

THE
LADY'S MANUAL OF FANCY-WORK :

A COMPLETE INSTRUCTOR IN EVERY VARIETY OF

ORNAMENTAL NEEDLE-WORK;

INCLUDING

APPLIQUE,	EMBROIDERY,	FRENCH EMBROIDERY,	TAP'SE D'AUXERRE
BEAD-WORK,	GOLDEN TAPESTRY,	NETTING,	TAPE-WORK,
BERLIN-WORK,	KNITTING,	ORNE-WORK,	TATTING,
BRAIDING,	KNOTTING,	PATCH-WORK,	TRANSFERRING,
BOBBIN-WORK,	LACE-WORK,	POINT LACE,	VELVET BALLS,
CROCHET,	MUSLIN-WORK,	POTICHOMANIE,	WIRE-WORK,

SHADING AND COLORING, PRINTERS' MARKS, ETC., ETC.

With a List of Materials, and Hints for their Selection; Advice on Making up and Trimming; a Catalogue of Articles suitable for Wedding, Birthday, and New Year Gifts; and a Glossary of French and German terms used in Needle-work, not to be found in any Dictionary.

THE WHOLE BEING A COMPLETE

LEXICON OF FANCY NEEDLE-WORK.

BY MRS. PULLAN,

(AIGUILLETTE.)

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INTRODUCTION.

For years I had cherished, almost hopelessly, two earnest wishes: one was to be enabled to visit, and become acquainted with America!—the Paradise of women, respected,—as the theatre of the noblest and purest struggle for freedom ever exhibited in the history of the world! loved,—as having been the home of my fathers, ere, in remembering they were royalists, they forgot that they were Americans!—endeared still more as the spot where dwelt the dearest and best of all my dear and good friends. I had listened to her glowing descriptions of the beauties of the Hudson, and the glories of Niagara—of the blue and lofty skies, and bright waters of the Bay of New York—until I turned, with unspeakable weariness, from the contemplation of the wilderness of brick and mortar which formed the world immediately surrounding me—the world of London! So entirely did I feel myself a fixed inhabitant of that overgrown ant-hill, that even my ardent wishes to see America hardly justified the promise to my friend that some day I would certainly join her in her Western home. Nothing seemed more improbable; but there is a popular French proverb, in the truth of which I have unbounded confidence: it asserts that “*Ce que femme veut, Dieu veut,*” or, liberally translated, “What woman wishes, God wills:” and I, for one, believe we rarely form any earnest and rational desire without having, at some time or other, the opportunity of gratifying it; especially if we happen to be largely endowed with that quality which our friends call *Determination*, and our enemies stigmatize as *Obstinaey*.

At all events, I now date from New York, hoping (what were life without hope?) to become acquainted, throughout its length and breadth, with a land that charms me more every day that I live in it. This wish, it seems, is in course of realization! Strange, that at the same time, I should be enabled to fulfill another very earnest, though different desire: to write and publish the work of which this is the introduction.

Year after year, during my engagements on the Work-table of the leading periodicals of the London press, I became more and more painfully aware of the necessity that existed for a thorough guide to every branch of Fancy-work. Books there were, innumerable, on the subject; I myself had contributed to their number in no slight degree—books on crochet, on netting, on knitting, on one or several sorts of fashionable work—but they were not sufficiently comprehensive: they treated only of the fashions of the day, ignoring all that happened to be out of vogue. They were, therefore, one and all, more ephemeral productions than the book I contemplated ought to be. True! there is nothing new under the sun; that which appears as a novelty in the present day, is always a revival of some fashion of former times; hence the need that a complete guide to Fancy-work should not confine itself merely to that in vogue at the time. It should comprehend explanations of all the kinds that ever have been fashionable, since it is quite probable that they may again be so in the course of a very few years.

Nor is instruction in the mere producing of certain stitches all that such a book should contain. It is quite as requisite to know how to select materials—to choose the good and reject the inferior; nor is it one person in a hundred who is even acquainted by name with the different sorts of materials. A *catalogue raisonné*, an explanatory list of the articles used in Fancy-work, always held in my mind a prominent place as a part of the contemplated—no, only *desired* book.

The large trade done in making up finished work for ladies who, probably, if they knew *what* was to be done, would do it infinitely better and more tastefully themselves than it ever is at stores, proved that *this* sort of instruction also was indispensable; and to many who live at a distance from large cities, a mere list of the sorts of work in existence has a value of itself.

Finally, a glossary of the technical terms used for the work-table by the French and Germans appeared desirable, because they were not to be found in any dictionary; and this deficiency proved, in many cases, a great hindrance to those who were excellent French and German scholars, but who, from want of intercourse with the natives, had never had an opportunity of learning these technical phrases.

Such have been the principal WANTS in the Fancy-work way, developed to me during the years I have devoted to the subject; and from the correspondence I maintained with many hundreds of ladies, not only in every part of the United Kingdom, but in America, Australia, India, the Mauritius, and even France and Spain.

There was another evil brought about by this absence of an acknowledged guide—the vast space taken up in the magazines every month, by reiterations of instructions (always necessary for new subscribers), and references to former volumes, which perhaps the reader did not possess. The Lexicon should serve to explain all difficulties, not in present designs only, but also in past and future ones.

I have said I looked almost hopelessly on this evident necessity, seeing hardly a possibility of carrying out my wish to remedy it. My daily avocations pressed too heavily on me, and, besides, it needed a certain elasticity of spirits, a certain freshness of intellect, to accomplish what I saw ought to be done; and my heart and brain were alike too wearied and worn by the eternal turmoil of London life. The constant interruptions of ladies for consultations,

and printers' boys for copy—to say nothing of other hindrances of a more entirely personal nature— forbade my attempting such an undertaking with any chance of success. Once, indeed, a strong conviction of its necessity induced me to attempt it; nor should I have abandoned the labor, but for a disgraceful trick on the part of the publisher, which so disgusted me that I declined further interest in the matter; and the work now stands offering various pieces of information, more curious than valuable to the purchaser—such as that Brussels net is a metal, with other choice matter, “worth a sponge.”

So I wished, without hoping, to give to my many friends such a Lexicon of Needle-work as should be worthy both of them and of myself; until, in the realization of my first desire, I found also the means of fulfilling my second.

Sailing up the glorious Hudson, I began to feel conscious of renewed energy and ambition—wandering, day by day, on the Highlands, inhaling the aroma of the fresh springing pines, gathering bouquets of the beautiful wild flowers of the country, and pausing every few steps to drink in the glory of its blue hills, or climbing some ascent to gain a more extended view of its charms—with nothing to distract my mind but the gambols of my canine companions (always, to my mind, the pleasantest in such rambles), my thoughts turned to the accomplishment of my long-cherished wish; and I felt at once the power and the will to carry it out. May I hope that it may be as useful as I intend it to be. I may not have done all that could be done; but at least I have not, knowingly, left one thing undone, great or small, which could contribute to make it universally acceptable. All that my long study and practice of the art itself, and my intimate acquaintance with the requirements of those who are not so familiar with it, could suggest, have been brought to bear in its design and execution.

I am peculiarly fortunate, too, in the period of its production.

The era of the Atlantic Telegraph, is also that of the Sewing-Machine! the time when women, disenthralled in a great measure from the drudgery and weariness of plain needle-work by its extensive introduction, will have more time to acquire, among other charming accomplishments, that of Fancy Needle-work, which is not only a pleasant and ever-varying resource against ennui, but a direct agent in the cultivation of home pleasures and home affections. Does not a gift become trebly valuable when the time and thoughts, as well as the mere money of the giver, are represented in it? Is any rank too humble or too exalted for the cultivation of this pleasure? The daughters of Queen Victoria, one and all, make birthday and Christmas family gifts of the work of their own hands; and at the death of the late Czar of Russia, a pair of slippers, worked in a single pattern by his empress, and given to him on their marriage, thirty years before, were found in his private chamber. True, the wealthy only, until recently, have had time to bestow, to any great extent, on Fancy-work; but the day does not seem to me very distant when a Wheeler & Wilson sewing-machine will be found in *every* household, as a matter of course, just as much as stoves or chairs.

From the manner in which the manufacture of this particular company was first brought before me, I was convinced that it held a pre-eminent place among those brought before the public. Inspecting some machine-stitched goods, I questioned whether they might not, like some shirt-bosoms I had recently seen, cut along each line of sewing on the first or second washing.

"Oh, no, madam! These are stitched by a Wheeler & Wilson machine," answered the store-keeper, as if that name was an unquestionable guarantee of excellence.

"But will they iron well? Some of the machine stitches catch the iron, and make a ridge."

"Ah, that's not the Wheeler & Wilson's lock-stitch. See, madam, it is precisely the same on both sides!"

Curious to know whether this gentleman's opinion was shared by his fraternity in general, I continued my researches; and finding popular opinion confirmed by the verdict of the scientific, ended by a very strong conviction of the superior character of the Wheeler & Wilson sewing-machine. And now, I earnestly advise all my friends to possess one; if only to secure abundance of time for all the ornamental work that I hope to aid them in acquiring.

I have alluded to my singular good fortune, in visiting America at a time when I may reasonably hope to find a more than usually free field for my exertions.

Truly, the epoch in which we live is full of marvels! the mighty iron band which now unites America and her Fatherland will prove not less a moral than a tangible link between the peoples; well may the successful laying of the Atlantic Telegraph be hailed with joy by all who see in it a pledge of dearer and closer union between two such nations as England and America.

But even this greatest achievement of the age does not, to my mind, carry with it so much assurance of social improvement as the universality of the SEWING MACHINE, which (affecting the comfort of women in every class of society, altering beyond recognition the situation of the actual toiler, ameliorating that of the less pitied, but not less pitiable household drudge, *the wife*, whose limited income compels her to perform all her needlework herself, and who hitherto has been occupied incessantly in the dreary mechanical toil, to the total neglect of all those accomplishments and charms by which, it may be, she won the heart of her husband—by the exercise of which she might concentrate the affections of her children) bears with it a promise of social amenities, of domestic joys, the full results of which pen of woman, or even tongue of angel could hardly describe.

Of the reverse of the picture—of the home where the wife is merely a sort of upper servant, with the privilege of sitting in the

drawing-room, when she can find time to do so, we all know the effects. Well may we hail with joy that greater Liberator of our sex, the Family Sewing-Machine.

I have dwelt particularly in the Lexicon on the qualities of the materials to be employed, from a well-founded conviction that, in that respect, justice is not done to the women of America. To work with bad materials is surely as great a trial of patience as can be devised: and how such miserable cottons, needles, hooks, etc., as are sold here, ever find purchasers, puzzles me. Were ladies to throw down their work in utter despair, I should not feel at all astonished. Often I have heard them blame their own stupidity, when, instead of stupidity, they were exhibiting real skill, and most praiseworthy perseverance.

Much of the bad selection of materials has arisen, no doubt, from *ignorance* on the part of the store-keepers. To them, crochet cotton was crochet cotton—all equally good, whether made of the choicest raw material, or of the commonest trash—whether the machinery employed was perfect and thoroughly adapted, or of the most inferior kind: that the cotton turned perfectly yellow on the first washing was no business of theirs. They never trouble themselves to consider whether any were procurable that did not, and could see no difference between the beautiful Boar's Head Cotton of Messrs. Walter Evans & Co., and the miserable yarn sold here commonly for Tidies. So with crochet hooks: provided there was a hook at the end, it answered the purpose; and no matter whether it tore the fingers and cut the cotton, or not. There is no excuse *now* for such ignorance.

However, if ladies determine to *have* good articles, no doubt they will succeed; and all parties will shortly find the benefit of more extended knowledge. I shall be at least able to give any counsel which may be required or desired on the subject of Fancy-work; and trust that my name, and the years I have devoted to these subjects, will afford some guarantee for the correctness of my judg-

ment, and the honesty of my opinions: of the clearness of my instructions every reader must judge for herself.

In conclusion, I will only add, that this Lexicon is, as its name implies, a book *of reference*, neither intended nor calculated to supersede new patterns and designs, but only to elucidate them, and make them more easy to copy. While I hope it will have its place on every work-table, I do not wish it to exclude the magazines in which Fancy-work forms a feature. On the contrary, I trust that feature will become daily more attractive and more deserving of attention. Hitherto, my designs have been copied, without acknowledgment, by many magazines, with either *no* alteration, or such as deteriorates from their value; such as omitting the name of the cotton-maker from a recipe, which may result in the complete spoiling of the work. Mr. Leslie, only, at once availed himself of my presence in New York, to engage me to superintend the work-table of his magazine; and the result will be that from the use of this book as a text-book, the work-table of Frank Leslie's Magazine will be copious, clear, and concise, benefiting the reader by its simplicity, and also by its abridging the space for each description, giving scope for a greater variety of interesting matter.

It is but justice to myself, in this, my first work written on American soil, to say that there is not one magazine, in which Fancy-work is a feature, that does not, with or without acknowledgment, avail itself of my labors, nor an editor to whom my name is not familiar as a "household word," although hitherto it has been, not very justly, withheld from American ladies, for whom the

LADY'S MANUAL OF FANCY-WORK

was especially written, and to whom it is respectfully and affectionately dedicated by

THE AUTHOR.

BROOKLYN, October, 1858.

THE
LADY'S MANUAL
OF
FANCY NEEDLEWORK.



APPLIQUE OR APPLICATION-WORK.—This term is applied to all work in which the design is cut or stamped out in one material, and fastened in any way on another, which forms the ground; the two being united at the edges by braid, cord, or any other material. Of course, when muslin or cambric is worked over net, the term is suitable; but, as that is usually known as Swiss Lace, the name is especially appropriate to works in cloth, velvet, satin, leather, and such materials. Smoking caps, cigar cases, and many other articles of Parisian manufacture, have the design stamped out in velvet, and fastened on a cloth ground. As stamping tools and machinery are used for this purpose, and the workers bring skill, taste, and incessant practice to their aid, they do it infinitely better than any private person could—and cheaper also. It is greatly preferable, therefore, to purchase such articles prepared ready for working from a respectable house, than to attempt to do it for yourself. Articles in cloth and velvet are generally

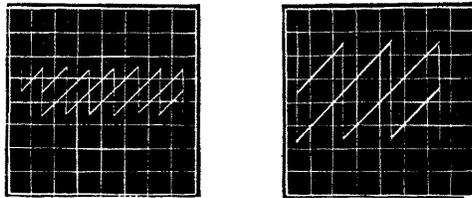
braided in gold braid or cord; or, at least, that material is intermixed with others. Sometimes lines of beads are sewed down as a braid. (See *Bead braiding*.) Almost always such work is not only prepared, but commenced, and the necessary materials for completion put up with it. This is a great convenience to the worker, provided they are good in quality, and appear sufficient in quantity. But good articles being so liable to tarnish at sea, it is always necessary to ascertain that all is right before you make the purchase. Of course, applique work is always expensive.

PATENT APPLIQUE is an invention of modern times, used for sofa cushions, slippers, bags, mats, and many other articles. Instead of one material being cut out and fastened on another, the design is *stamped* in one color on a cloth of another. The outlines are then braided. The effect of this work is very good; many of the designs exceedingly beautiful, and the braid throwing up the inner color quite as if it were laid on. Scarlet, crimson, a very brilliant cherry (or *cerise*), blue, and green, on a white or black ground, are the most usual colors. For the braiding, nothing looks so well as some shades of maize and yellow Russia silk braid; except, perhaps, the Alliance, which, as it may be selected to harmonize with both the colors of the cloth, looks very handsome. For instance, suppose the cushion to be scarlet and black, choose a blue and maize alliance braid. In laying it on, let the blue edge come against the scarlet, and the maize on the black. (See *Braiding instructions*.)

For articles which, being very small, have delicate, yet complicated patterns, gold cord, laid on, has a rich effect. Applique penwipers look richer and more brilliant in this style than in any other. The cord must be at least No. 3.

BEAD-WORK.—Although this is, in fact, but a branch of Berlin-work, yet the importance it has of late attained requires that I should treat it separately. It is done on canvas, with pound beads, worked in tent stitch. The canvas used is either silk or imitation silk, if the design is not to be grounded. Ordinary penelope canvas will do when intended for grounding. Be careful that the beads are suited to the canvas. Each one should just cover its proper space and no more; and it is better that they be a little too small, than too *large* for the canvas; so that if it happens that some one shade in a set is larger than the rest, the canvas should be tried with them.

A vast variety of articles are now ornamented entirely in bead-work. The tops of small occasional tables for drawing-rooms and boudoirs, sofa cushions, mats, baskets, slippers, screens, etc. No. 1 beads—the largest size—are used for tables; No. 2 for cushions, baskets, and mats; No. 3 for hand screens.



The stitch used is always *tent*, from one hole to the next, or the next but one, diagonally upwards. I use Evans' Mecklenburg threads to sew them on, on account of the strength required to keep them in place. Sometimes silks of the colors of the beads are used; but I prefer thread. The chief difficulty of bead-work consists in the arrangement of colors, the supply being somewhat uncertain. What I should call a good set, would consist of:—

4 whites—clear, opal, alabaster, and chalk; 3 green greys; 3 blue greys; 3 lavenders; 4 turquoise blues; 3 imperial ditto (or purple); 3 violets; 4 yellows; 4 ambers; 4 bronze; 3 rubies; 1 garnet; 2 corals; 3 pinks; 3 fawns or drabs—black—and at least 10 greens, in shades of olive, yellow, and emerald.

The mode of arranging them is to vary, and to harmonize them as much as possible. White flowers, scrolls, and even *leaves*, are very common. Now no two near each other ought to have the same tints. If one has the darker hues of green grey, let another be shaded in fawns—a third in lavenders. Black may be taken as the deepest shade of dark green leaves, crimson and blue flowers, and even of bronze leaves. White, 2 pinks, and coral, will shade a pink rose. Black, garnet, 2 rubies, and coral, a dark one. A light imperial blue may often be taken as the darkest shade of a blue flower. When the *ground* is turquoise blue, no green leaves ought to be introduced. They should be entirely in bronze of various shades. The more bronzes and greens you have the better. Suppose you have six bronzes, with the aid of black and gold you will get eight shades. The manner of treating these would be: for a light leaf, take gold, 1st bronze, 3d and 5th ditto; for a dark, black, darkest, and two lighter shades, wholly excluding the very lightest. A medium may be obtained by rejecting both lightest and darkest. These hints may serve as a guide for other colors. Observe, that shades should always be quite *distinct*, when used in the same leaf or flower, much more so than in wools, or they will look huddled.

Also, you must not do each shade separately, but work one line of your pattern *throughout*; then the next, and so on.

POUND BEADS are often employed with wools and silks. One very pretty use is to make them into the form of a

frame of scrolls and arabesques, for a landscape, or other subject. They are also greatly employed in set patterns; or for the fruit or flowers in a design where either is mingled with leaves.

The most convenient way of keeping them for present use, is to have a few of each that you are using in a flat box lid, which can rest on your frame, and be handy for the insertion of the needle. But the general stock ought to be kept tied up in bags, each shade by itself, and all the shades of one color in one larger bag of calico of something of the color of the bead. This way insures their safety: and in bead-work especially, the value is not to be estimated by the actual cost so much as by the great inconvenience that may result from the want of them.

Pieces worked entirely in beads, when intended for any article likely to meet with hard *wear*, should, when finished, be fastened, face downwards, on a flat surface, and lightly brushed across the back with a thin solution of gum. This secures the threads firmly.

O. P. beads are, also, sometimes worked on canvas, but they are not by any means adapted to this use. When *woven*, however, they may be made into many handsome articles. The manner of weaving is this: Select your pattern, which we will suppose to be a *mat*, with the requisite colors, Evans' Beading Cotton, No. 000, and two coarse needles. Take a long needleful of thread, and thread each end. Find out the centre of the mat, and begin by threading the two middle top beads, one on each needle. On the next line there will be one square under the two. Choose a bead of that color, and thread both needles through it, *in the same direction*. In the next row, there will be a bead on each needle, then both through one. Continue so, down the centre of the mat. When you get to the bottom, cross the threads, and you may even tie them if you please. Then

work one half the mat, slipping the needle through one bead where there were two, and adding one parallel with the single one. When you have to diminish, you slip the needle up one or more. To join on the thread, make a weaver's knot in such a place that it will be concealed in some bead. Fringes or other borders are always added to bead mats. Of course, scollops, vandykes, and many other designs can be made, if you have a pattern before you, or a small piece done, the mode of weaving being always the same.

POUND BEADS are sometimes woven in this way, to form bracelets, napkin-rings, and small mats. The only care required is that the beads employed be all of the same size. Any that greatly vary from the average should be rejected. This applies also to O. P. beads.

O. P. BEAD VASES, for suspending in the windows to hold flowers or plants; are very easily made. A wire frame is procured at a wire-worker's. They vary in shape, usually consisting of, at least, three rings, the smallest of which always is at the bottom. Clear white beads, with one bright color, such as a pretty green, form the prettiest. The wires are covered by having narrow white sarcenet ribbon wound closely round them. Then the beads are threaded in any fancy patterns, first to fill in, tolerably closely, the small round, and then to connect it with the others, at equal distances. The wires are about the width of one bead, and they are covered with them, the thread passing round and round the wire, leaving a bead on the outer side, at every turn. Often a fringe, or vandyke trimming goes round the upper wire; but the vase can be made very pretty without, and these solid trimmings add undesirably to the *weight*. At the bottom, and at every point, or the centre of every scollop, is fastened a handsome tassel of the same beads, with the addition of any silvered or steel you may have. Make them of any pretty pattern, only take care they are

strongly finished. The suspenders, of which there are generally six, or at least four, all uniting at the top, may be made of any pattern you fancy. They always consist of *double* strings of beads. One pretty way is to thread two white on each end of a thread, and then run the needles, in *opposite* directions, through a colored bead. Or you may put three white on one needle, and four colored on the other. Then run both in the same direction, through one of, perhaps, a different color. Repeat so, having the four first on one side, and then on the opposite. By a little thought, a great variety of patterns may be made.

Sets of dinner mats, woven in O. P. beads, and trimmed with the same, look very handsome; but they require cloth ones to be laid under them, beneath the tablecloth, to preserve the wood from scratches.

BEAD COLLARS.—These are made in beads only, or in beads and bugles. If the latter be employed, they must be about one-third of an inch long, and large enough to pass a needle with strong thread at least twice through. Bead collars are made either in black or white. Alabaster beads are the shade of white which most nearly resembles the color of bugles. You may either form stars, diamonds and other devices, in a mixture of beads and bugles, and tack them at intervals on a paper collar of the proper form and size, filling up the spaces and forming it into a collar by *guipuring*, if I may use the term, with other beads and bugles, and adding an edge of the same; or you may work on a piece of ribbon long enough to go round the neck, and forming a *foundation*. In this case you make it like a fringe, but rather full, so as to set well round the shoulders.

It is not needful to give patterns of this kind of work; but I will observe that the edges of bugles being sharp and very liable to cut the thread, it is always well to shield it by putting on a bead before any part where two or three

threads come together. The thread, also, ought always to be waxed. For black work, black crochet silk is better than thread, as less liable to cut.



BERLIN-WORK.

BERLIN-WORK, or canvas-work, as it is sometimes called, derives its name from the fact that the best patterns used for it come from Berlin, and are commonly known as Berlin patterns.

Wools, silks, chenille and beads are used for this work, the foundation being canvas; or sometimes perforated cardboard. Of late years, beads have been employed so much, both in union with the other materials and alone, that bead-work has become an art by itself; and, as such, I shall treat it.

Select your canvas, pattern and all materials before beginning, especially the grounding wool, of which it is always better to have too much than too little, it being often impossible precisely to match a shade. The frame should be of the kind known as a *standing* frame, with uprights, and a bar on which to rest the feet. The wood *well-seasoned*. Sometimes there are little trays attached to the uprights to hold the wools; but this is unnecessary, a small portable table being more convenient. A strong webbing is always attached to the upper and lower bars. The side-bars ought to screw into the others. The canvas being evenly hemmed at each end, is sewed to the webbed bars, and then strained by cording to those at the side. The selvages are always at the sides. When the canvas is longer than the frame will hold when stretched out, the upper part must be wound round the bar, so that you begin at the bottom, and work

all the lower end first; except when the pattern forms a *centre* when you begin on the centre stitch.

TO FRAME CANVAS WITH CLOTH, or other materials, when worked together to save grounding; cut your cloth half an inch smaller every way; turn in the edges and tack to the canvas all round; and as this double thickness at the edges would leave the middle loose and slack when rolled, put a little fine wadding round the bars, at those parts where the edges do not come to make the thickness equal throughout. Cloth should always be sponged, to take off the gloss, before being put into a frame. It stretches so much more than canvas, that it will be quite as large by the time both are framed, although so much smaller at first.

The needles used for canvas-work are termed rug-needles.

There are five stitches used in Berlin-work.

TENT-STITCH (Fig. 1), in which the needle is brought up in one hole, and carried down one line higher and more towards the right.

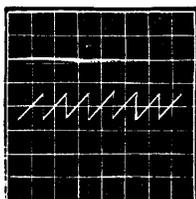


FIG. 1.

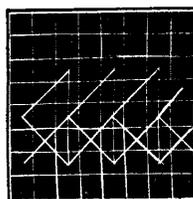
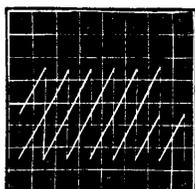
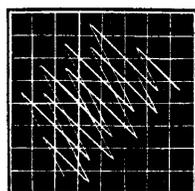


FIG. 2.

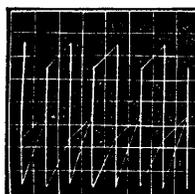
CROSS-STITCH (Fig. 2), where the thread crosses one hole, being carried down on the second line above, and to the right; the stitch is finished by crossing from right to left, in the same manner; whence its name. In working cross-stitch, when practicable, do half of all the stitches in a line, in succession; then cross them, working backwards.



TAPESTRY, or GOBELIN-STITCH, is two threads high, and one thread wide, being taken like the first half of cross-stitch, only one thread nearer. Two stitches side by side are thus equal to one cross-stitch; but they do not form a true square, since it protrudes a thread on one side. It is appropriate only for fine work; for which it is better than the two former stitches.



GERMAN-STITCH, is used principally for grounding. It is very quickly done. Take one tent-stitch, then half a cross-stitch, then a tent-stitch, then a half cross-stitch; and so on, working upwards and diagonally. (See engraving.) In the following rows, a tent-stitch comes on the same diagonal line with the half-cross; and so on.



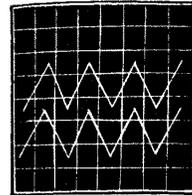
IRISH-STITCH is somewhat similar, but in perpendicular lines. Pieces worked in cross or tent-stitch, are frequently grounded in one of these, on account of the rapidity of execution. There may be made various modifications of these stitches, which will suggest themselves to any worker.

I have also seen set patterns done in a real cross-stitch; that is, over two horizontal threads, without crossing those in the opposite direction; and then across two perpendicular. It is rarely, however, used. Never for Berlin patterns.

In all these stitches, it is essential that the wool should be drawn out regularly and evenly; never so tightly that the canvas becomes visible. Defects in wool should also be cut

out; and the needleful not always the same length, which gives a striped appearance.

No. 20 French cotton canvas is the best size for four thread Berlin. Nos. 22 and 24 will require the hand to be drawn somewhat tighter. 14 and 16 do with eight thread Berlin; and No. 18 may also be used, by a careful worker. The coarser sizes need that the stitch should be taken twice in at least *one* direction. No. 8 canvas will want it in both. Observe that four thread Berlin, used double, fills up considerably better than eight thread.



RAISED BERLIN-WORK.—In this, one or more prominent objects, in a design, are raised; the remainder being done in cross-stitch. Birds, animals, and flowers, look handsome when so worked. Do all the plain parts first. Then thread needles with the various shades you want, and obtain fine flat netting meshes. Be-

gin from the left-hand corner, lowest part, with the proper shade, the wool being *doubled*. Bring the needle up *between* the two upright threads of the first cross-stitch. Take a tapestry-stitch to the left, bringing the needle out in the same hole. Put the wool round the mesh, and take one to the right, the needle coming out again the same \times . 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 right \times . A figure V is thus constantly formed on the wrong side. When done, wash at the back with gum; cut the loops, and shear them into shape from the pattern, giving proper thickness and form to each part. Sometimes this is done across one thread only.

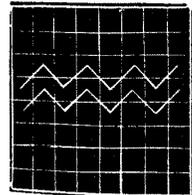


FIGURE AND LANDSCAPE PATTERNS.—There is frequently great difficulty found in procuring shades of wool proper for the faces and limbs in figure pieces. They must always be most carefully chosen; and all these parts should be worked in tent-stitch, while the drapery and other accessories are in cross-stitch. This enables you to introduce more shades into the flesh-tints; four stitches in tent being equal to one in cross-stitch. The hair may always be worked in floss-silk, and the tapestry-stitch, if you can manage the shading, has a more flowing effect than any other. For the same reason, water ought always to be worked in tapestry-stitch. For water, shades of floss silk, in bluish grey, from white to nearly black, ought to be used. About five shades, white included, will suffice. The different shades of drapery ought to be worked according to its fall: for instance, in an upright figure, where the drapery must inevitably be perpendicular, each shade ought to be worked so.

If a sky be introduced, it should be worked last, and always in tent-stitch. (As a rule, you begin all Berlin work from the bottom.) Many workers paint a sky on drawing-paper, and fasten it behind the work when framed. This may not be very artistic, but it is, at all events, better than going through the labor of working a sky, unless you have skill enough to do it well. Another use to which artistic talent may be applied, is to paint the faces and limbs. Good white silk is laid over the canvas, on those parts. The surrounding work being done, with the stitches taken here and there through the silk, it is firmly fixed in its place. Last of all, the arms, legs, and faces are painted, with almost as careful a finish as a miniature.

ARMORIAL BEARINGS.—These are frequently drawn and painted on the canvas, which is afterwards worked in appropriate colors. They ought, however, always to be properly emblazoned on point paper. The size required must be first

settled, and the canvas selected. Then the pattern drawn *to it*. If the design be very elaborate, it will be necessary to use very fine canvas. For a simpler pattern, a coarser material may be employed. Frequently, the ribbon or scroll is worked in cross or tent-stitch, and the motto embroidered on it in black silk: but if possible, every part should be done in the same stitch.

Beads are now frequently employed for heraldic devices, without the admixture of any other material. I had a sofa cushion worked with three plumes and motto (*ich dien*) of the Prince of Wales, which looked extremely beautiful.

I have mentioned the mode of framing cloth and canvas together, when the former is intended to form the ground of the design. Of course, its color must be carefully selected, with a view to the pattern. No one would choose green of any shade, as the ground of a flower piece, which must necessarily have green leaves coming in contact with it. Black so soon looks dusty and dingy, that it is equally undesirable. Shades of claret, maroon, or brown, are generally well adapted for work. The cloth, also, should be stout. It is a great mistake to have a slight one, which, though easier to work on, never looks so well. Procure a small quantity of wool, exactly the shade of the cloth, and with it fill in any small spaces which may occur in the design. This is better than removing the canvas. Some workers draw out the threads of canvas entirely, after the work is done. I prefer cutting them off quite close round the work, which gives it a raised, handsome appearance. But to do this, each thread, first of the warp, and then of the woof, must be slightly drawn up, and cut close, so that when the work is again drawn smooth, the ends are entirely concealed. The needles used are sharp pointed rug needles.

PATTERNS DRAWN ON CANVAS are more difficult to work than from painted designs; but with a little care they may

be managed. The darker tints should be worked first: and according to the drawing, without trying to count. But if it be anything in which the pattern is repeated, as in the four corners of a cushion, do *one* from the drawn pattern, and count the others from it.

GEM AND SET PATTERNS require generally distinct clear colors; and all gems should be done in silks, thrown up with shades of gold (by way of setting), and a rich claret, dark green or blue ground. Or black may be used for this purpose.

SILK CANVAS-WORK requires care that no threads be carried across spaces which are not afterwards to be filled up.

TAPESTRY DESIGNS are those in which a few bright colors only are used, without any attempt at shading. In these the design is often in gold color, on a claret, green, or blue ground. But a line of black ought always to surround the gold, or *cut it*, as it is technically called. Every part of these designs looks much better in silk than in wool; and the gold, especially, ought always to be in silk. But if expense be a consideration, and the work be in a cross-stitch, the first half may be in wool, and the crossing of each stitch in silk. If the canvas be coarse, filoselle may be employed, instead of crochet silk. To give an idea of this kind of work, which is at once easy and effective, I will describe a footstool now lying before me. The centre is formed of four large golden oak-leaves, their points towards each other, cut with black, and grounded with deep blue in a small damask pattern. Scrolls of white, cut also with black, surround this middle, at a distance, the space between being filled with rich crimson. These scrolls form a circle, and the top being *square*, the corners have bunches of shamrocks on a ground of a lighter green. A line of golden spots, on a black ground, divides this from the border, which consists of oak-

leaves, in gold, cut with black, filled in below with claret, and above with the crimson used in the centre.

GOLDEN TAPESTRY PATTERNS, are designed in three shades of gold, with a plain dark ground. Two of the gold shades are a sort of brownish yellow, the lightest always yellow silk. With claret, blue, or green ground, this style of work is very rich and chaste looking. Borders for table-covers are especially handsome in it; and by care with the grounding it will correspond with any kind of furniture.

CROCHET AND KNITTED BERLIN-WORK.—This term may probably be new to many of my readers. The work itself, however, is so tedious that it is hardly known except in Germany, where the ladies possess such rare patience and skill in fancy-work, and produce, among other articles, the bead purses, on every stitch of which is a seed-bead, forming part of an elaborate design, in which perhaps flowers and fruit, with their appropriate leaves, or rich arabesques, are seen, worked as accurately as if painted by an artist. To do these, or anything else in this *genre*, a proper Berlin pattern must be obtained, and on it the beads (*always seed, or very small No. 3*) are threaded in their regular order, as the shades appear on the pattern. Of course the slightest mistake shows itself on the subsequent working. If the entire work is in beads, you have merely to go on, dropping a bead at every stitch. If the material on which they are strung is to form the ground, you use the pattern again to guide you, reversing the direction, in working. I mean, if you begin to thread at one end of a pattern, you will begin to work from the other extremity.

If groups or bouquets are worked—as I have done for a mat—take care to repeat the bead threading as often as it will be needed in the round. Bracelets of this work are beautiful. Choose a rich wreath of roses, of various sorts, and not more than 25 stitches wide; and thread the beads

on fine black silk, which will form the ground. Do them in in crochet; line with ribbon, and fasten with gold clasps. In working patterns, when you leave off at the end of every row, you may advantageously thread the beads for one row at a time. But this cannot be done in continuous rounds.

I will conclude the instructions for Berlin-work with directions for joining canvas, and getting up a finished piece of work.

TO JOIN CANVAS.—If very fine, lay one piece exactly over the other; tack them together, and work through both at once. This is unquestionably the best method for all *fine* work.

For coarser materials, either back-stitch the two edges, thread by thread, and then turn them down; or sew them in an equally careful manner. After this, with white thread work a line across the join, in the same stitch as you are doing the work.

TO IMPART TO A FINISHED PIECE OF WORK THE EVENNESS AND NICE APPEARANCE OF SHOP-WORK.—After taking it out of the frame, beat it on the wrong side, to get rid of dust, and of all loose particles of wool and silk; and if it be drawn on one side, damp it slightly at the back, and stretch it again in the frame in the contrary direction. Then take it out. Procure a piece of the same canvas, which lay on a clean cloth on the table. Over this, face downwards, and exactly even with it, lay your work. Lay a damp cloth (not a wet one, mind!) over it, and iron it rapidly, and thoroughly. Take care, however, that the iron be not too hot for silk, as it would take the color.

BOBBIN-WORK.—This is chiefly used for children's dress, especially for infants' robes and hoods; on cambric, fancy muslins, and such other materials as are employed for the first robes, you use fine bobbin; on cashmere, merino, and other woollen goods, the coarse silk known as tailors' twist.



No. 1.

No. 1. CHAIN-STITCH.—Make a knot in the silk, and draw the needle through to the right side. Insert the needle again in the same place, and draw it out one-eighth or tenth of an inch nearer to you, letting the silk form a loop under the needle. Draw it out, but not too tightly. Repeat continuing, when you will make a stitch exactly like crochet or tambour chain.



No. 2.

No. 2. HERRINGBONE is very generally known. It is susceptible of a variety of modifications, for which it will be well to refer to the engravings, which will convey a more correct idea of their appearance than any written description. It is impossible, I think, to be puzzled about the mode of working.



No. 3.

No. 3. DOUBLE HERRINGBONE-STITCH.—Merely a variety of the above.



No. 4.

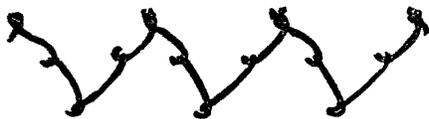
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No. 4.—In this the stitches are taken up and down, instead of, as is generally the case, along the edge of the work. It looks very pretty in fine bobbin.



No. 5.

No. 5 is CLOSE HERRINGBONE.—It is worked exactly like No. 2, except that each stitch is taken from the last. It requires to be worked very evenly and carefully.



No. 6.

No. 6 is another variety of HERRINGBONE-STITCH, more suited for the trimming of pelisses, aprons, etc., for elder children, than for infants' robes. It is quickly done, and looks very effective.

LONG BRUSSELS-STITCH is often used, with advantage, in this kind of work; and two or three rows of it may be employed to make a neat and pretty edge to many fancy articles. In using any coarse material, such as tailors' twist, or bobbin, allowance must be made for the difference, in fixing the size of the stitches. It would be absurd to make them as close in No. 000 Beading Cotton as in 150 Boars' Head.

BRAIDING.—This is usually considered the simplest of all the sorts of fancy-work. In none, however, are skill and knowledge more apparent. It consists in running braid, whether of cotton, worsted, or silk, on any material, in a

certain pattern, already marked on it. The mode of marking is described elsewhere. (See *Pounced pattern*.) Narrow braids are those commonly used; and they may be sewed on, if of silk, with threads drawn out of one length, which is first cut off, and the strands of which will supply material for sewing on the rest of the skein. This, of course, insures the silk *matching* the braid. But I prefer using China silk, if procurable to match, as it is somewhat stronger. The stitches should be taken, *not* along the centre of the braid, but slightly across it, which keeps the edges from curling up, and the material from widening. Curves should be made by *coaxing* the braid into the required form; but sharp angles should have a stitch or two taken *across*, not *in*, the braid, to confine its width, after which, the braid is turned *over*. The only exception to this mode of working is with any that has the two edges of different colors, as alliance braid has. Then points must be made as neatly as possible, without turning, as this would put inside the pattern the color that had been outside. When broad braids are put on they are *mitred* at the point; that is, so folded that the opening of the fold goes straight down the centre. Broad braids must be run on at both edges.

Worsted braids must be run on with fine wool of the same colors, and be rather held loosely than at all *contracted*, for any washing material, as they are sure to shrink. All narrow braids should have the ends drawn through to the wrong side except in braiding for point lace. (See *Point lace*.)

RAISED BRAIDING.—This is sometimes done in worsted braid, for such children's dresses as are not washable. The braid is sewed along one edge, so that, in fact, it stands up. It has a rich and handsome effect, but is troublesome to do.

CORD BRAIDING.—Gold and silver cord, or coarse thread, Albert braid, and other fancy cords are sometimes used for braiding. The ends are always drawn through to the wrong

side, and the stitches taken across the braid—never through it. In the case of gold and silver cord, for which China silk, of the same shade, is employed, the stitches are taken somewhat slanting, and so that the silk will be partially concealed, by being sunk between the twists of cord.

COTTON BRAIDING is much done, and ought to be in still greater favor, for morning collars and sleeves. Narrow *close woven* cotton braid is employed on clear muslin, on which the pattern is previously marked. Such articles are usually finished with a row of buttonhole-stitch, to which a narrow Valenciennes lace is sewed.

BEAD BRAIDING.—Lines of small beads are often laid on in patterns, which have been previously marked for braiding. To make the beads set evenly, some care is required. Thread two fine needles with silk of the color of the beads. Make a knot, and draw one through to the right side of the cloth, in the line of the pattern; and it is always better to begin at an angle. On this thread beads. Take the other needle, fasten on in like manner, and bring out in the same marked line, slightly in advance. With this second needle, take a stitch across the thread of the first between every two beads, so that not only they are kept in their places, but they are prevented from being *huddled*, which spoils the pattern. Bead-braiding is often edged, on one side at least, by a line of gold thread, which throws up the beads, and gives them a charming effect.

BRODERIE ANGLAISE.—This term is employed to designate those kinds of muslin-work in which the effect is produced by cutting out or piercing holes, which are afterwards sewed over. If large, or of any form except *circular*, they are cut with fine scissors; if round, they are made with a stiletto. Every part is first *traced*, that is, run in fine stitches throughout the outlines; and it improves both the effect and the durability to hold in a thread of hard twisted

cotton (Evans' Boar's Head, 8, 10, 16 or 20), and sewing over that, as well as the tracing thread and material. The stitches should be even and close, but not wrapping over each other. The cotton employed is Evans' royal embroidery, or perfectionné cotton. The size varies with the muslin or long-cloth on which the design is marked. No. 8, 10, and 12 for coarse work, to No. 36 for fine. Patterns given in books usually have the proper size of cotton mentioned.

BRODERIE À LA MINUTE.—A recent style of work, the design being done in small dots, one of which, if No. 8 embroidery cotton be used, will be formed by each stitch. The spots look much better, however, if more raised than this will make them, and also, if done with finer cotton. Another mode of working them will be found in *Point de poste*.

BRODERIE EN LACET.—I claim to have originated this kind of work entirely. The effect, for aprons, bags, and many other articles, is most beautiful. A rich braiding design being marked on the material, is braided with the best Russia silk braid; and then the flowers filled in, in point-lace stitches, with China silk of the color of the braid. Of course, the stitches are not so fine as in point-lace; and the least elaborate should be chosen; but the effect is that of very rich yet novel embroidery. The stems and narrow parts are filled with hem-stitch. Crimson, scarlet, cerise, rich green, and violet, on black silk, look best for this purpose,



CROCHET.

CROCHET has now been for some years one of the most popular of all the various sorts of fancy needle-work. The beauty and variety of the patterns that can be executed

from it, have perhaps been the chief cause of the great and universal preference manifested for crochet; but it owes, no doubt, also, something to its great durability, and to the facility with which a mistake can be remedied, without entangling or spoiling the work. In this latter particular, it has greatly the advantage of both netting and knitting.

The implement used is a *crochet*; a pin, or straight stem of steel, bone, or ivory, with a hook at one extremity. Sometimes the steel crochets are set in ivory handles. A good hook should have the extremity very smooth, and well rounded, and even the barb ought not to be too sharp, or it will cut the material with which it is employed, especially wool or silk. I have never found any that could be compared, for excellence, with those of Messrs. Boulton & Son, of Redditch, England: they are numbered from 12 to 24 inclusive; and Nos. 12, 15, 18, 21, and 24, form an excellent and useful set, which will last any careful person a lifetime. I especially avoid those sold in boxes, with one movable handle to many needles. To work with them you had need have a degree of patience which rarely, I fear, falls to the lot of poor human nature; while the fingers are sure to be torn in a manner that will not easily be forgotten.

HOLDING THE MATERIALS.—The crochet-needle must be held lightly between the fore-finger and thumb of the right hand; the hook *horizontal*, and parallel with the first finger of the *left*-hand, not with the barb pointing upwards or downwards, as is too frequently the case. That part of the work on which you are immediately employed, is held closely between the thumb and fore-finger of the left hand. The thread crosses the latter and the middle finger, which is kept at a little distance; and then is held down by the third finger, close to the middle one. The little finger, only, of the left hand, is unemployed.

WORKING CHAIN, OR FOUNDATION-STITCH (*ch*).—Make a

running loop, near the end of the thread, and draw it up. Insert the hook in it, and hold the end close to the loop, with the left hand, as described. The middle and third fingers of the left hand being held a little *higher* than the fore-finger, the bar of thread slopes upwards. The hook is in front of it. By a slight movement of the left wrist, which draws it towards you, you lay the thread across the hook; draw this thread through the loop already made, and you will have done *one chain*. Repeat for any number you want. The *right* hand, it will be observed, thus plays almost a passive part; and the fingers are held far more gracefully than when the *hook* is used more actively. Let me add that the work is, at once, better and more even when the proper position of the hands has been maintained.

The other stitches in crochet being named according to the *depth* they add to the work, we will begin with the narrowest, known as

SLIP-STITCH (*sl*).—Having already a loop on the needle, insert the hook in a stitch, and draw the thread through both together.

SINGLE CROCHET (*sc*).—Having a loop on the needle (which is always supposed to be the case), insert the hook in a stitch, and draw the thread through in a loop. Again put the thread over the hook, and bring it through these two loops.

SHORT DOUBLE CROCHET (*sdc*).—before inserting the hook in the stitch to be worked, put the thread round it. Then draw the thread through the stitch, and you will have two loops on, and the thread passed round between them. Draw the thread through these three all at once.

DOUBLE CROCHET (*dc*).—Begin exactly like the last, but when you have the three loops on, draw the thread through *two* only, leaving *one*, besides the new stitch. Draw the thread through these two together.

SHORT TREBLE CROCHET (*stc*).—Put the thread *twice* round the needle, before inserting the hook in the stitch to be worked. Having drawn the thread through the latter, you have what is equal to *four* loops on the needle; draw the thread through two; and then through the remaining two, and the loop just made, together.

TREBLE CROCHET (*tc*).—Begin like the last, but draw the thread through two loops only at a time; and as it will take you three times to do it, the stitch is called *treble* crochet.

HALF LONG TREBLE CROCHET.—A stitch rarely used, is formed on the same principle of increase; the thread is put *three* times round the needle, before its insertion in the stitch. You thus have *five* loops when you begin to work them off. Work off two; then two; then *three* together.

LONG TREBLE CROCHET (*ltc*).—Similar to the last, but working off two only at a time, and thus completing the stitch in four movements.



The *sdc*, *stc*, and half long-stitch have been invented by myself, and are used only in my recipes. They are especially useful in forming leaves, flowers, and other things where a very gradual increase is desirable. How perfectly this graduation is obtained, will be perceived in the accompanying engraving.

BRAID CHAIN-STITCH.—This stitch makes a pretty braid of the kind usually called Grecian plait; it is useful for many purposes. Make two chain: then insert the hook in the *first* of these, without withdrawing it from the loop already on the needle, and bring the next loop through both together. After this first fancy-stitch insert the hook in the *last* stitch, always, and draw the thread through that, together with the one already on the needle.

In shaded crochet silk this makes a very nice braid for pen-wipers, and many other purposes.

SQUARE CROCHET is *close* or *open*. A close square consist of three dc stitches, worked on three following stitches of the previous row. An open square has one dc, followed by two chain, while two corresponding stitches of the last row are missed. 1 close, 1 open, square will therefore be 4 dc, 2 ch, miss 2. It being necessary to close the last square, in a row, with a dc stitch, in reckoning the number of chain necessary for the foundation of a piece of square crochet, multiply the number of squares by *three*, with 1 over: thus say a piece has a hundred squares, you will want 301 chain.

LONG SQUARE CROCHET—In which any design intended for square crochet may be worked, if required considerably *larger*, has the long stitches in *tc*. A close square is 4 tc, an open, 1 tc, 3 ch, miss 3. Foundation—multiply the squares by 4, with 1 over.

OCTAGONS AND HEXAGONS IN SQUARE CROCHET.—It is often desirable to cut off the corners of pieces of square crochet, to suit the design to the shape of a cake-basket or other article. The first and last rows, and the edge stitches, ought always to be *close*, in square crochet patterns; and if the design does not so give them, they should be allowed for.

To increase a square at each edge.—Make a loop to begin a chain, and, when it is on the needle, draw it as tightly as possible. Make one chain after that. Now do *two* dc in the *first* stitch of the row; at the other end, do two in the last, make a ch; draw the thread through it, and cut it off. Begin the next row the same, as to the chain. Do 2 dc in the ch stitch; and 2 on the first dc; also 2 in the last dc, 2 in the ch, and make a ch. The slope thus attained will be perfectly gradual, and the edges firm and even.

The decreasing sides.—This direction serves also for edging in square crochet. Of course, one square, or three stitches, must be decreased at each end. Slip one stitch, sc one, sdc one, dc the fourth. Reverse this at the other end of the row. In the following ones, do the slip-stitch on the first dc, and all must be right. Observe, in square crochet patterns, to cut off the thread at the end of the row. Crochet should not be worked backwards and forwards, unless directions are given to that effect.

RIBBED CROCHET.—This crochet appears to be in ridges when finished. You work backwards and forwards, always putting the needle in *front* of the chain, instead of the back part of the stitch, as in ordinary crochet. When working backwards and forwards in sc, a *chain* must be made at the end of every row, to prevent the edge from contracting. In dc, two chains; in tc three.

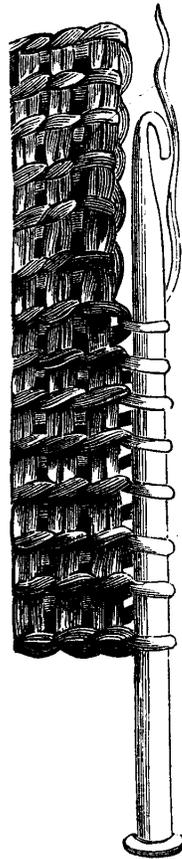


CROCHET CROSS-STITCH.—This very simple stitch so exactly imitates cross-stitch on canvas, that it would be difficult to tell the difference between a piece worked in Berlin-work, and one done in crochet of the same pattern. Any Berlin design may be done in it, but such should be selected as have not many colors.

Make an ordinary chain-stitch, and work on it one row of single crochet for a foundation. Cut off your thread, and begin again at the same end as the last row, which must always be done in this stitch.

Put a loop of thread on the hook, then insert it under the sides of the chain which runs along the edge of the work. Lay it *over* the cotton, so as to take it up on the *contrary* to the usual way. Draw it through the work. Then again

draw the thread through the two loops now on the needle. This completes the stitch, and has simply to be repeated through the length of each row. It must be done very regularly to produce the proper effect.



PRINCESS FREDERICK WILLIAM STITCH.
—A new stitch in crochet has recently been given to the world, which I call, in compliment to our English royal bride, the Princess Frederick William crochet. It is done with a hook having a knot at the end, and somewhat larger than those usually employed, in proportion to the material to be worked. Being very solid, it is especially suitable for shawls, comforters, opera cloaks, and other similar articles. Begin by making an ordinary chain, of the required length. Keep on the last loop, which will make the first of next row. Insert the hook in the next, and bring the thread through, with a loop on the needle. Work every chain so to the end, when all your loops will be on the needle.

2d Row.—Put the thread round the hook, and bring it through *once*. After this put the thread round and bring it through *two* every time, till one stitch only is left, which will form the first of the following row.

3d Row.—Insert your work in each *upright* loop of thread (see engraving), and bring the thread through in a loop.

Work so to the end of the row, when once more you will have all the stitches on the needle.

To decrease at the beginning of a row, in this stitch, draw the thread through 2 instead of 1, the first time. In any other part of the work, draw it through an extra stitch, as 3, instead of 2.

BEAD CROCHET.—Doyleys, and many other articles are rendered very brilliant and beautiful by having the design worked in glass beads, of various colors, threaded on the cotton. As they wash and wear very well, these articles are as serviceable as handsome. Generally one color, ruby, coral, emerald, or turquoise, is used; if two or more be employed, each color must be threaded on a separate reel of cotton; the cottons are then used like colored silks in purses (see *To crochet with several colors*), the beads being dropped in their places, as the design may require. Always draw the loop through the stitch, before slipping up the bead to its place. A chain or sc stitch takes *one* bead; a dc, *two*; a tc, *three*. The beads are always dropped on the *wrong* side of the work, which in this is right. Select beads that slip without difficulty, but still do not *run* over the cotton; and the less bulky they are, the better. Some are so *fat* (I can use no other word), in proportion to the hole, that they are quite unfit for crochet work. (See *Beads*.)

TO USE SEVERAL COLORS IN CROCHET.—Silks and wools are chiefly employed in this way. Each skein of silk must be wound on a reel, and these reels should be set on a stand made for the purpose, to prevent the silks from tangling. The stand is a heavy piece of wood with iron pins set at intervals. Each one is used as required; only in changing, you begin to use the new color in finishing the last stitch of the previous one. Thus, suppose the direction was, three white, two blue, five black: you would do two perfect white, and draw the thread through for the next stitch in the same; but finish the stitch in blue. Then one and a half blue, and finish with black. Several colors are rarely employed

together in anything but sc; some people leave the threads of silk loose at the back; but if there be not too many, it is always preferable to work them in; that is, to hold them along the finger, just above the work, so that the loop being drawn through the stitch from behind them, closes them in. If many colors are used together, this is, however, clumsy.

TO WORK FROM THE CENTRE, AS IN STOOL COVERS, DOYLEYS, ETC.—In such articles, *every* round has, of course, more stitches than the previous one. In single crochet, eight extra in every round will be a right increase. Thus, you begin with eight; 2d round, 16; 3d, 24; 4th, 32; and so on. It is better that these extra stitches be made by *chains* at regular intervals, than by doing two stitches in one of the previous round. Of course, there must never be two chains together. By this method you avoid making *holes*, as is often done in the usual way. In all directions where three stitches are to be worked on two of the previous round, one ought to be worked, then a ch between, then the other stitch.

In designs in dc, or tc, to pass from one round to another without breaking the thread, make 3 ch for a dc, 4 for a tc stitch, and twist it round; this gives the chain the appearance of the stitch desired. Suppose the directions be 1 dc, 3 ch, therefore, you would make 3 dc, twist them, then make the other three.

MISSING.—Unless directions are given to the contrary, it is to be understood, in crochet designs, that a stitch is worked on every stitch of the previous row; and that a stitch of the former row is missed for every chain made. Thus, if the direction be 2 dc, 2 ch, you would, *of course*, do the next dc on the third stitch from the last, unless especially ordered otherwise.

TO MARK THE COMMENCEMENT OF A ROUND.—It is essential, but sometimes difficult to do this, in jewelled doyleys,

and similar things. I take a few inches of thread, contrasting in color with the work, and draw it through the last stitch of each of the first few rounds, as well as at intervals afterwards. It is a great help.

TO JOIN ON.—In *sc*, finish the stitch with the new cotton, as in taking another color. Then hold in both the ends, and work them in for an inch or so. In any *close* crochet, do the same. In open crochet, make a weaver's knot, which allows of the ends being cut off quite close.

DIAMOND OPEN-HEM.—This forms a very pretty and useful heading for edgings; and will serve many other purposes also. Begin as for a long treble, with the thread three times round the needle. Work off two loops, or half the stitch. Put the thread twice more round, miss two, insert the hook in the third, and work off one loop as usual; at the next movement of the needle, instead of two take off three loops. Finish the stitch, do two chain to correspond with the two missed. Work a *dc* stitch on the centre of the long stitch, putting the hook through the *two* loops which were drawn off together. This makes one pattern; and you do not miss any between it and the next. A *sc* row should always follow this.

CROCHET BEAD JEWELRY.—Exceedingly pretty bracelets and chains may be made of pound beads, No. 3, worked in crochet. Choose rubies, turquoise, or any other beads that imitate gems. Thread them on fine silk of the same color, and work in ordinary single crochet, dropping a bead on every stitch. For a chain, make a foundation of fifteen stitches, and close into a round; for a bracelet, thirty-six stitches will not be too many. You work round and round, until you have done the length you wish. The silk being exceedingly elastic, would stretch out of all bounds, were it not kept in place by a cord run inside. I employ several lengths of Fleecy, or double Berlin, cut as long as

the work is without stretching, for this purpose ; running it in with a bodkin, and fastening it to the crochet at both ends. Wool is of so soft yet elastic a quality, that it prevents the crochet from flattening, as it otherwise would do. To bracelets I add tassels, made also of beads. (See *Tassels*.) A round necklace clasp is what I use for fastening bracelets, covering it with a wooden ball, over which beads are closely woven to conceal its substance. If you work in black or dark beads, dip the ball in ink, to stain it, before using.

I may here appropriately mention a set of mourning ornaments I once made for a friend, who wished to have something very unique. The chain was made as already described, and served to suspend a massive cross of balls, covered with beads, *woven* over, like O. P. bead-work. One bracelet, being very thick, was a single round ; the other, somewhat smaller, was double the length, and twisted together. Both had handsome tassels. A brooch, to match, completed the set.

EMBROIDERY.

PERHAPS of all the various kinds of fancy-work, with the exception of point lace, this may be considered the most artistic. The materials are velvet, satin, kid or cloth, with silks, chenilles, gold bullion, and gold and silver thread. The design is first marked, in outline, on the article to be ornamented ; and to do this a pounced pattern is prepared, and then transferred to the material. (See *Pounced patterns*.) It is then put in a frame and stretched, like canvas. We will now suppose, for the convenience of description, that the design is a group of roses and morning glories. Select the proper colors of silk, Dacca being that

chiefly employed. Yellow-greens will be wanted for the rose-leaves, pinks for the flowers, blue-green for the morning glory leaves, and blues, pale pinks, and violet for the flowers. If there be any morning glory buds, they have something of a curled appearance. The corolla of the morning glory, as we know, is formed of a single cup-like petal. There is, therefore, no break in the working, but that part which falls *back* towards the stem is always the darkest. All the stitches are taken from the centre of the flower; and when the dark and somewhat pointed streaks occur, the silk must be changed accordingly. A long stitch, something like that of Irish embroidery, is used, and they must lie side by side very evenly. As of course the inner circle is much smaller than the outer one, some of the stitches must be made shorter. The great art is to make them lie evenly, and to produce a clear, even, well-defined edge. The large leaves may be worked from the centre-vein to the edge, in the same way. The veinings are done in silk a shade darker, and in *half-polka* stitch; that is, one stitch of the eighth of an inch is taken, somewhat slanting, the next from the side of it, but double the length, sloping always in the same direction; all the following ones, of the length of the last, half beside it and half beyond. Stems are done in the same way; but for broad ones, the stitches are taken more directly across. The roses are worked petal by petal; and if the centre of the flower is seen, it must be represented in a few French knots, done in yellow silk. The leaves are in yellow-green, the edges carefully serrated; the centre vein, like that of the morning glory. The very small leaves may be worked completely across, without any veining. To represent the folds of the morning glory bud, work each fold separately. The stems of roses should be in a brownish green, especially for moss-roses, and the thorns marked by short stitches starting on each side from them. It is always desirable to work

either from a piece already done, or from a painting. Shaded silks are often employed with good effect in working leaves and flowers; but as crochet silk, which is somewhat hard, must be used (for Dacca is not made shaded), it is well to take out one strand of each needleful, which makes it work much softer. In using shaded silks, be careful to join on every new needleful to match the shade with which you left off.

FRENCH KNOTS.—These are much used in Chinese embroidery; and in French and English, for the centres of flowers, and some other purposes. Bring the needle up in the place where you want the knot to be. Twist the silk twice round the needle, which insert in the same place again, and draw it gradually through, *guiding* the silk with the left hand, that it may not tangle. The knot is then formed.

RAISED EMBROIDERY.—Sometimes embroidery is raised. This is done by tacking down soft embroidery cotton over the space to be worked, the centre being the most raised, and the edges gradually thinned. The stitches are then taken *across* this, so as completely to cover it. If well shaped, the bodies of animals or birds look most natural done in raised embroidery; but the stitches must not be taken across, but through, in exactly the same way as Irish stitch, the half of one coming between every two, by which means any number of shades requisite for the color of the animal may be obtained.

Embroidery in gold ought always to be thus raised, especially for church-work, yellow floss silk being the material used.

DAMASK EMBROIDERY is the term applied to patterns worked over gold braid, straw beading, or silk braid. Either of these materials forms the pattern, the wool or silk the ground. The design is either *set*—that is, done by counting threads—or it is marked on the canvas with ink; it

may then consist of leaves, flowers, or any other simple pattern. Suppose the pattern to be marked on canvas, for a pair of slippers. Begin at the toe. Cut off a piece of braid, rather more than long enough to go across it. Run it on with silk of the same color. And, by the way, it is always necessary that the braid should cover two threads of canvas, within a hair's-breadth. Take the wool or silk, and with stitches across the braid, and consequently across two threads of canvas in height, but *not* crossing any in width, cover all those parts which form the *ground*, leaving the braid uncovered for the pattern. Line after line is worked thus, until the whole is completed. None of the leaves ought to be very large; but, if desired, they may be veined in embroidery-stitch, with silk of a tint one shade darker than the braid. Crimson silk, or blue, or green, with gold braid; or, for a wedding-gift, white, with gold braid, looks very rich for slippers. Filoselle is the proper silk to employ.

KNITTED EMBROIDERY.—I believe this beautiful kind of work is not done, to any extent, except by the peasants of the Pyrenees. It well deserves, however, to become more popularly known. It consists of knitting patterns, more or less complex (that is containing fewer or more varieties of wool, on a black or white ground), in the ordinary knitting stitch, one row plain and the next purled. The richest patterns are produced in this way. Groups of flowers, wreaths, and almost any design that can be painted on Berlin paper, can be thus copied in knitting. To do an elaborate group would require long practice and great dexterity, as the wools are apt to become entangled. But it is comparatively easy to form a pretty simple pattern, in one color on a ground of another. Any square crochet running pattern, border, or group will do. Wind the wools on spools, lightly indeed, but so that you can prevent them from

unwinding. Whenever you come to a close crochet stitch, do it in colored wool, and the open squares in white. Avoid dragging each wool, when you resume it, after using the other. This is the great difficulty. Of course, if you do, the work puckers, and the greater the number of wools, the greater the difficulty.

Another way of producing the effect is, to do the knitting in the ground color, and darn in the pattern in a stitch precisely resembling that of the knitting. There is no difficulty in this, but it is not, certainly, the orthodox way.

In the Pyrenees, scarfs, shawls, mantles, aprons, slippers—almost every imaginable article of dress is knitted in this manner, in their fine wool. (See *Pyrenees wool, Materials.*) The exquisite softness of velvet is perfectly imitated by these fabrics. The shawls, not unfrequently, are with an open ground, such as the Pyrenees diamond knitting, and bouquets at intervals. To do this they knit as many stitches as are required for the bouquet, in plain stitch, resuming the fancy stitch after these are done; and, of course, carrying the fancy stitch completely across the shawl, after each row of bouquets is done. This also might be managed as I have suggested.

ANOTHER KNITTED EMBROIDERY is simply working, in cross-stitch, any pattern, or coarse knitting done garter fashion. The stitches are taken over the ribs. Small chintz patterns with very bright and distinct colors, and not too many of them, are well suited to this work; and pine or palm patterns maintain in it their characteristic elegance and beauty. It is chiefly employed in Fleecy, or 8 thread Berlin, for couvre-pieds, quilts, and cushions.

FLUTED EMBROIDERY is a variety of orné wool-work, the wool being of the same kind as that used for orné crochet and knitting, but worked on canvas. The canvas is of a sage green tint, resembling railway canvas, and with a

colored thread woven in at the halves and quarters of a square, as a guide in working. The wool is so dyed that each ball makes one perfect piece of work, always bearing a rich and beautiful floral design, on a handsome plain ground. As great exactness in working is requisite, a knot will be formed at the end of each length which serves for one row of the canvas; and it must be *made to do*. The term *fluted* is used because each line being worked *over a cord*, on both right and wrong side, it does, in fact, appear fluted. The stitch is a peculiar one; and each piece of work is, or ought to be, *begun* and prepared for the worker when sold. One row is always left partly done, as a guide. In commencing another, find the exact middle of the next needleful of wool, and having fixed on a cord, as you will have seen in the last rows, begin in the *centre* of the row. Work to the right; and when a quarter is done, measure the remainder of the half of wool, to see whether you have still a fourth left. If not, slacken or tighten the previous stitches. Finish that half of the line. Thread again at the middle, and do the other half. When this row is done, turn on the other side, fix another cord, and repeat the process.

Both sides are alike in this work, so that it is very durable, for one side is new when the other is soiled. It is also noticeable that the tints brighten considerably with age, provided they are kept free from dust. A piece of fluted embroidery is just the size for a handsome cushion. The designs are numbered, No. 1, 2, 3, 4, etc. Every piece of work is accompanied with an excellent engraving of the design, serving to give an idea of the ultimate result, and as a guide to the worker.

GUIPURE-WORK.—This term is applied to all those open ground-works which have been so common, of late years, in muslin and lace-work. It is done in all muslin-work by *bars*, the most beautiful of which are worked in buttonhole-

stitch, on a line of thread. They are either straight lines, crossing each other at angles, in large spaces, or they radiate out from eyelet-holes, worked round in buttonhole stitch, which is still richer looking. Of course, in covering these bars with close buttonhole stitch, there is a good deal of work; and some people save themselves that trouble by substituting bars of very narrow cotton braid, or coarse thread. If either of these be used, care must be taken to secure the bars in the subsequent working of the pattern. You take a length of thread or braid (say one and a half yards), and carry it backwards and forwards, in the directions in which the bars are marked, until you have used it up; when you take another piece. Neither of these can be compared, in effect, to the buttonhole bars; but thread is preferable to braid; and No. 000 Evans' Beading Cotton, or No. 4 Boars' Head will be proper for the purpose. All the groundwork, in any case, must be done the first, after tracing out the design.

Guipure lace-work is used for the grounding of Honiton lace, and, also, with good effect for fine muslin-work. It has the merit of wearing extremely well. It consists of long buttonhole-stitches, taken at fully one-fourth of an inch, and twisted twice after every stitch, so that the depth is nearly equal to the length. One line is worked on another, until the entire ground is so filled in, the sprigs being connected with the bars whenever you come to them. Very fine thread is used.

Guipure net is a net imitating guipure grounds. (See *Nets*.)

IRISH GUIPURE, or imitation of point lace in crochet, is a most tedious and complicated sort of work, consisting of heavy flowers, arabesques, and other designs, connected by bars meant to look like Raleigh. That it is a miserable affair, by the side of the original work, no one will doubt. It is handsome enough, however, in its way. As each

design must be worked stitch by stitch according to the directions given with it, it would be useless to enter on any extended explanation of its intricacies here.

HONITON LACE, IMITATED IN CROCHET.—Those who are fond of crochet may imitate very admirably, almost any ordinary specimen of this beautiful lace, and produce collars and sleeves of exquisite appearance, at a trifling cost. The ordinary stitches, only, are employed, with the aid of Henriquez or Cordovan lace, or English spots, all of which are frequently seen to fill up flowers, in the real Honiton. As each flower and sprig is made separately, and completely finished off by itself, this kind of work, occupying no space, is very convenient in company. Each sprig should be put away until the requisite number is collected. Then the border or edging must be worked, in one piece; for which purpose, you must decide on the shape and size of the article to be worked. When completed, you make them up, either by guipuring, or on a foundation of Brussels net, in the same way as you would transfer.

It improves the appearance of some patterns, to work a line of very fine Sorrento, with Evans' No. 150 Boar's Head, on all the outlines, after the collar, or other article, is made up.

Believing this to be one of the prettiest and most useful varieties of crochet, I give, in a subsequent part of this work, patterns of sprigs, with directions for working, and an illustration of the mode of making up. The greater part of the flowers will be found *figured* in parts. These figures indicate the number of *chain*. I have adopted this method of engraving, as less trying to the worker than the usual one, with long directions. A fine purl edge should finish every collar, or other piece of imitation Honiton.

KNITTING.

This elegant art cannot fail to hold a high place among what may be termed the *Manual Accomplishments* of ladies, from the beauty, variety, and durability of the articles fabricated, not less than from the extreme facility of execution. It is well known that persons who are totally blind, as well as the aged, and those whose sight is weak, can produce knitting as delicate in texture and perfect in design as is done by those whose eyes are perfectly strong. This alone will always render knitting a popular amusement. It is true that those whose visual organs are strong, frequently employ them as much in knitting as in crochet, netting, or even lace-work. This is wrong. No one can tell how soon she may have to deplore feeble sight, or even total blindness. *Age*, at all events, will come to most of us, when the eyes are sure to become dim; and when we can practise even *one* art, with accuracy, and comfort to ourselves, without a light, we have gained a resource which very few women will not find a thousand occasions of appreciating. Knitting is, therefore, either a toil or a pleasure. To render it the latter, attention must be paid to the position of the hands, and the uses to which the fingers are applied. The implements are simple; either two, four, or five needles (sometimes called pins). The one on which the stitches are to be transferred, is held in the right hand; the work itself, and other needle or needles, in the left. In acquiring the proper mode of holding the needles, *especially* the left-hand one, you lay the foundation for becoming a rapid, and an elegant knitter; and a little attention and practice will quickly enable you to work any but a very complicated pattern without looking at it; a point which every knitter ought to aim at.

POSITION OF THE HANDS.—The right-hand needle should

be laid *over* the hand, between the thumb and forefinger; the thumb should be trained to keep close to the needle always, not to move with every stitch. The thread crosses the nail of the forefinger, which is held near the needle, a little *in advance* of the last stitch, and so that it moves with the greatest ease. The thread goes under the second and third fingers, and *round* the little one, which, as it were, *regulates the supply*, keeping it from being either too loose or too tight for the work. The *left-hand* needle is held, near the point, between the thumb and second finger. The thumb should slightly press the first stitches, so as to keep them from slipping off the needle; the finger should hold the needle a little lower down; and it is further kept in its place by the pressure of the third and little fingers, which hold it firmly against the edge of the palm. The forefinger has hitherto not been mentioned. Its office is to feel each stitch, with its delicate and sensitive tip, and push it up to the point of the needle, ready to be knitted. By coming to an understanding with this most useful member, you will soon find that it will keep you perfectly informed of the nature of the stitch next to be knitted (whether a purl, a knitted, or a made stitch, etc.), and its susceptibility may be cultivated until you can perform the most delicate work as well in the dark as in the light.

If four or five needles be employed, the two absolutely in use must be held as described; the others naturally fall below the left hand. If two *very long* needles are used, you will hold the right-hand one *under* your hand, and pressed closely against the side.

CASTING ON.—The first process in knitting is called *casting on*. It is done with two needles. Make a loop, like a slip-knot, near the end of your thread, insert the needle, draw it up nearly tight, and hold the needle in the left hand. Take the other in the right hand, holding it, and the thread,

as directed. Put the point in the stitch already made, \times , move the fingers of the right hand, so as to carry the thread round the point of this needle, which then draw slightly down, and towards you, so as to make the thread into a loop. There is now one on each needle. Put the rh (right-hand) needle point behind the other, which insert into the new loop, without withdrawing the right hand. Repeat from the \times , until you have the required number on the left-hand needle. If four needles are used, the stitches are cast on three. You then cast as many as may be ordered on each, and to close into a round, knit the two first stitches off, on to the *last* needle, afterwards. This must always be allowed for. Thus, if there are to be 24 on each of three needles, put 26 on the first, and 22 on the last. When the two are knitted off, to close the round, the numbers will be correct.

TO KNIT (*k*).—Holding the hands precisely as already described, insert the rh needle in the stitch to be knitted, put the thread round by the movement of the fingers, and drawing the needle *down*, and *towards* you, let the thread just put round it form a loop. Then the one from which it was knitted drop off the point of the lh needle.

TO PURL or PEARL (*p*).—The hands as before, but the thread in front of the work. Insert the needle, downwards, and in front of the lh one; put the thread round, from the back to the front again, draw the needle back to form the loop, and then slip the last stitch off the lh needle.

SLIP-STITCH.—Transfer the stitch from one needle to another without knitting.

TWIST-STITCH (*tw*).—A stitch pretty enough to be used more frequently than it is. Instead of knitting in the ordinary manner, insert the needle in the *back* of the stitch to be knitted, after which knit as usual.

TWIST PURL-STITCH (*twp*).—In working backwards and

forwards, it is needful the purl stitch correspond with the knitted. Hold the r^h needle nearly parallel with that in left hand, and *behind* it. Insert the point in the stitch, and bring it out, with that of the left hand. Now purl as usual.

TO MAKE STITCHES (*m*).—To make one stitch, bring the thread in front merely, if the next stitch be knitted; or bring it forward and put it round the needle, if followed by a purl stitch. *Besides this*, put the thread once, twice, or oftener round, if two, three, or more are to be made. Observe, in knitting the following row, that every twist of the thread over the needle reckons as a stitch; and that, if there be two, or more, they must be alternately plain and purled knitting.

To make *many* stitches at once, in a row, by casting on, transfer the right-hand needle to the other hand. Then twist the thread round the forefinger of the right-hand, to make a loop. Bend your finger round, to give it a further twist, and slip on to the needle. Make any number ordered, which, of course, makes a large hole. Some knitters cast on in this way, but I do not advise it.

TO RAISE A STITCH.—This occurs where three stitches have to be made, without producing the hole seen in the ordinary method. Make *one*, by bringing the thread in front; now take up, and knit, as an ordinary stitch, the bar of thread between the stitches on the two needles; again bring the thread in front, to *make* another. Thus three extra ones are obtained.

MODES OF DECREASING—K 2 T.—This is the simplest method. You merely knit two stitches, as if they were one.

P 2 T.—Purl two as one. *P 2 t reverse*, is to take them together from the back. (See *Twist purl-stitch*.)

P 3 T.—Purl three as one. *P 3 t reverse*, slip 2 t, from the back, p 1, pass slip over.

Sl 1, k 1, PASS SLIP OVER.—This has a different effect to that of knitting two together. In closing diamonds (see *Diamond pattern*), this ought to be employed for the first decrease, and the other mode for the second, in each pattern.

K 3 T.—Unless directions to the contrary are given, you always should do this by slipping two off together, k the third, and pass the two slip together over. Otherwise, knit three as one.

K 4 T.—Sl 1, k 3 together, and pass the slip-stitch over. It rarely occurs that more than four are decreased together.

TO JOIN.—A weaver's knot, which allows the ends to be cut off quite closely, is the best; or a stitch may be knitted with the new thread, and then a few with both. The ends then fastened off. In lace or insertion, use the former method, at the *straight* edge.

TO CAST OFF.—K 2, pass the one first knitted over the other; k 1, pass the preceding one over it, and so on. The number passed over are reckoned as *cast off*; one more than the number has always been knitted.

TO CLOSE THE TOE OF A SOCK, THE FINGER OF A GLOVE, ETC.—Divide the number of stitches equally on to two needles. Should there be an odd one, let it be on the front needle. See that the stitches lie properly—that is, that all those forming the upper part of the sock (supposing that one is to be finished) are on *one* needle, and those of the *sole* on the other. Knit two stitches, one off each needle, as one; or the odd one alone, if there be such. Again knit two together; pass the first over the second, as in ordinary casting off; and continue so, always taking a stitch from each needle as one. When one only is left, cut off the thread a few inches from the work, and draw the end through the stitch. Fasten it off on the wrong side.

Having now described the actual stitch, I will proceed to give some patterns, which my readers will be able readily to adapt for themselves to any article they may desire to make, whilst it will also save space and time, by enabling me to refer to them in my own recipe.

BRIOCHE-STITCH.—The number of stitches cast on must be divisible by 3 without a remainder. $\times m$ 1, sl 1, k 2 t. \times repeat to the end. Every row is the same.

DOUBLE KNITTING.—Useful especially for articles designed for warmth; as *couvre-pieds*, blankets for the cots of infants, etc. An even number of stitches, with six or eight for border. Corresponding to these do *half* the number of plain knitted rows, at each end. The three or four border stitches, at each edge, to be always knitted. Pattern, thread in front, slip one, as if for purling, thread back, knit one. Thus, in each row, every *alternate* stitch only is knitted, and the result is that the two sides of the work are perfectly distinct, united only at the edges.

DOUBLE HERRINGBONE.—Divisible by 4 with 2 over. K 2, k 2 t, m 1, \times k 2 t at the end.

Or divisible by 3 with 1 over at each edge. K 1 \times k 1, k 2 t, m 1. \times k 1.

SINGLE HERRINGBONE.—4 stitches for 1 line, 7 for 2, 10 for 3, and so on, besides the edge-stitch, which must be knitted. K 2, m 1, k 2 t. Second and following lines, k 1 (which is always the made stitch of last row), m 1, k 2 t.

OPEN-HEM.—Divisible by 3, with edge-stitches, which must be purled.

1st Row.—P 1, m 1, k 2 t. \times .

2d Row.—Purled.

DIAGONAL OPEN-HEM.—Divisible by 2, with at least two edge-stitches at each edge.

1st Row.—K 2. \times m 1, slip 1, k 1, pass the slip stitch over. \times repeat. k 2.

2d and 4th Rows.—Purled.

3d Row.—K 3. × m 1, slip 1, k 1, pass the slip-stitch over. × at the last; slip one over the first *edge*-stitch.

These four rows complete the pattern. It may be done on four needles, in which case, the alternate rows are knitted. It is very pretty for cuffs, sleeves, and many other purposes, where the work is intended to look *puffed out*: but as it always has a *twist* in it, it must not be employed for any flat or square article.

MOSS-STITCH.—Any number of stitches may be used for this work; and I may remark that it is the one in which all the *orné* knitting is done. It consists simply of knitted and purled stitches. One of each is done alternately; and in working backwards and forwards, you will take care to begin always with the same kind of stitch as that with which you terminated the last row, which, of course, will look different. It has a pretty dotted appearance; and in the variegated wools, looks really very soft and mossy.

DAMASK PATTERNS.—A great variety of patterns may be made by the combination of the knitted and purled stitches only. Thus, a CHESS-BOARD PATTERN may be formed by knitting and purling, alternately, an equal number of stitches; knitting the purled, and purling the knitted, in the back rows, so that they look as they would if you were working *round*, and knitted on the knitted, and so on. Then, after as many rows as you have knitted or purled stitches, reverse them, for as many more. Or a HALF-DIAMOND may be made, thus: × P 1, k 7. × to the end, which finish with p 1.

2d Row.—× k 2, p 5, k 1. ×. End with k 2.

3d Row.—P 3, k 3, p 2. ×. End with p 3.

4th Row.—× k 4, p 1, k 3 ×. End with k 4.

This is half the pattern. Do the four rows again, knitting those you have purled, and purling what you did knit. Any lady with a little ingenuity can make a number of such pat-

terns, which are applicable to many purposes; especially for counterpanes, doyleys, cake-basket doyleys, and all solid articles.

SPOT-STITCH.—Divisible by 4. \times k 1 always, p 1, k 2 \times .

2d Row.—Plain.

3d Row.— \times k 3, p 1. \times .

4th Row.—Plain. ^{$\frac{1}{2}$}

Thus, every second stitch is purled once in four rounds; and every two thus treated, have the purl-stitch alternately. Used for gloves.

PYRENEES DIAMOND KNITTING.—(Very suitable for Shetland shawls.) The number of stitches cast on must be divisible by 3, exclusive of any border or edging, of which there should be at least two stitches at each edge *purled* every row.

1st Row.— \times m 1, sl 1, k 2, pass the slip-stitch over. \times . Repeat to the end.

2d, 4th, and 6th Rows.—purled.

3d Row.—K 2, \times m 1, sl 1, k 2, pass slip over. \times as often as possible. End with m 1, and purl the final stitch, together with the first of those forming the edge.

5th Row.—K 1. \times m 1, sl 1, k 2, pass slip over. \times repeat to within 2 of the end. M 1, sl 1, k 1, pass slip over

Repeat these six rows, observing that the first knitted stitch is always the one over the *hole* of last row. The needles employed in this pattern ought to be somewhat large in proportion to the material used. No 8 with 4 thread Berlin wool; No. 10 with Shetland. Other things in proportion.

DIAMOND KNITTING.—The number of stitches divisible by six, with 1 over, exclusive of edges. Purl the edge-stitches in the pattern rows, and all the alternate rows.

1st Row.— \times k 1, m 1, k 2 t, k 1, k 2 t, m 1. \times repeat as often as you have sixes cast on. K 1.

3d Row.— \times k 2, m 1, k 3 t, m 1, k 1. \times repeat as before. K 1.

5th Row.— \times k 1, k 2 t, m 1, k 1, m 1, k 2 t. \times repeat as before. K 1.

7th Row.—K 2 t. \times m 1, k 3, m 1, k 3 t. \times . Repeat till 5 are left; then, m 1, k 3, m 1, k 2 t.

These four pattern rows, with the alternate purled ones, make one complete design, and must be repeated.

SPIDER-NET KNITTING.—Stitches divisible by four, and 1 over, exclusive of edges, to be purled as before.

1st Row.— \times k 1, m 1, sl, k 2 t, pass slip-stitch over; m 1. \times repeat to the end. K 1.

2d Row.—Purled.

3d Row.—K 2 t, \times m 1, sl 1, k 2 t, pass slip-stitch over; m 1, k 1. \times repeat till 2 are left. M 1, k 2 t.

4th Row.—Purled.

These four rows make a pattern.

LARGE DIAMOND KNITTING.—Stitches in eights; with 1 over, besides the edges, which must be purled.

1st Row.— \times k 1, m 1, k 2 t, k 3, k 2 t, m 1. \times finish with k 1.

2d and 4th Row.—Purled.

3d Row.— \times k 2, m 1, k 2 t, k 1, k 2 t, m 1, k 1. \times finish with k 2.

5th Row.— \times k 3, m 1, k 3 t, m 1, k 2. \times finish with k 3.

6th Row.— \times m 1, p 2 t, p 6. \times repeat the last time, after p 6, m 1, p 2 t, one of these being an edge-stitch.

7th Row.— \times k 2, k 2 t, m 1, k 1, m 1, k 2 t, k 1. \times end with k 2.

8th and 10th Rows.—Purled.

9th Row.— \times k 1, k 2 t, m 1, k 3, m 1, k 2 t. \times end with k 1.

11th Row.—K 2 t. \times m 1, k 5, m 1, k 3 t. \times end with k 2 t, instead of three.

12th Row.—P 4, m 1, p 2 t. p 2. × repeat as often as may be.

These twelve rows complete the pattern.

LOZENGE KNITTING.—As large diamond, taking the rows in the following order: *1st, 12th, 1st* again, *2d, 3d, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th.* Another variety may be obtained by repeating *1st* and *12th* rows as above, but *not* repeating *6th* and *7th.* The design now will be oblongs in one line, and diamonds in the other.

HALF-DIAMOND-STITCH—Divisible by 6, exclusive of edges.

1st Row.—× m 1, k 4, k 2 t. ×.

2d and every other alternate Row.—Purled.

3d Row.—× k 1, m 1, k 3, k 3 t. ×.

5th Row.—K 2, m 1, k 2, k 2 t. ×.

7th Row.—× k 3, m 1, k 1, k 2 t. ×.

9th Row.—K 4, m 1, k 2 t. ×.

11th Row.—× K 4, m 1, k 2 t. ×. Observe that the nearest of the two knitted together is a made stitch.

13th Row.—× k 2 t (the first time with one from the border), k 3, m 1, k 1. ×.

15th Row.—× k 2 t (first time as in *13th*), k 2, m 1, k 2. ×.

17th Row.—× k 2 t (first time as before), k 1, m 1, k 3. ×.

19th Row.—× k 2 t (first time as before), m 1, k 4. ×.

The *20th Row*, which, like all the alternate rows, is purled, completes this pattern.

PLAIT-STITCH KNITTING.—This is a very pretty, but somewhat tedious stitch, until dexterity has been acquired by practice. It is especially suitable for wool-work. Two needles, at least double the size of those which would be usually considered appropriate for the material, and one finer and *very* short one, pointed at each end. Cast on a number divisible by 4, exclusive of the edge stitches, of which there should be three, *at least*, at each edge.

1st Row.—Slip off the two first pattern stitches, on the

short needle, which hold with your other left-hand one, but between your person and your work. Knit the next two, then these two, in their proper order. Do every four stitches like these.

2d Row.—Purled. Purl the two first pattern stitches. Slip off the next two, and hold the extra needle as before, but *behind* the work. Purl two, then the slipped two. Repeat these four ; and purl the last two plain.

MYRTLE LEAF PATTERN may be done with two or four needles. Divisible by 13.

1st Row.—P 2, m 1, k 4, k 3 t, k 4, m 1. × repeat.

2d, and all alternate rows, if with two needles.—P 11, k 2. If with four, p 2, k 11.

3d Row.—P 2, k 1, m 1, k 3, k 3 t, k 3, m 1, k 1.

5th Row.—P 2, k 2, m 1, k 2, k 3 t, k 2, m 1, k 2.

7th Row.—P 2, k 3, m 1, k 1, k 3 t, k 1, m 1, k 3.

9th Row.—P 2, k 4, m 1, k 3 t, m 1, k 4.

The ten rows or rounds complete one pattern.

CABLE PATTERN.—This presents the twisted appearance of a cable. 4, 6, 8 or 10 stitches may form the cable, with 4 or 6 purl stitches between, and as many at each edge. 6 make a good cable, and say 4 between, you will require your stitches divisible by 10, and 4 over.

1st Row.—× p 4, k 6, ×.

2d, and all alternate rows.—× k 4, p 6. ×.

3d Row.—Like first.

5th Row (with another needle).—× p 4, slip 3 on the third needle, k the next 3, now knit in the same order in which they ought originally to have come, the three on the extra needle. ×.

7th Row.—Like first.

These eight rows complete a pattern. If the cable has 8 stitches, two more plain rows will be needed ; and a like increase for a still larger cable. If done with four needles,

the alternate rows must be done like the first, not like the second.

CORONET PATTERN (*border*).—Divisible by 15, and edge, which purl.

1st Row.—Purled.

2d Row.—Knitted.

3d Row.—Sl 1, k 1, pass slip over, × k 6, m 6 (see directions for making *many* stitches), k 6, k 3 t. × last time, k 2 t.

4th Row.—P 2 t, × p 16, p 3 t, reversed. ×. End with p 2 t reversed.

5th Row.—Sl 1, k 1, pass the slip-stitch over, × k 4, now k the six made stitches, making one before every one, so increasing them to 12; k 4, k 3 t. × last time, k 2 t.

6th Row.—P 2 t. × p 18, p 3 t, reversed, last time k 2 t rev.

7th Row.—Sl 1, k 1, pass slip over. × k 16, k 3 t, × last time, k 2 t.

8th Row.—P 2 t, × p 14, p 3 t reverse. × last time 2 only.

9th Row.—Sl 1, k 1, pass slip over, × k 12, k 3 t × last time, k 2 t.

10th Row.—Purled.

These ten rows complete the pattern.

FEATHER PATTERN.—Divisible by 14, with 3 over, which allows the first three stitches of the pattern to be repeated at the end of the row.

1st Row.—× p 1, k 1, p 1, * k 1, m 1 * 10 times, k 1, ×. repeat to the end of the row.

2d Row.—× k 1, p 1, k 1, p 21 ×.

3d Row.—× p 1, k 1, p 1, k 4, k 2 t, k 9, slip 1, k 1, pass slip over, k 4 ×.

4th Row.—× k 1, p 1, k 1, p 3, p 2 t reverse, p 9, p 2 t, p 3. ×.

5th Row.—× p 1, k 1, p 1, k 2, k 2 t, k 9, k 2 t *slip*, k 2. ×.

6th Row.— \times k 1, p 1, k 1, p 1, p 2 t rev. p 9, p 2 t, p 1, \times .

7th Row.— \times p 1, k 1, p 1, k 2 t, k 9, k 2 t, *slip.* \times .

8th Row.—K 1, p 1, k 1, p 9.

To make this pattern more open, the thread may be put *twice* round the needle, as if to make *two* stitches, the loop being knitted as *one* only.

SCALLOP SHELL PATTERN (*border*).—Divisible by 20, and edge, which purl.

1st Row.—Purled.

2d Row.—Purled.

3d Row.— \times m 1, * tw 1, p 1, * 9 times, tw 2 t. \times .

4th Row.— \times p 2 t rev. * twp 1, k 1, * 8 times; twp 1, m 1, twp 1 \times .

5th Row.— \times tw 1, k 1, m 1. * tw 1, p 1, * 8 times, tw 2 t. \times .

6th Row.— \times p 2 t rev. * twp 1, k 1, * 7 times. twp 1, m 1, p 2 t, m 1, twp 1. \times

7th Row.— \times tw 1, k 3, m 1, * tw 1, p 1, * 7 times. tw 2 t. \times .

8th Row.— \times p 2 t rev. * twp 1, k 1, * 6 times; twp 1, m 1, p 2 t, m 1, p 2 t, m 1, twp 1. \times .

9th Row.— \times tw 1, k 5, m 1, * tw 1, p 1, * 6 times; tw 2 t, \times .

10th Row.— \times p 2 t rev. * twp 1, k 1, * 5 times; twp 1, m 1, p 2 t, m 1, p 2 t, m 1, p 2 t, m 1, twp 1 \times

11th Row.— \times tw 1, k 7, m 1 * tw 1, p 1, * 5 times.

12th Row.— \times p 2 t rev. * twp 1, k 1, * 4 times; twp 1, \div m 1, p 2 t, \div 4 times; m 1, twp 1. \times .

13th Row.— \times tw 1, k 9, m 1 * tw 1, p 1, \times 4 times; tw 2 t. \times .

14th Row.— \times p 2 t rev. * twp 1, k 1, * 3 times; twp 1, \div m 1, p 2 t, \div 5 times; m 1, twp 1 \times .

15th Row.— \times tw 1, k 11, m 1, tw 1, p 1, tw 1, p 1, tw 1, p 1, tw 2 t, \times .

16th Row.—× p 2 t rev. twp 1, k 1, twp 1, k 1, twp 1, * m 1, p 2 t, * 6 times; m 1, twp 1. ×.

17th Row.—× tw 1, k 13, m 1, tw 1, p 1, tw 1, p 1, tw 2 t, ×.

18th Row.—× p 2 t rev, twp 1, k 1, twp 1, * m 1, p 2 t, * 7 times; m 1, tw 1.

19th Row.—× tw 1, k 17, m 1, tw 1, p 1, tw 2 t, ×.

20th Row.—× p 2 t, rev. twp 1, m 1, * p 2 t, m 1, * 8 times twp 1. ×

21st Row.—× tw 1, k 17, m 1, tw 2 t. ×.

22d Row.—Purl 20.

RIDGE PATTERN.—Knit one row; purl one; knit one.

4th Row.—p 2. × m 2, p 2 t. × to the end.

5th Row.—Knitted, treating ever two made stitches in last row as one.

6th Row.—Purled.

7th Row.—Knit this row, taking up, at every stitch, one of those of the first row.

This may be made wider by repeating the 4th and 5th rows. This stitch is principally used either in one of two colors, the rest of the work being done in the other, or in thick wool, as zephyr, when the rest of the fabric is in Shetland. In either case it is easy to take up the loops of the first row, a few at a time, if there be many; or at all events, if not too numerous, using a finer needle, and holding the two in the left hand, to knit from.

FRILL KNITTING.—In this there are, on one side, loops of wool, about an inch wide, and numerous enough to make a full frill, as if of quilled net. Rather fine steel needles should be employed, even if all the rest of the article be done with coarse ones. Cast on any number of stitches, and knit one plain row.

1st Pattern Row.—Insert the point of the needle in the stitch to be knitted, then put the wool three, four, or five times round it, and the first and second fingers of the left

hand, ending with putting it again round the needle. Knit this as an ordinary stitch. Do each in the row so.

2*d.*—Twist-knit every stitch, treating each collection of loops as one stitch. Repeat these two rows. It is a nice trimming for the front of children's hoods, setting in a full frill round the face; for brioche mat borders and other purposes.

CHINCHILLA FUR TRIMMING.—Have four good shades of 8 thread fleecy grey wool, with black. They should be very distinct—the darkest nearly black; the lightest very light. Also some black or grey 4 thread fleecy. Knit this, in common garter-stitch, of any width you may want the fur. Fourteen stitches is a good width. Do the required length. Now work the coarse wool in cross-stitch, on every ridge of the knitting, having the wool double in a coarse rug needle, and at every stitch making a loop over a netting mesh, one inch, or rather more, wide. Do three rows black; then three of each grey, from darkest to lightest of which *six*; then in succession back again to black. Afterwards cut all the loops, and comb it out. Sew it on as a fur trimming to basques, polkas, etc. It must always be taken off to be washed.

HONEYCOMB KNITTING.—White wool and one color. Any number of stitches divisible by five, with four needles, or with two extra stitches and two needles. With four needles—cast on the stitches with the white wool, close into a round; purl two rounds. Join on the colored. \times slip the two first stitches, as if you were going to purl them, then with the colored wool knit 3; repeat these five all round for four rounds; so that, in fact, the same two out of every five are never knitted at all. Then with the white wool \times purl 2, knit 3 \times one round, and purl every stitch for two rounds. These seven rounds make the pattern.

In working with two needles, of course in every alternate

round, the knitted stitches of the previous one must be purlled, and *vice versa*.

DIAMOND HONEYCOMB.—An even number of stitches required.

1st Row.—Thread in front, slip one as for purling, k 1, repeat to the end.

2d.—× k 2, slip one, which is always the one made by the thread passing over the needle. ×.

3d.—× k 2 t, thread in front, slip one as for purling × repeat to the end, when thread in front k 1.

4th.—K 1, slip 1. × k 2, slip one, as in second, to the end, when there will be an odd one to knit.

5th.—× thread in front, slip one as for purling, k 2 t ×. Repeat these four rows, second to fifth, as often as wanted.

Observe, in casting off to knit together, the long stitch and the short one it covers as one.

Also, in reckoning the rows done of this work, count them on the wrong side. Every other one, in fact, being no row at all.

TO KNIT AN IMITATION OF MOSS.—Procure good shades of emerald and olive green, and rich brown. There should be four or five shades of each. With steel needles, which are very fine in proportion to the wool, cast on with the darkest shade of any color fourteen stitches. Knit an inch or so in common garter-stitch; join on the next consecutive shade with a weaver's knot; do the same; repeat with every shade of this color to the lightest, then back to the darkest. Continue till you have done as much as you need. Use every color in the same way. Or, you may do all on one piece, knitting the various colors alternately; but I do not like this so well. Now wet your work thoroughly with clean water, and hold it as near as possible to a brisk fire to dry, without scorching. If the oven be not very hot, it may be put in there. When dry and crisp, shave off one edge—that is,

cut it without going deeper than you can help. Unravel all the stitches but two, which are sufficient to make one edge perfectly solid. If you want narrow moss, six or eight, instead of fourteen stitches, will do. (For its uses, see *Mats.*)



KNOTTING.

THIS sort of work seems to have fallen, very undeservedly, into disuse. Still, many of my readers may be glad to know how it is executed, especially as it is both pretty and easy. It used to be employed for the coverings of reticules, sofa cushions, fishing bags and purses; and probably was also put to many other uses. The material is fine whip-cord, string, or crochet cord. For purses, coarse crochet silk may be used.

Cut lengths of cord at least six times as long as the article you want to make. Take another piece, and at one end of it tie one of the long pieces exactly in the middle. Fasten another long piece, in like manner, about the sixth of an inch off, and continue so till you have tied in a line a sufficient length for what you want. If it is to be a round, tie the ends of the foundation string close together, so that the threads shall be all at equal distances. A round must be worked over a cushion, so that it can be shifted. A flat piece must be pinned firmly on a pillow. Now take four threads. Hold one from each pair, as centre threads, and make of the left hand one a loop, on the *right* side of them. Take the right hand thread—pass it from underneath through this loop, over the centre threads, under both parts of the left-hand thread, again over the centre, and down, through the loop again. Holding the centre ones steadily, draw up the others. Repeat with right-hand thread; continue alternately

until say six stitches are done. Do every four threads so. Then reverse the threads, the right hand of one set, and left of the next, being the *centres* of the next line of knots. Work longer or shorter pieces to fancy. All knotted work must be lined.



LACE-WORK.

THIS is darning in various patterns, on bobbinets; and from the very moderate price, and good quality of the manufactured article, that made by hand is now comparatively but little used. The design was generally drawn on paper, and tacked under the net. Then all the outlines were traced (by running in and out), with glazed cotton, an article now nearly obsolete. The leaves and flowers were then filled in, the heavy parts with close darning, the lighter in various fancy stitches, all darned in different ways, with lace-cotton, which was extremely fine.

Borders were usually done in such patterns as could be counted by threads. Many were very pretty; and they had the merit of washing and wearing well. A purling was always sewed on the edge.

Those who are disposed to try this sort of work, should select a net with no dress in it, and allow amply for the inevitable shrinking. Evans' Moravian, No. 70, would be suitable for heavy parts, and their 150 Boars' Head for the darned fancy stitches.

CANVAS LACE-WORK, is an imitation, on canvas, of black lace, for which any square crochet pattern will answer. The close stitches are done in black 4 thread Berlin; the open squares in fine black silk: all in cross-stitch. It is pretty for some purposes. Bags worked in colors have, not unfrequently, a border in this work. It was very popular a few years ago, but is not very much used now.

MUSLIN-WORK.

MUSLIN-WORK, OR EMBROIDERY ON MUSLIN.—This is especially of two kinds, exclusive of Swiss lace, or applique of muslin or tulle. They are *English embroidery*, more generally known, even among us, by its French name, *Broderie Anglaise*, and *French embroidery*.

BRODERIE ANGLAISE is by far the simplest, although it requires, like everything else which is worth doing at all, care and skill to give it due effect. It is that sort of work in which the design is made in *holes* of various forms; and has had, during the last few years, a marvellous success. Everybody has worked Broderie Anglaise, for collars, sleeves, skirts, and under-linen; and some has been done in a style which compelled one to wish that the holes had been merely cut out of the muslin and left so; the addition of cotton, and the time requisite to sew it over, merely serving to make it more conspicuously ugly. When well done, it is, however, very handsome and effective; and compared with the elaborate work of France, is quickly done. In all this work, the pattern is marked on the muslin or other material; those who have not facilities for purchasing it ready done, may copy any design they see in the magazines or elsewhere, by means of pounced patterns. (See *Pounced patterns*.) But as those who make it their business to transfer them, do so with much more accuracy than amateurs, the prepared work procurable in shops is by far the most convenient. The muslin must then be tacked on *toile cirée*, and all the outlines traced. This is done with cotton two or three numbers coarser than that employed for sewing. Any part that is afterwards to be covered with a depth of work, such as a scallop, has a line of thread run along each outline, and the space filled in with other tracing threads, taken close to each other, and sometimes even over each other, so as

considerably to raise the surface. The stitches, in tracing, must always be done in the direction of the *length* of the leaf, scallop, or other object. When leaves are worked in satin-stitch, and have to be *veined*, the space for the veinings must be carefully left in tracing. This portion of the work finished, you cut out, always within the tracing thread, such parts as require it, and then work over the edges, either by sewing over or overcasting. In the former, you sew the edges in a succession of close stitches, lying evenly one by another; and it greatly improves the appearance of the work, and adds to its durability, if you hold in a thread of hard twisted (Boar's Head) cotton, and work over it. You do not fasten off at every hole or flower, but pass the thread at the back of the work, from one part to the one nearest. The Boar's Head thread must be cut off. Round holes, when not very large, are pierced with a stiletto. If overcasting is done, the stitches should be fine, even, and quite close.

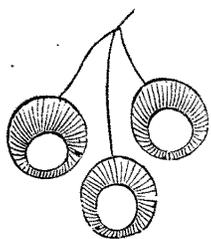


GRADUATED BUTTONHOLE-STITCH, OR ROSE SCALLOPING, is much raised, and worked over in overcast. The great art is to make the edges of the stitches very even, presenting clear, regular, scallops. A bad worker makes them miserably jagged, so that it is difficult to cut the muslin away afterwards. This is distinguished from ordinary scallops by being each large one composed of a succession of smaller; whereas, in a common scallop, the outer edge is one clear curve. The French use the term, *point de rose*, for all graduated buttonhole-stitch, whether used for an edge or not.



SCALLOPS, may be sharp or pointed. In either case, they are threaded, raised, and worked over like the rose scallops. observe, that the greater the width of any scallop, in its widest part, the more it should be raised.

EYELET-HOLE, is any small round hole, whether sewed or buttonholed.

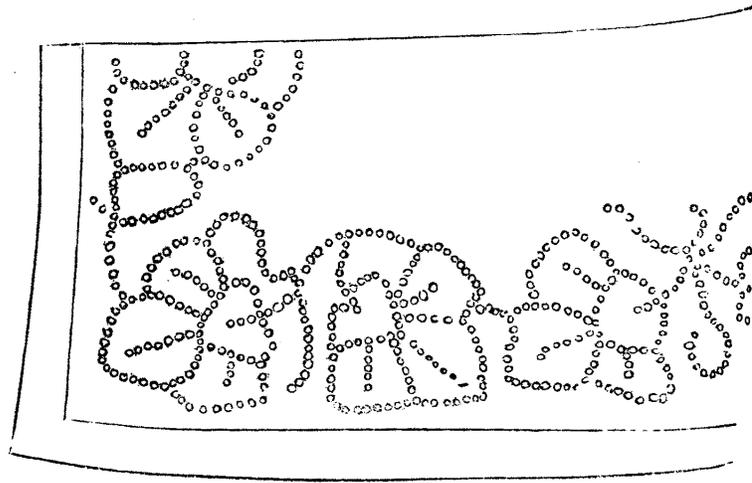


CHINESE EYELET-HOLES are used to represent bunches of grapes, and for other ornaments. In the patterns they are marked by a large circle, and a very small one *within*, but not in the centre of it. They are always raised, and worked in overcast, the needle being put in the small hole at every stitch. To work them evenly, so that

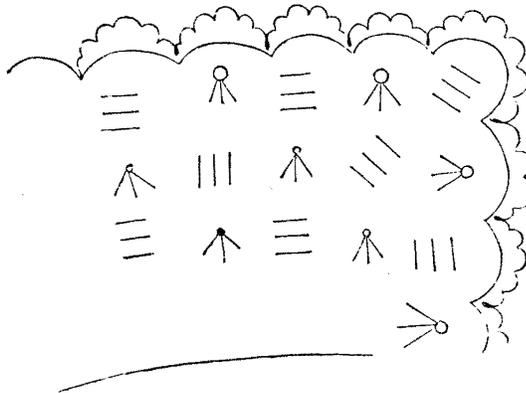
the outer circle may be well filled, and yet the threads not lie too close in the inner, requires much skill, since there are, of course, the same number of stitches in each part.

SPOTS.—If very small, they are made by taking two or three stitches in precisely the same place, so that one falls over another. If large, you trace and raise them, and work in satin-stitch.

During the last year or so, a new style of embroidery, used only for morning, or *négligé toilette*, has come up; and from the rapidity of its execution it is termed *BRODERIE À LA MINUTE*, and *À LA POSTE*. In the former, the design is entirely a succession of dots, as in the engraving; in the latter, the pattern varies, and may even be very elaborate; but the stitch is the same for both, only that a spot does not require so many windings of the thread round the needle as a straight line would do. I append a diagram of the needle with the thread on it, and also various leaves, flowers, and other forms usually found in *Broderie à la Minute* and *à la Poste*.

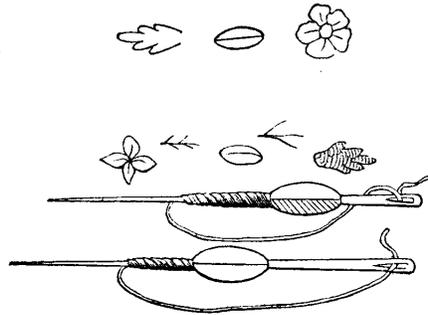


I should observe that collars and cuffs *à la Minute* (they are always made to match), are done in double muslin, the



marked piece and a plain. The edges are run together at the outline; cut even, turned inside out, and stitched on the inside line. It is then ready for mounting on *toile cirée*.

Collars and cuffs *à la poste* have usually a small scalloped edge. Evans's royal perfectionné embroidery cotton, No. 8, is the proper material for this work, on stout but fine jaconet.



FRENCH EMBROIDERY includes all the delicate and most expensive kinds, worked in satin-stitch, with overcast and the various open and fancy stitches. The tracing is done as in *Broderie Anglaise*, but more closely, in proportion to the delicacy of the design. Satin-stitch is done by a succession of stitches, always *across* the leaf or other part, lying close to, but not *over* one another, with even edges, so that no one stitch is conspicuous. The delicacy of the material regulates the size of the cotton employed; but the perfectionné embroidery cotton before mentioned, from 30 to 100, will be found suitable. Occasionally Moravian is used. This is the mode of working on merino or cloth, with silks.

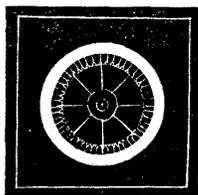
Veining, is simply tracing, and then sewing over, the veins of the leaves. It is done after the satin-stitch.

Sometimes one half of a leaf is in satin-stitch the other covered with small dots. These are made either by sewing over two or three stitches in the same place, or by minute French knots, for which see *Embroidery*.

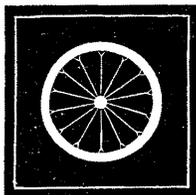
There exists a vast variety of fancy-stitches, for filling in

the open parts of French embroidery. Many of the point-stitches, especially the wheels, spots, and cross-bars of various sorts, may be employed with great advantage. I will also describe some others.

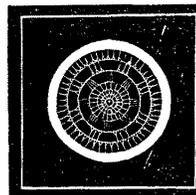
THE WHEEL.—In the space to be filled work a line of Long Brussels edge, and then strengthen it by twisting round, a stitch under the outer line of every stitch. Within this you may work a rosette, or an English lace spot, or a set of radiating bars, or other stitches of which I append engravings.



No. 1.



No. 2.



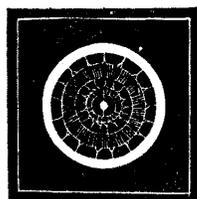
No. 3.

No. 1.—In this a line of long Brussels (see *Point stitches*) is worked all round; then a rosette, or four cross-bars; after which take a stitch on the edge of every Brussels stitch, all round. The centre of the wheel ought to be solid.

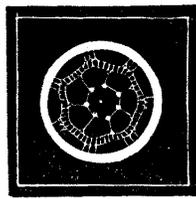
No. 2 is an English lace spot, worked on seven cross-bars.

No. 3.—This pretty pattern is formed entirely of Long Brussels stitches, and worked from the outer to the inner part of the circle. Do the outer round at even distances, then take a stitch under the edge of each. Pass on to the next innermost circle; do three Long Brussels; miss the space of four, all round. Work on the edge like the last; in the next circle, do four stitches in each long space, and again strengthen the edge by working on it; fill the next round with Long Brussels stitches, at equal close distances, work round; then a round of plain Brussels.

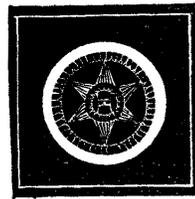
No. 4.—The principle of working this is the same as the last, but the arrangement of the stitches is different, and an English spot is worked in the centre. Refer to the engraving in working it.



No. 4.



No. 5.



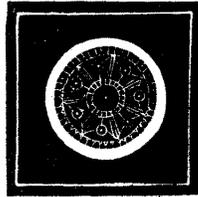
No. 6.

No. 5.—Do three Long Brussels, and miss a space equal to that in the engraving, before you do the next three. When this round is done, pass the needle under, as before, to make a firm edge. Then a round of Brussels, almost close, working this edge also. Work round to the middle of one of the spaces; take a long stitch to the centre of the next space, twist back in it three times, and take another long stitch, and so on, all round. Work on the edge, as in the rest, and at every bar make a small English spot.

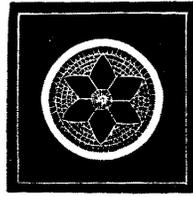
No. 6.—Do a close round of Long Brussels, and work the edge; then take a long stitch across one-sixth of the space; × twist closely back on half of it, and do four more long close twisted stitches in the same place; take another, missing a sixth; repeat from the cross. Do a row of Brussels on it; work the edge, then take bars across, as in the engraving, and darn backwards and forwards across two, for the spot.

No. 7.—Do the usual first round; then a long stitch, across one-seventh of the round; another tight stitch in the same. Repeat so that there will be seven of these stitches. Now do three long twisted stitches for a bar on each of the

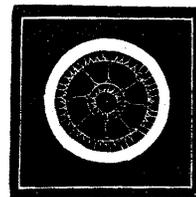
tight stitches, and between every two sets, a stitch on the loop, with a spot on it. Twist back on all these, and finish with an inner line of Brussels.



No. 7.



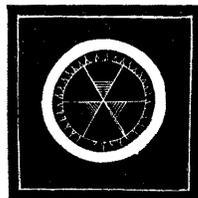
No. 8.



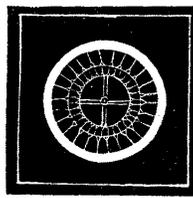
No. 9.

No. 8.—One plain round; then on one-sixth, backwards and forwards, for the point; take stitches on the edge, to bring the needle to the next sixth, and so on, all round; finish with a rosette from bars connecting all the points.

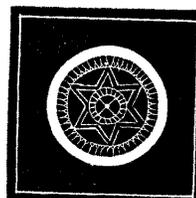
No. 9.—The usual plain round, edged; then eight long and closely-twisted stitches, within which another close round is worked.



No. 10.



No. 11.



No. 12.

No. 10.—The first round as before. Take three bars across, at regular distances, as if for a rosette, instead of which, darn, backwards and forwards (like English bars) between every pair.

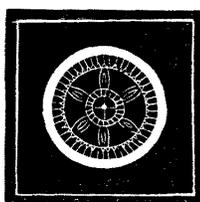
No. 11.—The first round here must be doubly twisted, and edged; the next, *once* twisted and edged; then four twisted

bars, as in the engraving, to form a cross, and a spot in the centre.

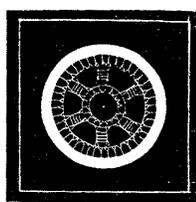
No. 12.—Worked like No. 6, but with two instead of five twisted bars in each stitch, and an ordinary English spot in the centre.



No. 13.



No. 14.

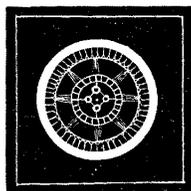


No. 15.

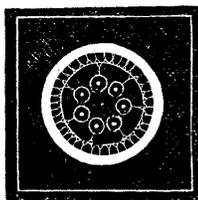
No. 13.—Like No. 10; but four twisted bars are taken across, in pairs, like those of Cordovan Lace; and you darn in English bars between them, leaving the centre, where they all cross, open.

No. 14.—Like No. 12, with three long twisted bars in one stitch, and then a space. In working the next round, of Long Brussels, keep these three together, by not taking any stitch between them. Do an English spot in the middle.

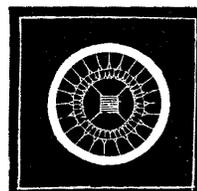
No. 15.—Not very dissimilar to the last, but the long twisted bars are in six pairs, with the space of one stitch between every pair; and a Cordovan spot worked to connect them.



No. 16.



No. 17.



No. 18.

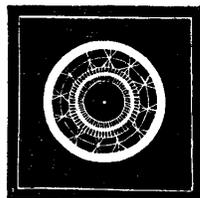
No. 16.—Like No. 14, with four English spots in the centre.

No. 17.—The six spots in the centre of this are Mechlin wheels, rounds of thread covered with buttonhole-stitch, and worked so as to touch and support each other.

No. 18.—The first round of Brussels here has a double twist, and is worked over. The next is simply Long Brussels, worked over; then twisted bars are taken across, and a square spot darned.



No. 19.



No. 20.

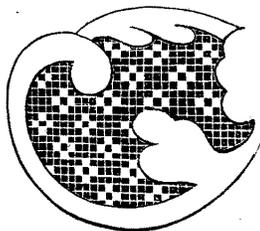
No. 19.—This is a very pretty stitch. In the first round the stitches of Long Brussels are somewhat apart, and edged. Then a stitch is taken, missing one quarter of the stitches. Then another, and another, and another. Twist a little way up one, and then work on it in Brussels Lace, and backwards and forwards in the same to make the square.

No. 20.—For the inner white circle here, you must take down an outline thread; work it closely in buttonhole-stitch, and do a line of Brussels at each edge of it. Edge them. From the outer line, take the threads for the foundation of each spot, and carry a line round, working each, where the three cross.

In all these wheels, the thread is twisted down one or more bars, to the outer circle again, from the centre, for fastening off. They must all be done in Evans' Boar's Head Cotton, No. 150.

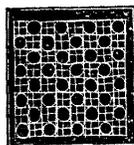
These stitches will be found very useful in repairing work that has been worn out, or been injured by the laundress.

SHELL-STITCH, for oblong spaces. Make one row of Brussels edge of stitches at double the usual distance. Work backwards and forwards, doing nine stitches on each stitch in the first row; then eight on nine, seven on eight, six on seven, and so on. This is pretty, also, for Point Lace.

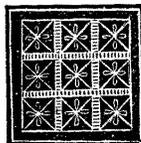


CROSS-STITCH, suitable for large spaces. Draw three threads and leave three throughout the space in both directions. Hold your work on the wrong side, and with a very fine thread take a stitch under every three threads, between every set of threes in the opposite direction. Do this both ways until they

are formed into lines of bars. (See *Point lace*.) In darning, you work always from the centre open square, outwards; two of the spots, therefore, in every cross are darned up and down, and the other two across.



Another pretty stitch, for which no name is found, is made by drawing four and leaving four threads, in each direction, like the last. Take a stitch on one bar, and then across the space, and do half the opposite bar. Carry the thread round the corner, do half that bar, and carry the thread to the opposite side; cross the one already there. Work a stitch round that bar, and then proceed to fill in another square. Every alternate one is done thus.



Fill a space with Venetian bars, make a cross in each square, take two or three button-hole stitches to connect them firmly in the centre, and work a Venetian dot between every pair of threads.

I have given above a collection of twenty

varieties of wheels, which my readers will find it perfectly easy to do, after studying the directions for Point Lace and those for Embroidery. The small circles, with thick white lines, always represent buttonhole-stitch. Evans' Boar's Head, 100, 120, or 150, must be used for them.



NETTING.

THE implements used are a netting-needle, which is a bar of steel or ivory, open at both ends, and with a small round hole in which to fasten the end of thread; a plain bar, flat or round, which is called a *mesh*; with cotton, silk, or other material. A stirrup is useful for holding the work. It is a strip of embroidered canvas, an inch wide and five or six long, lined with ribbon, of which about a yard and a quarter is left, forming a long loop, from one end of the canvas to the other. This is worn on the foot, the foundation of the netting being attached to the ribbon, which ought to be long enough to come within a pleasant range of sight. But, though not so neat and pretty, a fine cord passed round the foot answers all the purpose; and still better is a small cushion screwed firmly to the edge of the table.

THE STITCH.—Tie the end of your thread in a knot to the stirrup, or to a thread fastened to it, if it be a ribbon. Take the mesh in your left hand, and hold it between the finger and thumb, parallel with the former, and close under the knot. The hand is so placed that the other fingers turn inwards, *towards you*. Pass the thread over the fore, middle and third fingers, round the last, and again *over* the others, and under the mesh. Catch it with the thumb; now carry it loosely under all the fingers, and insert the needle *under* the upper part of the former loop, over the second part of it, and in the stitch to be worked, or under the foundation loop.

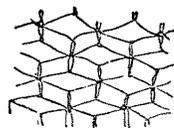
Draw out the needle *towards* you, first dropping off the first loop, and then gradually tightening the other, retaining it, however, on the little finger as long as possible, to prevent it from knotting. When as many stitches are done as needful, work backwards on them, for a flat piece, but for a round, you must close it by taking the first stitch of last row as the first of this; after which work round and round. The foundation thread may finally be drawn out. Common netting stitch forms a diamond. Take care that every stitch be drawn up evenly, quite close to the mesh, as long and irregular stitches spoil the beauty of the work. You always *increase* in netting by doing two or more stitches in one hole.



SQUARE NETTING is the simple stitch done so as to have the shape of a square instead of a diamond. Begin on one stitch; and, working backwards and forwards, always do two in the last stitch of every row, until you have one hole less, counting from the point up one side, than the design requires. This forms a half square, when needed. Do one row without increase, and then net two together at the end of every row, till the two last are taken as one. This work always requires to be damped, slightly stiffened, and pinned out straight to dry, to give it its proper shape.

AN OBLONG PIECE OF SQUARE NETTING.—Do the half square and plain row as in the last. Then decrease at the end of every *alternate* row only; increasing one at the end of every intermediate one. When you have one hole less than you want, on the long side, do another plain row, and decrease as in square netting. Must be washed like the last.

HONEY-COMB NETTING.—Begin with an even number of stitches.

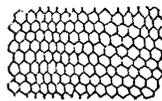


1st Row.—Miss the first, net the next. Draw the first through it, and net. Repeat to the end.

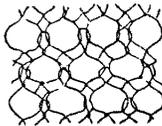
2d and 4th Rows.—Plain rows.

3d Row.—Net the first. Then work like the first row to the end, when you will have an odd stitch, which net.

Repeat these four rows. Some people use, for the plain row, a mesh five sizes larger than the other. It makes a more open stitch.



ROUND NETTING.—Like plain netting, but that after passing the needle through the loop of thread you draw it out, and by another movement, insert it downwards, and *towards* you, in the stitch to be worked. Draw it up like an ordinary stitch. It contracts very much, for which allowance of nearly a fourth must be made, if you desire to work in round netting any article for which the directions are in *common* netting.

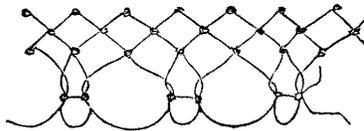


GRECIAN NETTING.—Take two meshes, one being seven sizes larger than the other. Do a plain row with the large mesh. Now take the small, and begin the stitch as usual, but when putting the needle in the loop as usual, take up, also, the second, which draw through the first. Through this again draw the first and finish it.

The *2d Row* forms a very small loop, at the side, which net as usual. Repeat to the end.

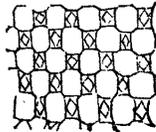
3d Row.—Plain, with large mesh.

4th Row.—Small mesh. Do one plain stitch; then the pattern, like the second row, and end with a plain stitch.



LONG-TWIST-STITCH.—Do alternately three rows of round

netting, with a small mesh, and a plain row, with a mesh double the size.



FRENCH-GROUND NETTING.—Have an even number of stitches.

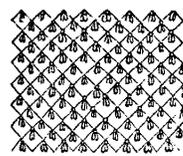
1st Row.—One stitch of plain netting; one with the thread twice round the needle (usually called a double-stitch, and always treated as *one* in the following row).

Repeat these two.

2d Row.—Plain netting, one stitch being long, and the next short.

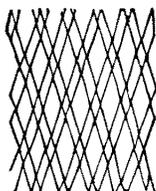
3d Row.—Make a double-stitch and draw the needle entirely from under the mesh; insert it in the right-hand hole of the *last row but one*, which is part of the line of holes before those last made. Take up the first stitch of the last row, and draw it through that of the lower row; net it. The second loop of the last row will also be drawn partly through. Net this, which is a very small stitch, in the ordinary way. Repeat these two stitches throughout. The next row is like the second; the fifth like the third, except that a plain stitch is done at the beginning and end of the row.

7th Row.—Short stitches are not netted in the following row.



SPOTTED NETTING.—Do a stitch on your foundation with the thread twice round the mesh; then two stitches with it only once round the mesh. Repeat these three stitches in working backwards and forwards. After the foundation row, all

three stitches must be worked on one loop. This is one of the designs which makes so pretty a tidy, without the trouble of darning a pattern on it.

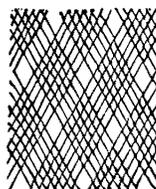


DIAMOND NETTING.—*1st Row.*—1 plain stitch, 1 double one (with the thread twice round the mesh), alternately.

2d Row.—In the preceding row, the stitches are alternately short and long; this row is in plain netting, but every alternate loop is worked not close to the mesh, but so as to make the ends even.

3d Row.—1 double-stitch, 1 plain-stitch, alternately.

4th Row.—1 long-stitch, 1 plain one, alternately.



LARGE DIAMOND NETTING.—The number of stitches required for this pattern is 6, and *one over*.

1st Row.—1 double, 5 plain, repeat to the end, which is a double-stitch.

2d Row.—1 plain netting, 1 long, draw out the mesh; 4 more plain netting, draw out the mesh.

3d Row.—1 plain, 1 long-stitch double, 3 plain double, 1 plain.

4th Row.—2 plain, 1 long double, 2 plain double, 1 plain.

5th Row.—2 plain, 1 long double, 1 plain double, 2 plain.

6th Row.—3 plain, 1 long, 2 plain.

7th Row.—3 plain, 1 double, 2 plain.

8th Row.—3 plain double, 1 plain, 1 long double, 1 plain.

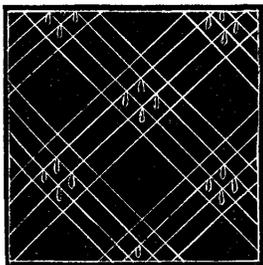
9th Row.—2 plain double, 2 plain, 1 long double, 1 plain.

10th Row.—2 plain double, 3 plain, 1 long double.

11th Row.—1 plain double, 4 plain, 1 long double.

12th Row.—1 long, 5 plain.

A counterpane done in Evans' Boar's Head Cotton, No. 2, in this pattern, and brimmed simply with a fringe, would make an elegant finish to a bed, over a bright colored comfortable.



SPOTTED DIAMOND NETTING.—
This is worked with two meshes, one being half the size of the other. The spot is made by working a plain-stitch in the same loop as the last, with the small mesh. Four stitches are required for each pattern, and an extra one in the entire length.

1st Row.—1 double, 2 plain with spot, 1 plain.

2d Row.—1 plain, 1 long double, 1 plain with spot, 1 plain double.

3d Row.—1 plain, 1 long double, 1 plain double, 1 plain.

4th Row.—1 plain, 1 plain with spot, 1 plain, 1 long.

5th Row.—1 plain with spot, 1 plain, 1 double, 1 plain with spot.

6th Row.—1 plain with spot, 1 plain double, 1 plain, 1 long double.

7th Row.—2 plain, 1 long, 1 plain double.

8th Row.—1 plain, 1 plain with spot, 1 plain, 1 long.

LEAF NETTING.—Each pattern requires five stitches, and four extra in the length; two at each edge.

1st Row.—3 plain, 5 plain all in one loop, 5 plain in next.

2d Row.—Take on your needle, at once, the 9 extra loops made, and work them as one; 4 plain.

3d Row.—Plain.

4th Row.—2 plain, increase 4 in each of the next two loops, 1 plain.

5th Row.—1 plain, 9 together as one, 3 plain.

6th Row.—Plain.



This description does not include the extra stitches at the ends, which are always in plain netting.

DOUBLE-STITCH.—Pass the thread twice round the mesh, instead of once, thus making a long-stitch.

LONG-STITCH.—Used when some of the stitches in the preceding row have been double-stitches. To work so that the loops of this row shall be even, the knot must not be drawn close to the mesh, in working on the single-stitches of the previous row. These stitches are termed *long-stitches*.

NETTING WITH BEADS.—Instead of a netting needle, use an ordinary darning, of such a size that the beads can pass over it. Thread as many as you wish to put on one stitch, then net it as usual. Thread on more beads, and do the next.

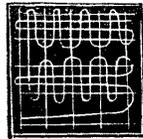
DARNED NETTING is simply a piece of square or common netting, with a pattern in it darned in knitting cotton. As a rule, whatever the No. of the Boar's Head Cotton, with which the ground is done, *the same number*, in Evans' Knitting Cotton, will be proper for darning. It is done by working backwards and forwards until the hole is filled in, the cotton being always carried through as many holes as have to be filled up in one line.

For square netting any square crochet pattern will do.

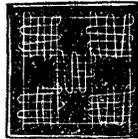
Sometimes, instead of simply filling in the design, you work one in a variety of open stitches. The patterns chosen for this purpose are almost always geometrical, or such as can be done by counting threads. (See Plate I., Fig. 1.)

FLANDERS LACE is a variety of darned netting, in which formerly ecclesiastical work was much done. The ground is always square, or oblong netting. The design is marked on point paper. It is then darned so that every square to be filled in has four of the darning threads crossing it, two in each direction. I believe that it is more difficult to acquire skill in this than in any other sort of fancy-work, for you

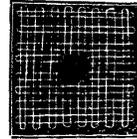
must never cross two threads at a time, and the whole must appear *woven*, one thread above and the next below. I do not think it can be taught by writing, but I will try to explain it, if possible. Begin at the right hand lower corner, with whatever row of squares there may be to be filled up. Run under one thread of the netting, over the next, along the length, and back again. Now, if there be another line, not projecting more to the right, do it the same; but if it comes further out to the right, you must darn *upwards*. If this one square only goes beyond, you may turn the corner and darn in the direction of the first; otherwise, continue darning upwards until you do come to a corner. The ac-



No. 1.



No. 2.



No. 3.

companying engravings will, perhaps, aid in the description of this work. Crests and coats of arms look beautiful done in it; and for churches, I have seen chalice cloths and other things, with figures of the apostles, exquisitely wrought.

EMBROIDERY ON NETTING is another sort of work, for which see *Embroidery*.

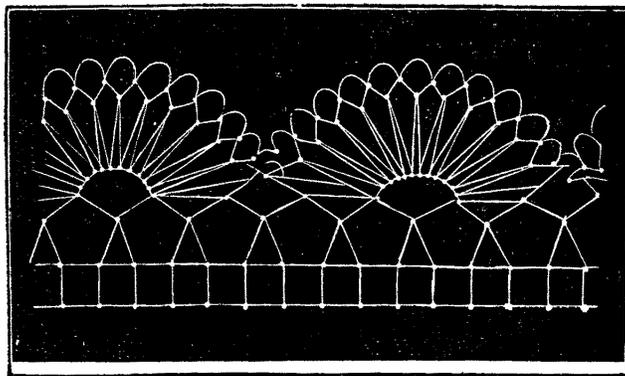
I will conclude this article with a few useful edges in netting:

1. VANDYKED SQUARE NETTING.—Begin on one stitch, and increase at the end of every row, as for square netting, until there are say thirteen holes up the side. Then increase in *every other* row only, until there are eight holes up the *new* side, including the last of the thirteen, which may be classed with both. The next time you come to this point, leave the last seven stitches, and turn back. Continue increasing at

the end of every alternate row, and making points like the first. When you wish to close it, net two together several times, when you would have done two in one. These Vandykes may afterwards be darned in a pattern.

2. ANOTHER POINTED EDGE, which may be worked as a border to curtains, or any other long article. Do eight stitches; turn, and on them work seven. Turn and do six. Then, 5, 4, 3, 2. Cut off the thread closely, join it on to the next eight stitches, and do the same. Of course, any larger number may be taken, or any smaller, down to four; but you end always with two.

3. SHELL EDGING.—A flat mesh, half inch wide, and a round one, No. 12. Do twelve stitches in one of the foundations with the flat mesh; turn and do two in each one with the small; then two rows of one in each one. The next shell should either be begun so that the edges will touch, or that one will lie half over the former. The corner shells will want eighteen stitches as a first row.



ANOTHER SHELL.—Do one row all round the article with the same mesh with which it was worked. A second, and

even a third row may be done in the same way. Now take a flat mesh, which will make stitches of double the size. Do twelve in one, miss three, twelve in next, and so on. Take a mesh half the size of the smallest and do a stitch on every stitch, and when you come to the long thread, passing across the three missed stitches, draw it through the middle one and do a stitch on it. In the last row, with the fine mesh, do a stitch on every stitch. Three meshes required.

5. A small neat shell edging for mitts and other articles, may be done exactly like the last, but with eight long stitches in one only.

6. ANOTHER LACE.—A fine mesh, say No. 14, and a flat one half an inch wide. With double silk and the flat mesh, do three stitches in one and miss the next. With the fine, do a stitch on the first double stitch, but the other two double loops treat as *four* stitches. In the next row do a stitch on every stitch; but in the next, miss the one over the double, so that you do four over five; in the next, three on four; in the next, two on three, there being, of course, a long thread between. Conclude by taking some of the silk four times doubled and working one stitch between every *two* of last row, with a somewhat coarser mesh.

7. ANOTHER EDGING.—One broad mesh and a round one, half the size required. Do two or three rows plain, with the fine mesh. Then take the flat one; do a plain row. Then the fine one. Draw the second through the first, and then the first through it, netting it in just the same direction as if it had been worked plainly. Then net the second. Repeat these two throughout the round or row, and add one or two plain rows.

Observe, that in doing any one of these edgings, if you are working *round* anything, as an antimacassar, you must increase sufficiently at each corner *in the first row* for the outer edge to lie flat, it being frequently impossible to increase afterwards without spoiling the pattern.

ORNÉ CROCHET AND KNITTING.

ORNÉ BALLS, similar to those used for fluted embroidery, are also made for knitting and crochet, and the designs are, if possible, even more beautiful. The knitting is done invariably in moss-stitch, with No. 12 wooden needles. The crochet is worked backwards and forwards, in *single crochet*, with the hook inserted under *both* sides of the chain part of the previous row. The worker is guided to the end of the row by a knot, as in fluted embroidery. The *casting on* of the knitting and the foundation chain of the crochet, must be done with four-thread Berlin wool, matching the ground of the work in color; and to both it is very advisable to add one or two rounds of double or treble crochet, in suitable colors, with four-thread Berlin. I have observed that gold color or maize, for the inner round, with, perhaps, dark green or claret for an outer one, always looks rich. In the outer round the orné fringe is crocheted, if it is intended to trim the article with it. But crochet, being solid, will bear a fringe of O. P. beads.

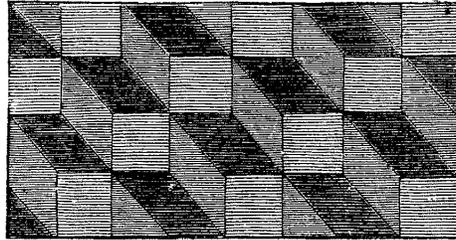
Both these kinds of work are beautiful for throwing over lounges and sofas, or for covering fancy tables. The colors are exquisite and brighten with wear. The designs are most beautiful. I have before me a small table-cover, the design of which is a group of the most natural water-lilies imaginable, with a very rich border of shells. It is knitted. No. 4 knitting ball is also beautiful. No. 1 crochet ball makes a charming table-cover, the ground being white, with a wreath of roses. It would be a most appropriate gift for a bride. Every ball of wool is accompanied by an engraving and full instructions. I can hardly sufficiently commend this invention, which has so rich an effect with so little pains or cost, and makes any room look bright and handsome.

PATCHWORK.

THIS is a favorite amusement with many ladies, as by it they convert useless bits of silk, velvet, or satin, into really handsome articles of decoration. Of the patchwork with calico, I have nothing to say. Valueless indeed must be the time of that person who can find no better use for it than to make ugly counterpanes and quilts of pieces of cotton. Emphatically is the proverb true of cotton patchwork, *Le jeu ne vaut pas la chandelle!* It is not worth either candle or gas light.

But scraps of the more expensive materials I have named, will really, with a little taste and management, make very handsome cushions, chair covers, and ottomans.

The first care is to select a design; and it should be chosen with reference to your collection of scraps. If, for instance, you have an abundance of *two* leading colors, you may be able to work a pattern which would be impracticable had you only chance bits of a number of tints. Geometrical designs are always selected. Octagons, hexagons, cubes, stars, diamonds, triangles. If you are going to do a large piece of work, it is well worth procuring a die for stamping out a pattern of each of the sections, as you thus attain an accuracy hardly otherwise procurable. With this you stamp out a number of pieces of stout writing paper; and then cover one side of each with the material, turning over the edges, and tacking them round. They are sewed together, on the wrong side, in their proper places, and the papers are generally, but not always, afterwards withdrawn. The principal care needed is to make the colors combine well. I give two patterns for Patchwork, merely by way of illustration.



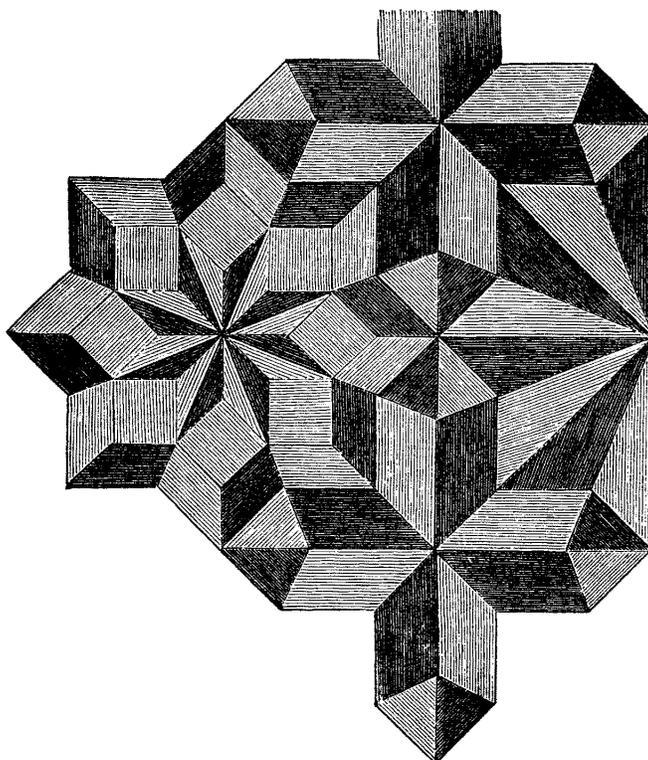
No. 1.

No. 1 has three different shapes only, forming a succession of cubes, the top and two sides only being visible. If the top were made always of some dark color, and the two sides of two distinct shades of a lighter, the effect would be very good and extremely rich. For suitable combinations of color consult the article on Coloring.

Pattern No. 2 consists of two different stars of light points, with a cross between. One star has simply sixteen pieces, all radiating from the centre, and so arranged that two shades of the same color should be used alternately for them. The centre of the other star is made in the same way, surrounded by eight diamonds, and further extended by a broad mitred band or ribbon, to form points. This makes the star of the same size as the simpler one, which may, if preferred, be substituted for it.

A simple hexagon makes a very pretty design for patchwork, there being no possible difficulty in fitting the various pieces; it has the advantage of requiring only one stamp.

Narrow velvet ribbons may often be introduced, with great advantage, in patchwork, to throw up the colors. If, for instance, the outer band of the alternate stars in design No. 2, be made of black velvet ribbon, laid on, and merely folded at the angles, it will so relieve the other colors that



No. 2.

you may use, with propriety and effect, much brighter colors than would otherwise be admissible.

Great care is required to make every point and angle sufficiently well. This must be done in tacking on the paper shapes, as well as, afterwards, in sewing the pieces together.

POINT LACE.

OF all the various kinds of lace, that known as POINT is considered the most valuable. It is—or I should rather say *was*—made entirely by the needle; and was principally the work of nuns of the tenth to the sixteenth century. By the most tedious toil and elaborate designs, they produced, after perhaps spending a life-time on it, a marvellous piece of lace for the dress of a priest, an altar cloth, or something else connected with the ceremonies of the Roman church, valuable and beautiful enough to be in harmony with all its other magnificent decorations. Sometimes, also, this lace was adapted to secular purposes; designed as a gift which would insure the favorable consideration of some mighty sovereign—or to be purchased at a sum which would effectually increase the revenues of the convent. Of course, the very wealthiest only could venture to possess such expensive articles of dress, which descended through the various generations of a family, heir-looms, as much prized as the family diamonds, and considered, perhaps, as an even more exclusive proof of an ancient lineage. Since the French Revolution, however, there has been a greater abundance of this valuable lace—*et pour cause*. When churches, convents, and monasteries were ravaged during the Reign of Terror, and the priceless lace fell into the hands of a rabble, who might indeed know something of the approximate value of gold and silver, but could not estimate the equally costly fabrics which they found among the ecclesiastical stores, it was sold, for really nominal sums, to the Jewish and other receivers of such ill-gotten goods, and by them conveyed to England, and other countries, where a ready sale for it was anticipated, notwithstanding the marks

left on it of the brutal and ignorant hands through which it had passed. And even now, the trade in Old Point is chiefly among the Jews.

But had there been ten times as much brought to light as was actually discovered, there would not have been sufficient to materially lessen its value, so vast is the labor that is required for even a very small specimen of the choicest sort, known technically as Spanish Rose Point.

SPANISH ROSE POINT was the production, chiefly, of the Spanish convents. It is very close, elaborate and massive, the edges of the scrolls and ornaments being *raised* very much, whence the lace has its name. I have succeeded in so closely imitating this lace, that it is hardly possible to tell the difference between that made three *years*, and the work of three *centuries* ago. I calculate, however, that the small collar worked as a specimen for the French Exhibition of 1855, cost me quite \$50, or £10.

ITALIAN POINT is made with a flat linen braid, elsewhere described. (See *Braids*.) I was led to make this braid by a desire to repair a very beautiful robe, out of which some rats had apparently been making more than one luxurious meal. I was told it was *impossible* to do it; and with womanly perversity chose to prove that there was nothing impossible in it. To unpick a little and procure a morsel of the braid was easy, and could not make the robe any worse than it already was. The thread had to be made to resemble it; then I was obliged to learn pillow lace-work, to imitate the braid. I succeeded in doing this; and by setting some lacemakers to work, and showing them how, obtained braid enough to repair the dress. The rest was easy; and when I returned it to Alton Towers (the seat of the great Catholic Earl of Shrewsbury), no one could have told where the new parts were. This work is, however, not nearly so tedious as Spanish Point, the braid taking up a considerable space in

each pattern, while the lightest stitches only are employed in filling in the flowers and leaves.

There is another variety of Italian Point also; of this the ground is fine linen, which forms the foundation, the threads being drawn out for all the open parts, and left only in those which form the straight lines. When all the threads are drawn out which the design requires, the linen, now very little more than a collection of loose, ragged threads, is tacked in proper form on parchment, or *toile cirée*. The threads are then woven into bars, thus: suppose six parallel threads are left close together, for the purpose of being formed into a bar. You take a needle, threaded with Mecklenburg, and weave backwards and forwards on these six, always taking up three on your needle, until the length forms one solid, braid-like bar.

These being all done in the same way, you fill in the pattern with wheels, foundation, edging, etc., like any other point lace, but that you use Mecklenburg threads only, no cottons, in this sort of lace, which was usually employed for borders of altar-cloths and other sacerdotal purposes.

This lace belongs almost exclusively to the fifteenth and sixteenth centuries. The designs worked in it were sometimes strangely grotesque. I have seen specimens with figures of men and animals worked with inimitable accuracy; and I once possessed a set of lappets, each medallion of which was a scene from Æsop's Fables, worked so beautifully and minutely that no painting could have given a more accurate idea of the subjects. As may be expected, perfect specimens of this sort of lace are very rare, and proportionably valuable.

MODERN POINT has outlines of cotton braid, filled in with the lighter stitches. It is very pretty, and even handsome; but still not to compare with the other kinds of point. It is sometimes called *Lacet-work*.

There is one advantage Point Lace has over every other sort of work: its results are valuable, while the cost of material is a mere trifle. In this respect it forms a great contrast to many other kinds of fancy work, in which the finished article is but little more valuable than the mere material. It has another also. Perhaps not very many ladies would care to work a collar that would occupy them six months, working two or three hours a day (although it must be remembered that Point Lace is *never* old-fashioned, and that it never wears out); but all are glad to be able to repair a costly collar, or insert new and beautiful fancy stitches, when the original have worn out; or to modernize expensive lace or muslin-work; and for all these purposes, the Point Lace stitches will be found most useful, and, indeed, essential.

THE MATERIALS.—Besides the braid above mentioned, are a selection of the cottons of Messrs. W. Evans & Co., including Mecklenburg Nos. 1, 7, 80, 100, 120, 140, 160; Boar's Head Crochet Cotton, Nos. 40, 50, 70, 90, 100, 120, 150; and Moravian, No. 70. Of course, all these sorts are not needed for *one* article; but the set will suffice for any design ever given in Point Lace; and, as I have mentioned elsewhere. (See *Cottons*.) I have never found any cottons but those of Messrs. W. Evans & Co., with which I could successfully imitate the old Point. Besides the braid and cottons, you want a pattern. In olden times these were drawn on parchment; but I have found paper answer perfectly well, if lined with calico, or, for antique Point, with alpaca. The design is drawn on paper, colored on one side and white on the other. After being inked, the outlines are cut out, and the paper is mounted on calico, which is pasted on it, the edge being turned over to protect the paper from being torn.

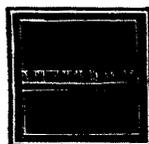
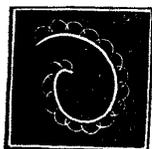
THE OUTLINES.—Italian braid, or the only substitute now procurable, linen or cotton braid (which must be closely woven), requires to be run on at both edges, like broad silk

braid. The article on BRAIDING describes the process for either broad or narrow braiding; but as this has to be removed from the foundation, which is not the case with any other kind of braid-work, the ends, instead of being drawn through to the other side, must be neatly turned under and securely fastened together.

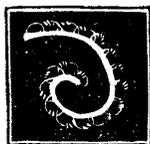
In Spanish Rose Point, the outlines are made of a single thread only; No. 1, 7, or 12, Mecklenburg, is used. It is sewed down along the outline with another fine thread, in stitches taken across it, and close enough to hold it firmly down. Joins are made by laying the two ends side by side and sewing them down together. Sometimes the pattern for Spanish point is drawn on *toile cirée*.

The flowers, and other parts of the pattern, are filled in with what are termed STITCHES; the ground is made in BARS; the outer lines finished with EDGES. I may remark that button-hole-stitch is the foundation of almost all the Point stitches.

BRUSSELS EDGE is the simplest stitch, being merely common buttonhole, worked at regular intervals, without drawing the thread tightly. Do about eight to the inch. LONG BRUSSELS has the needle put once round the thread, to give it a twist, and make it stand out farther from the foundation.



No. 1.



No. 2.

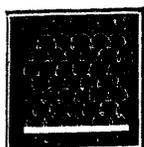


No. 3.

SORRENTO EDGE (No. 1).—Do a loose buttonhole-stitch, and on this loop, another, which draw tightly. Repeat this at half the distance. Work these two in succession.

VENETIAN EDGING (No. 2).—Do a Brussels-stitch, and on it four tight stitches. They ought not, however, to be drawn too tightly.

LITTLE VENETIAN (No. 3).—A Brussels-stitch, and one tight one on it, worked at equal distances.

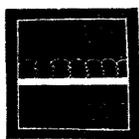


TO FASTEN THE THREAD.—The thread must be firmly and neatly fastened to the braid, before you begin, no knots being permissible in Point Lace. Run a few stitches on the braid, and then secure it, at the point where you wish to begin, by a tight buttonhole-stitch, on the edge of the braid. In fastening off do the same, two or three buttonhole-stitches being needed.



L A C E S .

BRUSSELS.—A succession of rows of Brussels edge, one worked on another. The only troublesome part is the last row, when it has to be joined to the braid. Draw your needle through the stitch of last row, and then take one through the braid, letting the thread cross over the loop just made, and inserting the needle in the braid from beneath.



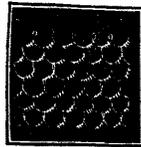
No. 1.



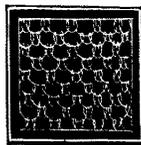
No. 2.

LONG BRUSSELS (No. 1).—Like Long Brussels edging, some times worked over a thread.

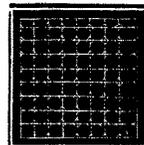
LINED, OR FILLED BRUSSELS (No. 2).—Take a bar of thread across from right to left, *half* the depth that the line of Brussels should be. Work back, from left to right in Brussels, but over this bar. The needle should slip *under* the bar before inserting in the braid, and go over it in drawing it out.



No. 1.



No. 2.



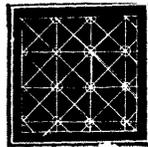
No. 3.

VENETIAN LACE (No. 1) has always the line from left to right in Venetian edging, and from right to left in Brussels. This is done because Venetian can only be worked in one direction, and the alternate row of Brussels saves the fastening on and off so frequently.

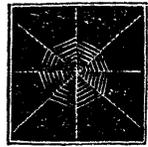
SORRENTO LACE, No. 2, can only be worked from left to right. It consists of successive rows of Sorrento edging, the short stitches of one line being worked on the long of the last.

ENGLISH LACE (No. 3).—Make a succession of twisted parallel lines, either diagonally or horizontally, in the space to be filled. They are done thus: Fasten on the thread, and carry it across the space to be filled; secure it, by a buttonhole-bar, to the opposite braid; carry it back again, twisting the two threads together, by passing the needle under the one already made, until they form *one*. Fasten where it began, and run a little way on the braid to the place where the next bar should start. Continue thus, until all the bars in one direction are done. Now take the first thread in a precisely contrary direction, passing the needle

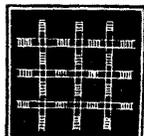
under all the bars. Fasten to the braid at the opposite side; twist back to the first place where they cross, when pass the needle *under* the single thread, on the opposite side, then under again on the twisted side of the new bar; work thus round the cross, always under the new bar and over the other, until it is large enough. Twist on the single thread until you come to the next cross, when work another spot—and so on, until the space is filled.



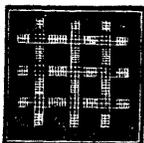
OPEN ENGLISH LACE.—Worked in the same manner, on double the number of threads. The slanting lines only are double; and there being eight threads at every cross, instead of four, you take the needle under one, and over the next (but always under the new bar), in making the spot. It is necessary to be very careful about distances in this pattern, otherwise the threads will not cross at the places proper for the spots.



ENGLISH ROSETTES are sometimes called spider's webs. Indeed they greatly resemble them. They are worked on 3, 4 or 5 twisted bars, making 6, 8 or 10 lines radiating from the centre, according to the shape of the space to be filled. Do them like those of English lace, the single line of every new bar going under the others, and over them in twisting back, so that all are *caught* together in working. When you have done every line but the last, and that so as to have twisted to the middle, take a buttonhole-stitch across all the lines, to hold them together. Now pass your needle under one line; then again under it and the next; under the last (so that the thread goes round it). Weave all round in this manner, until the spot is as large as you desire, when you finish twisting the half bar, and fasten off.



HENRIQUEZ LACE.—This is always done with extremely fine cotton. Make a twisted bar, like the first for English lace. Do a single line for another, about the twelfth of an inch off. Twist back on it, *a little way*, then, across the twisted bar and the single one, darn a spot of about the eighth of an inch. Twist again as much, up the single bar; and do another spot. Work up these two bars thus; then another pair, at a little distance; and so on through the space, always in one direction. Cross them in the opposite, having care that the pair of threads should come where the bars of the other are separate. The spots must come in the spaces between. Always make the single thread come *under* the bars already done; and in twisting back, take a stitch between every pair, which serves to keep them separate.



No. 1.



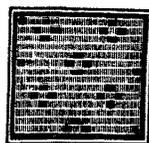
No. 2.

CORDOVAN LACE (No. 1).—Is similar to the preceding, but the lines are worked in *threes*, the spots being worked across them.

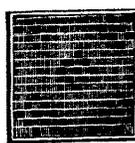
VALENCIENNES LACE is rarely used, being simply close fine darning.

The following stitches are all varieties of buttonhole.

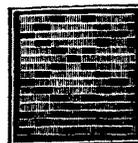
FOUNDATION LACE (No. 2).—This is lined buttonhole, or filled Brussels; but the stitches are taken as close to each other as they can possibly lay evenly. In successive rows, one stitch is taken between *two*, of the previous. The following are in *lined* Brussels.



No. 1.



No. 2.



No. 3.

By missing the space of one stitch, at certain regular intervals, CLOSE and OPEN DIAMOND are made. The former (No. 1) has *four*, the latter (No. 2) has *nine* holes.

ANTWERP LACE (No. 3.)—The holes are so arranged as to form a succession of diamonds.

1st Row.—Do 4 stitches, leave the space of 4; do 11 leave the space of 4.

2d Row.—Miss the 4 worked, do 4 on the loop, 10 over 11, and 4 on the next loop.

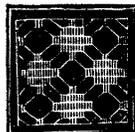
3d Row.—Like 1st; with 11 on the centre 12 of the 18.

4th Row.—7 stitches, miss the space of 4, 4 over the centre of 11; miss the space of 4; do 4 on the loop—this being succeeded by 7, makes 11.

5th Row.—11 stitches, miss the space over 4. 7 stitches.

6th Row.—Like 4th. This completes a diamond.

OPEN ANTWERP is worked backwards and forwards, and *not* over a thread. It also has six rows.



1st Row.—8 close stitches. Leave a loose loop over the space of 5. Endeavor to end the row with 8.

2d Row.—5 close over the 6 centre of 8; 2 on centre of loop. Loops, of course, between.

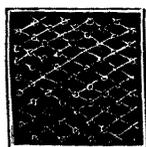
3d Row.—2 close on centre 3 of 5; 5, namely 1 on 2, and 2 each side of it.

4th Row.—Begin with 2 stitches on the loop before the 5; 4 on the 5, and 2 beyond them; miss the space of the 2 close stitches.

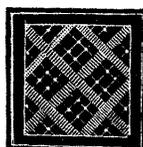
5th Row.—5 on centre 6 of 8, and 2 on the loop.

6th Row.—2 on centre of 5 ; 5 over 2 as before.

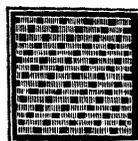
Observe, that to give due effect to this stitch each line must be begun a little more in advance of the last than is usual with these stitches. This is done by running the needle a little more forward in the braid or other foundation.



No. 1.



No. 2.



No. 3.

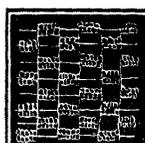
SPOTTED LACE (No. 1).—Leaving the space of 3, do 2 close stitches; × miss the space of 5, and do 2 more. × repeat between the crosses only. In all the following rows, do 2 on the centre of every loop.

VENETIAN SPOTTED LACE (No. 2).—A space is filled in with Venetian bars (see *Bars*), worked across each other. Then, in each space, 4 English lace spots are worked.

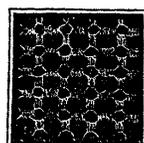
ESCALIER-STITCH (No. 3), is so called because the pattern resembles the steps of stairs. Do 9 close-stitches; miss the space of 3. In the next row, do 3 on the loop, and 6 beyond; thus making a loop over the last 3 of every 9 stitches. Do every row the same.



No. 4.



No. 5.



No. 6.

CADIZ LACE (No. 4).—In the first row, do 6 close stitches,

miss the space of 2 ; do 2 ; miss the space of 2. In the next, do 2 on each loop, making thus a short loop over the 2, and a long one over the 6. Work these two rows alternately.

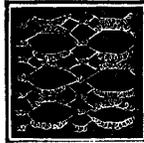
FAN LACE (No. 5).—*1st Row*.—Do 6 stitches, and miss the space of 6.

2d Row.—Do 5 stitches on 6, and miss the same space as before.

3d Row.—Do 6 stitches on the bar ; and, missing the stitches, make a loop over them.

4th Row.—Like *2d*.

BARCELONA LACE (No. 6).—Do 1 row of Sorrento edging ; work back on it, by making 4 stitches on the long space, and missing the short one.



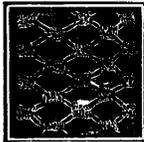
FLORENTINE LACE.—9 close-stitches, miss the space of 4. Repeat this, and it will form a foundation.

1st Row.—Working back, 4 stitches on the loop, miss the 9 stitches.

2d Row.—9 on loop, miss the 4.

3d Row.—4 on loop, 4 more on the centre of 9.

4th Row.—3 stitches on the small loop, 3 more over 4, and 3 on the next loop, leaving a loop over the 4.



ROMAN LACE.—*1st Row*.—Do 5 stitches close together, and leave the space of 4.

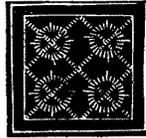
2d Row.—4 on the loop, and 4 on the 5.

3d Row.—Leave a loop over the centre 3 of 5 in the 1st row ; do 5.

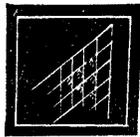
4th Row.—4 on 5 ; 4 more on the loop.

5th Row.—Like *3d* ; only that the loop is to come over the centre of the 5 of the *3d* row, so that the holes will not fall in the same place.

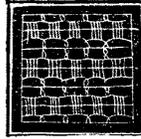
In repeating this pattern, omit the 1st row, which was merely a foundation.



MECHLIN WHEELS.—Do lines of buttonhole (Venetian) bars, in *one* direction, distant about the third of an inch from each other. Cross them with other bars, at the same spaces, in closing which, at every cross, you will work a wheel, thus: cover the thread with buttonhole, a little beyond one cross; then carry the thread round by slipping the needle through every bar, always at equal distance from the centre. To secure the round in its place, you may pin it down with a needle. Cover it with buttonhole-stitch, making, if you please, Raleigh dots at intervals.



BEE'S-WING LACE.—This must always be worked with 150 Evans' Boar's Head Cotton. It is particularly adapted for filling up triangular spaces. Begin across a corner, with a loose bar. Twist back to the centre, on which do 4 buttonhole-stitches. Finish twisting. × Run up the side of the braid even with the buttonhole-stitches. Make another loose loop, and do 4 buttonhole on the 4. Another loose loop, and fasten to the opposite side of the braid. Twist back half the last loop, and do 4 stitches; twist the rest. Take a double bar across from the base of one loop to that of the other, across the *first four* buttonholes; work on it in Venetian dots; twist back half the next loop; make 4 buttonhole-stitches on the centre; twist back the rest. × make another set of loops in the same way, repeating between the crosses. Each little pattern, of double buttonholes, and the dotted bar beyond it makes something like a bee's-wing. Each line will, of course, have an extra bee's-wing in it.



Two other varieties of spotted lace may be employed advantageously in filling in flowers. In the first do first a row of lined long Brussels, and the next row, carrying a bar across, do 4 foundation-stitches in every stitch. Repeat these alternately. Another may be made thus: do 4 close long Brussels, miss the space of 4 alternately.

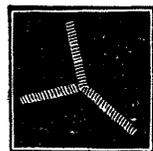
2d Row.—4 close long Brussels on loop, miss the space of 4.

3d Row.—Take your thread backwards and forwards, across the space to be worked, making a bar of 5 or 6 threads, instead of a single one. Work over this, in close long Brussels, precisely as if it were a single thread, 4 stitches on every loop.

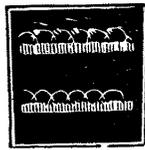
Do these last two rows alternately. Both these stitches must be done in Evans' Boar's Head, 150.

B A R S .

I HAVE already mentioned that *Bars* form the ground of all varieties of point lace. They are



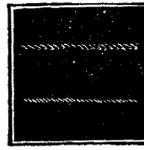
VENETIAN BARS, of 1, 2, or perhaps 3 threads, taken close together, and covered with buttonhole-stitch. Sometimes they have branches. When this is the case, cover the main bar with buttonhole as far as the first branch; make that, always managing so as to finish the buttonhole again at the main line, which continue. Any number of branches may thus be worked.



No. 1.



No. 2.



No. 3.

EDGED VENETIAN BARS (No. 1) have a line of Brussels or other edge worked on one or both sides.

DOTTED VENETIAN BARS (No. 2).—While working the ordinary bar, hold out every sixth stitch a little way, with another needle, and work two or three buttonhole-stitches on the loop. Then continue the bar.

SORRENTO BARS (No. 3) are merely closely twisted threads.

SORRENTO-EDGE BARS are lines of thread on which Sorrento edging is worked, just as it would be on braid.



POINT-D'ALENÇON BARS are merely the common herringbone-stitch, the threads being twisted once or oftener, according to the depth of the space to be filled.

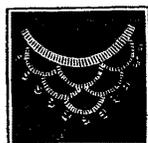


ENGLISH BARS are always worked between two lines of edges, and with very fine cotton. Take three or four closely twisted bars between two opposite stitches, all of them on one of each edge-stitch. Miss the next, and do the same number on the following bar.



RALEIGH BARS are the most complicated of all, and may have even some historic interest, from my having copied them from a collar once worn by the great Sir Walter Raleigh, and which remains an heirloom among the descendants of his family. It is very rich and beautiful in effect, and invariably forms the ground of the most beautiful lace. Begin as for Venetian, and after every

eighth or tenth stitch, instead of making the usual loop, slip it under the bar and bring it up on the right hand of the loop, which, when you have made it about an inch and a half long, you will hold down with the thumb of the left hand; pass the needle six times round the right-hand side thread of the loop, and generally draw it up to form a knot, thick on one side, and with a single thread on the other. Slip the needle through it, above the bar; and again work the proper number of bar stitches.



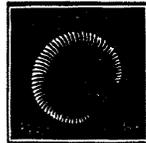
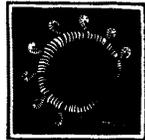
POINT EDGE.—This edge is characteristic of Old Point, and so well recognized as belonging to it *only*, that when I showed some I had made to one of the first dealers in London, she replied: "I suppose, madam, you are not three hundred years old; but I did not think any had been made within that time." It is always worked on an outline thread, which is afterwards to be covered with buttonhole stitch. Generally, the scallop is formed of six loops—three at the base, two on three, and one on two; but sometimes four, sometimes two only, are taken as the base; and there are many other variations, though the mode of working is always, in principle, the same. Tack down on your pattern a thread of Moravian, in the form you intend to have them. (See engraving.) Do this by making first the three loops; then carrying the thread back for two, and again for the one. Carry the thread down the side, and a little way along the foundation bar (for the points ought not to touch), and then make the next set. To cover them, begin with the point. Fasten on the thread to the Moravian, and cover the loop with buttonhole, with Raleigh dots at intervals. Run the thread in the Moravian to the base of the two; do them the same; and finally the three. This edge is always worked with Mechlenburg thread, in one of

the fine numbers. The same may be said of Raleigh Bars, Sorrento Edge Bars, and all the varieties of Venetian.



GROUNDING BARS are small circles, loops, scallops, and other fanciful forms, always worked in Raleigh bar-stitch, and on those bars. If repairing lace, you must imitate the others in the same piece; if working a new design, the form of such bars is usually worked

on the engraving or pattern.



I have spoken of the heavy raised work characteristic of Spanish Rose Point. It is done by tacking down on the pattern, in the requisite form, a number of lengths of Moravian, tapering them towards the extremities, if the usual semicircular form be in the pattern. Fourteen to twenty threads will not be too many for the thickest part. You then work them on the edge of the flower or scroll, in button-hole-stitch, your needle passing not through, but *under* the whole of the threads, thus forming them into one solid mass. The edge is finished either with Raleigh dots, a single or double line of loops, or fine point edge. The outlines of the scrolls and designs of Spanish Point, and especially the outer edge of the collar, have frequently a double line of Moravian tacked down to give it strength and thickness.

VEININGS.—It is often necessary to *vein* leaves, stems, etc., when these are worked in foundation stitch. Where the vein is to occur, miss every alternate stitch; and be careful

in taking the next row of stitches to take up the *thread* which would otherwise be loose across the last. Of course, it does not follow that veinings are made in a straight line. Part may be made on one line, which is finished in close foundation-stitch; the open-work being resumed *in the next* at the point where left off in the former; and so on.

To remove a completed piece of point work from the paper, cut all the threads at the back, and then, the work being loose, pick out all the threads.

For hints on modernizing Old Point, see *Transfer-work*.

POTICHOMANIE.

POTI-CHINO, or POTICHOMANIE, although not belonging in any way to the art of *needle-work*, is so generally and deservedly popular, as a branch of *fancy-work*, that I venture to give it a place here. It bids fair to contribute more to the decorations of our drawing-rooms and boudoirs, at small expense and with very little labor, than any that has made its appearance for the last half century. Poti-chino, to which the significant word *manie* has been added by our Parisian sisters, is the art of converting very ordinary glass vases into imitations of Etruscan, Dresden, or Chinese jars, as beautiful as the originals, at a tenth part of the cost; and with the additional recommendation to the friend or sister to whom they are given that the graceful ornaments are the results of our own skill and taste.

Potichomanie, as it is generally called, is an art which was brought out in Paris, and was received there with all the extravagance of admiration characteristic of the impressionable inhabitants. Every lady was busy cutting out sheets of

paper, and making her fingers disagreeable with varnish and gum-water; and we believe one-half the gentlemen were most industriously idling over the same elegant toil; for what an admirable excuse for lingering in a fair lady's boudoir is the offer to dissect for her some of the Chinese beauties or Assyrian deformities which are to form the decorations of the Poti-chino. Doubtless the employment will serve as a subject for satire, as every other feminine occupation has done; but it must be admitted that it has merit which will render it an universal favorite; none the less so that there is some visible effect as the result of a morning's work, whilst in some other fancy-works it requires the labor of weeks to complete anything of use or ornament.

The materials for this work are glass vases; sheets of paper, with figures, flowers, and various other designs; dissolved gums; paint brushes, with very long handles; unalterable varnish; prepared linseed-oil colors; essence of turpentine.

The sheets of paper prepared for Poti-chino are colored with various designs appropriate to the different styles of vases. Some have figures, birds, plants, dragons, and monstrosities of all kinds, *à la Chinoise*. Another sheet of figures of the most graceful character, in a dull red color outlined with black, are destined for Etruscan jars. Exquisite medallions and other subjects are intended for Sèvres. Comicalities which seem fresh from Nineveh will enable us to imitate the Assyrian style.

The candlestick of which we give an engraving, (see Plate IV., Fig. 2,) imitates Sèvres. The medallions have exquisite views of the noblest public buildings in Paris. The ground is the beautiful Sèvres blue, and the ornaments in gold. Glass table-tops, done in this work, are extremely beautiful. There is a branch of this art called Diaphanie, especially adapted for windows, being an admirable imitation of stained glass.

All these have to be carefully cut out with fine scissors,

not leaving any part of the ground, but making every decoration as clear as if it were painted.

Have a large cardboard box, with divisions for the different classes of subjects; and sort them as you go on.

Wash the glass vases carefully, and lay out on your table (which will be better without a cloth) all the materials which we have enumerated, together with a small basin of clean water and a towel for the purpose of rinsing your fingers, and a fine cloth for your work.

Have three or four folded sheets of blotting-paper on which to lay the designs, which must be gummed over on the colored side, each one, as soon as it is done, being placed in the position in which it is to remain inside the vase. Rub your finger or the towel evenly along it, to prevent any air-bubbles finding place between the glass and the paper. This displacing of bubbles (which must be done by pressing the nail along the part and so forcing them out) is sometimes the most tedious part of the whole process. When the vase is sufficiently covered with the design, it must be allowed to dry, and then a coating of gum put at the back of the paper. This being also dry, add a coating of unalterable varnish, and with a fine cloth dipped in warm water take off every spot of gum and varnish from the glass.

The oil-color must then be applied, either with a broad brush, or by pouring it in and turning the vase round and round until the color adheres to every part. When the oil-color is too thick to run, it may be tempered with the spirits of turpentine.

Another coat of varnish is then given, over the color, for the purpose of enabling the vase to bear being filled with water. Prevention being, however, considerably better than cure, we should counsel our friends to have an inner jar of zinc, tin, or glass, if they wish to put flowers in their vase of Poti-chino.

Such is the art, as described by the most skillful professional workers; to whose directions we have added, without scruple, the results of our own experience. A few further words of counsel will not, we trust, be either found useless or thought officious.

In every effort at Poti-chino, regard should be had to the *genre* of work we are attempting to imitate; and this should not only govern the selection of the form of vase, but also the color of the ground and the general details. Thus we should study Etruscan vases, if we would produce a correct copy of them. We shall generally find the ground either black or a sort of red color. Chinese vases, again, have a distinguishing ground; Sèvres, the beautiful blue which bears its name. Some of the most delicate and graceful French porcelain was a running stone-and-gold design on a pink ground. All these combinations must be studied if we would produce any imitation-china worthy of the name; and when a day is to be spent in Poti-chino, the previous one should be devoted to the examination of the originals in any collection at command.

SWISS LACE.

THIS term is applied to every article of needle-work in which muslin or cambric forms the design, and net the ground-work. Probably it is so called because the most beautiful specimens of this species of fancy-work come from Switzerland. Of course, the one material is laid or *applied* over the other; hence it is sometimes termed muslin appliqué. The design is marked on the muslin, which is then laid over the net, and, in any but small pieces, both are put in a frame. They are worked in Tambour-stitch. Handkerchiefs, collars, sleeves,

and all fine articles are, however, done in the hand. The two materials being run together, are tacked on *toile cirée*. The outlines are then traced in fine embroidery cotton, say No. 36, except for French cambric, which must have a still finer cotton. The outlines are then sewed closely over, a thread of No. 20, 24, or 36, Evans' Boar's Head being held in. This holding in a thread, in sewing over outlines, wonderfully improves them, both in appearance and durability. The outer edges of collars, etc., are buttonholed over. A double line of tracing, one thread quite close to the other, should be previously done, and the buttonhole-stitches be small and of the same length. Sometimes the outlines of the design are worked in a sort of eyelet-hole-stitch, thus: the pattern, if intended to be so worked, will have a double line of outlines, one about the eighth of an inch within the other. Trace both these. Take a *very* coarse sewing needle (No. 3 or 4) and 150 Evans' Boar's Head Cotton; make a knot in the thread to fasten on, and do a row of small holes between these two lines throughout the pattern by taking up three or four threads on the needle and sewing them over two or three times; then passing the needle an equal distance, to form the next hole. The outlines are to be sewed with a thread in, as before, taking the stitches *in* the holes, to keep them open.

French cambric, for very fine work, widow's lawn, or fine clear book muslin on Brussels net, are the materials for this work.

TAMBOUR-WORK.

TAMBOUR-WORK is embroidery done in a stitch precisely resembling chain-stitch in crochet. The design being marked on the material, it is placed in a frame. The needle used

resembles a fine crochet hook, fastened into an ivory handle by means of a small steel screw at the side. The thread is held between the finger and thumb of the left hand, *beneath* the work. The hook is inserted with the right, and draws through a small loop. Keeping this on the hook, insert it again at a short distance and draw up another, *through it*. Continue thus making a succession of chain-stitches, first outlining each flower or leaf, and then filling it up. The needle, in drawing up each loop, is slightly twisted, by a motion which has the effect of retaining the thread on the hook. The small screw ought to rest against the thumb, by which means it will be easy to regulate the amount of movement. To fasten off, draw the thread through on the right side, cut it off, a few inches from the work, and take it through to the *wrong* side, across the last chain to fasten it.

Tambour Appliqué-work is where one material is tamboured on another. The design is then in the upper, which is always the heavier material, and the ground in the lower. That part of the upper which covers the ground is afterwards cut away. The greater part of the muslin curtains which are so ornamental are worked in this way.

TAMBOURED NETTING.—This is the only method of embroidering netting, except by the stitch. The design is marked on fine, light-colored crape. This is stretched over the netting; and both are put in a frame together. The embroidering is done with silks, to imitate nature, flowers being the favorite designs. Every part is afterwards outlined with gold thread, No. 0, done also in tambour-stitch. When the work is completed and taken out of the frame, the crape is drawn out, thread by thread. Very beautiful purses are made in this manner. Fine crochet silk is used.

TAPISSERIE D'AUXERRE.

TAPISSERIE D'AUXERRE is a pretty and very simple kind of work. It is merely darning on black or white net, by thread, in colored wools. A variety of simple patterns may be made. I have done in this way shoes for young children, making them up with cork soles, and binding and lining them neatly. Also, sofa cushions, bags, and pretty, warm neck-ribbons. The net which has diamond-shaped holes ought to be selected.

TAPESTRY.—(See *Berlin-work*.)

TAPE-WORK.

TAPE-WORK is a very strong and useful trimming for many articles of ladies' and children's dress; while it is light and pretty enough to be ranked as fancy-work. Narrow tape of the best quality is employed for this purpose; and you require no material except it, with a needle threaded with suitably fine cotton. Begin with the extremity of the tape, folding it into a point. Sew the two sides, or edges, of the tape together, just catching, also, the edge of the triangular fold. Make another point quite close to it, but in the opposite direction; sew that in like manner. Then one like the first. Continue thus making a zig-zag piece of work until you have done the required length, when make one, two, or more rows more, and afterwards sew them together at the point, slipping the needle through from point to point.

Very often small pieces of tape-work are connected and

formed into wheels, with a fancy muslin-stitch, perhaps a wheel or rosette in the centre. Children's collars are often made of a succession of these wheels, a couple of rows of the ordinary work making the neck-piece.



TATTING.

TATTING, sometimes called *Frivolité*, deserves to be more popular than it is at present; for though it cannot be done in such an infinite variety of patterns as knitting or crochet, those that are made in it are, at once, strong and handsome; while it is so easy of execution, and requires only such simple implements, that it is particularly suitable for elderly people and invalids.

An ivory shuttle, and a long pin, attached to a chain, or loop of thread and a ring, with the needleful of cotton or silk, are all that are needed. The shuttle is filled with cotton, an end being left. For some designs, this end is left very long, and a rug-needle threaded on it. I may observe, that a netting-needle is sometimes used as a substitute for a shuttle. It is very pleasant to work with, but not suitable for carrying in the pocket; and as the convenience of being able so to carry it about is one of the chief recommendations of this sort of work, an ivory shuttle ought always to be possessed, although a netting-needle, also, may sometimes be employed.

THE TATTING-STITCH is formed by a double movement. Hold the shuttle lightly between the thumb and the first and second fingers of the right hand. Take the thread, a few inches from the end, between the thumb and forefinger of the left hand, and carry it round the other fingers, which

must be held a little apart, and back again to the thumb, where it is held, between it and the forefinger. By a jerk or movement of the right hand, throw the thread which goes between it and the left over the knuckles of the latter, and pass the shuttle *up* under the loop round the fingers, and above the thread round the knuckles. Draw it out again towards the right with a slight jerk, keeping the thread in an even horizontal line, and at the same time, contracting the fingers of the left hand, so as to slacken the thread over them, which thus forms a slip-knot on the straight thread. Draw this slip-knot close under the thumb, not by working the fingers, but by a backward movement of the wrist, the fingers being again extended. This is half the stitch. For the other half, drop the thread in front of the work, instead of throwing it over the hand, and insert the shuttle *from the back*, under the loop over the fingers. Draw out the shuttle, and finish the stitch, as before. If the shuttle be not drawn out quite straight, and held quite extended while the new loop is being slipped up to its place, the knot will be formed on the wrong thread, and it will be impossible to draw it up. This double movement is known in recipes as a *double-stitch*, because the half-stitch only was formerly known. When a given number of stitches is done, they are drawn up, either quite tightly, so that the first and last stitches touch, or with a bar of thread between.

PICOT.—Loops are joined to each other by means of a picot. It is to make these that the pin and chain are required. These pins may be made of silver, with a chain about three inches long, and a ring large enough to slip over the thumb; but a large rug-needle, in which a coarse thread is knotted, with a loop at the end, for the thumb, will answer all the purpose. A *sharp* needle is unfit for this purpose. For coarse work, one of the large pins, called blanket-pins, is excellent. Having attached the pin to the thumb of the

left hand, where it hangs down ready for use, do the first stitch or stitches of the loop. When the picot is to be made, lay the point of the needle above and parallel with these stitches, close to them; and before making the next, pass the thread already round the fingers *over* the pin. Go on with the stitches without moving the pin, laying the thread over it, as often as a picot is to be made. When the loop is finished, withdraw the needle and draw it up. Picots are sometimes made merely for ornament.

To JOIN.—This is always done to a picot, and generally after doing the same number of stitches as were done after the last picot of last loop. With the needle, draw the thread which goes round the fingers through the picot, sufficiently to allow of the shuttle passing through. When this is done, stretch it over the fingers again, and continue the work.

BARS.—These are always done with a needle, which, at the commencement of the work, is threaded on the end of the shuttle-thread. Bars do not occur in all the tatting patterns; but when they do, begin by threading on this needle (always a rug-needle), and tying it with a single-knot, merely to prevent it from slipping off. As in this design you usually begin with a bar, take up a loop of thread, about a yard from the needle, between the finger and thumb of the left hand; both needle and shuttle being suspended from it. Take up the needle in your right hand, and stretch out a bit of the shuttle-thread over the middle finger of the left (not round all the fingers. With the needle, work on this bar as many stitches as may be ordered, making picots where required, either on the shuttle-thread, or that attached to the needle. The recipes invariably mention which. Observe, that to make bars, you drop the shuttle, and work with the needle. To make loops, you use the shuttle only. When picots are made on the *needle*-thread, take care not to draw it tightly afterwards, as you will draw out the picot.

TO JOIN ON A NEW THREAD.—When that in the shuttle is exhausted, fill it again, and join on, at the base of a loop, with a weaver's knot. Sometimes it happens that there is a thread left, not long enough for the next loop, but still, longer than that on the needle. If so, transfer the needle to it; and after working in a little of the old end, cut it off.

THE MATERIAL is the Tatting Cotton manufactured on purpose for this work, by Messrs. Walter Evans & Co., of Derby, England.

TRANSFERRING.

By this term is understood the art of putting embroidery or lace on a new ground, when that which originally held it is worn out. We all know that the *ground* of muslin or lace is the thinnest and most delicate work; consequently, it is always that which wears out the soonest. In expensive French embroidery, the flowers should be carefully cut out with sharp lace scissors, and then tacked on *toile cirée* in the form to which you desire to remake the article. The outlines of the shape should previously be drawn on the green side of the *toile cirée*. The various parts are then connected and formed into a complete piece of work, either by one of the point lace bars or by any of the methods known as *guipure*. (See *Guipure-work*.) Sorrento edge bars are very suitable, and make a very beautiful grounding. Unless the work is extremely valuable, it will hardly pay to put the Raleigh bars, which are so very much more tedious than any other. But if you are making scraps of old point into a piece, it is necessary to use these bars to give the due effect.

Should any piece be imperfect, you must outline it with thread and buttonhole it neatly, to make it whole, before beginning the ground. And any part which may be worn,

that has had fancy stitches, whether in muslin or lace, must be freshly worked with others.

A fresh edge may be worked, either by using a point edge or laying on several thicknesses of threads in scallops and covering with buttonhole-stitch, or by putting a narrow lace beyond a straight line, covered with buttonhole. Whatever edge is employed, this part must be done *last*.

In transferring Honiton lace, remove the ground carefully and tack the sprigs and edge, face downwards, on the *toile cirée*. Lay Brussels net over, and sew the edges with very fine thread. Cut out the lace under a large sprig, and work the edges to prevent them from tearing. Or Honiton may be guipured together, in lace guipure-stitch. (See *Guipure*.)



VELVET BALLS.

VELVET BALLS (for trimming rigolettes, etc.)—The materials are zephyr wool of the same color or colors as the article to be trimmed, with the Mecklenburg thread No. 1, of Messrs. Walter Evans & Co., of Derby, England. The pretty balls with which so many articles of dress are tasselled are made by tying a number of strands of wool at regular distances, and cutting through the wools between every two ties. You may wind over the hands of another person, or on a winding machine; but not on anything that will give way, as it is necessary to use some force in making your knots secure and compressing the wool as much as possible. About forty-eight strands will make a full, handsome ball, tied at every half inch or a little more distant. For making tassels, at least double the number, cut at nearly an inch apart. You may vary the pattern (if two colors are employed) by the mode of winding. By using two colors

together, winding both at one movement, a variegated ball is made. Wind eight white, four colored, alternately, and spots will appear. I think this the prettiest. If cut at all unevenly, they must be shaved afterwards.

To thread the balls, thread a rug needle with Mechlenburg No. 1, or netting silk. Fasten the end to the work. Make a thick knot at a little distance on the thread and slip on a ball, passing the needle in the direction of the wool, and taking care it does not drag. Another knot at an inch distance and another ball, and so on.

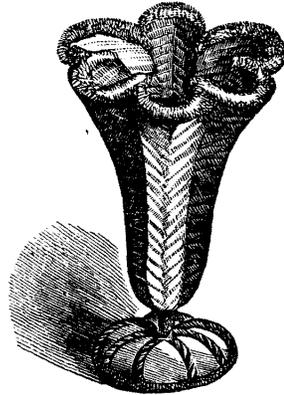


WIRE-WORK.

BASKETS, vases, cigar-stands, and many other ornaments, are now made in wire-work. They are worked in beads, chenilles, silks and wools; beads being at present the most popular. Choose a frame that has no rough edges or unsightly joins; then cover it entirely by winding soft white braid, No. 8 to 12, round it. This serves a double purpose: it hides the wire and gives a material for the needle to hold on. The spaces are variously filled in. In baskets, the bottom is very often made of a piece of Berlin-work, grounded in white beads; or filet, darned in an appropriate pattern. If the latter, the sides usually correspond with it. Or the divisions of the sides are filled by an open net-work of beads, lines being taken diagonally in one direction and crossed in the opposite. Usually, such work is done in two colors and sizes, the size of the lozenge being of white and the points of ruby or blue. As the needle passes in both directions through every point, it is needful that these beads be the largest. Suppose, for instance, you fasten on your thread and string five white, one ruby, alternately, to make one line. Secure

it in its place, and then do the shortest *cross line*, when you will thread five white, but pass the needle through the ruby of the former line. Then do a line parallel with the first; then the fourth on a line with the second; and so on. If the space decreases considerably towards the lower part, you will arrange so as to diminish also the size of the lozenge. The wires are frequently covered with beads bound round them. You use Mechlenburg thread, *well waxed* (and this ought always to be done for bead-work), and threading perhaps a row of beads at a time, wind them, and secure by a stitch on the braid before threading any more.

O. P. beads are often employed for filling in the sides of card-trays and baskets. They are either simply threaded in diamonds, or formed into stars and other ornamental devices, each of which fills up one space.



Chenille, silk and wool are also used for connecting the bars of wire-work. Chenille is most beautiful for this purpose. The size employed is a fine size of chenille ordinaire, not that employed for embroidery. The engraving is an illustration of this work. A wire frame, something like the petals of a large lily in form, but all connected by a wire round the top, looks exquisite in rich blue and canary color. The upright wires, of which there

are twelve, are alternately swelling out and bent in, to give the form of the flower. The chenille is carried from an inner wire *under* and round the outer, then under and round the next inner, back to the outer, round it, and to the first inner. This outer wire is thus woven with two inner ones. The next

line is done in a different color, with *one* of the inner wires already partly used, a new outer and new inner one. So all the six divisions are filled. The top wire and those of the stand are then wound with chenille, both colors together, and lying side by side. The beauty of this work depends much, though not altogether, on the elegance of form of the wire frame.

WIRE CANVAS-WORK—Card and other baskets are often done in this work. The material is, in fact, a canvas made of wire, cut into form and strengthened by thicker wires round the edges. You buy the frame ready made, and painted bronze, steel, white, maize, or grey. Then work it like any other canvas-work, in appropriate designs. Take care that no threads cross the ground-work, where they would afterwards be seen; and fasten off your ends neatly. Trim with ribbon bands, or fancy trimming.

PRINTERS' MARKS.—It is frequently necessary, in writing directions for the work-table, especially for magazines, where the space devoted to the subject is limited, to contract the descriptions when there occur repetitions of the same stitches. To indicate such repetitions, printers' marks are used. They consist of crosses \times , daggers \dagger , asterisks $*$, \div etc. Similar ones are placed at the *beginning* and *end* of any part to be repeated, and the number of times is written after the last. Thus, \times 3 dc, 5 ch, miss 4, \times 3 times, would, if written in full, be 3 dc, 5 ch, miss 4; 3 dc, 5 ch, miss 4; 3 dc., 5 ch, miss 4.

Sometimes one pair of marks is used within another—thus, \times 5 dc, 3 ch, miss 2; * 1 dc, 3 ch, miss 2 * twice; 4 dc, 2 ch, miss 1 \times twice. This, written at length, would be 5 dc, 3 ch, miss 2; 1 dc, 3 ch, miss 2; 1 dc, 3 ch, miss 2; 4 dc, 2

ch, miss 1 ; 5 dc, 3 ch, miss 2 ; 1 dc, 3 ch, miss 2 ; 1 dc, 3 ch, miss 2 ; 4 dc, 2 ch, miss 1.

The reader will see how great a space must be saved by these contractions and signs, when the repetition would occur 10 or 12 times, or perhaps even more frequently. She will especially bear in mind that repetitions always occur between two *similar* marks in the same row or round.

END OF INSTRUCTIONS.

SHADING AND COLORING.



A GUIDE to needlework would be incomplete indeed without some directions on the choice and arrangement of colors. It is true that some people possess naturally an eye for color; but this gift is comparatively rare; and when it does exist, it requires careful cultivation, and a knowledge of the principles of harmonious tinting to make them fully competent to arrange the wools for a piece of Berlin-work, or, as it is technically termed, SORT A PATTERN. There are many hundreds of shades of wools in every well-selected Berlin repository. Of greens alone there are ten or twelve distinct hues, and each of these has twelve to twenty shades. Now some of these will harmonize with one color, some with another. It is of the last consequence to the effect of a piece of work, to choose the tints that will work well together. Instead, therefore, of troubling the reader with a disquisition on primary, secondary, and tertiary colors, I will give a list of those that combine with the best effect.



LEAVES.

BRIGHT GREEN ROSE LEAF.—1 dark Saxon green, 2 of bright emerald or grass green, and 2 of a somewhat yellower tint.

DARK ROSE LEAF.—Take black for the darkest shade, and 4 shades of clear leaf-green.

FADED LEAF.—Black, 2 greens, and a yellowish olive; or for a light faded leaf, 3 shades of olive green (from the lightest), and two dark myrtle green.

WHITE ROSES, AND OTHER WHITE FLOWERS, may be shaded with green, grey or fawn, using the lightest and softest tints only. White silk, as nearly matching the white wool as possible, may be employed for the lightest shade, and white wool for the second; for it is noticeable that silk, though exactly matching wool, from its texture, always looks lighter and brighter. Silk may, therefore, be taken for the lighter shade of any flowers.

DAMASK ROSE.—Black, 2 claret, geranium, and coral-pink.

PINK FLOWERS.—Ponceau, rose-pink, and 3 shades of clear pure pink.

YELLOW FLOWERS are shaded into orange or bronze.

LIGHT BLUE into a Marie Louise blue.

DARK BLUE into black.

LAVENDER into dark purple.

PURPLE into black.

COMBINATION OF COLORS.—White flowers should be surrounded by rich, dark leaves, especially by those partaking of the olive-green tints. Blue flowers, should have faded, or olive-green, or yellowish-green leaves. But the more decidedly partaking of the brown autumn tints the better. The green shades of drab and fawn go well with lilac or pink. The warmer shades of the same with blue. Greys go well with pink, and slate with scarlet. The warm brown tints of drab with yellow. The reddish browns with green. The shades of maize, apricot, and salmon, with either green, violet, or blue; but it is necessary to select them together, as each shade would not go equally well with either. Blue and green (called by the French *préjugé vaincu*), never

will, whatever Fashion may dictate, look well together. Some shades of yellow look well with some greens; others are equally objectionable. They, also, require, therefore, to be carefully selected.

In choosing a group of flowers to be worked on a light ground, see that one, at least, is of the same tint. On a *bleu ciel* (sky-blue) ground you should have, at least, one blue flower, or spray of them, of the same tints. When the ground is light, avoid all very dark tints near it. In a dark ground, the brightest flowers should be near the centre of the group. There should be a certain *richness* about all the colors, the tone of the leaves, etc.; while on the lighter grounds, the utmost softness is especially to be studied. Two or more bright colors should never be brought, in needlework, into immediate contact, nor should black ever be worked *next* to a clear bright tint. Care is to be taken, especially, in harmonizing the various colors by the introduction of the neutral tints. Greens are especially difficult to deal with, unless the worker be an artist, or, at all events, a student of nature. Look at any landscape, and see how hues and tints blend in the distance, how little you can distinguish of any bright glaring color in relief, and you will certainly never select such bright, sharp shades of green for the distant trees of a landscape as I have seen such parts worked in.

It is needless to say that much of the effect of a piece of Berlin-work depends on the person who selects the pattern and materials. An old worn *shopkeeper* of a design, that has lain for years in the portfolio, is not likely to be a good pattern to work from. And even of those that are new and freshly done, there is a vast difference. One copy of the same design is often so superior to another as to be worth twice as much. It is important, therefore, that those who do not feel sufficiently experienced to choose pattern and wools

for themselves, should be able to rely on the person to whom they intrust their commission, since otherwise a great outlay of time and money may be made, to very little purpose.

The remarks I have made on the mingling of colors in patterns, and their harmonious combinations, are equally applicable to every other sort of fancy-work.

PATTERNS.

KNITTED EDGINGS.

SHAWL BORDER.—This might very properly be termed *Universal Edging*, since it can be made of any width desired. It is rich and handsome looking, and especially pretty for Shetland shawls. Cast on *any* even number of stitches, and *three* over.

1st Row.—K 3 for edge. × m 2, k 2 t. × to the end.

2d Row.—× k 2, p 1, × till three only are left, which knit.

3d, 5th and 7th Rows.—Like 1st.

4th, 6th and 8th Rows.—Like 2d.

9th Row.—K 3. × k 2 t, to the end of the row.

10th Row.—Cast off 10, loosely, and knit the remainder of the row, decreasing often enough to have, again, only the original number of stitches; but if the lace is wide, and the increase consequently great, k 2 t, every time you cast off, so that at the 10 times, you will really cast off 20. In the remainder of the row, decrease so as to have the same number of stitches on, with which you began.

This completes one pattern.

DIAMOND POINTED EDGING.—Very useful for any purpose for which *strength* is essential. The points, being solid, are not so apt to tear, as in many other designs. Cast on 12.

1st Row.—K 3, m 2, k 2 t, m 2, k 2 t, k 5.

2d Row.—K 7, p 1, k 2, p 1, k 3.

3d and 4th Rows.—Plain knitting.

5th Row.—K 3, m 2, k 2 t, m 2, k 2 t, m 2, k 2 t, k 5.

6th Row.—K 7, p 1, k 2, p 1, k 2, p 1, k 3.

7th Row.—Knitting.

8th Row.—Cast off 5; knit the rest.

THREEHOLE POINT EDGING.—Cast on 5.

1st Row.—K 3, m 2, k 2.

2d Row.—K 3, p 1, k 3.

3d and 4th Rows.—Plain knitting.

5th Row.—K 3, m 2, k 2 t, m 2, k 2.

6th Row.—K 3, p 1, k 2, p 1, k 3.

7th Row.—Plain knitting.

8th Row.—Cast off 5 ; knit 4.

SIX-HOLE POINT EDGING.—Cast on as for the last, and do the first seven rows.

8th Row.—Plain knitting.

9th Row.—K 3, m 2, k 2 t, m 2, k 2 t, m 2, k 2 t, k 1.

10th Row.—K 3, p 1, k 2, p 1, k 2, p 1, k 3.

11th Row.—Plain knitting.

12th Row.—Cast off 8. Knit 4.

FIVE-HOLE EDGING.—Cast on 7 stitches ; and work like the six-hole edging from the *5th Row* ; casting off 6 stitches only, at the 12th row.

DEEP VANDYKE EDGING.—Cast on 10 stitches.

1st Row.—K 4, m 2, k 2 t, m 2, k 2 t, m 2, k 2.

2d Row.—K 3, p 1, k 2, p 1, k 2, p 1, k 4.

3d Row.—Knitted.

4th Row.—k 1, k 2 t, m 2, k 2 t, m 4, k 2 t, k 1, k 2 t, m 2, k 2 t, k 2.

5th Row.—K 4, p 1, k 4, p 1, k 1, p 1, k 2, p 1, k 2.

6th Row.—Knitted.

7th Row.—K 4, m 2, k 4 t, × m 2, k 2 t, × 4 times ; k 1.

8th Row.—K 1. × k 2, p 1, × 5 times ; k 4.

9th Row.—Knitted.

10th Row.—Cast off 10. Knit the remainder.

SCALLOPED EDGING.—Cast on 9 stitches.

1st Row.—K 2, k 2 t, m 1, k 2, m 2, k 1, m 2, k 2.

2d Row.—K 3, p 1, k 2, p 1, k 2 t, m 1, k 2.

3d Row.—K 2, k 2 t, m 1, k 9.

4th Row.—K 2, m 2, k 2 t, k 1, k 2 t, m 2, k 2 t, k 2 t, m 1, k 2.

5th Row.—K 2, k 2 t, m 1, k 2, p 1, k 4, p 1, k 2.

6th Row.—K 10, k 2 t, m 1, k 2.

7th Row.—K 2, k 2 t, m 1, k 2, m 2, k 5 t, m 2, k 2 t, k 1.

8th Row.—K 3, p 1, k 2, p 1, k 2, k 2 t, m 1, k 2.

9th Row.—K 2, k 2 t, m 1, k 9.

10th Row.—Cast off. 4 k 4, k 2 t, m 1, k 2.

A DEEP LACE EDGING.—Cast on 17 stitches.

1st Row.—Sl 1, k 2, m 1, sl 1, k 2 t, pass the slip stitch over, m 1, k 3, m 1, k 2 t, m 1, k 2 t, m 1, k 1.

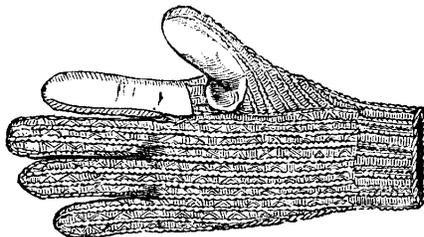
2d, 4th and 6th Rows.—K 1, p all but 5. K 5.

3d Row.—Sl 1, k 2, m 1, k 2 t, m 1, k 2 t, k 1, k 2 t, m 1, k 3, m 1, k 2 t, m 1, k 2 t, m 1, k 1.

5th Row.—Sl 1, k 2, m 1, k 2 t, k 1, m 1, sl 1, k 2 t, pass the slip stitch over, m 1, k 5, m 1, k 2 t, m 1, k 2 t, m 1, k 1.

7th Row.—Sl 1, k 2, m 1, k 2 t, m 1, k 2 t, m 1, k 1, m 1, k 2 t, k 5, m 1, k 2 t, m 1, k 2 t, m 1, k 1.

8th Row.—Cast off 5, and knit the remainder.



KNITTED DRIVING GLOVE, FOR A GENTLEMAN.—*Materials.*—Strong worsted yarn, or Fleecy 8 thread wool, and knitting needles No. 14, 15, or 16. Cast on 48 stitches altogether.

Join into a round. In ribbed knitting, 2 plain, 2 purled, alternately, do $1\frac{1}{2}$ to 2 inches. Then the spot pattern (see instructions). After 6 rounds, begin to make the thumb,

thus—make 1 stitch, knit it plain in the following and all alternate rounds. In the 3d, make 1 on each side of that already made, which is the centre one of the thumb. In the 5th, make 1 on each side of the 3. You now have 5. In the next, make 1 on each side of them; so on increasing two in every other round, and doing the same pattern as on the rest of the glove, throughout, until you have fifteen in the thumb. Continue without increase until you have done enough to come, easily, to the division between the thumb and hand. Slip all the stitches, except these 14, on other needles. Put these on 2; on a third cast on 6, in the same way as you would for a foundation. Join this into a round. Do the length of the thumb. Close, by knitting two together on each needle, until it is quite closed up.

Now, resume the hand, taking up the foundation of the six made stitches, so as to join them on. Do about $1\frac{1}{2}$ inches, before beginning to form the fingers. On the stitches taken up for the fore-finger depends the set of the glove, and whether it is right-hand or left. The six made stitches should always form the *front* of it, and if you take them *after* eight more, then make four, as for the thumb, and close, it will make the right-hand glove. If you take these six first, then eight more of the round, then make four, close, and knit, it will suit the *left* hand. After making this finger long enough, close like the thumb. The middle finger takes up the foundation of the 4, 6 from the palm of the hand, 4 new cast on, and 7 from the back of the hand. Third finger the same. The remainder, taking up the foundation of the last 4, without making any new, form the little finger. All the ends, when cut off, must be drawn in, and fastened off on the wrong side. The inner parts of the fingers may be lined with chamois leather. The coarser the needles employed, the larger will be the glove. I mention, therefore, three sizes.

LADY'S WINTER OVER-GLOVES.—These are most comfortable articles of dress in cold weather, especially for those ladies who require the use of their hands when out of doors and do not like to be burdened with a muff, yet suffer from cold.

Select eight-thread Berlin wool, of black, or any dark color, and about No. 17 needles. Proceed exactly as for the gentleman's glove, until you come to the *fingers*, which knit altogether, like an infant's glove. Take care to close into a good shape, the six made stitches being before the palm ones in one, after in the other. These six must be the beginning or end of one needle. Of them k 1, k 2 t. Now knit within three of half the round. K 2 t, k 1. The other half round the same. Knit one plain round and repeat; do these two rounds until there are twenty-four only altogether. Then close like the toe of a stocking. (See instructions.)

KNITTED RIGOLETTE.—*Materials.*

—Four-thread Berlin wool, eighteen skeins of any bright color, and thirty of white. Ivory needles, No. 8. Also a reel of the royal Mechlenburg thread, No. 1, of Messrs. W. Evans & Co., of Derby, England.

With the colored wool, cast on two hundred stitches. Do one *ridge*. (See instructions also for *Pyrenees Diamond Knitting and Balls*.) Join on the white wool. Purl one row. Then do eight rows, Pyrenees pattern. Ridge (*colored*). White. Purl 1, and do eight more Pyrenees. Another edge, colored. Join on the white. Do ten rows,



alternately purled and plain. Knit with every stitch of the next row one of those of the purled white row after the middle ridge, so that this white work, which forms a lining for the open Pyrenees, be joined to it. Do eleven more plain white rows; cast off, and sew to the casting-on stitches. Draw up the ends so that the two ridge edges join and form a rounded extremity.

The back of this rigolette is something in the form of a half handkerchief. Cast on one hundred stitches with the colored wool and do one ridge. Join on the white; purl one row; do six Pyrenees. Another ridge. Join on white; purl one row; then do about six inches, decreasing three at the commencement of every row until half the number of stitches only remains. It only remains to sew this to the front, so that it comes sufficiently far down on each ear; and to finish the rigolette with the ball trimming.

Make one hundred and thirty small balls and twenty-four large ones. Make the latter into two handsome tassels, of four drops, with three balls on each. Join to the ends. Thread a rug needle with a long thread of Mechlenburg. Ascertain how much of the rigolette will actually surround the face. Join your thread to the first point of this part of the edge ridge; slip on a ball; join to the next point but one; slip on another ball; continue so all round the face. Trim the other edge of the front (where it joins to the back) with loops, having four balls on each. Then trim the back, with loops of five balls each, carrying them down in smaller loops a little way along each side of the front.

Small ornamental buttons, with an elastic between, may be used to fasten this head-dress beneath the chin; or white sarsenet strings may be added.

The prettiest colors for this purpose are cerise and white; pink, crimson, or blue, with white; or blue and maize, if the shade be pretty. Those who are fond of those charming

shades usually called Quaker colors, will find any stone, drab, or fawn, with white, extremely pretty and becoming.

KNITTED WINTER BASQUE FOR A CHILD.—*Materials.*—Four-thread white and eight-thread colored Berlin wool. No. 10 ivory needles and No. 18 steel do.

The first part to be done is the frilled trimming round the lower part of the basque. With the bone needles, cast on sixteen stitches *. Knit one row, purl one, knit one, purl one; join on the colored wool. Knit two rows.

3d Row.—K 1, × m 1, k 2 t, × to the end.

4th Row.—Knit *. Join on the white wool; and repeat between the stars forty times, ending with four extra white rows. Now take up the

edges of all this stripe on one side, making one hundred and twelve stitches. Join on the colored wool and knit the row. Two white-stitch edges must be knitted together to reduce to one hundred and twelve; and this first row must be knitted with the right side of the work to you. Knit another row. Then one of open-hem, as in the frill. Then one plain row. Join on the white, and knit in diamond honeycomb-stitch (see instructions) fully four inches deep. One front is then worked, and requires thirty stitches; do nine diamonds, which brings it to the shoulder. Then decrease two stitches in every alternate row at that edge nearest the back until



fourteen stitches only are left. Cast off. The other front is done to correspond, leaving sixty-two stitches for the back.

BACK.—Join on your thread and cast off the first *six* stitches; knit the remaining fifty-six, of course, in diamond honeycomb; in the next needle, cast off six again. These straight pieces go under the arm. Knit the back to match the fronts, only cast off two at the beginning of each needle, when you get to the shoulder, for several rows; then every alternate row only; so that thirty-six may be left to cast off, when the same depth is done as on the fronts. Take up the edge stitches down the fronts and along the outer edge of the frill. With the right side of the work towards you, knit one row with the colored wool, doing two edge stitches as one, down the sides. Do another; then the open-hem; then another; and cast off loosely.

SLEEVE.—Do a frill, like that trimming the body, but 12 stitches wide only, and 9 perfect patterns. Cast off. Take up the edge-stitches. (*Colored wool.*) Do 2 plain rows, the open-hem, another row, and cast off loosely. This is the lowest edge of the sleeve. Take up the stitches at the other edge. Join on the colored wool, and do 2 rows plain knitting, having 30 stitches. Take the fine needles, and white wool, and do 8 rows, 4 knitted and the 4 alternate purled. Join on the colored wool, and with the large needles, do 1 plain row. With the white wool, purl one row, making a stitch after every stitch; then $5\frac{1}{2}$ inches diamond honeycomb, complete the sleeve.

HOOD.—White wool. Begin on 12 stitches. Work in the same stitch as the rest, increasing one stitch at the end of *every* row, until 34 rows are seen at the back. Do 2 plain colored, and 2 plain white rows, and cast off, knitting 2 together along the centre 36 stitches, and knitting very tightly, to make that part full.

TRIMMING FOR HOOD.—A similar frill to that of the

sleeves and body, on eight stitches only. Twenty-two patterns will suffice. Treat one edge as before, and cast off loosely. The inner edge the same, but take 2 white stitches as one; do open-hem, 1 row after; and cast off very tightly, especially in the centre. Put this trimming round the sloping sides of the hood, so that half the width goes beyond it. Sew it round, as neatly and invisibly as possible. Join up the sleeves, and sew them in, with white wool; and with the same, crochet together the body and hood, in single crochet, making the fullness fall in the neck. A crochet trimming is added round all the frills, thus: white wool, sc in a hole of the open-hem; \times 3 ch, very loosely; sc in next hole. \times repeat all round every frill. A small woollen cord, with tassels of wool to match, may easily be made, to fasten it at the throat, the cord being run in and out, beneath the hood. A coarse bone hook should be used for the crochet.

By increasing every part in due proportion, a larger basque may easily be made, from these instructions. Eight stitches extra in each sleeve require 32 in the body, and 8 in the hood; depth of every part increased; and 4 stitches more for each frill.

NETTED MITTENS, IN MALTESE LACE.—*Materials.*—Very fine black netting silk, No. 14 mesh, with a flat one, one-quarter of an inch wide, and No. 11 round mesh.

Make a foundation of 46 stitches, 40 being for the hand, and 6 for the thumb. Work 3 rounds, with No. 14 needle. Now with No. 11 do 2 stitches in every stitch. Take the fine mesh, and do a round, treating every 2 stitches as one, and taking them together. Two more fine rounds, and then one with the flat mesh, after which, with the fine mesh, work the stitches as in No. 7 edging. The hand is done in plain netting with the fine mesh, increasing only for the thumb. This is done by netting 2 in the first and last of the 6. Three plain

rounds; then increase on first and last of 8. Three more rounds; increase on the first and last of 10; and so on, when half way up the thumb, increase somewhat oftener. On coming to the division of the thumb from the hand, it will be necessary to take up the thumb-stitches, and add six more on a foundation. Net round and round, about an inch, gradually decreasing the six extra stitches. Do a round with No. 11 mesh, like that already done, and 2 fine rounds. Finish with the narrow shell edging. Resume the hand, taking up the 6 stitches. Net round and round, gradually taking these in. Do the length you require, and if you wish half fingers, take one-fourth of the stitches, and 2 extra on a foundation, for the fore-finger, observing the rules as to its position with regard to the thumb given in the 'KNITTED MIRR.' Each other finger must be done the same, and finished with a line of double-stitches, like the thumb. But for the little finger, you do not make any extra, but only take up those of the third. If no fingers are put, do the double round, and fine ones after, round the knuckles, and in either case, finish with the narrow shell edging. Round the wrist do the broad edging, No. 6, and run an elastic through the open round. Darn the back, in three lines, meeting at the wrist, in any simple pattern.

IMITATION HONITON LACE.—Twelve patterns, with section of a completed collar.

I do not advise any one to select this for their first essay in crochet; it requires some skill to work, at all, with very fine cotton, such as alone is suitable for this purpose. But after a little practice with coarser materials, the worker will find no insurmountable difficulty in any of these patterns, especially as the number of chain-stitches is generally indicated. Among the 12 patterns will be found 4 borders and 8 sprigs; and all have been taken from some of the choicest specimens of Honiton. Nos. 1 and 4 are for veils or sleeves,

5 for collars only, 12 for any article whatever. A few general directions will suffice for this sort of work.

SPRIG 1.—Begin at *a* with a chain of 60. Slip back on one stitch, sc on another, sdc on a third, 1 dc on the fourth, * 5 ch, miss 5, 1 dc. * all the length, but *close* as you began. Work up on the other side of the original chain in the same way, but the dc stitch must fall on the middle (*or third*) of every five. Do 3 in 1 at the point, and then on the other side the same. This makes your centre. Work round it the pointed scallops, from sc to long tc (see *Crochet* instructions), diminishing each scallop suddenly, and adding 5 in the stitch at the extreme point, and 3 in 1 on each side of it. The stem 16 ch. Then comes a little loop on one side, of 16. You close this into a round, and work on it in sc. Where the line happens to be thicker, it shows you must do it in dc or tc, according to the depth. Continue the stem as many chain as are mentioned, then the next flower with five petals. The stem of this flower has no figures to mark the number of chain, but a similar one, on the opposite side, has; and this is intended as the guide. Each petal, also, has 8 chain, on which you work, miss 1, 5 dc, 1 sdc, 1 sc. Continue in this way up one side of the spray, and down the other, doing each flower perfectly as you come to it, and sc stitches on the chain of the stem itself when going down again.

The border No. 5 (see Plate I., Fig. 3) is worked by making a chain in the entire length, allowing seventeen stitches for each pattern, and two over. Work back, × 2 sc, 3 ch, 1 dc, 3 ch, 1 tc, 3 ch, 1 dc, 3 ch, × do this throughout the length. Now on the original chain do * 2 sc on 2, 1 sdc, 2 dc, 1 sdc, 2 dc, 1 stc, 7 tc, 1 stc, 2 dc, 1 sdc, *. Do this on each pattern. Work on the other side, with 2 sdc, 11 dc, 2 slip on 2 sc, 2 sdc; make the little spray after the fifth of every 11 dc.

The sixth spray is, in fact, three perfect ones, and may be

used as such. This is the way, also, in which it should be worked. The flowers seen in 8, 9, and 11 having been already worked in other combinations, the number of foundation-stitches is not given. The border No. 12 has each flower worked separately but the second, and each successive one is united to the last in the outer round of the scallop, where the two flowers are seen just to touch. Worked entirely separately, this flower also makes a very pretty sprig.

You will observe that whenever a doubt can be supposed to arise as to the place where the work is to be begun, the letter *a* indicates it.

No. 50, 70, or even 100 Boar's Head Crochet Cotton, with hook No. 24, should be used for this work. (Plate I., Fig. 4.)

In the third engraving is a section of a completed collar. In reference to it, I may say that I should prefer the large flowers for the outer row, but that the arrangement, as it stands, was in a very beautiful real Honiton collar. The English rosettes are done in No. 50 cotton.

GUIPURE EMBROIDERY FOR CHILDREN'S PANTALETTES, ETC.—(See Plate II., Fig. 2.) *Materials.*—Fine but close jaconet, with the Royal Embroidery Cotton, No. 24, and Boar's Head Crochet Cotton, Nos. 16 and 50, of Messrs. Walter Evans & Co.

I have selected this pattern for illustration, as it is both strong and very effective. The bars are to be done in the Boar's Head Cotton, No. 16. Every part of the design is done in buttonhole-stitch, and the graduated scallops and Chinese eyelet-holes are to be considerably raised. There is hardly any purpose to which muslin-work of this width might be applied for which this design would not be both handsome and appropriate. The rosettes are in No. 50 cotton.

CORAL PATTERN GUIPURE SLEEVE.—(Plate III. Fig. 2.)—The materials are Nansook muslin, guipure net, and Evans' Royal Embroidery Cotton, Nos. 20 and 30.

The engraving gives the centre of the sleeve, the coral branches turning in opposite directions. Each half should be copied from the spray nearest to it. The ground is guipure net. Trace the design with a double thread, carefully taking up the net whenever it is possible. Do the outlines in a narrow line of buttonhole, with No. 30 cotton. The rose buttonhole of the scallops and wheels is in No. 20 cotton.

PATENT APPLIQUÉ SLIPPERS.—(See Plate II, Fig. 5.)—Scarlet and black appliqué cloth, and maize Russia braid, in which the outlines are simply braided. They may be obtained in many other combinations of color and varieties of pattern.

DOYLEY FOR A FRUIT DISH, IN SQUARE CROCHET.—(See Plate II., Fig. 3.) *Materials*.—No. 12, 14, or 16, Evans' Boar's Head Crochet Cotton, with a suitable hook.

To be worked in square crochet, according to the instructions already given; and trimmed with a suitable crochet lace.

This design would also look very handsome netted and darned. For this, No. 8 Boar's Head must be used for the netting, with No. 12 knitting cotton for darning. You begin as for square crochet, but with fifteen stitches, increasing at the end of every row until you have fifty-six holes up one side. Put a mark on that side, and cease to increase there; but continue to do so on the *other* side, in every alternate row, until there are sixty-nine holes there, when you cease to increase. On the side there were fifty-six, there must now be fourteen holes made, which will be nearly done by this time. Then net two together at *this* end, which will be in every other row; and when there are fourteen holes at the other corner, begin to decrease these also, until you end with fourteen holes only, fifteen stitches. Add a netted lace all round, and darn according to the engraving.

STRIPED CROCHET TIDY, OR LOUNGE COVER.—(See Plate II., Fig. 1.) *Materials*.—No. 10 Evans' Boar's Head Crochet

Cotton; No. 4 do. for fringe. Turquoise Blue Beads, No. 2. Worked lengthwise.

The narrow stripes are done in sc, with the design formed in beads, the broad in square crochet. Make a chain the required length, divisible by 78, with 1 over. Do the narrow stripe, every pattern of which requires twenty stitches. On this work the broad stripe, reversing the work, the open crochet being done on the wrong side of the bead crochet, and again turning for the next narrow stripe. Do any width you please, always ending with a narrow stripe. One row of dc and one of square crochet at each end, with fringe, will complete it. Or a narrow bead border may be worked at each end.

GLOUCESTER POINT COLLAR.—(See Plate III., Fig. 1.)
Materials.—The Point Lace Cottons of Messrs. Walter Evans & Co.

The engraving represents a section of the collar, on the scale of the original, which was worked in the hope that I might be able to present it to the late venerated and beloved Princess, the Duchess of Gloucester, the only surviving aunt of Queen Victoria, little dreaming that ere it could be completed the last daughter of George III. would have joined her parents in the tomb. I will not venture to say that my handiwork would have been worthy of the acceptance of that excellent lady, but as in the opinion of judges it was so, I think it may be of some interest to other workers. It is done in Spanish Point, but very slightly raised in parts. The flower of England, the rose, with branches of forget-me-nots, forming the design. Being of such delicate texture, the outlines are done with No. 7, instead of No. 1, Mecklenburg. The roses are variously filled in, the centre one, as seen in the engraving; the other two in pairs, somewhat differently. A double line of Moravian is laid in as a foundation for the Raleigh-dotted edge of the roses and buds, and a treble line

for the outline of the collar, on which the scallop is worked. By looking at the illustrations of the Point-stitches, you will see what are appropriate for the remainder of the collar.

EMBROIDERED CUFF.—(See Plate I., Fig. 5.) *Materials.*—Narrow lace insertion, Nansook muslin, and Evans' Embroidery Cotton, No. 36.

I give this as a sample of an extremely pretty and effective, but uncommon sort of work, in which very narrow lace insertion is used to spare the labor of lines of open-hem. The lace is not more than one-fifth of an inch wide, and is laid on over the muslin whenever double parallel lines are seen in the engraving. This lace is attached to the muslin by neat narrow buttonhole. It is cut away from those parts which are embroidered, and the rose buttonhole-stitch, of the flowers, will effectually secure the ends. Between every two rows of lace is one of eyelet-holes, which are neatly sewed over. The border may be done as seen in the engraving, or, if preferred, this part may be omitted, and a neat narrow lace edging sewed on. The engraving represents the cuff diminished about one-half.

MEDALLION PATTERN SLEEVE.—(See Plate IV., Fig. 1.)—The material for this handsome sleeve is Nansook muslin, with the Royal Embroidery Cotton, No. 30 and 40, of Walter Evans & Co.

This pattern will be excellent practice for those who desire to try satin-stitch, without having a very elaborate piece of work; as every flower in the medallion is worked in this manner, with No. 40 cotton. All the remainder of the design is in buttonhole-stitch, even or graduated, except the eyelet-holes, which are neatly sewed over. The fine cross-barred parts of the engraving have the muslin left as a ground, but it is cut away from beneath the guipure bars.

APPLIQUE SMOKING CAP.—(See Plate II., Fig. 4.)—The materials for such a cap as this should be purchased ready

prepared and begun from a store; and all the necessary materials for completion, *including the tassel*, must be obtained at the same time. The original of this is in rich black velvet with the serpentine part in crimson satin. Two different soutache cover the join of the two materials, above and below; and the waved line is of black velvet edged with gold, and with black cut beads along the centre. The scrolls are in gold braid, and Albert ditto. The tassel is in black and blue silk, and gold fringe, with passementerie button.

LAMP MAT IN BERLIN-WORK.—(See Plate IV., Fig 3.) *Materials.*—Black and chalk white beads, No. 2, bright green, and scarlet Berlin wool.

The white beads in this pattern are indicated in the engraving by white squares; and the black by black squares. These should be done first. The squares which have a line *down* them are to be worked in scarlet wool, in cross-stitch; the remainder in green. The border is in O. P. beads. Any other, and richer one may be substituted for it.

BRAIDED DINNER MAT.—(See Plate III., Fig. 3.)—An entire set ought to be worked, on fine cloth in broad and narrow, or plain Russia and alliance braids, of suitable colors. These mats should be lined with stout mill-board, covered with silk on one side. A silk cord should finish the edges.

GUIPURE COLLAR.—(See Plate V., Fig. 1.) *Materials.*—Jaconet muslin, narrow Eugenie tape, with Evans' Mecklenburg Thread, No. 80, and Royal Embroidery Cotton, No. 24.

The entire collar may readily be drawn from the section in the engraving, which is given of the full size. About eight scallops, will be required for an ordinary collar. The scrolls are formed of Eugenie braid, laid on the muslin. After the bars are done, its edges are closely buttonholed. The rest of the pattern is overcast, including the scalloped border. The Raleigh bars are done with the Mecklenburg

thread; but every other part with embroidery cotton. When completed the muslin is cut away from under all the bars.

MALTESE LACE SLEEVE.—(See Plate IV., Fig. 4.)—This is an excellent imitation of Maltese lace, done with linen braid, and No. 80 Mechlenburg thread.

Take a bit of Maltese lace of any design you please, and draw the pattern on the green side of a strip of *toile cirée*. Braid the broad lines with linen tape of the same width (or perhaps the design requires that two different widths be used). Then connect the various parts with English and Alençon bars; working a rosette, or a few spots of English lace, here and there, and finishing the outer line with Sorrento, or Venetian edging.

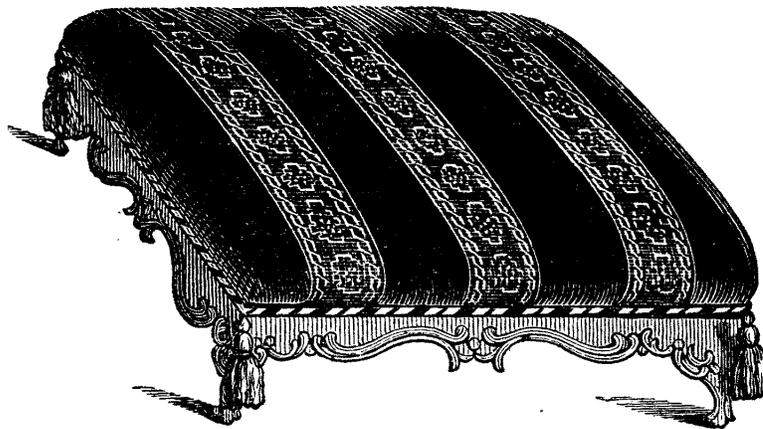
TIDY FOR A PRIE-DIEU CHAIR.—(See Plate V., Fig. 4.)—This is intended to fit the chair, and may be done in either netting or crochet. The size of the mesh must depend on that of the chair for which it is intended; but probably one as large as No. 7 will be wanted. In crochet it must be worked in *Long square* (see instructions). The materials are No. 4 Evans' Boar's Head Crochet Cotton; with No. 4 Knitting for darning, if netted. A piece ought to be worked for the top, and a strip for the back, so that the upper part should form a sort of bag, to fit that part of the chair.

Complicated as the shape is, it is by no means difficult to make it in netting. Crochet, of course, presents no difficulty. Begin at the left-hand corner in one stitch, and work as for square netting, until there are twenty holes on one side. Put a bit of colored thread in to mark this side. The next time you come to it neither increase nor decrease. But after this net two together here, while in the other row you continue to increase, until there are 12 holes so formed. Now increase at the end of every row until you have, along the straight side, as many holes as at the top except one.

Then begin to decrease there, till ten holes are done, when you complete this wide part by doing the little three-cornered bit cut off by the diagonal line seen across the engraving, which is done by working so many stitches only, and decreasing at the end of every row. Resume the long part, increasing on the row ending at the long side, and decreasing at the other, till the entire long side is done, when omit the increase in one row, and then decrease every row until it is finished. Darn, and add a fringe of crochet cotton.

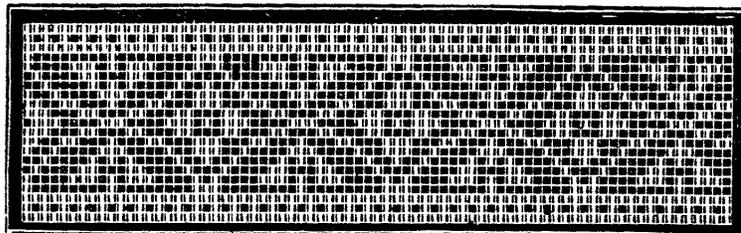
MODERN POINT LACE COLLAR.—(See Plate V., Fig. 2.)—The materials are No. 7 French white cotton braid, and the Point Lace cottons.

The section given of the centre of the collar, is the full sizes, and the rest should be drawn from it. The scrolls may be variously filled up; but all the ground-work is done as seen in various sections of the centre scallop.



FOOT OTTOMAN IN BERLIN-WORK.—I give this represented as made up, to convey an idea of the manner in which

it should be done. The stripes are alternately in velvet and in Berlin-work, done on border canvas, in a medallion, or other suitable design. The original of this had the medallions in amber beads of various shades, and the small border in the same. The ground in rich green Berlin, and the centres of the medallions in dark claret, to match the velvet which composes the alternate stripes. For a footstool, the worked stripes ought not to be more than five inches wide. But the same style, on a larger scale, is equally adapted for chairs and lounging ottomans.



CROCHET AND BEAD BORDER.—A neat narrow border for a tidy, which can be done in crochet bead-work, is so often needed—the engravings rarely giving such borders sufficiently distinctly to be worked from—that I add this especially for that purpose. It may be used for many other purposes, and would, of itself, make a very pretty design for a tidy, worked in open square, and bead crochet alternately, in the manner already given.

CROCHET OVER-SHOE.—(See Plate IV., Fig. 5.) *Materials.*—8 thread fleecy wool, a coarse crochet-hook, and knitting needles. Begin at the toe, with a chain of 15 or 17, according to the size of the foot, and work in ribbed crochet, doing 3 stitches in the centre stitch of every alternate row, until you come to the rise of the instep; then do 5 in 1, for seven

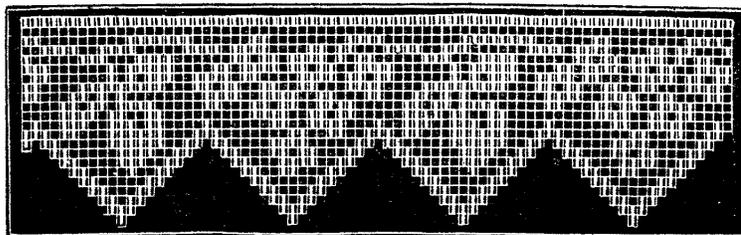
ral times. When the whole front of the boot is done, work from the centre, on one side, making a few chain at the middle to increase the height of the boot round the ankle. Do enough to go round the back of the foot to the front again, and crochet it up. In the other foot be careful that this join comes on the reverse side. Knit in garter-stitch a piece one and a half inches wide, and work on it a fur trimming. (See *Fur trimming* in Knitting instructions.) Sew it round the ankle, without contracting it; and add cork soles lined with silk, or with an inside sole of sc.

CARRIAGE BAG, IN BERLIN-WORK.—(Plate V., Fig. 3.)
Materials.—Black and chalk white beads, No. 1 or 2. Scarlet and rich green wool. Canvas suitable to the beads. (See *Canvas.*) Green silk cord and skeleton frame.

The pattern is in stripes; green ground, with white beads, had scarlet ground with black beads. The small stars which divide the stripes are done alternately in each kind of bead. By a slight error in the engraving, they are not made, as they ought to be, to touch. It must be remembered that all these bags are made of one piece of canvas, long enough to cover both sides of the frame.

INVALID'S WHAT-NOT.—(See Plate VI., Fig. 2.)—Is made of satin, silk, or cloth, braided or embroidered. The foundation is card-board, covered with the material, and lined with silk. It must be worked on the right side. The three pockets are braided or embroidered. The upper one, which should have the initials in the centre, is divided into three parts, by lines of stitching. It will hold the watch, chain, and other *notions*, while the lower ones are very convenient for the handkerchief, Cologne bottle, and such trifles as it is convenient for an invalid to have about her. Each pocket, as well as the frame, is trimmed with quilled ribbon.

DESIGN FOR DARNED VANDYKE NETTING.—Having already given full instructions for Vandyke netting and darning, I



need add nothing here on the subject. It may, of course, be done in any degree of fineness.

The pattern is equally appropriate for square crochet, the points being made according to the rules given for decreasing or sloping the edges of crochet designs. It may be applied, also, for darning on filet, for baskets, and other purposes.

MEDALLION INSERTION IN MUSLIN EMBROIDERY.—(See Plate VI., Fig. 5.)—The same materials and mode of working as the medallion pattern sleeve, which it is intended to match. Such a design is, indeed, required for the band of a *Manche Duchesse*, the form in which such sleeves are usually worn; I mean a sleeve with a deep worked frill, falling over the hand, set in a worked band, below a plain full muslin sleeve.

BRAIDED SLIPPER.—(Plate VI., Fig. 4.)—The material is cloth or velvet, on which the design is marked, and a piece of *soutache* of any color that will harmonize. One piece of *soutache* should suffice for a pair of slippers. It ought not to be too broad.

APPLIQUÉ TOILET CUSHION.—(See Plate VI., Fig. 3.)—The materials for this cushion are an oblong piece of dark blue cloth, on which the design is appliquéd in scarlet. Black Albert braid, gold braid, gold thread, No. 3. *Passementerie* trimmings.

This cushion is to be suspended from the wall. The back is of straight card-board, covered with silk. The other side is stuffed, and considerably raised in the centre. The outlines of the pattern are in gold braid; the parts indicated by black lines are Albert braid, outlined with gold thread. The cloth being sewed over the cushion, is finished with fancy cord, and the tassels are added.

HANDSOME MAT IN O. P. BEADWORK.—(Plate VII. Fig. 1.)
—The colors used for this mat are given below, and the strength of the cotton employed in making it being very essential, Evans' Beading Cotton, No. 00, will be the best. Begin it down the centre, according to the instructions, and finish off the ends neatly and securely. A handsome bead fringe, or other trimming, must be added, to complete it.

Dark Purple. ☒ Light Purple. ☒ Medium Purple. ☒ Bright Green. ☒ Darker Green. ☒ Pale Amber. ☒ Darker Amber. □ Clear White. ☒ Opal. ☒ Claret. ☒ Ruby. ☒ Dark Amber.



INFANT'S EMBROIDERED SHOE.—*Materials.* Fine white cashmere, and ombré crimson silk. It may be made up with cork soles. The shoe is composed of two pieces; the front, and the back, which latter forms almost a boot, buttoning close on the ankle. A simple pattern is marked on the front, and worked in embroidery, the centre of the leaves being

composed of French knots. A double border of fancy-herringbone-stitch is worked all round, and also trims the edges of the back. These both should be lined with quilted silk, neatly piped, and sewed on cork soles, which are previously lined and bound with ribbon.

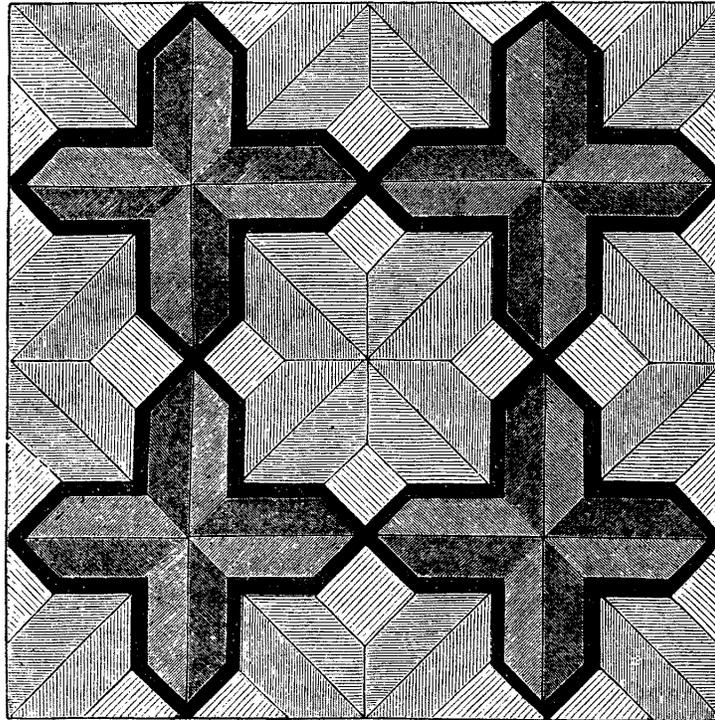


SUSPENSION FLOWER VASE.—A wire frame. O. P. Beads, and Evans' Beading Cotton, No. 000, are required. The beads will look best if the fringes are of graduated colors. The frame is of three rounds. The smallest is filled in, to make it strong and firm. The three are then connected by lines of beads crossing each other. (See *Wire-work*.) Then a bead tassel is attached to the centre of the lowest, and bead fringes to the edges of the others. The chains for suspending it must also be of beads.

VASE MAT.—(See Plate IV., Fig. 2.)
—To be worked on canvas with beads and wool. Alabaster, coral, and violet

beads, emerald green wool. A reference to the engraving will show the arrangement of the colors. The centre ornament, an elongated cross, is done in coral beads; and the same form the outer edge and fringe. The principal pattern is in alabaster beads, the corner ornaments in violets, with a white bead in the middle of each square and the entire ground in green wool. The fringe-border may be omitted, and an O. P., or any wide fancy border, added.

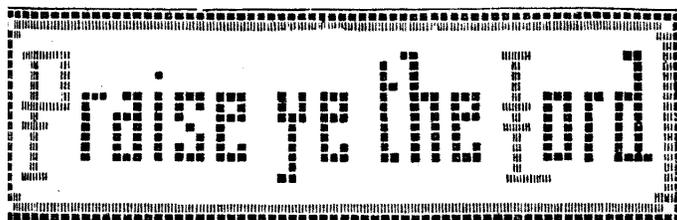
PATCHWORK DESIGN.—This would serve also for a Berlin pattern, for a sofa cushion, or many other purposes. The outlines are done entirely in black wool, and the figures filled in with various colors, according to taste. The crosses should



be dark and the stars light; or the arrangement may be reversed. The same, if employed for patchwork. The direction of the lines shows the *right* way of the silk or velvet, which is of much importance in producing a good effect in patchwork.

DESIGN FOR SUSPENDERS, on silk canvas with floss silks. —(Plate VIII., Fig. 2.)—Three shades of yellowish green are required for the leaves, two shades of olive for the acorn cup, and a dead green (not yellow) for the acorn. The same

color for the leaf in the squirrel's mouth. Three shades of red brown (the natural color of the animal) for the squirrel, but the eye is composed of four stitches, one white and three dark brown. The colors of the border are shown by the type, which corresponds with that of the acorn cup, and lightest leaf green.



BOOK-MARK.—Motto, "*Praise ye the Lord.*" Perforated cards, suitable for working this and similar mottoes, devotional or friendly, may be purchased at a very moderate cost. The letters and border are then worked, with China silk of various colors, in cross or tent-stitch. Seed beads, also, look very pretty for this purpose.

· COLLAR AND CUFF IN BRODERIE À LA POINT DE POSTE. (Plate VII., Fig. 2).—The materials are jaconet muslin and the royal perfectionnée embroidery cotton No. 18, of Messrs. Walter Evans & Co., of Derby, England.

· The small branching fibres of the sprays in this design are done *à la poste*, the flowers have the holes pierced and sewed over, and the border is in scallops *à la rose*, and considerably raised. One half the cuff and a considerable section of the full sized collar are given, from which the whole can readily be drawn. This sort of embroidery is particularly adapted to the morning toilette.

PICCOLOMINI COLLAR AND CUFF.—(Plate VII., Fig. 3).—*Materials.*—Fine jaconet muslin and the royal perfectionnée

embroidery cotton Nos. 14 and 24, of Messrs. Walter Evans & Co., of Derby, England.

Exactly one half the collar drawn of the full size is given in the engraving, and somewhat more than half the cuff, the centre of the rod being the middle, at least for an ordinary hand. By some oversight of the engraver, this rose is not veined in the petals, as it ought to be, but the worker can easily supply the deficiency by carrying a line up the centre of each and sewing it over.

After tacking the muslin on the toile cirée, work with the coarse cotton the bars which form the ground. Take first one long line down the depth of the collar and nearest the end. In overcasting it, do each short bar on the one side of it as it comes. Then do each successive long bar, with the short ones belonging to that side of it which comes nearest the last. When all the bars are done, outline with a double line and buttonhole the edges of the flowers and other parts of the design; then the small scalloped border. Cut away the muslin from under the bars only, leaving the heavy pattern in jaconet on a light open ground. The bars are all done in 14, the rest of the work in 24 cotton.

SPANISH POINT SLEEVE, *to correspond with the Gloucester Collar*.—(Plate VIII., Fig. 1.)—The materials are, of course, precisely the same as those for the collar, the engraving being on a reduced scale. The depth is a suitable increase on that of the collar. On the side will be seen a diagram of the SHELL-STITCH mentioned under the head of muslin-work (page 83), which is employed with excellent effect in the roses of this design.

BORDER FOR A TABLE-COVER, *in golden tapestry*.—(Plate VIII., Fig. 2.)—The materials are those mentioned under the head of Golden Tapestry: three shades of golden olive wool, with crochet silk to match the lightest, and with which it is crossed. The ground, deep claret, blue, or green, eight-

thread Berlin. The canvas, of course, suitable. The design is from a natural spray of the wild convolvulus—the morning glory of America—a plant found commonly in the hedge-rows of England, the flower being a pure white. The three shades are shown in the engraving by the depth of tinting, the lightest being represented by white lines. The plain squares are the ground. A single line of each of these golden shades may form a border on both sides, if it be thought desirable.

TRIMMING IN TATTING.—(Plate VIII., Fig. 3.)—*Materials.*—For fine work, Evans' Tatting Cotton, or Boar's Head Crochet Cotton, No. 16; for coarse work, No. 000, or 0000 of their beading cotton.

Like all Tatting with bars, a needle as well as a shuttle is required.

Bar.—5 double, picot on the shuttle thread, 6 double, picot on the needle thread, 5 double.

1st Loop.—5 double, join on the picot first made, 14 double, picot, 5 double, draw it up. In every pattern but the first, you do instead of 14 double 7 double, join to the opposite picot, 7 double.

Bar.—5 double, picot on needle thread, 5 double.

2d Loop.—5 double, join to opposite picot of last loop, 14 double, (or in after patterns 7, join, and 7,) picot, 5 double, draw it up. By repeating the last bar and loop any number of times, and doing the same on the opposite side, this pattern may be made of any desired depth.

Bar.—3 double.

3d Loop.—5 double, join to the picot of the last loop, 14 double, picot, 4 double. Draw it up.

Bar.—3 double.

4th Loop (at the point).—4 double, join, 16 double, picot, 4 double. Draw it up.

Bar.—3 double.

5th Loop.—Like the *3d*.

Bar.—3 double.

6th Loop.—5 double, join to the picot, 7 double, picot, 7 double, picot, 5 double. Draw it up.

Bar.—5 double, pass the needle through the opposite picot, 5 double.

7th Loop.—Like the *6th*.

Bar.—5 double, pass the needle through the picot on the corresponding bar, 6 double, join on the picot at the side of the 7th loop, 5 double. This 5 double makes half the long bar seen between every two patterns.

In the subsequent patterns, you join the first and second loops, at the point, to the seventh and sixth of the last.

By omitting the loops 2 and 6, and the bars belonging to them, you can reduce this pattern; and it will be of a suitable width for trimming chemise yokes, and many other articles of domestic use.

M A T E R I A L S .



APPLIQUE CLOTH.—(See *Applique instructions*.)

BEADS.

THERE are various kinds of beads, the principal distinction being that some are made in glass and others in metal. In glass beads we have Bohemian, or O. P.; Pound, Seed, and Fancy.

BOHEMIAN, or O. P. BEADS, are the large ones used principally for vases, baskets, mats and table-covers. They are from one-fourth to one-third of an inch long, and the common sorts have very rough and jagged edges. They are strong and large; and when used for mats, trimmings, etc., are woven together, without any foundation of canvas, or any other material. There are two varieties: the clear or transparent and those technically known as *filled*. These look as if they were painted on the inside; and they are more expensive than the others. Each bunch should be about nine inches long and have twelve strings of beads. The points to notice in purchasing them are—1st. That there should be the proper number of strings and no admixture of beads on them (for it is by no means uncommon to find two or three sorts strung together); and 2d. That they appear tolerably regular in size. There are two or three sizes sold; and, of course, a bunch of small beads will be shorter than one of

large, although the same quantity may be in each. What I do object to is, to finding various sizes in one bunch. The colors are three whites, clear, opal or milk-white, and filled; three or four dark greens, and as many light, which latter are nearly always filled; several shades of amber, three or four purples, sometimes one or two light blues; lavender, drab or fawn, and pink, all filled; yellows, filled; reds, from garnet and ruby to pink, clear; and shades of vermilion, filled; black, and a few odd shades which sometimes can, and oftener cannot, be procured. I never have been able to learn the origin of the name O. P. given to these beads; but it is that by which they are commonly known. They are made in Bohemia.

POUND BEADS.—These are the smaller glass beads used for working on canvas, and forming the beautiful scrolls, flowers and other designs we so frequently see in sofa-cushions, etc. There are three leading sizes: No. 1, the largest; No. 2, medium; and No. 3, which are not much larger than seed beads. For the last three years, these beads have been so much employed in England, that, according to the well-known maxim of political economy, that demand will create a supply, almost infinite varieties have been imported. This will, no doubt, be the case in America also, when their uses and value are better known. In England they are bought by the pound—hence their name of *pound* beads—a bunch weighing from one to three pounds. No. 3, however, is obtainable in smaller bunches. The colors that ought to be procurable are four whites, chalk, alabaster, opal, clear; three or four ruby, as many imperial and turquoise blue, two or three chalk blue, two or three coral; several shades of yellow and bronze, greys, fawns and drabs, in great variety; emerald, yellow and olive-green, three or four each, at least; an equal number of pink and puce, (or violet;) apricot, and other *odd* tints (I mean such as have

only one of the kind), and black—in short, such a variety, that any Berlin pattern can be worked in them without using any other material.

SEED BEADS are of the same kind, but very small, and a still greater variety of them are made. I have myself had upwards of three hundred shades of these tiny beads in my possession; but even a sixth part of the number, well selected, would avail for almost any ordinary purpose. These and the pound beads are manufactured in Venice.

OF FANCY BEADS we have an infinite variety; but there is a fashion in them, so that like other fashions, some disappear altogether after a brief popularity. Those which are intended to imitate gold, silver, steel, or bronze, will probably remain permanently among us. Those imitating coral, also, may continue fashionable. They are very brittle, being merely very thin glass, with wax colored with vermilion inside. The pretty *sequins*, flat, round beads, so much used at one time for dresses, are now not to be procured at all, having, like others, died a natural death and been replaced by newer, not prettier, styles.

BUGLES, although, strictly speaking, only fancy beads, are of sufficient importance to merit a paragraph to themselves. They are tubes of various circumference and length, in black, white, steel color, green, purple and red. The four last are comparatively rare. Black and white are common enough, but differ much in quality. Some are so badly sorted that you get several sizes in one packet; the color of the white is also frequently bad, being of yellow, instead of bluish-white. Avoid purchasing them *too* fine, as many have the bore so slender that a bead-needle only can penetrate it; and the thread such a needle carries will not be strong enough for their weight. Short bugles are used in canvas-work, square crochet patterns being employed. The pattern is done in bugles, a bead to a stitch; the ground is filoselle silk.

METAL BEADS are gold, cut or round ;

“ Silver do. ;

“ Steel, and burnt or blue steel, cut.

They are bought in small bunches of twelve strings each. The size is determined by the *number*, which is from 1 (the smallest) to 12 ; but from 4 to 8 or 9 only are generally procurable. The price also varies with the size, 10, 11 and 12 being each dearer than the preceding, on a rapidly increasing scale. In general, the uncut (round) ones are superior in quality to the cut beads.

BERLIN PATTERNS.—There is a great difference in the quality of these patterns, and some skill is required in selecting such as are needed for your work. The sizes and prices are according to *numbers*, marked on every sheet, from No. 0 to No. 20, or even higher. Many of the larger pieces are copies, more or less accurate, from the great masters of painting, and some are beautifully executed. There is a lovely design of this class called “The Fishers,” a boy fishing and a tiny girl, full of fun, leaning over his shoulder. The bright, childish faces, the trees, the rippling water, combine to form a charming subject.

In purchasing patterns, take care that the canvas is suitable to them. By referring to the article on canvas, you will see the various sizes, and perceive that it would not do to choose a very large pattern for coarse canvas, while the pattern that would look rich and handsome in No. 20 canvas, would be a miserably huddled affair in No. 50. When a Berlin pattern has strongly contrasting shades and colors, or many small extraneous objects, such as straggling branches, tendrils, etc., it is not fit for working on a much larger scale ; but if painted in medium tints, and simple designs, the effect is not injured.

Patterns for railway canvas never ought to have more than sixty-five stitches in the width.

O. P. BERLIN PATTERNS may be known by the squares not being under each other, as in crochet and ordinary designs, but each square being half under one, half under another. Also that they are oblong, not true squares.



BRAIDS.

SILK.—A great variety of silk braids is always procurable; and novelties are constantly being made. The leading sorts are:

PLAIN RUSSIAN BRAID.—The term *Russia* is applied here to the plait of the silk forming the braid. There are two plaits commonly used, the Russian and the French. The French is that in which hair is usually woven, in a number of strands, each one of which is passed alternately over and under the others. For some reason, French silk braid never looks very glossy; and, indeed, it is rarely to be obtained. The Russian is that plaited in what, in hair, is termed the Grecian plait, the outer strand from each side being taken alternately and folded over to the middle. In this, as in almost every other article, there is a great difference of quality. Good braid should look close, and feel firm. The edges should be even, and the texture glossy. Again, there is a vast variation in quantity. Some pieces have eighteen yards, or thereabouts; others, not more than nine or ten. The price of a knot is, therefore, no test of its cheapness, even as to quantity; and I may remark that the best braid always contains the longest lengths in the knot.

ALLIANCE BRAID is a variety of Russian, but one half is of one color, one half of another. Almost all have one half of maize, or some shade of yellow, the other being blue,

green, cerise, crimson, or scarlet. (See *Braiding Instructions*.)

STAR BRAID is plaited so that the edges are serrated. It is more expensive than Russian, but very pretty and durable.

EUGENIE BRAID is crimped; or, at least, it looks as if it were so. It is not, therefore, very firm; but pretty for some purposes, and not expensive.

SARDINIAN BRAID is a fancy article, woven in three colors; more fantastic, I think, than pretty.

ALBERT BRAID is, in fact, a fine round cord, classed among the braids, because used for the same purpose. It is very effective for many purposes, especially when two contrasting colors are laid side by side, as orange and blue, on black cloth. It is sewed *over*, not through.

BROAD SILK BRAIDS, if really good and well made, are very beautiful for braiding aprons. They are, however, somewhat expensive, and not always obtainable.

SOUTACHIE.—This is, properly, the ordinary French name for braid; but in English books on needlework, is applied especially to fancy Parisian braids, of every pattern and combination of colors and materials. These soutaches are sold in pieces of about thirteen yards each.

GOLD AND SILVER BRAID.—These are, of course, not made by any means of pure metal; but they look very rich and handsome for many sorts of braiding. The French plait is always preferable to the Russian for metal braids; and the Parisian, of the best quality, is much more durable than any other, as well as more easily worked. It is made in various widths.

COTTON BRAIDS. FRENCH WHITE COTTON.—If good—fine, even, and closely woven, in French plait. Sold in small knots, or packets containing twelve. The width is determined by the number, from 1 (very narrow) to 14. Used especially for modern point, or lacet-work.

RUSSIA COTTON.—A thick cotton braid, in Russian plait; employed chiefly for children's white dresses.

WAVED BRAID.—A braid, in various widths, scalloped or waved at both edges.

EUGENIE TAPE, OR BRAID, is a thick, firm, waved braid.

LINEN BRAIDS are useful for some purposes, but the plait wants firmness, for which reason they are not so good as the cotton for fancy-work, except for imitation Maltese lace.

COTTON ALLIANCE BRAID is cotton in half the width, and colored worsted in the other. It is used for braiding antimacassars, and other household articles, and for such purposes is very pretty.

WORSTED BRAID is of various widths. The narrow is always Russian. It washes well.

MOHAIR BRAID is a fine, French silk braid, used for making watch-guards, in imitation of hair, and is always of some shade nearly resembling it.

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 bourdon is seen glittering between the stitches; it has, of course, a most brilliant appearance. Baskets, reticules, and many articles are made with bourdon for a foundation, as it is strong and firm; but it tarnishes very easily. Sold by the yard.

BULLION.—Used in gold embroidery. It is a very fine tubing of gold, or rather of gilt wire, bright or dead. When used, it is cut in short lengths, and the needle run through them. It is of two qualities, fine and ordinary. Sold by the ounce.

CANNETILLE.—A very fine wire, covered with white or green cotton, used for crochet flowers.

CANVAS.

FRENCH COTTON CANVAS.—This is the kind generally imported by the leading Berlin houses, and is used where the ground as well as the space for the pattern is intended to be covered. It is of two kinds: that in which the threads are at equal distances, which is called *common canvas*; and the sort termed *Penelope*, having the threads in pairs, just as it would have were a piece of work in cross-stitch to be picked out often, as we are told was done by the mother of Telemachus. Hence, no doubt, the name by which this canvas is known. For all work in cross-stitch, this will be found easier for the eyes than the other; but it cannot be employed for tent, tapestry, or any fancy-stitch, excepting where beads only are used. French canvas is made of various widths. The narrow ones, termed *border canvas*, vary from seven to eighteen inches. The ordinary width is twenty-six inches; and it may be obtained of nearly two yards wide. Its fineness is determined by the number of threads to the inch; and the various sizes are distinguished by numbers. I subjoin a scale of the leading varieties:

No.																			
Stitches to inch.	}	$\frac{5}{5}$	$\frac{10}{6}$	$\frac{12}{7}$	$\frac{14}{8}$	$\frac{16}{9}$	$\frac{18}{10}$	$\frac{19}{11}$	$\frac{20}{12}$	$\frac{22}{13}$	$\frac{24}{14}$	$\frac{30}{15}$	$\frac{40}{16\frac{1}{2}}$	$\frac{50}{18}$					

This scale applies equally to both kinds of canvas.

ENGLISH CANVAS is an imitation of French, but *very* inferior, and numbered from No. 20 (extremely coarse) to No. 60.

GERMAN CANVAS has every tenth thread of a different color from the rest. This is some assistance to the eye; but the canvas is of so inferior a quality, the warp and the woof not being at equal distances, that it should never be chosen for any elaborate work. Avoid it especially for wreaths and

figure pieces, which it will inevitably distort into all sorts of unnatural forms.

SILK CANVAS is generally either white or black. It is used for designs that do not require to be grounded. There are not many sizes of it procurable.

IMITATION SILK CANVAS.—From the great expense of genuine silk canvas, the imitation is much used for sofa cushions and other large articles. When new, it looks nearly as well as the richer article, and it admits of being afterwards grounded. There are not many sizes made.

BRACE CANVAS is of the proper width for gentlemen's braces or suspenders. It is white or black. The former has sometimes a colored edge woven in, which is very pretty. It is always of silk.

RAILWAY CANVAS is a coarse and inexpensive fabric, much used for banner screens, anti-macassars and sofa cushions. Claret, brown and drab are its usual colors. There is a variety manufactured on purpose for orné wool embroidery work, tinted of a pale sage green, and with colored threads at intervals, expressly for those designs.

MOSAIC CANVAS.—An exceedingly fine canvas, used for seed bead-work. It is the sort seen in cigar cases and similar articles.

JAVA CANVAS is a woven material, very unlike the other substances from which it takes its name. The threads are in pairs, and there are no holes between them. It is variously colored and of different degrees of fineness. Used to be employed for rugs, and such large articles.

Woollen canvas, brown thread canvas, and various other kinds, have been introduced from time to time; but I have enumerated all that are now employed.

TO SELECT CANVAS.—Hold it over something of a contrasting color, to see if there be any knots or blemishes, which are often of great importance, especially in silk canvas. Examine, also, if the threads be even, and the meshes, or holes,

square. The threads should be round and firm, and the edges stout and good.

Always keep canvas rolled up and covered with paper to preserve it from being soiled.

You use No. 3 beads with No. 22 canvas; No. 2 beads with Nos. 19 or 20 canvas; No. 1 beads with No. 18 canvas.

It is to be understood whenever the number of any canvas is given, that French canvas, as being the best, is intended. English and German canvas differ from it very essentially in the numbering.

CHENILLE.—One of the most beautiful materials used in fancy-work. When good, it presents the appearance of a roll, more or less fine, of the best velvet, the surface being smooth, even and close. In inferior chenille the pile is more open, and you can see the separate hairs or filaments. It is made in various sizes. The finest, termed *embroidery chenille*, is used much in working on cloth, velvet, and such materials. Then there are gradations of size from that to the *rolio* chenille, which is as thick as a lady's finger. These medium sizes are termed ordinary chenille.

Sometimes chenille contains a fine wire, which enables the worker to bend it into form for leaves, flowers, etc. This variety is called Wire Chenille. It is made in all the sizes. Chenille is sold by the piece, with the exception of the *rolio*, which may be obtained by the yard.

CLOTH-WORK.—This term comprises every article made in cloth, which is ornamented with braiding or embroidery, chiefly the former. The design is marked on the cloth and then worked. Some time ago, slippers, cushions, mats, pen-wipers, and an infinite variety of fancy articles were made thus, the cloth being purchased ready stamped at the Berlin shop. But since the introduction of the Imperial Applique, (see *Applique*,) which is so much more effective and not much more expensive, plain cloth is rarely used.

CORDS.

CROCHET CORD resembles that used for window-blinds, but made of white cotton. It is of various sizes and sold by the yard. Used for the centres of mats, etc.

FANCY SILK CORDS are made in various patterns, sometimes having chenille or gold thread intermixed. Used for sofa cushions, bags, etc.

CRYSTAL TWINE.—A fine colored twine, with gold or silver foil wound round it. It is very pretty, but tarnishes easily. Some is entirely covered with gold or silver, and is then known as gold or silver twine. Sold in small balls.

CROCHET TWINE.—A fine colored twine, used in crocheting over satin cord, or for other purposes. Very durable. Sold in balls.

COTTONS.

I WILL preface my detailed description of the varieties of cotton in general use for needlework by a few remarks on the different manufactures of this article which, I trust, will not be quite uninteresting to my readers. They will find in *every* pattern of mine, in which cotton, of any sort, forms one of the materials, that I name that of Messrs. Walter Evans & Co., of Derby, England, as that intended to be used. A little reflection will show the necessity for selecting the manufacture of some one firm for my designs. Each maker has his own mode of distinguishing the sizes of his thread. Some number them from 1 upwards, using every number; others take numbers at intervals, as 2, 4, 8, 10, 12, 16, 20; others, again, employ the letters of the alphabet. Now, in giving a pattern of any article, which it

is desirable for my readers to reproduce *of the same size* as the original, it was obviously necessary to name the cotton I had myself employed; it was not sufficient to say cotton No. so-and-so; since the No. 4 of one maker would be No. 20 of some one else, and, perhaps, No. 100 of a third firm. Nor is there less variation in the qualities of the cotton. I need not remind *Americans* that some varieties of raw cotton are infinitely superior to others; and that it must make all the difference possible whether the best or the worst has been used for that which they are working. Again, in the process of manufacture, a perceptible difference arises; one firm possessing, perhaps, a much greater amount of skill, as well as capital, than another, to say nothing of trade secrets, by which they can achieve a marked superiority. It was requisite, therefore, to select the manufactures of some ONE house, whose character for excellence would justify the prominence I should give it. This position I have accorded to the manufactures of Messrs. W. Evans & Co. Having used their Boar's Head Cotton exclusively, in my own work, for years before I became occupied in fancy-work designs for the public, I naturally felt some preference for them; and finding that, after a very careful trial of all the leading cottons, I still liked the Boar's Head the best, both during the process of using it, and after its quality and color had been tested by washing and wearing, I have, up to the present time, employed no other; and I may venture to say that the care and pains bestowed by Messrs. W. Evans and Co., on the production of any new material required by the changing tastes of the day, and the unvarying excellence of the original cottons, have justified me to the world in giving the sanction and pledge of my name and recommendation to their manufactures. They have been used exclusively in THE LADY'S LIBRARY, and all the English periodicals, the names of which will be found on the title-page of this book,

all of which have been, as many still are, under my direction. In the magazines of America, the name of the cotton manufacturers has sometimes been omitted, probably from a mistaken idea of advertising, combined with ignorance of the importance of designating the maker, without which the mere number is of no use; or, indeed, of less than none, since it is likely to misguide the worker. In all such cases,



the name of Messrs. Walter Evans & Co. will supply the deficiency, being the one originally used. The label on these spools exhibits the family crest of the manufacturers; and I add a *fac simile* of it, to secure my friends from imposition. The principal varieties of cotton I employ, are

THE BOAR'S HEAD CROCHET AND SEWING COTTON.—This is numbered from 1 to 150; the last-mentioned being very fine. This cotton has a clean, white, even appearance, and a clear, regular twist. It is not glazed. The spools, it will be observed, are rounded at one end, and bear the label already referred to. *All* crochet should be done in this cotton; I also prefer it for hand-sewing. It is sold on spools. For crochet, Nos. 8, 10, 12, 16, and 20, are most used. For sewing machines, it is the best extant, and wound appropriately.

EVANS' ROYAL GLACE THREAD.—This is peculiarly adapted to linen-work. It is both white and colored. It is well adapted, also, to hand sewing. Nos. 16, 20, 24, 36, and 50, are much employed.

ROYAL EMBROIDERY AND FRENCH EMBROIDERY COTTON.—Used for all kinds of embroidery on muslin or linen. The sizes vary from No. 4, very coarse, to No. 100. No. 8 is used for *broderie à la minute*, as it is sufficiently coarse to make a spot at every stitch.

TATTING COTTON.—There are three sizes, Nos. 1, 2, and 3, made on purpose for tatting, and combining strength and softness. All fine tatting should be done in this.

KNITTING COTTON.—Soft and of a pure color. Made in various sizes. Nos. 2, 4, 6, 8, 10, 12, and 16, are the most used. Also especially adapted for darning.

MORAVIAN COTTON is a soft, untwisted cotton, used for tracing, satin-stitch and point lace, as well as other purposes.

MECHLENBURG THREAD.—A strong and glossy linen thread, much used in point-lace; also for knitting and crochet.

BEADING COTTON.—Employed in working the O. P. Beads. Some sizes are also admirable for coarse tatting, for little boys' dresses, etc. Nos. 00, 000, 0000, 00000, of which Nos. 00, 000, are most used.

All these have on their label the Boar's Head, which is the crest of the manufacturers, as well as their name and address.

COLORED EMBROIDERY COTTON.—Scarlet, rose, and black. There are other colors made, but I have not found any except the three above mentioned which really wash well.

I append a table of the sizes of cotton which should be used to produce a pattern of any dimensions you desire.

Cotton.	Hook.	Stitches per inch.	Squares per inch.
No. 1	15	10	3
2	—	12	4
4	—	14	4½
8	18	15	5
12	—	17	5½
14	—	19	6½
16	20	20	6¾
20	—	22	7½
24	21	24	8
30	—	26	8½
36	24	28	9½
40	—	30	10

In higher numbers the increase is proportionate, it being understood, of course, that a suitable hook is used. No. 12

hook is used only for wool, twine and such matters. By the aid of the above table, you may adopt any crochet pattern to any size you please. If, for instance, you have a pattern in square crochet, of eighty squares, and you wish it to be ten inches wide, you will see you must use No. 24 cotton. In No. 2 cotton, it would be *twenty* inches wide.

I have calculated for somewhat *close* work. Those who crochet loosely must make a little allowance.

Charles Carville, 166 Fulton street, is the American agent for the cottons of this celebrated house.

FRINGES.

MY readers need not be told that fringe is made in almost every sort of material. Those in beads and in silks are, however, the kinds principally used in fancy-work.

O. P. BEAD FRINGES are very much employed for the trimming of lambrequins, O. P. bead mats, table-covers, lamp ornaments; and, in short, almost everything which is itself composed of the same sort of beads. Very strong Mecklenburg thread (No. 1), or beading cotton, well waxed, is proper for threading them; and they are either plainly done in loops, the colors of the beads being carefully selected to harmonize with those of the work, or they are woven and decorated here and there with short loops laid on the surface. To do this, it is merely necessary to thread three or four beads at regular intervals, and then put the needle in the same bead as you would have done had no loop been there. In whichever way these trimmings are made, they are usually graduated in depth.

POUND BEAD FRINGES are used with excellent effect for many purposes, especially for trimming tables, the tops of

which are done in beads on canvas. As the description of the mode of doing one article will serve as a guide for any others, I will give particular directions for the very popular article. Suppose the work be in shades of white and bronze (flowers and leaves), with a blue ground. Procure beads to match, but of a larger size, if the work be done in one of the usual sizes, 2 or 3. Take a piece of *strong tape* and measure the edge of the table round; divide this tape into four, five, or more parts, and so arrange the pattern that one may fill each, the tape being the foundation of the fringe. Fasten your thread on the tape, and thread say three inches of the darkest bronze; sew on to the tape to form a loop. Almost close to it, thread an equal length of the next shade, but when making it into a loop twine it two or three times round the last half of the last. Treat every successive loop so. If you take each shade of bronze, from darkest to lightest, and then to darkest again; then a few loops of blue; then the shades of white, then blue again, it will loop well. If you have *greys* in your white shades, take them for the centre, and the whites or lightest shades next the blue. The tape is afterwards sewed or nailed on the article to be trimmed.

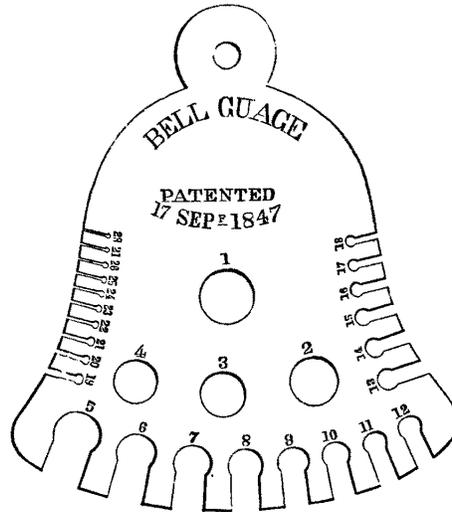
Black or white bead fringes may be made by the aid of bugles. The beads should be of two sizes. Thread \times 1 large, 1 small, 1 bugle, 1 small bead, \times repeat for the depth, making the *end* of a few small ones. Work back to the heading of the fringe the same, but every *alternate* large bead instead of a fresh one, slip your needle through that of the first half. Take the next loop a little way off, and connect it with this by slipping through the large bead. This, if done on a ribbon, makes an extremely pretty bead collar.

SILK FRINGES are either of sewing silk or bullion. Bullion fringe is *hard*, and has every loop closely twisted. Sewing silk fringes have the threads loose from the heading. They

are often crimped. The price depends no less on the closeness of the silk than on its depth.

ORNÉ FRINGE—(See *Orné fringe balls*).

GIMP.—A sort of stiff lace edge made of fine silk cord. Used for various purposes in fancy-work, but no way differing in texture from that employed in trimming dresses. Always made to match the work.



GAUGE.—This is a little implement for measuring the sizes of knitting and crochet needles. I give a fac-simile of the bell gauge, which is, I think, the best of any. It is made of plated, or electrotyped metal, and each hole is numbered. From the material employed, the bell gauge is not liable to get worn or injured, which some other varieties have done. A knitting-needle is of a certain measurement when it will pass completely through a hole; *not* when an inch or so of

the point merely will enter. In measuring crochet hooks, the barb should go easily through the hole. We use the gauge for measuring round netting meshes, also, in the same way as knitting-needles, from which they do not differ in any respect.

KNITTING IMPLEMENTS—(See *Needles*).

LITEAUX.—Wire, coarser than cannetille, but still very fine, and covered with cotton or silk bound round it.

MUSLINS.—It may be useful to indicate the muslins employed in various sorts of fancy-work. For the bold, rich designs in broderie Anglaise, which are used for trimming skirts and other articles of ladies' under linen, it is usual to choose a fine long-cloth; the same material, in fact, of which chemises and such things are usually made. If you desire anything not quite so solid for the same purposes, good jaconet may be employed.

For collars, sleeves and cuffs, French muslin or fine nan-sook is the appropriate material, except for *broderie à la poste*, or *à la minute*, for which jaconet is better, as firmer and stronger. For Swiss lace and applique-work in general, unless the design be extremely delicate, widow's lawn, a kind of close but *clear* muslin, gives much the best effect. I use French cambric, however, for infants' caps, or handkerchiefs. And I may observe, *à propos* of handkerchiefs, that to waste time and eyesight in embroidering them on anything whatever except good cambric, is one of the most foolishly extravagant acts of which a woman can be guilty.

N E E D L E S .

A GOOD work-woman, it is said, can dispense with good tools; but I can see no reason for the infliction of bad ones; and certain I am that no one is so utterly annoyed and dis-

gusted with bad implements as she who knows what they ought to be. In crochet and knitting-needles, more perhaps than in any other sort, is the difference between bad and good perceptible. A crochet needle should have the extreme point *fine*, especially in the higher numbers, but rounded and perfectly *smooth*, without the slightest approach to a sharp point. Even the barb should feel smooth to the finger. Common crochet hooks tear the fingers miserably, cut the silk or thread, and destroy the appearance of the work. Bad knitting-needles may also be classed among the minor miseries of life, especially to those who are fond of that pretty work. They are either *blunt*, or have a *squat* and *very sharp point*. A good knitting-needle tapers gradually, for perhaps the eighth of an inch, and the point, although fine, is not at all sharp. Sewing-needles have an equal difference of form, and also of wear. I have never been able, myself, to use any manufacture but those of Messrs. Boulton & Son, of Redditch, England; and it is certainly not too much to say that I should recognize their knitting or crochet-needles in the dark, by mere touch. The principal varieties are,

CROCHET HOOKS, No. 12 to 24, inclusive. 12, 15, 18, 21, 24, make a good useful set; sufficient for any one.

KNITTING NEEDLES are from 12 to 26, and made short or long. The short are by far the most convenient for small articles. They also answer as netting meshes. When coarser knitting needles are required, you use bone, ivory, or wood, as the metal ones are too heavy to be pleasant in the hand. Steel knitting-needles are made even coarser, but for the reason already given, I do not recommend their use.

ELLIPTICS are sewing-needles, with egg-shaped eyes, very easy to thread, and particularly adapted for muslin-work. Many ladies also find them very excellent for sewing.

RUG NEEDLES have long eyes and blunt points; used for canvas work.

TAPESTRY NEEDLES, or short-long eyes, have eyes like those of rug needles, but sharp points. Used for embroidery on cloth, satin, etc.

SEWING-NEEDLES are used from No. 1 to No. 16, which last is very fine indeed. I employ the fine sizes in preference to regular beading-needles, as the eyes of the latter are too small to hold strong thread or silk.

NETTING-NEEDLES are of various sizes, and when very large should be made of wood or ivory.

BEADING-NEEDLES are extremely long and thin. Made in various sizes. All those I have mentioned are made by Boulton & Son.

Bone, ivory, and wooden needles are made of various sizes and lengths. When sold in pairs each one has a knob at one end. The bone needles are apt to have roughnesses, which injure the material; it is proper therefore to examine them carefully before using. Long No. 12 are *always* used for Orné knitting. Bone crochet hooks are sometimes used



N E T .

THIS is an article so much used in muslin, and other fancy-work that it may be well to mention the principal varieties. BRUSSELS is the sort used in Swiss lace; it is soft, without dress, and has somewhat large diamond-shaped holes.

BOBBINET, employed for Tapisserie d'Auxerre, and other lace-work, is stiffer, but the best kinds are not very stiff. It is necessary to see that the holes are hexagonal (which is not always the case), as no other sort will allow of pretty designs being darned on it.

FILET is, as its name implies, an imitation of hand-netting, which it exactly resembles. It is both black and white; and is made in various degrees of fineness. It is very wide, and must be cut bias when intended to imitate square-netting. The black is much used for darning designs in colored silks, for cushions, mats, and other articles. The white is sometimes employed for applique work, to which purpose, however, it is hardly well adapted.

GUIPURE net, is a very open fabric, somewhat like guipure bars. It is therefore used in collars and sleeves for applique work: but it is a very poor imitation of the worked buttonhole-stitch.

ORNÉ BALLS—Are balls of wool so dyed that each one, if properly worked, produces a cushion, anti-macassar, or other article, in one perfect design. They are of three kinds—for crochet, knitting, and embroidery, for which full instructions are given.

ORNÉ FRINGE BALLS, are similar balls, dyed expressly for fringes. On unwinding one, a small white space appears every few inches on the fabric. You cut it in lengths, at this place, and then folding each length evenly in the middle, and laying the pieces in regular order, you crochet them into any crochet edging already made. Never cut more than four or six lengths at a time, and crochet them in; as, if they get displaced, the effect is destroyed, the wool being dyed to form certain patterns.

PASSEMENTERIE.—Although gimps, cords, and fancy tassels of every description, go under the general name of passementerie, the term is especially applied to the beautiful tassels and other articles made in Paris, of variously colored silks and gold thread, woven in an infinity of designs over wooden moulds. Screen and fan handles, entirely so covered, and decorated with tassels to correspond, are among the most elaborate of these articles; tassels for

smoking-caps, bags, purses, and dress ornaments, are very usually found. They are always made to correspond precisely, in color, with the work they are intended to complete; and when the tassels of a purse are in passementerie, the rings are of the same.

PENWIPER ORNAMENTS, or *buttons*, as they are sometimes called, are gilded and enamelled ornaments, about an inch high, with a small flat-headed screw fitting into them. The head of Punch, birds and animals, flags, and other devices may be obtained. The screw goes through the leather round of the bottom of the penwiper, then through the linen or chamois pieces on which the pen is to be wiped, and finally through the upper part, where it is screwed into the ornament. Thus you may at any time renew the linen, which, of course, soon gets soiled.

PERFORATED CARDBOARD, is cardboard with minute holes at regular distances throughout it. It is of various degrees of fineness, and sold in sheets. There are also *perforated cards*, for book-markers, sides of a basket, and other uses, of which the border is more or less wide and often ornamented. Designs for mottoes for these book-markers, religious, affectionate, or friendly, are also obtainable.

PIQUÉ, or diamond-pattern marcella, is used for braiding and embroidery.

POINT PAPER is often called checked paper, and is covered with lines at regular distances diagonally and horizontally. It is sold in sheets of about the size of foolscap paper. The size of the squares differs very much, ten not occupying more than half an inch in some sheets, while four go to the inch in others. Hence, its great use to those who do much fancy-work, since it often happens that a design is engraved on so small a scale in a magazine, that though you can judge of the effect, you cannot work it without trying your eyes. It is not only less troublesome but much more satisfactory to

copy it first on point paper of a larger size, which may be easily done. Even an embroidery design may be thus enlarged, for if traced on a sheet of fine paper, it requires but trifling artistic skill to copy it on the larger sheets, square for square. Names and mottoes for book-markers may also be drawn on it, by the aid of the crochet alphabet, before you begin to work them.

POUNCED PATTERNS are the patterns prepared for marking an embroidery design on cloth, velvet, satin or muslin. Being drawn in outline on thin paper, it is pricked evenly and at equal distances throughout with a coarse needle. If the design be in halves, quarters, or any other number of parts, of which one is an exact copy of the rest, fold the paper very evenly so many times and prick through all the folds at once. The only care necessary to take here is to be sure that the folds are even. If, on opening the paper, you perceive any defect, you must do another, it being impossible to remedy it. Bank post paper is the sort used for pounced patterns.

To use them, lay the paper over the material to be marked, ascertaining that both are very even. Keep them in their places by means of weights. Finely ground pumicestone (slightly colored with powdered charcoal, if the material be white) is then rubbed over, and on removing the paper the pattern will be seen on the material. If, however, it seems likely to rub off, it may be again outlined with a sable brush and a solution of flake white or Indian ink. But in marking muslin work, rub over some powder blue, and *iron* it over the paper briskly. Muslin-work is always, however, much better marked by those whose business it is to do it.

RINGS made of steel, of various sizes, are much used in crochet. Sold by the dozen or gross.

SILKS.

CROCHET SILK.—A silk twisted like sewing thread, and of various sizes. Nos. 1, 2, 3, 4, 5, are most common. No. 1 is the coarsest. The coarser the silk, the more expensive it is, so that No. 1 will cost at least twice as much, in buying by the skein, as No. 5. By the pound, there is no difference. The color of silks also influences the price. Plain colors are of one price, ingrain of another, and every shade of scarlet is still more expensive. Some retail houses equalize all these prices; but in that case the purchaser pays more than he would elsewhere for the ordinary colors. Pearsall's silks, which always have a label with their name on every skein, hold deservedly the highest place among those who understand how to select silks.

NETTING SILK.—Real netting silk is not so hard twisted as that made for crochet; but very many people employ the latter only, not aware of any distinction between them.

SOIE D'AVIGNON is a very fine and delicate variety of netting silk, sold on reels; and used for those very fragile and exquisite fabrics termed fairy purses.

DACCA SILK is sold in rather long skeins; and is used for embroidery. It is moderately twisted, not altogether untwisted like floss, which otherwise it much resembles.

FLOSS SILK is a beautiful and most glossy preparation of silk, used in Berlin-work. It is susceptible of the most delicate and brilliant dyes, and is sold in short, twisted skeins.

FILOSELLE.—Is not a pure silk, but being very glossy and beautiful, is used in the coarser kinds of Berlin-work, being nearly equal in thickness to eight-thread Berlin wool. Each skein weighs about a quarter of an ounce. In no variety of this beautiful material is there a greater difference of quality than in filoselle. Some is hardly richer looking

than cotton; Pearsall's is hardly less brilliant than their floss.

CHINA SILK is sold on very small reels, each of which contains but a few yards of silk. It is much employed for seed bead-work and in braiding.

SEWING SILK is bought in long skeins. It should be even and glossy.

The terms *ombré* and *chiné* are used for silks in the same sense as for wools. The former means shaded in *one* color, the latter in two or more.

The price of silk has of late years varied so much, that I cannot name with any accuracy a reasonable rate for it. Last year it was at least one-half dearer than it had been two years before.

SKELETON FRAMES are frames of travelling and carriage bags, having leather handles, sides and top, with neat steel fastening; the outer part is dark, strong calico; the inner a neat material, with pocket. They are covered with a piece of braiding or embroidery.

TABOURET.—A material of silk and wool, usually with alternate stripes of satin and watering; employed for the backs of sofa cushions. Five-eighths of a yard wide. Sold by the yard or square.

TOILE CIRÉE is an oil-cloth, green on one side and black on the other; used to give substance to muslin-work while in progress. The muslin is tacked over it, on the *green* side. It greatly preserves the sight. Point lace is sometimes worked on it. If good, it is thin and extremely pliant. The commoner sorts are stiff and very disagreeable to work on.

TRACING PAPER.—Thin paper made transparent by oil. Sold by color-men. A little benzoin brushed over bank post-paper answers better; but the scent is not agreeable.

TRIMMINGS.

I MIGHT fill a book with the various matters under this head, but mean to confine myself to a simple list of such as are required for the usual articles of fancy-work.

SOFA CUSHIONS.—Four silk tassels and a length of cord to correspond, usually two and a half yards. There are always new patterns coming out, but the Dresden, Grecian, and Eugenie are among the prettiest. Usually sold in the set.

SMOKING-CAPS—CORD AND TASSEL.—The tassel is either a round flat button with deep fringe, or a tassel suspended by a cord from a flat button.

BANNER SCREENS.—Five-eighths of rich fringe (not always quite so much); two pairs of tassels, each pair connected by one-fourth of a yard of cord; three yards of thicker cord.

HAND SCREENS.—Handles of passementerie, ivory, or gilded wood, cord of two different kinds, and fringe (four inches deep, at least,) to surround them; or one cord with narrow quilled satin ribbon.

BAGS.—Carriage bags require skeleton frame and cord to cover the joining of the work to the leather gores at the sides; usually one yard and a half.

EUGENIE BAGS, or those with silk tops and work below, require fine silk cord for runnings, and coarse for handles, and to cover the join of the silk and canvas.

MARQUISE BAGS.—The small Parisian things with clasps require passementerie tassels.

PURSES.—Those of all silk should have passementerie tassels. If short, a handsome tassel and a double cord run in the top to draw it up like a bag; or a steel, silver, or gilt clasp. When steel or gilt beads are used in the purse, the clasp and tassel should correspond. The same may be said of long purses. The handsomest French purses always have

passementerie trimmings. The Germans have them in metal. There is a peculiar sort of fastening for a short purse, consisting of two steel or gilt bars connected by a chain, one of which is sewed to each half of the purse top. A ring slips over both and keeps the contents safely in the purse. A tassel is sewed at the end. This trimming is termed a *Diable*; why, nobody can guess, unless it be that it would take that celebrated person's skill to open the purse so fastened. The chain serves to suspend it to the finger. Short purses sometimes have a fringe along the end; and this is often used on one end of a long purse, while the other has a tassel.

TOBACCO BAGS, or Blagues, have strings of fine silk cord to draw them up, and a handsome tassel at the end.

WHATNOTS require the same sort of tassels as sofa cushions, with about four yards of silk cord and inch wide satin ribbon to match.

KNITTED SCARFS and NECKTIES should have a pair of chenille tassels and a ring.

WOOLS.

BERLIN OR ZEPHYR WOOL.—This is made in two sizes only, with four and eight threads. The former is technically known as single, the latter as double Berlin. Double Berlin is procurable only in half-ounce skeins; but the single is sold also in small skeins, of which about twenty-four go to an ounce. When purchasing for knitting, therefore, it is proper to mention that you want half-ounce skeins. Berlin wool is variously colored. First, there are plain colors, comprising in a well assorted stock at least five hundred shades.

SHADED WOOLS, which have every skein shaded from the darkest to the lightest, and then back again to the darkest,

of one color. Some of these are exquisitely beautiful; but the blue is almost always dingy and dirty looking.

OMBRÉ WOOL is a similar wool, shaded in more colors than one.

PEARL WOOL has alternately every quarter of an inch in white and some one color. Green and white, chocolate and white, and some few other colors are very pretty. I have seen a variety also in red, white and blue, which was very nice for comforters. It is employed almost entirely for knitting.

CRYSTAL WOOL, or SPANGLED WOOL, is wool round which narrow threads of gold or silver are entwined. It is very effective for some purposes, but should never be employed for any article that will require washing. I have seen children's knitted basques, in delicate colors, made partly in this wool; and, of course, the first washing would destroy them.

FLEECY WOOL.—A coarser and less expensive material than Berlin, though for many purposes it looks nearly as well. The white and black are made in every thickness from two threads to twelve. The colors in two, four and eight only are generally procurable. There are two qualities, *super*, and *common* or *ordinary*. The super is almost as cheap as the other, being finer and having a greater length in the weight.

ANGOLA WOOL.—Sold in half-pound packets, for knitting children's socks.

LAMB'S WOOL is sometimes obtainable for the same purpose.

WORSTED, or KNITTING YARN, is a coarse, strong yarn, much used in knitting.

PATENT ORNÉ BALLS.—These are manufactured for knitting and crochet. Each ball does one design, and is adapted only for it. A crochet ball will not work out well for knitt-

ing, nor a knitting one if done in crochet. An engraving of the design and directions accompany each ball. Some years ago, a Mr. Whytock, of Edinburgh, Scotland, brought out an article of this kind; but it was very defective, and the pattern rarely was properly developed. The new orné wools leave nothing to be desired. The designs are bold, clear, and most artistic; and the directions equally good. The colors, too, from some peculiarity of the dye, get brighter instead of dimmer from age, provided they are kept free from dust.

ORNÉ FRINGE BALLS are so woven and dyed that when cut into lengths, they form a rich and beautiful woollen fringe, for knitted or crocheted orné work.

SHETLAND WOOL.—A fine soft wool, used for veils, shawls, and many other purposes. It is not usually to be had in any great variety of shades; but the scarlet and crimson are beautiful.

PYRENEES WOOL.—Is a finer, softer, and more beautiful wool than the Shetland; and the dye is, at once, the fastest and most delicate of any. Visitors to Paris may get it at several of the Berlin houses there; but it is not yet generally introduced into England or America.

CREWELS.—Fine wools, done up in small, tightly-twisted skeins; once very popular, but now but little known, being superseded by the delicate fabrics of the Shetland Islands and the Pyrenees.

ON MAKING UP OF FANCY-WORK.



A FEW hints for the proper fitting up and completing the most prominent articles will, I am persuaded, not be unwelcome.

NOTE-CASES, PORTFOLIOS, AND SIMILAR THINGS.—Take four pieces of cardboard of exactly the same size, for the covers; and for each pocket you wish to make, one very slightly smaller. The four pieces are a little smaller than the worked cover, so that the edges may turn in well. If the book is to be rather thick, you cut out a strip of stout board for the back; or a piece of fine, thin whalebone will be even better; but this is not always needed. Cover the pocket first, by cutting a piece of the *lining* silk, a little more than double the width of the card to be covered; and *two and a half inches longer*. Lay the card in, so that an equal length of silk is left at each end, and stitch the ends close to the card, running the silk also in the length, so that the card is kept quite tight. You do not turn in the edges of silk. Each pocket is done so. Now tack the worked cover, all in one piece, over two of the four cards; and the lining (also in one piece) over the other two; but if it is to be thick, the whalebone must be put down the centre of the cover, in a casing, between the two cards; while an equal space is left between them, in the lining. Before joining the cover and lining, put the pockets to the latter, opening

inwards or outwards, as may be chosen. Run them with tacking thread in their places, the inch of silk left at each end making the means of opening the pocket; it is to be folded in a neat plait under it, close to the raw edges of silk in the length, but not at the other. Tack and then sew in the lining (with the pockets thus added, and also with an elastic along the centre, secured on the wrong side), to the cover. If loops are to be left for a pencil to close it, make two on one side, and one, between them, on the other, all of folded silk, the ends being secured between lining and cover. A neat silk cord, to match the work, is sewed round, and covers all the seams.

SHAVING BOOKS, made of crochet, knitting, or braided cloth or velvet, are made in the same way, but without pockets. They are about the size of an octavo volume. Pieces of soft linen, neatly hemmed, are fastened in by the elastic; and it is intended that one should be withdrawn every day, that the razor may be wiped on it.

SOFA CUSHIONS.—The cushion should not be too soft, or much of the beauty of the work is lost. Cut a stout calico lining, on the cross, and cover one side of each piece with fine wadding; of this make the bag and fill it with good feathers. This is much the best way of making the pillow. If the covering is in white silk canvas, it should be lined with white satin. The back may be of tabouret, satin, or velvet. Make the worked part and the back into a case, in which slip the pillow. Finish with cord or gimp, and tassels.

CARRIAGE BAGS.—The work should be *one* piece for both sides; the canvas, or cloth edges turned in at the sides, and sewed to the edges of the bag. At the top, the edge of the canvas must be laid under the leather, which is stitched down over it. The handles are merely tacked on. They must be removed for mounting, and afterwards carefully sewed down in the same places, over the canvas. Cover all

the seams, and the edges of the leather along the top, with a fine silk cord. Observe that the work must be made to fit the frame, not the latter to the work, as frames are made only in certain gradations of size, except to order; and what is called an *out* size, even if smaller, is always more expensive.

TOBACCO BAGS.—If braided, are of three or four pieces of cloth, which, when joined, terminate in a point. A lining of chamois leather or buckskin should be made, and put in where the seams are joined. It should exactly fit, and be fastened here and there to the outer part. Turn in the edges towards each other, and sew them together. Cover all the seams with fine silk cord. Add a handsome tassel at the end, and at each side. Sew in small steel rings, in which to run double cords, to draw it up. They must be a little *within* the rim. Crochet and netted ones are made the same.

HAND BAGS, OR EUGENIE BAGS, have a worked or straw basket below, and a silk top. The straw basket, which is narrow, oval, and has no stiffening, is very nice, if procurable. But work looks very handsome. Do a strip about six inches wide, and five-eighths of a yard long, in any border or set pattern. Cut two pieces of stout cardboard, two inches wide, and half the length of the work, and round off the corners. Make them so as exactly to fit the work. Cover one side of one piece with wadding, over which put silk. Do the same to the other, but without the silk. Tack them together. Line the work with silk, or other lining, turning in the edges of both together. Take a piece of good silk, the length of the work, and double the depth, at least. Join up the ends; line it, and put a running in the top, for ribbon or cords, to draw it with a narrow frill above. Sew the silk to the canvas, and the latter to the cardboard, the two parts of which have previously been tacked together, the wadded

part to come *inside* the bag. Cover all the seams with cord, and a quilled ribbon may be added where canvas and silk join. Handles of cord, or a strip of canvas, worked to match the bag, are added. These bags are so elegant, portable, and so very commodious, they are deservedly very popular.

FANCY BAGS are always lined with silk or satin; but netted ones always require a double lining.

BANNER SCREENS.—These are either mounted on a pole, or on an apparatus for fastening to the chimney-piece. In either case, the work must be lined with silk of the same color as the ground, the bottom cut into a handsome scalloped form, with a handsome fringe, the sides finished with gimp, and two pairs of tassels; the top draped with cord. The trimming for a banner screen must always be made exactly to match. Whether with a pole or chimney-fitting, the top is always sewed on gilt rings run on the pole.

SMOKING CAPS.—These are in two shapes; either *pointed*, in which case they are composed of five similar sections, meeting at the point, or of a straight piece set in a round crown. Unless the material itself be very thick, it should be lined with *bed-tick* made in the same shape, and over it with black silk. Of course, the black silk cap is made completely and then turned inside out, so that the seams are concealed. A silk cord to match the materials should be sewed round the edge of the crown to conceal the part where it joins the head-piece. When the tassel is sewed on it is complete.

MATS.—Whenever you wish the foundation to be *stiff*, whether the centre of the mat be in Berlin-work, crochet, beads, or braiding, cut out a shape in cardboard as stout as you can penetrate with a needle, and large enough to receive not only the centre but so much of the border as may require to be on a foundation. Of course, it must be of the proper

shape. Lay the centre on and tack it firmly down all round the edges. Then sew down the border, which should always be so as to cover the edges of the centre. Gum another piece of cardboard of the same size on the back of this, when it will completely hide the stitches, besides making it doubly firm. A piece of colored paper may be pasted over the cardboard to complete its neat appearance.

HAND SCREENS.—Wire frames, silk or satin fancy cords, or quilled ribbon, fringe, and handles are requisite. If the screens be transparent, as in netting, both sides of the frame must be covered with satin. If white silk canvas, one side with white satin and the other with silk or satin of the color of the fringe. Then sew on the work very evenly. Add the fringe, and afterwards the ribbon or cords and handles. Two cords, at least, should be used. One to match the fringe, and the other of a lighter material, such as chenille and satin blended.

WHATNOTS.—I append an engraving (see Plate VI., Fig. 6,) of these very commodious little articles, which are meant to be suspended between windows, or in any other convenient place. The front is the only part that is worked; and it is done in canvas, or crochet, or simple braiding on cloth. A stout cardboard frame is made, on which the work is sewed. It is lined with fluted silk, and the back covered with silk or cloth. Being suspended to the wall, this part is not seen. The best way to line a Whatnot is to take pieces of cardboard, very slightly less than the three composing the frame, (*viz.* front, back and foundation), cover each, wadding the last-named; sew them together; and, having brushed the inner part of the frame with gum-water, dropping this case in. Finish with cords round the top and sides; or quilled ribbon may be used for the front. Add cord and tassels, as in the engraving, and another pair of tassels, one at each end.

TO QUILL RIBBON FOR TRIMMINGS.—This is so much used that many readers will probably be glad of a hint. Allow nearly three times as much ribbon as the length required; have a piece of very narrow tape to run it on; take a stitch or two to fasten the tape and centre of the width of the ribbon; make a small plait towards the right, and another close to it, but not folding over it, to the left; run them down lightly, through the tape; and this double plait being made, leave about half the length of ribbon plain, before making another. This looks very much handsomer than a fuller quilling. A gold or fancy cord should afterwards be run along the centre to hide the stitches.

The French often put on this trimming by slightly gumming the tape and pressing it down in its place. I may add, they also fasten down raw edges of silk or satin in this way very neatly. It answers extremely well.

LADIES' ORNAMENTAL WORK,

SUITABLE FOR PRESENTS.



How often have I heard the exclamation, "Well, I should like to give so-and-so something of my own work; but, then, what can I do?" and the speaker recalls one article and another of decoration or utility, and puzzles herself vainly to think of something else. The difficulty is tenfold increased if a gentleman is to be the recipient. To aid such bewildered people, I append a list of the most suitable gifts. In each, of course, there is an infinite variety.

ANTIMACASSARS.—In cotton and wool; netted, crocheted, or knitted.

BAGS.—Carriage, hand, and small fancy bags.

BASQUES, or jackets, in crochet or knitting.

BORDERS for table-covers.

BOOK-MARKERS.

BRACES (Suspenders.)—Generally on canvas, black or white.

BRACELETS.—In crochet or bead-work.

CIGAR CASES.—Embroidered, braided, or crocheted.

COVERS for cushions, music stools, small tables, etc.

CUSHIONS, small and large, worked, braided, or embroidered,

DOYLEYS.—Braided on linen or muslin, netted, crocheted, or knitted, jewelled doyleys.

- DOYLEYS for bread, cheese, and fruit dishes.
FOOT MUFFS.—Crocheted or embroidered.
GAUNTLET MITTS.—Knitted in wool.
GAUNTLET OVERGLOVES.—Knitted in wool.
HOODS.—Knitted or crocheted.
LAMBREQUINS, or mantel drapery—Berlin-work.
MATS.—In every sort of work.
MITTS.—Crocheted, netted, or knitted.
MUFFATEES.—Knitted or crocheted.
MUSIC CASES.—Berlin-work.
NOTE CASES.—Bead-work, braiding, or applique.
NUBIANS.—Always knitted. A scarf three yards long and half a yard wide, done with coarse needles and a light stitch in Shetland wool. The most comfortable and graceful wrap for the head and shoulders when exposed to evening air in a light dress.
OPERA MANTLES.—Braided, knitted, or crocheted.
OTTOMANS.—Usually in Berlin-work.
PENWIPERS.—Braiding, bead, or applique-work.
PORTFOLIOS.—Braiding, applique, or Berlin-work.
PURSES.—There are at least two hundred varieties, in crochet, braiding and netting. Long purses are considered as appropriate for gentlemen, and short ones for ladies. A long purse should have one square and one round end.
RIGOLETTES.—Warm head-dresses, knitted or crocheted.
SACHETS.—Small, embroidered scent-bags.
SCREENS.—Banner, pole, or hand screens.
SCARFS.—Netted, knitted and crocheted.
SHAVING BOOKS.
SLIPPERS.—Of every sort.
SMOKING CAPS.
SOFA CUSHIONS.—Of every kind.
SULTANAS, or Handkerchief Cases.—Braided or embroidered.

TOILET SACHETS.—Cases for night-dresses, made in piqué in the form of an envelope, braided generally with cotton alliance braid.

TOBACCO BAGS.—Braided, crocheted, knitted and netted.

TRAVELING FOOTSTOOLS.—A small folding stool, the cushion of which is in Berlin-work. When shut, it is 12 inches by 6, and $1\frac{1}{2}$ deep.

WATCH-HOOKS.—In every sort of work.

WHATNOTS.—Braiding or Berlin-work.



OBSOLETE ARTICLES.

ITALIAN BRAID.—A linen tape, made on the pillow, in the same manner as thread lace. Used in making and repairing Italian Point.

MALTESE DITTO.—A variety of the above.

CORONATION, OR VICTORIA DITTO.—A cotton braid, round, and graduated from the thickness of coarse cotton to that of a small embroidered leaf in satin-stitch, which, indeed, it much resembled when worked. Some beautiful articles braided in this material, collars, sleeves, etc., were to be seen in the Exhibition of 1851; but though common enough until that time, it has never since been procurable.

ROLIO FRINGE.—This was much used at one period for trimming mats, having a thick, long, fleecy looking pile. It has not been made for a year or two.

GLOSSARY.

TERMS IN CROCHET.

ENGLISH.	FRENCH.	GERMAN.
Crochet, Chain,	Crochet, Maille chainette, maille simple,	Häkelarbeit, Aufschlag, (when foundation) luftmas- chen,
Slip-stitch, Single crochet, Short double crochet, Double Short treble " " Treble	Maille Passée, Maille double ou pleine, Demi-barrette, Barrette, Demi-barrette double, Barrette double, Barrette triple, 1 barr, 1 m, s.	Durchziehen, Festmaschen, einfachestäbchen, Kurze (or kleine) stäbchenmaschen, Stäbchenmaschen, Kurze doppelte stäbchenmaschen, Dreifache stäbchenmaschen, or grozse stäb- chenmaschen, Vierfache stäbchenmaschen, Gerippt, Versetzten stäbchenmaschen.
Long treble, Ribbed, 1 dc, 1 ch, miss 1.		

TERMS IN EMBROIDERY.

Tent-stitch, Cross-stitch, Chain-stitch.	Petit point, Gros point, Point de chainette.	Perlen-stich, Kreuz-stich, Ketten-stich.
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TERMS IN KNITTING.

ENGLISH.	FRENCH.	GERMAN.
Knitting, Plain knitting-stitch, Twist-stitch, Pearl, or purl-stitch, Twist purl-stitch, Slip-stitch, Knit 2 together, Purl 2 together, Knit 3 together, Slip 1, k 1, pass slip over, Make 1, make 2, To cast off, One over (an extra stitch beyond the number required for the pat- tern).	Tricot, Maille à l'endroit, maille simple, Maille torse, Maille à l'envers, Maille torse à l'envers, Maille nulle, Retrecir à l'endroit, Retrecir à l'envers, Surjet double, Surjet, Une passe, deux passes, Rabatre, Maille en sus, maille lisière,	Strickarbeit, Rechte masche, Verdrehte masche, Linke masche, Links verdrehte masche, Abheben, Zusammen stricken, Links zusammen abheben, die dritte ges- trickt, die zwei ersten überwerfen, überwerfen, Aufnehmen, zwei aufnehmen, Abwerfen, Eine ausserden,
To cast on, casting on, A row, Ribbed, 2 each way, Brioche-stitch.	Monter, montage, Une rangée, Une tour, 2 m à l'endroit, 2 à l'envers, Brioche.	Aufschlagen, Eine nadel, Eine tour, Zwei links, zwei rechts, Fisch gräthchen.

TERMS IN NETTING.

Netting,	Filet,	Filliren,
Square netting,	Filet carré,	Viereckig filet,
Round netting,	Filet rond,	Rundes filet,
Honeycomb netting,	Filet aux rayons de miel,	Zellen filet,
Long twist stitch,	Filet tordu,	Lange verdrehte maschen filet,
Grecian netting,	Filet Grec,	Griechisches filet,
French ground netting,	Filet Français,	Französisches filet,
Spotted netting,	Filet aux mouches,	Gedupftes filet,
Diamond,	Filet aux diamants,	Diamanten filet,
Large diamond,	Aux gros diamants,	Groszes diamanten filet.
Spotted diamond,	Diamants aux mouches,	Gedupftes diamanten filet,
Leaf netting,	Filet aux feuilles,	Blättchen filet,
Netting-needle,	Navette,	Filet nadel,
Netting mesh,	Moule,	Filet stäbchen,
Flanders lace.	Filet de Flandres, filet guipure.	Durchgezogene filetarbeit.

MATERIALS.

Floss silk,	Floche,	Flock seide,
Filoselle,	Filoselle, mitorse,	Halb seide,
Crochet,	Cordonnet de sole,	Hakel seide,
Implements—materials,	Fourniture,	Zeug,
Crochet cotton,	Coton à crochet, cordonnet,	Häkel faden,
Embroidery cotton,	Coton à broder,	Stückgam,
Canvas,	Canevas,	Canevas, stranim,
Perforated cardboard,	Papier canevas,	Papier canevas,
Ground,	Fond,	Füllung,
Shade,	Nuance,	Schattirung,
Effect,	Effet,	Wirkung,

M A T E R I A L S—(Continued).

ENGLISH.	FRENCH.	GERMAN.
Scallop, Rug, Mat, Pillow, Grounding—principal color, Braid, Velvet, Cloth, Beads, beadwork, Seed beads, Silk canvas, Point lace.	Dent, Dessous de lampe, de facon, Oreiller, coussin, Fond, couleur principale, Soutache lace, Velours, Drap, Perles, ouvrage en perles, Perles Charlottes, Canevas de soie, Dentelle antique à l'aiguille.	Zadenrund, Teppich, Lampenteller, Kopfkissen, Haupt farbe, Soutache Litze, besatzlitze, Sammet, Tuch, Perlen, perlenstickerei, Kleinen perlen, Seiden stramin, Antike spitze.
Claret, Crimson, Gold, Maize, Green, Pale blue green, Straw colored, Black, White, Blue,	Grenat, Cramoisi, Or, Maiz, Vert, Vert d'islay, Mais clair, Noir, Blanc, Blue,	Granatroth, Hochroth, Gelb, Mais-gelb, Grün, Strohgelber, Schwarz, Weiss, Blau,

C O L O R S.

Red, Violet, Grey, Light, dark, Stone, fawn, and light-brown, in all shades, are classed as grey.	Rouge, vermeil, Violet, Gris, Clair, foncé, Couleurs écrués.	Karmin, Violet, Gru. Hell, dunkel,
TERMS IN EMBROIDERY ON MUSLIN.		
Tracing, Raising or filling in of tracing, Satin-stitch, Buttonhole-stitch, Sewing over, Spot, Graduated eyelet-hole, Eyelet-hole, Scallop, Graduated scalloped edge, Close, Open, Fancy-stitch, Veining, veined, Wheels, circles, Worked with stitches within the round.	Tracage, Bourrage, Plumetis, Feston, Cordonnat, Fois, Ceillet chinois ou ombré, Ceillet, Crête, Point de rose, Mat, A jour, Jour, Nerve, nervé, Roues, Moulinées,	The French terms have been almost universally adopted in the German em- broidery instructions.
Open-hem or herringbone, Small eyelet-holes in continuous lines, Very minute spots worked near each other.	Point turc, Point de sable, Point d'armes,	

POSTSCRIPT.



WHILE the Manual of Fancy-work has been going through the press, I have been engaged in preparing for publication a companion volume on all the various branches of that still more useful art, PLAIN NEEDLE-WORK. This book, which will appear almost simultaneously with the present, is entitled "THE MANUAL OF THE WARDROBE;" it is a treatise upon taste and hygiene in dress; the kinds and qualities of fabrics, and their adaptation to seasons and occasions; with directions for cutting, fitting, and making garments for ladies and children, preparing bed, table, and toilet linen; and complete instructions for the laundry—the whole being suited to the use of families. Of course, the general introduction of the sewing machine has made a revolution in the once tedious occupation of plain needlework; and elaborate instructions for the use of this great invention will be found in its pages, with notices of the various parts of each garment to be done by the Wheeler & Wilson machine. In the course of writing it, I have been compelled to make researches in the various leading stores and manufactories of New York, to ascertain the comparative merits of the different articles. Everywhere I have been reminded that I am in America and among American gentlemen, by the courteous manner in which my inquiries have been answered, and the eager wish displayed to afford me all possible information; and this has had reference not only to the exist-

ing, but to the future state of affairs, since contemplated improvements have been exhibited to me, and I have been encouraged frankly to state my objection to anything I deemed imperfect. Thus, on complaining of the danger that careless wearers of skeleton skirts so frequently incur from entangling their feet in the hoops, Messrs. Douglas & Sherwood showed me a design of a DETACHABLE FASTENING, by which the springs might be removed from a muslin skirt, literally in an instant, and replaced as easily and as speedily, on its return from the laundry. This detachable fastening, which is just patented, will obviate this danger entirely, prevent the necessity for an over-skirt in hot weather, and maintain the acknowledged preëminence of the Douglas & Sherwood skirts over all others.

I mention this contemplated improvement merely to show what advantages have been proffered to me, in gaining an acquaintance with all the novelties and excellences in the fabrics connected with the wardrobe. In all quarters, I have been assured of coöperation in any plans I might form for assisting my readers in their selections. And having, also, constant communication with the leading firms in France, Germany, and England, in all matters relating to the Toilette and Worktable, I propose to share my advantages with my friends, by executing commissions for such as may reside at too great a distance from New York to make their own purchases, without any extra cost to my correspondents. In doing so, I shall bring to bear also the result of many years' experience in London, where I daily made purchases for correspondents not only in the United Kingdom, but in her most distant colonies. Here I shall pursue the plan which in my former home gave so much satisfaction. I shall personally superintend the execution of any commission, whether it be for the most trifling article of needlework or a complete trousseau. I shall also send paper patterns of the newest

shapes in mantillas, basques, etc., to my correspondents, so that they will be able to make any article they may choose for themselves.

Another branch of order which merits particular care (the execution of commissions for hair jewelry and devices), I am happily in a position to carry out with the utmost exactitude; and to guarantee that the hair sent shall be that actually used—a point of much importance to the wearer, though often and very cruelly overlooked by the worker.

To those readers of the Manual who may wish for lessons in any of the various accomplishments it teaches, I am happy to offer my services, whether they reside in New York or any other part, provided that the expenses of my visit are secured.

Finally, I shall be glad to answer any inquiries in my power from any of my readers; and shall only request that they will inclose with their own letter, directed to **MRS. MATILDA PULLAN**, Box 40, Brooklyn Post-Office, N. Y., a clearly-addressed stamped envelope for the reply; while the writers of those letters that do not require a private answer, will find a reply under their own initials in the following number of *Frank Leslie's Magazine*; in the pages of which will appear, every month, choice novelties in the leading styles of fancy-work.

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PLATE II.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



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PLATE III.

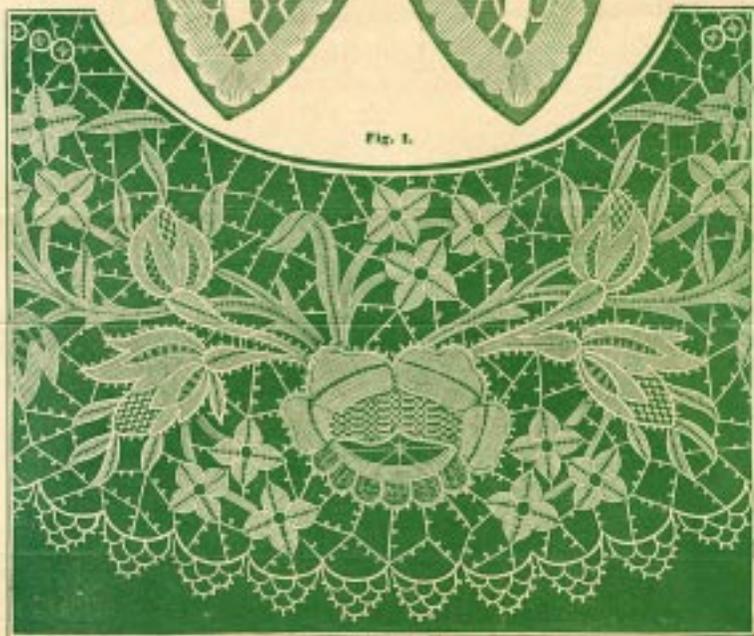
FIG. 3.



FIG. 2.



FIG. 1.



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PLATE IV.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



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PLATE V.

Fig. 1.

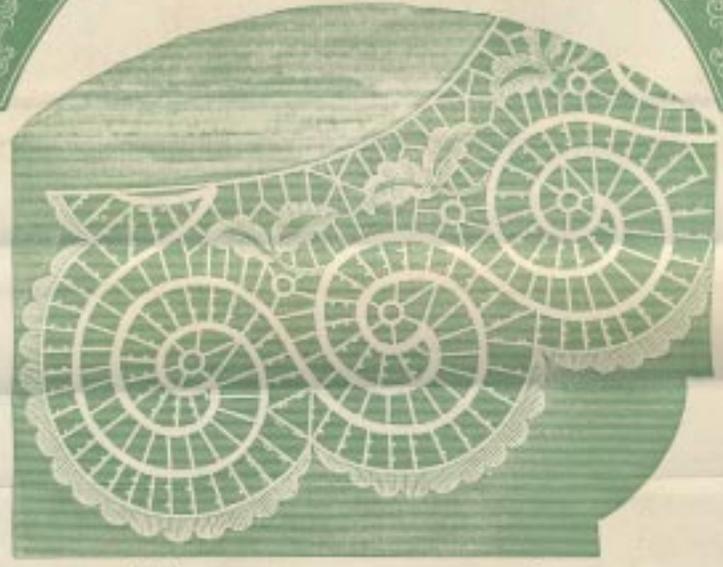


Fig. 2.



Fig. 3.



Fig. 4.



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PLATE VI.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



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PLATE VII.

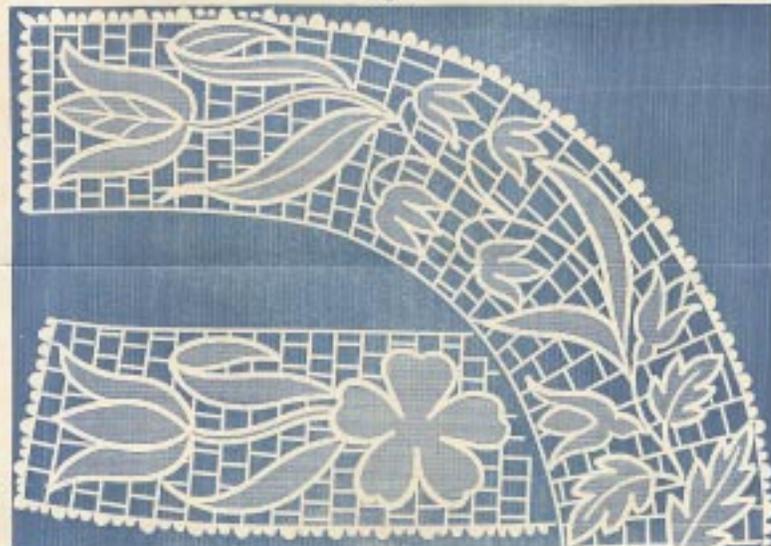
Fig. 1.



Fig. 2.



Fig. 3.



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PLATE VIII.

Fig. 1.



Fig. 2.

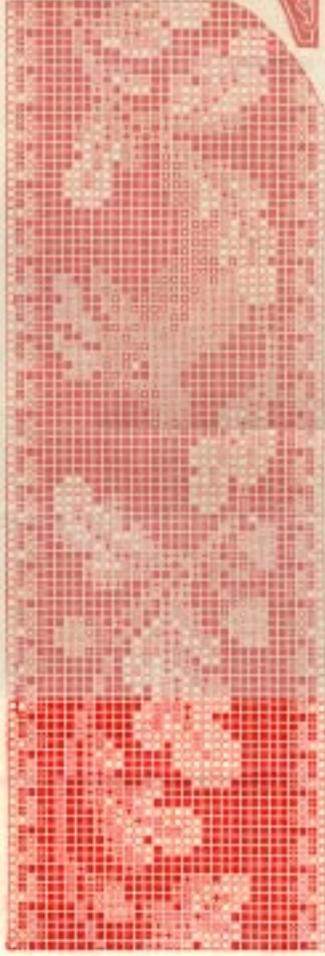


Fig. 3.



Fig. 4.

