, the flowers with the chenille, using the light shade in the centre of the flower, and the stems, leaves, and letters with gold twist. Make an inner box for the gloves; line this with quilted silk, in which a perfume has been introduced; make the outside covering of purple satin. Cover the top and sides with the worked satin, and sew gold cord upon the joinings.

## CHENILLE ON CANVAS.

When working with Chenille on canvas, a needle with a round eye may be used, but on other materials of delicate texture it is apt to injure it. It should



PART OF CHENILLE CARD BASKET.

always be used in short needlefulls, to avoid drawing it many times through the work. Chenille work requires to be more closely shaded than silk or wool. Chenille, being expensive, should not be used for articles exposed to dust, but the experience of those accustomed to fancy work, will determine the propriety of its use. It often forms a pretty border for fancy articles, such as vases of flowers covered with a glass, and the pedestal twisted with chenille, or laid in regular lines. It can be slightly gummed down. For trimmings of many kinds, it is preferable to any thing else.

### CHAIN-STITCH.

IN making this stitch, you are to make a knot in the silk, or cotton, or wool, and draw the needle through to the right side. Insert the needle again, in the



SLIPPER, WORKED IN CHAIN-STITCH.

same place, and draw it out again nearer to you, making a loop with the material under the needle. Be careful to leave the stitch loose. Repeat this over again, and the chain will form as you proceed. (See cut marked Chain-stitch.)

**MATERIALS.**—Black velvet, ombré olive silk, of the coarsest size, blue ditto, and gold thread about the size of boar's head sewing cotton, No. 4.

We have selected this design as one of the simplest specimens of embroidery, from the few colors employed, and the easiness of the stitches. The design is to be increased so as completely to cover the front of the shoe, and the scroll must be reversed for the second. The heel is also worked with a scroll, and flowers drawn to correspond with the front, but long and narrow.

The scroll is worked with the olive silk, in close chain-stitch, care being taken to join on a new needlefull at the same part of a shade as you left off the last one. This forms the greatest difficulty in working with ombre silks, as the sudden transition from light to dark, or vice versa, has the worst possible effect.

The gold thread, we have named in the list of materials, is useful for the diamonds seen within a part of the scroll. It is laid on the velvet, and sewn over with fine silk of the same color, the ends being drawn through the velvet at the extremities of the lines.

The flowers are first worked in soft cotton, and then in ombre blue silk. The threads must be close together, and lying in the direction indicated in the engraving, for every part.

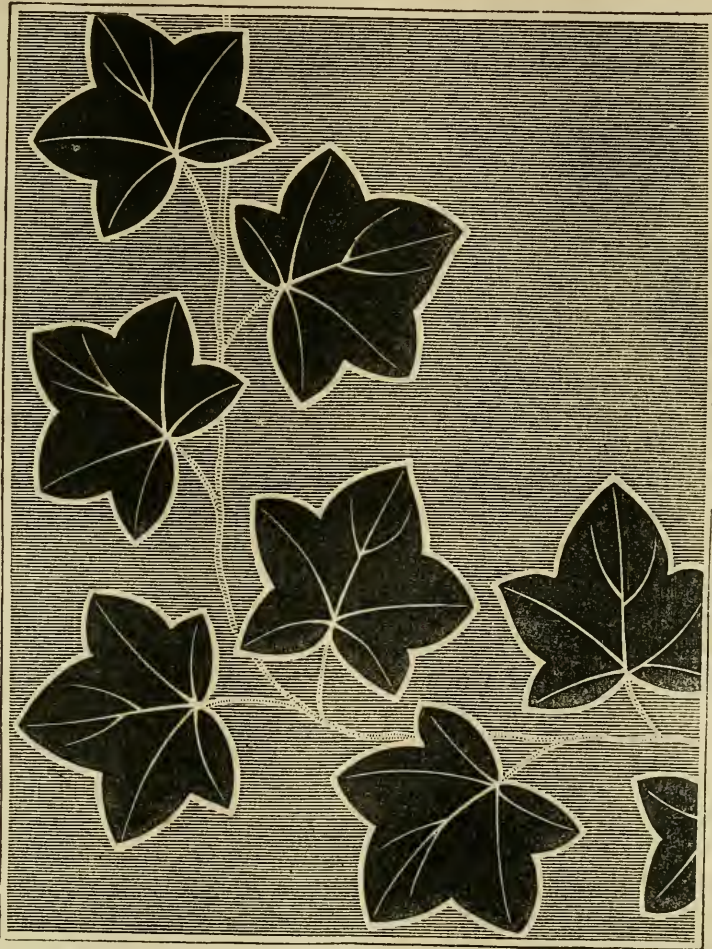
### CLOTH-WORK. (See Appliqué.)

This is so similar to Appliqué that a separate direction may seem unnecessary. The only distinction is in the fact, that in Patent Appliqué the pattern is *stamped* ready for finishing with braid, cord, &c., and that the term Appliqué is applied to muslin and lace. Cloth-work, of course, would be confined entirely to that material. The pattern given would do for either, but cloth of two kinds would be as rich and effective.

The pattern given is applicable either for an Ottoman cushion, bag, or toilet-cover. If for an Ottoman cushion, the groundwork should be of fine cloth, of



any color. First decide upon size of pattern, then the color of the leaves, which cut out the size you want; then mark with white French chalk upon the cloth the direction in which you want the stem to run; with thin, liquid



CLOTH-WORK, SUITABLE FOR OTTOMANS, &c.

glue, slightly moisten the back of the leaves, and place them in a natural position near the stem; they must not be again removed. Place over them a sheet of paper and a book for a weight. When the leaves are laid in their proper places, commence working the stem, and edge the leaves with chain-stitch, and let the stitches pass through both velvet and cloth. The veining of the leaves should be rather lighter than the leaves, and worked in close satin-stitch. The cushion should be filled with fine wool, and trimmed with a twisted cord, with massive tassels.

#### CARD-BOARD, OR PERFORATED CARD.

This is card with minute holes at regular distances throughout it. It is of various degrees of fineness, and can be bought in whole sheets or parts of sheets. It is used for many ornamental articles, and is easy to work on, and when nicely done is nearly equal to fine canvas work. It is very nice for children to employ themselves on. Beautiful book-markers, port-folios, needle-books, &c., can be made with it. The pieces for book-markers, sides of baskets, &c., can be obtained with borders.

Be careful in working that the needles are not too large, or the holes will be broken through. The small patterns must be worked in silk, the larger can be done in wool, or silk and wool. Sometimes the flowers are worked in Chenille, and the leaves in silk.

Mottoes and designs can also be worked in gold, silver, steel, or colored beads.

The printed Berlin patterns are also guides for card-board work. (For specimens of work on perforated card-board, see the book-markers on page 22.)

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#### COTTONS.

ALL the sewing cottons used in this country, of *fine* quality, are imported. There are a great number, and each manufacture has its admirers. Clarke's, Coates's, Brooks's Glace Thread, Orr & Macknaught, &c., are all excellent cot-

tons; the two last being not only good for hand-sewing, but very nice for machine sewing.

All of the English cottons known as the boar's head, are excellent cottons for their various uses. They are also known as W. Evans' & Co.'s cottons. The varieties are as follows:

Sewing Cottons, Royal Embroidery and French Embroidery, Tatting Cotton, Mechlenburg Thread, Beading Cotton, Knitting Cotton, Moravian Cotton, Colored Embroidery Cotton, Crochet Cotton.

In choosing colored cotton for embroidery, or marking, it is best to work a little on a piece of cloth, and wash it *thoroughly* before embroidering with it, as, if used for handkerchiefs, or children's dresses, which are usually boiled in washing, the color will *run* or fade, if not of the very best quality.

In crochet it is important to have your hook and cotton correspond, and they can both be procured of the suitable sizes, and adapted to each other.

## CORDS.

CROCHET-CORD resembles that made for window blinds, but made of white cotton. Used for all articles of crochet, of large size. Tidies, mats, sofa-pillow covers, &c.

Crochet twine is a fine colored twine, used in crocheting over satin-cord, or other purposes. It is very strong. It can be bought in balls. It makes beautiful mats.

Crystal Twine—A fine colored twine with gold and silver foil wound around it. It is very pretty, but is easily tarnished.

Gold and silver twine.

White and black cotton-cord, used for dress making.

Fancy silk cords are innumerable; used for dress trimmings, and for fancy work, such as sofa-cushions, bags, &c.

Bourdon, a Parisian cord, so covered with gold or silver tissue as to resemble it. It is used in crochet, silks of various colors being worked over it, so that the bourdons can be seen showing between the stitches. Soils very easily.

Bullion, used in gold embroidery. It is a fine tubing of gold, either in bright or dead gold. When used, it must be cut very short. Sold by the ounce.

Cannetille, a very fine wire, covered with white or green cotton, used for crochet flowers.

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### CROCHET.

CROCHET work is not a new invention, but has been known for a long time; has had its fashion, and been again neglected many times; but its recent revival has made it more of a favorite than at any previous period, and it is now applied to an immense number of useful and ornamental articles; the materials being either wool, silk, or cotton, as preferred. Although a very simple stitch, it is very difficult to describe; but the elementary process is taught in almost all schools for young ladies. It affords great amusement to invalids, from its simplicity, it being possible to crochet very beautifully, even in a recumbent position, and many pieces of work can be executed when the eyesight has become defective.

Among the articles to be worked in crochet, may be named, ottoman-covers, sofa-pillows, covers for backs and bottoms of chairs, shawls, collars, mats, rugs, bureau covers, slippers, bags, purses, &c., &c.

When wool is used, the *fleecy* is generally chosen.

A Crochet needle is a straight piece of ivory, bone, or steel, with a hook at one extremity.



CROCHET NEEDLE.

A good needle should have the end very smooth, and well rounded, and care should be taken that it is not too sharp, as it will cut the silk or wool; there are various numbers, from 12 to 24, and 12, 15, 18, 21, and 24, will make an excellent set of needles.

The terms applied to crochet work, are as follows :

*Plain Crochet*—where there is but one loop in each stitch.

*Plain double Crochet*—where two loops are kept on the needle before the stitch is finished.

*Double stitch Crochet*—where both meshes of the chain are taken.

*Plain stitch elastic Crochet*—where the stitch is worked backward and forward, alternately, first taking the upper, then the under mesh of the chain.

*Plain stitch open Crochet.*

*Open Crochet.*

*Double open Crochet.*

*Treble open Crochet.*

*To make a stitch*—at the commencement and end of a row, is to make one stitch of a chain before the first stitch, and after the last, which in the next row are to be crocheted.

*Seam-stitch, dividing or raised-stitch*, is made by putting the needle through both meshes of the chain, and working two stitches in the same hole, always exactly over each other.

*To increase a stitch*—to make two stitches in the same mesh.

*To decrease*—to take two stitches together or to miss one stitch.

*True, or perfect stitch*—when working in different colors, take care to keep the stitches exactly over one another, without the half-stitch showing.

*To fasten off*—is to draw the wool or silk through the last stitch.

*To fasten on*—lay the ends of the wool contrariwise, and crochet a few stitches with both.

*To run the ends*—to pass them down a few stitches with a needle.

*A dividing line*—formed of two stitches alternately, up and down, into the ground of the stripes on either side.

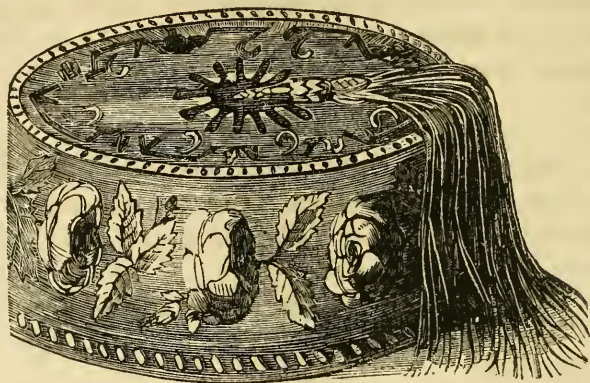
## SPECIMENS OF CROCHET WORK.

### LOUNGING CAP.

**MATERIALS.**—Six skeins of bright scarlet Berlin wool ; 5 shades of green ditto, 6 skeins each ; 12 skeins of black, and 4 of grey ; 4 skeins of white, and 4 of

grey floss silk, or filoselle. A handsome shaded tassel, and a ball of crochet cord.

The whole of this cap is worked in s.c., over the cord. Begin with the band round the head, by working 240 stitches with black wool, on the cord, and closing into a round.



LOUNGING CAP IN CROCHET.

2nd round: (Black and grey wool)  $\times$  2 black and 2 grey alternately,  $\times$  all round.

3rd: (Black wool, white silk)  $\times$  1 b., 3 w.,  $\times$  all round. 4th: Black all round.

5th: Scarlet all round. 6th: (Scarlet and darkest green)  $\times$  2 s., 4 g., 42 s.,  $\times$  5 times.

7th: (Scarlet, same green, and white)  $\times$  2 s., 5 g., 6 s., 3 w., 9 s., 3 g., 16 s., 2 w., 2 s.,  $\times$  5 times.

8th: (Scarlet, second darkest green, black, and white)  $\times$  2 s., 2 g., 1 b., 3 g., 4 s., 5 w., 4 s., 2 g., 1 s., 3 g., 5 s., 4 g., 4 s., 3 w., 1 s., 3 w., 1 s., 3 w., 1 s.,  $\times$  5 times.

9th: (Same colors)  $\times$  2 s., 3 g., 1 b., 2 g., 4 s., 1 w., 4 s., 4 w., 2 s., 2 g., 6 s., 6 g., 2 s., 5 w., 1 s., 2 w., 1 s.,  $\times$  5 times.

10th: (Scarlet, black, white, and grey silk; third shade of green)  $\times$  3 s.,

3 g., 1 b., 1 g., 2 s., 2 w., 1 s., 4 grey, 1 s., 4 w., 2 s., 1 g., 5 s., 3 g., 1 b., 3 g., 1 s., 4 w., 2 s. 1 g., 1 s., 2 w.,  $\times$  5 times.

11th: (Same colors)  $\times$  1 w., 3 s., 4 g., 1 s., 2 w., 1 s., 1 g., 1 s., 4 g., 1 s., 3 w., 3 s., 3 g., 2 s., 2 g., 1 b., 4 g., 1 s., 3 w., 2 s., 3 g., 1 s., 1 w.,  $\times$  5 times.

12th: (Same colors except green, which change to the next lightest)  $\times$  2 w., 3 s., 6 g., 1 s., 1 g., 2 s., 3 g., 1 s., 2 w., 3 s., 5 g., 1 s., 1 g., 1 b., 4 g., 2 s., 3 w., 1 s., 2 g., 1 s., 1 g., 1 w.,  $\times$  5 times.

13th: (Same colors with lightest green)  $\times$  2 w. (over the first two of last round), 7 s., 3 g., 2 w., 3 s., 1 g., 1 s., 1 w., 3 s., 4 g., 2 b., 1 g., 1 b., 4 g., 3 s., 5 w., 1 s., 2 g., 1 s., 1 w.,  $\times$  5 times.

14th: (Same colors with the lightest green but one)  $\times$  1 w., 3 s., 5 g., 2 s., 2 w., 1 s., 3 g., 1 s., 3 w., 2 s., 2 g., 2 b., 4 g., 5 s., 2 g., 1 s., 1 w., 1 s., 2 g., 1 s., 2 g., 1 s., 1 w.,  $\times$  5 times.

15th: (Same colors, with next darkest green) 3 s., 4 g., 1 b., 1 g., 2 s., 1 w., 1 s., 1 w., 1 s., 2 w., 1 s., 3 w., 2 s., 7 g., 1 s., 5 g., 2 s., 3 w., 1 s., 3 g., 1 s., 1 w., 1 s.,  $\times$  5 times.

16th: (Scarlet, black, white, and next darkest green)  $\times$  6 g., 1 b., 2 g., 2 s., 3 w., 2 s., 5 w., 3 s., 5 g., 1 s., 3 g., 1 b., 2 g., 2 s., 4 w., 3 s., 1 w., 1 s., 1 g.,  $\times$  5 times.

17th: (Same colors)  $\times$  1 s., 1 g., 1 s., 2 g., 1 b., 3 g., 3 s., 9 w., 2 s., 1 g., 6 s., 2 g., 1 b., 3 g., 5 s., 5 w., 2 s.,  $\times$  5 times.

18th: (Scarlet, white, and darkest green)  $\times$  1 g., 2 s., 5 g., 5 s., 4 w., 1 s., 2 w., 2 s., 2 g., 6 s., 5 g., 7 s., 3 w., 3 s.,  $\times$  5 times.

19th: (Scarlet, and darkest green)  $\times$  4 s., 3 g., over centre three of 5 g., 15 s., 1 g., 8 s., 3 g., 14 s.,  $\times$  5 times.

Four rounds of scarlet complete the band round the head.

THE TOP OF THE CAP.—This is worked from the centre, and gradually increased until of the same dimensions as the band, that is, containing 240 stitches. Begin by working 12 stitches, with black wool on the cord, and forming it into a round. 2nd round: Increase to 24 stitches. 3d: Increase to 40.

4th: (Black and grey)  $\times$  2 g., 2 b.,  $\times$  13 times. 5th: (Black and white)  $\times$  3 w., over 2 g., 2 b., over b.,  $\times$  13 times.

6th: (Black and scarlet)  $\times$  4 s., over 3 w., 2 b., over b.,  $\times$  13 times.

7th to 11th: (All scarlet) Increasing sufficiently to keep the work flat, and having 120 stitches in the last round, or 8 times 15.

12th: (White, scarlet, and lightest green)  $\times$  3 s., 4 g., 4 s., 2 w., 2 s., 1 w., 2 s., 1 g.,  $\times$  8 times.

Observe that care must be taken to increase, so that the pattern begins always at the same point.

14th: (White, scarlet, and third green)  $\times$  2 g., 2 s., 2 g., over second and third of 4 g., in last round 5 s., 3 w., 2 s., 1 w., 1 s., 2 g.,  $\times$  8 times.

15th: (Same colors)  $\times$  2 s., over 2 g., 2 more s., 1 g., 1 s., 1 g., 3 s., over 2, 1 g., 2 s., 2 w., 2 s., 1 w., 2 s., 2 g.,  $\times$  8 times.

16th: (Darkest green but one, white, and scarlet)  $\times$  1 s., 2 w., 1 s., 1 w., 1 s., 2 g., 1 s., 2 g., 5 s., 2 w., 1 s., 2 g., 1 s.,  $\times$  8 times.

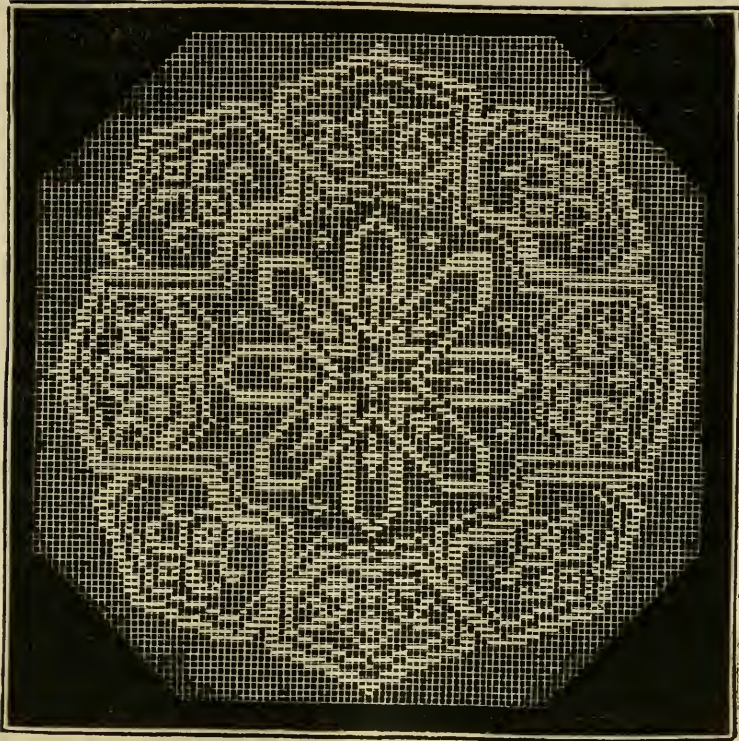
17th: (Same colors)  $\times$  1 s., 4 w., 3 s., 3 g., 5 s., 2 w., 1 s., 2 g., 3 s.,  $\times$  8 times.

18th: (Darkest green, white, and scarlet)  $\times$  2 s., 2 w., (over second and third of 4 white in last round,) 5 s., 12 g., the last over the first of 2 green, 5 scarlet,  $\times$  8 times.

There will now be 208 stitches, work on two rounds of scarlet, increasing to 240, and then join on the band. This is done by holding the top of the band and the edge of the round together, and working one round, taking up the chain of both. Work on the cord with black wool and white silk, two stitches of each, alternately; draw in the end of twine. Take care in placing the two parts of the cap together, to make that part which begins every round, at the same place in both, as a small defect in the pattern is inevitable, and must be covered by the tassel. Draw the string of the tassel through the centre of the crown, and fasten it in its place. The cap may be lined with scarlet sarsenet.

Our limits will not permit us to give many illustrations *with directions*, but the plates which follow will be sufficient for the experienced worker.





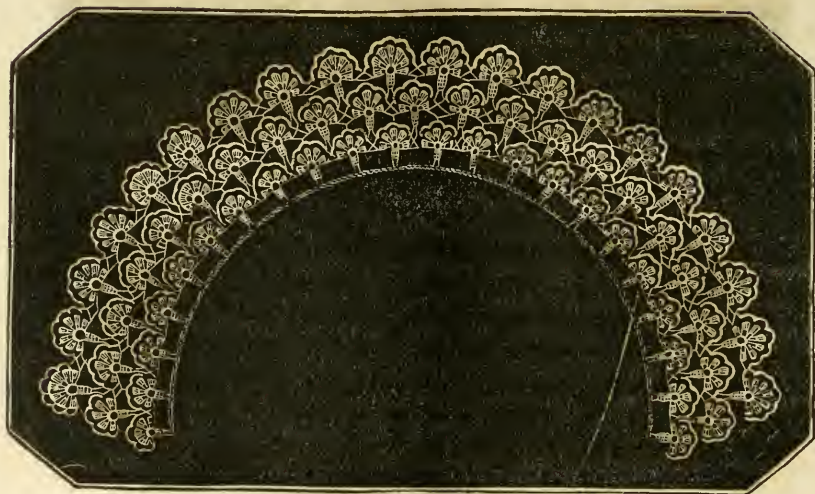
ANTI-MACASSAR IN CROCHET.



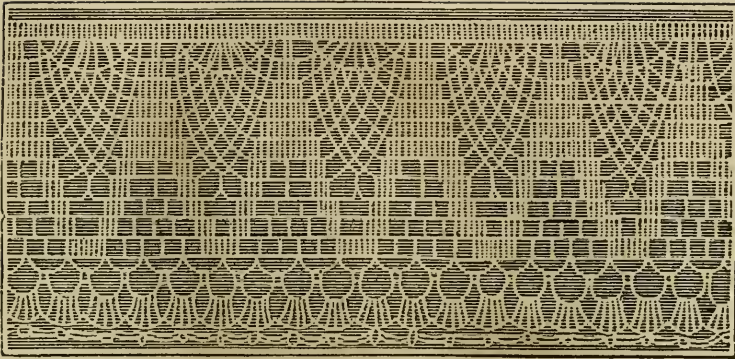
CROCHET EDGING.



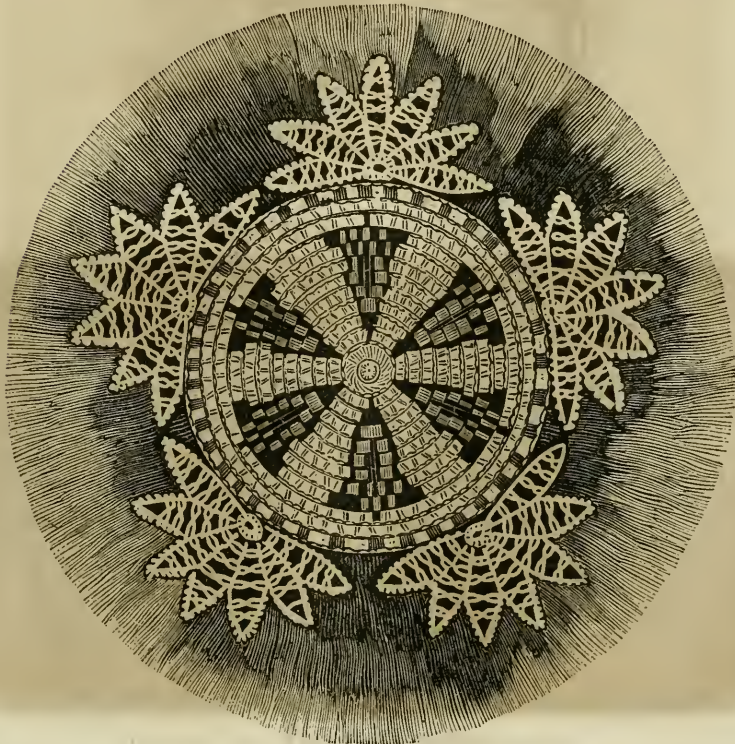
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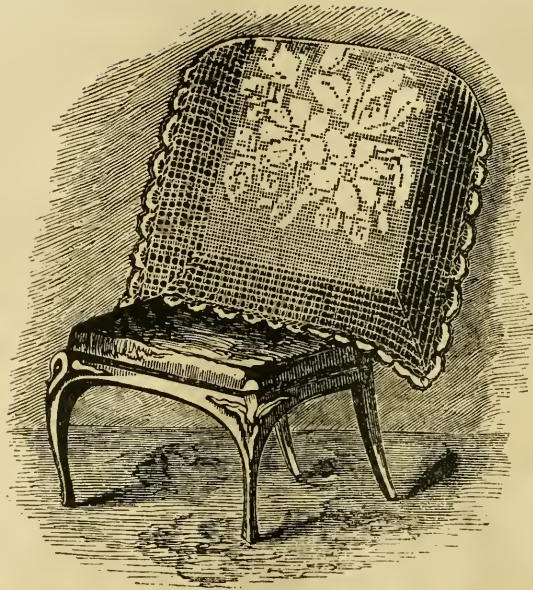
CROCHET COLLAR—POINT DE VENISE.



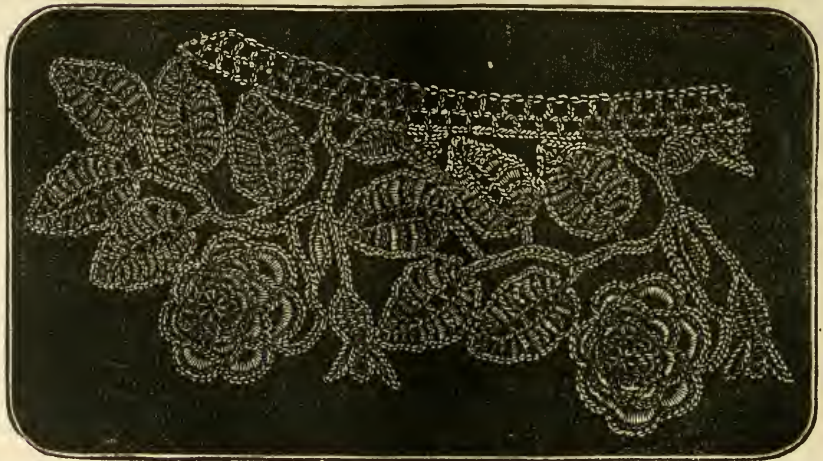
CROCHET EDGING.



LAMP-MAT IN CRYSTAL TWINE.



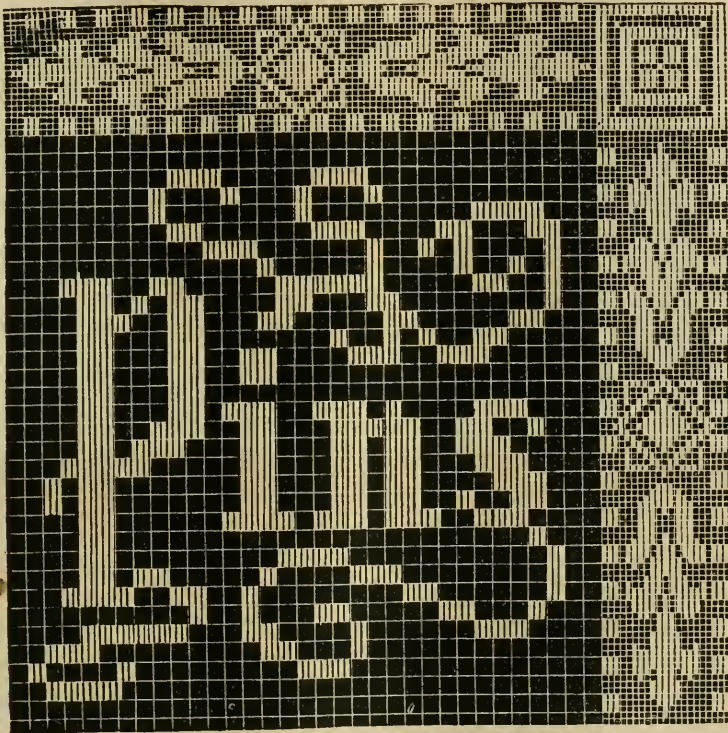
TIDY.—NEAPOLITAN PATTERN.



CROCHET COLLAR.

## CROCHET BEAD WORK.

This is crochet work in which beads are introduced, and in which, judiciously mixed, they produce very beautiful articles, such as purses, baskets, lamp mats, &c., when they can be used with very brilliant effects. We give two specimens of this kind of work with directions.



SECTION FOR THE TOP OF A PINCUSHION.

The centre is in open square crochet. The border in close crochet, with the design in beads.

The top of the box being covered with silk, the color will be visible through

the open crochet. It is, therefore, as well adapted for the simple pincushion as for the box shape.

The color of the beads should correspond with that of the silk, with which the frame is covered.

#### PURSE, IN CROCHET BEAD WORK.

MATERIALS.—Six skeins of white crochet silk, two skeins of *ombré* scarlet ditto, in long shades, three skeins of slate-color, and one of bright scarlet. Two ounces of transparent white beads, rather larger than seed beads, four strings of gold, the same size, and a hank of steel to match. For the garnitures (which must be entirely of bright steel), two rings, a handsome tassel for one end, and a deep fringe for the other. Boulton's tapered indented crochet-hook, No. 23.

Begin by threading all the white beads on the white silk; half the gold on the *ombré* cerise, and the steel on the slate-colored. What scarlet silk is used in the square end is without beads; the few rows at the other end, of that color, are threaded with gold, which may be put on afterwards.

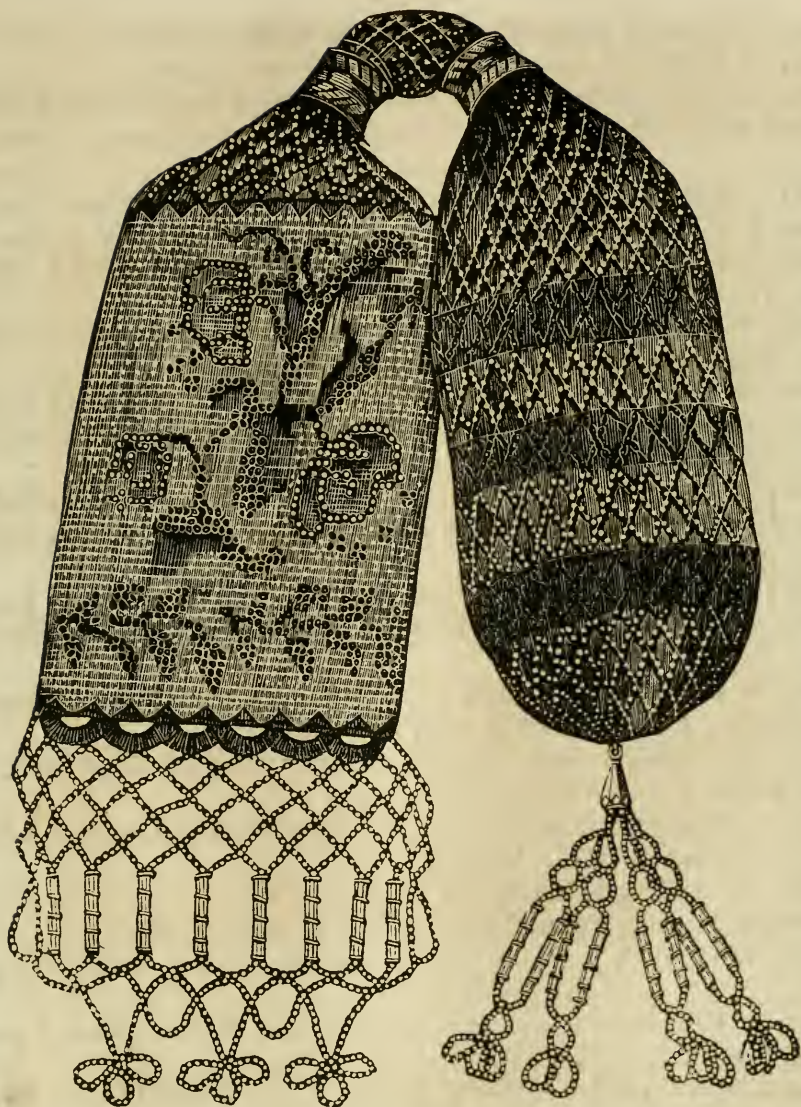
The design of the square end consists of a spray of roses and leaves, the former in scarlet *ombré* with gold beads intermixed, the latter with slate-silk and steel. The ground is composed wholly of white beads, one being dropped on *every* stitch; where, therefore, the scarlet and slate silks are worked without beads, they appear to be *in intaglio*. A scroll of steel beads below the group is intermixed with the white, and the top and bottom of the square end are finished off with vandykes of plain scarlet without beads. At the bottom is an open pattern in scarlet, to which is attached the fringe.

Begin with the plain scarlet silk, with which make a chain of 100 stitches, and close it into a round. Work one round in scarlet, using in the end of white silk.

2nd round: In which you begin to drop on the white beads.  $\times$  2 white, 3 scarlet,  $\times$  20 times.

3rd:  $\times$  3 white, 1 scarlet, 1 white,  $\times$  20 times.

4th: All white; work in the scarlet silk all round, and then fasten it off, as no more is required until the whole square end is worked.



PURSE, IN CROCHET BEAD WORK.

5th: × 22 white, 1 steel, 23 white, 1 steel, 3 white, × twice.

6th: × 21 white, 2 steel, 22 white, 2 steel, 3 white, × twice.

7th: × 3 white, 1 steel, 5 white, 2 steel, 3 white, 2 steel, 4 white, 3 steel, 2 white, 1 steel, 6 white, 2 steel, 4 white, 2 steel, 3 white, 3 steel, 4 white, × twice.

8th: × 3 white, 2 steel, 3 white, 3 steel, \* 2 white, 4 steel, \* twice; 2 white, 2 steel, 4 white, 3 steel, 3 white, 3 steel, 2 white, 4 steel, 4 white, × twice.

9th: × 2 white, 3 steel, \* 2 white, 4 steel, \* 3 times; 1 white, 3 steel, 3 white, 4 steel, † 2 white, 4 steel, † twice, 4 white, × twice.

10th: × 2 white, 2 steel, \* 3 white, 3 steel, \* 3 times; 2 white, 2 steel, 4 white, 3 steel, † 3 white, 3 steel, † twice; 5 white, × twice.

11th: × 1 white, 1 steel, 2 white, 4 steel, 4 white, 3 steel, 3 white, 2 steel, 3 white, 1 steel, 3 white, 4 steel, 4 white, 3 steel, 3 white, 2 steel, 3 white, 1 steel, 3 white, × twice.

12th: × 4 steel, 2 white, 1 steel, 1 white, 5 steel, 3 white, 3 steel, 4 white, 4 steel, 2 white, 1 steel, 1 white, 5 steel, 3 white, 3 steel, 4 white, 1 steel, 3 white, × twice.

13th: × 3 white, 2 steel, 2 white, 1 steel, 4 white, 5 steel, 4 white, 2 steel, 3 white, 2 steel, 2 white, 1 steel, 4 white, 5 steel, 4 white, 2 steel, 4 white, × twice.

14th: 3 white, 2 steel, 2 white, 3 steel, 4 white, 4 steel, 8 white, 2 steel, 2 white, 3 steel, 4 white, 4 steel, 9 white, × twice.

15th: × 4 white, 1 steel, \* 3 white, 4 steel, \* twice, 8 white, 1 steel, † 3 white, 4 steel, † twice, 8 white, × twice.

16th: × 9 white, 4 steel, 4 white, 2 steel, 13 white, 4 steel, 4 white, 2 steel, 8 white, × twice. 17th: All white.

18th: × 14 white, 2 slate silk, 34 white, × twice.

19th: × 14 white, 3 slate, 8 white, 5 steel, 20 white, × twice.

20th: × 14 white, 5 slate, 4 white, 9 steel, 12 white, 2 steel, 4 white, × twice.

21st: × 14 white, 11 slate, 1 steel, 3 slate, 2 steel, 10 white, 2 steel, 1 white, 2 steel, 4 white, × twice.

22nd: Begin the ombré scarlet, × 16 white, 7 slate, 2 steel, 12 white, 2 gold, 2 white, 2 steel, 4 white, 2 steel, 1 white, × twice.



23rd: × 13 white, 11 steel, 12 white, 1 gold, 2 scarlet silk, 1 gold, 7 white, 2 steel, 1 white, × twice.

24th: × 14 white, 9 steel, 3 white, 2 steel, 7 white, 1 gold, 3 scarlet, 6 gold, 5 white, × twice.

25th: × 10 white, 1 gold, 5 white, 7 steel, 2 white, 4 steel, 6 white, 1 gold, 3 scarlet, 1 gold, 5 scarlet, 1 gold, 1 white, 2 steel, 1 white, × twice:

26th: × 7 white, 2 gold, 2 scarlet, 4 gold, 5 white, 2 steel, 3 white, 4 steel, 2 slate silk, 4 white, 1 gold, 2 scarlet, 1 gold, 6 scarlet, 1 gold, 1 white, 2 steel, 1 white, × twice.

27th: × 9 white, 1 gold, 2 scarlet, 1 gold, 2 scarlet, 1 gold, 4 white, 1 steel, 1 slate silk, 3 white, 4 steel, 4 slate, 2 white, 1 gold, 2 scarlet, 1 gold, 3 scarlet, 1 gold, 2 scarlet, 1 gold, 4 white, × twice.

28th: × 11 white, 3 gold, 1 scarlet, 1 gold, 4 white, 1 steel, 1 slate, 3 white, 3 steel, 5 slate, 2 white, 1 gold, 2 scarlet, 1 gold, 3 scarlet, 1 gold, 2 scarlet, 3 gold, 2 white, × twice.

29th: × 8 white, 3 gold, 2 scarlet, 1 gold, 1 scarlet, 1 gold, 4 white, 1 steel, 1 slate, 3 white, 3 steel, 5 slate, 2 white, 1 gold, 1 scarlet, 2 gold, 1 scarlet, 2 gold, 3 scarlet, 1 gold, 2 scarlet, 1 gold, 1 white, × twice.

30th: × 8 white, 1 gold, 1 scarlet, 1 gold, 3 scarlet, 2 gold, 3 white, 2 steel, 1 slate, 3 white, 3 steel, 5 slate, 3 white, 3 gold, 3 scarlet, 1 gold, 4 scarlet, 1 gold, 2 white, × twice.

31st: × 8 white, 1 gold, 1 scarlet, 1 gold, 3 scarlet, 2 gold, 3 white, 1 steel, 2 slate, 4 white, 2 steel, 5 slate, 4 white, 7 gold, 3 scarlet, 1 gold, 2 white, × twice.

32nd: × 8 white, 1 gold, 2 scarlet, 4 gold, 3 white, 1 steel, 2 white, 1 steel, 4 white, 2 steel, 5 slate, 5 white, 4 gold, 5 scarlet, 1 gold, 2 white, × twice.

33rd: × 9 white, 5 gold, 1 white, 3 steel, 3 white, 1 slate, 1 steel, 3 white, 1 steel, 5 slate, 5 white, 1 steel, 2 white, 1 gold, 5 scarlet, 1 gold, 3 white, × twice.

34th: × 20 white, 1 slate, 1 white, 1 steel, 2 white, 2 steel, 5 slate, 4 white, 1 steel, 4 white, 5 gold, 4 white, × twice.

35th: × 19 white, 3 slate, 2 white, 2 steel, 4 slate, 5 white, 1 steel, 14 white, × twice.

36th: × 14 white, 1 slate, 3 white, 3 slate, 1 steel, 3 white, 4 steel, 7 slate, 2 steel, 12 white, × twice.

37th: × 14 white, 7 slate, 1 steel, 3 white, 2 steel, 2 white, 9 slate, 2 steel, 10 white, × twice.

38th: × 14 white, 6 slate, 2 steel, 3 white, 2 steel, 1 slate, 1 steel, 5 white, 5 slate, 2 steel, 9 white, × twice.

39th: × 10 white, 2 steel, 1 white, 2 steel, 5 slate, 2 steel, 4 white, 6 steel, 5 white, 4 slate, 3 steel, 8 white, × twice.

40th: × 10 white, 2 steel, 2 white, 6 steel, 5 white, 1 steel, 3 slate, 2 steel, 5 white, 4 slate, 3 steel, 6 white, 1 steel, × twice.

41st: × 1 steel, 6 white, 2 steel, 16 white, 1 steel, 3 slate, 3 steel, 4 white, 5 slate, 3 steel, 4 white, 1 steel, 1 slate, × twice.

42nd: × 1 steel, 7 white, 1 steel, 1 white, 2 steel, 1 white, 5 gold, 7 white, 1 steel, 4 slate, 2 steel, 5 white, 3 slate, 1 white, 3 steel, 3 white, 2 steel, 1 white, × twice.

43rd: × 10 white, 2 steel, 1 white, 1 gold, 4 scarlet, 1 gold, 6 white, 1 steel, 4 slate, 3 steel, 5 white, 2 slate, 2 white, 2 steel, 5 white, 1 steel, × twice.

44th: × 12 white, 3 gold, 3 scarlet, 2 gold, 4 white, 1 steel, 1 white, 4 slate, 3 steel, 5 white, 2 slate, 3 white, 1 steel, 1 white, 2 steel, 2 white, 1 steel, × twice.

45th: × 7 white, 2 steel, 2 white, 1 gold, 3 scarlet, 2 gold, 2 scarlet, 1 gold, 4 white, 1 steel, 1 white, 5 slate, 2 steel, 5 white, 2 slate, 4 white, 1 steel, 2 white, 1 steel, 1 white, 1 steel, × twice.

46th: × 7 white, 2 steel, 1 white, 1 gold, 6 scarlet, 1 gold, 1 scarlet, 1 gold, 3 white, 2 steel, 1 white, 5 slate, 2 steel, 4 white, 2 slate, 3 white, 1 slate, 1 white, 1 steel, 2 white, 1 steel, 1 white, 1 steel, × twice.

47th: × 10 white, 1 gold, 7 scarlet, 2 gold, 3 white, 1 steel, 2 white, 5 slate, 2 steel, 1 slate, 8 white, 2 slate, \* 2 slate, 1 white, \* twice, × twice.

48th: × 10 white, 1 gold, 3 scarlet, 2 gold, 2 scarlet, 2 gold, 2 white, 1 steel, 3 white, 5 slate, 2 steel, 2 slate, 7 white, 2 slate, 1 white, 3 slate, 2 white, × twice.

49th: × 9 white, 3 gold, 4 scarlet, 6 gold, 4 white, 4 slate, 3 steel, 3 slate, 3 white, 3 slate, 3 white, 1 steel, 2 white, × twice.

50th:  $\times$  9 white, 1 gold, 2 scarlet, 1 gold, 4 scarlet, 2 gold, 6 white, 4 slate, 1 white, 4 steel, 3 slate, 3 white, 4 slate, 3 white, 1 steel, 2 white,  $\times$  twice.

51st:  $\times$  9 white, 1 gold, 3 scarlet, 5 gold, 6 white, 4 slate, 1 steel, \* 1 white, 2 steel, \* twice, 9 slate, 2 white, 1 steel, 3 white,  $\times$  twice.

52nd:  $\times$  10 white, 1 gold, 5 scarlet, 2 gold, 5 white, 4 slate, 1 white, 1 steel, 1 white, 1 steel, 2 white, 3 steel, 7 slate, 3 steel, 4 white,  $\times$  twice.

53rd:  $\times$  11 white, 6 gold, 5 white, 3 steel, 3 white, 1 steel, 5 white, 6 steel, 10 white,  $\times$  twice.

54th:  $\times$  22 white, 1 steel, 2 white, \* 1 steel, 1 white, \* twice, 1 steel, 5 white, 9 steel, 6 white,  $\times$  twice.

55th:  $\times$  23 white, 4 steel, 2 white, 1 steel, 2 white, 2 steel, 2 white, 7 steel, 7 white,  $\times$  twice.

56th:  $\times$  19 white, 2 steel, 4 white, 1 steel, 4 white, 2 steel, 2 white, 1 steel, 3 white, 4 steel, 8 white,  $\times$  twice.

57th:  $\times$  18 white, 1 steel, 2 white, 4 steel, 25 white,  $\times$  twice.

58th: All white, worked round to the centre of one side; also

59th: (Begin again with the plain scarlet),  $\times$  1 scarlet, 4 white,  $\times$  20 times.

60th:  $\times$  2 scarlet, 2 white, 1 scarlet,  $\times$  20 times.

61st: All scarlet; fasten off scarlet.

62nd: With the white silk, 3 chain, dropping a bead on every chain, miss 3, s.c. on both sides of the fourth; repeat all round.

Now, instead of working round, work backwards and forward, *dropping a bead on every chain* stitch, so that they may all come on the right side of the purse.

1st row: 5 c.h., turn s.c. in same stitch,  $\times$  5 c.h., miss 3, s.c. on s.c.,  $\times$  all along the row.

2nd row: 6 c.h., turn, s.c. on centre of 5 c.h.,  $\times$  5 c.h., s.c. on centre of next loop of 5,  $\times$  to the end.

Repeat this row backwards and forwards until 24 are done: then work the same pattern all round for 6 rounds. Thread the rest of the gold beads on the scarlet silk, and do 2 rounds in the same way with it; then 3 rounds of white; then 2 more scarlet, 3 white, then 2 scarlet.

To diminish at the end, do 2 rounds of white, like the previous; then 1 with

only 4 chain; then 1 with 3 chain; and finally a round with 2 chain between the s.c.

Draw it up with a needle and white silk; sew on the tassel, and slip on the rings.

At the other end, do a row to close the round, with the plain scarlet in s.c.; on which work  $\times 6$  c.h., miss 4, s.c. under 5th,  $\times 10$  times. Turn, and in each loop work 2 s.c., 4 d.c., 2 s.c.

Fasten off, and sew on the deep fringe garniture.

### EMBROIDERY.

Under the general name of embroidery, is classed nearly all ornamental work which is done by the needle. Its varieties are so great that it will be almost impossible to enumerate all. It is practiced by nearly all nations in some form, and on some material, from the deer skins of the Indian Hunters to the finest productions in muslin and lace of the French looms. The Chinese, among other nations have long been celebrated for their beautiful embroidery, the *execution* of which has never been excelled, although their *designs* are often very destitute of grace and beauty. The workmanship on their crape shawls has never been surpassed, though the French manufactures are nearly equal.

The beautiful embroidery executed in the East Indies on the fabric known as *India muslin*, are superb specimens of needle work, though not so highly prized as formerly, the French designs being so much more elegant.

All the oriental nations excel in embroidery of different kinds, the Turkish women particularly excelling in their work, in very thin, delicate materials, such as muslins, crape, gauze, lace, &c., which they cover with the most elaborate designs in gold and silver.

There is no nation where *muslin embroidery* is carried to such perfection as among the French. It sometimes forming the chief employment of the working class in the largest towns.

Our space will not allow a description in detail of the different styles of em-

broidery practiced by different nations, but we shall endeavor to give some directions in relation to those practiced by persons who make it a pleasant part of their *home* enjoyments.

We have already given, under Canvas work, all that is important in that branch of needle work, in wool, silk, chenille, &c. The remaining ones may be classed under the heads of—

*Broderie Anglaise*, for which we have given specimens, and which is the simplest of all the different kinds, and its rapid execution makes it very desirable for ladies' under garments and children's clothes. It is simply *holes* of various shapes and sizes sewed over carefully and neatly. Some of the patterns are very handsome.

*French Embroidery* includes all those delicate and elaborate specimens of embroidery on muslin, worked in an infinite variety of stitches, some so exquisitely delicate that it seems impossible that it could have been executed by human hands. The stitch generally used is satin-stitch, and the cotton is of the finest and most delicate fabric.

*Tambour Work* is done in a stitch very similar to crochet. The material to be worked must be placed in a frame and the pattern drawn on it. The needle used resembles a crochet needle, very fine. The thread to be used is held in the left hand under the work, and caught up on the upper side by the hook, forming a loop. This loop must be kept on the hook, and inserted again, at a short distance, and another drawn up, through it. This makes a *chain-stitch* which must follow the outline of the pattern first, and then gradually fill it up. It is not much in demand being, for muslin work generally considered an inferior kind of work, although very fashionable several years past. It is applied to Appliqué with success, and some patterns are very beautiful on satin or velvet, worked with silk mixed with gold. But chain-stitch, which is nearly the same thing, can be done with a common needle with much less trouble.

*Embroidery on Lace* is distinguished by the various names of *English Lace*, *Valenciennes*, *Brussels*, *Mechlin*, *Point Lace*, *Honiton*, *Guipure*, &c. Many of these laces are successfully imitated by ladies.

*Silk Embroidery* is used chiefly on thick material, such as merino, cloth, velvet, satin, &c., though very beautiful dresses are done on lace, with floss silk. On merino it is used much for infants' cloaks, and other articles of children's

wear. The patterns can be traced for silk embroidery, either by marking it on tissue paper, and then running it with fine cotton on the material; taking care, if it is colored, to trace the paper and cotton, *nearly* of the same color, or by using the pounced patterns. On white merino, with rich white silk, the effect is beautiful. The silk used is generally the half-twisted, or *mitorse silk*, the floss silk being apt to wear *rough* on garments.

## SPECIMENS OF MUSLIN EMBROIDERY.



CORNER FOR POCKET-HANDKERCHIEF.



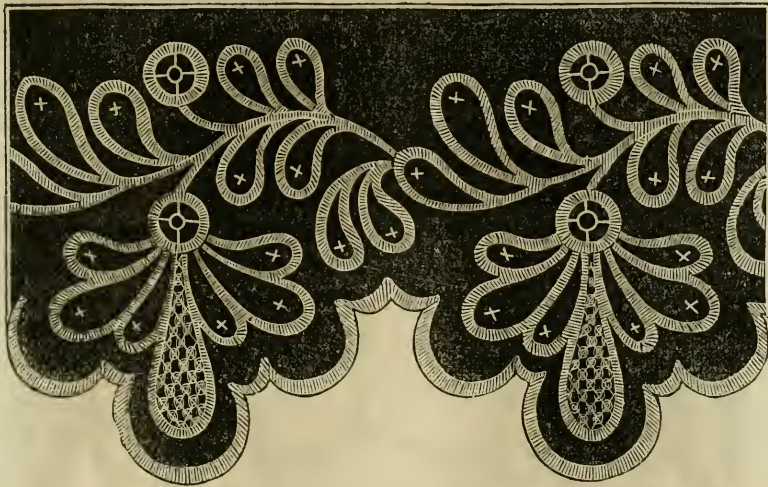
HANDKERCHIEF BORDER.



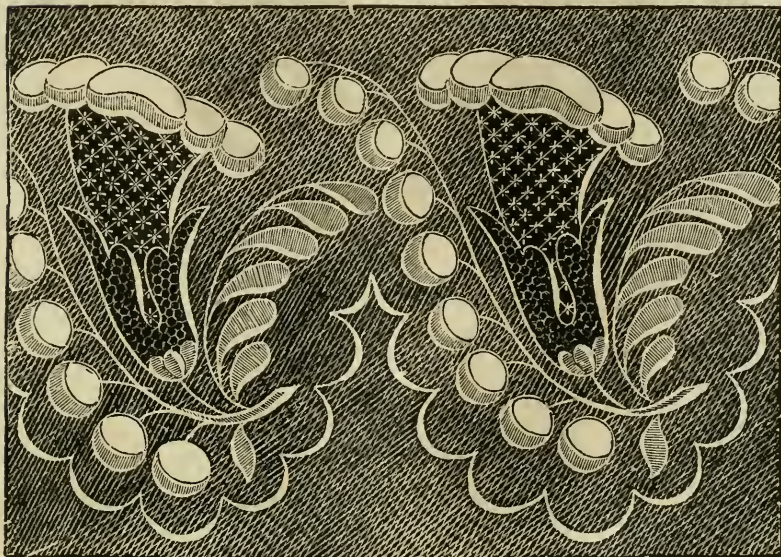
COLLAR PATTERN.



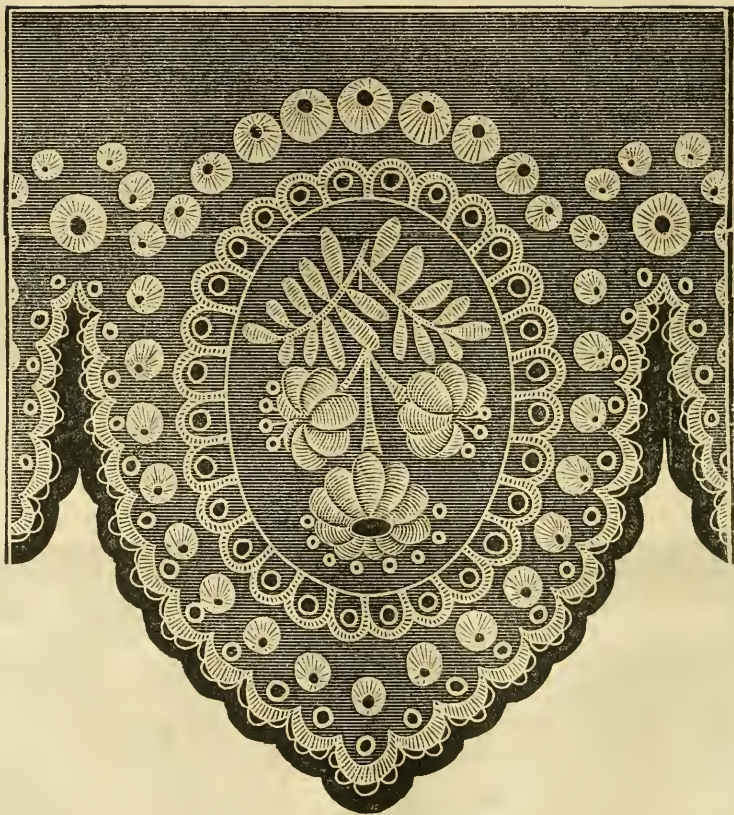
SPECIMENS OF MUSLIN EMBROIDERY.



FLOUNCING.



FLOUNCING.



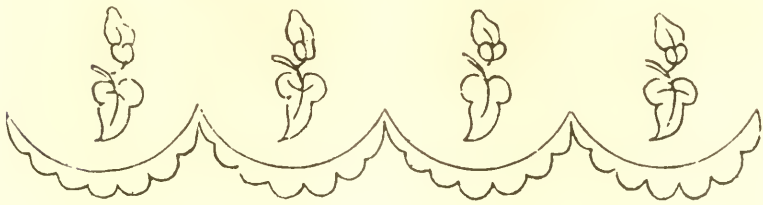
FLOUNCING.



PATTERN FOR INSERTION.



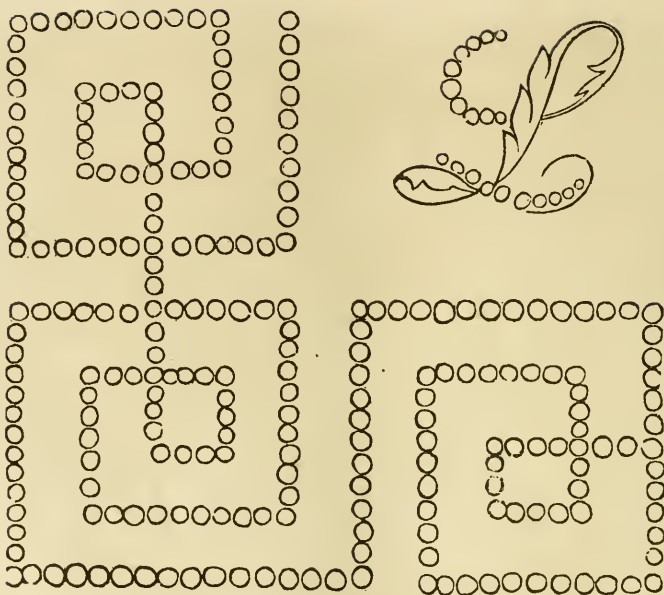
CORNER OF POCKET HANDKERCHIEF.



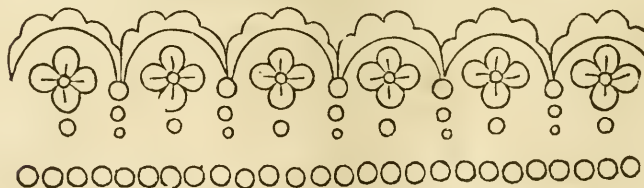
EDGING.



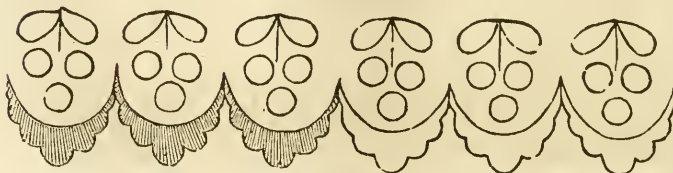
EDGING.



CORNER OF POCKET HANDKERCHIEF.



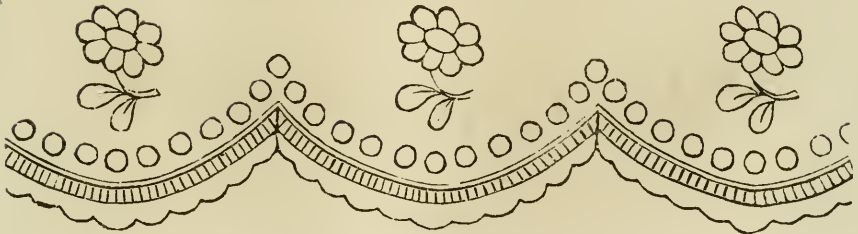
EDGING.



EDGING.



CORNER OF POCKET HANDKERCHIEF.



EDGING.



EDGING.



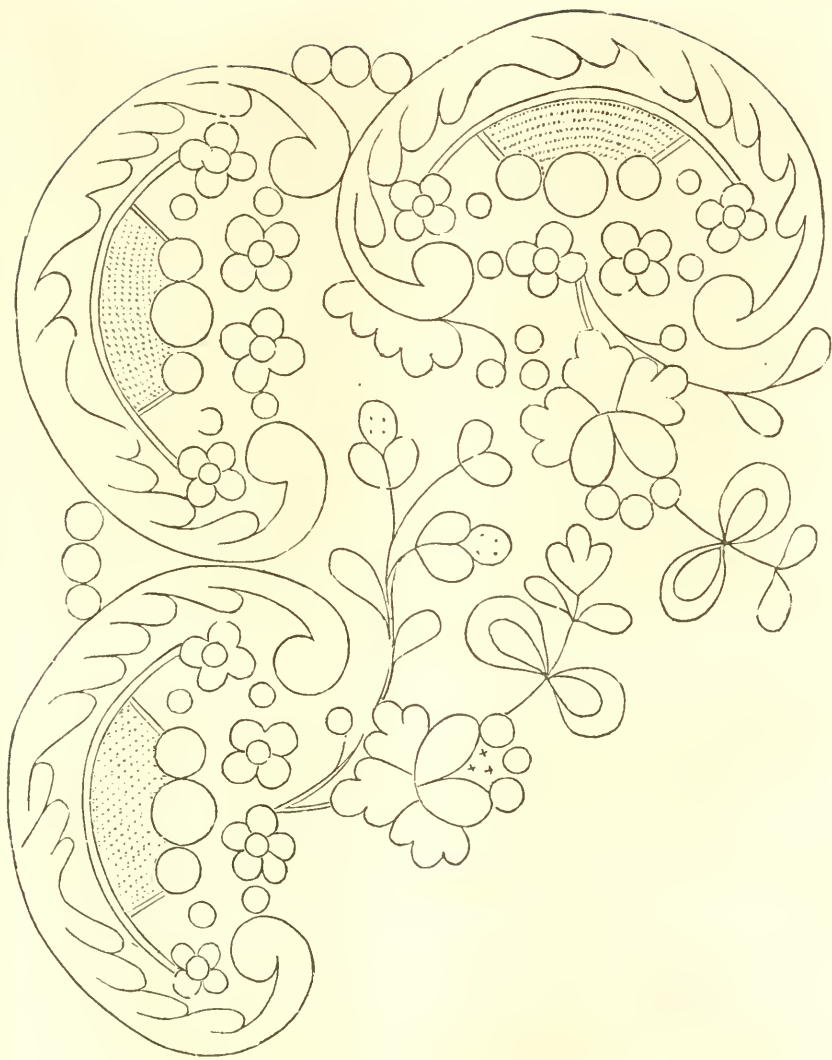
FLOUNCING.



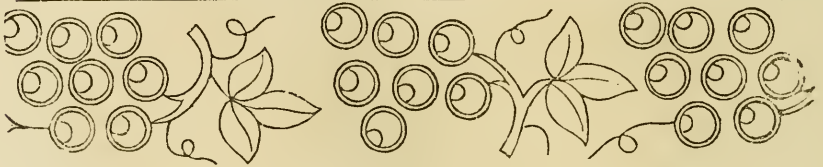
EDGING.



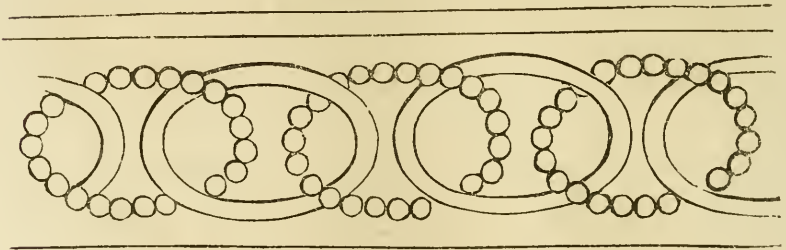
EDGING.



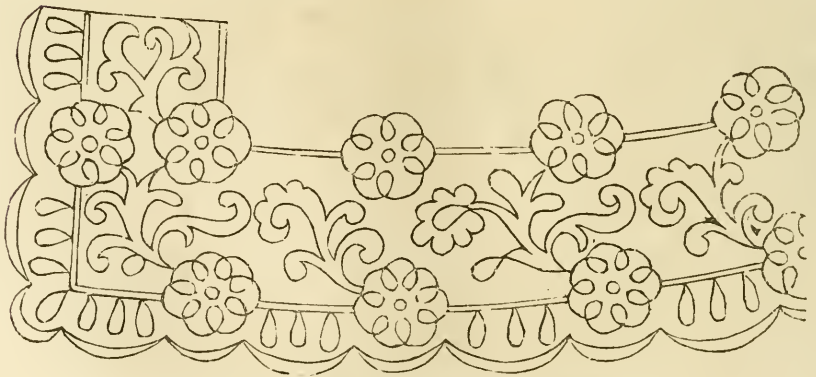
CORNER FOR POCKET-HANDKERCHIEF.



INSERTION.

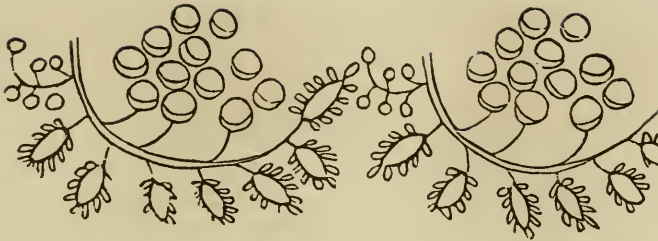


INSERTION.



PART OF PATTERN FOR A COLLAR.





INSERTION.



EDGING.



EDGING.



EDGING.

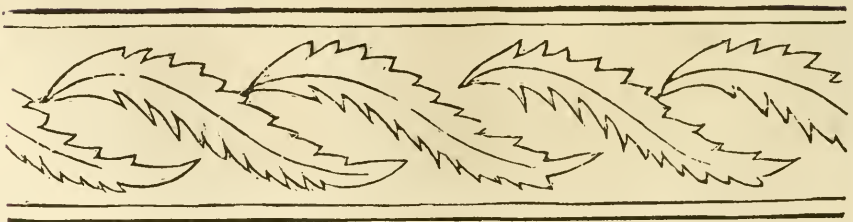


EDGING.

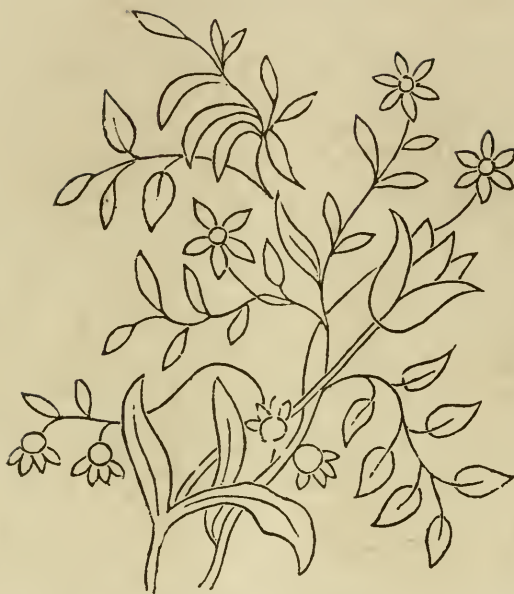
## SPECIMENS OF SILK EMBROIDERY.



SILK EMBROIDERY.



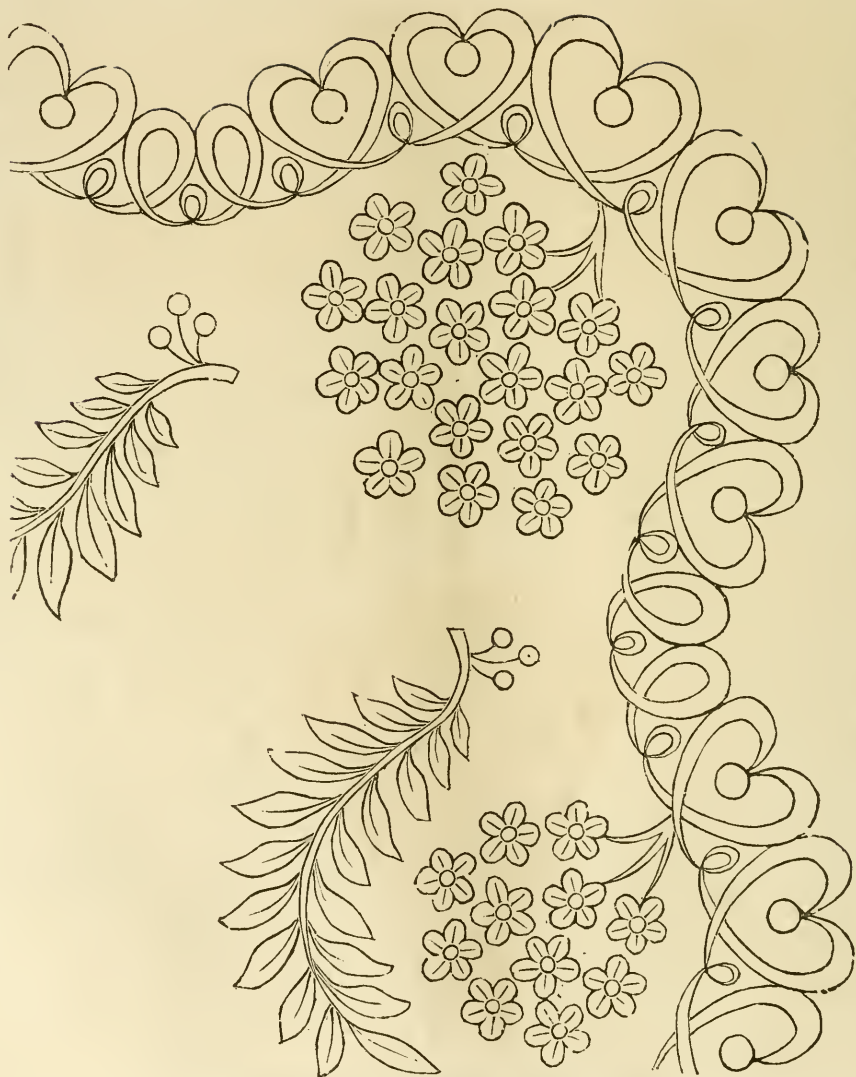
SILK EMBROIDERY.



SILK EMBROIDERY.



SILK EMBROIDERY.

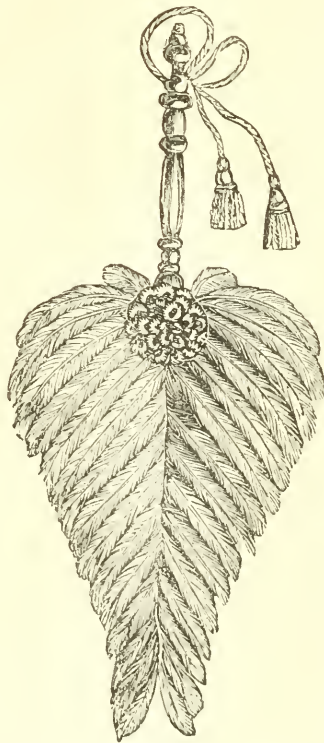


SILK EMBROIDERY FOR CHILD'S CLOAK.

**FANCY FLOWERS.**

THIS beautiful branch of fancy work is carried to great perfection among many nations, the materials being of great variety. Some of the most common we shall enumerate, naming only those which are most accessible to ladies—feathers, wax, shells, tissue paper, cloth, &c.

The feather flowers of South America are among the most beautiful specimens of that kind of work. Although we have not the facilities for making them here similar to those, yet many beautiful articles, as well as flowers, can



FIRE SCREEN, OF PHEASANTS' WINGS.

be made from our birds. We gave, under the head of braiding, a pattern for a fan of great beauty, which could be easily made. We give another specimen of feather work, which is very handsome and not difficult to accomplish.

#### FIRE SCREEN, OF PHEASANTS' WINGS.

Fire screens composed of the wings of pheasants, or other game, are both pretty and useful; and when hung at the fireside, below the bell pull, form a nice addition to the decorations of a drawing-room. The wings must be cut off when the bird is fresh killed, and as near the body as possible; being careful not to ruffle the feathers. When cut off, the wing stretched out has this appearance:



Place the inner edges together, and sew them up till near the top feathers; when sewed, lay the screen on a table right side downwards, and having placed a double paper over the sewing, press it with a hot iron. When that side is done, turn the screen, and place a weight on the right side, to give it a flat back; it is then fit to attach to the handle, a gilt one looks best; form rosettes of the large scarlet chenille, and sew one on each side, so as to cover where the handle joins; a pair of scarlet chenille tassels and silk cord are required, as seen in design; the screen is hung by the loop of cord.

#### FLOWERS, IN WAX, SHELLS, &c.

We have not space to give directions for making flowers in the various materials we have mentioned, but they are taught in all large cities, and will amply repay the time bestowed in learning, by forming most beautiful objects for the parlor. The simplest of all of them are the flowers formed of tissue paper, which, being already colored, only want adapting to each flower, and the stems are always formed of soft flexible wire. We have seen them so beautifully

made, as almost to equal wax or cloth. Copy the flower from the *natural* one if possible, and if not, from a painted representation. They fade when made of paper sooner than cloth, but as they are comparatively little trouble, they can be replaced by new ones.

Flowers made with shells are not very pretty, always having an *uneven* look, and, we think, do not repay for the trouble.

### FRINGES.

FRINGE is made in almost any material used in fancy work generally corresponding to the other parts of the work. Wool, silk, beads, &c., are most used.

Bead fringe is beads strung on very strong thread and formed into loops of any width desired, either of the same colors used in the mat, &c., or pure white. Two or three rows, varying in width, are sometimes used.

Black fringes are sometimes used made with bugles, and for some articles of dress are very handsome.

Of silk fringes there is a great variety manufactured for dress trimmings.

Wool fringe is used to finish off canvas work, and is made of a great variety of shapes and sizes. The beauty of mats destined for lamp-mats, cologne-stands, &c., depends very much on the fringe.

Cotton fringes are of great variety, and used for many household articles, and for trimming children's dresses, Marseilles basques, lawn dresses, &c.

Orné fringe balls are balls of wool dyed expressly for fringes. Small white spaces are left for guides in cutting. Fold the pieces exactly in these white places, and cut into even lengths, and crochet them into the places destined for them; taking care not to mix the pieces together, or the effect will be destroyed.

## GUIPURE WORK.

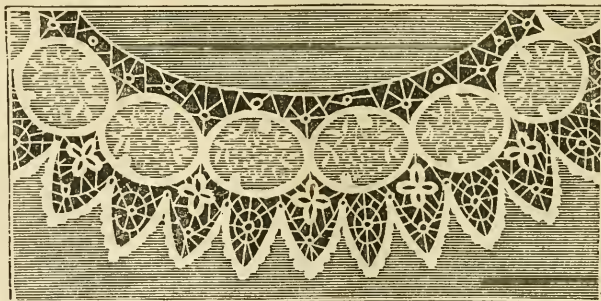
THIS name is applied to those open ground-works which are so fashionable in muslin and lace work. It is done in *bars* worked in button-hole-stitch on a line of thread. They are sometimes straight lines, sometimes angles, and sometimes proceed from the thicker part of the work. As there is a great deal of work in these bars, some use fine cotton braid, but it is not handsome, though very strong. After tracing the design, the ground-work must be done first. There is a net called Guipure net, which is sometimes used for this kind of work.

*Real Guipure Lace* is a very expensive article, and the imitations are very numerous.

## SPECIMENS OF GUIPURE WORK.

## COLLAR IN IRISH GUIPURE.

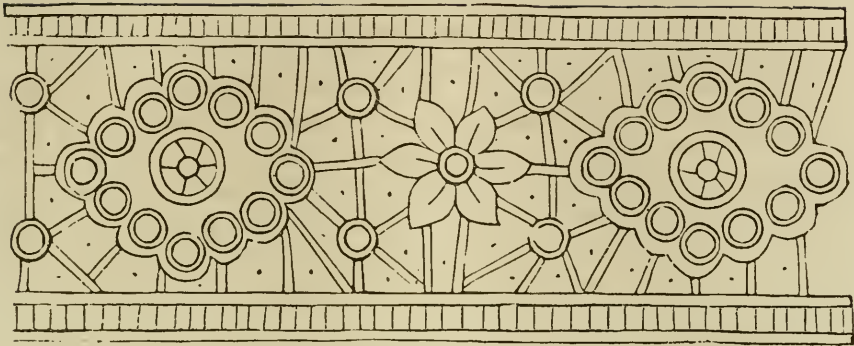
Irish guipure is applied to that style of embroidery on muslin in which the ground is formed of bars, sewed over, and with the spaces between cut out; the



COLLAR IN IRISH GUIPURE.

pattern itself is thus represented solid on an open ground. It has a prettier effect than is produced by almost any kind of muslin work, and is not less simple than elegant.

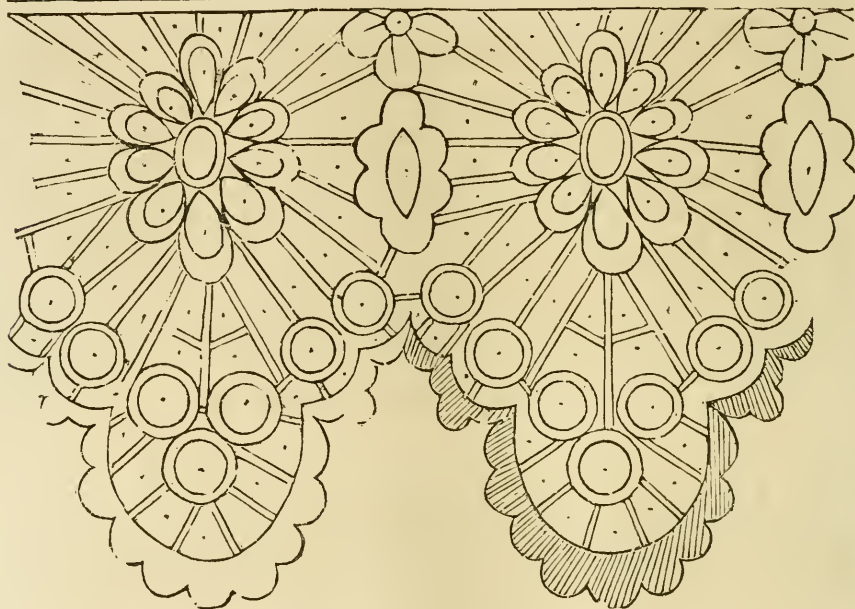




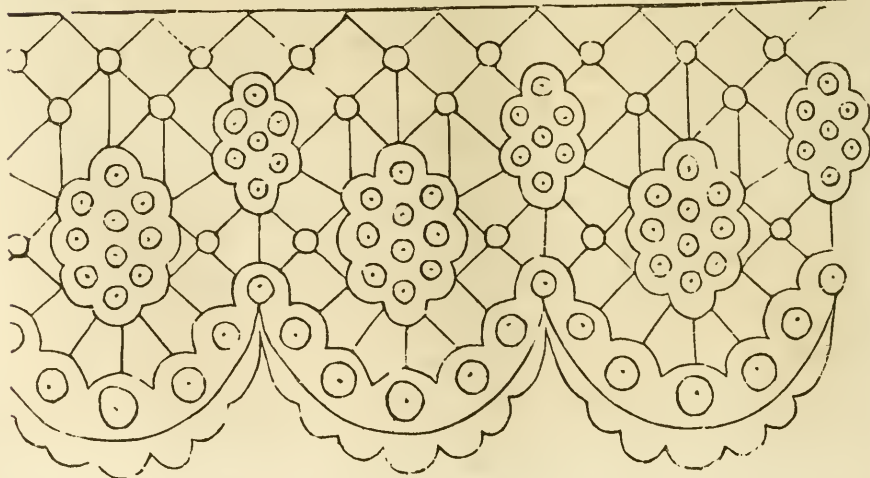
PATTERN FOR INSERTION IN GUIPURE LACE.



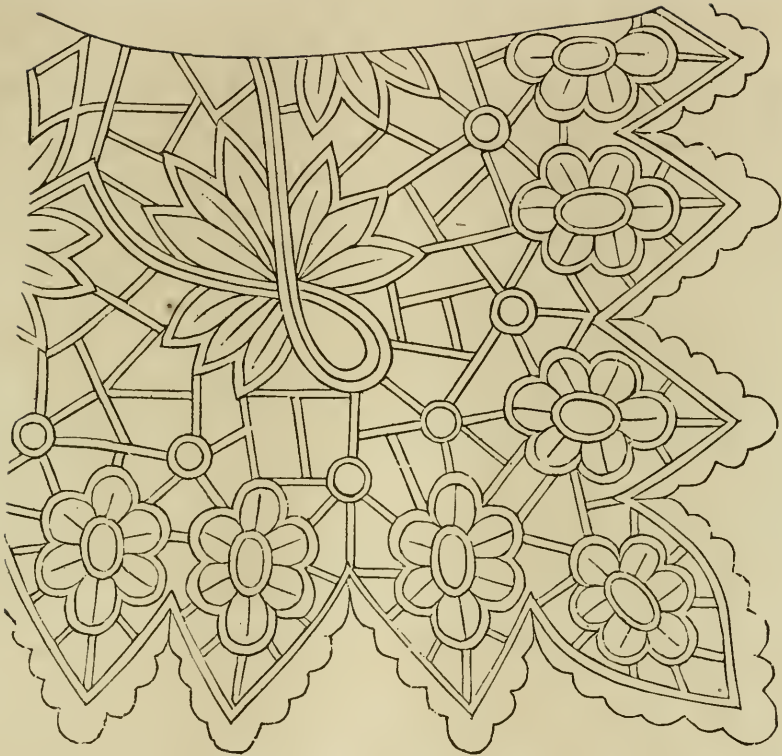
GUIPURE TRIMMING.



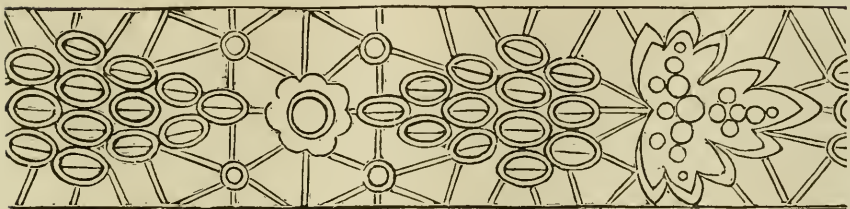
UNDERSLEEVE IN GUIPURE.



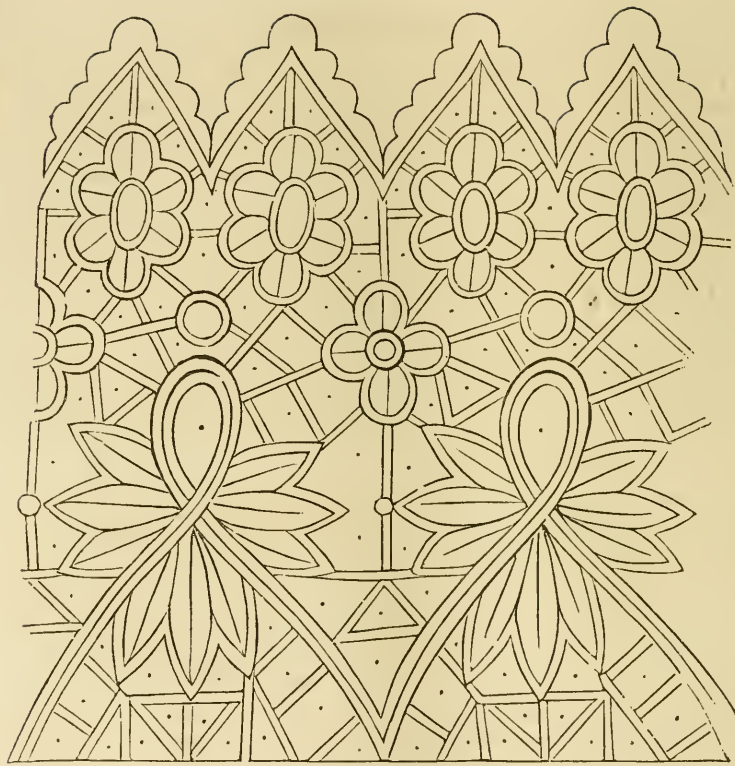
GUIPURE FLOUNCING.



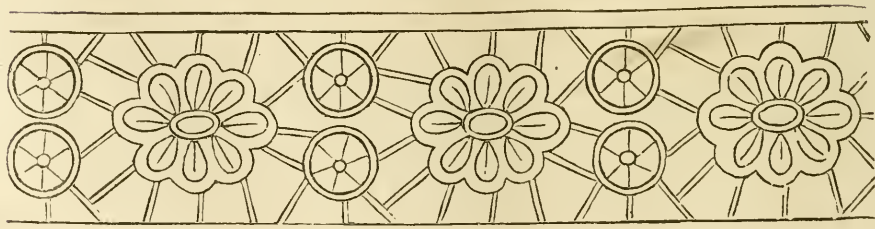
DESIGN FOR GUIPURE COLLAR.



GUIPURE INSERTION.



FLOUNCING.



GUIPURE INSERTION.

**HERRING-BONE.**

HERRING-BONE is universally known. It has many varieties, and is applied to many kinds of work. It is nearly the same stitch, in appearance, as used to be known under the name of *fagoting*, and which used to be applied to linen work where the threads could be drawn. The process was this: Draw 6 or 8 threads according to the fineness of the linen. Take very fine cotton and take up four threads on the needle; sew that over two or three times, up towards the top; then take the same four with four more, and unite the two with one or more stitches; then take the last four and sew them over two or three times, uniting them with four more, when you reach the bottom again. Repeat this all the time; its beauty will depend on its regularity, and being done with suitable cotton. The same stitch, without the threads being drawn, is used for embroidering children's clothes, on muslin, merino, cloth, &c. With colored worsted, it is pretty on children's aprons, &c.

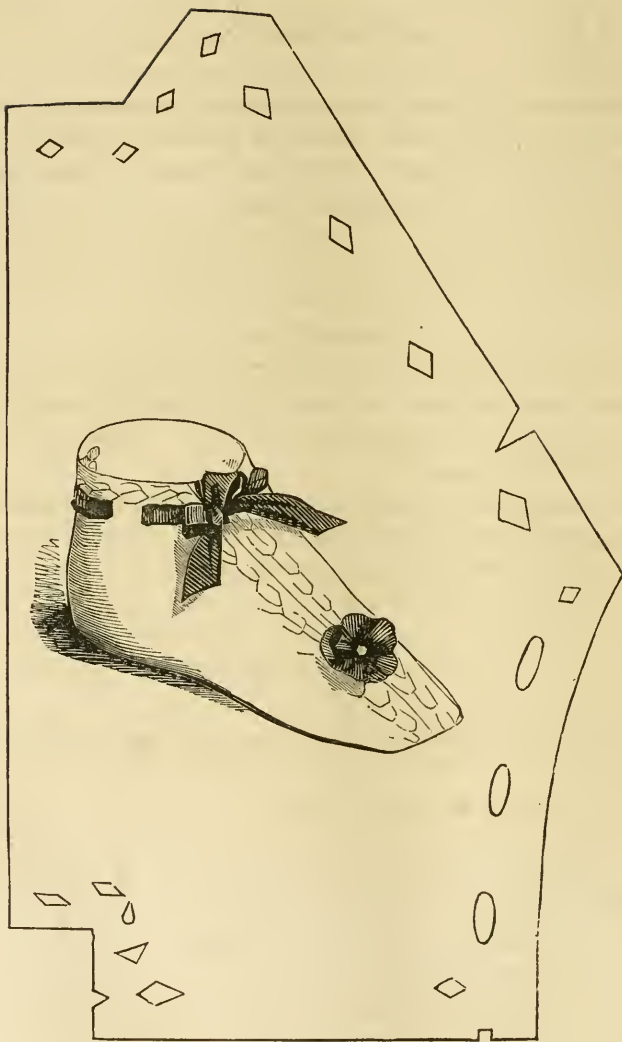
We give a specimen of an infant's shoe, of white merino, or flannel, embroidered in herring-bone stitch. The directions are for white silk, but it would look very pretty in colored merino, with fine wool for the stitch.

**A BABY'S FIRST SHOE.**

**MATERIALS.**—Quarter of a yard of fine Saxony flannel (which will make two pairs and one shoe), a skein of white silk twist, one and a half yards of narrow white ribbon.

This shoe is made in one piece. Double some thin paper, and pencil from the engraving, the exact size; afterwards cut out the shape in brown or other stout paper, taking care to mark the turnings. It will be as well to shrink the flannel at first by pouring boiling water on it, and letting it stand till cold; afterwards dry and iron.

Double the paper pattern together; press down the turnings, double the flannel lengthways; tack the paper pattern on to the flannel, stitch up the backs, and stitch down the front from the notch in the turning to the toe; open the shoe, cut the flannel to the size of the turnings, and then take off the pattern;



A BABY'S FIRST SHOE.

the heel and toe will then fit into its place, which must now be stitched; open the turnings of front and back, and tack them down, also the turning round the top and the slit. Then turn the shoe on the right side, work herring-bone stitch, round the top and down the front, beginning at the back seam at the top, and work down to the toe. Then fasten off. In herring-bone stitch, it may be worked continuously round, without fastening off. Make 4 eyelet holes on each side to draw in the ribbon. Then trim the shoes.

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### HEM-STITCH.

THIS pretty stitch is suitable for handkerchiefs and linen ruffles, and is done by first turning the hem the desired width, and then drawing a number of threads more or less in proportion to the fineness of the cloth. Having turned your hem *exactly* to meet the upper drawn thread, baste it carefully down. Thread your needle with fine cotton, and commence to hem it, taking up four threads each stitch, and putting one stitch between each four.

Double Hem-stitch is doing the same on both edges.

Another pretty stitch may be made by drawing more threads and making the space wider, and then after double hem-stitch, take the *second* four and pass over the first four, leaving the thread to make a line through the middle, then pass to the *fourth* and pass over the third.

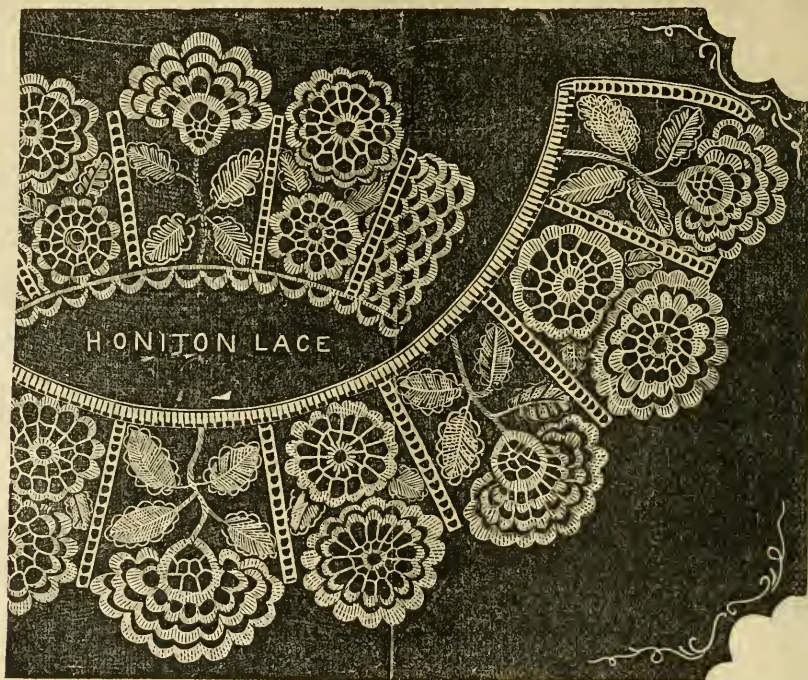
Another way is to double hem-stitch, and then gather three bunches of stitches together with a smooth knot done in embroidery cotton. This make a very handsome edge for pillow cases or chemise sleeves.

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### HONITON LACE IN CROCHET.

To those who are familiar with Crochet and practice it successfully, the imitation of that beautiful fabric, Honiton Lace, affords great amusement, and very elegant articles of dress can be furnished. The stitch is the same as for ordinary Crochet, and the additions necessary are made by patterns of lace stitch. The

pieces necessary to complete a collar can be made separately and then joined together in the desired shape. Of course any one wishing to copy a collar would arrange their plan before commencing, and complete each sprig before putting them together. The collar can be completed by a foundation of Brussels net if desired, or by guipuring. The cotton used is very fine, and the collar is finished by a purl edge.



HONITON LACE IN CROCHET.

## HONITON LACE SPRIG.

The different laces which are made on a pillow, must always retain a high price, from the tediousness of the process of their production. They are sometimes valued more for their expense, than for their beauty of design. The Hon-





iton lace has, for the last few years, been in great favor. Although not so expensive as formerly, it still bears a rather high price, and we should be glad that it were so, if the poor lace-makers themselves reaped the advantage; but it is not so, as they scarcely receive enough, after a close day's work, to supply them with food. The sprig we have given, is a genuine Honiton pattern, and can be worked to produce an effect very similar to the real lace. In doing so, we should trace the pattern on a rather coarse cambric, and sew it round with a fine linen thread leaving the cambric between the lines. The cambric has a much better effect than any muslin. All the open part must be filled in with lace stitches. If a real Honiton sprig can be referred to, while working, it will enable the imitation to be very close. These sprigs can, when completed separately, be arranged on a Brussels net, either in the shape of a collar, sleeves, veil, or any article which may be selected. A still greater similarity is produced, if they are joined together, and filled in with a lace stitch, without any net being used at all for the ground. The most beautiful material for this sort of work, is Messrs. Walter Evans & Co.'s Persian thread

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### KNITTING.

To attempt to enumerate the many articles which can be made by knitting, would be useless, as volumes might be written without exhausting the subject, and its advantages, both of use and ornament, are almost as inexhaustible.

Knitting can truly be called the friend of the aged and blind; the fingers supplying the want of eyesight, and solacing many weary hours which otherwise would be tedious to bear. It gives employment to the poor, amusement to the rich, and supplies to all something in the way of garments, either useful or ornamental.

The beautiful shawls, so fashionable of late years, are many of them knit by ladies, in their moments of leisure; and caps, comforters, tippets, gaiters, shoes, &c., are made in vast quantities, either for money or for gifts to friends.

In ornamental knitting, with silk and beads, the number is almost as great as for purely useful articles.

The implements necessary, are different sizes of needles, called *knitting needles*, and cotton, wool, or silk, as desired.

The position of the hands is important in learning to knit, either to be a rapid or elegant knitter; but practice alone will enable a person to become a thorough proficient.

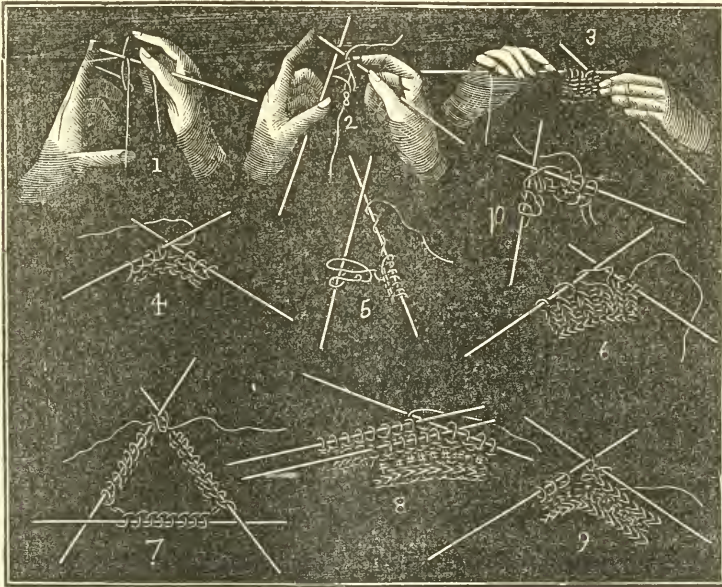


Fig. 1. *The first process in casting on.*—Hold the end of cotton between the first and second fingers of the left hand, twist it over the thumb and forefinger, and bend the latter to twist the cotton into a loop; bend the needle in the loop; hold the cotton, attached to the reel, between the third and little fingers of the right hand, and over the point of the forefinger; bring the thread round the needle, by the slightest possible motion; bend the needle towards you, and tighten the loop on the left hand finger, in letting it slip off to form the *first* stitch.

Fig. 2. Now take that needle with the loop on it, in the left hand, and another in the right. Observe the position of the hands. The left hand needle is held between the thumb and the second finger, leaving the forefinger free, to aid in moving the points of the needles. This mode of using the forefinger, instead of employing it merely to hold the needle, is the great secret of being able to knit without looking at the work; for so extremely delicate is the sense of touch in this finger, that it will, after a little practice, enable you to tell the sort of stitch coming next, in the finest material, so that knitting becomes merely mechanical. The engraving indicates the mode in which the right hand needle should be held. Insert the point in the loop, bringing it behind the other needle, slip the thread round it, bring the point in front, and transfer the loop to the left hand needle, without withdrawing it from the right hand. Repeat the process for any number of stitches required.

Fig. 3. *Plain Knitting*.—Slip the point of the right hand needle in a loop, bring the thread round it, and, with the forefinger, push the point of the needle off the loop, so that the thread, just twisted round, forms a new one on the right hand.

Fig. 4. *Purling*.—The right hand needle is slipped in the loop *in front of* the left hand one, and the thread, after passing between the two, is brought round it; it is then worked as before. The thread is always brought forward before beginning a purled stitch, unless particular directions to the contrary are given.

Fig. 5. *The mode of making stitches*.—To make one, merely bring the thread in front, before knitting, when, as it passes over the needle, it makes a loop; to make two, three, or more, pass the thread round the needle in addition, once for two, twice for three, and so on.

Fig. 6. *To decrease*.—Take one stitch off without knitting; knit one, then slip the point of the left hand needle in the unknitted stitch, and draw it over the other. To decrease two or more, slip one, knit two, three, or more together, as one, and pass the slip-stitch over.

Fig. 7. *The way to join a round*.—Four or five needles are used in round work, such as socks, stockings, &c. Cast on any given number of stitches on one needle, then slip another needle in the last stitch, before casting any on it; repeat for any number. When all are cast on, knit the first two stitches off on

to the end of the last needle. One needle is always left unused in casting on for a round.

Fig. 8. *The way of joining the toe of a sock, or any similar thing.*—Divide all the stitches on to two needles, hold both in the left hand as if they were one, and in knitting, take a loop off each one, which knit together.

Fig. 9. *To cast off.*—Knit two stitches; with the left hand needle draw the first over the second; knit another; repeat. Observe that the row before the casting-off should never be very tightly knitted.

Fig. 10. This shows the mode of knitting three stitches together, so that the centre one shall be in front. Slip two off the needle together; knit the third, and draw the others over together.

To raise a stitch, is to knit the bar of thread between the two stitches, as one.

## SPECIMENS OF KNITTING.

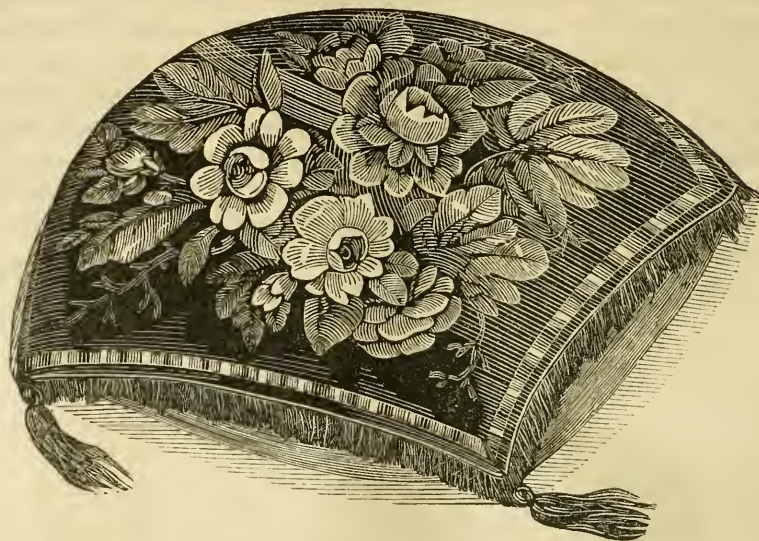


TURKISH SLIPPER.

## BOOK CUSHION IN ORNÉ KNITTING.

MATERIALS.—One ball of No. 16 Orné knitting wool; No. 11 knitting pins; one-half ounce shaded amber; one-half ounce of deep claret Berlin wool. No. 2 Penelope Hook; 1 yard of twilled colored lining; two-thirds yard of claret-

colored cotton or silk velvet ; as much bran as will stuff the cushion hard. Some silk gimp or worsted bullion fringe to match, and four tassels.



BOOK CUSHION IN ORNÉ KNITTING.

The Orné knitting ball consists of beautifully colored threads of fine wool knotted at equal lengths ; each knot terminating one row ; and this, when knitted up, produces the engraved elegant design, which is twenty-two inches long by seventeen broad.

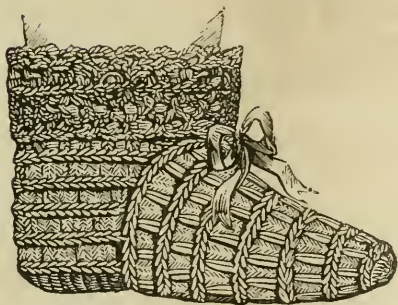
With the claret Berlin wool cast on 140 stitches, then join on the Orné knitting ball, and knit it in moss-stitch, thus :

*1st Row.*—Slip 1. Knit and pearl each stitch alternately.

*2nd.*—Slip 1. Pearl and knit alternately.

Observe that the stitch which was pearled, must in the next row be knitted, and always slip the first stitch. By continuing this from knot to knot the design will work itself out ; but should the thread of wool be too long or too short, tighten or slacken the preceding stitches, with a pin, or the finger and thumb, but *invariably* bring the knot to the edge. When the ball is knitted up, with the

claret wool work a row of Dc all round, making three stitches into each corner stitch of the knitting. Then, with shaded wool, work a row of double L stitches all round. These are made by twisting the wool twice over the hook; *work three stitches into every stitch at the corner*. Then, with claret wool, work another row; damp the knitting, pull it, and lay it between linen clothes under a heavy weight. Now make up the cushion, and trim it as in engraving. This work will wash and look equal to new, by mixing a little ox-gall with a little curd soap lather, and washing it in the ordinary way, spreading it out to dry, and turning it frequently.



KNITTED SHOE.



KNITTED STOCKING.

EXPLANATION OF TERMS USED IN KNITTING, AND HINTS ON  
KNITTING.

*To cast on*—The first interlacement of the cotton on the needle.

*To cast off*—to knit two stitches, and to pass over the second, and so on to the last stitch, which is to be secured by drawing the thread through.

*To cast over*—to bring the cotton forward round the needle.

*To narrow*—to lessen by bringing two stitches together.

*To seam*—to knit a stitch with the cotton before the needle.

*To widen*—to increase by making a stitch, bringing the cotton round the needle, and knitting the same when it occurs.

*A turn*—two rows in the same stitch, backwards and forwards.

*To turn*—to change the stitch.

*A row*—the stitches from one end of the needle to the other.

*A round*—a row when the stitches are on two, three, or more needles.

*A plain row*—that composed of simple knitting.

*To pearl a row*—to knit with the cotton before the needle.

*To rib*—to work alternate rows of plain and pearl knitting.

*To bring the thread forward*—to bring the cotton forward so as to make an open stitch.

*A loop stitch*—made by bringing the cotton before the needle, which in knitting the succeeding stitch, will again take its own place.

*To slip or pass a stitch*—to change it from one needle to the other without knitting it.

*To fasten on*—the best way is to place the ends contrariwise, and knit a few stitches with both together.

*To take under*—to pass the cotton from one needle to the other without changing its position.

*Pearl, seam, and rib-stitch* are the same.

Be careful in knitting to have the cotton or wool of a moderate tension—not too loose, nor too tight.

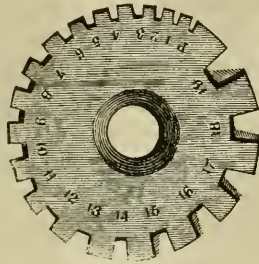
When it is requisite to cast off, and continue a row on a separate needle, run a coarse thread through the cast off stitches, as they are easily taken up when required.

It is a good plan to have children taught to knit, boys as well as girls, and to have them learn to knit without looking at their work. Old ladies who have lost their sight often knit very beautifully, and as a general rule we find that they began very young, and learned to knit without giving their work steady attention. The blind in all Asylums are beautiful knitters, and in case of any accident to the eyesight it would be a great resource, as well as when deprived of sight by old age.



Knitting needles vary in size and in length. For small articles the short ones are most convenient. They are made of steel, bone, ivory, or wood, and you purchase such sizes as agrees with the work you have to do. In all large trimming stores where this kind of material is kept, they will tell you the best sizes, if you are ignorant yourself.

Here is a cut of a gauge for measuring needles for knitting and netting meshes, and for crochet needles.

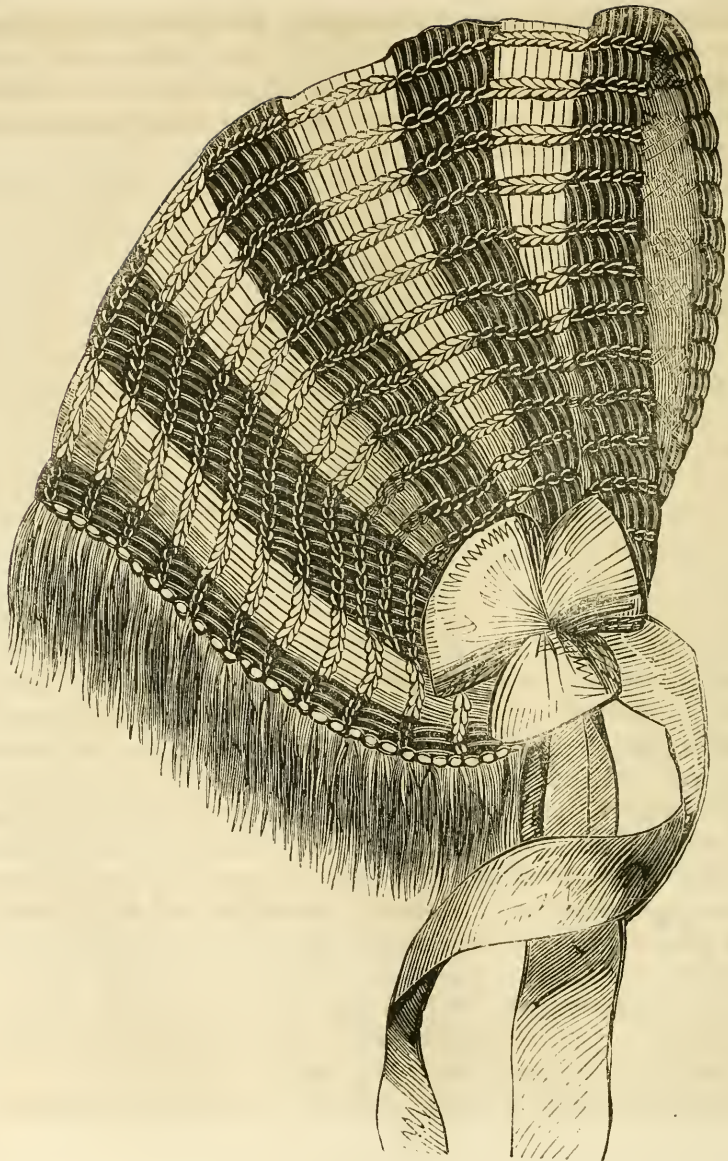


WIRE GAUGE.

## O P E R A C A P .

These caps look the prettiest when of two colors. The material is single Berlin wool. Scarlet and white contrast extremely well. To commence, cast on seventy-two loops on the smallest sized ivory needles, with the scarlet wool; knit and purl until you have five rows knitted on the right side; this forms one stripe. Take the white wool and repeat this, only reversing the stripe, continue this process until you have nine stripes, purled and knitted alternately; five of the scarlet, four of the white. Before casting off prepare as follows: take the first loop upon your needle, drop the second, take the third, and so on to the end of the row, taking care to avoid any mistake, which would be the ruin of the whole. The first and the last loops must of course be preserved. You will now have just half the original number of loops upon your needle. Cast off, leaving the wool very loose. Afterwards assist the dropped loops to run down. This makes a very simple but very pretty stitch in knitting.

The fringe is now to be added, which is done by looping lengths of wool



OPERA CAP.

through the stitches just cast off, and slipping the ends through the loop, so as to form a knot.

The ends of the knitted pieces are now to be gathered up with a needle, the ribbon string attached, a pretty rosette of the same sewed on over the gathering up, and this useful little article is completed.

#### FOUR BEAUTIFUL PATTERNS

##### *Of Lace Edgings, for Collars, Dresses, &c.*

By means of the following directions, every lady can provide herself with lace edgings of the most durable kinds, and without either much expense or trouble. These laces, when knit with fine *thread* and small needles, are exceedingly pretty. When they are intended for common wear, or to trim the bottom of petticoats, they should be knit with needles of the ordinary size, and coarse cotton. They wash well, and wear a long time. After a little practice, a great facility in knitting them is acquired, and the work progresses with a rapidity which young beginners are apt to despair of obtaining.

Cast on 8 stitches.—1st row,—take off the first stitch without knitting it, knit plain the 2 next, lap in the thread once, take off 1 stitch, knit 1, slip and bind, knit 1, lap in the thread twice, knit 1, lap in the thread twice, knit 1.

2nd row,—knit plain 2 stitches, seam 1, and put back your thread, knit 2, seam 1, and put back your thread, knit 2, seam 1, and put back your thread, knit 3.

3d row,—take off the first stitch, knit 2, lap in the thread, take off 1, knit 1, slip and bind, knit the rest.

4th row,—knit the two first, slip and bind, knit, and slip and bind, until only 7 stitches are on the left hand needle, and one on the other, knit 3, seam 1, and put back your thread, knit the rest.

Cast on 11 stitches.—1st row,—take off the first stitch, knit 2, lap in the thread, take off 1, knit 1, slip and bind, knit 1, lap in the thread, take off 1, knit 1, slip and bind, knit 1, lap in thread twice, knit 1, lap in the thread twice, knit 1.

2nd row,—knit 2, seam 1, and put back your thread, knit 2, seam 1, and put

back your thread, knit 2, seam 1, and put back your thread, knit 2, seam 1, and put back your thread, knit 3.

3rd row,—take off 1, knit 2, lap in the thread, take off 1, knit 1, slip and bind, knit 1, lap in the thread, take off 1, knit 1, slip and bind, knit the rest.

4th row,—knit 2, slip and bind, knit, and slip and bind, until only 10 stitches are on the left hand needle, and one on the other, knit 3, seam 1, and put back your thread, knit 2, seam 1, and put back your thread, knit the rest.

Cast on 11 stitches.—1st row,—knit 3, make 1, narrow 1, knit 1, make 1, narrow 1, make 2, narrow 1, knit 1.

2nd row,—knit 3, seam 1, and put back your thread, knit 2, make 1, narrow 1, knit 1, make 1, narrow 1, knit 1.

3rd row,—knit 3, make 1, narrow 1, knit 1, make 1, narrow 1, knit 4.

4th row,—knit 2, slip and bind, knit 4, make 1, narrow 1, knit 1, make 1, narrow 1, knit 1.

Cast on 7 stitches.—1st row,—take off 1 stitch, knit 2, lap in the thread once, narrow 1, lap in the thread twice, narrow 1.

2nd row,—make 1 stitch, knit 2, seam 1, put back your thread, knit 1, lap in the thread once, narrow 1, knit 2.

3rd row,—take off 1, knit 2, lap in the thread once, narrow 1, lap in the thread twice, narrow 1, lap in the thread twice, narrow 1.

4th row,—make 1, knit 2, seam 1, and put back your thread, knit 2, seam 1, and put back your thread, knit 1, lap in the thread once, narrow 1, knit 2.

5th row,—take off 1, knit 2, lap in the thread once, narrow 1, knit 7.

6th row,—knit 3, lap in the thread once, narrow 1, knit 2.

7th row,—take off 1, knit 2, lap in the thread once, narrow 1, lap in the thread twice, narrow 1, lap in the thread twice, narrow, lap in the thread twice, narrow 1, knit 1.

8th row —knit 3, seam 1, and put back your thread, knit 2, seam 1, and put back your thread, knit 2, seam 1, and put back your thread, knit 1, lap in the thread once, narrow 1, knit 2.

9th row,—take off 1, knit 2, lap in the thread once, narrow 1, knit 10.

10th row,—knit, and slip and bind 8, leaving 6 on the other needle, then knit 2, lap in the thread once, narrow 1, knit 2.

#### A BABY'S SOCK.

*With 2 colors done in stripes, and double German lamb's-wool.*

Cast on 26 stitches, knit a plain row with the first color, fasten on the second, knit a row, adding a stitch at the end for the heel, and back again; then take the first color, knit a row, adding another stitch, and back again; continue the same, alternately, but without adding any more stitches for the heel, until there are 6 ridges of each color; then with the first, knit a row, and in coming back, cast off 15 stitches, beginning from the end at which you added two stitches, knit the 13 that are left; with the second color, knit a row and back again, then knit a row and back again with the first, and continue the same until you have four ridges of the second, and three of the first color: then with the first color knit the 13 stitches, add 15, and knit back again. Finish this side like the other, only decreasing for the heel. It is then sewed up in the shape of a shoe. Take four needles, pick up the 36 stitches round the instep, putting 12 on each of three needles, and knit two rounds plain, then pass the lamb's-wool forward, so as to form a stitch, slip a stitch, and knit two plain, then pull the slipped stitch over the 2 knitted ones, pass the lamb's-wool forward, and repeat this for one round, continue plain knitting for an inch; after that, rib 4 rows, knit 4, rib 4, knit 2, and cast off.

#### BABY'S SOCKS. 1st size.

*Two ivory needles, No. 12, and 3-ply fleecy are required.*

Cast on 24 stitches; knit two plain rows, add one stitch; knit 2 more rows and add another stitch which forms the heel; then continue knitting until you can count 10 ridges; cast off 14 stitches, beginning from where you added on for the heel: knit 6 more ridges, add on 14 stitches, and make this side to match with the other, decreasing for the heel. Pick up the 14 loops on each side, and the 6 in the middle, and put them all on one needle: knit a plain row,

then a row of holes for the ribbon to pass through, which is done in this manner:—begin with the lamb's-wool forward, slip a stitch, knit the next, and pass the slipped stitch over the knitted one; after this row is finished, knit 8 ridges.

#### FRINGE. No. 1.

A skein of knitting cotton must be cut into 8 lengths for the fringe; or, if you wish your fringe to be very deep, cut your skein into 4 or 6. The most convenient way, is to divide these lengths into sets containing 3 threads in each, and lay them before you, then with a ball of the same cotton, and two steel needles, which should be rather coarse, cast on 8 stitches, and knit 1 row plain; begin the next row by knitting the 2 first stitches plain, bring the cotton forward, knit 2 stitches taken together, by this means you make a loop stitch; take 1 of the sets of cotton, put the ends even, double it in half, and loop it over the needle you are knitting with, forward; knit 1 stitch, pass the set back between the needles, knit 2 stitches, bring the set forward again, and knit the last stitch. The back rows are plain knitting; you must be careful to take the whole head of the set with the 4th stitch, which leaves 4 to be knitted plain, and you have 8 as at the beginning; after finishing this row, give the set or tuft a pull down, which puts it in its right place, before beginning another.

#### FRINGE. No. 2.

Cast on 9 stitches. Slip the 1st stitch, knit the 2nd and 3rd, bring the thread forward, knit 2 together, knit 1, turn the thread forward, knit 2 together, knit the last. When you have the length you want, cast off 5 stitches, and unravel the 4 others, which form the fringe.

This fringe may be made wider, by casting on 12 or 15 stitches.

#### HERRING-BONE PURSE.

*Two needles only are required for this knitting.*

Cast on 88 stitches, begin with the silk forward, slip a stitch, knit a stitch,

pass the 1st over the 2nd, knit a stitch, bring the silk forward, and rib the next. When this is done, the silk will be forward ; begin again.

If the purse be required to be longer, cast on as many stitches as are necessary, observing that it *must* be a number which can be divided by four.

#### A STRONG PURSE.

With 2 steel needles and coarse netting silk, cast on 60 stitches, knit the first, bring the silk forward, slip a stitch, knit the next, and pull the slipped stitch over the knitted one, bring the silk forward and begin again. The second row is simple knitting.

#### PORCUPINE KNITTING FOR A PURSE.

*Four fine needles, nearly 3 skeins of netting silk, and one string of gold beads are required. Thread some of the beads on the silk, before you begin.*

Cast 36 stitches on each of 3 needles, knit a plain round ; knit 4 stitches, bring the silk forward, knit a stitch—this is the centre stitch of the pattern—bring the silk forward, knit 4 stitches, slip a stitch, taking it under, knit 2 taken together, pull the slipped stitch over it, then begin knitting the 4 stitches, &c. ; it is better at the end of each needle to knit a stitch of the next one, as it prepares for the next round. Continue thus for 6 rounds, increasing *before* and *after* every centre stitch, and knitting till within 1 of where you decreased, which stitch slip, knit the next 2 together, and pull the slipped stitch over it. Knit a plain round. Knit another round plain, excepting over the centre stitches, where you are to knit a bead, bringing it through the stitch. Knit a plain round, keeping the beads on the outside of the purse. (This purse is knitted wrong side outwards.) Knit to within one stitch of the bead stitch, which slip ; knit 2 together : these 6 rounds increase each side of the stitch you decreased with in the last pattern, which makes that the centre stitch for the bead.

It is easy to count the number of rounds you have done, at the place where you decreased.

This pattern is very pretty for a boa, knitted with German lamb's-wool, and needles No. 15.

## SPOTTED PURSE.

Cast on 69 stitches; take off the first stitch, bring the silk forward, slip a stitch, knit 2, pass the slipped stitch over the 2 last, repeat this to the end of the row. The back rows are ribbed.

This pattern is very pretty in two colors, changing them every 2 rows.

## ANOTHER PURSE.

First row: slip a stitch, knit a stitch, pass the first stitch over the second; repeat this to the end of the row. Second row: bring the silk forward every time.

This is a very pretty stitch for d'oyleys, with a plain border. Any *even* number of stitches may be set up.

## A NET PURSE IN POINTS.

Fifty stitches long, and 80 rows wide, of a middle-sized silk and mesh. Net 31 stitches, with one color, and back again; then 28, 25, 22, 19, and back again to each; then with the other color, begin at the distance of 19 stitches, and net until you meet the side already done: pass the needle through the stitch to connect them. Half a point is now done, you reverse the number of stitches to complete it.

It is also very pretty if the points are made longer, say 45 stitches, decreasing by four stitches every other row, until you leave only 5 for the other point.

## CORKSCREW NETTING FOR A PURSE.

*Two different colored silks are required, for instance, brown and blue; 1 mesh, and 2 needles; thread each of the needles with one color. A round foundation, consisting of 60 stitches, should be used.*

Join both needles on together, net with the brown 30 stitches, then begin with the blue and net *the other* 30 stitches; net the blue silk *back*, and continue it over 6 stitches of the brown; now take the needle with brown, pass it through the blue stitch, and net till you meet the needle with blue, turn back (still with the brown silk) and net round till you have gone over 6 blue stitches; net with



blue again, passing the needle through the brown stitch; continue thus advancing each color 6 stitches at one side, and receding at the other, till the purse is one-third long enough, then begin the opening, which is made by omitting to pass the silk through the stitch at one place; the pattern you must carry on as before, for which you will be obliged to fasten on your silk to fill up where you recede.

## D'OYLEYS.

*Two needles are required.*

Cast on 86 stitches, knit a row of two stitches plain, and two ribbed. In the 2nd row, rib the stitches that were plain in the first row, and knit plain those that were ribbed. In the 3rd row, rib the stitches that were ribbed in the last row, and knit plain those that were knitted plain. 4th row, rib the plain stitches and knit the ribbed ones. Repeat these four rows five times. 2nd pattern in the d'oyley, continue the first pattern for 10 stitches, then knit, putting the cotton twice round the needle, every stitch, until you have only 10 left on the needle, knit them like the 10 first; these 10 stitches on each side, form the border, and are always the same pattern; knit the next three rows plain, except the border; then repeat the first row of this pattern; knit 3 rows; the border as before. 3rd row, begin with the cotton forward, knit two in one, bring the cotton forward, &c., until you come to the border again; knit 3 plain rows, repeat these 4 rows 3 times, and begin the 2nd pattern again; continue these two patterns alternately, until the d'oyley is nearly square, then finish with the same width of border as at the top.

For this knitting, your cotton and needles should be rather fine.

N. B. Many of the patterns given as purse stitches, are very pretty for d'oyleys, with a border either of plain or fancy knitting.

## SAVE-ALL BAG.

*Four coarse needles are required. This bag is so called, because it may be made with odds and ends of netting silk, or all of one color, at pleasure.*

Cast 40 stitches on each of 3 needles; knit one plain round; then knit one stitch, bring the silk forward, knit a stitch, thus forming a loop-stitch in addi-

tion to the original number, knit a stitch, bring the silk forward, and continue as before for the whole round. Next round, knit a stitch, bring the silk forward, knit two stitches (the loop and that next it) together; knit a stitch, bring the silk forward, and knit two together, until the bag is long enough.

This bag looks well with a clasp, and a tassel at the bottom.

#### MOSS-STITCH, TO MAKE A THICK BAG

*Two needles are required.*

Moss-stitch can be done with any even number of stitches. Take off the first stitch, pass the cotton forward, rib a stitch, pass the cotton back, and knit one plain, pass it forward, rib a stitch, pass it back, and so on to the end of the row. In the second row, rib and knit alternate stitches. It may be knitted either with four or two needles.

#### DOUBLE KNITTING.

For double knitting, you may cast on any *even* number of stitches; bring the thread forward, slip a stitch, pass the thread back, knit a stitch, putting the thread twice round the needle. This repeated, forms the pattern.

You will find, in the next row, you take off the knitted stitch. Should you prefer beginning with a knitted stitch, pass the thread but once round the needle in every first stitch, as this will form a firmer edge.

#### DOUBLE BLANKET.

*This blanket is very light and warm. Two large wooden pins are required. It takes 2 pounds and a half of lamb's-wool to make one 4 feet wide and 5 long.*

Put on 250 stitches, knit 10 simple rows; then begin and end each row with 6 stitches in plain knitting; the rest of the row is double knitting, putting the wool twice round the pin. The border is frequently made of a different color from the middle; in this case, the two balls of wool are passed once round each other, so as to loop the wool every time.

## A GENTLEMAN'S COMFORTER. DOUBLE KNITTING.

*Two coarse steel needles are necessary, and 5 skeins of fine knitting yarn.*

Cast on 72 stitches; knit the first stitch, putting the yarn only once round your needle, bring the yarn forward, slip a stitch, pass the yarn back again, knit a stitch, passing the yarn twice round the needle; continue knitting in double knitting with the yarn twice round the needle, until the comforter is long enough. In the last row, before you cast off, the yarn should be passed round the needle only once. Small comforters, to cover the chest in riding, are made in the same way.

## A COMFORTABLE COMFORTER.

Cast on 50 stitches; knit 44 turns plain knitting, decrease one stitch in five, until you have only 40 in the row; knit 6 turns, then decrease again 10 stitches in the row; knit 18 turns, increase 10 stitches in the row; knit 6 turns, increase 10 stitches in the row; knit 44 turns, and cast off.

## DOUBLE KNITTED SHAWL.

Begin with one stitch; increase a stitch every other row, which will make one side slant; knit plain knitting until you have 9 stitches, 7 of which are for the border; these are knitted in plain knitting throughout; with the other stitches begin double knitting, as before. When your shawl is nearly large enough, knit a few rows of plain knitting, to correspond with the border on the other side.

## DOUBLE KNITTED SHAWL, WITH COLORED BORDER.

This shawl is knitted in precisely the same way as the one above, except that you begin with the color you mean to have for the border: when you have 7 stitches, you must pass the white round it and knit in the end. Every time you come to the border, you pass the colored and white lamb's-wool round each other, thus looping them together.

## PINCUSHION COVER. LEAF PATTERN.

*This pattern is knitted with 4 needles, No. 18.*

Cast 45 stitches on each of 3 needles (15 being required for each stripe). First round, begin with the cotton forward, purl 2 stitches, pass the cotton back, knit one, taking it at the back, purl 2, pass the cotton back, slip one stitch, knit one, pull the slipped stitch over the knitted one; knit 6, bring the cotton forward, knit one, this increases two loop-stitches; repeat this all round. You will find you have increased 1 stitch in every 15. 2nd round; begin with the cotton forward, purl 2 stitches, knit one, taking it at the back, purl 2, slip one, knit one, pull the slipped stitch over the knitted one, knit plain until you come to the next purl stitches, and continue as before. In this, and every alternate round, no loop-stitches are to be made, but the purled stripes and the decrease to be done as before, which will reduce the stitches to the original number. Knit these rounds alternately, making the 2 holes (which occur in every alternate round) one stitch sooner each time, *i. e.*, knitting 5, then 4, then 3, then 2, then 1, instead of six stitches, as mentioned in the first round. You will then have six rows of holes, which completes the leaf, and you will find the holes brought to the side of the stripe opposite to that on which they began; you must then begin again as at first.

Nine rounds of leaves complete a pincushion.

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**KNOTTING.**

THIS is so little used that a description seems almost unnecessary. When common, it was used for nearly the same purposes as crochet work is now, but the material generally was fine whip-cord. Crochet cord and coarse silk can be used.

**LACE-WORK.**

THIS is similar to darning, on a foundation of bobbinet lace, but is not much in request, as nearly all manufactures of lace can be bought at moderate prices. Imitations of the more costly laces may repay for the trouble, and beautiful samples of Honiton Lace in Crochet are made. (See Honiton Lace in Crochet, page 146.)

If edgings are worked, they must be done with very fine cotton and a purling sewed on the edge. Some imitations of the Appliqué Point are very pretty. Very beautiful lace veils used to be worked by ladies, in Tambour and other stitches, but that kind of veil is not worn at present.

The knitted lace edges and collars are extremely pretty and useful, and have the merit of wearing extremely well. This makes them very suitable for children's clothes, under-garments, pillow-case trimmings, &c.

The different kinds of lace used for working on, are called Net. Bobbinet, of different kinds, Brussels net, Filet, and Guipure Nets are the principal.

Swiss Lace is the name given to the kind of work which is done on lace foundation in muslin patterns. The Swiss embroidery is most beautiful, and Mr. Bryant\* speaks in great praise of this department of Swiss industry, of which he saw some superb specimens in his recent visit to the exhibition at Berne. He says, on one of the samples "the maidens of Appenzell had embroidered their Jungfrau on an immense curtain of white muslin. Another from the canton of St. Gallen, had flowers in high relief, the petals raised from the muslin and turning back against it, as in a carving. In other samples are flowers and fruits; others were of an architectural design, intermingled with graceful human figures. There are in Appenzell and St. Gallen six thousand persons who live by this sort of needle work."

There are a great variety of stitches, under different names used in lace work, and imitations are made of other laces besides Point; such as Brussels, English, Valenciennes, Point Appliqué, Swiss Lace, &c.

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\* Letters from Spain, by W. C. Bryant. D. Appleton and Co., 1859.

**MUSLIN WORK.** (See Embroidery.)

FOR Broderie Anglaise, a very fine long cloth, or the same material of which the garment is made, jaconet, linen, &c., are used.

For fine embroidery, such as collars, sleeves, &c., fine French muslin is used. For Swiss lace work and Appliqué, a close but clear muslin should be chosen. For pocket handkerchiefs, fine linen cambric is the only suitable article, and it is much the best also for infant's caps, shirts, &c.

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**MARKING IN EMBROIDERY, INK, AND COLORED COTTON.**

ONE of the accomplishments which every lady should learn and try to excel in, is the ability to *mark* well in Indelible Ink. Clothes of every kind, and particularly handkerchiefs, are constantly in danger of being lost; and there is no security so great against their total loss, as an intelligible mark. An embroidered wreath with the name in ink is very handsome, and so is one all embroidered. The stitch used in embroidery is the same as for any fine muslin work. After acquiring the necessary knowledge for marking in ink, a little careful practice will enable a lady to copy any beautiful embroidery pattern in ink, even to close the shading with the pen. Embroidered handkerchiefs look very beautiful when the corner containing the name is marked in ink with a corresponding design, for instance, the embroidery may contain roses, pinks, &c., or a set pattern of block work or scrolls. If the corner containing the name is marked to correspond, it makes the handkerchief very elegant. The name can be written in the leaf or in the flower.

We have used an Indelible Ink prepared by Mr. Blair, corner of 8th & Walnut streets, Philadelphia, for several years; and never had it wash out or fade, and it is *free* in the pen; never blotting the article. The directions are on each bottle, and carefully followed the result is always good. Some inks wash out directly, and some (from some injurious ingredient) cause the place to become so tender that it washes into holes, and in one instance we had a very elegant handkerchief in which the place containing the mark, came *entirely* out in the first washing.

It is best to practice on ordinary material before trying a fine handkerchief, as *thin* material is harder to mark than a close one.

Ladies wishing to mark very neatly in Indelible Ink will find this a very easy way. After having wet and thoroughly dried the article, with the preparation, iron it very smoothly. Lay it on a flat smooth surface, and place on it a sheet of *Impression Paper*, (sold by the sheet in many colors,) then place over the pattern you wish to copy, and carefully trace over every part with a moderately sharp instrument; the eye end of a bodkin is good. After tracing the pattern, remove the paper, and proceed to mark it over with ink. Lay it in the sun for a day or two, and then wash it. The same process of copying is very good for embroidery of any kind, when the patterns are not very large.

Some persons prefer a goose or crow quill to mark with, but a first-rate *steel* pen answers very well, provided it is kept very clean, and not used with common writing ink.

Stockings, from the inequality of the surface, are hard to mark well; and for that use and for coarse towels, the stamps which are sold are very useful, if you are fortunate enough to procure good printing ink. Some of it washes out directly, and some is so thick that it inevitably *blots* the article. The types are arranged for any name chosen, or the name can be set up in type, and mounted at a foundry like any other plate. They are convenient, but not elegant enough for fine articles.

Marking in fine colored cotton has been fashionable, and is very pretty. It is done in cross-stitch, or chain-stitch, and requires great neatness to make it ornamental. In selecting cotton for this use, subject it to a thorough boiling to see if the colors will stand.

The patterns given will most of them be equally suitable for embroidery or marking in ink.

SPECIMENS OF MARKING.

Beatrice

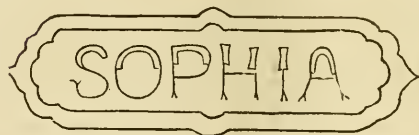
EMBROIDERY IN COLORED COTTON.



EMBROIDERY IN SATIN-STITCH.

Miranda

EMBROIDERY IN COLORED COTTON.



DONE IN SATIN-STITCH.

Fanny Augusta

DONE IN COLORED COTTON.



DONE IN INK, OR SATIN-STITCH.

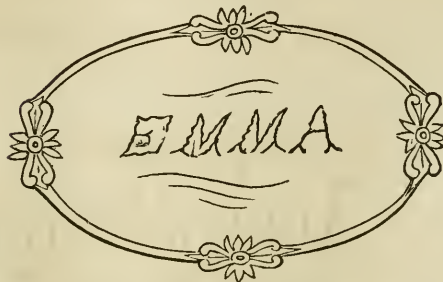




DONE IN INDELIBLE INK, OR SATIN-STITCH.



DONE IN INK, OR SATIN-STITCH.



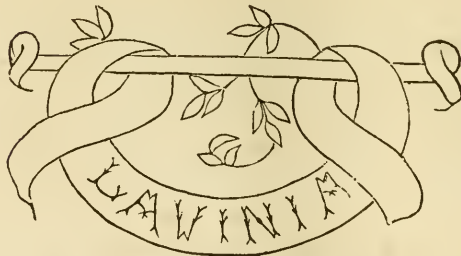
DONE IN INK, OR SATIN-STITCH.

# Viola Kate

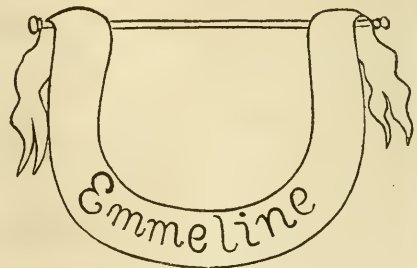
DONE IN SATIN STITCH.



DONE IN INK, OR EMBROIDERY.



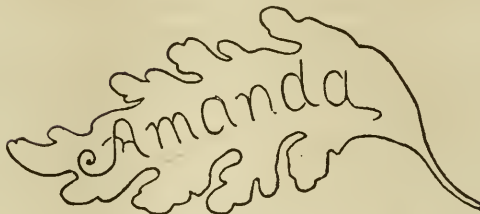
DONE IN INK.



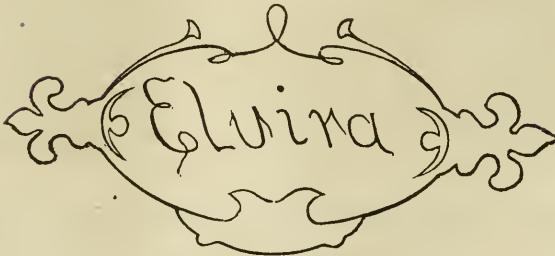
DONE IN INK.



DONE IN INK.



DONE IN INK.



DONE IN INK.



DONE IN INK.



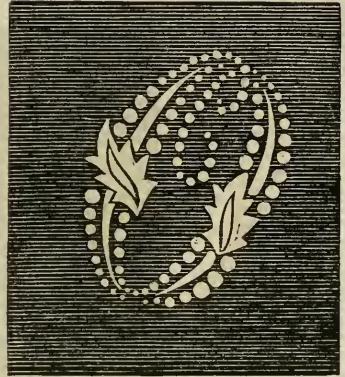
DONE IN EMBROIDERY, SATIN-STITCH, EYELETS, AND LACE WORK.



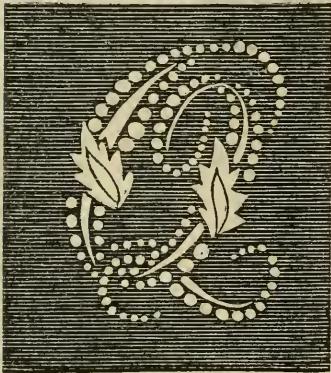
DONE IN RICH EMBROIDERY, AND THE NAME IN INK.



DONE IN EMBROIDERY.



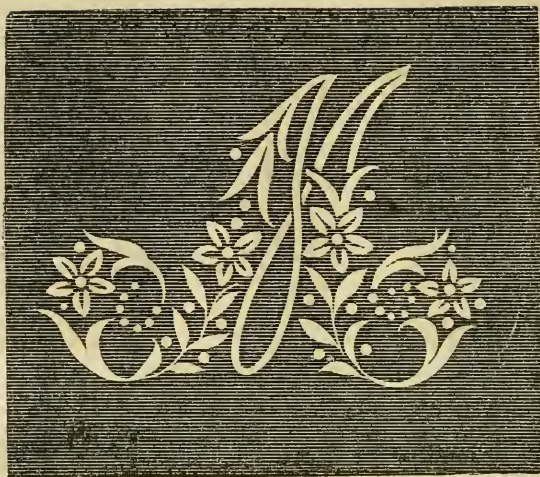
EMBROIDERY IN SATIN-STITCH.



EMBROIDERY IN SATIN-STITCH.

Louisa.

DONE IN INK, OR EMBROIDERY.



EMBROIDERY IN SATIN-STITCH.



DONE IN INK, OR EMBROIDERY.



EMBROIDERY IN SATIN-STITCH.

## NETTING.

NETTING, as well as Point Lace, has the merit of antiquity to add to its present popularity; netting, being known and practised by the Egyptians, three thousand years ago. It is also as familiar to the rude fisherman, as to the accomplished lady. The making of nets furnishes employment to a great many persons, male and female, particularly those in the vicinity of the ocean. Twine is the material used for fishing nets, the plain stitch being the same as for fine netting. *Knitted* sleeves of zephyr, ending at the wrist, with a deep ruffle of *Netted* wool, with a little floss silk mingled, make very pretty, warm and useful sleeves for winter wear. They are prettier in pure white, than in colors.

The implements necessary for this elegant branch of needle-work, are a netting needle, and a mesh.

The material is silk, cotton, wool, twine, &c. The process of netting is not easy to describe, but a little *practice* will make a lady an accomplished worker. The variety of stitches are very great and some are much more complicated than others. Some of the names are as follows :

## PLAIN NETTING.

The netting needle must be threaded with the material, and fastened by a knot to the long loop before spoken of, and the mesh must be held up as close as possible to this knot *under* the twine. The silk is to be held in the right hand, between the forefinger and the thumb, and must be passed under and around the left hand, so that the material may be formed into a slack loop, passing over all the fingers, except the little one. In this position, the silk must be held between the upper side of the mesh and the left hand thumb, and the needle must be passed back, round the pin or mesh, allowing the material to form a larger loop, so as to include the little finger. The needle will thus be brought round, in front of the mesh, and must pass under the first loop, between the mesh and the fingers, and thus through the loop called the foundation loop, and thence over that portion of the material which goes backward, for the purpose of forming the second loop. The needle must be kept in its position, till the right hand is so brought round as to be able to pull it through; and then the needle being drawn out and held in the right hand, the worker must disengage all the fingers of the left, except the last, which is to retain its hold of the second loop, which was formed by passing the material round it. By means of this hold, retained by the little finger, the material is to be drawn to the mesh, and the knot thus formed, be drawn tight to the foundation. This process is to be repeated, until a sufficient number of stitches are formed as are necessary, according to the width of the net desired. As the mesh is filled, some of the loops must be suffered to drop off; and when the row is completed, it must be drawn out, and a row of loops will be found suspended from the foundation, by their respective knots, and moving freely onwards. The work is then to be turned over, which will cause the ends of the rows to be reversed; and in netting a second row, it will be done as before, from left to right. In commencing the second, and all the succeeding rows, the mesh must be so placed as to come up close to the bottom of the preceding row or loops, and the former process with the needle must be repeated. It will be needful to have a sufficient quantity of material always wound on the needle, or otherwise it will not move freely round, as it is indispensable it should do.



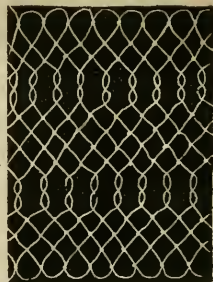
## GRECIAN NETTING.

This should be worked with fine silk, and with two meshes, Nos. 9 and 18; one plain row is to be netted with the large mesh, and then in the next row employ the small one. The silk is twisted round the fingers as in plain netting, and the needle must pass through the finger loop into the first stitch, and thence into the second. Then let the second be drawn through the first, and the first through the second, finishing the stitch by releasing your fingers and pulling the material tight. The succeeding stitch is a small loop, that appears to cross the stitches twisted together. These three kinds of stitches form the pattern, and are to be repeated until the work is completed. Grecian netting may be employed for a variety of purposes, and you can, of course, vary both the material and the meshes, as best accords with the design you are intending to accomplish.



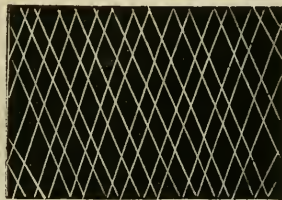
## PLAIN OPEN NETTING.

Commence with three or four rows of plain netting; then one row of loop stitches, made by putting the silk twice round the mesh. Repeat from the three rows of plain netting.



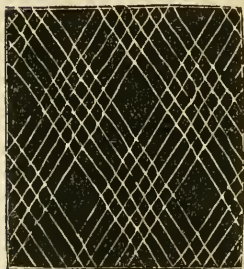
## DIAMOND NETTING.

This kind of netting is easy of execution, and looks extremely pretty. It is done by making every other stitch a loop-stitch, in order to effect which, the silk must be put twice round the mesh, instead of once, as in plain netting. Treble diamond netting is similar, only the process is rather more difficult in execution. After netting three rows plain at the beginning, the first row is to be composed of



one loop stitch, and three plain stitches, repeated until the row is finished: then in working the second row, commence with the plain stitch, then follow with a loop, then two plain stitches, and repeat as before. For the third row, begin with one or two plain stitches, make a loop, then net a stitch plain, and repeat the two loops and the plain stitch, to the end of the row. For the fourth row, you net three stitches in plain netting, then make a loop-stitch, and repeat as in previous rows.

#### DIAMOND NETTING, OF FIVE STITCHES.

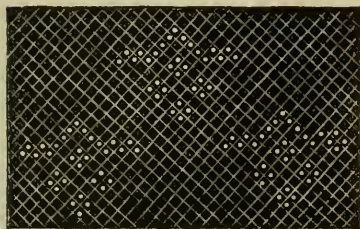


Commence with a long loop, then net five loops plain, repeat to the end of the row, finishing with a long loop. Second row; begin with a plain loop, make a loose stitch to meet the short loop in the previous row, and withdraw the mesh before commencing the next loop, work four loops plain, and so proceed. Third row is commenced as the second: withdraw the mesh as before, and work three plain loops. Begin the fourth row with a plain stitch, work a long loop, then a loose stitch; withdraw the mesh, and work two plain stitches; again withdraw the mesh, work a plain stitch, and so proceed to the end. The fifth is begun with two plain stitches; then form a loose stitch, withdraw the mesh, work one plain loop, again withdraw the mesh, and finish with two plain stitches. The sixth row commences with three stitches plain, then make one loose stitch, and finish with two plain ones. For the seventh row, commence as in the last case; make a long loop, and finish with two plain stitches. The eighth row begins with three stitches, in plain netting; withdraw the mesh, net one stitch plain, make a loose stitch, again withdraw the mesh, and finish the row with a plain stitch. In doing the ninth row, net two stitches plain, withdraw the mesh, net two more plain stitches, make a loose stitch, again withdraw the mesh, and finish with a plain stitch. The tenth row is begun as the last, but instead of the loose stitch, net a plain one, then make the loose stitch and withdraw the mesh. The mesh proper for this kind of netting, is No. 18, and the silk called second-sized purse twist, is the best adapted for this kind of work.

## NETTING WITH BEADS.

This will require four skeins of the finest netting silk, and a mesh No. 3, with very small steel beads. The ends of the foundation are joined—the purse being netted round.

Net four plain rows before the pattern commences. There are six sprigs or beads in the round, five stitches between each, as in the following engraving.



In the first half of the purse there will be seven rows of these sprigs. The pattern is then reversed, to form the other end: the points of the sprigs meeting each other. The opening of the purse commences with the fifth row of

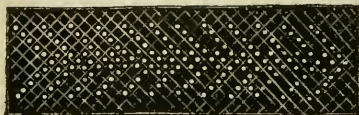
the pattern. The pattern is much more graceful in the netting, than can be presented on the diamonds of the engraving.

## NETTING WITH BEADS.

Four skeins of extra fine netting silk, and a mesh No. 6, are required. Commence with a foundation of one hundred and twenty stitches, and net a piece seven inches in width. The mouth of the purse is made as follows:—the annexed engraving represents one side of it.



First row—net forty-two plain stitches; one bead stitch; one plain; two bead; two plain,—alternately eight times; one plain; one bead; forty-two plain.

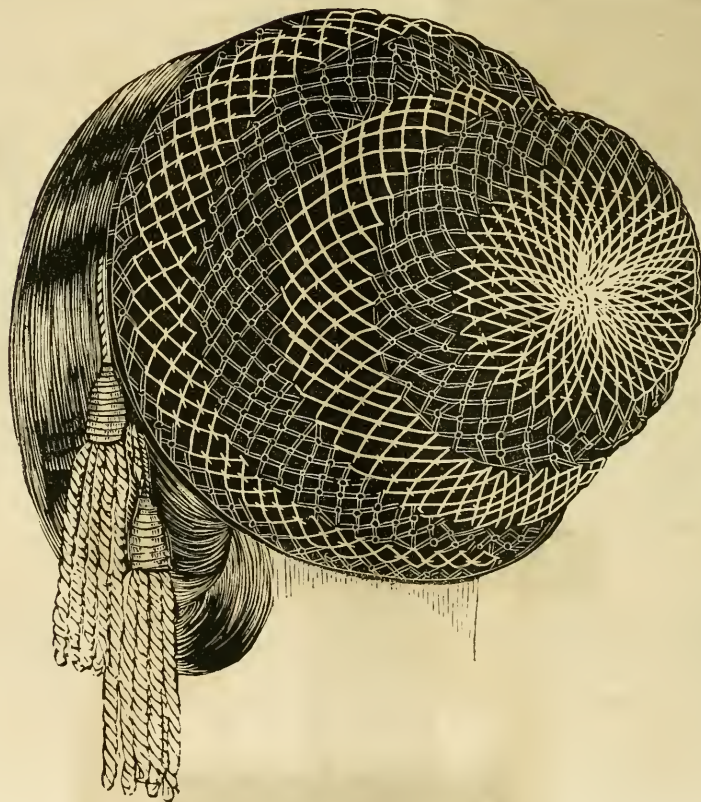


## NETTING WITH BEADS.

There are many other stitches known by different names, such as—

*Square Netting,*  
*Honey-comb Netting,*  
*Round Netting,*  
*Spotted Netting,*  
*Leaf Netting.*

*Double Stitch Netting,*  
*Darned Netting,*  
*Vandyke Netting,*  
*Embroidery on Netting.*

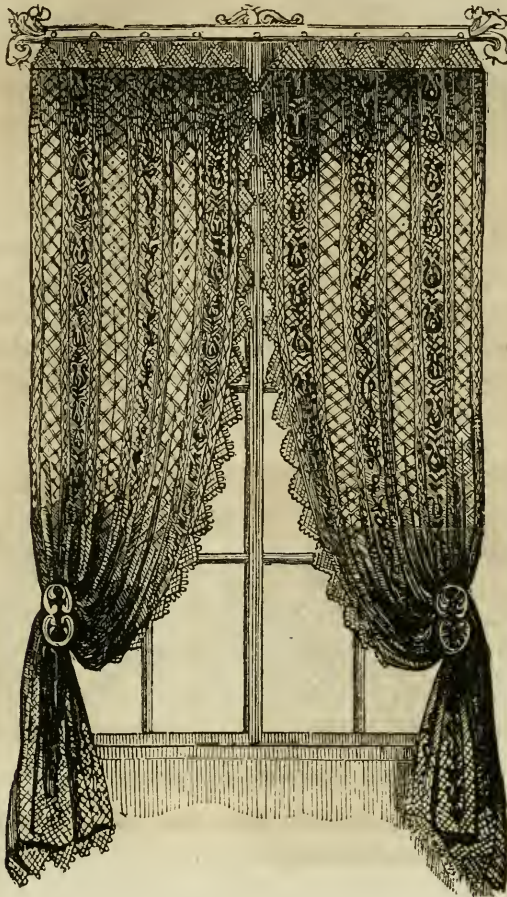


A NET FOR THE HAIR.

**MATERIALS.**—One skein of fine sized cerise, and one of white netting silk; meshes Nos. 12 and 15, and two netting needles. With cerise make a founda-

tion of forty stitches on mesh No. 15, join to form a round, and net seven rounds in plain netting. With white net two loops into every stitch on mesh No. 12, then net six rounds in honeycomb pattern; net the next six rounds in plain netting on mesh No. 15 with cerise; repeat the last twelve rounds twice. Draw together the foundation stitches, and finish with a silver cord and tassel, or by passing a piece of elastic through the last worked loops to draw the net around the head.

## NETTED CURTAIN.



## NETTED CURTAIN.

**MATERIAL.**—One and a half pounds of Knitting Cotton, No. 10. Meshes—Nos. 12 and 14 Bell Gauge, one flat mesh, half an inch wide, and one, a quarter of an inch wide. Steel Netting Needles.

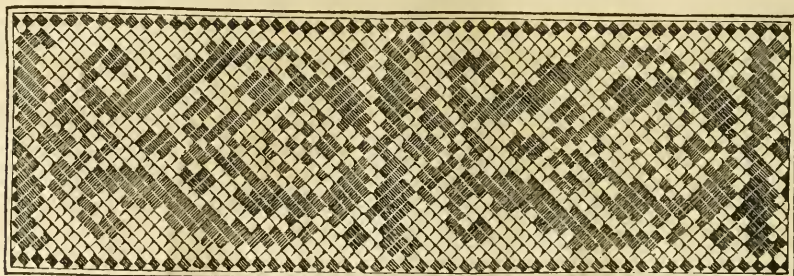
The foundation is 576 stitches for a curtain of four yards in length. Commence with No. 14 mesh, and net four rows plain, and for the

## OPEN STRIPE.

Fifth row, with the half inch mesh, work plain. Sixth row, mesh quarter of an inch, net two stitches together, repeat. Seventh row, plain. Eighth row, half inch mesh, net two stitches in one, repeat. Then, for the

## DIAMOND STRIPE.

With mesh No. 14, work four rows plain, and for the diamonds, fifth row, net one plain stitch, and then turn the thread round the mesh, and net one plain stitch; repeat these two stitches to the end. Sixth row, all plain. Seventh row, turn the thread round the mesh, net a stitch, then one plain stitch; repeat these two stitches. Eighth row, plain. Repeat the last four rows five times more, then work three rows plain, and then repeat the open stripe.

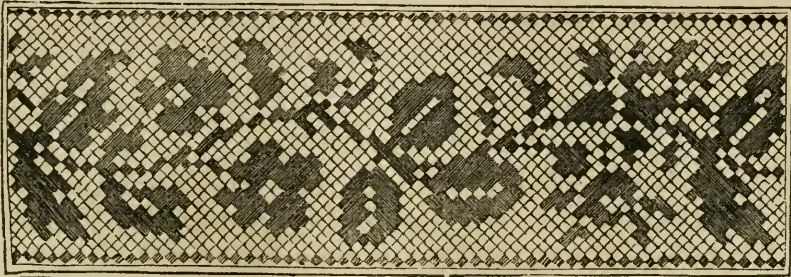


FIRST EMBROIDERED STRIPE.

Mesh No. 14; work thirty-six rows plain, then repeat the open stripe, then the diamond stripe, then the open stripe.

## SECOND EMBROIDERED STRIPE.

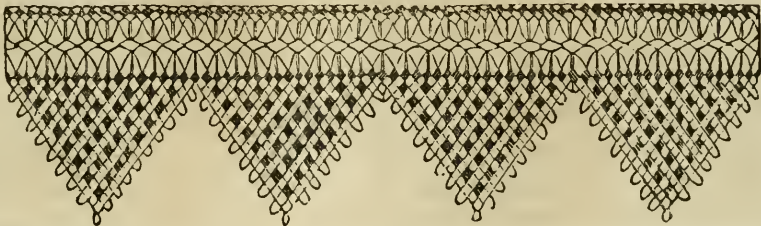
Mesh No. 14; work thirty-nine rows plain, then repeat the open stripe, diamond stripe and open stripe. Work the third embroidered stripe the same as



the first, then repeat the open stripe, and net four rows plain. This makes a curtain one yard wide, and if required wider, repeat the diamond stripe and the second embroidered stripe.

## VANDYKE EDGING.

Mesh No. 12; net seventeen plain stitches on the last row of the curtain, turn back. Second row; net the seventeen stitches, turn back. Third row; net sixteen stitches, turn back, leaving one stitch. Then fifteen rows same as the last, working one stitch less each time. Cut off the thread and commence the next

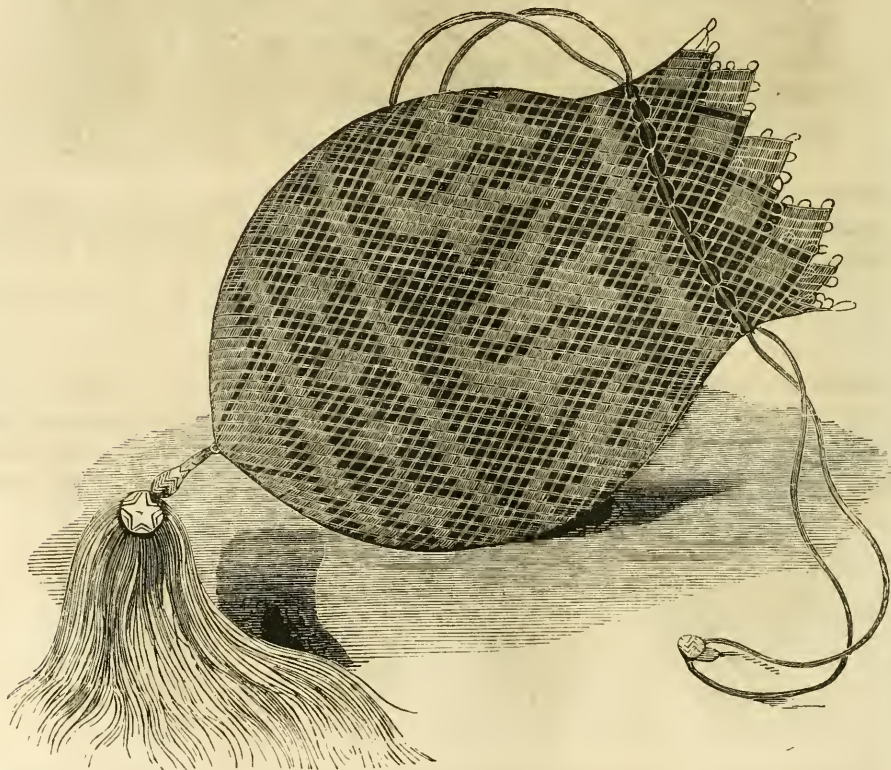


vandyke on the eighteenth stitch of the curtain. Repeat the vandykes along one side at the top and bottom.

The patterns are embroidered with the same cotton and a rug needle, in the

usual manner, that is, by passing the needle under and over the stitches of the netting about five times, taking care to turn the stitches the same way as marked in the engravings below. The beading at the edge of the stripes should also be worked on the four plain rows of the diamond stripes. The vandykes are embroidered in the same manner.

SHORT PURSE, IN NETTING.



SHORT PURSE, IN NETTING.

MATERIALS.—Very fine crimson netting silk, and gold thread. Two steel



meshes are required, one about No. 15, and one No. 11. Eagle card-board gauge.

Make a piece of foundation of nine stitches, and join your silk in the first.

1st round (small mesh). 1 stitch in every stitch of the foundation.

2nd: The same.

3rd: 2 stitches in every one of the previous round.

4th: A stitch in every one of the last round.

5th:  $\times$  2 stitches in the first, and one in the second,  $\times$  8 times.

6th: a stitch in every stitch.

7th: Increase eight stitches in the round, by doing two in one eight times, taking care that the stitch increased is the one which precedes the increased stitch of the last augmented round.

8th: Like 6th. 9th: Like 7th. 10th, 12th, 14th, 16th, 18th, 20th, 22nd, like 6th.

The intermediate rounds like the 7th. There ought now to be 88 stitches in the round.

Do 44 more rounds, without any increase. Then take the large mesh, and do another round.

Take the small mesh,  $\times$  miss one stitch, take a stitch in the second, then one in the stitch that was missed.  $\times$  Repeat this all round.

Do four rounds of plain netting with the small mesh, then begin to make the points.

1st point: 7 stitches; draw out the mesh,  $\times$  turn the work, and make a stitch on every one but the last;  $\times$  repeat till you come to a point.

2nd and following points, like the first, so that there are 11 in the round.

The pattern is then to be darned with the gold thread, according to the design we have given.

**NEEDLES.**

GOOD needles are absolutely necessary to make good work of any kind, and it is a great trial of patience and loss of time to attempt to work with any but the best. Perhaps in hand-sewing the difficulty is more felt than in any other, and to be obliged to sew with needles that "cut in the eye," as the phrase is, is very trying to the nerves of the unfortunate person using them. Some bend very easily, making a constant change necessary, and some are extremely brittle. Among the very best sewing needles are those to be had of Mr. Godey, the well known editor of the *Lady's Book*, which we prefer to any others. They are done up in neat little cases, containing a hundred needles, in sizes from 5 to 10 inclusive.

Crochet needles, or Hooks, require to be very smooth, and not too sharp. It is much better to buy each one with a separate handle. Those sold in sets are apt not to be of so good quality. They range from 12 to 24, inclusive.

Knitting needles are either short or long, and range from 12 to 26, inclusive. Steel ones are for fine work; and for coarse work ivory, bone, or wood are used.

Tapestry needles are used for embroidery on satin, cloth, &c.

Rug Needles are used for canvas work.

Netting Needles are made of various sizes, and of bone, ivory, wood, &c.

Beading Needles are very long and slender, and can be procured of any desired size.

Darning Needles are of various sizes, suitable for either fine cotton, or coarse yarn.

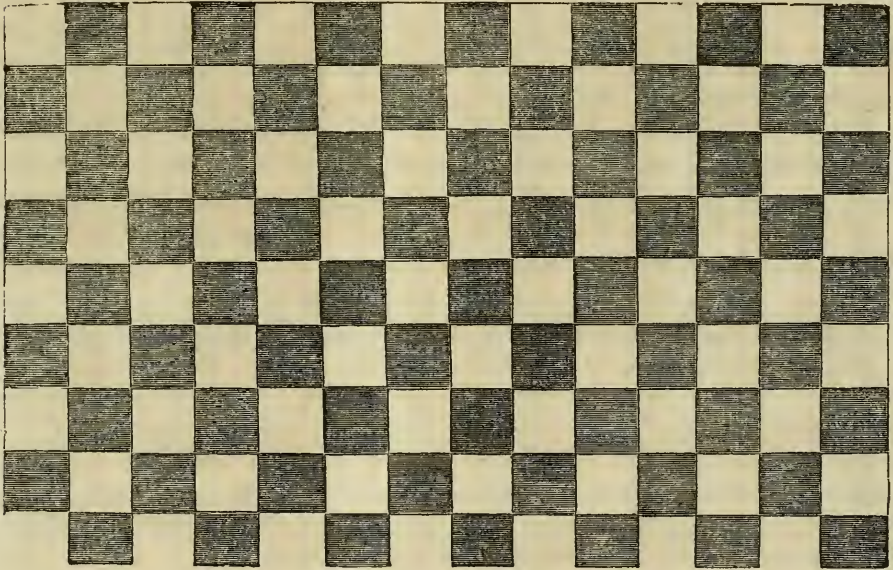
Bodkins of various sizes are made of gilt steel, bone, or ivory.

A *Glove* needle is a very convenient thing for every lady to possess, as it enables her to repair a break in her kid glove much more neatly than can be done with a common sewing needle.

Machine needles are of different shapes, and always to be had of the manufacturers of the machine to which they belong.

## PATCHWORK.

WE own to a liking for Patchwork, genuine old fashioned patchwork, such as our grandmothers made, and such as some dear old maiden aunt, with imperfect sight, is making for fairs and charities, and whiling away otherwise tedious hours. We love to see a bed spread with the pretty squares and rounds and curious shapes, which mingled with white look so clean and gay; and we even love the

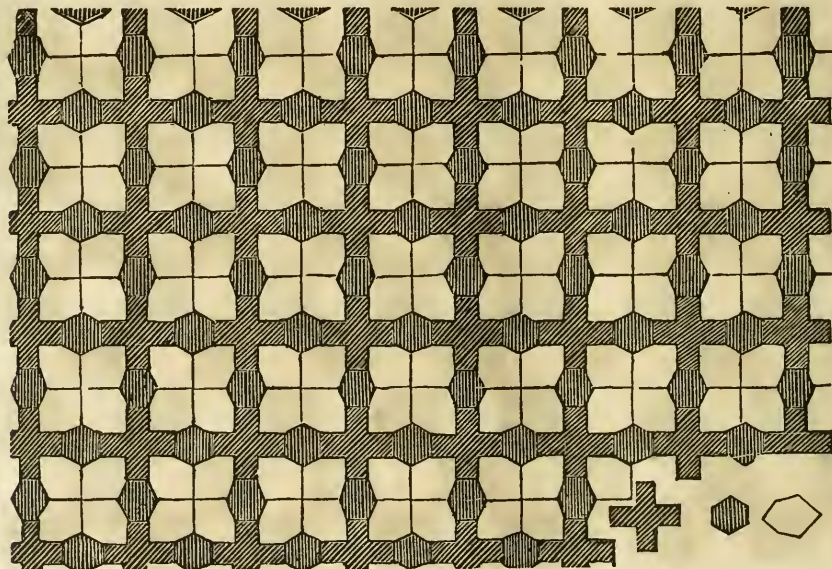


PATTERN FOR PATCHWORK.

irregular, coarse, ill-matched pieces, put together by a perhaps over-tasked mother, or a little child trying her first efforts at being useful. We think the *real old Patchwork* of bits of calico infinitely prettier than the bits of silk sewed together for parlor ornaments.

What little girl does not recollect her first piece of patchwork, the anxiety for fear the pieces would not fit, the eager care with which each stitch was taken, and the

delight of finding the bright squares successfully blended into the pretty pattern. Another square and another, and the work begins to look as if in time it might become a quilt; then, as the little girl grows up to young ladyhood, the blushes flit across her cheeks when, as she bends over her sewing, grandmamma suggests that making patchwork is a sign of matrimonial anticipations; then the mother, exercising all her ingenuity to make a pretty quilt for the little occupant of the cradle, until we go forward to the old grandmother, who finds patchwork the finest work her aged eyes and trembling fingers will permit her to undertake.



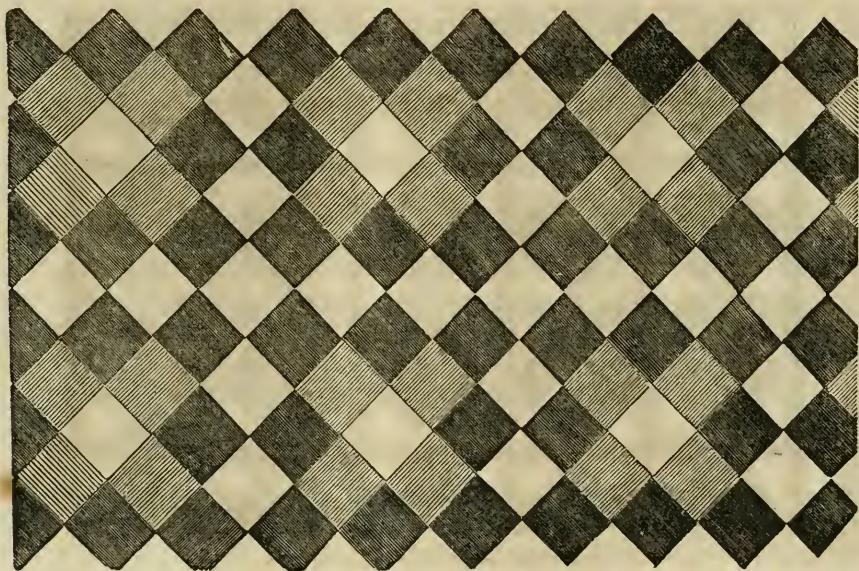
PATTERN FOR PATCHWORK.

From the house of the rich mother who finds expensive silk, sewed in pretty patterns, the choicest covering for her darling, to the poor hovel, where every rag is treasured to eke out the winter quilt for the little ones, we find patchwork.

Stories by famous authoresses, and patterns even by artists, are to be found on the subject of patchwork.

The greatest neatness and regularity are requisite in the arrangement of the

pieces to form a patchwork pattern, and great taste may be displayed in the blending of the colors. There is, in this State, an institution for the reformation of girls who have been imprisoned for some crime ; they are taught to sew neatly, and each one is allowed to exercise her taste and ingenuity in the manufacture of a patch work quilt, which she is allowed to take away with her when she leaves. I have seen one hundred and fifty beds in this institution, each covered with a different pattern of patchwork quilt ; some very tasteful and pretty, others not.



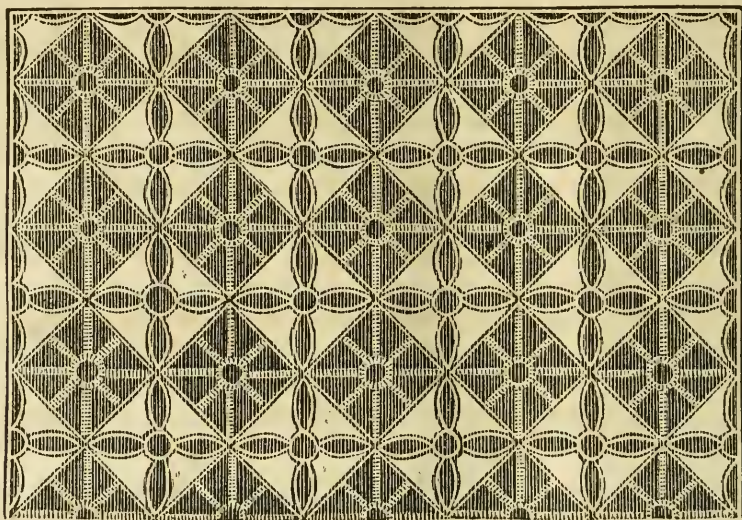
PATTERN FOR PATCHWORK.

In an economical point of view there is great saving in patchwork quilts, if they are made from pieces of cloth already in the house, which are useless for anything else ; but if, as we once knew a lady to do, you buy the finest, highest priced French chintz to cut up into inch pieces, it is not perhaps so great a saving as it would be to buy the quilt outright.

An old lady, an aunt of ours, one of the single sisterhood, is constantly making

the most beautiful patchwork quilts. She has one made entirely of pieces of dresses worn by the different members of the family; this is her family quilt, and it really seems odd to see so many familiar pieces made into one article.

Patchwork of silk is much used for chair covers; whether it is pretty or not is a matter of taste; we do not admire it. But the prettiest piece of work we almost ever saw was a quilt made by an old lady friend for her first grandchild. It consisted of tiny stars of silk, and the pieces were given by all who had any interest in the baby; there was nothing bought or given by strangers. The



PATTERN FOR PATCHWORK.

lining was of pure white satin, from the skirt of mamma's wedding-dress; it was quilted in tiny diamonds. The quilt was filled with eider down, and bound with beautiful ribbon. It was just the size for baby's cradle, and was very light.

An album quilt is a very pretty idea. A lady gives the size of the square she wishes to each of her lady friends, who are willing to contribute to her quilt. They make a square according to their own taste, putting a white piece in the centre, on which they write their name. Every lady's autograph adorns her own

square. An old lady in Charlestown showed us one in which there were one hundred squares, and all the contributors excepting twelve were dead. The quilt itself belonged to her mother, and was more than sixty years old.

The two patterns given in this article are to be made of white pieces and chintz. The small squares are white, the others chintz, and the size may vary according to the taste of the maker.

The varieties of forms for patchwork are innumerable. For economical calico patchwork, it is impossible to direct much as regards *color*, for there is generally a great variety; but blend dark and light as much as possible, *always* bringing in as much *white* as is consistent with the design.

A lady friend once made a quilt in this way. Her sight was rather imperfect, and she was not fond of Crochet Netting, or any other of those fancy works. She cut squares of white, about a foot square, and in the centre of those, she sewed down bunches of flowers, cut out very neatly from the high colored furniture chintz. It was finished with a border of the same bouquets, sewed closely together, and the effect was very beautiful.

*Tin* patterns are very useful in cutting out patchwork, as paper is apt to become tumbled. Cut in paper any design you wish, and take it to any tinman, and they will cut it accurately. In making silk patchwork, you must cut pieces of stout paper the size you wish, and baste your silk down on it very carefully, and then sew them together. Two colors look best with the *filling*, if there is any, of black. It is not necessary to remove the paper, if it is a chair cover or a cushion; but for a quilt, it is better to take them out.

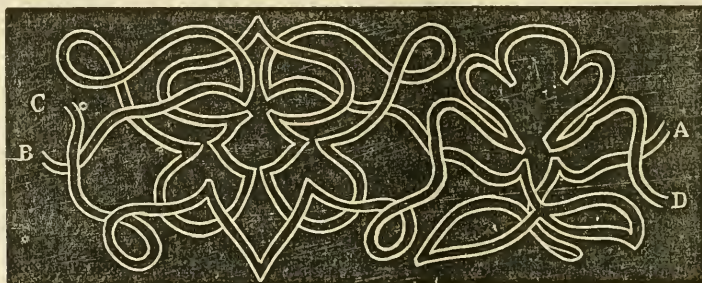
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### POINT LACE.

THE Point Lace stitches are so numerous that a mere description of the whole of them would fill a volume. Indeed few people can be said to be acquainted with the whole of them, for each rare specimen of antique Point Lace will be found to contain stitches, or combination of stitches, peculiar to itself, and which, perhaps, may not be met with in one out of a hundred other pieces. We, there-

fore, do not profess to give the whole of the stitches known in former times, but only the principal ones seen in the most valuable lace. In our Point Lace patterns, also, we have in many instances retained the old designs, but adapted them to modern forms of dress. Thus, instead of the ruffs and stomachers of Queen Elizabeth's time, we give chemisettes, collars, and lace; but those who are connoisseurs, will readily recognize in these the rich flowers and scrolls which form the distinguishing ornaments of Spanish rose point.

The outlines of any design in Point Lace are made in braid of various sorts, in thread or sometimes in linen. The braid used is either French linen or cotton braid, or that known as Italian braid. French braid is a simple plait, more or less wide; Italian braid is, in fact, a pillow lace insertion, somewhat resembling a tape, but with edges like those seen in all other pillow lace. It enters very much into the composition of Venetian and other valuable Italian lace, whence the name Italian Braid has been given to it. Point lace used formerly to be worked on parchment, the outlines being pricked on that material with a large needle. Parchment being, however, very hard and stiff, is not so pleasant a material to work on as colored paper, which may be lined with calico or alpaca, according to the work intended to be done. Work done with French braid has been called by some persons Point Lacet work, a name which (if it has any meaning at all) signifies point *braid* work; and seems to imply that this kind of work is not POINT LACE. This is an error. Both the materials now known as French and Italian braid were used centuries ago, in lace making; in which art former generations have left such specimens, that we of the nineteenth century cannot hope to do more than equal them; to surpass them would be impossible.



We give a diagram showing the manner in which lines of braid cross and in-



tersect each other, to form the pattern ; and we would observe, *en passant*, that each line is done with a separate piece of braid, that from A to B being one piece, and from C to D another.

French braid, whether made of linen or of cotton, is laid on the pattern with stitches taken *across* it, from one edge to the other. This mode of putting on braid prevents it from stretching, as from the nature of the plait, it would otherwise do. In forming angles, each edge should be sewn down to the paper, and then the braid turned over. Circles are made by laying the braid on the design, and forming it into the proper shape with the fingers, before tacking it down.

Italian braid, being so much wider, requires to be tacked down at both edges ; and in forming circles and scrolls, one edge has, not unfrequently, to be gathered in slightly. When thread is used as an outline, a second, and much finer thread is used to tack it down. The coarse thread is laid on the outlines, and the needle is brought up on one side of it, and down, in the same hole, on the other. The stitches are taken at the rate of five or six to an inch, one being always placed at the point of each angle, so as to keep the outlines as accurate as possible. To fasten on a thread, run the needle along the braid a little way, taking a button-hole stitch to secure it. Fasten off in the same manner. If the outlines are in thread, you can twist the needle round it two or three times, and then take a tight button-hole stitch.

The chief stitch in all point lace is that known as the common button-hole or overcast stitch. This stitch worked as closely as possible, or at regular intervals, drawn tightly, or the reverse, forms almost all the stitches, or more properly *laces*, used. We will begin by describing the simplest of all, which is known as

**BRUSSELS EDGE (No. 1).** This is a continuous line of button hole stitches, not drawn tightly, and taken at equal distances of about the fourteenth part of an inch. When worked on braid, care should be taken that the needle is inserted at a little distance from the edge of the braid, which would otherwise be apt to fray.

**LITTLE VENETIAN EDGING (No. 2).** In working this stitch, do one Brussels, and in the loop of that work a *tight* stitch.

**VENETIAN EDGING (No. 3).** Do four stitches instead of one in the loop of the Brussels stitch.

**SORRENTO EDGING (No. 4).** Do a stitch exactly like the little Venetian, the

eighth of an inch long, and then one half that length in the same manner. Continue to work these alternately.

**VENETIAN BARS** (No. 6). Take the needle across the space to be barred, once, twice, or oftener, according to the thickness of the bar, and then cover these threads quite closely with button-hole stitch.

The veinings of leaves are often worked in Venetian bars, over a ground of Brussels lace. As this to be done without breaking off a thread, it requires some little management. Begin by making the foundation thread of the vein running from the base of the leaf to the point, taking one, two, or three threads, but always beginning *at the point* to cover it with button-hole stitch. Do enough to come to the first veinings branching from it; slip the needle across to the



Venetian Edging.



Venetian Bars.



Edged Venetian Bars.



Sorrento Bars.

braid, in the proper direction, taking a close button-hole stitch to fasten it: cover it with button-hole up to the centre vein; then do the companion one in the same manner, and continue to work each pair as you come to it on the principal veining.

**EDGED VENETIAN BARS** (No. 5). This is a Venetian bar, like the last, edged with Brussels or Venetian edging. This, with various other bars, frequently forms the ground work of the guipured lace.

**ENGLISH BARS** (No. 7). These are frequently worked between two lines of Brussels or Venetian edging to connect them. They are made by passing the needle backwards and forwards through two opposite stitches, always tacking the under side of each, so that the threads be across the space smoothly and evenly. About four times each way will be sufficient. They are usually done across between two stitches, and then one at each edge is missed before the next bar is made. Sometimes these bars are radiated, a single stitch of the edge being missed on one side, and two at the other.

**SORRENTO BARS** (No. 8). These are bars which occur most frequently in Italian Lace. They are simply twisted threads so closely entwined that they only appear as one. They are also frequently radiated, and crossed; the effect produced will be seen in the accompanying diagram.

**DOTTED VENETIAN BARS** (No. 9). A bar of threads is made, as for a common Venetian bar. Do on it six stitches, and instead of drawing the seventh tight, hold the top by sticking a needle through it and the paper, about the tenth of an inch, and work on the threads of the loop three button-hole stitches. Do six more on the bar and repeat.

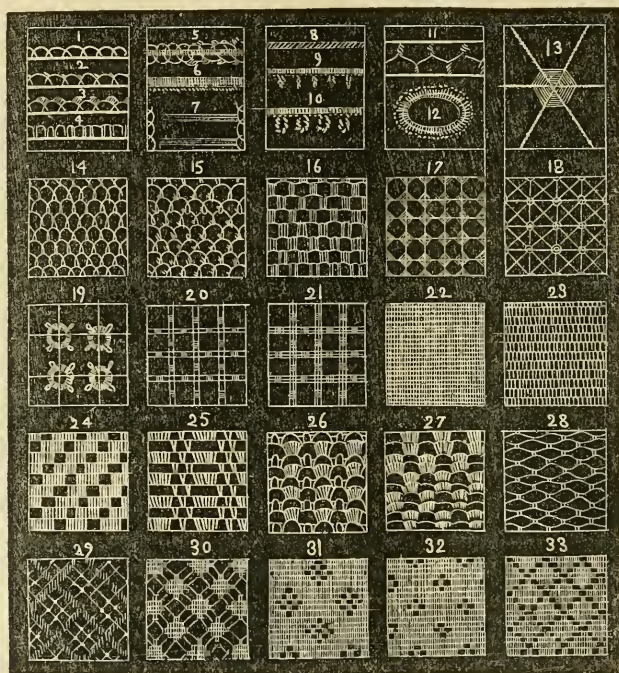
**RALEIGH BARS** (No. 10). Make a bar of threads, as for Venetian bars, and work on it about eight stitches. At the ninth, instead of bringing up the needle through the loop to form another button-hole, slip it under the bar, and bring it up on the right hand side, leaving a loop of thread about two inches long, which you will hold down with your thumb, to keep it in its place. Now twist your needle six times under the right-hand thread of this loop; draw it up when it will make a knot, and slip the needle through it, above the bar, to continue the process. It may be observed that when this bar forms a part of the foundation of a piece of point, only two of these dots are generally seen on it, and they are placed near each other, almost in the centre of the bar.

**POINT D'ALENÇON** (No. 11). This is only common herring-bone stitch, with the needle twisted once or oftener under the thread of each stitch, according as the space to be filled, is narrow or wide.

**SPANISH POINT** (No. 12). This is the raised stitch, which gives the peculiarly rich appearance to all the Spanish lace. A certain thickness of soft cotton is tacked down on the lace, in the form desired, and this is covered closely with button-hole stitch, edged with Raleigh dots, or with small loops. It is to be noticed that this is not attached to the lace by the button-hole stitches, but only by the thread which tacks down the soft cotton, so that it can be picked off without injury. The button-hole stitches must be worked very smoothly, and quite close together.

**ROSETTE** (No. 13). This is exactly like a spider's web, worked on three, four, or more threads, according to the shape of the space intended to be filled. Begin by making a Sorrento bar across the space, from one point to the opposite; then a second one, slipping the needle under the first in going, and over it in

twisting back; then do a third, or fourth, if necessary; but when you have back to the centre of the last, make the rosette, leaving the half bar single. The rosette is done by passing the needle under two threads, then continuing to



STITCHES.

slip it under two, *the first of which is always the last of the previous two*, until you have made the spot a sufficient size, when you finish the last bar, by twisting down to the braid, and fastening off. The size of the space must be the guide for that of the rosette; but from six to ten times round a centre is an average.

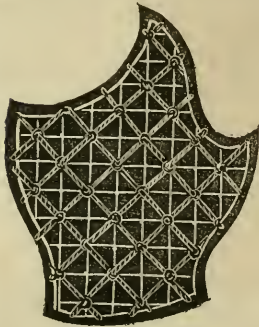
**BRUSSELS LACE** (No. 14). Consecutive rows of Brussels edging, worked alternately from left to right, and from right to left.

**VENETIAN LACE** (No. 15). Rows of Venetian edging. As this stitch can only be worked from left to right, a line of Brussels is usually placed between

every two rows, and being worked from right to left, saves the trouble of running the needle along the braid.

**SORRENTO LACE** (No. 16). Successive rows of the Sorrento edging.

**ENGLISH LACE** (No. 17). This is to be worked with the finest thread that is made. Do a number of sorrento bars (closely twisted threads,) at equal distances in one direction, throughout the space; then take one thread *under* all these, in exactly the opposite direction; take a stitch on the braid to secure it, and twist to the first cross. Pass the needle under the single thread and over the twisted one, till it has gone four times round, when the spot will be sufficiently large. Twist on the single thread to the next cross, and repeat. Do this until the whole place is filled, as seen in the engraving, where the distance between the threads is sufficiently accurately represented. This lace always looks best, however, when the lines are diagonal. English lace is often radiated, that is, the lines are more distant from each other at one edge than at the other, and the spots proportionably larger, presenting the appearance of a fan.



Open English Lace.

**OPEN ENGLISH LACE** (No. 18). This is a variety of the previous lace, being worked in the same way, but on four lines of threads, instead of two, namely, one diagonal from left to right, one from right to left, one horizontal, and one perpendicular. The spots are worked on the last line made. The distance of the lines is seen in the engraving.

The accompanying diagram gives another variety of open English lace. The straight bars are formed of single threads, while the diagonal ones are twisted; and at every cross a tight button-hole stitch is worked, to keep the threads together. Observe that in working bars, a tight stitch should *always* be taken on the braid, at the beginning and end of every one.

**MECHLIN WHEELS** (No. 19). Work Venetian bars on a single thread, in one direction, at equal distances. Then take a thread in the opposite direction, and cover it also with button-hole stitch, a little beyond the first cross. Take another needle and thread, and work a few stitches in the form of a circle, round each cross, so that by slipping the first needle through every stitch, a founda-

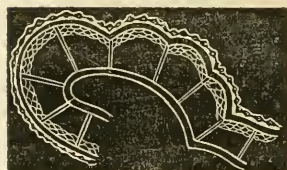
tion may be formed for the button-hole work with which the wheel is made, a single Raleigh dot being added between every two threads. The stitches taken with the extra needle, should form a sort of railroad for holding the thread in its place. This mode of working wheels, will be found very superior to the old one of pinning down the circle of thread. When all the wheels are worked, the stitches made with the extra needle should be cut away at the back.

**HENRIQUEZ LACE** (No. 20). This stitch, and the one that follows it, are invariably worked with the finest thread manufactured. Like English lace, it has a better effect, done on diagonal bars, than on those which are taken straight up and down, or across a space. Make one twisted bar across the space, then take a single thread nearly close to it. Twist it twice round, then darn a spot on the two threads; twist five or six times round, darn another, and repeat to the end. Do all the lines in one direction first, making the spots fall one beneath the other. Then begin the lines in the opposite direction, taking the thread *under* in one way, and *over* in returning, whilst, in order to keep the close bars apart, the thread must be twisted between them. Care must be taken that the bars in one direction fall between the spots in the other.

**CORDOVAN LACE** (No. 21). Worked like the preceding; but with three bars in each line, instead of two.



Brabant Edging.



Lyons Point.



Brussels Lace.

**VALENCIENNES LACE** (No. 22). This stitch, also, is done with the finest threads made. It is simple darning, of the closest and finest description, done with so much regularity that it resembles cambric.

BRABANT EDGING is a name sometimes given to a union of the Brussels with the Venetian edging. A row of Brussels is first worked, and on it a row of Venetian. The diagram gives the effect of this arrangement.

Another variety of edging is produced by two or three rows of Brussels being worked on one another. This is frequently seen in old lace; and, with Venetian on the outer edge of the braid, is often termed Lyons Point.

When spaces, similar to those in the accompanying diagram, are to be filled with Brussels lace, the best way is to work each side to the centre, and then run the needle up the middle, catching up, alternately, a stitch on each side. Sometimes the centre is not closed up at all.

The diagram, in page 202, gives a specimen of a modification of the Little Venetian Lace. The first stitch is taken as usual, but is followed by three others, worked as closely as possible. A space, equal to that of four stitches, is left between every four. In the second row, the four stitches are worked on the loop. The engraving also shows how the stitches are adapted to the different spaces in a pattern.

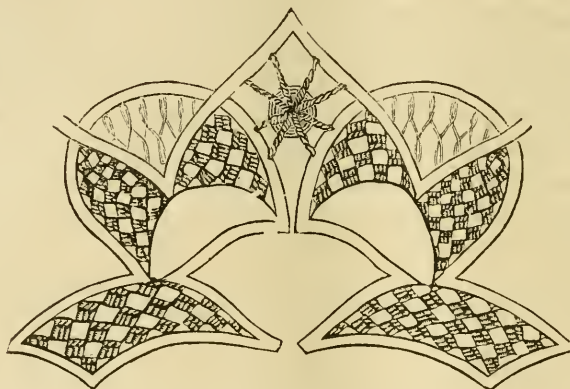
FOUNDATION STITCH (No. 23). This is ordinary button-hole stitch, worked over a thread, and *as closely as possible*. The thread is taken across the space from right to left, to form a bar, which is then covered with close Brussels, worked from left to right. Each stitch of a row is worked between two of the previous rows.

ESCÁLIER STITCH (No. 24). Work nine button-hole stitches as close to each other as possible. Miss the space of two, and repeat. In the second row, work one after each of the first seven, miss the space of the last two, work two on the loop, and seven more on the next nine, miss the last two of the nine; repeat in every successive row, passing over the last two of nine stitches, and doing two on the vacant space.

CADIZ LACE (No. 25). Do six close Brussels stitches. Miss the space of two, do two more, and again miss the space of two, repeat from the six stitches. 2nd row: Do two over the loop of every space, and miss all the stitches, whether six or two. Repeat these two rows alternately, to form the lace.

BARCELONA LACE (No. 26). The first row of this lace is exactly like Sorrento edging. 2nd row: Do four close stitches on the long stitch, and miss the short one, taking care not to draw the thread too tightly. 3rd row: A row of

Sorrento edging, the long stitch coming over the four stitches of the last row, and both the button-holes being worked on the loop, so that the short stitches come over the short of the first row. These two rows, worked alternately, make the lace.



LITTLE VENETIAN LACE.

FAN LACE (No. 27). 1st row: Six close Brussels, miss the space of six. Repeat. 2nd row: Six stitches over every six, miss the same space. 3rd row: Six close Brussels on every loop, missing the space between. 4th row: Six over every six, and six on every loop. 5th row: Six close over the six on the long loop, miss the other six. Repeat these last three rows as often as they may be required to fill up the space.

SPOTTED LACE (No. 28). This very light and pretty lace is done thus: 1st row:  $\times$  two close button-hole stitches, miss the space of four,  $\times$  repeat to the end, without drawing the thread too tightly. Begin the next row, and all following, at a little distance from the one preceding, and do two close stitches on every loop of thread.

VENETIAN SPOTTED LACE (No. 29). This lace consists of a series of diamonds formed by Venetian bars crossing each other diagonally, in each of the sections of which, four spots of English lace are to be worked. The foundation threads of the Venetian bars are first laid; then the English lace spots are worked, and



the button-hole stitch of the Venetian bars is done the last. This lace is well suited to fill up large spaces.

OPEN ANTWERP LACE (No. 30). For this lace a new stitch is required, called the double Brussels. Instead of a simple button-hole stitch, the needle is twisted once in the loop, so that when drawn up, it has a *longer* appearance than the ordinary Brussels. The stitches are to be worked quite close to each other. 1st row: × eight close double stitches, miss the space of six, × repeat, without drawing the thread very tightly across the missing space. 2nd row: × five double over the eight, two double on the loop of thread, × repeat. 3rd row: × two double on the five, five over the two, × when five stitches are worked over two, one goes between the two, and two on each side of it. 4th row: × eight double over five and miss the space over the two, leaving the loop rather loose, ×. Repeat from the second row, throughout the space.

OPEN DIAMOND (No. 31). 1st row: Five close Brussels, miss the space of two, × eight close, miss the space of two, × to the end of the row. 2nd row: Two close, × miss two, two on the loop, miss two, work along the line after all the remainder of the eight, do two on the loop, and on six of the next eight (thirteen altogether), repeat to the end. 3rd row: × miss two, two on the loop, miss two, do two on the loop, miss two, do one on every one of the line of stitches but the last two, × repeat. 4th row: Two on the loop, miss two, two on the loop, × miss two, two on the loop, one on every stitch, and two on the next loop (thirteen altogether), miss two, two on a loop, × repeat. The next diamond of holes must be so managed as to fall immediately between two of the first row. By repeating the first line, the place will be indicated. In all these stitches, it is assumed that *squares* are to be filled in. Where the shape varies from that, extra stitches must be added at the beginning, or taken away, as the case may be, the worker referring to the engraving for the appearance intended to be produced.

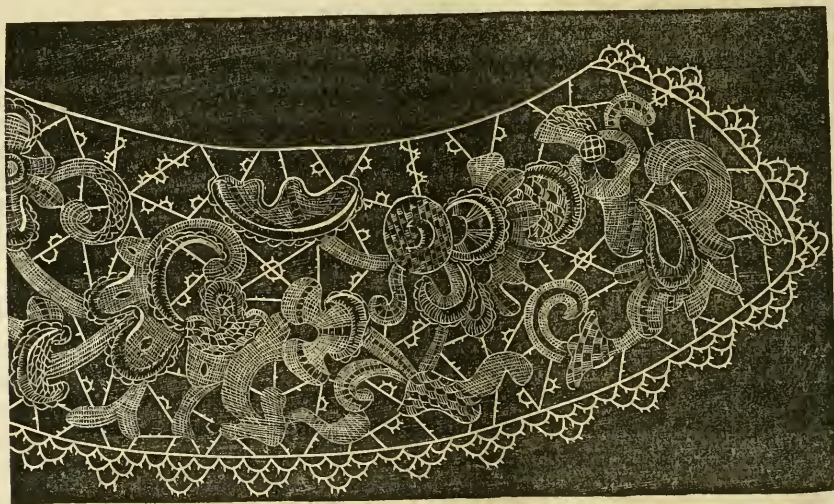
CLOSE DIAMOND (No. 32). The first row is plain button-hole stitch, 2nd row: Five stitches, × leave the space of two, fourteen stitches, × repeat. 3rd row: Two stitches, × miss two, do two on the loop, miss two, work on all the rest of the fourteen, except the last two, × repeat. In the fourth row, the holes fall over those of the first. The fifth row is all in close stitches. In the sixth, begin to make fresh lines of diamonds, coming exactly between the last set.

ANTWERP LACE (No. 33). 1st row:  $\times$  eight close, miss the space of two,  $\times$  repeat. 2nd row:  $\times$  five close, over eight close, and two close on the loop. 3rd row:  $\times$  two close over five, and five over two  $\times$ . 4th row:  $\times$  five close over two, and two over five,  $\times$ . 5th row:  $\times$  eight close over every five,  $\times$  repeat.

The above are the principal stitches found in Old Point Lace.

#### COLLAR IN SPANISH ROSE POINT.

MATERIALS.—Brooks's Valenciennes Threads. This collar is worked to correspond with the chemisette, and is distinguished by the same close, heavy work, and solid Spanish stitch edged with loops. The ground of the collar and chemi-



COLLAR IN SPANISH ROSE POINT.

sette are guipured in the richest style, partly with plain Raleigh bars, partly with those having semicircular loops, dotted in the same manner. Sometimes two bars have a Mechlin wheel at the cross.

The same threads are to be used as for the chemisette. The section given of the collar is the full size, and has only to be repeated, and reversed, for the length.

## PINCUSHION COVER IN POINT LACE.

MATERIALS.—Brooks's Valenciennes Cottons, and No. 7, French braid. Also some satin of any bright color, satin ribbon 2 inches wide, to match, and materials for a pincushion.

This pincushion is intended to be made up in the French style, that is, merely laid over the top of a satin cushion, with three handsome bows of ribbon to match, placed at equal distances.

The outlines are in French braid. The scallops are filled alternately with



PINCUSHION.

English lace, worked with Valenciennes, No. 240, and rows of Venetian and Brussels alternately, done in No. 200 of the same. The Sorrento edge is done with No. 100. One flower has a double Mechlin wheel in the centre, and is merely edged with Venetian lace, (in No. 160;) the other has two petals filled with foundation stitch, (in No. 240,) and two with English lace.

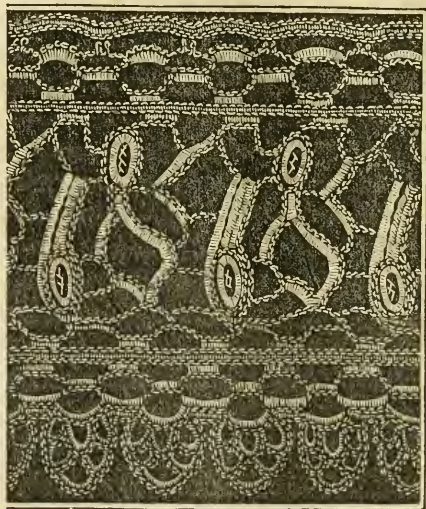
The ground is Brussels net, worked with Brooks's Valenciennes, 200.

The Venetian and English bars are worked with No. 180.

If the centre is left plain and open, a small glass for flowers is inserted. Of course, the pincushion has an open centre to correspond. If filled, the cushion has a flat top, and the lace is merely laid on, and fastened with satin bows.

#### CROCHET POINT LACE.

MATERIALS.—Brooks's Crochet Cotton, No. 20, and Embroidery Cotton, No. 70, Crochet-hook, No. 24, and a common sewing needle.



CROCHET POINT LACE.

This style of crochet, of which a great deal is done in Ireland, is a very fair

imitation of Guipure lace; not, of course, possessing the intrinsic value of that beautiful and costly fabric, but, nevertheless, being a very pretty addition to the toilet; and as such, we hope, the design will be acceptable to some of our friends, to whom crochet is more familiar than point lace work.

The piece before us is done in two parts, which are afterwards joined; the lines for commencing them, being the chains marked *a* and *b*. At line *a*, the whole edge is done, and two open rows within the line; at *b*, the outer part is done, and one line within, whilst the whole intermediate space is one continuous piece of work, connecting the two sides together. The raised parts are done with embroidery cotton, and a sewing needle.

A. Make a chain of any length required, provided the number of stitches can be divided by 31, and leave five or six over for the end. On this chain, work a row of s.c.

1st row of the edge, working on this s.c. row.  $\times$  5 s.c. 15 ch., miss 9,  $\times$  repeat. End every row with a few s.c.

2nd: Begin with two or three s.c., and a few chain,  $\times$  7 s.c. under loop, 10 ch.,  $\times$  repeat.

3rd: S.c. on the s.c. at the beginning, and under the few chain,  $\times$  10 ch., 9 s.c., under chain,  $\times$  repeat.

4th: S.c. on every s.c. and 12 s.c. under every loop.

5th (to set the vandykes):  $\times$  5 s.c. on the 5 centre of the 9 s.c., 9 ch., miss 4 s.c. under 5th, 9 ch., miss 5 s.c. under 6th, 9 ch., miss 4.,  $\times$  repeat.

6th: 3 s.c. on the centre of 5, work under the first and second loops, in s.c., so as to completely cover them, and do half the third in the same way. Turn the work on the wrong side; 8 ch., s.c. at the point of the centre loop, 8 ch., s.c. at the point of the first. Turn on the right side, and s.c. under the last loop of 8 ch., and under half the next. Turn the work on the wrong side, 8 ch., s.c. on the centre of the finished loop of 8; turn the work on the right side, s.c. under the last loop, and on the two remaining halves. One point is now done. Repeat.

Now, on the original chain do a row thus:  $\times$  5 s.c., 15 ch., miss 10, 5 s.c., 17 ch., miss 11,  $\times$ .

2nd:  $\times$  7 s.c. under a chain, 9 ch.,  $\times$  repeat.

This piece is now ready for joining, lay it aside and begin *b*, making a chain divisible by 28, with a few over. Work on it one row of s.c.

2nd (work on the chain):  $\times$  5 s.c. 17 ch., miss 9,  $\times$  repeat. 3rd:  $\times$  8 s.c. under loop, 10 ch.,  $\times$  repeat.

4th:  $\times$  8 s.c. under loop, 8 ch.,  $\times$  repeat. 5th:  $\times$  2 d.c. under loop, 14 ch.,  $\times$  repeat. 6th: S.c. on every stitch.

This is the outer row. Now work on the s.c. row, after the chain.— $\times$  4 s.c. 17 ch., miss 9, 5 s.c., 15 ch., miss 10,  $\times$  repeat.

The two strips being thus done, the centre work, which connects them, is the next part of the process. 4 s.c. on the four first stitches of the last row, and 3 more on the first three of 17 ch.; 20 ch., s.c. under the opposite loop of the piece *a*; turn 20 s.c. under the 20 ch.;—this will not cover it entirely;  $\times$  11 ch., s.c. under the loop you began from; turn 6 s.c. under the 11 ch.; 11 ch.; miss 12 of the 20 s.c., 4 s.c. on the next 4. 13 ch., s.c. under the next loop on the *a* side; turn 8 s.c. under the chain of 13; 11 ch., 12 s.c., under the 6 s.c. and the adjoining loop of 11; 6 s.c. under the loop of 17 ch. (*b* side.) Now begin the thick part, on which the satin-stitch is afterwards done, working direct from *b* line to *a*, and catching up the various parts as you proceed. Turn 12 ch., 7 s.c. under 11 ch., 8 s.c. on 8 s.c.—2 s.c. under loop. Turn s.c. back on the 15, and 8 more under the chain of 12. Turn s.c. back on all these—2 s.c. under loop at the end. Turn\* s.c. back on all. 9 ch., s.c. under the next loop on the *b* side. Turn 7 s.c. under 9 ch., 12 ch., 7 s.c. on 7 near the end of the thick part on the line of s.c. marked\*, leaving the last three stitches near the loop. 9 ch., s.c. under the next loop on the *a* side. Turn 7 s.c. under chain of 9: 8 ch. s.c. under chain of 12, and on 7 s.c. to the loop at *b*. S.c. under the loop. Turn 8 s.c. on last 8. Turn 8 s.c. on last: s.c. under the same loop as before. Turn 8 s.c. on the last 8, and five more; 13 ch., 4 s.c. under 4 last of 8 ch., s.c., under loop at *a*; 20 s.c. (on the 4 s.c., under the 13 ch., and on 3 last of five s.c.);  $\times$  repeat between the crosses throughout the length of the lace.

For the satin-stitch. With a double needful of embroidery thread, trace round the part to be worked, on the right side; just catching the thread in the crochet here and there. Go round and round this until there is a thickness of at least 30 threads, over which work in close button-hole stitch. It is not neces-

sary to take the needle through the crochet in doing the button-hole, but only under the thickness of threads.

Two pieces of raised work occur in every repetition of the centre—one being near each edge.

HANDKERCHIEF BORDER, IN ANTIQUE POINT LACE.

MATERIALS.—Brooks's Point Lace Cottons, and No. 1 Valenciennes thread.

We give the section of the handkerchief of the full size, that workers may draw their own pattern from it. It may be made of any dimensions required. The perfect pattern occupies the entire side, reckoning from the open flower at the corner. Were this entirely repeated for the quarter, it would make the handkerchief rather too large for general taste: about one-half the pattern, in addition to the piece given (or the open flower, and the two next to it, on the inner side), would be found sufficient for the quarter. One fourth of the handkerchief being drawn on tracing paper, all the design can be marked from it, on



HANDKERCHIEF BORDER, IN ANTIQUE POINT LACE.

red, blue, or green; but it is preferable to draw a little more than a quarter only, instead of the whole handkerchief, which is cumbersome to hold. When a quarter is done, it may be removed from the paper, which can be used a second time by a careful worker.

No braid whatever is used for this handkerchief, which is similar, in the mode of working, to some of the most valuable specimens of antique point. The scroll and flowers are close and heavy, the inner ground is guipured in Raleigh bars, and the space between the scroll and the outer edge is filled with fine and close English lace.

The stem, and the closest part of the flowers (which may be distinguished in the engraving), are done in foundation stitch, with No. 90, point lace cotton. The veinings of the petals, where they occur in this stitch, are made by taking the foundation thread at double the distance from the last one, and working over it a row of Brussels stitches at the usual distance from each other, instead of close, as in foundation stitch. The calyx of the flowers is done in Antwerp lace. The very finest point lace cotton should be used for all this stitch.

All the flowers, done as we have just described, have a centre worked in Venetian lace; No. 70 cotton must be used.

The open flowers, and the button-hole rounds, are done with Valenciennes thread, No. 120. The English lace, with No. 100 cotton. The Raleigh bars, with Valenciennes, No. 100.

The edge of the handkerchief border is finished with close button-hole stitch, on which Raleigh dots are worked, at regular intervals. This edge is worked after all the rest of each quarter is finished.

If it be thought troublesome to outline the whole pattern with thread, No. 5, white cotton French braid may be used. The effect is, however, greatly inferior to that of the thread.

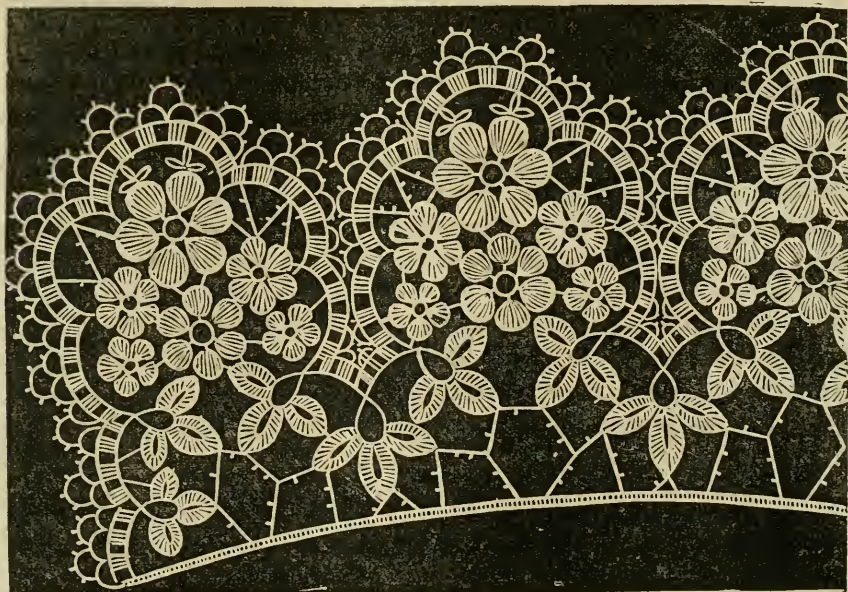
To make up the handkerchief, cut a square of cambric the exact size to fit the lace, allowing for a very narrow hem. When the hem is made, lay the inner line of the lace over it, tack them together, and work a row of close Brussels edge over the two, to connect them.



## POINT COLLAR IN CROCHET.

MATERIALS.—Brooks's Crochet Cotton, No. 48.

Each of the rows in this collar, large and small, are done separately, beginning with the circle in the centre, and making the six leaves round it. Each rose is to be joined to the others, where it is indicated in the engraving, and at the point of two of the petals of the largest, are three small loops, which serve to connect it with the edge. All the sets of roses required for the length of the collar being done, the barred edge follows, the trefoil being worked on it, where they occur, and the roses being joined to it in their proper places. On this line, another of alternate close and open squares is done, and then a point



POINT COLLAR, IN CROCHET.

edging, similar to one already given in this volume. The ground, of chains, worked back in slip-stitch, with occasional picots, is to be done when forming

the band for the neck. The collar should be worked a little larger than the engraving.

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### PERFORATED CARD-BOARD. (See Card-Board.)

#### PORTFOLIOS.

PORTFOLIOS can be made very pretty of card board in this way. Cut two pieces of any size desired. Cut from the finest furniture chintz, bouquets of flowers, and gum them down in the middle of the card-board. Corner pieces can be added if desired. Line the pieces of card-board with some bright colored silk, and then bind the pieces all round with nice ribbon. Put on eight pieces of ribbon exactly opposite to each other—four on each piece of card-board; tie four of them together at the bottom, leaving the others to be tied or not as desired. Finish the whole by full pretty rosettes or bows at each corner. When the flowers are pretty and well arranged, the effect is very good, and a very pretty gift can be made at very small expense.

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#### PICTURES WITH LEAVES.

TAKE autumn leaves of different sizes, and arrange them very carefully in the initial letters that you wish. Gum the two ends, very delicately, on to fine white ivory paper. It is better to mark out with pencil the name before trying it with the leaves, but if care is taken in the arrangement, and regard paid to proportion, and color, they are very handsome. Cover with a glass and frame with a gilt or black frame.

A colored engraving of a circular form, can be handsomely framed in nearly the same way. Take autumn leaves, of various kinds, and acorns, and arrange them like a full wreath around the picture, of course having first gummed your picture on to very stiff paper. Arrange them so that there will not be any white places showing through the leaves. Fasten them down with gum.

Artificial leaves and acorns can be arranged in the same way.

### PINE CONES.

PINE CONES gummed down and highly varnished, make very handsome picture frames, fancy boxes, fancy tables, &c. If for a basket, make it of pasteboard and cover it with dark brown paper. Sew on the pieces of pine cones, in rows so as to look like shells, letting one row lap a little over the other. For the handle, sew the pieces of cones crossways. Ornament it in any way you choose. The pieces can be gummed or sewed. The whole must be varnished with the best copal varnish. The basket should be lined with silk or satin, putting some cotton between the pasteboard and lining or else quilting the lining. The lining must be put together first, and then attached to the top and bottom of the basket. Finish the edges with Chenille.

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### PENWIPERS.

PENWIPERS are made of cloth, flannel, chamois, linen, &c. Some represent butterflies; the body made as nearly as possible like a real butterfly, the wings of the insect being covered with rich embroidery and beads. The leaves for wiping the pen are arranged under the wings of the butterfly. Another pattern is a circle of bead work in imitation of the Indian, with leaves underneath. Another pattern is divisions of cloth, of red and black, nicely cut round the edges, each one doubled so as to become a half circle; these are fastened together and a bronze figure put in the middle. Some are made of canvas work, some in crochet. There is a great variety of forms. The Penwiper Ornaments can be bought in almost any desired form, representing animals, flags, &c. The screw passes through the material and then is fastened by a screw underneath.

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### POINT OR CHECKED PAPER.

POINT, or Checked Paper, is a paper marked in squares to aid the worker on canvas, where the pattern is too small.

Pounced Patterns, (see Appliqué).

**PASSEMENTERIE.**

PASSEMENTERIE :—this term is applied to gold thread and silks woven over moulds, and used for tassels and other purposes, such as fan handles, screen handles, &c. They generally are of the same color as the article for which they are intended, and are of French manufacture.

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**POTICHOMANIE.**

THIS beautiful branch of *fancy* work, though not to be classed with needle-work, is yet so popular, and if well done so elegant, that it deserves a place among the ornamental work suited to ladies.

In detail it is very simple, but to make it effective and elegant it must be neatly done, and arranged with taste and regard to subjects.

Glass vases of various shapes and sizes can be procured, and in selecting choose those in which the glass is clear and free from flaws. Among the shapes are hanging and standing vases, candle-sticks, boxes, flower pots, dishes and bowls for flowers, bottoms for aquarium glasses, &c.

After the glass, the next materials to be chosen are the printed sheets with various designs, and great taste can be exercised in choosing *suitable* designs for the purpose for which the glass is intended. Gums of various kinds are necessary, carefully dissolved, long handled paint brushes, best varnish, prepared linseed-oil colors, essence of turpentine, &c.

The engravings designed for Potichomanie are very numerous, colored and uncolored, some being intended for imitation of Chinese jars, some for Etruscan jars, some for Sevres china, Assyrian patterns, and many others.

The patterns must be cut with great accuracy with very fine scissors, and carefully arranged according to their subjects and destination in separate boxes.

After the designs are cut and arranged, lay them down on folded sheets of paper and gum them carefully on the right side, and placed at once in the position which you wish it to occupy on your vase. Pass your finger or cloth carefully over it that every part may adhere evenly, and no air get in between.



VASE IN POTICHOMANIE.

When the vase is covered, let it dry, and then pass a coating of gum over the inside. After this has dried, add a coat of varnish. Care must be taken before applying the oil color that every spot, finger mark, or any blemish is removed, as it cannot be done afterwards.

Then apply the oil color, either white, pink, straw color, green, or any color you choose. Be careful that it is just the right thickness, as if too thin it will run. If it is too thick it may be thinned with turpentine. Then varnish the inside again, after the paint is dry.

It is better in choosing vases for flowers to select those that will admit a glass for the water inside, as putting the water in without the glass sometimes discolours it, and in the hanging vases for flowers a small pot containing the earth must be put inside. Sometimes the jars are made very large to answer for seats like the Chinese jars.

Like painting or canvas work it requires an eye for color, and great taste in arranging, and should never be attempted by those deficient in these particulars, and should never be done in a hurry.



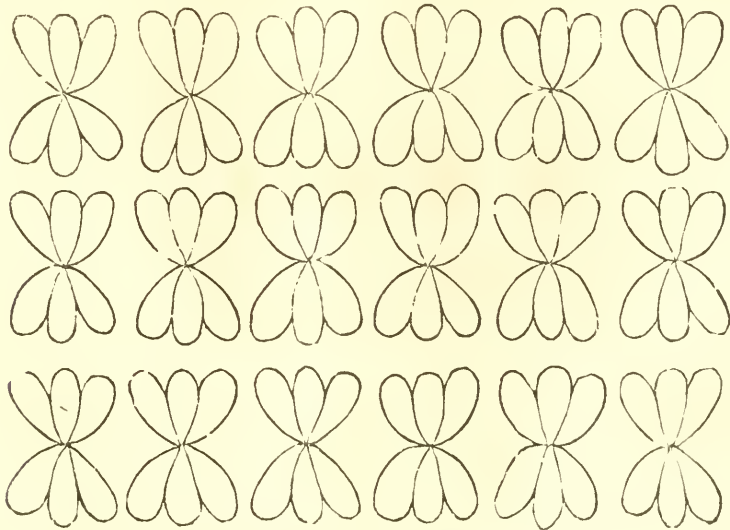
ETRUSCAN VASE, IN POTICHOMANIE.

## QUILTING.

THIS work, when neatly done, is very ornamental, either for articles of dress or for quilts. The number of patterns used to be very limited, but since the introduction of sewing machines, the work has become so popular, and is so beautifully done, that more attention has been paid to the designs.

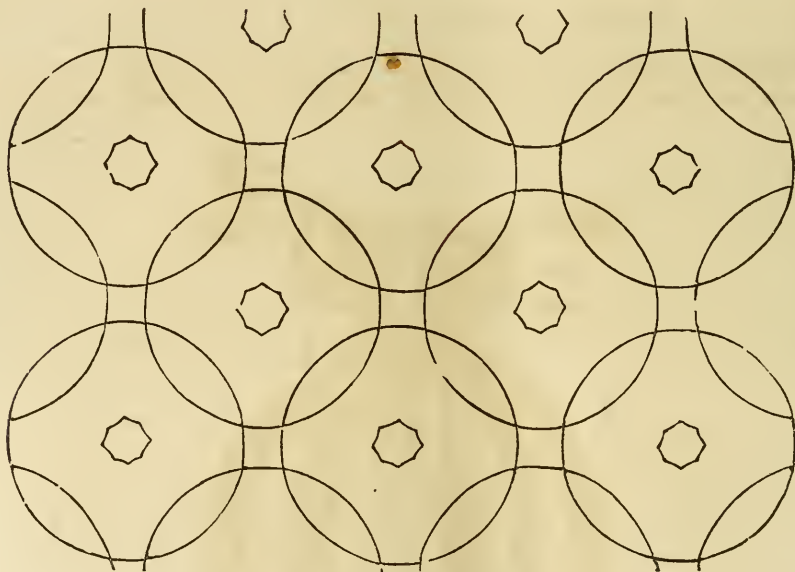
It is hard work to do neatly on the old fashioned quilting frame, though we should be sorry to see that abolished, for the sake of the association of the old time quilting frolics, which, in country towns, was the occasion of such unbounded hospitality and merry-making. Quilting on a *Grover & Baker's* sewing machine, is no trouble at all, and the rapidity with which it is accomplished, enables us to apply it to many things which would cost too much time and labor for hand sewing.

Quilting is used for the inside of ladies' cloaks, gentlemen's coats, infant's cloaks, insides of boys and men's caps, smoking and lounging caps, and many



QUILTING PATTERN.

other articles of dress ; for bed quilts, comfortables, &c. We have seen a quilt of plain marseilles, of large size, quilted all over in squares not more than an inch square.



QUILTING PATTERN.

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### RINGS.

RINGS are made of various sizes and materials, and used in crochet and other fancy work. A very pretty lamp mat is made by procuring brass rings of exactly the same size, and covering them with thick button-hole stitch, in zephyr wool of any colors. We have one in crimson and white. The centre ring is crimson, and around that, sewed together, is a circle of white rings, then a circle of crimson ones, then one ring is missed, and two sewed on, and then one missed again, and so on all round ; then one white one is sewed between the



crimson ones, forming a star. The centre of every ring is crossed by a line of steel beads, forming a cross in each one.

Sometimes rings are used covered with floss silk, for bags, &c.

PURSE, WITH BARS AND RINGS.

MATERIALS.—One skein of scarlet, and one of rich dark green, coarse purple silk, will be required; also two reels of the finest gold thread, and Penelope



PURSE, WITH BARS AND RINGS.

needle, No. 3. Make a chain with green, of 51 stitches, and work 2 rows in single open crochet; the second row being worked into the holes over the chain

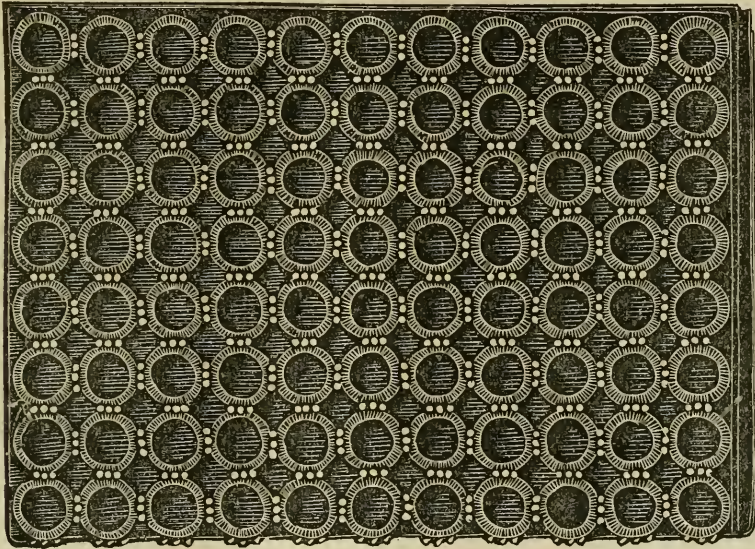
stitch, instead of the loops of the chain; and, in order to keep the edges even, make 2 long stitches in the first and last hole of the first row of single open crochet. Now, with gold thread, work three rows in double crochet; then, with scarlet, work 2 rows the same as the green. Repeat the above, alternately, green and scarlet, dividing the two colors, with three rows of gold, in plain double crochet, until you have 3 stripes of green, 2 of scarlet, and 5 of gold, making 10 in the whole. This is half of the purse. It is necessary to leave an opening here; therefore, work the first row of the eleventh stripe in the following manner:—Join on your silk, which, according to order, you will find must be scarlet; work in single open crochet, as before, to within 14 stitches of the end; leave the silk you are working with, but do not cut it off; take a short length of the same color, join it to the loop next to that you last worked into, and make a chain of 14 stitches; having done this, continue with the row you left unfinished, working into the loops of the chain you have just made, instead of the gold thread; finish this stripe by working another row, and proceed according to the directions before given, until there are, for this side, 3 scarlet, 2 green, and 5 gold stripes, making 20 in the whole purse; crochet it together, leaving an opening of 14 stitches to correspond with the other side; finish with gold bars; sew one side on with scarlet silk, and the other with green; draw up the end, and add a tassel to match.

#### A NOTE, OR CARD CASE, IN COVERED RINGS.

MATERIALS.—One gross (12 dozen) rings of the smallest size, such that are sold for small bag rings, or such that steel purse tassels have. These can be obtained through any ironmonger, who can procure them from Birmingham. The engraving will give the size of ring. 1 bunch of steel beads, No. 6, 1½ yard of very fine black silk twist; a skein of fine black silk; 1 yard black lute-string ribbon, 5 inches wide, and a little paste.

Cover the rings with the twist, in button-hole stitch, fastening each off neatly; when all but 6 are covered, sew them together, 16 rings in a row, and 11 rings deep (the needle can be slipped round each ring), but to connect the sewing at each joining, slip three beads on the needle, and sew them tightly down (*observe*

*the engraving for this*); take two pieces of stiff writing-paper, nearly 11 inches long, or 1 inch shorter than double the length of the rings, and nearly as deep as the 11 rings are. Cover each piece with silk, by pasting the silk on the paper, turning the edges over the paper; when dry, crease the centre, and paste the two pieces together. Now turn over and crease well the two ends,  $2\frac{1}{2}$  inches in



A NOTE, OR CARD CASE, IN COVERED RINGS.

depth; these form a portion of the pockets. Now cut two gores rather more than  $1\frac{1}{2}$  inch at the top, tapering to a point at the bottom; these gores must be  $2\frac{1}{2}$  inches in length, and have the selvage side at the widest part. Open the two sides of the covered paper with a penknife, to admit the edges of gore; with a camel's hair brush, paste the edges of the paper (not the gore), place the gores neatly in; lay the whole flat on a table, place a flat board on the work, then a weight. When dry, brush over the rings at the back, with a little paste, lay them flat and even on the silk; press this also with a weight, and when this is dry, with needle and silk, just catch the rings round the edge, to prevent the rings slipping from the silk.

This is an exquisite little case, and admirably adapted for disposal at fancy fairs.

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### SCALE EMBROIDERY.

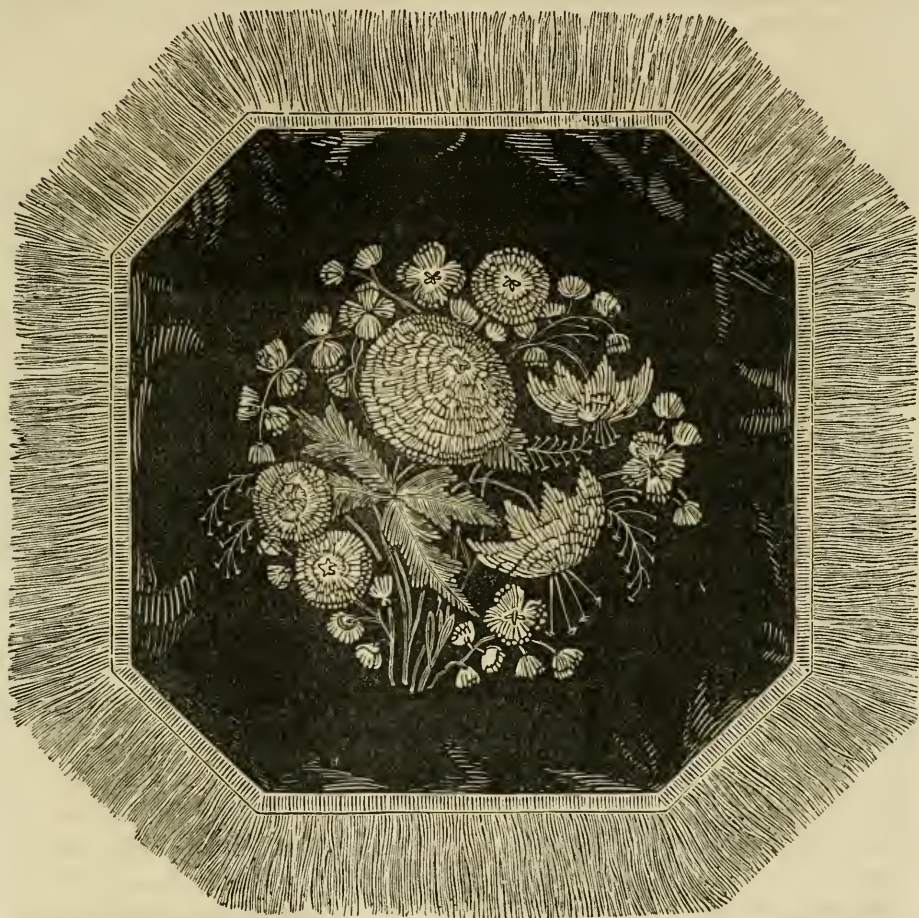
THIS work is done by sewing scales of fishes on cloth, velvet, &c.; the scales being ready prepared. The effect is very beautiful, particularly at night. It is not very common, but must be admired wherever seen. Mr. Fletcher in his recent work, called "Brazil and the Brazilians," mentions some beautiful specimens which he saw in the island of St. Catherina. He says,—

"In the island of Santa Catherina, in the southern part of Brazil there is a commerce in artificial flowers made from beetle's wings, fish-scales, sea-shells, and feathers, which attract the attention of every visitor. These are made by the women of almost every class, and thus they obtain not only pin-money, but some amass wealth in the traffic. The wreaths, necklaces, and bracelets made from the scales of a large fish, are not only curious, but are exceedingly beautiful. Their effect at night is that of the most brilliant set of pearls, and they are as much superior in splendor to the small specimens of fish-scale flowers manufactured in Ireland, and exposed in the Sydenham Palace, London, as the diamond surpasses the glisten of cut-glass."

#### ELEGANT SACHET.—PERCH SCALE EMBROIDERY.

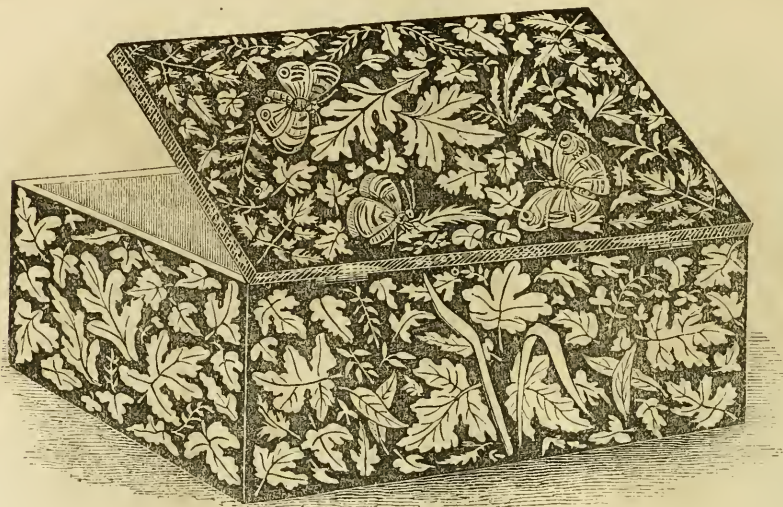
The design is worked upon either dark maroon, blue, or green velvet. The materials are perch scales, (they being only serrated at the edges,) gold bullion, and gold thread. The design must first be drawn upon paper, as a pattern to work from, the flowers and leaves (with the exception of the four large leaves in the centre) are formed of the scales; the outside of the flowers must be worked first, and then followed by rows of scales in the centre, each successive row hiding the stitches of the former one. Two stitches in each scale are sufficient. A rather fine needle must be used; when the flower is complete, you hide the few stitches seen in the centre by small pieces of gold bullion sewn over them.

The stalks and large leaves are done in gold bullion; the finer sprays are worked with the gold thread tipped with small pieces of bullion.



ELEGANT SACHET.

We think the pattern for a box given here, would be very pretty arranged with fish-scales in something the same manner. The engraving represents one on which autumn leaves, butterflies, &c., are gummed. A mixture of flowers in



BOX IN JAPANESE WORK.

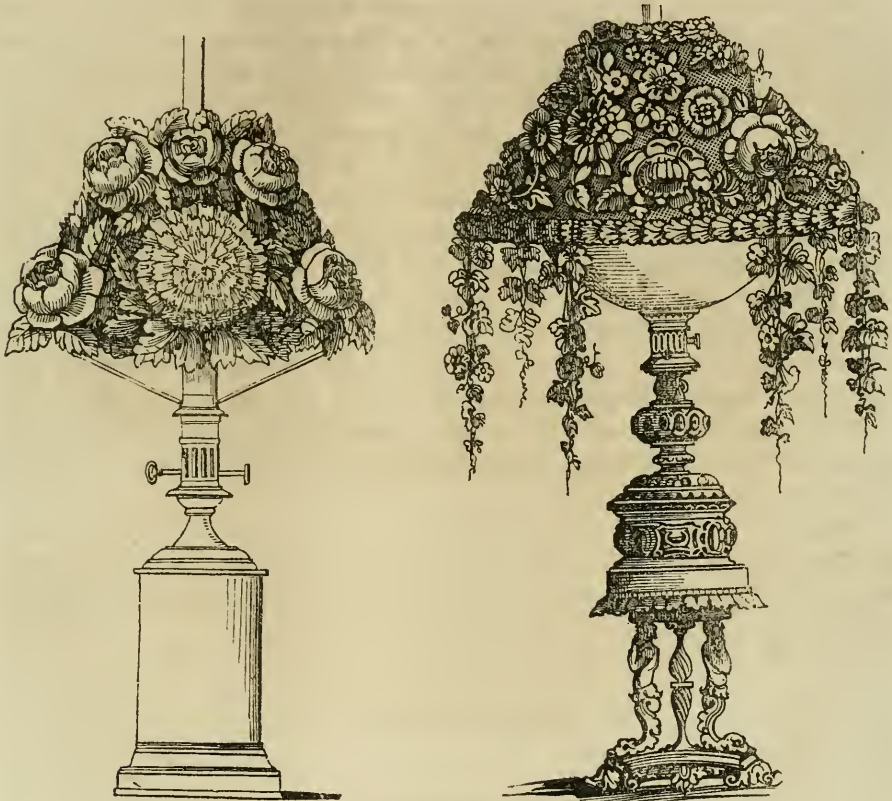
fish-scales which could be *gummed* instead of sewed, would be very handsome. The box is intended to be filled up with japanners' size until even with the ornaments, and then very highly varnished. This is called "Japanese Work."

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### SHADES FOR LAMPS.

THESE are made of a great variety of patterns, the newest being those cut out in patterns and lined with colors. They can be bought; but ladies, wishing to make them, can succeed with very little trouble. Cut out a pattern exactly the size you wish, over one of the wire frames used for shades. The paper chosen

must be *very thick Bristol board*. On the glazed side of this, trace your pattern very accurately. Then lay it down on a smooth flat board, and with a penknife, cut it carefully, leaving only those parts together, which are necessary to prevent its falling apart. If the pattern is roses, cut part of each round



SHADES FOR LAMPS.

of leaves, leaving part together. When it is all cut, with pieces of stick press *in* the cut parts, more or less as you wish it shaded. Then under each flower lay two or three folds of tissue paper, leaving it loose, and gumming it on the

edges beyond the flower, putting the paper the color of the flower—under a rose put red or pink—under carnation, deep crimson—under a forget-me-not, blue, and so on. Then over these again lay several folds of green tissue paper, still leaving it loose. Let it dry thoroughly, and then cover the whole inside with white tissue paper. Finish the edge either with scallops cut in the paper, or with a gilt paper edge. The effect is very beautiful, the parts pressed in closely and thus moderately producing light and shade. They are not very pretty *off* the lamp, but on it they are very handsome.

We give on page 225 two patterns of shades which are very handsome, and not at all difficult to do.

One of the most beautiful parlor ornaments in the world is a tasteful lampshade, as it is generally placed in the central point of observation on the centre-table. The engraving which we give is one of a variety easily prepared, and also very attractive. Take a wire frame, of the usual description—one from an old shade will do—and cover it with any brightly colored silk or transparent paper. Rose color, is however, preferable in most cases. Then with gum, aided, if necessary, by the needle, attach to the frame ordinary artificial flowers.

When these are grouped with taste, the effect is very striking. Great care should be observed in preparing the border of over-lapping leaves. Trailing vines produce a beautiful effect.

Those who understand leather-work, can prepare beautiful shades of flower-pattern for lamps. The flowers have, however, this advantage, that, being slightly transparent, they appear much better by night when the lamp is lighted.

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### SILKS.

SILKS are known by the names of sewing silks, the best being the Italian silk, Crochet, Netting, Dacca, Floss, Filoselle, China, &c. There is also a very delicate netting silk wound on reels, used for very fine purses. The French name is Soie d'Avignon.



## TAPESTRY. (See Canvas Work.)

## TATTING, OR FRIVOLITE.

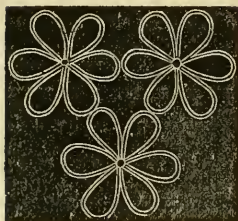
## TATTING OPEN STITCH.

TAKE your tatting needle, and, having threaded it with the appropriate material, make a knot at the end. In order to make the loops, put the knot just made, on the forefinger of the left hand, and form also a loop round the second, third, and fourth fingers, extending them for that purpose. These loops are made by carrying the thread round the back of them, bringing it to the forefinger again, so as to pass over the knot. In this position they must be held tightly down by the pressure of the thumb. You will observe that the thumb and forefinger are never to be moved while you form the scallop, but you are to bring the needle and thread toward you, in a straight direction from the forefinger and thumb, between the second and third fingers: the needle is then to be inserted from behind the finger loop, up through the middle, between the thread which is on the needle, and the thread round the fingers. You must be careful to have the thread (on the needle) between you and the needle, after you have drawn it through. From the right hand to the left, the needle must be extended as tight as possible, leaving loose the loop which is round the finger, as you make the stitch with the loop, and not with that portion of the thread which is next the needle. You are to withdraw the second finger, and allow the loop round the fingers to form round the thread. The fingers are then to be again inserted, and form the stitch with the second finger by drawing it up to its proper place, close to the thumb. This will finish the stitch. For the next, cast the thread over the back part of the hand, instead of bringing it to you as in the former stitch, and let the needle be inserted down through the finger loop, between the first and second fingers; then draw it up through between the two threads over the back part of the fingers, and form the stitch with the second one, as in the previous stitch. You work the third stitch the same as the first, only longer; that it may form a long loop. Repeat the second stitch, then the long loop, and thus pro-



ceed until you have seven loops; after this, the thread is to be drawn up, so as to form the scallop.

#### STAR TATTING.

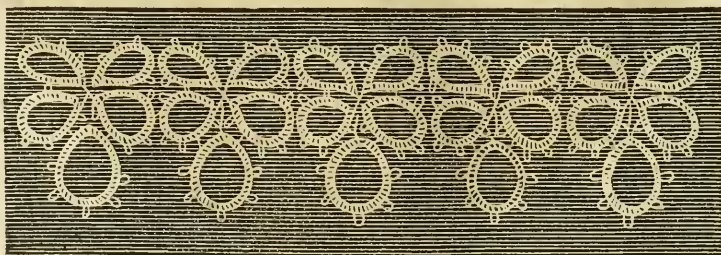


The material for this kind of work is bobbin, such as is generally used for children's caps. You have only to work six scallops, and draw them up close, so as to form a star. When made with precision and regularity, they present a neat appearance. Star tating is well adapted for trimmings to a great many articles of apparel and ornament.

#### COMMON TATTING EDGING.



Make the loops, and work the first stitch as in the first pattern; then work twenty stitches the same way to form the scallop. When it is finished, you must draw up the thread tight, and then commence another. If it has been properly done, the scallop will draw freely.



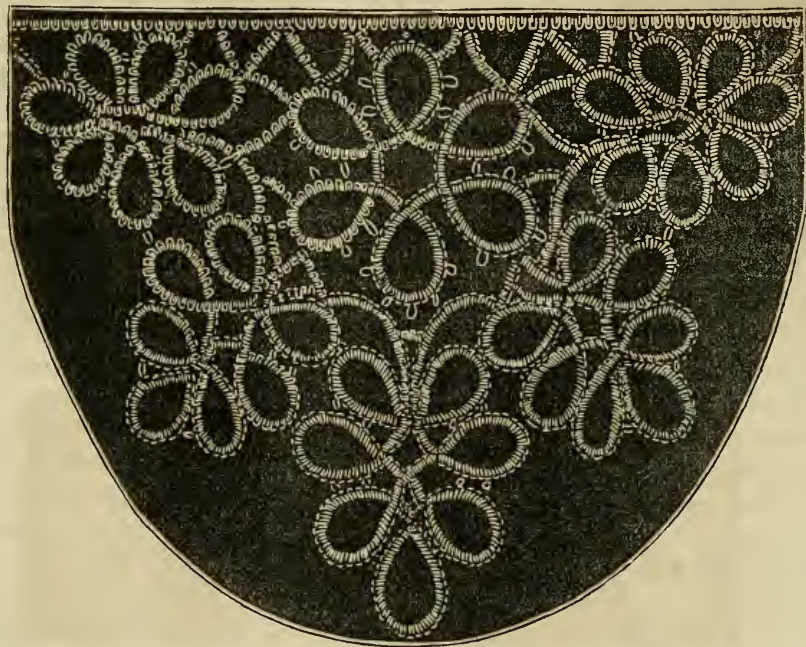
SPECIMEN OF TATTING OR FRIVOLITE.

#### TRIMMING IN TATTING OR FRIVOLITE.

**MATERIALS.**—Brooks's Knitting Cord, No. 40, steel shuttle, and a purling pin.

This trimming consists of scallops, of which the edge is formed by a series of clusters of leaves in tating, with wheels of the same work in the centre of each.

The leaves are formed of seven loops of tating, and five of these go round each scallop. The wheel is connected with the edging by bars of button-hole stitch, done in the same tating cotton, the button-hole stitch being worked on two threads. A row of the same forms the foundation, and joins the scallops together. They are attached to the foundation, at the edge of the three first, and three last loops. The centre loop of the first leaf of one scallop should just touch the corresponding loop of the last leaf of the next.



TRIMMING IN TATTING OR FRIVOLITE.

FOR THE SCALLOP.—On beginning the first loop, leave about a yard of the thread, or more, if you can manage a long needleful. Thread this with a coarse sewing needle.

1st loop: 22 double stitches, 1 picot, 4 double, 1 picot, 4 double. Draw up the loop tightly, and with the needle do 4 button-hole stitches on the thread

which connects the shuttle and loop. Make a picot on the same thread, and do 4 more button-hole stitches.

2nd: 4 double stitches; join to the last picot of the first loop, 4 double stitches; join to the next picot, 14 double stitches, 1 picot, 4 double stitches, 1 picot, 4 double. Draw up the loop tightly. Work on the thread with the needle, as after the last loop.

3rd: Like 2nd. After drawing it up, work *two* button-hole stitches only on the thread.

4th (and centre): 4 double stitches, join to the last picot; 4 double stitches, join to the next; 20 double, 1 picot, 4 double, 1 picot, 4 double. Draw it up, and do 2 button-hole stitches with the needle.

5th: Like 2nd. When drawn up, work 4 stitches on the thread, pass the needle through the picot last made with the needle, and do 4 more.

6th: 4 double, join to the last picot, 4 double, join to the next;  $\times$  7 double, 1 picot,  $\times$  twice; 4 double, 1 picot, 4 double. Draw it up, and work on the thread, as in the 5th.

7th: Like 6th. Draw it up and work 8 stitches *on the thread* with the needle; join to the last picot; 8 stitches, join to the next; 16 stitches, make a picot, 8 more, make a picot, 8 more. Now resume the shuttle. A single cluster of leaves being formed.

1st loop of the 2nd, and all following sets of leaves: 4 double stitches, join to the last picot on the thread; 4 double, join to the next; 7 double, join to the picot at the point of the last leaf; 7 double, 1 picot, 4 double, 1 picot, 4 double. Draw it up tightly; do 4 button-hole stitches on the thread; make a picot, 4 more button-hole stitches.

2nd loop:  $\times$  4 double, join to the corresponding picot of the last loop,  $\times$  twice. 7 double, join to the picot at the point of the 6th leaf of the last set; 7 double, 1 picot, 4 double, 1 picot, 4 double.

The five remaining loops to be done like those of the first set. All the remaining sets like the 2nd. When finished, every five form a handsome scallop. When the last of the seven is done, fasten off the needleful of thread, and break off that of the shuttle, which also secure. Each scallop is thus complete in itself.

THE WHEELS.—Leave a needleful of thread, as in the edging.  $\times$  4 double

stitches, 1 picot, × twice, 7 double, 1 picot, 7 double, 1 picot, 4 double, 1 picot, 4 double. Draw it up, and work 8 button-hole stitches on the thread.

2nd to 5th loop, including both: 4 double, join to the last picot, 4 double, × 1 picot, 7 double, × twice, 1 picot, 4 double, 1 picot, 4 double. Draw the loop up. Work 8 button-hole stitches on the thread.

6th (and last) loop: 4 double, join to the last picot, 4 double, 1 picot, 7 double, 1 picot, 7 double, 1 picot, 4 double, join to the first picot of the first loop, 1 double. Draw it up. Work 8 button-hole stitches on the thread, and fasten off both ends.

TO MAKE UP THE WORK.—Tack the scallops on colored paper, lined with glazed calico; place a wheel in the centre of each scallop; work a rosette in the middle of each wheel, and connect the border and wheel with bars, covered with button-hole stitch. If this trimming be used for straight edgings, the paper on which it is tacked, should be straight; if for sleeves, it should be cut out in the proper form, otherwise the foundation line of the button-hole stitches will not sit so well.

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### TAPE-WORK.

TAPE WORK is now very much worn for trimming under clothes and children's dresses. It is made of various widths, according to the garment to be trimmed. Broad linen tape is used for skirts, and very narrow for chemises, drawers, collars, &c. There are four or five ways of making it, and it is easily learned by purchasing a small piece already made, and ripping it to pieces, the folds remaining distinctly marked. It is impossible to describe the process of making it, so as to be intelligible. It is very pretty and extremely serviceable. Formed into rosettes, united by some fancy stitch, it makes very pretty collars. Infants' dresses, with a hem, and then a row of narrow tape trimming, and then another hem, are very pretty; or tucks between the trimming.

**TRANSFERRING.**

TRANSFERRING is taking embroidery from the worn out ground work, and sewing it very neatly on to new. If parts of the original pattern are imperfect, others can be added from some other piece. For instance, two very handsome collars may be worn out, and a new one can be made by selecting the best work from both. Of course, this requires skill and taste in arranging, and great neatness in execution, but *well done* it is almost equal to new. Muslin work can be transferred on to new muslin or on net. Point Lace or Honiton are better finished by some of the lace stitches or bars. The edge of muslin transferring must be button-hole stitch. The work must be very carefully cut out with sharp seissors and tacked on the oil-cloth, known as *Toile Ceree*. Only expensive and elegant work is worth the trouble of transferring.

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**TISSUE PAPER.** (See Flowers in Wax, Feathers, &c.)

TISSUE PAPER makes very pretty lamp mats, in this way.

Cut a piece of paper the size you wish your mat to be, *including* the fringe. Take sheets of tissue paper of one, two, three, or as many colors as your mat will admit, but two is the prettiest. Cut the sheets of tissue paper in squares, or eight pieces. It will take two sheets of paper to make one mat. Then take the sixteen pieces, and fold each one over about three quarters of an inch wide. After they are all folded, pass one strip over another, until you have braided or woven together the whole sixteen; of course, braiding half one way and half another, so as to form a square. After laying it all together, sew the outside pieces as far as you wish the centre of your mat, but do not go beyond. After the middle is firmly tacked together, cut the remaining part which is to form the fringe in as small strips as you possibly can; the finer it is cut, the handsomer it will be. Cut down to the outside of the centre square. After it is all cut, carefully wet the edge—that is the fringe—in clean water. Do not make it very wet. The best way is to lay it down on folded cloth, and dampen it gradually

by pressing a piece of wet cloth on it. When the fringe is all moistened, shake it gradually and gently until dry. The paper will *curl* up and form a rich thick fringe. They are very pretty. Plain white, pink and white, yellow and green, crimson and black, brown and blue, indeed any two pretty colors look well. The expense is very trifling, and the work is very pretty.

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### VELVET BALLS.

VELVET BALLS are used for trimming rigolettes, &c. They are made of zephyr wool, of the same color as the article to be trimmed. Wind the wool evenly over the hands of another person, or on a machine, taking care that whatever you use is held firmly, so as to make the wool smooth and secure. To thread the balls, thread a rug needle with the wool, and attach it to the work. Make a thick knot and slip on balls, which are made by tying a number of strands together at regular intervals, and cutting them between every two ties. Shave them evenly when all done.

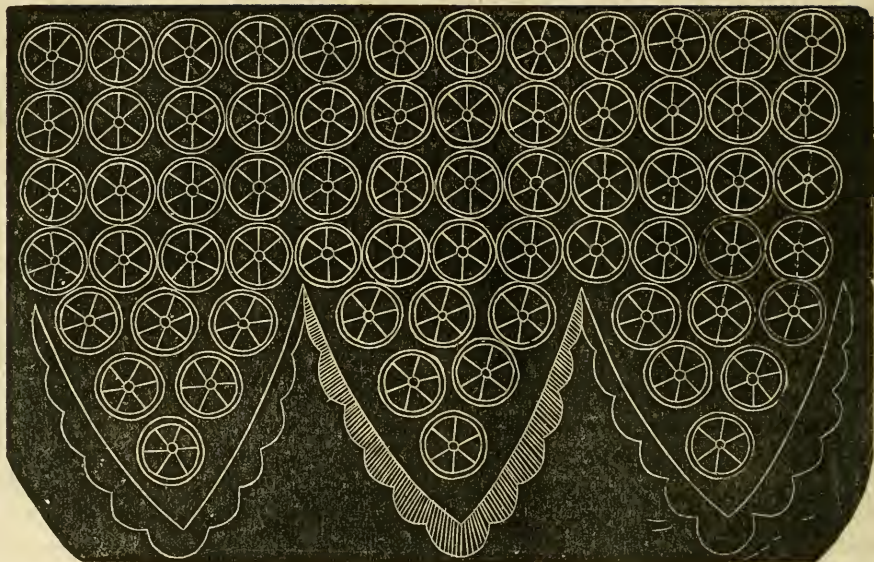
### WIRE WORK. (See Bead Work.)

### WHEELS.

THE Wheel is very much used in Embroidery, and is capable of a very great variety of designs. We give some specimens of the different kinds, and also a handsome pattern for flouncing.



PATTERNS FOR WHEELS.



WHEEL PATTERN FOR FLOUNCING.

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**WORSTED WORK.** (See Canvas Work.)

UNDER the head of Berlin or Canvas Work, have been given all the directions for that kind of work, but we give a few additional patterns, calling them "Worsted Work," as that is the name by which it is still recognized by many.

**CHESS TABLE COVER IN WORSTED WORK.**

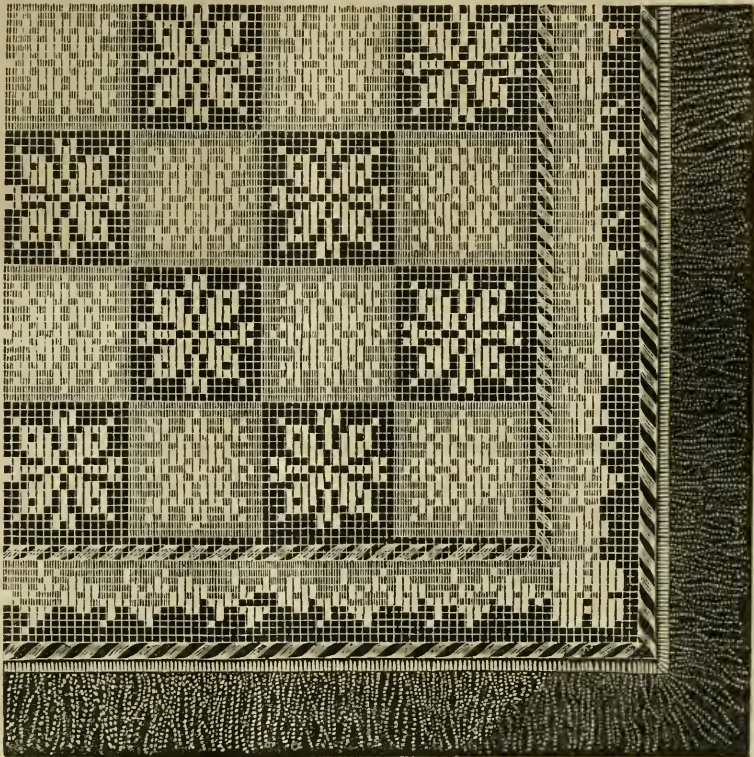
**MATERIALS.**—A square of rather coarse canvas. Filoselle of the following colors: rich crimson, blue, and maize. Crimson and maize silk cord, and blue bullion fringe.

Select the ordinary square canvas for this work. Great care should be exercised in choosing the colors that will blend well. The whole of the pattern is



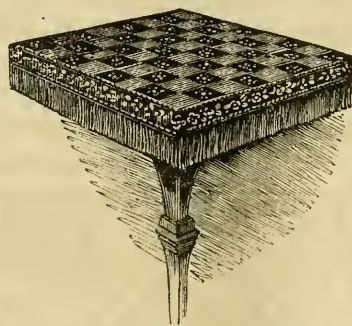
done in the maize silk, the squares being grounded alternately in crimson and blue. The upper part of the border is also grounded in one color, and the lower in another. A corner for the border is given.

By the aid of two illustrations, this cover can be worked without any trouble. It is done in ordinary cross-stitch, and the proper selection of materials is the only difficulty, as much of the effect depends on the size of the canvas, and the contrast of the colors.



COVER FOR CHESS TABLE.

Tables with handsome pedestals, and common tops, fit either for covering with bead-work, or with such a moveable cover as this, can readily be procured.

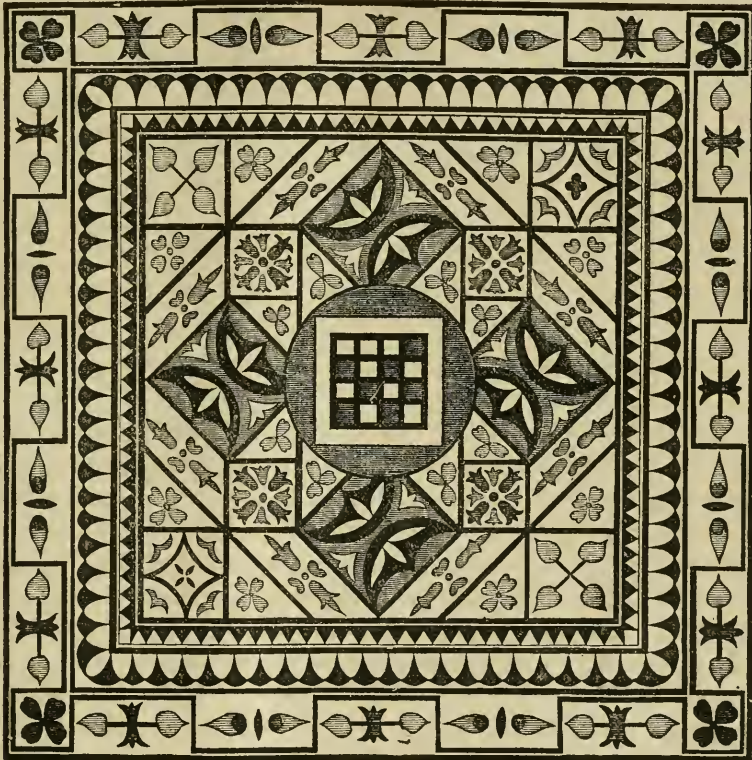


COVER FOR CHESS TABLE.

COVER FOR TABLE IN WORSTED WORK.

When a pleasing combination of color is sought in a pattern of any kind, it is much more likely to be obtained by treating the color as so many mere spots or portions of a geometrical figure, and by disposing them *solely* with reference to effect, than by beginning at the other end, and thinking it essential to imitate some definite object, such as a leaf or flower, which is often very ill adapted to the purpose, and after all is badly executed in detail. The general effect is thus marred, and no excellence of the part produced is sufficient to compensate for its loss. The present fashion of worsted work, as executed by ladies, often displays still more perverted ingenuity and misapplied labor. Whole pictures, requiring for their proper effect, either of composition or color, the most delicate half-tints and softened shadows, are executed in little inharmonious square patches, with the most labored accuracy, and when finished are greatly inferior to a colored print. The pattern best adapted to this kind of work is such as is given in the design, in which a skilful arrangement of geometrical figures almost makes the pattern.

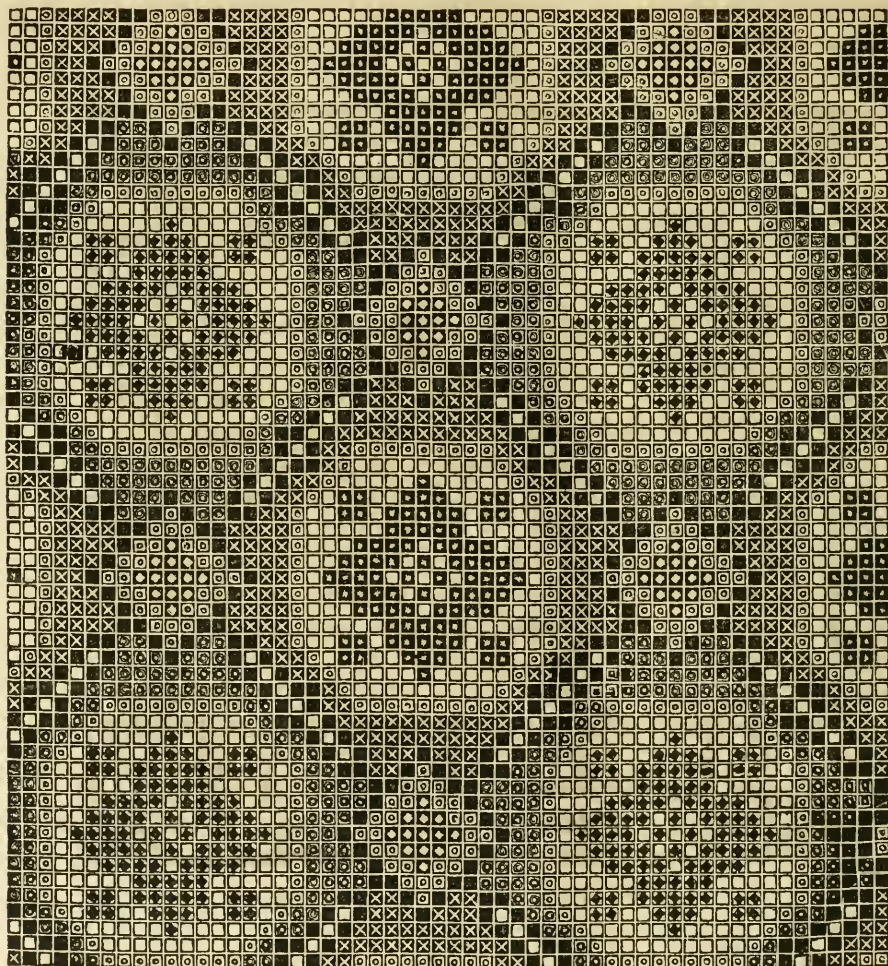
The principle of the pattern is visible, especially in Eastern work, such as Turkey and Persian carpets, and cashmere shawls—thick, close patterns, strongly contrasted in color, so small in the details that nothing but the general effect is apprehended by the eye, and that any portion of it, however minute, is, as to color, complete in itself.



COVER FOR TABLE IN WORSTED WORK.

## PATTERN FOR WORSTED WORK.

This pattern is suitable for the centre of a table cover, hearth-rug, or sofa-cushion.



EMBROIDERY PATTERN.

## WORSTED WORK.

A pretty and simple kind of worsted work is done by running zephyr wool into net, either white or black. The worsted may be of any color or colors. The net must be the diamond shaped. The stitch is simple darning; taking up a thread and missing a thread. It makes pretty bags, sofa-pillows, and many other articles, and is simple and pretty work for little girls. Purple and green worsted on white net, looks well.

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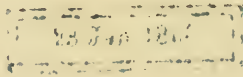
**CONCLUSION.**

IN taking leave of her readers, the compiler of this volume cannot refrain from offering a few remarks on the importance of needle work as a branch of female education. She cannot but regard it as essential to a woman's happiness, not less than her usefulness, in accomplishing this mission of her life. If Providence has placed her in a humble or middle station of life, the ability to use her needle *with skill* in useful or ornamental work, enables her greatly to promote the well being and comfort of her family, and to gain and preserve that peace of mind which results from the consciousness of being useful. If she is placed in a more elevated station, her leisure hours may be passed, not only *with profit*, but with pleasure, in executing those beautiful fabrics of the needle, which contribute so largely to the adornment of her person and her dwelling. She should by no means neglect the cultivation of her mind, by reading and study. But there are many hours in the day when the mind recoils from this species of employment, and turns to those in which the hands are engaged, while the thoughts are free; then the needle is the grand resort, and skill in its use becomes the source of unalloyed happiness. Thousands of ladies of the highest birth and fortune, can bear testimony to the truth of this remark; while others, who scorn the needle as the badge of drudgery, seek in vain for quiet pleasure, and are consumed with *ennui* and listlessness.

Fortunately for American ladies, the use of the needle in this country is fashionable in all the wealth of life; and those who are ignorant of it, whether they

are aware of the fact or not, are condemned by the public sentiment of society.

In contributing her mite to the advancement of the practice of needlework, the writer feels that she is doing good service to the commonwealth; and she trusts that her labours will be regarded with that indulgent kindness which the American public never withholds from those who are sincerely engaged in the promotion of a good cause.







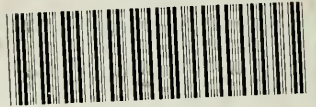








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