

THE  
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OF  
NEEDLEWORK


The book cover is a vibrant red with intricate gold-tooled decorations. A wide, ornate border of repeating floral and scrollwork motifs frames the entire cover. In the center, a rectangular panel with a decorative, slightly scalloped border contains the title. The title is printed in a classic, all-caps serif font. Above and below the title panel are large, symmetrical decorative flourishes. The top flourish features a central vertical element with a pointed top and symmetrical, sweeping scrolls on either side. The bottom flourish is similar but includes a central circular medallion with a floral design and two small star-like motifs at the bottom corners. The overall aesthetic is characteristic of late 19th or early 20th-century bookbinding.

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THE  
DICTIONARY OF NEEDLEWORK.







APPLIQUE UPON LINEN



CLOTH APPLIQUE.



DEDICATED TO H.R.H. PRINCESS LOUISE, MARCHIONESS OF LORNE.

THE  
DICTIONARY OF NEEDLEWORK,

AN  
ENCYCLOPÆDIA OF ARTISTIC, PLAIN, AND  
FANCY NEEDLEWORK,

DEALING FULLY WITH THE DETAILS OF ALL THE STITCHES EMPLOYED, THE METHOD OF WORKING,  
THE MATERIALS USED, THE MEANING OF TECHNICAL TERMS, AND, WHERE NECESSARY,  
TRACING THE ORIGIN AND HISTORY OF THE VARIOUS WORKS DESCRIBED.

ILLUSTRATED WITH UPWARDS OF 1200 WOOD ENGRAVINGS,  
AND  
COLOURED PLATES.

PLAIN SEWING, TEXTILES, DRESSMAKING, APPLIANCES, AND TERMS,

By S. F. A. CAULFEILD,

*Author of "Sick Nursing at Home," "Desmond," "Avenue," and Papers on Needlework in "The Queen," "Girl's Own Paper,"  
"Cassell's Domestic Dictionary," &c.*

CHURCH EMBROIDERY, LACE, AND ORNAMENTAL NEEDLEWORK,

By BLANCHE C. SAWARD,

*Author of "Church Festival Decorations," and Papers on Fancy and Art Work in "The Bazaar," "Artistic Amusements,"  
"Girl's Own Paper," &c.*

DIVISION II.—CRE TO EMB.

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**KNOTS** for the centre of flowers, as they add to their beauty. When the centre of a flower is as large as that seen in a sunflower, either work the whole with French Knots, or lay down a piece of velvet of the right shade and work sparingly over it French Knots or lines of Crewel Stitch. A Marguerite daisy is sometimes so treated, but after that size French Knots alone are worked, and no velvet foundation added.

Always work stems in Crewel Stitch and in upright lines; Figs. 174, 175 illustrate two ways of making stems that should be avoided, but which are constantly seen in badly worked embroidery. The rounded appearance given to them by the direction of the stitches serves to raise them from their backgrounds, and gives, instead of the decorative flat design that is desired, one in relief. Stems should be simply worked up and down in Crewel Stitch in the manner shown in Fig. 173.

**Crewel Work.**—This is work that claims to be raised from the level of ordinary fancy to an art work. The name is but a modern one for embroidery with worsteds or "Krewels" upon plain materials. Ancient Crewel Work was indifferently classed with embroideries of silk and gold or work upon canvas, as "wrought needlework" in old chronicles, therefore it is difficult to separate one particular kind by hard and fast lines of demarcation from other embroideries. The proper definition of Crewel Work is embroidery upon linen, twilled cotton or stuffs, the foundation material being in most cases left as an unworked background, or, when covered, only partially concealed with open Diaper or Darned Fillings. The employment of crewels in needlework was the first form of embroidery known, and worsteds mingled with thin plates of gold, or the latter pulled into fine wire, ornamented all the fine needlework of the earlier times before silk was used. The art came from the East, thence spread into Egypt, acquired there by the Hebrews, Greeks, and Romans, and taken by the latter wherever they carried their conquests; and though by their time embroidery with silk had become prevalent and superseded the plainer worsteds, still working with crewels in various forms never entirely died out until the present century, when the introduction of the new Berlin wools, in 1835, with their softer texture and more varied dyes, supplanted it for a time; but in 1875 it was reinstated by artists who found it the best vehicle for the expression, through embroidery, of design and colour. Amongst the earliest examples of this needlework are the curtains of the Tabernacle, the coloured sails of the Egyptian galleys, and the embroidered robes of Aaron and his priests. These are worked with gold and worsted, and though the stitch used on them is believed to be **CROSS STITCH**, yet from the foundation material of fine linen, and the workmen forming their own designs, they undoubtedly rank among art as Crewel Work. In latter times the Bayeux tapestry and the productions of Amy Robsart and Mary Stuart are witnesses to the industry of the sixteenth and seventeenth centuries, while most of the hand-made tapestry of that time consisted simply of crewel stitches entirely covering coarse linen backgrounds. In the eighteenth century large quantities of Crewel Work were done, much of which is still extant, and gives evidence of the individual energy

and taste of that period. The great merit of the work and the reason of its revival lies in the capability it has of expressing the thought of the worker, and its power of breaking through the trammels of that mechanical copying and counting which lowers most embroidery to mere fancy work. Lifted by this power into a higher grade, it ranks with laces and ancient gold and silver embroideries that are in themselves works of art, and which were done in times when the best part of a life was spent in the effort to give to the world one new type of beauty. Crewel Work has also the inestimable advantage of being adapted to homely decoration, the cheapness of its material, the ease with which it is cleaned, and its strength to resist rough usage, justly making it the chosen vehicle in the decoration of all common home objects of beauty. Partaking, as Crewel Work does, of the general nature of ancient embroideries, it will be sufficient under this heading to point out its characteristics and manner of working. In it good work is known by the design and colouring being treated as a decorative, and not as a realistic, copy of nature. It is well ascertained that the materials capable of producing embroideries are not of a kind that can imitate nature in her glories of form and colour, and that any copy will be a failure; therefore all work claiming to be good must be conventionally treated, the design being represented flat upon a flat background, and no attempt made, by means of shadows and minute shadings, to raise and round it from its surface as in painting, and in correct Crewel Work this rule is followed. Many unthinking persons object to this, proud of the idea of only copying from nature; but let the effect be tried of flowers worked as they see them, and the same treated decoratively, and a short experience will soon convince them that one group can be looked upon for ever with rest and repose, while the other offends by the badness of its copy, and the harshness of its colouring.

Crewel Work is a difficult embroidery, because it depends for its success not upon the exact putting in of stitches, and their regularity, or upon the time and labour bestowed upon reproducing a pattern, but upon the absolute necessity there is for the mind of the worker being more than a copying machine, possessing the power of grasping and working out an idea of its own, and of being able to distinguish between a good or bad design or system of colouring. The technical difficulties of the work are so few and so simple that when described they seem to be trifles, for after the broad rules of what to do and avoid are stated, a written instruction is of little help, as it cannot give the subtleties of form and colour upon which the work depends for its perfection, nor can it convey to an inartistic mind the power of right selection between conflicting colouring. What can be learnt from instruction, is the manner of forming the various stitches used in the work, while practice will give a free use of the needle, and the power of setting the stitches so that each is put in with regard to its place in the whole design, and is neither worked too close to its neighbour nor too far from it, but by its direction expresses the contour of a line or the form of a leaf. Just as in painting no master can inspire his pupil with his own gift of colouring unless the power of seeing

and delineating is already possessed, and only requires to be brought out and strengthened by instruction, so in Crewel Work the learner must have an innate taste for what is true in form and colour to profit by the rules that are exemplified in the best examples of needlework.

One of the great advantages of this work over other descriptions of embroidery is its usefulness for everyday needs, as, from the nature of its materials, it is adapted to almost all kinds of household decoration, and is not out of keeping with either homely or handsome furniture, provided the stuffs it is worked upon are selected with regard to the ornaments and purposes of the room. The selection of such suitable materials must be particularly borne in mind when the work is employed to decorate such permanent articles as wall hangings, friezes, portières, and window curtains. In a handsomely furnished sitting room for winter use, these should be either of plush, Utrecht velvet, velveteen, waste silk, velvet cloth, diagonal cloth, or serge, according to the richness or simplicity of the accompanying furniture, and the ground colour in all cases dark and rich, with the embroidery upon it in lighter shades of the same, or in a light shade of a colour that harmonises with the background. Plush is the handsomest of all these materials, as it dyes in such beautiful tones of colour; its disadvantages lie in its expense, and that the pattern traced upon it is not permanent, and, unless worked over, at once wears off; it also requires a lining, and is therefore more used to work upon as a bordering to curtains of velvet cloth or diagonal cloth than as whole curtains, but if the above defects are not objected to, there is no doubt about the softness and beauty of a portière or chimney curtain worked in plush. Utrecht velvet is harder to work through than plush, and is more used for curtain dados than for a whole curtain or curtain borders. Velveteen of the best quality works well, but is more suitable for screens and chimney curtains than large hangings; it looks best when embroidered with coarse floselles. Velvet cloth is a soft, handsome material, warm looking, and falling in easy folds; it is a good texture to work upon, and takes the tracing lines perfectly. Diagonal cloth, felt cloth, and serges are soft materials, easy to work upon, and artistic in colouring, their only defects being that they do not take the tracing lines well, and require to be worked at once, or the pattern lines run with fine white cotton as soon as marked out.

Summer curtains, &c., for sitting rooms, are either made of waste silks, silk sheeting, China silk, Kirriemeer Twill, real Russian Crash, and the superior makes of Bolton Sheeting. The cheap sheetings and crash are not recommended for large surfaces of embroidery; they are too harsh in texture and too coarse altogether to be used when so much time and labour is expended over their decoration. Waste silks and China silks are either worked with floselles or crewels, but the crashes and twills being washing materials, should only be worked with crewels.

In such articles as chair tidies, bed valances, toilet covers, aprons, &c., cleanliness has to be the first object, and for these the washing materials known as Flax, Smock Linen, Oatcake and Oatmeal Linen, Kirriemeer Twill, Crash, and

Bolton Sheetings are used, while the work upon them is limited to one or two shades of colour.

The embroidery upon all large objects is worked upon the material, and not applied to it, it being always better, in an art point of view, to distribute the work in such cases over the whole surface than to confine it to certain limited spaces, such as a line of bordering, or a strip placed across the background. The material is cumbersome to hold, but the heaviness is much mitigated when curtains, &c., are made with dados of a different colour, but of the same material, the embroidery being done before the two are sewn together. Embroidered hangings of any kind are never made either long or full; and wall panels and friezes are laid flat against the wall. Portières and curtains are allowed sufficient stuff in them to admit of a little fulness when drawn across, and they should not do more than just touch the floor to exclude draughts. All large pieces of needlework require patterns that convey the feeling of breadth without the work being too fine to be appreciated upon such objects. The best designs for these articles are rather large flowers in outline, with long upright stems and leaves starting from the bottom of the hanging, and branching stiffly over the surface of the material, or decorative or geometrical designs, such as are familiar in Italian wall paintings or outline figure subjects. The colours chosen for the embroidery when upon dark handsome backgrounds are lighter in shade than the backgrounds, and of little variety; but when the embroidery is upon light backgrounds, greater variety of tint and contrasts of colour are allowable in the decoration.

The patterns known as Outlines will be found sufficient for most decorative work, but where the design is to be filled in, select flowers that are large and bold in outline and that are single, and discard small and double ones. Employ but few shades of colour to work together, and do not include more than two primary colours in one piece, filling in the rest of the design with those that harmonise with the primaries, and with half tints of the two chief colours. Avoid those that contrast with each other, and choose harmonies—it is one of the chief faults of Berlin work that violent contrasts of bright primary colours are introduced together—be careful that the same fault does not creep into crewels. Avoid all aniline dyes, firstly, because they never blend with other colours, and always make the object they are attached to harsh and garish, and, secondly, because they fade sooner than the other hues, and, instead of fading with the quiet tones of softer dyes, look utterly dead and worn out.

The question of the colour of backgrounds to work upon is most important. Avoid pure white or black, as both are crude; cream or lemon white are good, but not blue white. Most colours will look well upon a cream background, but the brightest shade of any colour is not worked upon white. Reds and crimsons of a yellow tinge harmonise together better than blue shades of red; yellow and sage greens agree with other colours better than vivid blue greens; yellow blues better than sky blues; citrons and lemon yellows better than orange coloured yellows. In working upon coloured backgrounds the same attention to harmonious

colouring must be exercised. It will be generally correct that the background colour is repeated for the work if lighter and deeper tones of the colour are selected for the chief parts of the needlework than for the background, with a few needlefuls of the exact tint of the background used in the embroidery. Thus, upon a blue green ground, work a pale pure blue shade of crewels; yellow green backgrounds allow of yellow crewels, and brown, gold colours; while maroon backgrounds allow of scarlet crewels. The great thing to remember is that the eye to be pleased must be contented by harmonious colouring; therefore the tints selected, although they can be bright, must never be vivid, and must assimilate with their surroundings, and not oppose them.

The materials, as already said, upon which crewels are worked, are plush, velvet, satin, silk cloth, serge, unbleached linens, cheese cloths, crash, oatmeal cloths, and the numerous varieties of these; in fact, there is hardly any limit to the stuffs that are capable of being so ornamented. Upon the crewels used much of the durability of the work depends. Those known as "Appleton's," and used at the School of Art, are smooth and fine, without much twist, and work in without roughness; they are dyed in fast colours and of correct shades. Unfortunately these crewels are not generally used, their place being taken by those that are fluffy in texture, harsh to the feel, tightly twisted, and dyed in brilliant aniline shades, and it is owing to the use of these and printed designs that the Crewel Work generally seen does not come up to the true standard of art needlework, the patterns being defective in drawing and the colouring too bright. There are three kinds of crewels made—the coarse, used for large pieces of embroidery; the medium, the one generally required; and the very fine, used for the faces and hair of figures and for fine outlines upon d'oyleys and other small work. This fine crewel is giving place to undressed silks, but it is still used. Silk embroidery in Crewel Stitch is so similar to other flat silk embroideries that it is described under that heading.

None of the stitches used in Crewel Work are exclusively crewel work stitches; they are all used in embroidery or church needlework. They comprise CREWEL STITCH, which is really STEM STITCH; FEATHER STITCH, the *Opus Plumarium* of the ancients; SATIN or LONG STITCH, CHAIN STITCH, BULLION and FRENCH KNOT, besides fancy embroidery stitches used to ornament parts of the work, where the foundation is left exposed, and for borders, which, being only accessories, are not counted as belonging to Crewel Work proper. Stem Stitch is the chief crewel stitch, although the others are all used, and Satin Stitch employed when the design is executed with silks. The manner of working these stitches is given under their own headings. Crewel stitch is used for leaves and stems; Feather and Satin mainly for the petals of flowers; French and Bullion knots for centres to flowers and to imitate shrubs and trees in landscape designs. Flowers worked in silk are done in Satin stitch. Chain Stitch in silk is used equally with Satin stitch to fill in the faces, &c., of figure designs, while draperies are executed with crewels in Crewel stitch. Faces are worked like those already described in church embroideries, the lines of stitches being made to

follow the contour of the features, and an appearance of shade thus imparted to a flat surface. Ancient Crewel Work was either done in this manner, or in the style of the celebrated *Opus Anglicanum*. Chain Stitch was more used in outline embroideries in olden days than it is now, the introduction of it into machine work having led to its being discarded by hand workers. During the last century nearly all Crewel Work was done upon light linen or cotton surfaces, and was used for much larger kinds of ornament than the shortness of time enables ladies of the present day to accomplish. The hangings for four-post bedsteads, with heavy curtains, valances, and other appendages, are some of the most frequent specimens of old work met with, also portières, room hangings, and bed quilts. These large embroideries are not spread over all the foundation material, much being left plain; and their designs are necessarily bolder than are those in use now. Vine trees with large stems, with each leaf separately formed, birds, animals, rocks, water, flowers, and fruit, are the finest specimens. These large patterns are worked in double or coarse crewels, with rather long stitches, and the colours used are of little variety and of subdued tint. The main parts are filled with close Crewel Stitch, but a great variety of fancy stitches, such as HERRINGBONE, FEATHER, and POINT LANCÉ, are allowed in the minor details. Birds are always worked in Feather Stitch, so arranged that a few individual feathers are completely defined. Leaves have one side in Crewel Stitch, the other filled with French knots or with open fancy stitches. Bushes and other groundwork are entirely of Bullion knots.

Crewel Work includes, besides working a filled-in pattern upon an unornamented background, another variety, which is filling in the background with a fancy stitch, and only outlining the real design and its principal parts. The effect of this depends upon the stitch which fills in the ground being chosen so as to give an appearance of relief to the outlined pattern.

The simplest background is the plain darned lines, formed with silk or worsted, darned in and out as in ordinary darning in perpendicular lines about the sixteenth of an inch apart over the whole background, missing, of course, any part of the design. Again, these darned lines are taken diagonally or horizontally, or are made so as to form diamonds.

Another background stitch is given in Fig. 176, and

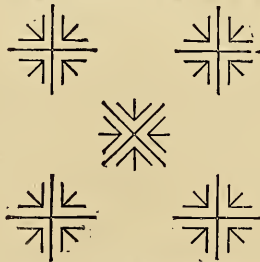


FIG. 176. CREWEL WORK—BACKGROUND.

is worked thus: Fig. 176—Trace the background design

upon the material, being careful not to mark it out upon any part of the pattern; take fine crewels or raw silk of one colour and darn the long lines of the crosses, but work the



FIG. 177. CREWEL WORK—BACKGROUND.

small lines in SATIN STITCH. In Fig. 177, darn the long lines forming the broad arrow part of design, and work the short lines in SATIN STITCH. In Fig. 178—Trace the

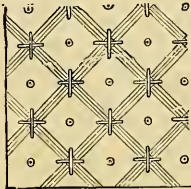


FIG. 178. CREWEL WORK—BACKGROUND.

long diagonal lines that form diamonds where they intersect, and darn them down with three rows of fine crewels or raw silk. Then cross the lines where they meet with a CROSS STITCH worked in a different coloured crewel or silk to that used in the darned lines, and work a BULLION or FRENCH KNOT in the centre of the diamond.

Background stitches are numerous, those used in DARNED EMBROIDERY all being available, the most effective are those containing continuous lines, such as the following: A straight darned line, followed by a laid line caught down with a fastening thread concealed with a FRENCH KNOT; Vandyke lines laid and fastened with knots; two perpendicular straight lines caught across at intervals with three short horizontal



FIG. 179. CREWEL WORK—CURTAIN BORDER.

ones; lines intersecting each other and forming stars; lines like waves and BASKET COUCHINGS, &c. Filled-in backgrounds with outlined designs all require foundations of coarse linen, silk, or cloth, the coarse linen being the most used, as the threads in that assist in forming the darned lines at right distances from each other. An ornamental border should finish these various stitches.

The example shown in Fig. 179 is worked as follows: Draw threads out of the material as a guide for the two horizontal lines, and work one line over with three rows of CREWEL STITCH and the other with one row; then make half circles at equal distances apart with lines of SATIN STITCH arranged to form that device, and fill in the spaces between them by lines of SATIN STITCH arranged like the mark known as the broad arrow.

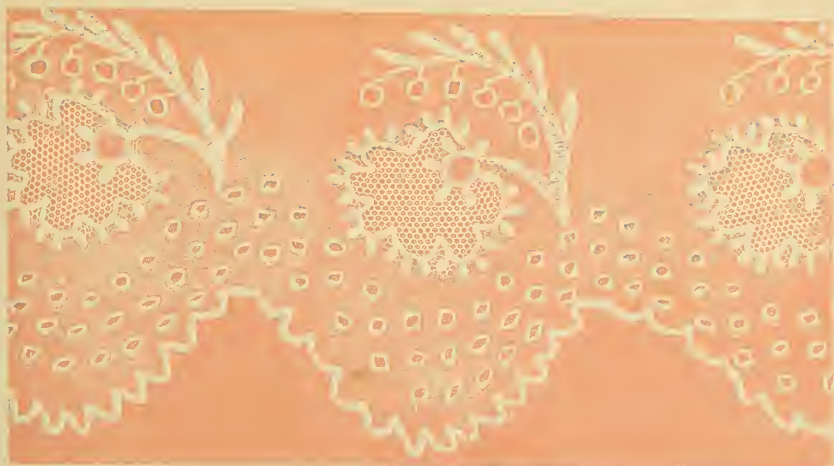
Fig. 180 is a finished style of Crewel Work. It is intended for a curtain border, and is a design of lilies and their buds worked upon claret coloured plush. Work the lilies in cream white silk, shading to grey and yellow, with stamens and pistils of deep orange, buds with grey and white crewels, leaves and stems with olive green crewels of four shades.

The illustration (Fig. 181) of sweet peas is intended as a working design in Crewel Stitch for a beginner, and is therefore given the right size. To work: Trace the outline upon fine linen or oatmeal cloth with tracing cloth and carbonised paper, and commence by working all the stems of the design. The colours used for the flowers are either a yellow pink and cream white or shades of red



FIG. 180. CREWEL WORK—CURTAIN BORDER.

purple and soft blue; for the leaves and stems, three shades of yellow green; for the seed pods, one of the greens and a russet yellow. Work in CREWEL STITCH in the directions depicted in the illustration, and be careful to follow the lines indicated, as much of the effect of the pattern depends upon so doing. For one blossom and the buds, use the pink and white crewels, the upright petals are pink, the drooping white; work the other flowers red purple for upright petals, soft blue for the drooping. Make the stems in the darkest green, the leaves in the two



APPLIQUE ON MUSLIN.



APPLIQUE ON NET.





other shades, and mix green with the russet yellow of the seed pod. Work loosely, and do not draw up the material more than can be helped; a little does not matter, as it will come straight when the work is damped and ironed. Make each stitch with regard to its proper place in the formation of the design, and hold the work over the fingers rather tightly, so that the stitches are looser than the ground. Work with a needle with a large eye, and use short pieces

any parts drawn up by the stitches. Crewel Work upon satin, silk, velvet, or plush is smoothed out as follows: Make ready a basin of cold clean water, a soft linen rag, and a hot iron. Have the iron firmly held by a second person, its flat part uppermost, then take the linen rag, dip it in the water, and lay it smoothly over the flat surface of the iron. While the steam is rising, quickly draw the embroidery, right side uppermost, over the iron, and, as



FIG. 151. CREWEL WORK—SWEET PEAS—WORKING DETAIL.

of crewel, as the wool becomes thin if frayed by the eye of the needle, or pulled frequently through the material.

When a crewel work pattern is finished, slightly damp it at the back, and pin it, fully stretched out, upon a flat board, or iron it on the wrong side with a warm, but not hot, iron. All Crewel Work upon washing materials that is not worked in a frame requires this damping and straightening to restore the fresh look to the material lost in the process of embroidery, and also for flattening out

soon as the steam ceases, take the work away, wet the rag again, and draw the work again over the iron; use both hands to hold the work, and be careful that no lines or wrinkles are made.

Crewels upon satin or silk backgrounds are finished with a wide hem of the material, or with a ball fringe made of the same colours that are used in the embroidery; crewels worked upon linen textures have the threads, one way of the material, drawn out to a depth of from

two to three inches, and where the drawn threads finish a line, wide apart, of Buttonhole stitches made with crewels. The threads are also drawn out above this line, to form open squares and other fancy patterns. These are described in **DRAWN WORK**.

**Washing Crewel Work.**—Crewel work done upon cotton and linen materials, and in constant use, requires to be occasionally washed or sent to a cleaner's. The process is one that requires care, as if the work is sent in the ordinary way to the laundress, or washed hastily at home, the colours will run and the work be spoilt; while if extra care is given, the embroidery can be washed over and over again without losing its colour. The great matters to avoid are hard boiling water, rubbing with soap, exposure to the sun while wet, and a hot iron. To wash: Buy a pennyworth of bran, sew it up in a muslin bag, and put it into a saucepan with a gallon of soft rain water; boil, and pour out into an earthenware pan; take the bran out, and leave until the water is tepid. Put the material in and rub with the hands, using as little friction as is consistent with cleaning the background, and rubbing the Crewel Work itself very little. Rinse out twice in clean cold rain water, and expel the water, not with hard wringing and twisting, but by passing the hands down the material; then roll the work up in a towel so that it does not touch itself, and leave in a warm room until nearly dry. When ready, pin it out upon a board until it is dry, or iron it on the wrong side with a warm (not hot) iron. The pinning out is the safest plan, as the heat of the iron will sometimes cause the colours to run. Should they do so, rinse out again in clean rain water several times. The bran is only required at the first washing to set the colours of the crewels; warm rain water is sufficient afterwards. If the article is very dirty, a little hard white toilet soap is required.

**Cricketings.**—A superior quality of flannel, twilled, and resembling cloth. It is of the same colour as the Yorkshire flannels, and is employed for cricketing and boating costumes. The widths run from 32 to 36 inches. See **FLANNEL**.

**Crimp.**—To make very fine plaitings with a knife, or machine designed for the purpose, called a crimping machine, in the borders of a cap, or frill, or in ruffles. The machine for that purpose consists of two fluted rollers.

**Crimped Plaitings.**—See **PLAITINGS**.

**Crinoline.**—A plainly woven textile, composed of hair-cloth, and employed for expanding certain portions of women's dress, as well as for other purposes. It is made in two widths, one of 18 inches, and the other of 22.

**Crinoline Steels.**—Flat narrow bands of steel covered with a web woven upon them. They are manufactured in widths ranging between Nos. 1 and 16, and are made up in lengths of 36 yards, and sold by the gross.

**Crochet.**—The word *crochet* is derived from the French *croches*, or *croc*, and old Danish *krooke*, a hook. This art was known upon the Continent in the sixteenth century, but was then chiefly practised in nunneries, and was in-

differently classed as Nuns' work with lace and embroidery. It was brought into Ireland at an early date, and there, under the name of Irish Point, attained to great perfection, the patterns from which it was worked being evidently taken from those of needle lace. It was known in England and Scotland, but never attracted much attention until about 1838, when it became fashionable, and numerous patterns were printed and cottons manufactured. Since that date it has taken a prominent position among fancy works, which it is likely to sustain. Simple *crochet* is well adapted to the wants of everyday life, as it requires little skill in execution, will resist wear and tear, and costs a comparative trifle for materials. The finer kinds, known as Irish Point, Raised Rose *crochet*, and Honiton *crochet*, though costing little for material, require greater skill and patience, and are chiefly made for trade purposes by the peasantry of England and Ireland.

*Crochet* is done with almost any thread materials. Thus, all kinds of fleecy and Berlin wool, worsteds, netting silks, and cottons are used; also gold and silver cords, chenilles, and ornamental fine braids. According to the requirements of the article so is the material selected. Warm heavy *couvrepieds* require double Berlin wool or thick worsted; light shawls, Shetland and Pyrenean wool; comforters, &c., fleecy or single Berlin; antimaccassars, purses, &c., and other fine work, netting silks; washing trimmings, &c., Arden's *crochet* cotton or Faudall and Phillips', or Brooks' Goat's head.

The chief stitches in *crochet* are **CHAIN**, **SLIP**, **SINGLE**, **DOUBLE**, **TREBLE**, **CROSS TREBLE**, **HOLLOW** and **OPEN SPOTS**, and **PICOT**, with fancy stitches founded upon these plain ones, and made by passing the thread round the hook several times, crossing it, and manipulating it in various ways. The method of working these various stitches will be found under their respective names.

The foundation of all *crochet* work is the **CHAIN**, or **TANBOUR** stitch, and the various combinations that form *crochet* are simply caused by either taking cotton over the hook before making the loop of the Chain stitch, or inserting the hook into the foundation by drawing the made loop of the Chain stitch through two or more chains, or leaving it on the hook unworked, or by missing a certain number of chains; therefore, there is nothing in the work that cannot easily be understood from written instructions.

The work, being a series of small stitches worked over and over again, requires the names of the stitches to be abbreviated, and certain marks made to show where the lines and stitches can be repeated, or the explanations of the patterns would be both long and tedious. The principal mark used in *crochet* is the asterisk (\*), two of which are placed in the explanation of the pattern at particular parts; this means that the stitches placed between the two are to be repeated from where they end at the second asterisk, by commencing them again from the first asterisk and working them to the second as many times as are directed. The following is an example—work 5 treble, 3 chain, \* miss 3 on foundation, work 3 double, and repeat \* three times, would, if not abbreviated, be written thus: work 5 treble, 3 chain, miss 3 on foundation, work 3 double

miss 3 on foundation, work 3 double, miss 3 on foundation, work 3 double, miss 3 on foundation, work 3 double. Occasionally letters are used, as, for instance, when a row is worked to a certain stitch and is then repeated backwards. The letter B is then put at the commencement of the row, and A where the stitches are to commence being worked backwards. Repetitions will sometimes occur within each other, and when this is so, the piece of work to be repeated within the other part is marked off between two asterisks, and the second repetition placed within plain crosses.

Before commencing, be careful to select a hook suitable in size to the cotton or wool, and one that is firmly made and smooth. Hooks that have been used are much preferable to new ones, and only those fitted to their handles should be employed. Wool crochet is done with bone hooks, and cotton and silk crochet with steel hooks. Make a certain number of CHAIN stitches for the foundation, holding the work in the left hand between finger and thumb, with the thread over the first and second fingers of that hand. Take the hook up between thumb and first finger of the right hand, throw the thread round it with a jerk of the wrist of the left hand, and commence to make the stitch required. Good crochet is known by the work being loose, even, and firm, while every stitch corresponds in size, and takes its proper space in the pattern. From one end of the foundation chain to another is called a row, and the work is done backwards and forwards, so as to form no right side, unless it is especially intimated that the crochet must all commence from one end. For shawls and other large pieces of square work, commence in the centre, work all round, and increase at the corners; this is done in order that they should have a right and a wrong side; but work ordinary crochet in lines backwards and forwards.

To add fresh cotton during the progress of the work, make a Reef Knot, and work into the crochet one end of the two on one side of the knot, and the other on the other, so that there is no thick part in one place. When different colours are used on the same line of crochet, work in the threads not in use along the line, as in joining cottons, the old colour commencing a stitch, and the new finishing it.

Leaves, stars, and points are often required to be joined to the main work in Honiton and other fancy crochet patterns. They are managed thus: Slip the hook with the loop last made on it through the extreme point of the piece of work to be joined to the one in progress, and make the next stitch without considering this extra loop. Passing from one point to another in Rose and Honiton crochet is often advisable, without breaking the thread or leaving off the work; therefore, when one part of the pattern is complete, make a CHAIN corresponding to the stitch that commences the next point, draw this up by putting the needle into the first chain, and it will form the first stitch of the new pattern. Make a chain at the back of the work with SLIP STITCH to where the second point commences, should it not be opposite the point of the finished piece.

Contract edges in crochet work by working two stitches as one, thus: Put the cotton round the hook, insert it into

the foundation work, and draw it through one loop; put the cotton round again and the hook through the next foundation stitch, draw through, and work up all the loops on the hook; continue until the part is sufficiently contracted.

Increase crochet by working two stitches into one hole, or by working two or four stitches on the regular foundation line, with Chain stitches between them.

When working from the centre of a piece of crochet and forming a number of close rounds, it is often difficult to trace where the last round ends and the next begins, and the errors caused by this uncertainty will throw the work out. To prevent this, tie a needleful of a bright and different coloured thread in the last stitch of the second row made, and draw it through every row into the stitch above it while working, until it arrives at a perfect line at the end of the work.

When using beads in crochet work thread them before the work is commenced and run them singly down at each stitch. The bead will fall on the reverse side of the work, so that when crochet with beads is being done, take the reverse side as the right side.

As examples of crochet work we give details of a few good patterns:—

*Baby's Boot.*—Worked in single Berlin wool of two shades, either blue and white or pink and white. Make Foundation Chain of coloured wool of 36 stitches, and work backwards and forwards in Ribbed Stitch for ten rows, increasing a stitch every row at one end, and keeping the other edge straight. Cast off 20 stitches, commencing from the straight end, and work backwards and forwards with the 16 stitches left for seven rows; at the end of the last row make a chain of 20 stitches, and work all stitches for ten rows, decreasing at the same end that was increased before, and keeping the other straight, and cast off. This forms the foot of the boot. Take white wool and tie it in the centre where the rows are short, and pick up nine stitches which rib backwards and forwards, increasing once on each side; then carry the white wool along the coloured to the back and round again, and rib backwards and forwards until a sufficient length is made to form the leg of the boot, decreasing twice on each side for the instep. Make a heading of an Open Chain, 1 Single and 3 Chain into every other stitch, fasten off, and sew up the coloured or foot part of the boot.

*Ball Pattern.*—Work with double Berlin wool and a good sized bone crochet hook. Make a CHAIN the length required, wool over the hook, and insert the hook in the fifth Chain from the hook, draw the wool through and raise a loop, wool over the hook, and raise another loop in the same stitch, wool over the hook and raise another loop, wool over the hook and draw it through all the loops which thus form a kind of ball, as shown in the illustration, Fig. 182, in which the hook is about to be drawn through the loops, then draw the wool through the two stitches on the hook; \* 1 Chain, wool over the hook, miss one Chain, and raise another ball in the next stitch. Repeat from \* to the end of the row; fasten off at the end. Second row—beginning again at the right hand side, wool over

the hook, and raise a ball as described above under the Chain at the commencement of the preceding row, 1 Chain, then a ball into the space formed by the 1 Chain of last row. Continue working in the same way all along, to keep the work straight. This row will end with 1 Treble after the Chain stitch, the Treble to be worked over the ball of last row, fasten off. Third row—commence with a SINGLE CROCHET over the ball at the beginning of the last row, then 4 Chain, and make a ball

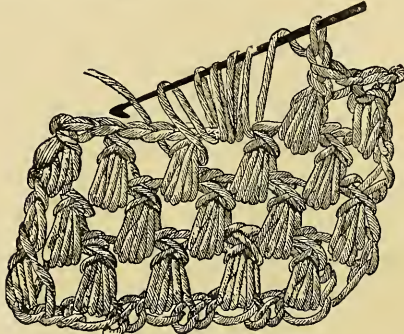


FIG. 182. CROCHET—BALL PATTERN.

under the first space in the preceding row, \* 1 Chain, 1 ball in the next space, repeat from \*. Repeat the second and third rows alternately, taking care to keep the same number of balls in every row.

*Border.*—Useful for trimming shawls and hoods, and looks well when worked in wool if formed with two shades of one colour. First row—make a foundation Chain the length required for trimming, and on that work one long

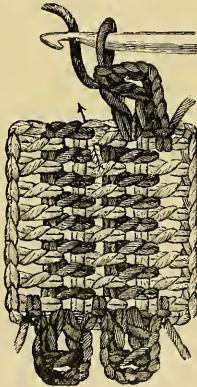


FIG. 183. CROCHET BORDER.

Treble Crochet and one Chain into every alternate stitch. Second row—take up the second colour and work 1 long Treble and 1 Chain into every Chain of preceding row; five of these rows make the width of the border, three of one shade and two of the other. To form the ornamental

edging, hold the work side uppermost (see Fig. 183), join the wool into first loop, make a Chain, and work a long Treble into same place, \* 6 Chain, 1 long Treble, put into the first Chain of the 6 and worked up to where 2 loops are left on the hook, then put the hook into the same space, and work another long Treble with all the stitches on the hook worked into it (see Fig. 183). Put the hook into the next space, repeat from \* to end of border; work the other side the same.

*Cable Pattern.*—To be worked in double Berlin wool in stripes of contrasting colours, four shades of each. Commence with the darkest wool with 16 Chain, in which work 15 Double Crochet. Fasten off at the end of this, at every row, beginning again at the right hand side. Second row—Double Crochet. Third row—3 Double Crochet, \* wool over the hook and insert the hook in the fourth Double Crochet of the first row, bringing it out in the next stitch (the fifth stitch of the first row), draw the wool through very loosely, wool over the hook, and raise another loop in the same place, wool over the hook again and raise another loop, draw through all the loops together, then through the two stitches that are on the hook, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches. Repeat from \*. Fourth row—Double Crochet with the next lightest shade of wool. Fifth row—3 Double Crochet, \* wool over the hook and insert the hook under the bunch of raised loops that were formed in the third row, raise 3 loops in the same manner as there directed, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches: repeat from \*. Sixth row—Double Crochet with the next lightest shade of wool. Seventh row—the same as the fifth row. Eighth row—Double Crochet with the lightest shade of wool. Ninth row—3 Double Crochet \*, wool over the hook and insert the hook under the bunch of raised loops that were formed in the seventh row, raise 3 loops and draw through all the loops together, wool over the hook, raise another bunch of 3 loops in the same place, draw the wool through them, and then through the 3 stitches that are on the hook, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches; repeat from \*. Tenth row—with the same shade of wool, 3 Double Crochet \* wool over the hook, and insert the hook so as to take up the first bunch of loops formed in the last row, and also the thread of wool that lies across between the two bunches, raise 3 loops and draw through all the loops together, wool over the hook and insert the hook under the second bunch of loops formed in the last row, raise 3 loops here, and draw the wool through all the loops together, and then draw through the 3 stitches that are on the needle, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches; repeat from \*. Eleventh row—plain Double Crochet, the same shade as the sixth row. Twelfth row—the same as the fifth row, only inserting the hook under the double bunch of the cable. Thirteenth row—plain Double Crochet with the next darkest shade of wool. Fourteenth row—the same as the fifth row. Fifteenth row—plain Double Crochet with

the darkest shade of wool. Sixteenth row—the same as the fourteenth row. Seventeenth row—the same as the fifteenth row. Repeat from the third row for the length required.

*Couvrepiéd* (1).—This design, which is worked in *Tricot Ecossais* and in *Tricot*, the centre strip in *Tricot*, and the sides in *Ecossais*, is shown in Fig. 184. Wool required, 8 ply Berlin, with No. 7 *Tricot* hook. Colours according to taste. Work the centre of the strip in the lightest colour, the *Vandykes* next to it in a middle shade, the outside in the darkest, and the little crosses and stars in filoselle after the *Crochet* is finished. The *Couvrepiéd* looks well made in three shades of crimson wool with yellow-green filoselle for the crosses and stars. To work:

same way for four rows. Work the green filoselle in *CROSS STITCH* over the junction of the colours, and form the stars with 8 *Chain Stitches* for each loop, catch them together in the centre with a wool needle, and also at each of the eight points. The outside strips are in *Tricot Ecossais*, and require a foundation of 11 stitches. The centre and outside strips are joined together with rows of *Slip Crochet*; five rows on each side are worked up the selvages, in alternate rows of black and sea green wool.

*Couvrepiéd* (2).—The *Couvrepiéd* shown in Fig. 185 is worked in wide and narrow strips of *Cross Tricot*, and consists of eight broad and nine narrow strips, which are joined by being crocheted together with *Slip Stitch*,

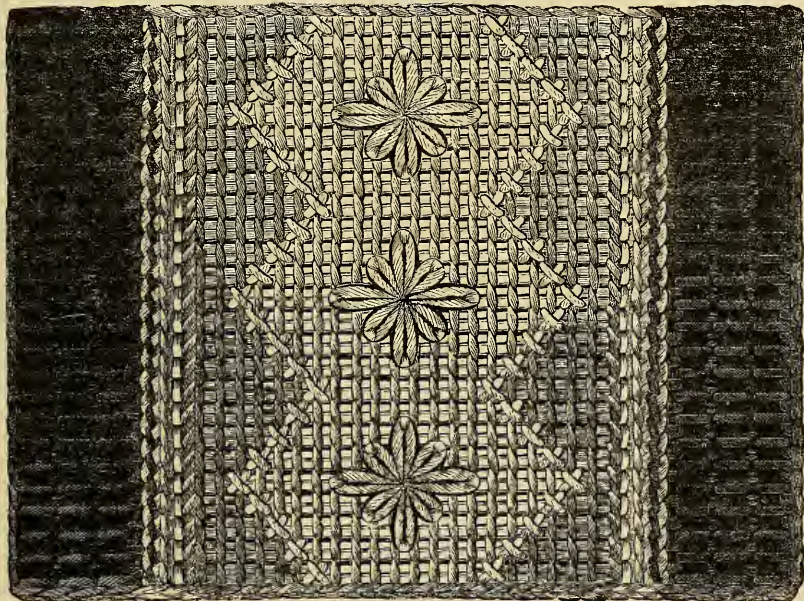


FIG. 184. CROCHET COUVREPIÉD.

Make a *Foundation Chain* of 22 stitches with medium shade. First row—miss the first stitch and work 7 stitches in *Tricot*, then tie the lightest shade on, and leave the medium shade at the back of the work, and raise 8 stitches, put on another ball of medium wool, leave the lightest at the back, and work the remaining stitches. Work back with the medium shade of wool first through the first stitch, and then through 10 loops, which will leave 2 loops of its colour unworked; take up the light colour, pass it through them and through 16 loops, then drop it, pick up the medium colour that was left at the back at the commencement, and finish with it. Work the whole strip in this style, the only alteration being in making a *Vandyke* with the light wool by increasing it a stitch at a time for five rows, and decreasing it in the

the outer corresponding stitches in each strip being thus drawn together. The wool used is of three shades—crimson, green, and grey, and is either Berlin *Tricot* or 4 thread fleecy; hook No. 13. For the broad stripes make a *CHAIN* of 12 stitches in grey wool, and work a row of common *Tricot* and a row of *Cross Tricot* (see Fig. 185). Third row—work with the crimson wool in *Cross Tricot* reverse the cross stitches by working and crossing the loops that are separated, and not those close together. In this row pass over the first perpendicular stitch, or the crosses will not fall right. Fourth row as second, continue working second and third row to the end of eight rows, counting from the commencement of the crimson; then work two rows in grey wool, eight in green, two in grey, and return to the eight crimson rows, and so on until the

pattern and strip is complete. Always finish with the two grey lines, and be careful to keep twelve stitches on the hook, and neither to increase nor decrease in working. The narrow strips are in grey wool: Make a chain of 4 stitches

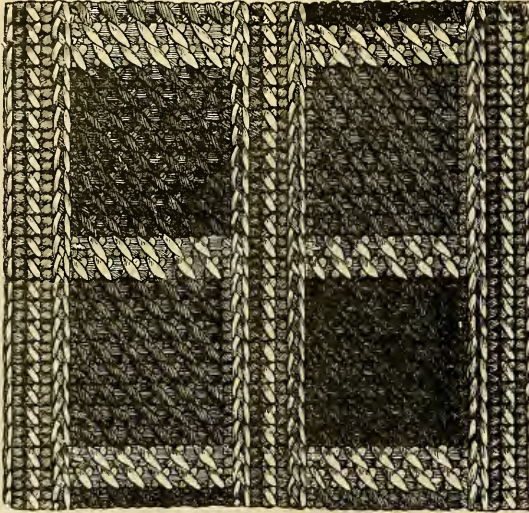


FIG. 185. CROCHET PATTERN FOR COUVERPIED.

the 2 outside being left unworked at commencement of rows; in this strip there will be only one Cross Tricot, which always cross in the way shown in the illustration. A knotted fringe of the three colours completes the Couverpiéd.

**Darning.**—An imitation of Netting and Darning. The designs used are those printed for Cross Stitch Berlin work, or for plain square Crochet. The foundation is of square Crochet formed with 2 Chain and a Double. Work the double of the second row over the double of the first row, and so on throughout the work. The edge is formed thus: First row—work 6 Chain, and loop into the middle stitch of the outer line or every second line on foundation. Second row—work 8 Slip Stitches over the 6 Chains of the last row. Third row—work 8 Chain and a Double into the middle of the loops of the last row. Fourth row—2 Double, 8 Treble, 2 Double, into every 8 Chain of the last row. When the foundation and edging are complete, form the pattern on the work by darning soft knitting cotton in and out the squares to make a design. Fig. 186 illustrates Crochet Darning when used as a furniture lace.

**Edging. (1).**—This pattern is useful for trimmings to pinafores and underlinen. Work with a fine hook and Evans's Crochet cotton No. 30. Commence with a 7 Chain, work 1 Treble into 4 Chain from the hook, 5 Chain and loop into the last stitch on the Foundation Row, turn the work, 2 Chain, 3 Treble, and 5 Double into the 5 Chain of the last row, 3 Chain and loop into the last stitch of the last row\*,

turn the work, 1 Treble into the last stitch, 3 Chain looped into the last Double on preceding row, 5 Chain looped into the Treble of the preceding row next the Doubles, turn the work, 2 Chain, 3 Treble, and 5 Double into the 5 Chain loop, 3 Chain and loop into last stitch of preceding row. Repeat from \* until the edging is complete as to length, then turn the plain side uppermost, and work 1 Treble and 1 Chain into every other side stitch of the edging, so as to create a straight foundation. Fig. 187 illustrates the edging when finished, and will assist workers in following the instructions.

**Edging. (2).**—A useful pattern for trimmings. The work is commenced from the centre, the Foundation Chain forming the waved line. To work: Make a Foundation Chain a third longer than the required length. First row—miss first Chain, and work 18 Double Crochet along chain, then make 5 Chain, and, turning this back to the right, join it with a Single to the eleventh stitch of the 18 Double Crochet on this chain, work 4 Single Crochet, repeat the 18 Double Crochet to the end and fasten off. Second row—commence at the fourth stitch of the Double Crochet on last row, work 2 Double \*, then 3 Chain and 1 treble in the centre of the 4 Single of last row—2 Chain and 1 Treble in the same stitch as last Treble, 3 Chain and 2 Single in the centre of the 10 Double Crochet of last row, repeat from \* to the end. Third row—\*, work 5 Double Crochet into 5 consecutive stitches of last row, make 3 Chain, and form a Picot or loop upon the fifth Double Crochet, and repeat from \* to end of row. Fourth row—\*, work 5 Chain, looping the fifth into the third to form a Picot, and then

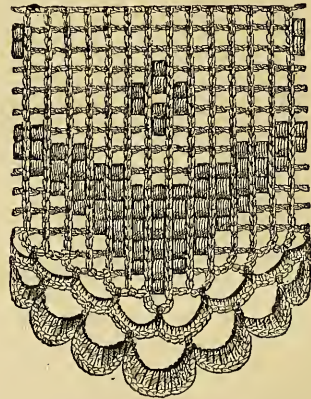


FIG. 186. CROCHET DARNING.

3 Chain, miss 5 stitches of last row, counting the one with the loop upon it as the centre stitch, and fasten the Chain to work with a Single, and repeat from \*. To form the edge: First row—turn the work so as to Crochet on the

Foundation Chain made at the beginning of the pattern, and commence at the first of the 9 stitches, which form a half circle, and on it work 1 Chain and 1 Treble alternately



FIG. 187. CROCHET EDGING.

9 times, then 1 Chain, and missing 9 stitches between the half circles, repeat the Chain and Treble stitches. Second row—commence on the third Treble stitch of the last row, \* make 5 Chain and loop back to third to form a Picot, then 2 Chain, then miss 1 Chain on the foundation row, and work 1 Treble on the next Treble stitch of last row, repeat from \* until 5 Treble stitches are made; then miss between



FIG. 188. CROCHET EDGING.

the scallops and work 1 Treble on the third Treble of next scallop; repeat until the edging is completed. The effect of this edging is shown in Fig. 188.

*Fringe.*—Work a Chain the length required, take up the first stitch, \* draw the cotton through to double the distance the width the fringe is to be, keep the cotton on the hook, and twist the cotton round (see Fig. 189); when twisted, give a turn upwards in the middle of its length, take up the stitch on the hook again, and work a Double Crochet, working in the end of the cotton on the hook; repeat from \* to end of Foundation Chain.

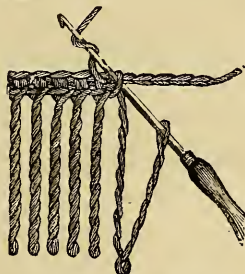


FIG. 189. CROCHET FRINGE.

*Hairpin Crochet.*—So called as the work is made between an ordinary large hairpin, though bone imitations of the same are used. The crochet can be done with fine black purse silk, coloured silk, and Arden's crochet cotton No. 26. When worked with silks it makes pretty mats, gimp headings, and lacy looking trimmings; when worked with white crochet cotton, capital washing edgings, as it is strong. To commence: Hold the hairpin in the left hand, the round part upwards, twist the cotton round the left prong, pass it over the right prong to the back of the hair pin, and lay it over the left forefinger. Take up a crochet hook and draw this back thread to the front under the first crossed one, and make a Chain by taking up fresh cotton and pulling it through. Take the hook out and turn the hairpin; \* the cotton will now be

in front; put it over the right hand pin to the back, hook into loop, and make a Chain by drawing the cotton through, then put the hook through the twist on the left hand prong, and make a Chain having two stitches on the

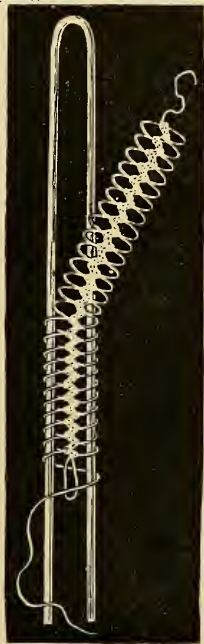


FIG. 190. HAIRPIN CROCHET.

hook, make a stitch drawing cotton through these two loops, so that only one loop is left. Take out the hook, turn the work, and repeat from \*. When the hairpin is filled with work slip it off; to steady the prong ends put them through some of the last loops, and continue to work as before (see Fig. 190).

Work that is well done has all the large open loops at the sides of a uniform length. The example shown is an edging. To form rosettes fasten off after sixteen or eighteen loops on each side are made, tying one side of them together to form a centre, and when several are thus prepared make a crochet Foundation with two rows of Double Square Crochet, and catch four or six of the loops in each rosette to it. When the first set of rosettes are thus secured, another set beyond them is added by sewing the loops together where they touch, or form Vandykes by sewing rosettes above and

between every second one of the first set. Scalloped and Vandyke braid is often used for foundations to these ornamental trimmings instead of Square crochet.

*Honeycomb Crochet.*—White single Berlin wool; medium size bone crochet hook. Make a Chain the length required for the shawl. First row—1 Treble in the sixth Chain from the needle, \* 1 Chain, miss 3, 1 Treble, 3 Chain, 1 Treble in the same loop as the other Treble, repeat from \*, turn. Second row—1 Double Crochet, 5 Treble, 1 Double Crochet under every loop of 3 Chain of last row, turn. Third row—4 Chain, \* 1 Treble between the two Double Crochet stitches of last row, 3 Chain, another Treble in the same stitch as the last, 1 Chain, repeat from \*, 1 Chain, 1 Treble at the end of row. Fourth row—1 Double Crochet, 5 Treble, 1 Double Crochet, under every loop of 3 Chain of last row; at the end of the row work 1 extra Double Crochet in the corner loop. Fifth row—6 Chain, 1 Treble between the 2 Double Crochet at the corner of last row, \* 1 Chain, 1 Treble between the next two Double Crochet stitches of last row, 3 Chain, another Treble in the same place as the last, repeat from \*. Repeat from the second row according to the size required for the shawl.

*Honiton or Point Crochet.*—An imitation of Guipure

Lace, in the making of which the Irish peasantry excel. It should only be attempted by skilled workwomen, as it is difficult and troublesome. It requires Brooks' Goats-head, No. 48, crochet cotton, and a fine crochet hook. To simplify the directions for working Fig. 191, the various sprigs (which are all made separately and joined together) are named as follows: The sprig in the top left hand corner of the pattern is called a Rose, the one beneath it a Feather, the one by its side a Curve, the five Sprigs with five loops Daisies, the two of the same make, but with 3 loops, Trefoils, and the one with a trefoil centre a Bud.

For the Daisies, work three with stems, and join them to the fourth, which is without a stem; work 1 with a stem ready to be worked into position; work one Trefoil with a stem, and two without; work the Feather without a stem, and the Rose with a stem, joining it to the Feather in working. The illustration shows how the Curves and Trefoils are joined.

Daisy.—Take a coarse knitting needle, No. 1, and wind the crochet cotton thickly round it ten times, slip it off and crochet 40 Single (this forms the raised centres of

work 8 Chain for the stem from curve and 8 Single upon it, connect it to the centre round and work back upon its other side with 8 Single, and fasten the stem into a trefoil and fasten off. Second row—return to the centre round and commence on one side of stem 1 Chain, 1 Double into 2 stitch on foundation, \* 1 Chain and 1 Treble into fourth, repeat from \* twelve times, then 1 Chain, 1 Double into stitch close to stem. Third row—work a chain underneath stem and 3 Single into every space in the last row, ornament every third Single with a Picot made of 3 Chain. Upon reference to the pattern it will be seen that one curve has a thick stem and one an open; for the last the 8 Chain forming it cover with 8 Single, and the open work in 2 row continue down it, also the thick work and Picots of third row.

Bud.—Make 3 loops of 8 Chain each, and cover those with 20 single, make a chain of 15 to form the stem, and cover on each side with Singles and fasten off. Second row—commence on the point of first loop, work 8 Chain and slip into the centre of next point, 8 Chain and slip into the centre of 3 point, then work Singles, all along the

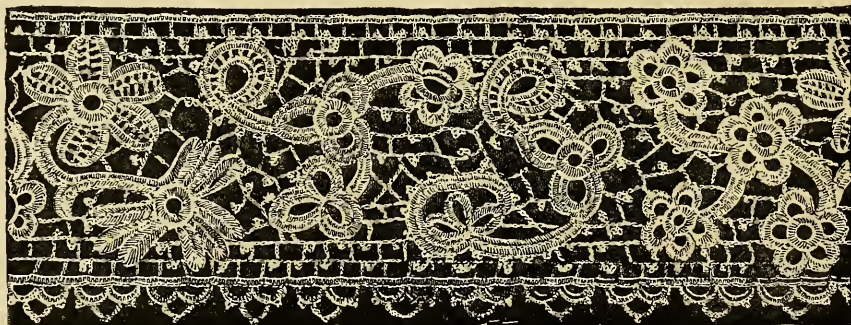


FIG. 191. CROCHET HONITON OR POINT.

most of the sprigs). First row—10 Chain, miss 6 single, and slip into seventh, repeat four times, then make 15 Chain and a Single into every Chain; for the stem turn the work and work a Single into the other side of the 15 Chain until the end is reached, when fasten off or join to another sprig. Second row—return to the centre round and work 18 Single into the 10 Chain; repeat four times. This completes the daisy; for the ones without the stem, leave out the 15 Chain.

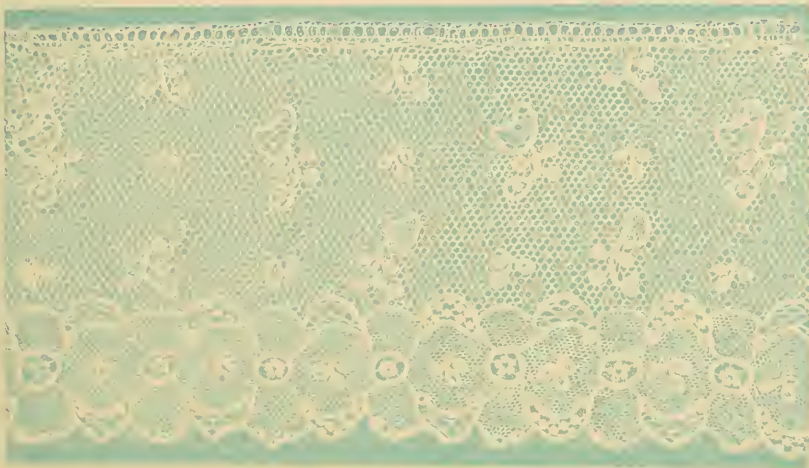
Trefoil.—Make a centre round over the knitting needle as before, and work 40 Single. First row—\* 10 Chain, miss 7 Single and slip into eighth stitch, slip 5 Single, and repeat twice. Second row—crochet 15 Single into every 10 Chain, Slip Stitch the 5 single on first row. Third row—crochet 15 single over the Singles in last row, and work Singles over the Slip stitches of last row. This completes the trefoil with a round centre; the others make with 3 loops of 8 Chain each, cover with 20 Singles for the first row, and with 26 Singles for the last row.

Curve.—First row—8 Chain, join and work 24 Single, but do not close up the round when 24 Single are made,

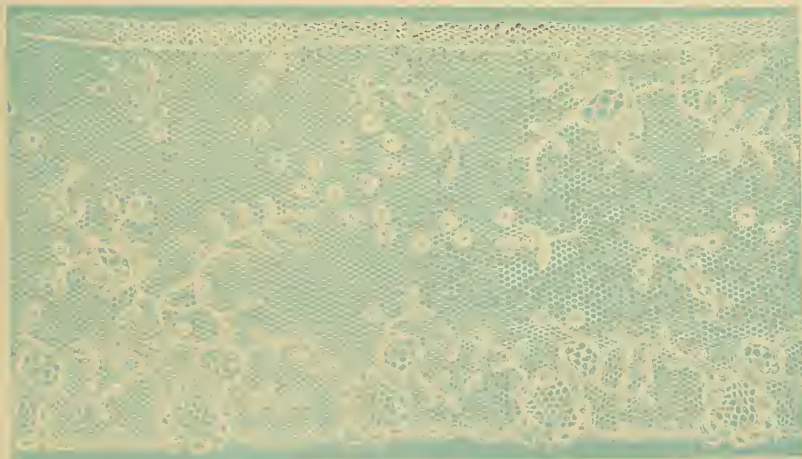
side of last loop. Third row—turn the work, and work a Single into every stitch. Fourth row—turn the work, work a Single into every stitch, and occasionally 2 Single into the same stitch, and make a Picot with 3 Chain into every fourth stitch, and also upon the outer edge of stem.

Feather.—Make the centre round over the knitting needle, as before described, and work 40 Single into it. First row—\* 10 Chain and a Single into every Chain, connect the last with the centre round and repeat from \* twice. Cover 8 stitches on the round with these three points; Slip stitch 4 and repeat; Slip stitch 4 and again repeat; Slip stitch 10 and commence. Second row—work Singles up the first point of 8 Stitches, and work down from the point to the centre round with a Chain caught in at the back of the work; \* join the point finished to the one next it by slipping the hook first into a stitch upon the edge of the finished point, and then into the edge of the next point, and make a loop by drawing both together; work in this way up three-quarters of the length, and then Slip stitch round the point of the unfinished feather, and work Singles down it to the centre round; repeat from \*





OLD ALENCON LACE - RARE.



OLD BRUSSELS LACE - RARE.



for the third feather. Commence the next three feathers from \*, and work two sets.

**Rose.**—Make the centre round over the knitting needle, and work 40 Single into it; make each petal at once. First row—\*, 8 Chain, 2 Chain, 1 Double into last Chain but one; 1 Treble, 1 Chain into every other Chain of the last row three times; turn the work, and work 1 Chain, 1 Treble three times, and 1 Chain, 1 Double once upon the other side of 8 Chain. Second row—work Singles into every stitch. This completes a petal—repeat from \* four times. Each petal takes up the space of seven stitches on the centre round, the five remaining form the foundation for the stem. To work the stem: Slip stitch along the foundation 2 stitches, make a Chain of 24, join this to the feather sprig in the middle of the place left to receive it, work 24 Singles back to the Rose fasten, into the Rose and work back upon other side of Chain 24 Single, and fasten into the feather.

Join each sprig to the others where shown in the illustration with bars made with Chain Stitch, work back in Slip stitch where necessary with occasional Picots, made by working 3 Chain and joining them by slipping the hook back into the first of the three Chain, and drawing the Chain stitch that continues the bar through that. Ornament the square straight crochet lines enclosing and joining the flowers at top and bottom of lace with the same description of Picots, making the last line on both sides in Double Crochet. The point edging is not crochet work, but is made with an ordinary needle and crochet cotton in thick Buttonhole. Form loops of cotton, Buttonhole them over, and ornament them with Picots. Make the three loops connected together in the pattern at one time, the two on the line first, and add the third on the top of the others when they are completed.

**Insertion.**—This pattern is worked with Boar's head cotton No. 18, and hook No. 4. It commences in the centre, and half the circle, half the diamond, and one oval is formed first, and the work is then turned and the other halves and the headings added. The first side: First circle—make 13 Chain, turn, miss the last 8 Chain, and work 1 Single in the ninth stitch, so as to form a round loop, and leave 4 Chain, turn, and in the round loop work 8 Single, which should cover half of it. To work the oval at the side and half the centre diamond, make 10 Chain, miss the last 4 Chain, and work 1 Slip stitch in the fifth stitch, leaving 5 Chain; this forms the first Picot; and for the second Picot make 5 Chain and work 1 Slip stitch in the first stitch of these 5 Chain. Then for the third Picot, make 5 Chain and 1 Slip stitch in the first stitch; and for the fourth Picot, 5 Chain and 1 Slip stitch in the first stitch. To join the Picots, work 1 Single in the last stitch of the 5 Chain left before the first Picot; repeat the circle and oval until the length required is made, ending with the 8 Single in the circle (see Fig. 192). The second side: To finish the circle—work 8 Single in the half left plain, then on the next stitch of the 4 Chain left between the circle and Picots work Slip stitch; and for the first Picot make 9 Chain, and missing the last 4 Chain, work 1 Single, leaving 4 Chain; and for the second, third, and fourth Picots make

5 Chain, and work a single stitch in the first stitch of the 5 Chain three times. To join the Picots—work 1 Single on the last stitch of the 4 Chain left before the first Picot; make 3 Chain and work 1 Single on the first Chain stitch before the next circle; repeat from the commencement of the second side. The heading: First row—commence on the centre of the 8 Single of the first circle, and work

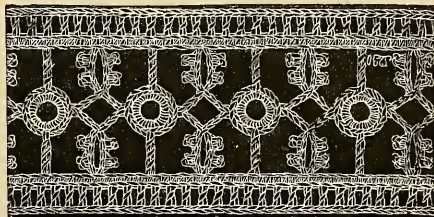


FIG. 192. CROCHET INSERTION.

1 Long Treble, then 5 Chain and 1 Single between the second and third Picots, 5 Chain and 1 Long Treble on the centre of the next circle, repeat to the end, fasten off. Second row—commence on the first stitch of the last row, make 2 Chain, miss 2, and 1 Treble, repeat to the end; work the heading on the other side to correspond.

**Knitting.**—By working strips of Knitting and joining them together with bands of Crochet, a greater variety is given to large pieces of work, such as counterpanes and convrepieds, than when the whole is made of one description of fancy work. The knitted strips can be in any raised fancy knitting stitches, the crochet strips in open square Crochet or in Treble Crochet. The Knitting should be twice as wide as crochet.

**Lace Crochet.** (1).—This is a light and graceful trimming, formed of a combination of Crochet and Point lace stitches, and makes a pleasing variety to ordinary crochet.



FIG. 193. CROCHET LACE.

In Fig. 193 the edging is given when completed. It is commenced as follows: Make a foundation Chain of the length required (say a yard), and work an open row of one Treble into every other Chain on foundation

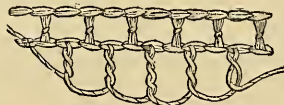


FIG. 194. CROCHET LACE—DETAIL A.

row, and one Chain between (see Fig. 194, Detail A); thread a sewing needle with the crochet cotton, fasten, and make a loose twisted stitch into every open space of last row. Arrange these stitches as scallops, six to a scallop, the centre loop being the longest. Commence from same place as last row, and work close

Buttonholes into the spaces between the loops (see Fig. 195, Detail B). The next two rows are a repetition of the looped and the Buttonhole row, but the loops are shorter



FIG. 195. CROCHET LACE—DETAIL B.

than on the scallops, and worked between every third Buttonhole (see Fig. 196, Detail C). The next row after

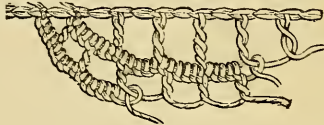


FIG. 196. CROCHET LACE—DETAIL C.

the Buttonhole is formed of three twisted loops close together, the space that three more would have filled being missed, and another three then worked, and so on to end of row. The last row consists of Buttonholes, with Vandykes made at equal distances, thus—work four Buttonholes, return the thread to first one, and work four more, the first four being the foundation; return the thread and work three Buttonholes above the four, and lastly work one as a point, run the thread down through the Vandyke, and continue the Buttonhole row until another Vandyke has to be formed (see Fig. 197, Detail D).

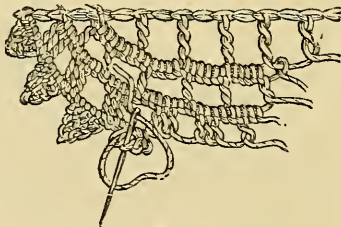


FIG. 197. CROCHET LACE—DETAIL D.

Place these Vandykes above the open spaces in the last row, and not above the stitches. The cotton used is Brooks' Goat's head No. 48, hook No. 5.

*Lace Crochet.* (2).—Make a Foundation Chain of length required, into which work 1 Chain and 1 Double Crochet into every 2 stitch. Second row—5 Chain and 2 Treble, missing 3 Chain on foundation for the whole row. Third row—1 Chain, 1 Double into every other stitch, and fasten off. Make half stars separately, work a 14 Chain, form a round, and surround it with Slip Stitch; into the upper half of round work 7 loops, putting them into the stitches one after the other. The first loop requires 24 Chain, second and third 16 each, middle loop 24, repeat the first three loops, reversing their order; unite the plain part of the round to the border, crocheting them together, and fasten the stars in at a distance of 48 stitches from each other. Fourth row—commence at the 22nd stitch from centre of star,\* work 3 Chain, and pick up first loop,

6 Chain, pick up second loop, 6 Chain, pick up third loop, 8 Chain, pick up middle loop, repeat backwards for three loops, and fasten into the twenty-second stitch from the middle of the star, slip the cotton along four stitches, and repeat from\*. Fifth row—work a Double into every Chain except the one in the centre loop: in this one the increase is managed, and requires 1 Double, 2 Chain, 1 Double. For the open lattice part (see Fig. 197), work 4 Chain, catch it into three row, and then 4 Chain. Repeat fifth row eleven times, always increasing at the pointed stitch; and for the lattice part work a plain 8 Chain alternately with 4 Chain caught into third stitch of the previous row and 4 Chain. Work the border without the straight lines which are put in by mistake in the pattern close to the thick Vandykes, and make it of a number of Picot Chains interlaced, as shown in the illustration, which is easier to follow than complicated written directions.

*Mignardise.*—This is a variety of Crochet, formed by inserting narrow fine braids into the design as the heavy part of the pattern, that would otherwise be formed by continuous stitches of Treble or Double Crochet. The braid is woven into various sizes and forms, and with an edging of fine loops, and the crochet stitches connect it by passing the hook and the crochet cotton through these loops. Mignardise is used almost entirely to form narrow edgings for underlinen and children's dresses. The cotton used is sometimes white and blue, sometimes white and pink, the colour working one row of the centre, and one of the extreme edge of a pattern.

*Simple edging.*—Take the braid, hold it in the left hand and work an outside edge to it thus—join the braid to the cotton with a Double Crochet through the first loop\* six Chain, put the hook into the second Chain and make a Picot of the rest, 1 Chain, and a Double Crochet; repeat five times from \*, 3 Chain, and miss one loop on the braid, gather together the four next loops, and work a Single Crochet, 3 Chain and miss a loop, and work a Double Crochet. This forms a pattern which is to be repeated until the length required is worked. Second row—the edge being finished, turn the other side of the braid uppermost, and fasten the cotton into the braid in the centre above the four loops fastened together in last row\*; work 1 Chain and a Single into next loop, and then 12 Chain, miss the loop on the opposite side of the loop missed in first row, and pick up the seven loops that are opposite the five ornamented with Picots, make a Chain between each loop, and draw them all together to form a circle, and connect them to the last twelve Chain; work 3 Chain, and draw that through the seventh Chain to form two lines above the circle; work 6 Chain, and miss the loop opposite the one missed upon last row; work a Single, 1 Chain, 1 Single, repeat from the third row 1 Treble and one Chain into every other stitch upon last row.

*Scalloped edging.*—Formed of two rows of Mignardise braid. Each scallop requires eleven loops of braid

upon the inside, and twelve upon the outer. Pick up the braid, and hold it in the left hand, and commence by making the crochet upon the inside of the scallop; this consists of four Vandykes radiating from a half circle, the points of the Vandykes being the loops upon the braid. First row—1 Single Crochet into first loop of braid, \* 10 Chain, miss one loop, work Single into next loop, turn the work, and make the Vandyke, work 2 Single into the first, 2 Chains, then 2 Double, and 1 Treble into the next three Chains, making 5 stitches, then 5 Chain and 1 Single in the third loop on braid, missing one loop; turn the work, 2 Single, 2 Double, and 1 Treble upon the 5 Chain, 5 Chain 1 Single into the second loop from one last worked (missing one);

the hook into loop of braid and make a stitch, 2 Chain, miss two stitches on foundation and work 1 Double Crochet, repeat from \* to end of the row and fasten off. Fourth row—Turn the work, and form the edge to the scallop upon the unfastened side of braid \* 2 Chain, 1 Single into first loop, repeat from \* and fasten off. Fifth row—commence by drawing the 3 loops together that are over the 4 Chain of first row, and work a Double Crochet, then 3 Chain and 1 Double Crochet in the loop following, repeat to end of the row. Sixth row—over every 3 Chain of last row work 1 Double Crochet, 5 Treble, and 1 Double.

*Crochet Netting.*—A variety of Crochet founded upon Hair-pin Crochet. The Netting is worked with a Crochet

hook, and large wooden shuttles terminating in four or two prongs resembling the large teeth of a comb. The prongs are of different sizes, the lower one of a shuttle with four prongs being either twice or three times the width of the other three, but all are placed at equal distances from each other. A shuttle fitted with two prongs resembles the old wooden lyres used for making chains, and its two prongs are set at a considerable distance from each other. The different widths of the prongs are intended for the making of looped fringes to the work, the double prongs for a narrow strip of Netting, with loops at each side of equal sizes, and the four-pronged shuttle for making broader and thicker centre lines of work between the loops, the stitches being placed on each side of the second prong and over it, instead of only as a centre line. The work consists of long narrow strips finished at both edges with loops. These loops give the appearance of open Netting, and are used to join the various strips made by being fastened together

with lines of Crochet. Varieties of Crochet Netting are made by the Crochet-work designs that join them together, or by passing the stitches over the centre prongs of the shuttle, or by simply working them in one of the spaces between the prongs. The shuttles are to be obtained at 131, Edgware-road.

*To work a narrow strip of Crochet Netting.*—Take a shuttle of four prongs; hold it in the left hand by the widest prongs with the three small prongs uppermost. Take a skein of single Berlin wool, or of fine Arrasene; make a loop near the end; pass a medium-sized Crochet hook through the loop, and hold the hook in the space between the top and second prong, and the waste piece of wool in the left hand. Throw the working end of the

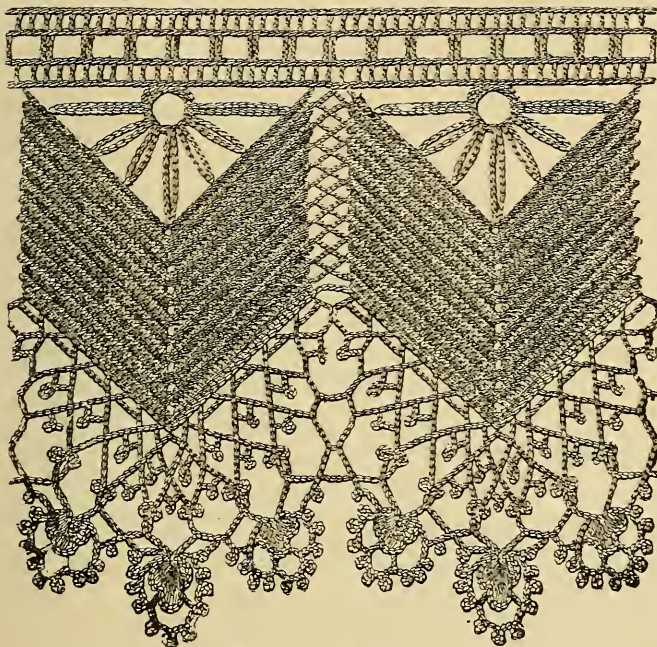


FIG. 193. CROCHET LACE.

turn work, 2 Single, 2 Double, and 1 Treble on the 5 Chain, 5 Chain 1 Single into the second loop on the braid from last worked loop; turn work, 2 Single, 2 Double, 1 Treble on the 5 Chain; turn the work, 5 Chain 1 Single on the second loop from the one last worked, 4 Chain 1 Single into next loop. Repeat from \* to length required and fasten off. Second row—1 Single upon first Single of last row \*; upon the 5 Chain, 2 Single, 2 Double, 1 Treble, 9 Chain, miss out all the 4 Vandykes, and work 1 Treble 2 Double and 3 Single upon the chains in last row. Repeat from \* and fasten off. In the next row the second piece of braid (which is worked as a straight line) is inserted. Third row—1 Double Crochet upon last stitch of last row \*, 2 Chain, insert

wool over the top prong and commence. Draw the wool from the back of the prong through the loop on the hook, and make a stitch thus\*; turn the shuttle in the left hand until the broad prong is uppermost; throw the wool round the two small prongs from the front of the shuttle to the back, and make a stitch as before by drawing it through the one on the hook, which still hold in the space where the first stitch was made; put the hook with the stitch still on it over the top and through the loop made by the first stitch on the first prong (which is now the one held in the left hand). Put wool on the hook and draw it through this loop; wool on again, and draw it through two of the stitches on the hook; wool round, and draw it through the remaining two stitches; turn the shuttle round, throw the wool over the top prong, make a stitch, put the hook across the top thread of the loop on the second and third prongs, through that loop, wool on hook, draw through the loop, wool on hook, draw through two loops, wool on hook, draw through two loops, repeat from \*. When the shuttle is filled with the Netting, take off the loops, readjust the last two on the prongs, and continue the work. The strip made with the above will have loops at one edge longer than the loops at the other; if even size edges are needed, work over but one prong on both sides. Fringes are made as above, one set of loops being made on the broad prong of the shuttle.

*To work a thick broad centre line of Netting.*—Hold the shuttle in the left hand by the broad prong; loop and hook in the space between the top and second prong waste wool held down with the left thumb, and working wool over the top prong. Make a stitch by drawing the wool from the back of the shuttle through the stitch on the hook. Pull this stitch out with the hook until it stretches over the second prong, and is in the space below it; draw the wool from the back of the shuttle through this stitch\*; turn the shuttle in the left hand until the wide prong is uppermost, and turn the hook in the stitch at the same time; throw the thread over the prong next the wide one from the front to the back, bring it through the last stitch, lengthen out the loop so obtained until it reaches below the second prong; make a stitch with the thread from the back of the shuttle; put the hook into the already made loop on the bottom prong, not over the top thread of it as in the last pattern, but through the loop and out under the left or under thread of it; take up wool on the hook, draw it back through the loop on the prong and to the front; take up wool, and draw it through the two stitches on the hook, turn the shuttle, throw the wool over the top prong, make a stitch as before, draw this out over the second prong, make a stitch with the wool at the back, put the hook into the loop on the bottom prong, bringing it out under the under thread, wool on the hook, drawn through the loop, wool on the hook, and through the two stitches on the hook. Repeat from \*.

Attention to the holding of the shuttle and the right manipulation of the Crochet-hook is important, otherwise the Netting comes apart when removed from the shuttle.

*On Net.*—This work is an imitation of Honiton and Brussels lace. It is made with Raised Rose Crochet sprays or simple Crochet edging, fastened down upon net.

There are two ways of working on the net: in one, over-cast detached sprigs of crochet upon Brussels net, and connect them together with Brides. In the second, work a simple flower pattern edging, and connect this to the net with Chain stitch worked to form tendrils and sprays. As these Chains are worked take up portions of the net on the crochet hook so that they are incorporated into it.

*Over Brass Rings.*—For a Mat.—Thirty-seven curtain rings, and four shades of one colour, either of wool or silk, are necessary. Cover one ring for the centre with the lightest shade of wool, work fifty Double Crochet over the ring, making the edges of the stitches on the outer edge of the ring. Cover six rings with the next shade, twelve with the third shade, and eighteen with the last. Place the light ring in the centre, the six rings round it and sew them to the centre ring. Arrange the twelve rings round the six, and the eighteen round the twelve. The side of the mat where the rings are sewn together will be the wrong side; keep it still upon that side, and finish the rings with working an eight-pointed star in filoselle in the centre of each. Make a fringe of beads round the mat, and ornament the rings with a cross of white beads in their centres.

To form a Bag.—One hundred and one rings are required, covered with Double Crochet in colours according to taste. Sew the rings together in the shape of a cup. First row or centre—1 ring; second row—6 rings; third row—12; fourth row—16; fifth row—20; sixth row—22; seventh row—24. Above the last row of rings work a row of Crochet, 3 Trebles into the top of a ring, 5 Chain and 3 Trebles into next ring; repeat 5 Chain and three Trebles to the end of the row. Second row—1 Treble and 2 Chain into every third stitch on the foundation. Repeat second row eleven times. Fourteenth row—2 Long Trebles and 3 Chain, missing 3 foundation stitches for the 3 Chain. Line the bag with soft silk, run a ribbon in and out of the last crochet row to draw it up, and finish the lower part with a silk tassel.

*Point de Chantilly.*—To be worked with double Berlin wool and a rather large bone Tricot hook. Commence with 16 Chain, insert the hook in the second Chain from the hook, raise a loop, and work a Chain stitch in it, then raise another loop and work a Chain stitch in that, and so on to the end of the row, keeping all the Chain stitches on the hook, work back as in ordinary Tricot. Second row—1 Chain, insert the hook in the first perpendicular loop and also through the Chain stitch belonging to it, raise a loop, and work a Chain stitch in it, \* insert the hook in the next perpendicular loop and through the chain belonging to it, raise a loop and work a Chain stitch in that, repeat from \*, keeping all the Chain stitches on the hook, and work back as in ordinary Tricot. Every succeeding row is the same as the second row.

*Raised Marcella Cherries and White Narcissus Flower.*—Materials required: Single Berlin wool, red, grey, green, yellow, black, and white; a fine bone crochet hook. For the red strip work 23 Chain, 1 Double Crochet in

the third from the hook, and Double Crochet all along, 21 Double Crochet in all; two more rows of plain Double Crochet, viz., 1 Chain to turn and 21 Double Crochet along, take up both front and back loops. Fourth row—1 Double Crochet, insert the hook through at the bottom of the third Double Crochet in the last row, draw the wool through and raise five loops, draw the wool through the five loops, and then through the 2 stitches on the needle, \* 3 Double Crochet on the three succeeding Double Crochet of last row, then insert the hook at the distance of four stitches from the place where the preceding cherry was raised, draw the wool through, and raise five more loops to form another cherry, repeat from \*, and end the row with three Double Crochet. Fifth row—plain Double Crochet. Sixth row—3 Double Crochet, insert the hook through at the bottom of the fifth Double Crochet of the last row; and raise a cherry as directed above, 3 Double Crochet, another cherry at the distance of four stitches, 3 Double Crochet, a cherry, 3 Double Crochet, a cherry, 5 Double Crochet at the end of the row. Seventh row—plain Double Crochet. Repeat from the fourth to the seventh rows twice more, then leave a space where the narcissus flower is to be placed, omit the middle cherry in the sixteenth row, the two middle cherries in the eighteenth row, and three in the twentieth row, working instead plain Double Crochet; in the twenty-second, twenty-fourth, and twenty-sixth rows bring these cherries gradually back again, and then repeat from the fourth row for the length required for the antimacassar. For the narcissus flower, white wool, work 7 Chain, 1 Double Crochet in the first from the needle, 4 Treble along, 6 Treble in the top stitch, 4 Treble and a Double Crochet along the other side, and a Single Crochet to fasten off; secure the ends firmly. Work six of these white leaves, then a dot of yellow for the centre of the flower, 4 Chain, join round, work 2 Double Crochet in each chain, and a Double Crochet on each of these, tack the six leaves together in the shape of a flower, the wrong side of the Crochet uppermost, and place the yellow dot in the centre, arrange it by means of a few stitches in the middle of the flat space that is left among the cherries. For the grey stripe, work 15 Chain, 1 Double Crochet in the third from the needle, and Double Crochet all along, 13 Double Crochet in all. Two more rows of plain Double Crochet, viz., 1 Chain to turn, and 13 Double Crochet along. Fourth row—1 Double Crochet, a cherry, 3 Double Crochet, a cherry, 3 Double Crochet, a cherry, 3 Double Crochet. Fifth row—plain Double Crochet. Sixth row—3 Double Crochet, a cherry, 3 Double Crochet, a cherry, 5 Double Crochet. Seventh row—plain Double Crochet. Eighth row—1 Double Crochet, a cherry, 3 Double Crochet; a green cherry, 3 Double Crochet, a cherry, 3 Double Crochet; compose the green cherry of 5 loops of green wool worked in without breaking off the grey wool, which draw through the two stitches (1 green and one grey) on the needle, leaving the green wool at the back. Ninth row—plain Double Crochet. Tenth row—the same as the sixth row, both the cherries to be green ones. Eleventh row—plain Double Crochet. Twelfth row—the same as the eighth row. Thirteenth row—plain Double Crochet. Fourteenth row—the same

as the sixth row, and the same colour. Fifteenth row—plain Double Crochet. Sixteenth row—same as the fourth row. Seventeenth row—plain Double Crochet. Eighteenth row—the same as the sixth row. Nineteenth row—plain Double Crochet. Repeat from the fourth row until the stripe is the same length as the red one, work a double Cross Stitch with yellow wool in the centre of every group of four green cherries. It will take three of the red and two of the grey stripes to make a good sized antimacassar. With black wool work a row of Double Crochet round all the stripes, and join them together with a row of white Double Crochet. For the border: First row—white wool, 1 Double Crochet, 6 Chain, miss 4, repeat the whole way round, but do not miss any stitches between the Double Crochet at the corners. Second row—black, 1 Double Crochet over the Double Crochet of last row, 6 Chain, repeat. Third row—black, 1 Double Crochet, 4 Chain, 2 Double Crochet, 4 Chain, 2 Double Crochet, 4 Chain, 1 Double Crochet, under every scallop of six Chain.

*Raised Rose in Crochet Cotton.*—For the mat shown in Fig. 199, and consisting of a large Raised centre rose, surrounded by eight smaller Raised roses, use Evans' crochet cotton No. 10. For the large centre rose—Commence with 8 Chain, join round, and work 16 Double Crochet in the circle. Second round—1 Double Crochet, 3 Chain, miss 1, repeat (there should be eight loops of three Chain). Third round—1 Double Crochet, 4 Treble, 1 Double Crochet under every loop of three Chain. Fourth round—1 Double Crochet at the back above the Double Crochet in the second round, 4 Chain. Fifth round—1 Double Crochet, 5 Treble, 1 Double Crochet under every loop of four Chain. Sixth round—1 Double Crochet at the back above the Double Crochet in the fourth round, 5 Chain. Seventh round—1 Double Crochet, 7 Treble, 1 Double Crochet under every loop of five Chain. Eighth round—1 Double Crochet at the back above the Double Crochet in the sixth round, 6 Chain. Ninth row—1 Double Crochet, 9 Treble, 1 Double Crochet under every loop of six Chain. Tenth round—1 Double Crochet at the back, above the Double Crochet in the eighth round, 7 Chain. Eleventh round—1 Double Crochet, 11 Treble, 1 Double Crochet under every loop of seven Chain. Twelfth round—1 Double Crochet between the two Double Crochet of last round, \* 7 Chain, 1 Double Crochet upon the sixth Treble, 7 Chain, 1 Double Crochet between the next two Double Crochet of last round, repeat from\*; fasten off at the end of the round. This completes the large rose.

For the small roses—Begin with 6 Chain, join round, and work 12 Double Crochet in the circle. Second round—1 Double Crochet, 3 Chain, miss 1, repeat (there should be six loops of three Chain). Third round—1 Double Crochet, 4 Treble, 1 Double Crochet under every loop of three Chain. Fourth round—1 Double Crochet at the back above the Double Crochet in the second round, 4 Chain. Fifth round—1 Double Crochet, 5 Treble, 1 Double Crochet under every loop of four Chain. Sixth round—1 Double Crochet at the back above the Double Crochet in the fourth round, 5 Chain. Seventh round—1 Double Crochet, 7 Treble, 1 Double Crochet under every loop of five Chain. Eighth

round—1 Double Crochet between the two Double Crochet stitches of last round, \* 3 Chain, 1 Double Crochet on the second Treble, 3 Chain, 1 Double Crochet on the fourth Treble, 3 Chain, 1 Double Crochet on the sixth Treble, 3 Chain, 1 Double Crochet between the two next Double Crochet stitches, repeat from \*; fasten off at the end of the round.

It requires eight small roses to complete the circle, and they are to be joined to the large rose by a Single Crochet taken from the first stitch of the second group of Chain of the fourth leaf, into the third Chain from the centre of one of the leaves of the large rose, and again by a Single Crochet taken from the first stitch of the next group of Chain into the corresponding third Chain on the other side of the same leaf of the large rose, and they are also to be joined to each other by a Single Crochet on each side, as shown in the illustration (Fig. 199).

For the outside edge—1 Double Crochet over the Single Crochet between the roses, \* 8 Chain, 1 Single in

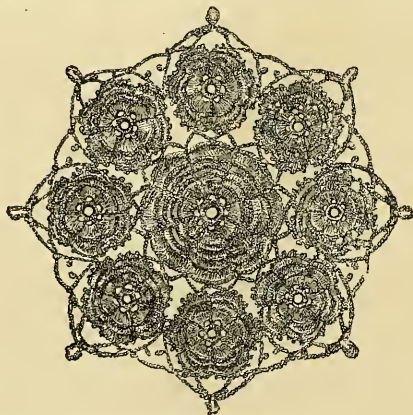


FIG. 199. CROCHET—RAISED ROSE IN COTTON.

the fourth from the hook, 8 Chain, 1 Single again in the fourth from the hook, 3 Chain, 1 Double Crochet above the Double Crochet in the middle of the next leaf, 12 Chain, 1 Double Crochet above the Double Crochet in the middle of the next leaf, 8 Chain, 1 Single in the fourth from the hook, 8 Chain, 1 Single in the fourth from the hook, 3 Chain, 1 Double Crochet above the Single Crochet at the joining of the roses; repeat from \*, and fasten off at the end of the round. Last round—1 Double Crochet between the two Picots, \* 4 Chain, 1 Double Crochet in the next Picot, 7 Chain, 4 Double Crochet under the 12 Chain of last round, 7 Chain, 1 single into the last of the four Double Crochet, and 4 more Double Crochet under the 12 Chain, 7 Chain, 1 Double Crochet in the next Picot, 4 Chain, 1 Double Crochet between the two Picots, 7 Chain, 1 Double Crochet between the two Picots in the next rose, repeat from \*, and fasten off at the end of the round.

*Raised Rose in Wools.*—These raised roses are much used for wool antimaccassars. They are made separately,

and joined together. For a wool rose use single Berlin wool, work a 6 Chain, and form into a round. First row—8 Chain, \* 1 Treble under nearest stitch of round, 5 Chain. Repeat from \* three times, then 5 Chain, and loop on the third of the first 8 Chain. Second row—\* 1 Double, 8 Treble, 1 Double, under all the succeeding 5 Chain scallops. Third row—\* 6 Chain, 1 Double, putting hook in between the two next leaves; the stitches of the next 6 Chain place behind the next leaf in the same way, and all the rest in following rows. Repeat from \* 4 times. Fourth row—1 Double, 10 Treble, under next 6 Chain, repeat four times. Fifth row—7 Chain, 1 Double behind leaves of preceding row. Repeat four times. Sixth row—1 Double, 12 Treble, and 1 Double in the next 7 Chain. Repeat four times. Seventh row—8 Chain, 1 Double, worked in from behind between two next leaves. Repeat four times. Eighth row—1 Double, 14 Treble, and 1 Double in the next 8 Chain. Repeat four times. Ninth row—9

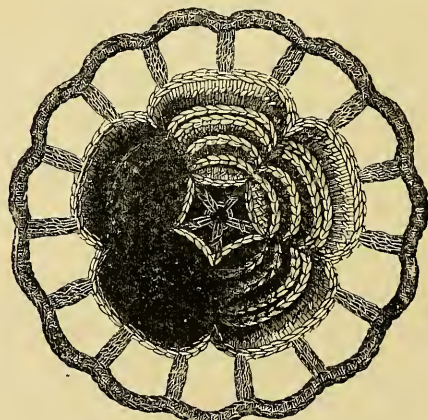


FIG. 200. CROCHET—RAISED ROSE IN WOOL.

Chain, 1 Double, hook from behind as before. Repeat four times. Tenth row—1 Double, 16 Treble, and 1 Double in the next 9 Chain. Repeat four times. Eleventh row—10 Chain, 1 Double, hook from behind. Repeat four times. Twelfth row—1 Double, 18 Treble, and 1 Double in the next 10 Chain. Repeat four times. Thirteenth row—Double stitches over Doubles and Trebles of preceding row. Fourteenth row—commence at fourth Treble of leaf, work 2 double Trebles and 7 Chain all round, making three of these stitches into every rose leaf (see Fig. 200). Fifteenth row—work a Double into every Chain of preceding row. Sixteenth row (not shown in illustration) is 1 Double, 1 Chain into every other stitch of last row. Seventeenth row—1 Treble and 2 Double into every alternate stitch. Eighteenth, and last row, is a looped chain ornamented with Picots to form an edge, 2 Chain, 12 Chain divided into 3 Picots, and 2 Chain, into every other space between Trebles of last row. For an antimaccassar make the roses separately, and join when all are finished, as then they will be fresh and clean.



*Sequin Lace.*—A modern name given to a work formed with coloured braid and coloured crochet cotton, formed into various easy patterns, and worked like Mignardise waved braid and crochet. It is suitable for furniture lace and dress trimmings.

*Shawl.*—There are two ways of commencing to work a large crochet shawl. One, to commence from the centre, and work round and round until the right size is attained; the other, to make a Foundation Chain of the full length of the completed shawl, and to work backwards and forwards, as in a large quilt, until the width is the same as the length. For a square shawl worked in most crochet stitches, the number of rows worked will be one half more than the number of crochet stitches cast on for the first row. Thus, if 300 stitches are cast on, 450 rows will make a square, with perhaps the addition of three or four rows, if the crochet is tightly worked. Fig. 201 represents the commencement of a shawl begun from the centre, the first part of which is the only difficulty, and with that explained the rest is easily accomplished. Square shawls should be made of fine Shetland or Pyrenean wool, which are both extremely light in texture and yet warm. The needle should be of bone, medium size. Make a Foundation Chain of nine stitches, join it up, and work for first row 3 Treble and 3 Chain four times. Second row

3 Chain, and 3 Treble into the first corner stitch, \* 3 Chain and 3 Treble into every space until the next corner is reached, repeat \*, and work in this manner until the shawl is a yard and a quarter square. Different

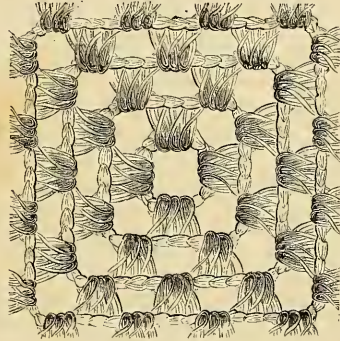


FIG. 201. SHAWL IN SQUARE CROCHET.

coloured wools can be used near the end as border, and a closer shawl made by working 2 Chain and 2 Double, instead of the 3 Chain and 3 Treble, into every space.

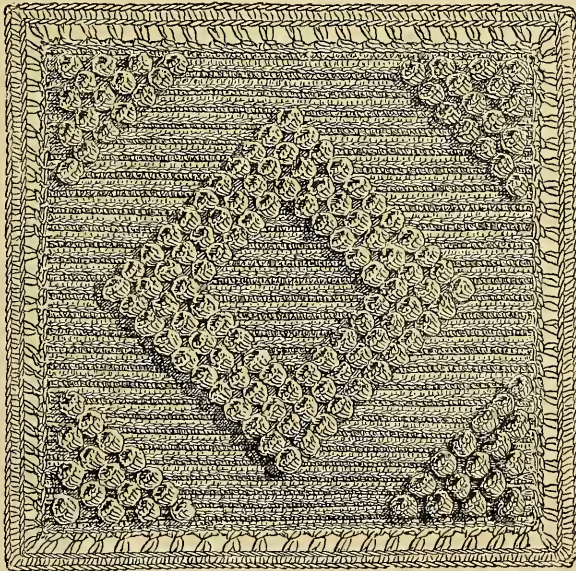


FIG. 202. CROCHET SQUARE.

—into the space of every 3 Chain work 3 Treble, 3 Chain, and 3 Treble. This second row turns the round loop of that foundation into a small square, and commences the increasing at the four corners of the square, which continues throughout the work. Third row—work 3 Treble,

*Square for Quilt.*—Use for this pattern Strutt's knitting cotton, No. 6. Commence with 43 Chain, 1 Double Crochet in the third from the work, and work Double Crochet all along, making 40 Double Crochet in all; turn, 1 Chain, miss the first Double Crochet of preceding row,

and work 40 Double Crochet along, working upon the back of the stitches so as to form a ridge. Third row—1 Chain to turn, 3 Double Crochet, pass the cotton twice round the hook, insert the hook to take up the fourth Double Crochet of the first row, and work a Double Treble, but leave the stitch belonging to the Double Crochet stitch on the needle, work 2 more Double Treble in the same place, and, having finished them, draw the cotton through the last and through the Double Crochet stitch; this forms a ball; 3 Double Crochet, and another ball, 3 Double Crochet, a ball, 3 Double Crochet, a ball, then 9 Double Crochet, a ball, 3 Double Crochet, a ball, 3 Double Crochet, a ball, 3 Double Crochet, a ball, 3 Double Crochet, a ball, 3 Double Crochet; 1 Chain to turn, and work back in plain Double Crochet, having 40 Double Crochet in the row. Fifth row—1 Chain to turn, 5 Double Crochet, 3 balls with 3 Double Crochet between each, plain Double Crochet across the centre, and corresponding balls at the other side, ending with 5 Double Crochet; 1 Chain to turn, and work back in plain Double Crochet. The centre diamond begins in the ninth row, and the 3 Double Treble are to be worked into the twenty-first stitch of the seventh row; increase the diamond until there are 11 balls along the side, then decrease, gradually bringing it again to 1 ball. The corners begin in the row where there are four balls in the centre diamond. Having completed the square, work a row of 1 Treble, 1 Chain all round it, putting 3 Chain at each corner; then a round of plain Double Crochet. (See Fig. 202.)

*Stitches.*—The various Stitches used in Crochet are described at length, in their Alphabetical order, after the article upon Crochet.

*Tatting Crochet.*—This is a variety of Crochet used to ornament ordinary Crochet with rosettes, and worked with any materials suitable for Crochet. The stitch has the appearance of Tatting, and is a double loop connected together at the base with a cross thread, and is made by forming two different loops or knots on the hook. The chief art in making these loops is the manipulation of the left hand, the thread being held firmly between the thumb and second finger while the twists to it are being given. To commence: Work 2 or 3 Chain, then make a loop round the left hand forefinger as shown in Detail A (Fig. 203), insert the hook over the front thread and under the back, and draw up the thread on to the hook as a knot, change the arrangement of the loop with a twist of the left hand, and insert the hook this time under the first thread and over the second and draw up the loop on to the hook (see Detail B, Fig. 204) as another knot; this completes the stitch. Work 9 Double Knots and then thread round the hook, and draw it right through every loop on the hook, casting them off in this manner (see Detail C, Fig. 205). Thread again round the hook, and draw it through the loop left (see Detail D, Fig. 206), thus completing the rosette shown in Detail E (Fig. 207), which represents three of these tatted rosettes connected by 3 Chain. These rosettes can be formed into a pretty border, like Detail F (Fig. 208), by working the rows alternately in different colours. Work the first row as already shown, and reverse the rosettes in the second; begin this row with a Long Treble, as shown, which

takes through the middle of first rosette; work for rosette 4 Double Knots \*, and the first half of the fifth, and with the second half join the rosette to first stitch in the 3

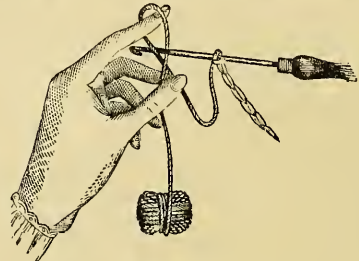


FIG. 203. CROCHET TATTING—DETAIL A.

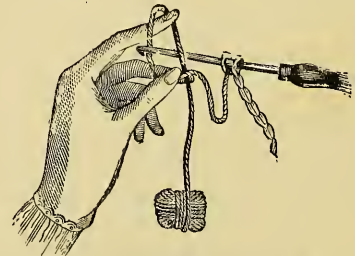


FIG. 204. CROCHET TATTING—DETAIL B.

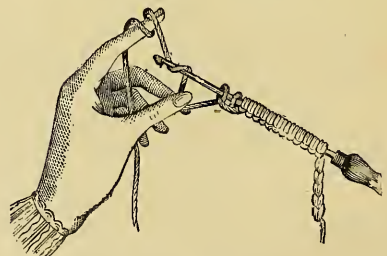


FIG. 205. CROCHET TATTING—DETAIL C.

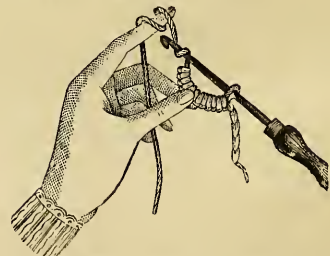


FIG. 206. CROCHET TATTING—DETAIL D.

Chain, placing the hook as shown by arrow in Detail F (Fig. 208); carry the thread down in front of the hook, pass it back under the hook, and then through the stitch



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just taken upon the hook; this forms the second half of fifth Double Knot. Pass over 1 Chain and repeat \*,



FIG. 207. CROCHET TATTING—DETAIL E.

working into the third, instead of 1 stitch of Chain, 4 Double Knots, draw up loop, 3 Chain, repeat to the end of the row. All the rows are made like the second row, except that the Long Treble commencement is only made in every alternate one.

cotton No. 20 is used instead of crochet cotton. Commence with a Chain of 4, join and work 2 Double Crochet into each stitch. Second row—3 Double Crochet in first stitch, 1 Double Crochet, 3 Double Crochet in third stitch, 1 Double Crochet in fourth, 3 Double Crochet in fifth stitch, 1 Double Crochet in sixth, 3 Double Crochet in seventh, 1 Double Crochet in eighth stitch, 1 more Double Crochet; the last side of the square will always have an extra stitch on the side, which mark, as all the rows commence from it. Third row—3 Double Crochet in corner stitch \*, 3 Double Crochet on side, 3 Double Crochet in corner, repeat from \*. Fourth row

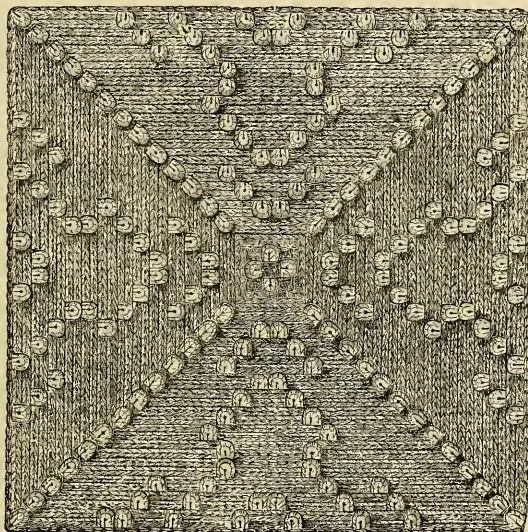


Fig. 209 is a square of Crochet, being part of a counterpane ornamented with Crochet Tattling as tiny rosettes. Fig. 210, Detail A, gives the commencement of the square

—3 Double Crochet into every corner, and 5 Double Crochet on every side. Fifth row—3 Double Crochet in corner stitch \*, 3 Double Crochet on side, and work rosette, making 4 Double Knots, and then secure the loop by passing the hook and thread through the loop in

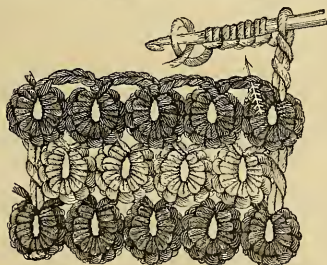


FIG. 208. CROCHET TATTING—DETAIL F.

and manner of working the rosettes into the plain Crochet. The foundation is in Double Crochet, and knitting



FIG. 210. CROCHET TATTING—DETAIL A OF COUNTERPANE.

the second row, finish and draw up the rosette; 1 Double Crochet in next stitch, working the stitch on the hook from the rosette as a Double Crochet, 3 Double Crochet on the side, 3 Double Crochet in the corner, repeat. Sixth row—plain Double Crochet, work 3 into each corner, and

miss the stitch made by the rosettes. Seventh and eighth rows—3 Double Crochet in every corner, an increase of 2 on each side in each row. Ninth row—\* 1 Double Crochet in the corner, then a rosette in the same corner, and 1 Double Crochet, 15 Double Crochet at the side, repeat from \*. Tenth row—plain Double Crochet 3 in each corner stitch.

Having thus commenced the corners, and shown how the increase is managed and the rosettes are secured, the worker will follow the rest of the square from the illustration, being careful always to work 3 Double Crochet in every corner, with a rosette in every alternate row, and to count and work that stitch as a Double Crochet next time, while the rosettes that ornament the other part of the design are treated like those on the fifth row and the stitch they make passed over in the plain line that follows them. The square is completed in thirty-four rows.

*Tatting and Crochet Edging.*—This edging is composed of Tatting and Crochet, and is used to slide ribbon through, as shown in Fig. 211. It is worked with cotton No. 20, a fine steel crochet hook, and a tatting shuttle. The little diamonds in the centre work first; these are

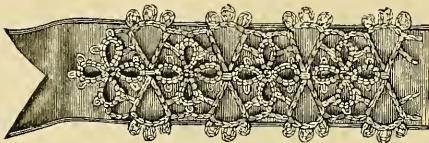


FIG. 211. CROCHET AND TATTING EDGING.

Tatted. First diamond: First oval—6 Double Crochet, 1 Purl, 3 Double, 1 Purl, 3 Double, 1 Purl, 6 Double, draw close. Repeat this oval 3 more times, then join the two ends of the cotton neatly together. Work as many diamonds as are required for the length, join them to one another by the centre Purl in the last oval of the first diamond and the centre Purl in the first oval of the second diamond. When all are worked, join the thread to the centre Purl of the first oval at the side; work in it 1 Double Crochet \*, 6 Chain, 1 Single Crochet in the next Purl of the same oval, 3 Chain, 1 Single in the Purl connecting the two diamonds together, 3 Chain, 1 Single in the first Purl of the next oval, 8 Chain, 1 Single in the fourth Chain of the first six Chain worked, 3 Chain, 1 Single on the 7 Chain of eight Chain just worked, 1 Single on the sixth Chain, 3 Chain, 1 Single on the fifth Chain, 1 single on the fourth Chain, 3 Chain, 1 single on the third Chain, 1 Single on the second Chain, 3 Chain, 1 Double Crochet in the next Purl, repeat from \*; work each side in the same manner, then work loops of Crochet Chain at the back of each point to connect the top and bottom point together, and in these loops run a coloured ribbon the width of the work.

*Watch Guard in Crochet.*—This is made with the finest purse silk and a small steel crochet hook. Work a round of 6 Chain, and work round and round in Single or Double Ribbed crochet until the right length is formed. The guard is ornamented, if wished, with a bead

dropped into every stitch. Thread these beads on the skein of purse silk before the work is commenced.

*Waved Braid Crochet.*—A variety of Crochet in which waved tape braid is used instead of Mignardise braid to take the place of the thick stitches in a Crochet pattern. The use of this braid saves much time, and it can be introduced into either Crochet edgings or into rosettes for antimacassars. The braid is woven in various widths, but the medium size, with Evans's crochet cotton, No. 14, is the best to use. To work an edging for linen or children's frocks: First row—work 1 Treble into the first point of the braid, 3 Chain, and a Treble into the next point of the braid, repeat until of sufficient length, and fasten off; this forms the plain edge which is sewn to the material. Second row—turn the work and commence upon the other side of the braid, 2 row, \* work 1 Single into first point, 1 Chain 1 Treble into next point, 3 Chain 1 Treble into the same, 1 Chain, and repeat from \* to end of row, and fasten off. Third row—Slip Stitch into the one Single on last row, \* cotton over the hook, 4 treble into the 3 Chain between the 2 Trebles of the last row, 6 Chain slip the hook through the second, so as to make a Picot with the 5 Chain, 1 Chain, 4 Treble into same, loop Slip Stitch into next Single, and repeat from \* to end of row and fasten off.

To Form a Rosette.—8 Chain, join and work 16 Double into it. First row—4 Chain, \* miss 1 stitch on foundation and work 1 Treble into the next stitch, 2 Chain, repeat from \* to end of row. Second row—4 Chain, \* 1 Treble, 2 Chain, 1 Treble first loop on last row, 2 Chain, repeat from \* to end of the row. Third row—5 Chain, then take the waved braid in the left hand and pass the hook through a point while making the next Chain, then 1 Chain, 1 Treble into the loop of the last row, \* 2 Chain, pick up the next point of the braid, 1 Chain, 1 Treble into the next loop on the foundation, repeat from \* to the end of the row; when finished, sew the ends of the braid together neatly, so as not to interfere with the round. Fourth row—3 Chain up to point of the braid and fasten into it, 6 Chain 1 Treble into the same point, \* 2 Chain, 1 Treble into the same, repeat from \* end of the row. Fifth row—take up the braid again, work 4 Chain, put the hook through the point of the braid, 1 Chain, and make a Double into the first loop, \* 2 Chain, hook through the next point, 2 Chain, 1 Double into the next loop, repeat from \* to the end of the row, sew the points of braid together as before. Sixth row—same as the fourth. Seventh row—\* 1 Treble into Chain between the 2 Trebles on the last row, 6 Chain, put the hook into the second Chain to form a Picot, 1 Chain, 1 Treble into the same loop, 3 Chain, and repeat from \* to end of row, and fasten off.

*Wool Aster in Crochet.*—Materials required: Yellow, black, and three shades of crimson double Berlin wool, and medium-sized bone crochet needle. Commence with the yellow wool, with 5 Chain, join round, and work 12 Double Crochet in the ring. Second round—yellow, 1 Double Crochet, 1 Chain, twelve times. Third round—darkest shade of red, 1 Double Crochet, 2 Chain, 1 Treble, a Picot (viz., 4 Chain, 1 Double Crochet in the first of the chain), 1 Treble Chain, 1 Double Crochet,

all in the front loop of every Chain stitch of the last round, thus making twelve petals. Fourth round—next lightest shade of red, 1 Double Crochet in the back loop of every Double Crochet stitch of the second round, and 1 Chain between each Double Crochet. Fifth round—same colour, 1 Double Crochet, 2 Chain, 1 Double Treble, Picot, 1 Double Treble, 2 Chain, 1 Double Crochet, all in the front loop of every Chain stitch of the last round, again making twelve petals. Sixth round—lightest shade of red—1 Double Crochet in the back loop of every Double Crochet stitch of the fourth round, twenty-four Double Crochet in all. Seventh round—same colour, 1 Double Crochet, 2 Chain, miss 1, repeat. There should be twelve loops of 2 Chain. Eighth round—Same colour, \* 1 Double Crochet on the Double Crochet of last round, 2 Chain, 1 Double Treble, Picot, 1 Double Treble, 2 Chain, all under the 2 Chain of last round; repeat from \*. This will again make twelve petals. Ninth round—black, 1 Double Crochet in any Picot, 2 Chain, 1 Double Treble

next Treble, and another Picot, as just described; repeat. There should be 10 Double Crochet stitches and 10 Picots in the round. Third round—next lightest shade of red, 1 Double Crochet over the Double Crochet of last round, insert the hook in the next Chain stitch, draw the wool through and work 5 Chain, draw the wool through the chain and through the stitch on the hook; repeat, increasing 1 Double Crochet and 1 Picot in the course of the round. Fourth round—lightest shade of red, the same as the third round, making 12 Double Crochet and 12 Picots. Fifth round—the same colour, and to be worked the same as the fourth round. Sixth round—brown, 1 Double Crochet, 4 Chain, miss 2, repeat. There should be 8 loops of 4 Chain. Seventh round—work 5 Double Crochet under every 4 Chain. Eighth round—brown, 1 Double Crochet on the first of the 5 Double Crochet of last round, 1 Treble on the next, 1 Double Treble on the next, four Chain, 1 Double Crochet in the first of the Chain, 1 Double Treble on the same Double

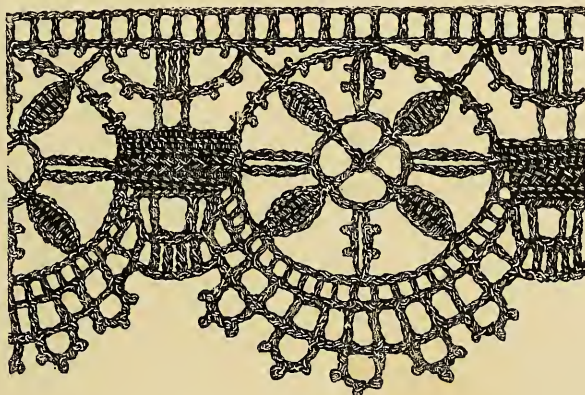


FIG. 212. CROCHET—YAK LACE

on the Double Crochet stitch of last round, 2 Chain, repeat. Tenth round—same colour as the fifth round, 1 Double Crochet on the Double Crochet stitch of last round, 3 successive Picots, repeat. Twelve of these asters will make a good sized antimacassar, and to fill up the spaces between each aster, work the two rounds as directed for the yellow wool, and a third round in black of 1 Double Crochet, 3 Chain.

*Wool Dahlia in Crochet.*—Materials required: double Berlin wool, brown, black, and three shades of crimson, and medium-sized bone crochet hook. Commence with the brown wool, with 3 Chain, join round, and work 10 Treble in the ring. Throughout the dahlia take up both the top loops of preceding row. Second round—darkest shade of red, 1 Double Crochet, insert the hook in the same stitch as the Double Crochet is already worked in, draw the wool through, and work 5 Chain, draw the wool through the last of the Chain and through the stitch on the hook to form a Picot, 1 Double Crochet on the

Crochet as the other Double Treble, 1 Treble on the next Double Crochet, and 1 Double Crochet on the last of the five Double Crochet of last round; repeat. There should be eight leaves in the round. Ninth round—black, 1 Double Crochet under the four Chain, 3 Chain, 1 Double Treble in between the 2 Double Crochet of last round, 3 Chain, repeat. Tenth round—darkest shade of red, 1 Double Crochet on the Double Crochet of last round, 1 Treble, 1 Double Treble, 4 Chain, 1 Double Crochet in the first of the Chain, 1 Double Treble, 1 Treble, all under the next three Chain of last round; repeat. There should be sixteen leaves in this last round.

*Yak Lace, Crochet.*—This is a description of crochet that is a copy of real Yak and Maltese lace, and is worked in either fawn-coloured or black Maltese thread, with a medium-sized hook. It is illustrated in Fig. 212. Make a Chain the length required. First row—work 1 Long Stitch, make 1 Chain, miss 1 loop, work 1 Long Stitch, make 3 Chain, work a stitch of Single Crochet into the

first of 3 Chain, miss 1 loop. Second row—work 3 extra Long Stitches into the first Chain \*, make 6 Chain, work 1 stitch of Single Crochet into the third from hook, repeat from \* once, make 2 Chain, miss 4 loops of first row, work 1 stitch of Double Crochet into the next Chain, make 10 Chain, work a stitch of Single Crochet into the third from the hook, making the loop of Chain, turn under the third Chain, work 1 stitch of Single Crochet into the first, making the loop of 3 Chain over the 3 Chain, work a stitch of Double Crochet in Chain after the next 4 Long of first row, make 6 Chain, work a stitch of Single Crochet into the third from hook, make 3 Chain, work 1 stitch of Single into the first stitch, make 7 Chain, work 1 Single stitch into the third from the hook, make 3 Chain, work a stitch of Single into first, make 3 Chain, work a stitch of Double Crochet into same loop as last, make 6 Chain, work a stitch of Single Crochet into third loop, the loop of three Chain over, make 3 Chain, miss 4 loops of first row and repeat third row, make 1 Chain, work a stitch of extra Long Crochet into first Chain after three extra Long stitches, make 8 Chain, work a stitch of Single into the third, the loop of 3 to be under, make 3 Chain, take up the third, and fasten the loop of three Chain over, make 3 Chain, work a stitch of Single Crochet in the third Chain under, 1 stitch of Double Crochet into fourth loop of ten Chain in last row, make 7 Chain, turn, miss the first from the hook, work 1 Double Crochet into each, make 1 Chain, work 1 Double Crochet into each loop on the other side of 6 Chain, 1 single at point, make 2 Chain, work 2 Double Crochet into central loops of four Chain, between the loops of three Chain in first row. This forms the centre of festoon; work the remainder to correspond. Fourth row—work 5 stitches Double Crochet into successive loops, beginning on the first Chain in last row, make 9 Chain, work 2 Double Crochet, beginning on the Single at the point of leaf, make 4 Chain, continue the row to correspond. Fifth row—work 1 Double Crochet over the first in the last row, make 1 Chain, miss 1 loop, work 10 of Double Crochet into the next, make 1 Chain, miss 1 loop, work 1 Double Crochet, make 3 Chain, miss 3 loops, work 1 Double Crochet, make 3 Chain, miss 3 loops, work 1 Double Crochet, make 4 Chain, miss 4 loops, work 2 stitches of Double Crochet, and continue the row to correspond. Sixth row—work 5 stitches of Double Crochet into successive loops, beginning on the first loop of the last row, make 13 Chain, work a leaf the same as in third row, work 2 stitches of Double Crochet, beginning on the second of 4 Chain, make 6 Chain, work a stitch of Single Crochet into the third from the hook, make 3 Chain, work 1 stitch of Single Crochet into the first, make 12 Chain, work a stitch of Single Crochet into third from the hook, make 3 Chain, work a stitch of Single Crochet into first, make 1 Chain, work a stitch of Double Crochet into second loop of 6 Chain, make 1 Chain, continue the row to correspond. Seventh row—work a stitch of Single Crochet over the Double in the last row, work 5 stitches of Single, beginning on the first of 13 Chain, 1 stitch of Single Crochet in the point of the leaf, make 12 Chain, work a Double Crochet into

fifth loop of 9 left between the loops of 3 Chain in last row. Eighth row—work 3 stitches of Single Crochet, beginning on the first of last row, miss 3 loops, \*, work 1 Long stitch into the next loop, make 1 Chain, miss 1 loop, repeat from \* five times, \* work 1 Long stitch into the next loop, make 1 Chain, repeat from \* eight times, continue the row to correspond. Ninth row—make 4 Chain, work an extra Long stitch single, miss 1 loop, work 1 Long stitch, miss 3 loops, work 1 Long stitch, make 3 Chain, work 1 Long stitch into the same loop as last, \* make 3 Chain, miss 3 loops, work 1 Long stitch, make 1 Chain, miss 1 loop, work 1 Long stitch, repeat from \* once, make 5 Chain, continue the row to correspond. Tenth row—work 4 extra Long stitches in the fourth Chain at the beginning of the last row, miss 4 loops, work 3 stitches of single Crochet, \* make 4 Chain, work a stitch of Single Crochet into the third from the hook, repeat from \* twice, make 1 Chain, miss 3 loops, work 3 stitches of Single Crochet, work another loop of 3 loops of Chain, join the crochet, miss 3 loops, work 3 stitches of Single Crochet, work a loop of 5 loops for the centre, each made of 3 loops as before.

*Chain Stitch.*—All the stitches of Crochet are formed of varieties of Chain Stitch. It is a loop drawn through an already formed loop, a single loop counting as one Chain. To work: Hold the crochet hook in the right hand,



FIG. 213. CROCHET-CHAIN STITCH.

the work in the left, with the cotton thrown over the forefinger of that hand. Hitch the cotton round the hook by a movement of the right hand and draw it through the loop already upon the hook (see Fig. 213). A given

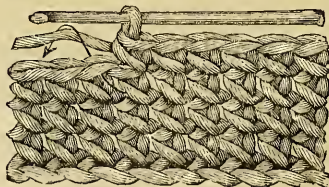


FIG. 214. CROCHET-CROSS STITCH.

number of these Chains form the foundation of Crochet patterns, and open spaces in the work are always passed over with a given number of these loops. The abbreviation is "cln" in Crochet Instruction. See FOUNDATION CHAIN,



*Cross Stitch.*—Commence with a **DOUBLE FOUNDATION**, and then work as in **SLANTING STITCH**, except that the hook is put through both loops of the **FOUNDATION**. To work: Put the hook through both the loops on the line beneath and round the cotton, as shown by the arrow in Fig. 214, draw the cotton through as a loop, put the cotton round the hook, and draw it through the two loops.

*Cross Stitch, Open.*—A useful stitch for light shawls or petticoats. Make a **FOUNDATION CHAIN** of width required. Put the wool twice round at the back of the hook, exactly contrary to the usual manner of putting it round, and pass the hook downwards through the next stitch (as shown in Fig. 215 by the left-hand arrow)

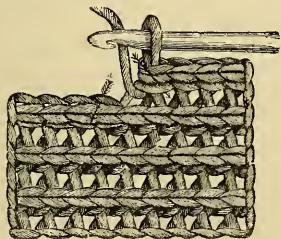


FIG. 215. CROCHET—OPEN CROSS STITCH.

at the back. Bring the wool in front, take it up with the hook, and draw it through the three loops that are already on the hook. This stitch is shown by the right-hand arrow. Continue to the end of the row, and in the return row work in the same way.

*Cross Stitch, Raised.*—This stitch is used for couvrepieds and other large pieces of Crochet. The wool used is four-thread fleecy or double Berlin, and the work is formed in stripes of various colours. The ground is

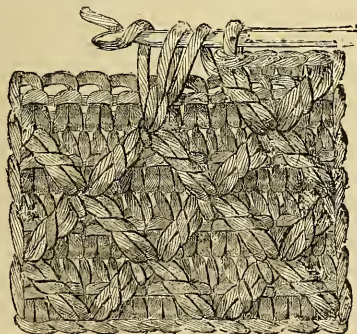


FIG. 216. CROCHET—RAISED CROSS STITCH.

in **DOUBLE CROCHET**, the crosses in **TREBLE CROCHET**. To work: Make a **FOUNDATION CHAIN** with any number of stitches that will divide into five, and work back to the right-hand corner of strip. Second row—2 Double

Crochet and 1 Treble put into the lowest part of the first stitch in first row, \* 1 Treble into the fourth stitch in first row, put in as the first Treble, 3 Double Crochet, 1 Treble worked into the stitch on the first row next to the last-made Treble, repeat from \*. Third row—all stitches in Double Crochet. Fourth row—commence with Treble, put one into the top part of the Trebles in second row, 3 Double Crochet, \* a Treble taken back to the last one, and looped into the same stitch, then a Treble into the top part of the Treble in the second row (as shown in Fig. 216), 3 Double Crochet, repeat from \*. Fifth row—like the third. Sixth row—like the second row; and so on to the end of the pattern. The Trebles should be worked loose.

*Cross Treble.*—See *Treble Crochet*.

*Cross Tricot Stitch.*—See *Tricot Stitch, Cross*.

*Double Crochet.*—To work: Twist the cotton round the hook and draw it through the **FOUNDATION**, take

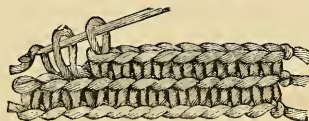


FIG. 217. CROCHET—DOUBLE STITCH.

the cotton on the hook again, and draw it through these two loops, as shown in Fig. 217. Abbreviation in Crochet Instructions, "D. C."

*Double Crochet, Long.*—A variety of Double Crochet Stitch. To work: Take the cotton round the hook, and



FIG. 218. CROCHET—LONG DOUBLE STITCH.

insert the hook into **FOUNDATION**, draw the cotton through this as a loop, which will make three loops upon the hook (see Fig. 218); take the cotton round the hook again, and draw it through the three loops on the hook at once.

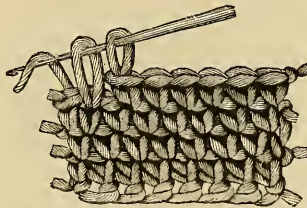


FIG. 219. CROCHET—RAISED DOUBLE STITCH.

*Double Crochet, Raised.*—A variety of Double Crochet.

Work the first row with **DOUBLE CROCHET**, and for the rest of the pattern work **Double Crochet**, but instead of putting the hook through the top part of the loop of the preceding row, as in ordinary Crochet, put it over the whole of the loop and into the middle part of the stitch under it in the preceding row, as shown in Fig. 219.

*Double Knot.*—Used when imitating Tatting with Crochet. Work 3 **CHAIN**, then make a loop of cotton round the left forefinger, insert the hook over the front thread and under the back, and draw up the thread on to the hook as a knot, change the arrangement of the loop with a twist of the left hand, insert the hook under the first thread of the loop and over the second, and draw up the loop on the hook as another knot.

*Edge Stitch.*—The first stitch of a row. Work as the other stitches in the pattern, unless attention is especially drawn to the **Edge Stitch** by a direction to work it plain. To work plain: Retain the loop of the last stitch of the previous row on the hook; do not work it, but count that loop as the first stitch on the new row.

except the last one, which only requires 1 **Double Crochet** into it; work back as follows: Work the first stitch, shown in pattern as *a* and *b*, draw the wool through the three stitches on preceding row, and then through the loop that has run through them. This is illustrated in Fig. 220. Draw the stitch thus made through the next three loops on preceding row, make as before, and so on to end of row. Long loops will be formed with the wool, and these must be loosely worked and pushed to front of work. The next row consists in working 3 **Double Crochet** into the three stitches drawn through. Work these behind the loops that are shown by the figures 1, 2, 3 in design. The made stitch in last row is not worked; only the ones the work was drawn through. These last two rows form the pattern, and are worked alternately to end of strip. Be careful, in working this pattern, to count the stitches every second row, so that none are left unworked.

(2).—A suitable stitch for couvrepieds when made in thick fleecy wool and with a large No. 8 bone hook, but

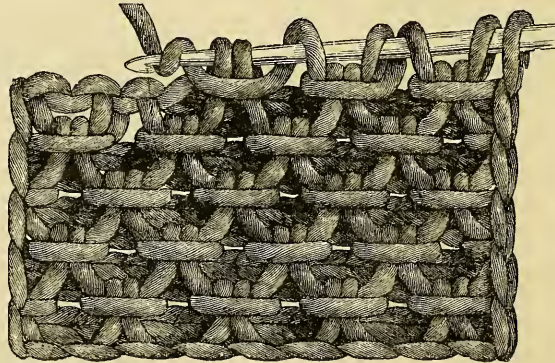


FIG. 221. CROCHET—FANCY STITCH.

*Fancy Stitch (1).*—A pretty stitch, used for making the strips of couvrepieds or antimacassars when worked with fine fleecy or single Berlin wool, and with a small bone

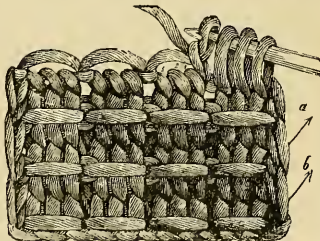


FIG. 220. CROCHET—FANCY STITCH.

hook. Make a **FOUNDATION CHAIN** of an uneven number of stitches. Work 2 **DOUBLE CROCHET** into second stitch of Chain, and continue working 2 **Double** into every Chain

which does not look well worked with fine cotton. Make a **FOUNDATION CHAIN** of an even number of stitches, work a row of **TRICOT**, and work back. Second row—Work the first stitch plain, and then put wool round the hook, bring it out at front, push the hook through the next two long loops, still keeping the wool before the work, put wool round hook, as shown in Fig. 221, and draw it through the two loops. Put wool again round hook, thus making a stitch for the one lost in the work, and continue to end of row; work last stitch plain. Draw the wool back through the **EDGE STITCH**, and then through two stitches, as in **Tricot**. The second row is repeated throughout.

*Fool's Crochet.*—See **Tricot Stitch**.

*Foundation Chain.*—There are three ways of making a **Foundation to Crochet**, all of which are varieties of Chain. The simplest and most used is the plain Chain **Foundation** illustrated in **Chain Stitch**; the others are **Double** and **Purl Foundations**. The **Double Foundation** is made with two Chain stitches instead of one, and

is illustrated in Fig. 222. It is worked thus: Make 2 Chain, put the hook into first Chain, draw the cotton through it, take up more cotton, and draw it through both loops on the hook, put the hook into left loop of the work, draw cotton through so as to have two stitches on the hook, then draw the cotton through both to have but one, put the hook through the left loop of the work,

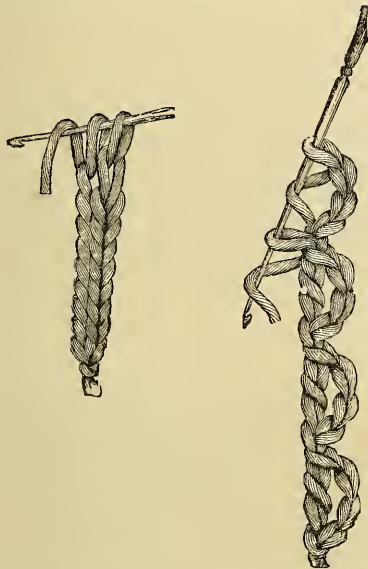


FIG. 222. CROCHET—DOUBLE FOUNDATION.

FIG. 223. CROCHET—PURL FOUNDATION.

and continue until the length of Foundation is made. *Purl Foundation* (Fig. 223): Commence with making a 4 Chain, make a TREBLE into the first of the 4 Chain, make another 4 Chain, and another Treble into its first Chain, and repeat to end of length required. The line just worked in any part of Crochet is known as Foundation, and into it place the stitches of next row.

*Half Stitch*.—When two stitches are worked as one in contracting an edge they are called Half Stitch. To work: Put the hook with cotton round through FOUNDATION and draw through as a loop, and then put the cotton round the hook again, insert into next stitch on Foundation row, and this time the stitch is completed by all the loops that are upon the hook being worked up.

*Hollow Spot Stitch*.—See *Spot Stitch*, *Hollow*.

*Idiot Stitch*.—See *Tricot Stitch*.

*Josephine Tricot Stitch*.—See *Tricot Stitch*, *Josephine*.

*Long Double Stitch*.—See *Double Crochet*, *Long*.

*Long Treble Stitch*.—See *Treble Crochet*, *Long*.

*Loops Stitch*, *Raised*.—See *Raised Loop Stitch*.

*Open Crochet Stitch*.—The name given to either DOUBLE or TREBLE CROCHET, or their varieties when worked in squares with spaces missed to correspond with

the height and number of stitches worked. Thus, to form two Double Crochet stitches into a square of Open Crochet, follow them by 2 CHAIN, which pass over 2 stitches on FOUNDATION CHAIN, or if three or four Treble Crochets are to be made as a square, work four or five Chain, and pass four or five Foundation stitches over.

*Open Cross Stitch*.—See *Cross Stitch*, *Open*.

*Open Stitches Tricot*.—See *Tricot Stitches*, *Open*.

*Picot*.—This is a Crochet stitch similar in appearance to the PICOT formed in needle-made laces. In fine Crochet, such as Irish and Honiton, it is used to finish the Bars that connect the detached sprigs together, as well as to ornament the edge of the sprigs and design. In coarse or ordinary Crochet it is used to give an appearance of a lace finish to the edge of the design. To make: Form a CHAIN of 6 or 4 stitches according to the thickness of the cotton, and put the hook back and through the first Chain, and draw the cotton through that and through the loop upon the hook at once, so that the stitches between them are formed into a round or knob. It is sometimes called *Purl*.

*Point de Tricot Stitch*.—See *Tricot Stitch*, *Point de*.

*Point Neige Stitch*.—An extremely effective stitch, suitable for children's jackets or petticoats, also for couvrepieds and quilts. When worked in a round the thread can remain unbroken, but for straight work it must be fastened off at the end of each row and commenced from the starting point. To start with: Calculate that the first stitch will take five of the FOUNDATION CHAIN to make, and the rest only two, so make Foundation Chain accordingly. First row—Make a Foundation Chain the length required, put the hook into the Chain next the last one, and draw the wool through, then into the next three Foundation Chain in succession, draw the wool through each and leave all on the hook; five loops will be now on the hook; draw the wool through them all at once and make 2 Chain; this completes the first stitch. Second stitch—\* put the hook through the first of the last two Chains just made, and draw the wool through, then push the hook through the loop on the last stitch on to which the five loops were cast off, and draw the wool through it, and then return to Foundation, and draw the wool successively through the two next Chain on it, to again have five loops on the hook, make 2 Chain, and repeat from \* to the end of the row, work the last stitch plain, fasten off, and return to the other end. When the last mentioned row is finished, each stitch will have a point rising up above the line of work. Second row—Fasten the wool into the side of the work, make 3 Chain, draw the loops through the second and first of these singly, then through the stitch that makes the point mentioned above, and lastly through the first or farthest away loop of the five cast off together in the last row. The five necessary loops being now on the hook, cast them off together by drawing the wool through them, and then make 2 Chain. Second stitch—put the hook through the 1 Chain, take up the loop at the back upon which the five last loops have been cast off, then the loop that forms the point in the previous row, and the stitch farthest away of the five loops in the last row, and draw these five loops through as one; continue this last stitch to the end of the row, and

make all the previous lines as the second. (See Fig. 224.) When using Point Neige as an edging, make a border of

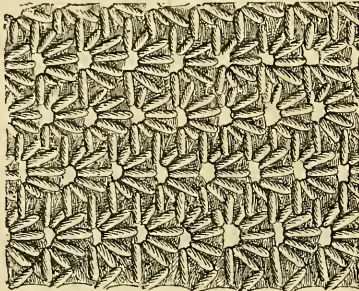


FIG. 224. CROCHET—POINT NEIGE STITCH.

a SINGLE CROCHET on each side before commencing the regular stitch.

*Purl Stitch.*—A useful stitch for edgings to Crochet, and worked in three ways. The first, and the one that most imitates Tatting or lace edgings, is shown in Fig. 225, and is formed thus: \* Work a DOUBLE CROCHET, and pull up the loop, as shown, take out the hook, and put it

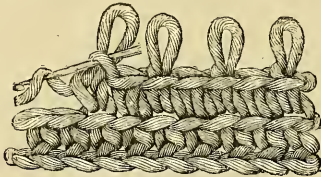


FIG. 225. CROCHET—PURL STITCH.

through that part of the Double Crochet through which the loop comes out, take the cotton round the hook and make a loop, work one Double, and repeat from \*. The second Purl edging, which is shown in Fig. 226, work as follows; One TREBLE, \* 7 CHAIN, pass the hook downwards into the second stitch of 7 Chain, put the cotton put round it in that position and draw it through,

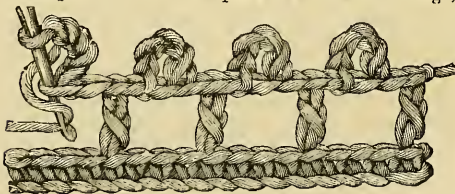


FIG. 226. CROCHET—PURL STITCH.

so that the Purl thus formed with the 5 Chain is turned upwards and forms an edging; work 1 Chain, and make a TREBLE into the fourth stitch on the FOUNDATION from the last stitch, and continue from \*. The other variety of Purl is to turn this loop downwards, so that a straight, and not a Purred, edge is formed. It is

worked like Fig. 226; but when the 7 Chain is made, take the hook out and put it into the top part of the second Chain, and the loop of the seventh Chain and the fresh cotton draw through upwards. This brings the purl below, and not above the row that is being made. Also see PICOT.

*Railway Stitch.*—Another name for *Tricot Stitch* (which see).

*Raised Cross Stitch.*—See *Cross Stitch*.

*Raised Double Stitch.*—See *Double Crochet*.

*Raised Loop Stitch.*—A pretty stitch for making Crochet borders and edgings that are executed with wool. It should be done separately from the main work, and sewn to it when finished. To form the design shown in Fig. 227, make a FOUNDATION CHAIN of eight, and work two TRICOT rows; the third row will be a return row, and upon this the loops are formed. Make a five CHAIN at every alternate stitch, and loop it in to the next plain stitch. Leave the EDGE STITCH plain. The next row is Tricot; pick up the loops as usual, taking care to take up those close behind the loops, keep the latter to the front, and count the stitches before working back; in this return row the loops will be taken alternately to those of the third row. In the design shown in Fig. 227 two



FIG. 227. CROCHET—RAISED LOOP STITCH.

colours are used in the border, and the loops are arranged to form a diamond shape pattern. The colours are red and white. The Foundation is all in red, and when any white loops are made, bring the white wool from the back of the work, instead of the red through the stitch preceding it. Make the 5 Chain with it, and draw it through the next loop, but draw the red through with it; then drop the white wool until again required. A reference to the pattern will show where it is inserted. The scalloped edging is added when the border is finished. First row—DOUBLE CROCHET with red wool. Second row—a white and red Double Crochet alternately, finish each stitch with the colour to be used in the next one. Third row—like first. Fourth row—with red wool, 1 Double Crochet \* 5 Chain, 1 LONG TREBLE in the first of 5 Chain, and fasten with 1 Double Crochet, put into the fourth stitch of Foundation row; repeat from \*.

*Raised Open Tricot Stitch.*—See *Tricot Stitch*, *Open Raised*.

*Raised Spot Stitch.*—See *Spot Stitch, Raised.*

*Ribbed Stitch.*—This stitch is also called Russian stitch. It is much used for babies' socks and muffatees, and is also a good stitch for crochet counterpanes when worked in various coloured wools. It is ordinary Double Crochet, to which the appearance of ribbing is given by the hook being put into the back part of the Foundation every time a stitch is worked instead of into the front part. Provided the rows are worked backwards and forwards,

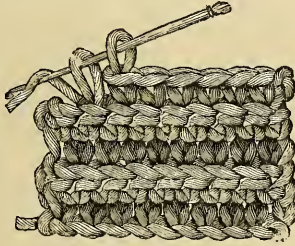


FIG. 223. CROCHET—RIBBED STITCH.

by always leaving the front loop and taking up the back one, a rib is formed; but if they are worked as a continuous round, a loop line only is the result. To work: Put the cotton round the hook, put the hook through the back loop of the FOUNDATION CHAIN as shown in Fig. 223, put the cotton round the hook and draw it through the two loops, continue to the end of the row, turn the work, and repeat.

*Russian Stitch.*—Another name for *Ribbed Stitch* (which see).

*Single Crochet.*—A stitch used in close Crochet. To work: Push the hook through the FOUNDATION CHAIN, draw the cotton through as a loop, place cotton round hook and through both loops upon the hook. Abbreviation in crochet instructions "S. C."

*Slanting Stitch.*—A variety of Double Crochet. Commence by putting the hook into the FOUNDATION as shown by the arrow in Fig. 229; do not take any cotton upon it, but pass it over the cotton after it is through the

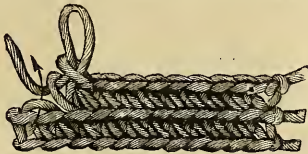


FIG. 229. CROCHET—SLANTING STITCH.

Foundation, and then draw the cotton through the Foundation as a loop; then put the cotton round and draw the two Foundation loops through into one. By this arrangement a slanting appearance is given to the stitch.

*Slip Stitch.*—A stitch much used in Raised Crochet, both in joining together detached sprays, and in passing from one part of a pattern to another at the back of the work. Put the hook through the FOUNDATION at the back part, and draw the cotton back with it through the loop

already on the hook, as shown on Fig. 230, where the Foundation is slightly turned up to show where the hook

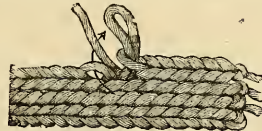


FIG. 230. CROCHET—SLIP STITCH.

should go through, the arrow marking the direction. Abbreviation in crochet instructions "S."

*Spot Stitch, Hollow.*—A stitch made with a Foundation of Double Crochet with spots upon it in Treble Crochet. A useful stitch for counterpanes, couvrepieds, and antimacassars, and worked with fleecy or double Berlin wool. Commence with a FOUNDATION CHAIN of length required, upon which work a straight row of DOUBLE CROCHET. First row—work five Double Crochet stitches, insert the hook into the bottom front part of the stitch of the preceding row, and work four TREBLES without touching the loop on the hook left from the Double Crochet,

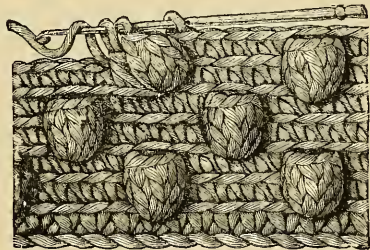


FIG. 231. CROCHET—HOLLOW SPOT STITCH.

always putting the hook into the same stitch in preceding row. For the fifth Treble put it into the same stitch as preceding four, then take up the cotton and work off the three loops on hook, as in Treble Crochet. (See Fig. 231, which illustrates this last stage of the Hollow Spot.) Work five Doubles, missing the stitch of preceding row under the spot. The second row will place the spots worked as above in it, but they will be worked so as to come alternately with the ones first worked. Must be worked all on right side, each row being fastened off, the next commenced at the opposite end.

*Spot Stitch, Raised.*—This stitch is useful for large pieces of work, such as counterpanes, couvrepieds, &c., and is generally worked in strips of various colours, and sewn together when finished, as the return Double Crochet row allows of this. Berlin or fleecy wool required. It is formed with a FOUNDATION of DOUBLE CROCHET, upon which dots made with TREBLE CROCHET are worked, and so raised. Work two rows of Double Crochet, and for third row commence with 2 Double Crochet, \* put the cotton round the hook and insert into the third stitch of the first row, passing over the second row; take up the cotton and

work a Treble up to where two loops are left on the hook, work 2 more Treble into the same stitch up to the same length (see Fig. 232, which shows the stitch at this stage); take the cotton on to the hook, and draw it through the four loops, leave the stitch of the preceding row under

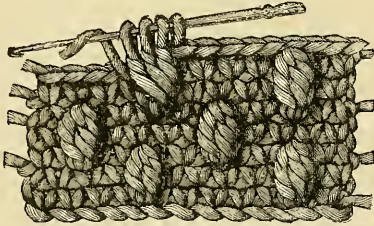


FIG. 232. CROCHET—RAISED SPOT STITCH.

the spot unworked, work five Double Crochet; and repeat from \*. Fourth row—a row of Double Crochet. Fifth row—work seven Double Crochet, and then commence the Raised Spot so that it may not come under that last worked.

*Square Stitch.*—This is made either *Close* or *Open*. A Close Square contains 2 Double Crochet and 2 Chain, or 3 Double Crochet and 3 Chain; an Open Square requires 2 Chain and 1 Double Crochet, or 3 Chain and 1 Treble, missing the same number of stitches on the Foundation Chain as the Chains worked. Example: To form a *Close Square* in Double Crochet, \* work 2 DOUBLE CROCHET into the 2 following CHAINS on FOUNDATION, 2 Chain, miss 2 stitches on Foundation, and repeat from \*. To form a *Close Square* with Treble Crochet, work as in Double Crochet, but work three TREBBLES into the three following stitches on Foundation, 3 Chain, and miss 3 Foundation stitches. To form an *Open Square* in Double Crochet, \* work 1 Double Crochet, 2 Chain, and miss 2 stitches on Foundation; repeat from \*. To form an *Open Square* in Treble Crochet, \* work 1 Treble, 3 Chain, and miss 3 Foundation stitches; repeat from \*. In Close Squares the Doubles or Trebles forming them are worked in the second row, upon the Chain stitches, and not above the Doubles or Trebles of first row; in Open Squares they are worked above those made in preceding row.

*Tambour Stitch.*—For straight Crochet this stitch requires the wool to be fastened off at the end of each row, but for round articles it will work correctly without the wool being fastened off. In Fig. 233 two shades of fleecy wool, one for Foundation and one for Tambour, are used. To work: \* Make 1 DOUBLE CROCHET, 1 CHAIN, miss one stitch on FOUNDATION row, and repeat from \* to end of row. In the return row work Double Crochet put into each Double Crochet of the preceding row, shown by arrow in Fig. 233. When a sufficient length of Foundation has been worked, fasten off and commence the Tambour with another coloured wool. To make the Tambour stitch over the Foundation, join the new wool with 1 Chain on to the first Chain in the last row of Foundation, keep the wool at the back of the work, and turn the work so that the

first part made is the uppermost; put the hook into the first hole formed with the Chain stitches, draw the wool through and make a Chain stitch as an outer rib, continue up the line of holes left with the Chain stitches, draw the wool through every hole, and make the Chain or Tambour

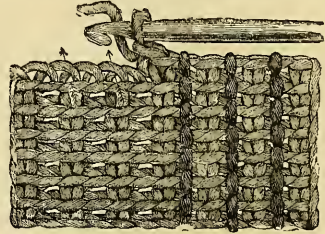


FIG. 233. CROCHET—TAMBOUR STITCH.

above each one at the end of the line, and work SLIP stitch to the next hole; turn, and work up, and continue these lines of Tambour (three of which are shown in Fig. 233), until the entire set of holes are ornamented with the raised Chain. The work can be diversified by using several colours instead of one in the Tambour lines, but the Foundation should be all of one shade of wool.

Fig. 234 is a variety of the same stitch. In this the Foundation is all worked in Double Crochet, and the raised lines worked at the same time as the Foundation. The design of this pattern is to imitate square tiles. To work: Commence with a row of DOUBLE CROCHET in dark wool,

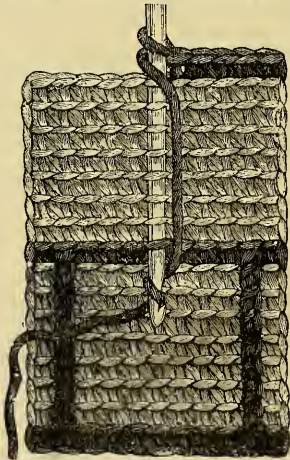


FIG. 234. CROCHET—TAMBOUR STITCH.

then work 7 rows of light wool and commence the eighth with the dark, work 5 Double Crochet and then \*, run the hook downwards through the loops on the sixth stitch of the seven preceding rows (see Fig. 234); put the wool round the hook, draw it through the last loop on the hook and make a CHAIN, put the wool round the hook and draw

through the next loop and make a Chain, and continue until all the loops are worked off and a raised Chain is made, then continue the row of Double Crochet with the dark wool, work 7 Double Crochet, and repeat from \*, work 7 plain light rows of Double Crochet and repeat the eighth row, but in this make the lines of Chain Stitch not above the previous ones, but in the centre stitch of the 7 of last line.

*Treble Crochet.*—Put the cotton once round the hook, which insert into FOUNDATION, put cotton again round, and draw it through, having now three loops on the hook

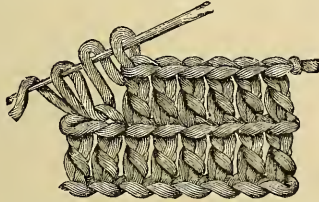


FIG. 235. CROCHET—TREBLE STITCH.

(see Fig. 235), place cotton again round hook and pull it through two of the loops, leaving two on the hook, place cotton again round and pass it through the two left on the hook. Abbreviation in Crochet Instructions, "T. C."

*Treble Stitch, Cross.*—Take the cotton twice round hook, and put it into the FOUNDATION next to stitch last worked, take cotton once round hook and draw it through as a loop, take on more cotton and draw it through two loops on the hook, which will leave three still there, wind cotton once round the hook and put the hook into



FIG. 236. CROCHET—CROSS TREBLE STITCH.

Foundation, 2 stitches from last insertion (see Fig. 236) and draw it through, forming a loop, thus having five loops on hook; take up cotton and work off two loops at a time until only one remains, make 2 CHAIN and make 1 TREBLE into the upper cross part of stitch, and repeat for the next Cross Treble.

*Treble Stitch, Double Long.*—A variety of Treble Crochet, but where the cotton in Treble the first time is wound once round the hook, in Double Long Treble it is wound three times, and cast off with the worked stitches one by one. It is but little used in Crochet, as the stitch formed by so many castings off is too long for anything but coarse work. Abbreviation in Crochet Instructions, "d. l. t."

*Treble Stitch, Long.*—A variety of Treble, in which the cotton is wound twice round the hook, and cast off with the worked stitches one by one, thus making a longer stitch than ordinary Treble. To work: Wind cotton twice round hook and insert into FOUNDATION CROCHET, draw through, wind cotton once round and draw through two loops, wind cotton once round and draw through two loops, wind cotton once round and draw through two loops, wind cotton once round and draw through last two loops. Abbreviation in Crochet Instructions, "L. T." See Treble.

*Treble Stitch, Raised.*—Work three rows of RIBBED STITCH. Fourth row—work 2 Ribbed Stitches, and make a TREBLE for next, putting the hook into the stitch underneath it of the first row, work 2 Trebles in this way, then 2

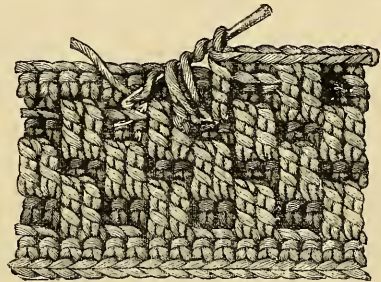


FIG. 237. CROCHET—RAISED TREBLE STITCH.

Ribbed Stitches, then 2 Trebles, and continue to the end of the row. Fifth row—turn the work and work a row of Ribbed Stitch. Sixth row—commence with the 2 Trebles,

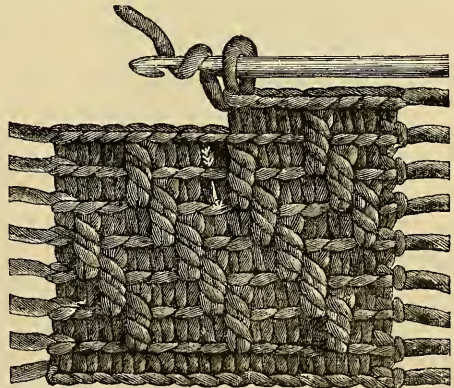


FIG. 238. CROCHET—RAISED TREBLE STITCH.

putting them into the third row beneath the stitch, and continue to work 2 Ribbed and 2 Trebles to end of row, as shown in Fig. 237. Seventh row—like fifth. Eighth—like sixth; and so on to end of the pattern. By working the

RIBBED between the Treble row the raised part of the work is always kept on the right side.

A variation of this stitch is shown in Fig. 238, in which one Raised Treble is taken up the work in diagonal lines. As this arrangement does not allow of the work being turned, commence each row on the right-hand side, or work the whole round. Commence with FOUNDATION CHAIN and two rows of DOUBLE CROCHET. Third row—work TREBLE CROCHET between every third Double Crochet; take it over the lines already made, as described in the first pattern, and put it in, as shown in Fig. 238, by the arrow; in the next row work as before, only putting the first Treble in the stitch beyond the one worked in the previous row. Always work 3 Double Crochet between each Raised Treble.

*Tricot Stitch.*—Also known as *Tunisian Crochet*, *Railway*, *Fool's*, and *Idiot Stitch*. The easiest of Crochet stitches, but only suitable for straight work; it is usually worked with Berlin or fleecy wool, and a wooden hook, No. 4, and is suitable for couvrepieds, counterpanes, muffatees, mufflers, and other warm articles. The hook must be sufficiently long to take the length of the work upon it at one time, and when large pieces are required work them in strips and sew together, to render them less cumbersome while in progress. To work: Make a FOUNDATION CHAIN of the required length, with 1 Chain over for second row, put the hook through the second Foundation Chain, and make a stitch, leave it on the hook, pick up the third Foundation Chain, make a stitch, and leave on the hook; continue until all the Foundation stitches are picked up,

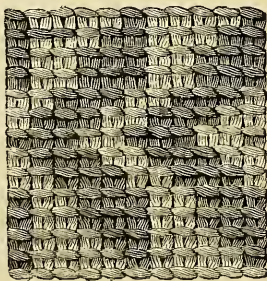


FIG. 239. CROCHET—TRICOT STITCH.

made, and on the hook. Third row—wool over the hook, which draw through 2 loops, wool over and draw through the next 2, and so on to the end of the row. Fourth row—upon the work will now be visible a number of long upright loops, put the hook through the first of these and make a stitch, leave it on the hook, and continue to pick up loops, make them and keep them on the hook to the end of the row. The rest of the work is third and fourth row alternately. Be careful to count the number of stitches on the hook from time to time, as the end loops are frequently overlooked. The work is increased in any place by a stitch made at the end, and narrowed by two stitches being looped together. The stitch is shown in Fig. 239, which

is a Tricot of 14 Chain as Foundation, and worked with shaded wools.

*Tricot Stitch, Cross.*—This stitch, worked with a fine bone hook and in single wool, is a close, useful one for comforters and muffatees, and with a large hook and fleecy wool makes good couvrepieds or crossover shawls. It is a variation of ordinary Tricot, in which the second stitch is crossed under the first and worked before it. To work: Make a FOUNDATION CHAIN of width required, and work a row of TRICOT, which take back in the usual manner. Second row—work the EDGE STITCH plain, then take out hook and draw the second loop through the first, as shown in Fig. 240, by the direction of the arrow and

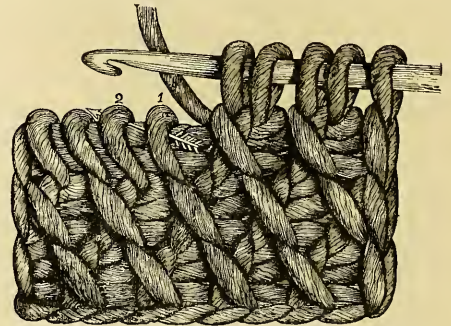


FIG. 240. CROCHET—CROSS TRICOT STITCH.

the figures 2 and 1, work the loop number 2, and retain it on hook and then the loop number 1, which also retain (see illustration); continue to the end of the row, working the last stitch like the Edge stitch plain, return back as in Tricot. In the next row the Cross stitches will not come under the ones below them, but will be altered in position. Work the first loop on the row without crossing it, and turn the loop next to it over the first loop of the second cross, thus working together the two stitches away from each other instead of the two close together; these two lines constitute the whole of the work.

*Tricot Stitch, Ecossais.*—Commence by making a FOUNDATION CHAIN of eleven stitches, keep the loop on the hook, the wool being at the back of it, bring the wool over the hook to the front and leave it at the back, put the hook into the last Chain stitch but one, and bring the wool through in a loop. There will now be three loops on the hook, put the hook into the next Chain stitch, bring the wool through in a loop, put the hook into the next Chain, and bring the wool through. There will now be five loops on the hook. Hold the second of these five loops with the finger and thumb of the left hand, turn it over the other three loops at the back, and raise three loops from the three upright stitches of those which appear tied together. These three stitches are marked in Fig. 241 by an arrow and the figures 1 and 2. Then turn the loop made on the hook over these three loops, repeat from the commencement of the row twice more, and at



the end put the hook into the last stitch and raise one loop; work back as in the first row. Repeat the second row until the length is made.

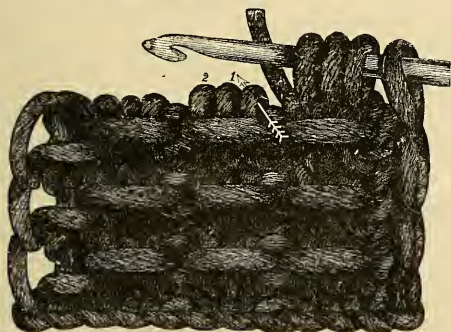


FIG. 241. CROCHET—ÉCOSSAIS STITCH.

*Tricot Stitch, Fancy (1).*—An arrangement of Tricot by which perpendicular loops are formed. It is worked with the usual Tricot wooden hook and with fleecy or Berlin wool, and is useful for comforters and petticoats, as it makes a warm, close stitch. Make a FOUNDATION CHAIN of the width required, and work a line of TRICOT, which take back, first stitch through one loop and the

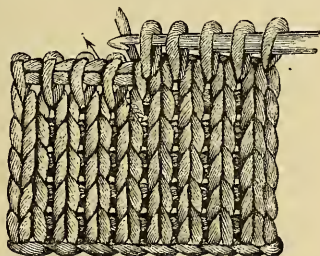


FIG. 242. CROCHET—FANCY TRICOT STITCH (No. 1).

rest through two. Second row—instead of picking up the loops, as in Tricot, push the hook through the stitch below the horizontal line and out at the back, as shown by the arrow in Fig. 242; take up the wool, draw it through to the front, and leave it on the hook. Repeat to the end of the row, and work back as described before.

(2).—This is a pretty stitch for handkerchiefs, shawls, &c., or as a stripe for a blanket. Cast on a FOUNDATION CHAIN the length required. First row—raise all the loops as in TRICOT, and work back very loosely. Second, or pattern row—keep the wool to the front of the work, take up the little stitch at the top of the long loop without drawing the wool through, put the hook from the back of the work between the next two loops, draw the wool through to the back across the long loop, pass the stitch thus formed into the one above the long loop

without taking the wool on the hook again, take up the next small stitch above a long loop (the wool should be still in front), insert the hook from the back between the next two long loops, draw the wool to the back, and pass

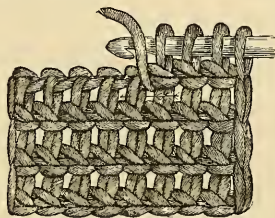


FIG. 243. CROCHET—FANCY TRICOT STITCH (No. 2).

this stitch into the last raised, continue to the end, work back in the usual way very loosely, and repeat the second row. The arrow in Fig. 243 shows how the wool should cross the loop, not where the hook is to be inserted.

(3).—This stitch is useful for petticoats and muffatees, as it is thick and close. It requires a bone hook and single Berlin or fleecy wool. (See Fig. 244.) To work: Make a FOUNDATION CHAIN 8 inches long, take up all the loops as in TRICOT, and work back. Second row—take up the Chain between the first and second perpendicular loops, draw the wool through, put the hook through the second long loop (see the arrow in Fig. 244) into the

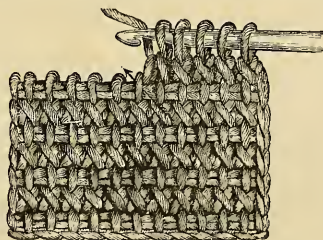


FIG. 244. CROCHET—FANCY TRICOT STITCH (No. 3).

third loop (see dot), and draw the third loop through the second which crosses them; then draw the wool through the third loop, which is now on the hook, \* take up the next Chain after the third loop; then cross the two next long loops, and draw the wool through the last; repeat to the end of the row; work back in Tricot. Third row—Tricot. Fourth—like the second. Continue these two rows to the end of the work.

(4).—A variety of Tricot, and worked thus: Make a FOUNDATION CHAIN the width required, and take up all the stitches, and work them off one by one for first row, as in Tricot. Second row—\* thread round hook, pick up two stitches together, repeat to end of row from \* until the last stitch, which pick up singly; this is the row shown in

Fig. 245; work back, making a separate stitch of each one in last row. Third row—thread round hook, do not work the first loop of last row, so as to keep the edge of the work smooth, \* pick up next two long loops, thread round

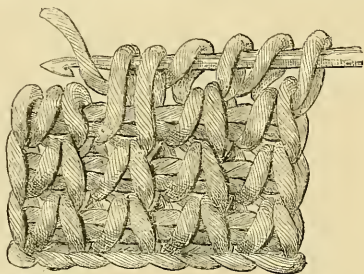


FIG. 245. CROCHET—FANCY STITCH.

hook, and repeat from \*, work the last loop by itself, and making a loop before it, return back as before. The work when seen on the wrong side looks like Treble Crochet.

*Tricot Stitch, Josephine.*—This stitch, which is shown in Fig. 246, is used for shawls or antimacassars. Commence by making a CHAIN of the full length as a foundation. First row—insert the hook in the fourth Chain stitch, draw a loop through it, draw another loop through the newly formed stitch, which loop must be retained on the hook, repeat this once more in the same stitch, insert the hook again in the same stitch, and draw a loop through. There will now be three loops on the hook as well as the loop,

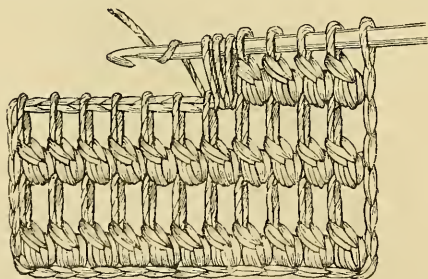


FIG. 246. CROCHET—JOSEPHINE TRICOT STITCH.

which was there at the beginning. Draw a loop through the three loops, and let that loop remain on the hook; repeat in every stitch of the row. Second row—work off as in ordinary TRICOT, Third row—make 2 Chain stitches, work in the same way as for the first row, with the exception of working under instead of into the stitches. Work off as the second row, continue to repeat the third row and second row until the work is the length required. Only work the two Chain stitches at the commencement of the rows to make them even.

*Tricot Stitch, Open.*—A fancy arrangement of Tricot so that an open stitch is formed. Work with fine Shetland wool and with a wooden Tricot hook as large as can be used with the wool. First row—make a FOUNDATION CHAIN, and work the second and third rows as in TRICOT. Fourth row—put the hook in between the two perpendicular threads that look like a plain knitting stitch, and push it through to the back of the work under the straight Chain (see Fig. 247 and arrow), draw the wool

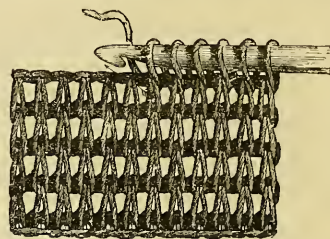


FIG. 247. CROCHET—TRICOT OPEN STITCH.

through and make a loop, which keep on the hook, and repeat to the end of the row. Fifth row—like the return row of Tricot. Sixth row—as the fourth. The work should look, as shown in the illustration, like a number of open loops with a horizontal chain as a Foundation. If the wool used is very fine, stretch the work out when finished on a board, wet it, and press it with a warm iron, protecting it from the iron with a handkerchief. This will draw the work into its right position.

*Tricot Stitch, Open Raised.*—A handsome raised stitch used for crossovers, petticoats, and comforters. It should be worked in double Berlin or four thread fleecy wool. Make a FOUNDATION CHAIN of the width required, and work a row of TRICOT, and then back. Second row—work the first stitch plain, then bring the wool in front of the work and put the hook into the hollow between the first

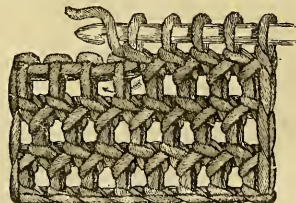


FIG. 248. CROCHET—OPEN RAISED TRICOT STITCH.

and second loop, allow this to catch hold of the wool at the back, the wool passing from the front to the back over the work, bring the hook back again to the front with the wool on it, put it into the hole between the second and third loops, and let it catch the wool, returning with it on the hook, where there will now be three loops for the one stitch, draw the last made loop through the other two (see Fig. 248), and retain it on the hook. For the next stitch

put the wool forward, and the hook into the same space as before, between the second and third loops, and repeat from \*. Work the last stitch as the first stitch, and work back in *Tricot*.

*Tricot Stitch, Point de.*—A pretty stitch, suitable for children's quilts and couvrepieds, worked with double or single Berlin wool, according to taste and the size of the article to be made. It should be worked in strips for large couvrepieds of various colours, or in shaded wools in one piece for children's quilts. Make a FOUNDATION CHAIN of the width required. First row—wool round the hook, pass the hook through the third Chain and draw the wool through, leave it on the hook, wool round the hook and again into the same third Chain, draw the wool through, wool round the hook and pass through the first two loops on the hook, then round and through three loops on the hook; (there will now be two loops left on the hook); \* wool round the hook and pass it through the second Chain from last on the Foundation, draw the wool through, and leave it on the hook, wool round, and again pass the hook through the second Chain and draw the wool through, wool round and through the first two loops on the hook, wool round

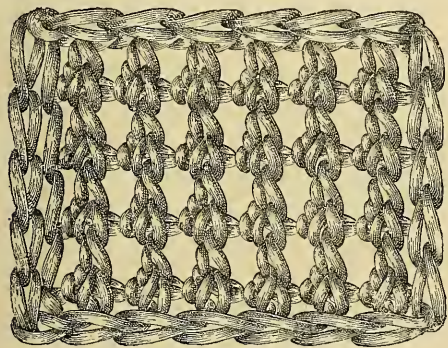


FIG. 249. CROCHET-POINT DE TRICOT STITCH.

and through the next three, leave three loops on the hook; repeat from \* to the end of the row, always increasing the stitches left on the hook; work the last stitch by putting the wool through and drawing it up to the length of the rest. Second row—work back, wool through the first loop, \* 1 Chain, wool round and through the loop of Chain and one on the hook; repeat from \* to end of the row. Third row—1 Chain, \* wool round the hook, put the hook through the long loop and through a horizontal thread that will be seen between the stitches of the last row beneath the line made in working back, draw the wool at once through these two loops, wool round the hook, and this time put into the horizontal thread, only putting the hook under and through it, not over it; draw the wool through, then wool round the hook and through the two first loops on the hook, wool round the hook and through the next three loops, and leave two on the hook; repeat from \* to the end of the row, always leaving after each stitch a fresh loop on the hook. Repeat second and third rows

throughout the work. Fig. 249 shows the stitch fully worked.

*Tunisian Crochet.*—See *Tricot Stitch*.

**Crochet Braid, or Cordon Braid.**—A description of cotton braid, very fully waved. It is heavy-made, and is employed both for braiding and as a foundation for crochet work; hence its name.

**Crochet Cottons.**—So called because manufactured expressly for crochet work. They can be had on reels, in balls, or in skeins. The numbers run from 8 to 50.

**Crochet Needle, or Hook.**—A name derived from the French *Crochet*, a small hook. It consists of a long round bone or gutta percha needle, having a hook at one end, or a steel one fixed into a handle.

**Crochet Silk.**—(*Soie Mi-serré*). This silk is so called by the French because only half tightened in the twisting. It is a coarse description of Cordonnet, varying only from that material in the mode of twisting, but more brilliant and flexible than the usual purse and netting silks, and thus distinguished from them by the name of the work for which it is intended. A finer twist in black for Russian stitch is to be had. There is also the ombre crochet or purse silk.

**Crochet Twist.**—Otherwise called NETTING SILK and PURSE TWIST. A more tightly twisted cord than that called *Soie Mi-serré*. It is sold in large skeins of eight to the ounce, by the single skein, or by the dozen.

**Cross Bar, Open.**—A stitch used in pillow laces for Braids, or to form an open side to a leaf where the thick side has been made in Cloth Stitch. The manner of working is described in BRAID WORK. (See *Open Cross Braid*.)

**Cross-Barred, or Checked Muslin.**—Also called Scotch Checks. These muslins are all white and semi-clear, having stripes of thicker texture and cords to form the pattern, either in checks or stripes. The widths run from 32 inches to a yard, and the prices vary much. They are employed for curtains and covers of furniture, as well as for dresses, aprons, and pinafores. There are also Hair Cord and Fancy Muslins of the same description of material.

**Crossing.**—See KNITTING.

**Cross Stitch.**—The manner of making CROSS STITCH in Berlin Work and Crochet is described under those headings, but the stitch is also largely used in various fancy



FIG. 250. CROSS STITCH.

embroideries upon silk, cloth, and linen materials, and is formed with all kinds of purse and other embroidery silks, and coloured linen threads. The stitch is made as shown in Fig. 250. Its beauty consists of its points being enclosed in a perfect square. To work: Take the first part of the stitch from the left-hand bottom side of the square across to the right-hand top side, and the second

from the right-hand bottom side to the left-hand top side, crossing over the first stitch.

**Cross Tracing.**—Cross Tracing is used in Honiton Pillow Lace as a variation to Vandyke tracery and Cloth and Shadow Stitches for leaves. It requires to be executed with extreme attention and care, as it is not marked out with pins, and, as two arms of the cross are in progress together, two twists have to be attended to. The two arms are commenced at different sides, brought down to meet in the middle, and carried again to the sides. In making a Cross Tracing it is advisable to put a pin into the middle hole, to mark it. The directions given are for working a Cross Tracing over ten pairs of BOBBINS, and in a small space; in a large space the twist can be thrice instead of twice, and the work taken over a greater number of Bobbins. The workers are twisted twice as they pass to and fro, and the passive Bobbins on each of the strands thus formed only once; the pattern is made by varying the place of the twist. First row—work 1, twist, work 8, twist, work 1. Second row—work 2, twist, work 6, twist, work 2. Third row—work 3, twist, work 4, twist, work 3. Fourth row—work 4, twist, work 2, twist, work 4. Fifth row—work 5, twist, stick a pin, work 5. Sixth row—work 4, twist, work 2, twist, work 4. Seventh row—work 3, twist, work 4, twist, work 3. Eighth row—work 2, twist, work 6, twist, work 2. Ninth row—work 1, twist, work 8, twist, work 1.

**Crowns.**—These are used in needle-point laces to ornament the Brides and Cordonnet, and are identical with COURONNES.

**Croydons.**—A description of cotton sheeting, from two to three yards wide; also a make of calico varying from 27 to 36 inches in width. They are stout, and have a slightly glazed finish.

**Crumb Cloths.**—A heavy Damask, made in grey and slate colour, of all sizes, in squares and widths, the latter varying from 14 to 36 inches. The designs on these Cloths are adopted for the purposes of embroidery, being worked over in outline with coloured wools, silks, and crewels. For stair coverings they can be had in grey and slate colour, and also with borders, varying from 18 inches to two yards in width.

**Crystal Silk Wool.**—A knitting yarn, composed of a mixture of wool and silk, of fine texture, and very durable. When knitted it shows more silk than wool, and has a brilliant lustre. It may be had in twenty distinct varieties of colour, as well as in plain black, in 8oz. packets.

**Cubica.**—A very fine kind of Shallon, used for lining coats and dresses. It is made of worsted, and varies in width from 32 to 36 inches. See SHALLOON.

**Cucumber Braid.**—See BRAIDS.

**Cucumber Plaitings.**—See PLAITINGS.

**Cuir.**—The French word to signify LEATHER (which see).

**Curragh Point.**—See IRISH LACE.

**Curtain Serge.**—This is a new material, produced in several "art colours." It is a stout all-wool stuff, employed for portières and other hangings. It is 54 inches in width, and is a handsome-looking fabric.

**Curves.**—These are made in pillow laces, with the false pinholes, in the same manner as CIRCLES (which see).

**Cushion.**—A term sometimes given to the pillow upon which pillow laces are made. See PILLOW.

**Cushion Stitch.**—Cross Stitch has become confounded with Cushion Stitch, in consequence of its having been so called when used in ancient Church embroidery to ornament kneeling mats and cushions; but the real Cushion Stitch is of almost as ancient an origin, and is a flat Embroidery stitch largely employed to fill in backgrounds in old needlework. It was sometimes worked very minutely, to fill in the faces and hands of figures, before the introduction of the peculiar Chain Stitch in Opus Anglicanum work. As a background stitch it is well known, and is to be found in many pieces of needlework executed in the fourteenth and fifteenth centuries. After Church embroidery fell into disuse, Cushion Stitch was formed with worsteds upon canvas that was slightly open, but woven with the same distance between each thread; it then formed both pattern and background. It is now worked in a frame upon an evenly woven, close, coarse canvas, the threads of which serve as guiding lines. It is a variety of Satin Stitch; its peculiarities are its forming regular vandykes, curves, and half-circles, one above the other, on the background, instead of being taken from end to end of the space without variation. To work: Keep the embroidery silk entirely on the surface of material, bring the needle up from the back at one end of vandyke or curve, and put it down at the other in a straight line from where it came out. Bring it up close to where it went down, a thread of the material being sufficient to hold it, pass it back across the space to the side it first came from, and put it through the material, to form another straight line. Continue until the space is covered, and lay the lines of stitches with the evenness and precision of weaving.

**Cut Canvas Work.**—This is similar to BRITISH RAISED WORK.

**Cut Cloth Flower Embroidery.**—A fancy Embroidery that is now out of date. It consists of producing upon a flat surface garlands and groups of raised flowers in their natural colours. Cut out of fine cloth that matches them in tint, the petals of the flowers and the various leaves. To work: Lay these upon the foundation, and either fasten them to it with BUTTONHOLE STITCH in filloes, as in Broderie Perse, or with long SATIN stitches. Fill in the centres of the flowers with FRENCH KNOTS and various fancy Embroidery stitches, and ornament the leaves and form tendrils and sprays that are too fine to be cut from the coloured cloth with CORAL and FEATHER STITCH worked upon the background.

**Cutting off Bobbins.**—Lift the pair to be tied and cut in the left hand, and place the scissors, closed, under the threads, which bring round over them; then turn the scissors, the points facing the pillow, open the blades wide, and draw the upper threads in between them as high as the hinge; close the scissors gently, and the threads will not be cut. Now draw the scissors down out of the encircling threads, and a loop will come through on one point of the

scissors; snip this, and the bobbins will be cut off and yet tied together for future use.

**Cutting Out.**—Cutting-out is the art of dividing a piece of material into such forms, and agreeably to such measurements, as that, when sewn together according to a due arrangement of the several pieces, they shall form the garment or other article desired. To do this correctly and without waste of the material, lay the patterns upon it, in various positions, so as to utilise every spare corner, taking care to lay each piece the right way of the grain, and to leave the “turnings-in” sufficiently deep not only to allow for the stitching, but also for enlarging the article if found to need alteration. The various pieces of the pattern having been fitted to the stuff, tack them down and then cut out. If the material be carefully doubled, the two sides may be cut out simultaneously; but take care to make no mistake as to the right and wrong sides, if there be any difference, or both may be found cut for the same side. The following are a few general and essential rules applicable to the cutting out of every article of wear or use, more or less.

All *linings* should be cut out first. If about to prepare a *Bodice*, for example, lay the rolled lining on the table in front of you, the cut end towards you, having first pinned a smooth cloth tightly across the table, on which to fasten the work when necessary. Along the selvedge of the lining on the left side place the right front of the bodice pattern (the side with the buttonholes or eyes), and pin along the edge of the pattern parallel with the selvedge, allowing an inch and a half for turning in. The whole pattern must be smoothed out well, and pinned down. Then place the left hand side (where the buttons are placed) on the front, on the opposite side of the lining, and pin it down likewise at the selvedge, running or tacking down the whole model upon the lining, following the outline throughout. Then the two backs should be laid upon the lining, the centres being laid parallel with the selvedges, one inch being allowed from them; pin them down and tack the outlines. Then follow the sleeves, which must be so turned that the upper part in front is placed straight with the material, which will throw the under portion a little on the bias. This done, cut out each outlined piece half an inch beyond the outline, to allow for turning in; but the fronts must be left uncut to preserve the selvedge edges. You should then chalk, or run in cotton, the letters “R.” and “L.” on the right and left sides of the bodice, and also on the two sleeves, adding a “1.” to distinguish the top of each of the latter. After cutting out the lining, the material itself is to be tacked to it, and cut out likewise, having previously been laid smoothly on the table and pinned down. Supposing the article to be a bodice, as soon as prepared, and the material and lining are tacked together, try it on inside out, tightening it in at the “darts” by means of pins run in successively along them.

In cutting out side-gores, side-pieces, and back-pieces of a polonaise or bodice, be careful to lay the grain of the material in an exact line parallel with the line of the waist. The bodice will be drawn aside if the cutting out be at all

on the bias. Cut the fronts the long way of the stuff, if the material be striped, or a plaid, the matching of the several parts of the pattern should be carefully attended to. There should be a perfect stripe down both the front and back of the bodice.

Silk materials are sometimes too narrow for a large sleeve to be procured from a breadth of it. In this case the joining of two selvedges would be advisable, making the union underneath the sleeve. A little of the latter should be sloped out in front at the top, to make it less deep there than at the back, where room is required, remembering always that the sleeve must be cut on the straight in front, the crosswise part of the same falling behind. Make no mistake as to cutting them in pairs. The length of the sleeve on the upper part of the arm should be about 2 inches longer than that of the underneath portion, where it has been cut out. In shaping out the shoulder-pieces and arm pieces, which stand in lieu of sleeves on mantles such as dolmans, remember to cut them with the bias down the middle. When cutting any piece of stuff on the bias, such as trimmings, flouncings, &c., it should be correctly and completely so done, otherwise the work will be drawn awry.

In cutting out a *Skirt*, the front sides of the gores must always be straight, and the bias sides towards the back. The same rule applies to overskirts and trains. Seams in the middle of either the front or back of a skirt should be avoided. Figured materials and those having a nap or pile need careful attention, so that the several portions of the cloth should be cut to lie in the same direction, the flowered designs running upwards, the ordinary nap of the cloth running downwards, and the pile of velvet or plush whichever way may be preferred, provided that uniformity be observed; but as sealskin—which supplied the original idea of plush—is always laid with the fur lying upwards, so it is usually thought that velvet looks more rich when laid thus, than downwards. No incision in the material should be made until every portion of the pattern has been laid in its proper place.

The method of cutting out a *Bodice* has been given, because a more complicated undertaking than that of a skirt, while the general rules of tacking on the pattern, and then cutting out the lining, and then the material, applies equally to all parts of a garment. It is usual, however, to cut out the skirt first, then the polonaise or bodice and overskirt if there be one. The sleeves might be made up underneath by means of joinings, were there a scarcity of material, and the trimmings should be left to the last, as scraps might be utilised for them. When there is any deficiency in stuff it may be economised by facing the fronts, or adding a false hem, instead of turning down the hems, also by adding small pieces under the arms, as well as piecing the sleeves, and often both fronts of a bodice may thus be obtained out of one breadth.

When cutting from a *pattern*, take the right side of the bodice, and when you have cut another right side from it, turn it on the other side, the reverse side now being uppermost.

Should there be a floral design on the material, take care not to cut it double, without first taking note of the

position of such design, that the flowers, pines, or other such pattern may not be turned upside down on one of the two pieces.

*Frills*, to be sufficiently full, should be cut twice the length of the piece of stuff (cap front or collar) on which they are to be sewn when whipped, and

*Linings* of hats, bonnet fronts, tippets, and other round forms should be cut on the cross, and so should strips for pipings and linings for broad hems.

To cut cloth of any kind on the *cross* or *bias*, that is, diagonally with the grain, fold the end of the stuff corner over, like a half handkerchief, so as to lay the raw edge along the selvedge. Then cut off the half square, and from this obliquely cut piece take the strips for piping if required. To take off a yard crosswise, measure a yard along each of the selvedges, after the half square has been removed, crease the material carefully across obliquely, let someone hold it in place, and cut it in the fold. Satins, velvets, and silks may be purchased cut either on the bias or straight. In order to save the trouble of measuring each bias length to be taken off, it is a bad habit of some workers to place the first-cut piece on the material, and cut by it. This causes the bias to be untrue throughout, and the flounces to hang badly. Experienced workers begin by cutting the edge of the material very straight, and then folding it cornerwise, so as to lie on the selvedge. A perfect bias line is thus formed. The required widths of the fabric should be marked at each side of the selvedge with chalk when measured; they can then be kept to the bias line. It must be remembered that a founce of 4 inches wide must be measured on the selvedge 6 inches and so on. In cutting twilled fabrics and erape, the right side of both materials must be laid down on the table, and the left-hand corner turned over. This brings the twilled lines to the perpendicular, keeping the right side always uppermost.

So various are the patterns of underclothing, and so different the sizes required, that it would be impossible to supply hard and fast directions for the cutting out of special articles for infants, children, and adults. Thus a few general rules respecting them alone can be given, but these will be found sufficient to guide the needlewoman, and enable her to avail herself of the paper patterns in every style, and of any dimensions which she can procure.

All linens and calicoes should be washed prior to being cut out. All linens, including lawn, cambric, and Holland, should be cut by the thread, one or two strands being drawn to guide the scissors. All calicoes, muslins, and flannels may be torn, but to do so the material should be rolled over on each side at each tear that is given. All the several portions of underclothing which are liable to be stretched in wearing, such as skirts, sleeves, wristbands, shoulder straps, collars, and waistbands, should be cut with the selvedge, or straight way of the stuff. Frills and pieces gathered or fullcd between bands and flounces should be cut across the material, from selvedge to selvedge.

For the cutting out of ordinary *Underlinen* for adults the following are the average quantities that will be required. For a *Chemise* of longcloth, from 2½ yards to

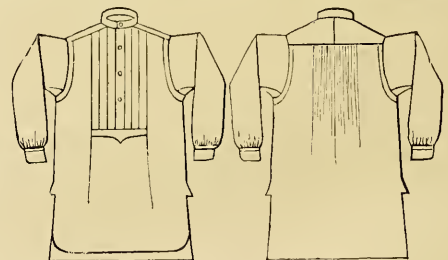
3½ yards, and from 2½ to 3½ yards of embroidery edging. For a *Combination Garment* about 3 yards of longcloth, 2¾ of embroidery for the neck and arms, and 1 yard 4 or 6 inches of ditto for the legs. For *Drawers* 2½ yards of longcloth and 2½ yards of frillings. For flannel *Knickerbockers* 2¾ yards. For a square-cut *Petticoat Bodice*, cut the same behind as in front, 1½ yard of longcloth, and 2½ yards of trimming for the neck and armholes. For a *High Petticoat Bodice* cut down V shape in front, 1½ yards of longcloth, and 1¾ yards of trimming.

To cut out a *Nightdress* of ordinary length and proportions 4 yards of longcloth will be required, and the quantity of trimming depends on the pattern and the fancy of the wearer. Those intended to be made with a yoke at front and back, should be cut 5 inches shorter; or if with a yoke at the back only, the back alone should be cut shorter, because the yoke drops it off the shoulders at that part. The yoke must always be cut double, and on the straight way of the stuff, to allow the gatherings of the skirt depending from it to be inserted between the sides of the double yoke, and to be stitched down.

A *White Petticoat* of longcloth, of walking length, will require about 4½ yards, supposing that the front breadth be slightly gored, one gore on each side, and one plain breadth at the back.

Having given the quantities required for several under garments, the order of cutting out the same follows; but the rules in reference to certain amongst them will be given *in extenso*, such as—for adults, a *shirt*, *chemise*, *nightdress*, and *drawers*; and an infant's *barrow*, *shirt*, *stays*, *petticoat*, and *nightgown*.

*Shirt*.—To cut out an ordinary medium sized shirt, like the annexed pattern at Fig. 251, allow 37 inches in length for the back and 36 in front, cutting from a piece of linen or calico 33 or 34 inches in width. About three yards of this width would suffice for one shirt. Were half a dozen required, an economical and experienced cutter could procure them out of 17 yards of material.



FRONT.

BACK.

FIG. 251. DIAGRAM OF MEDIUM-SIZED MAN'S SHIRT.

So place the back and front pieces of the body together as to leave the difference in their length or "tail" at the lower end. Mark off at the side, from the top, the 9 inches in depth for the armhole, and divide the remainder below it into two equal parts. At the upper half the back and front pieces must be sewn together; the lower must be

left open and the front corner rounded. Next slope out the armhole. Mark off 2 inches at the top, and cut down to within 2 inches of the bottom, which is to be curved out to a point. From the armhole, along the shoulder, mark 6 inches, taking off a slope of 1 inch in depth, cutting from the armhole, gradually decreasing in depth towards the 6 inch mark, finishing in a point, and preserving a straight line.

The neck piece is measured and cut as follows: Draw the line A  $9\frac{1}{2}$  inches long, and dot at  $3\frac{1}{2}$  inches from the bottom. Draw with a square the lines C, D, and B. Mark 2 inches on B,  $4\frac{1}{4}$  on D, and  $2\frac{1}{2}$  on C, and draw line E, as indicated in the diagram, then, with a piece of chalk in the right hand, draw a half circle, or small arc from D to

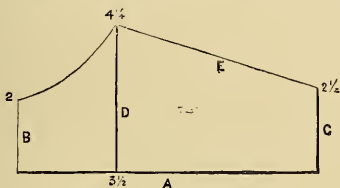


FIG. 252. NECK PIECE OF SHIRT.

B to give the proper curve for the neck. The pattern for half of the neck piece being completed, it should be arranged on the material so that the neck piece may be cut on the bias, from shoulder to shoulder, the seam uniting the two halves being in the centre of the back. The neck pieces must always be double. (See Fig. 252.)

The breast of the shirt has now to be made. Mark the centre of the front at the top of the body, and cut out of it a piece 6 inches on each side of the point marked to the extent of  $14\frac{1}{2}$  inches. The piece to replace this should be cut 15 inches long, that when inserted it may be 8 inches in width. If it is desired to make the breast quite plain on each side of the centre plait, the linen must be doubled; otherwise, the fulness allowed for the plaiting must depend on the current fashion or individual fancy. The neck band must be 17 inches long and  $1\frac{1}{4}$  inches in depth at the centre of the back, gradually sloping to  $\frac{3}{8}$  of an inch in front, and should likewise be of double linen. For the sleeves take  $22\frac{1}{2}$  inches of the material, cut it on the bias, 14 inches, broad at the wrist, and 20 inches broad at the shoulder. One width of  $3\frac{1}{4}$  inch linen or calico will be sufficient. But should the material be narrower, a small gore placed at the top of the sleeve on the straight side will give the necessary width. The wrist should be  $8\frac{1}{2}$  inches in length, and may be  $3\frac{1}{2}$  inches or more in depth, according to the fashion of the time or personal fancy. If intended to turn over, and lie back on the wrist, a single lining will be sufficient, as the thickness should be reduced.

For a man's night shirts a greater length must be allowed than for day shirts, and the collars and wristbands wider. Strong calico should be employed instead of linen or calico shirting. Otherwise there is little difference between the two garments. To make half a dozen of full

size about 21 yards of yard wide linen or calico will be required. Lay aside 15 yards for the bodies of the shirts, dividing the piece into six. Each will then be  $2\frac{1}{2}$  yards long. Then cut from the remainder of the piece  $3\frac{1}{2}$  yards for the sleeves, which subdivide again into six parts. Each will then be about 20 inches long, which, when cut lengthwise into two parts each, will make a pair of sleeves. For the collars cut off 1 yard and 4 inches from the original piece of calico, subdividing the width of the collar piece into three parts, and each piece into two in the length. This division of the 1 yard and 4 inches will give six collars of 20 inches in length; 20 inches more will be wanted for wristbands, subdividing it so as to allow 10 inches in length for each. The sleeve gussets will require 12 inches of the calico, the shoulder straps  $10\frac{1}{2}$  inches, and the neck and side gussets 9 inches.

For cutting out an ordinary *Chemise* in the old fashioned, and but slightly gored style, suitable for poor persons, the following are the leading rules: Take  $2\frac{1}{4}$  yards of calico of ordinary width, and cut off a strip 7 inches in depth for the sleeves. Double the remaining length. On the centre crease, or fold, measure off from the selvedge  $3\frac{1}{2}$  inches for the width of the side gores, and from this point measure 4 inches for the length of the shoulder, marking at the corresponding points for the opposite selvedge. Cut each gore down, sloping gradually from the point,  $3\frac{1}{2}$  inches from the selvedge, to a point at half the length of the chemise. The straight side or selvedge of each gore is to be joined to that of the chemise, the selvedges being sewn on the right side. Oversew and fell the sides, leaving 11 inches open for each of the armholes. Cut out a piece 4 inches in depth for the neck at back and front, and from the point marking the length of shoulder, to the corresponding point on the opposite shoulder, rounding out the corners. The half of this piece which has been cut out will serve to make the neck band, which latter may be about 36 inches in length and 2 in depth. Into this band the neck of the chemise must be gathered, stroked, and stitched. Cut the sleeves 14 inches in width, and each gusset 4 inches square. These latter can be obtained from the remainder of the piece cut out of the neck part of the material. Unite the gussets to the sleeves, run or stitch and fell the latter, stitch the ends of the sleeves, stitch and fell them into the armholes, stitch or hem the skirt, and trim the neck, sleeves, and skirt according to taste.

The rules for cutting out a *Night Dress* resemble in many respects those for a shirt. The alterations requisite will be too obvious to the needlewoman to require any notice here, and the same diagram supplied for the neck piece of the shirt will suffice for a night gown or night shirt. See GORED UNDERLINEN.

To cut out women's ordinary *Drawers* the following are good general rules, always remembering that differences in size, both width and length, and certain variations in cut, may be made from this pattern to suit individual convenience. From a piece of calico  $2\frac{3}{4}$  yards in length cut off one-eighth for a waist band. Then fold over half of the remaining length from the centre of the width, so that the two selvedges shall be even, one lying exactly over

the other. At the lower end mark a point 12 inches from the centre crease, and on the selvedge another at 21 inches from the lower end of the leg, or ankle. At the top make a mark on the crease at a point  $2\frac{1}{2}$  inches from the waist, and on the selvedge likewise one at the same distance from the waist. Below this point mark one at  $5\frac{1}{2}$  inches from the selvedge, and on the waist at 3 inches from the latter. Cut from point 12 inches at the extremity of the leg to point 21 inches on the selvedge, forming a well-curved line, and from thence to  $5\frac{1}{2}$  on the waist line. Then turn back the upper fold, and cut the single material from point 21 to that at 3 inches at the waist, and proceed to cut along the under fold from this point, 3 inches, on the waist, to the point on the crease marked  $2\frac{1}{2}$  inches in a straight line, crossing the material obliquely. From this point cut straight along the upper fold to the point marked at  $5\frac{1}{2}$  inches, and thence on to the  $2\frac{1}{2}$  inch point, making a cutting parallel with that of the waist; this completes the half of the drawers. If many tucks be desired, the length given must be augmented, and insertion, or edgings of white embroidery may be added at pleasure. See Fig. 253.

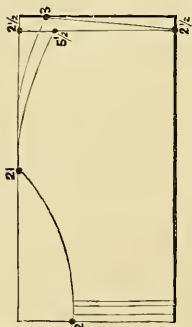


FIG. 253. WOMAN'S DRAWERS.

The making of infants' clothing is usually learnt at an early age, and is almost too simple to need description, but two or three garments may be made an exception, and general rules given.

To make an infant's *Barrow* a yard of flannel will be required. Make three box pleats in the centre, down the

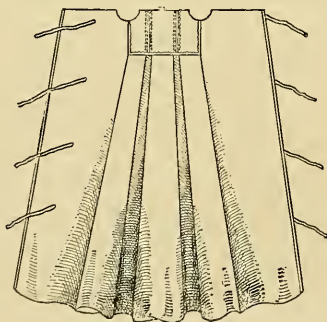


FIG. 254. INFANT'S BARROW.

length-way of the stuff, tack or pin them securely, and then HERRINGBONE them down on each side to a depth of about six inches. The pleats should be so regulated in width as to make the Herringboned back of the same width as each of the fronts, which are to fold across

each other, so dividing the bodice portion of the barrow into three equal widths, the armholes being sloped out so as to bring the centre of each to the outer line of Herringboning. The whole barrow should be bound round with flannel binding, and four strings attached on either side, placed on the edge on one side, and further inwards on the other, so as to make the fronts overlap. There should be a crossbar of double stitching where the box pleating opens free from the herringboning. See Fig. 254.

To cut out an *Infant's Shirt*, about  $22\frac{1}{2}$  inches of cambric or lawn will be required. Fold it so as to overlap across the chest, and then fold it back again straight down the centre of the piece at the back. Allow for the width of the shoulder-strap, and cut through the four folds of the cambric to a suitable depth—say  $2\frac{1}{2}$  inches for the front and back flaps, which are to be turned over the stays. Then cut down from the top of the shoulder on each side to a depth of from  $2\frac{1}{2}$  to 3 inches for the armhole. The depth of the shirt, cut down the selvedge, should be  $11\frac{1}{2}$  inches. If sleeves be not worn, frills round the armholes supply their place.

For an *Infant's Stays*, about a quarter of a yard of a corded cotton material will be required; or, if not made of this, stitchings should be worked at even distances, in doubled *piqué* from the top downwards. A band of linen, doubled, should be stitched down at each side for the

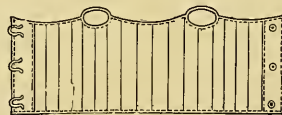


FIG. 255. INFANT'S STAYS.

buttons and buttonholes, and a cutting made for the arms (see Fig. 255), the shoulder-straps to which may be of white or pink elastic. The stays should measure about 18 inches in width, and be bound round.

For an *Infant's Petticoat*, two yards of fine flannel and a quarter of a yard of longcloth will be required. The latter will be needed round the body; it should be doubled, and left about 20 inches in length at the waist. The flannel should be cut in two and joined, so as to leave two breadths in width for the petticoat. It should then be gathered into the deep bodice band, and bound all round. The former should be stitched and bound, and tapes sewn to it, two on each side, but one pair within the edge, that it may lap slightly over the other side.

The Bronze Medal was awarded by the National Health Society, at their Exhibition, 1883, for a new design in the cutting-out of infants' clothing, each article of which is fastened in front. The clothes are shorter, the skirts fastened to the bodice by buttons, so as to be quickly removed, without denuding the child completely; an elastic knitted "body-belt" being substituted for the old flannel binder, and flannel shirts for lawn or linen ones.



**Cut Work.**—The name given by English writers to one of the earliest known laces that shared with Drawn Work and Darned Netting in the general term of Laces, and one by which all laces were designated by ancient writers: but known individually as Point Coupé, Opus Scissum, and Punto Tagliato.

The first mention of the lace occurs in chronicles dating from the twelfth century. The manufacture was then confined to the nunneries, and kept a secret from the general public. The work was used to adorn priests' sacramental robes and the grave clothes of saints. From the fifteenth to the seventeenth centuries it was universally made, and formed the chief occupation of high-born ladies, who ornamented all their fine linen with it, and made costly gifts of palls and altar cloths ornamented with the lace to the Church, while in the pictures of those centuries it is often represented as borders and trimmings to dresses. The pattern books of those times, particularly those of Vinciola, published in 1587, are full of numerous

the frame close together, in others leave open spaces between them, and cross and interlace them where necessary. After these threads are arranged take a piece of fine lawn (that used in olden time was called Quintain, from the town in Brittany where it was made), gum it on at the back of the fastened threads, and tack them to it. Wherever the pattern is to be left thick, shape the fine lawn to form the design, and **BUTTONHOLE** round the edge of that part, and where the pattern is left open interlace and draw the threads together, and, when the work is finished, cut away the fine lawn from underneath these parts. Form an edge to the lace with **Buttonhole**, and ornament the **Buttonhole** with **PICOTS** and **COURONNES**. Ornament the parts of this lace where large portions of lawn are left with embroidery in coloured silks and gold and silver threads.

The lighter kind of Cut Work is made thus: Fasten into the frame a number of unbleached threads and tack underneath them a parchment pattern. Where the pattern

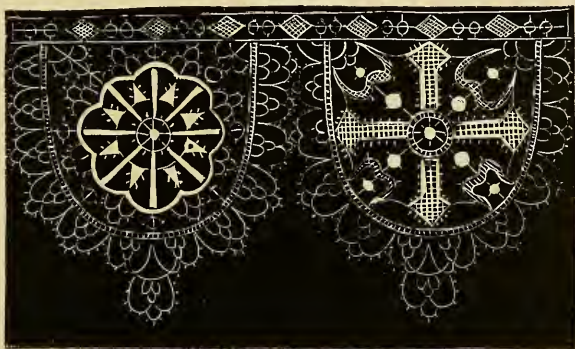


FIG. 256. CUT WORK.

geometrical designs for this work. Two kinds of Cut Work were made—the most ancient, a thick kind in which the threads were backed with linen; and a light sort, where the threads were embroidered without a foundation. This was the commencement of needle made lace, and was elaborated in Venice into the celebrated Venetian Point, while in other parts of Italy it gradually merged into Reticella, and in the Ionian isles into Greek Lace. The making of Cut Work has gradually been superseded by the finer and more complicated lace making, but in Sweden it is still to be met with, and in England and along the coast of France during the last century it was occasionally worked. The stamped open work decorations used inside coffins, and known in the trade as “pinking,” owe their origin to the trimming of grave clothes in olden times with this lace.

The thick Cut Work is made as follows: Fasten a number of fine and unbleached threads in a frame, and arrange them to form a geometrical pattern by their crossing and interlacing. Fasten them in some parts of

is to be thick, **Buttonhole** these threads together to form a device. **Buttonhole** together a larger or smaller number of threads, according to the width of the part to be made solid. Ornament the edge of the lace with fine **Buttonhole** and with **Picots** and **Couronnes**. Fig. 256 is one of Vinciola's patterns, and is intended to be worked in both kinds. Back the cross forming the centre of the right hand scallop with lawn, and **Buttonhole** its edges round; make the star surrounded with a circle, in the left hand scallop, entirely of threads **Buttonholed** together. Form the light edgings with **Buttonholed** threads ornamented with **Picots**.

**Cyprus Embroidery.**—In the twelfth and thirteenth centuries the Island of Cyprus was celebrated for its embroideries with gold and silver thread, an art the natives had probably acquired from the Phrygians and Egyptians. The work was of Oriental design, but has long ceased to be manufactured in the place.

**Cyprus Lace.**—The lace known under this name was

identical with some kinds of Cut Work, and was of very ancient manufacture. It formed a great article of commerce during the twelfth and thirteenth centuries, and is mentioned both by English and French writers as having been used in their countries. It was made of gold and silver threads. A coarse lace is still made by the peasants, but it is not valuable.

**Cyprus, or Cyprus Lawn, or Cyprus Crape Cloth.**

—A thin, transparent, elastic stuff, somewhat resembling crape, and exclusively designed for mourning attire. It is known by the three names given above. It is 26 inches in width, and was formerly manufactured in both white and black, the latter being the most common:—

Lawn as white as driven snow,  
Cyprus black as any crow.

—*Winter's Tale.*

Cyprus used to be worn wound round the hat as a hat-band in the time of Elizabeth and James I. In "Gull's Hornbook" (1699) Dekker speaks of "him that wears a trebled Cyprus about his hat."

**D.**

**Dacca Muslin.**—In Sanscrit the word *Dacca* appears as *Daakha*, signifying the "hidden goddess," the town in Bengal being so named because a statue of Durga was found there. Dacca muslin is an exceedingly filmy and fragile textile, manufactured at Dacca, in Bengal, and much used by women for dresses and by men for neckerchiefs in England about 100 years ago. The Dacca Muslin now employed resembles the modern MADRAS MUSLIN, and is used for curtains. The figured is made 2 yards in width, and the plain 1½ yards.

**Dacca Silk.**—Dacca silk is called by the French *soie ovale*. It is employed for embroidery, and is sold in knotted skeins. That which is now in ordinary use is not Indian made, although it is so-called from having had its origin at Dacca.

**Dacca Twist.**—A description of calico cloth, produced at the so-called "Dacca Twist Mills" in Manchester. It is made both twilled and plain, but woven after a peculiar method, by which the threads of the warp are "drawn" or "twisted" in—that is to say, threaded through the "healds"—or, where it is possible, twisted on to the remnants of the old threads. As many as a hundred varieties of calicoes are produced at these Mills, and amongst them the finer qualities of sheeting, twills, and shirtings, and much of the work is so fine that a square yard of calico will require 6000 yards of yarn. Dacca Twist Calico is suitable for underlinen, and measures 36 inches in width.

**Daisy Mat.**—A wool mat, made in a wooden frame, and called Daisy from the likeness the round, fluffy balls of which it is composed are supposed to bear to the buds of daisies. The frames used are of various sizes, ranging from a square of 8 in. to 6 in., and are grooved at intervals on their outer edges. The number of skeins of wool required to make the mat is regulated by the number of

grooves in the frames. Thus, for a frame with ten grooves upon each side twenty skeins of wool are required, and for one with twelve grooves twenty-four skeins. Choose single Berlin wool, either of two shades of one colour, or of five or six; the most effective colours are deep shades of crimson, blue, or green. When more than two shades are selected, four skeins of each shade will be required, except for the lightest, when only two skeins will be necessary. Provide also purse silk, matching the wool in colour, and a netting mesh. Commence with the darkest shade of wool, and wind each skein of it on the frame into the four outside grooves, then pick up the next shade of colour and wind that upon the grooves, next the outside ones, and continue until all the grooves on the frame are filled. Each skein must keep to its own groove, and cross with the others in the centre of the frame. Wind the purse silk upon the netting mesh, and commence to secure the wool, wherever it crosses in the centre of the frame, by cross loops or knots, made thus: Fasten the silk on to the wool in the centre of the mat, put the mesh through the frame at the place where two skeins cross at the left-hand side at the bottom, bring it up in a diagonal direction on the right-hand side, loop it through the silk in the front, put it again down on the left-hand side this time at the top, bring it out on the right-hand lower side at the bottom, loop it through the silk, and thus make a knot which forms a cross at the back of the frame. Pull these knots very tight, and never make a straight stitch, always a cross one. Enclose the whole of the two skeins of wool that cross each other at that particular place, but not a strand of any other. Work from the centre stitch in squares, carrying the silk from one knot to the next along the wool. When all the wool is secured, turn the frame back to front, and cut the wool in the spaces left between the knots, but not entirely through, only that part wound upon the upper side of the frame, the wool wound upon the lower being left as a foundation. In cutting the wool be careful never to cut the knots or cross threads of silks, as these are the chief supports of the fluffy balls, while on the outside row of balls only cut the two sides, or the fringe will be destroyed. As each space is cut round the knots, little square fluffy-looking balls or Daisies will rise up. Hold the mat over steam, when the wool will rise round the knots and conceal them, then fluff the balls so made with scissors, and cut them round, should they not form good shapes. The last operation is to take the mat out of the frame by cutting the wool in the grooves; it should be cut quite straight, as it forms the fringe.

**Dalecarlian Lace.**—A lace still made by the peasants of Dalecarlia (a province of Sweden) for their own use, and not as an article of commerce. It is a kind of coarse GURPURE lace, and is made of unbleached thread. Its peculiarity lies in its patterns, which have remained unchanged for two centuries. A specimen of the lace can be seen at South Kensington.

**D'Alençon Bar.**—Identical with ALENÇON BAR, and used as a connecting Bar in Modern Point lace. It is shown in Fig. 257. To work: Pass a thread as a HERRINGBONE backwards and forwards across the space to be covered, and either strengthen the thread by covering it

with **BUTTONHOLE STITCHES** or by **CORDING** it. The thread is covered with Buttonholes in the illustration.



FIG. 257. D'ALENÇON BAR.

**Damascene Lace.**—An imitation of Honiton lace, and made with lace braid and lace sprigs joined together with Corded bars. The difference between Damascene and Modern Point lace (which it closely resembles) consists in the introduction into the former of real Honiton sprigs, and the absence of any needleworked Fillings. The worker can make real **HONITON LACE** braid and sprigs upon the pillow, and is referred to the instructions on Honiton Lace for them, or can purchase the sprigs and the braid at good embroidery shops. The cotton used is a fine Mecklenburgh thread (No. 7). The method of uniting together the sprigs and the braid is as follows: Trace the design upon pink calico, tack the braid and then the sprigs into position, keeping the tacking threads well in the centre of the braid and in the middle of the sprigs. **OVERCAST** all the edges of the braid, and wherever it crosses or in any way touches another piece, or is turned under, firmly stitch the parts down and together. No fancy stitches or Fillings being required, it only remains to join the braid to the sprigs by a variety of Corded Bars (see **CORD STITCH**), **HEXAGONS**, and variously shaped **WHEELS**. Commence a Bar by joining the lace thread with a loop instead of a knot, as in

E to F, and throw the thread across to D; Cord back again to the centre and return to D, or Cord every line again should they look thin.



FIG. 260.



FIG. 261.

DAMASCENE LACE.

**Hexagons** are composed of a number of Bars arranged as in Fig. 262, and worked as follows: Commence with a loose thread thrown from G to H, tie the cord to T, and throw the thread across to J, and Cord up to K; throw the thread to L, tie, and Cord to M; thread to N, tie, and Cord to O; thread to P, tie, and Cord to Q; thread to R, and Cord over all the Bars. The Bar X is not part of the hexagon, being added afterwards.

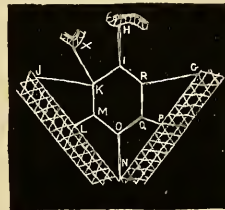


FIG. 262.



FIG. 263.

DAMASCENE LACE.

**Wheels** are made in various ways, and can be worked with any number of bars. To work Fig. 263: Throw threads across the space to be covered, tie them to the braid, and Cord back to the centre, taking care that all meet there; unite them in the centre with a backward Buttonhole Stitch, and run the needle round under one thread and over the other until the Wheel is of the desired size. To



FIG. 258.



FIG. 259.

DAMASCENE LACE.

work Fig. 258, as the edge of the braid is too open to hold a knot. Form the connecting bars with a treble thickness of thread, as illustrated in Fig. 259, thus: Commence the bar at A, fasten it to B, return the thread to A, and back again to B, fasten the Bar firmly in position with a **BUTTONHOLE STITCH**, shown in Fig. 260, and then Cord it back to where it commenced. The Bars need not all be straight, but they can be Corded part of the way and then divided into two lines, as shown in Fig. 261. Throw a loose thread across, as shown by the dotted line in Fig. 261, from D to C, and tie with a Buttonhole Stitch, Cord to X, tighten the thread and draw it up, and begin the arm by throwing a third thread from X to E, tie, and draw the Bar up to its proper position at F; Cord up from



FIG. 264.



FIG. 265.

DAMASCENE LACE.

work Fig. 264: Throw five threads across the space, tie, and Cord back to the centre as before; run three threads loosely round the centre, and Buttonhole these tightly over, taking care that the circle thus formed is an open one, and that the centre of the Wheel is not closed up.

To work Fig. 265: Throw four lines across the space, tie

and Cord back to the centre, secure with a backward Buttonhole Stitch, then Cord a little way down one of the bars, make a Buttonhole Stitch, and throw the thread across the space to the next Bar at the same distance from the centre as the first Bar, make a Buttonhole Stitch, and repeat until a transparent Wheel is formed.

Having secured all the sprigs to the braids with the various Bars and Wheels, untack the lace from the pattern, by cutting the tacking threads at the back of the pattern and unpicking, and then slightly damp and stretch the lace if at all drawn in any part.

To work design for necktie end, shown in Fig. 266: Tack on the lace and braid, and make the Hexagons, Wheels, and divided Bars as indicated. Work the six Bars con-

century it flourished in the City of Abbeville. The designs were Oriental in character, and usually represented birds, quadrupeds, and trees. Royal and noble personages much affected the material. Its introduction into England was due to the French weavers, who took refuge here in the time of Queen Elizabeth. Damask is now made of silk, intermingled with flax, wool, or cotton, the warp being of the first named. These mixed Damasks are chiefly employed for furniture. Some of the patterns require upwards of 1200 changes of the draw-loom for their completion. There is also a species of Damask solely made of worsted, employed in upholstery. Damask Linen is a fine twilled fabric, manufactured for table-linen, which is chiefly made at Belfast and Lisburne, and also at Dun-



FIG. 266. DAMASCENE LACE.

nected together with a centre line upon the right hand side of the pattern, thus: Always Cord back the Bars to the centre, there make firm with a Buttonhole and a few turns of the thread to form a spot, and take the thread straight down the centre for a little distance between every divided line.

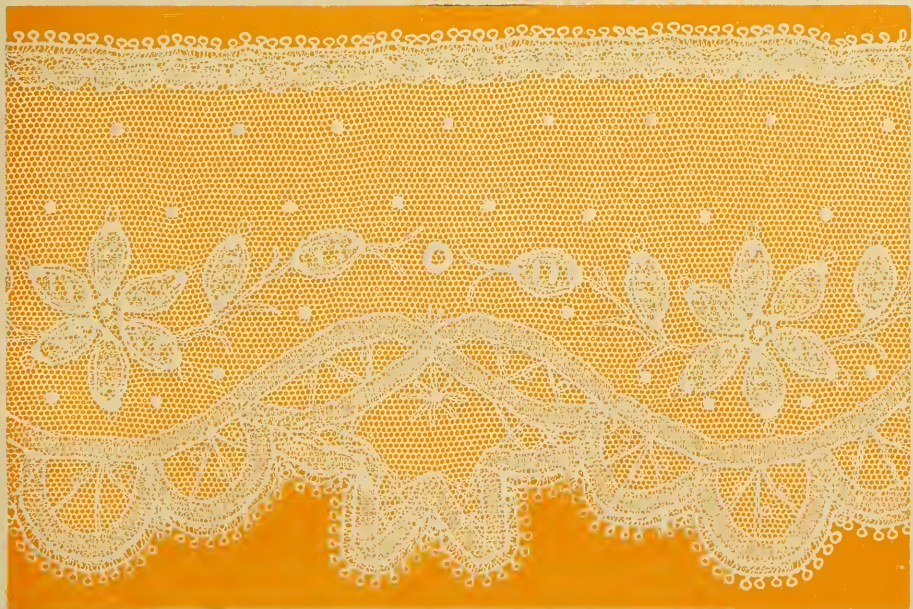
**Damask.**—A twilled stuff, decorated with ornamental devices in relief, woven in the loom, and deriving its name from Damascus, where the manufacture had its origin. The ancient textile so manufactured was of rich silk, the threads being coarse, and the figure designs executed in various colours. The Normans found this industry already established at Palermo in the twelfth century, and carried it on there, while in the following

ferline. It is made both single and double. The Cotton damasks, made in crimson and maroon, for curtains, measure from 30 inches to 54 inches in width; the Union Damasks for the same purpose 54 inches, and the Worsted, in all wool, in blue, crimson, and green, the same width. See LINEN DAMASK.

**Damask Stitch.**—A name given to SATIN STITCH when worked upon a linen foundation. To work: Bring the thread from the back of the material, and pass it in a slanting direction over the space to be covered; put the needle in, in this slanting direction, and bring it out close to where the thread was brought up from the back. Continue these slanting stitches, keeping them all in the same direction.



RUN LACE.



IMITATION BRUSSELS.



four horizontal threads of canvas in a slanting direction, and over two upright threads. See BERLIN WORK.

**Damassé.**—A French term applied to all cloths manufactured after the manner of damask, in every kind of material.

**Dame Joan Ground.**—This is a Filling used in Needlepoint lace, and also in Pillow lace, where sprigs and patterns are made upon the Pillow and connected together with a ground worked by hand. It is of hexagonal shape, with a double thread everywhere, and must be begun in a corner of the design, otherwise the pattern will work out in straight lines, and not in honeycombs. To work: Fasten No. 9 lace thread to the side of the lace in a corner, and make a loose stitch nearly a quarter of an inch off. Examine Fig. 267 carefully, and two threads will be seen in it, one that runs up and one that comes down; the thread that is working is the latter. Insert the needle between these threads, and make a tight POINT DE BRUSSELS stitch on the first, that is, on the thread

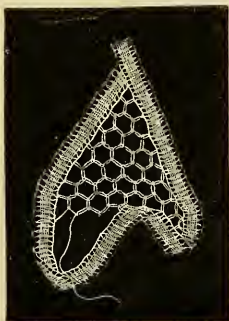


FIG. 267. DAME JOAN GROUND.

belonging to the loop just made; this makes the double thread on one side of the stitch. Fasten the thread firmly, and work back for this row. Continue the loops and the Point de Brussels stitch until the space is filled in succeeding rows. For the return row: Make a DOUBLE POINT DE BRUSSELS stitch into the centre of each loop, and also over the tight stitches in the centre of each loop. Dame Joan Ground requires to be worked with great care and exactitude, every loop in it must be of the same length, and the Filling, when finished, lie flat upon the pattern, as the effect is spoilt if perfect uniformity is not maintained throughout.

**Danish Embroidery.**—This is an embroidery upon cambric, muslin, or batiste, and is suitable for handkerchief borders, necktie ends, and cap lappets. Trace the design upon the material, then tack it to a brown paper foundation, and commence the stitches. These are partly Lace and partly Embroidery stitches. Work all the parts of the design that appear solid in Fig. 268 in thick SATIN STITCH, with a very fine line of BUTTON-HOLE round their edges, and thick OVERCAST lines to

mark their various divisions, and make the WHEELS, STARS, and BARS that fill open parts of the work as in MODERN POINT LACE (which see). Surround the embroidery with a fine lace edging, and connect it with Bars.

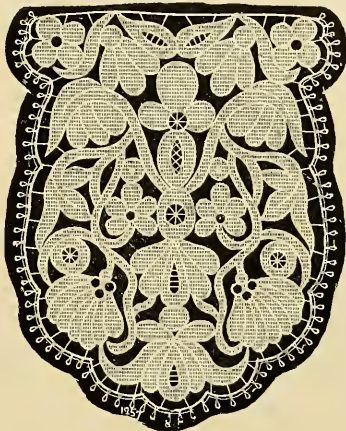
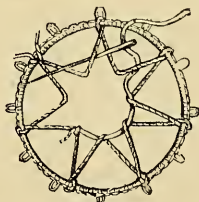
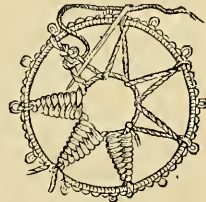


FIG. 268. DANISH EMBROIDERY.

Another Kind.—A variety of the work only useful for filling in spaces left in Crochet, Tatting, and Embroidery. It consists of a variety of Lace stitches, worked upon Crochet or Tatting foundations, and is made



DETAIL A.



DETAIL B.

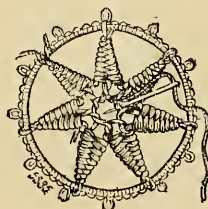
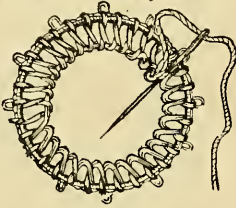


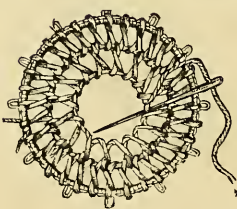
FIG. 269. DANISH EMBROIDERY.

as follows: Make a round of TATTING or of DOUBLE CROCHET size of space to be filled, and ornament its edge with PICOTS, tack this round upon Toile circle, and fill it in with various lace stitches. These are shown in Fig. 269.

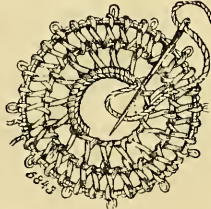
To work Fig. 269, Detail A: Fill a round of Tatting with seven long loops, which draw together at their base, to form an inner circle. Take the thread through them in the manner shown. Then run the thread up to where one of the loops commences, and darn it backwards and forwards, as in *POINT DE REPRISE*, to fill in the loop in the form of the Vandylke, shown in Detail B.



DETAIL A.



DETAIL B.

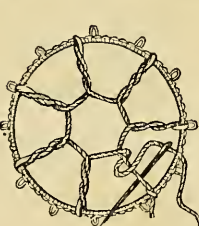


DETAIL C.

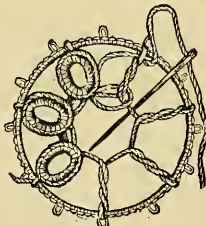
FIG. 270. DANISH EMBROIDERY.

Fill in all the loops, and then work seven short loops in the centre of the circle, and draw them together with a line looped in and out at their base, as shown in Fig. 269.

For Fig. 270, Detail A: Fill a Tatted round with thirty-two small interlaced loops, and draw together with a thread run through them at their base. Work sixteen



DETAIL A.



DETAIL B.

FIG. 271. DANISH EMBROIDERY.

interlaced loops into this thread (see Detail B), and draw the lower part of the sixteen loops together with a thread through their base. Finish the round by working a line of thick *BUTTONHOLE* stitches into the last thread (see Detail C).

To work Fig. 271, Detail A: Into a Tatted round make a *WHEEL*; form it of seven long loops interlaced as worked, thus: Fasten the thread into the Tatted round, and carry it as a loose thread to the seventh part of the round. Fasten it into the Tatting and return down

it, twist the cotton round the straight thread for three-quarters of the distance down. Then carry the thread to the next division of the round, and repeat until the *Wheel* is formed, twisting the thread round the first stitch made as a finish (see Detail A). To finish: Make an oval of each arm of the *Wheel*, and work it over with *Buttonhole* stitch. Form the foundation of the oval with a thread, which pass through the top and bottom part of twisted thread (see Detail B), and work in the twisted thread as one side of the oval.

**Darn.**—A term generally used to signify the method employed for the repairation of any textile, whether of loom or hand manufacture, by substituting a web by means of a needle. This repairation is effected in various ways, viz., by the common *Web darning*, by *Fine drawing*, *Cashmere twill*, *Damask darning*, *Grafting*, *Ladder filling*, and *Swiss darning*. For the repairing of all linen textiles "*Flourishing thread*" should be used.

In the ordinary *Web darning* every alternate thread is taken up by the needle, and these runnings, when made in a sufficient number, crossed at right angles by similar runnings, thus producing a plain web or network. By this method a hole in the material may be refilled. The thread should not be drawn closely at any of the turnings, when running backwards and forwards, because it may shrink in the washing. The darn should be commenced and finished at all four sides at some distance from the beginning of the hole, a little beyond the worn or thin portion requiring to be strengthened. The toes and heels of socks and stockings, if not of extra thickness, should be darned one way, but not across the grain, when new; and the knees of children's stockings strengthened in the same way.

*Cashmere Darning.*—The method of replacing the web of any twilled material, such as *Cashmere*, is to employ the

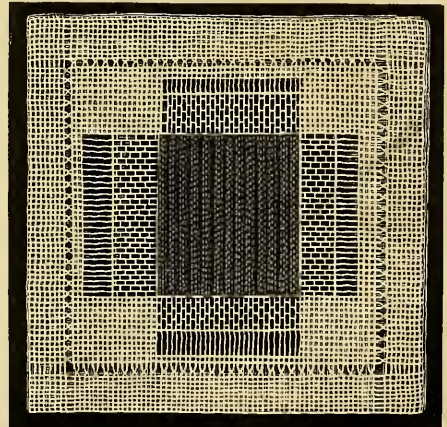


FIG. 272. CASHMERE DARN.

ravellings of the cloth itself; and having tacked the latter closely to the hole, on a piece of *Toile cirée*, begin as in



ordinary darning, by running threads across the hole to form a warp. Then take up two threads and miss two; and in every succeeding row raise two together, one of the threads being taken up in the preceding row, and the other missed. This will produce the diagonal lines of the twill. The foundation must now be crossed on the same principle as the border darning, working from right to left. Our illustration, Fig. 272, is taken, like many others, from worked specimens produced in the Irish schools of needlework.

*Corner-tear Darn.*—The darning of a corner-shaped or triangular tear in any textile must be effected as illustrated, thus: Draw the edges together, having tacked the material all round the torn square to a piece of Toile cirée. Then darn backwards and forwards, the runnings extending double the length and width of the rent; and afterwards turn the work and repeat the process, until, as represented

fourth row—leave 3, take 3, leave 5, take 1 three times, leave 5, take 3, leave 3. Fifth row—leave 4, take 3, leave 3, take 1 three times, leave 3, take 3, leave 4. Sixth row—leave 5, take 3, leave 1, take 1, leave 5, take 1 twice, leave 5, take 3, leave 5. Seventh row—take 1, leave 5, take 3, leave 5, take 1 twice, leave 5, take 3, leave 5, take 1. Eighth row—leave 1, take 1, leave 5, take 3, leave 3, take 1, leave 5, take 1, leave 5, take 3, leave 5, take 1, leave 1. Ninth row—leave 2, take 1, leave 5, take 3, leave 5, take 1 twice, leave 1, take 3, leave 5, take 1, leave 2. Tenth row—leave 3, take 1, leave 5, take 3, leave 5. take 1, leave 5, take 3, leave 5, take 1, leave 3. Eleventh row—leave 4, take 1, leave 5, take 3, leave 5, take 1, leave 3, take 3, leave 5, take 1, leave 4. Twelfth row—take 1, leave 5 twice, take 3, leave 1, take 3, leave 3, take 1, leave 5 twice. Thirteenth row—take 1, leave 5 twice, take 3, leave

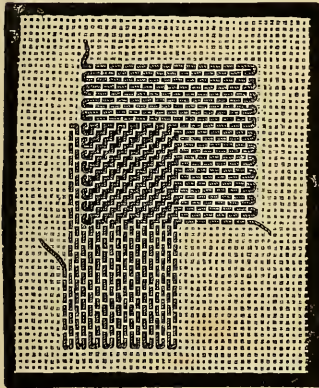


FIG. 273. CORNER-TEAR DARN.

in the wood-cut (Fig. 273), taken from a worked specimen, the former opening shall form two sides of a square of crossed darning.

*Damask Darning* needs close examination of the woven design to be restored by means of the needle and "Flourishing thread," and to supply directions for the reproduction of one design will be sufficient as a guide to the needlewoman to enable her to copy others, after the same method of darning. The pattern (Fig. 274), showing a St. Andrew's Cross, of which we have given an illustration, taken from a specimen of the work, may be reproduced in the following way: For the first row take 3, leave 5, take 1 four times successively, leave 5, take 3. Second row—leave 1, take 3, leave 3, take 1, leave 5 four times, take 3, leave 1. Third row—leave 2, take 3, leave 5, take 1 four times, leave 1, take 3, leave 2. For the

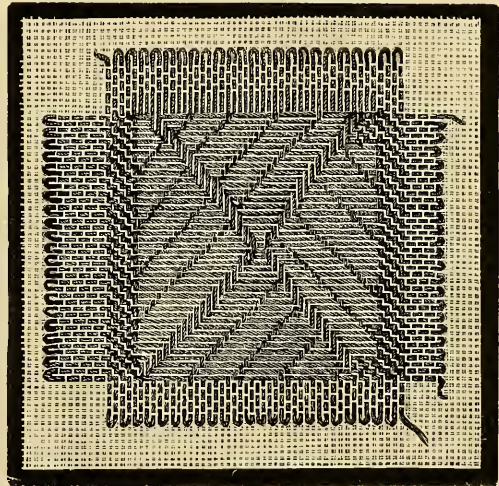


FIG. 274. DAMASK DARN.

5, take 3, leave 5, take 1 twice. Fourteenth row—leave 1, take 1, leave 5, take 1, leave 5, take 3, leave 3, take 3, leave 5, take 1 twice, leave 1. Fifteenth row—leave 2, take 1, leave 5, take 1, leave 5, take 2, leave 1, take 1, leave 1, take 1, leave 1, take 2, leave 5, take 1 twice, leave 2. Sixteenth row—leave 3, take 1, leave 5, take 1 twice, leave 3, take 1, leave 5 twice, leave 3. Seventeenth row—leave 4, take 1, leave 5, take 1 twice, leave 1, take 1, leave 5, take 1 twice, leave 4. Eighteenth row—leave 5, take 1 five times, leave 5. The nineteenth row is a repetition of the seventeenth, and the twentieth of the sixteenth.

*Filling a "Ladder,"* formed by a stitch being dropped in the stocking-web, should be effected thus: Insert in the stocking the DARNING BALL employed in darning, pass the eye of the needle from you upwards through the

loop, which has slipped from its place, and run up; thus leaving a "ladder" or line of bars, as in Fig. 275. Insert

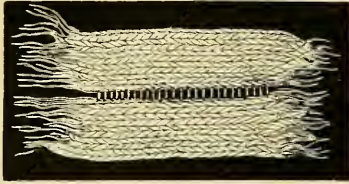


FIG. 275. LADDER IN STOCKING-WEB.

the needle between the first and second bars of the ladder, bringing it out through the loop, and under the first bar. The needle will thus have brought the first bar through



FIG. 276. SQUARE FOR INSERTION.

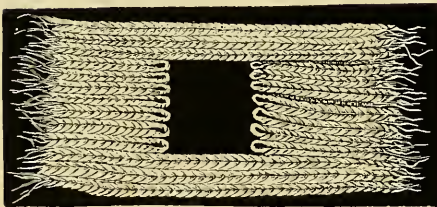


FIG. 277. GRAFTING KNITTING.

the loop, which is to be pulled sufficiently far through it to form a new one, through which the second bar is to be drawn after the same method. Be careful to avoid splitting any of the threads, and when you have filled the ladder, fasten off the end of the thread, as in grafting. A crochet needle or hook may prove a more convenient appliance than an ordinary needle for the purpose of filling a "ladder."

*Fine Drawing* is a method of darning cloth or stuff materials of a thick substance. A long fine needle, perhaps a straw needle, will be required, and the ravellings of the stuff employed when available. In the event of there being none, as in the case of cloth or baize, very fine sewing silk may be used to repair the latter, and the ravellings of Mohair braid for the former, the exact colour of the material being carefully matched. The runnings should not be taken quite through the cloth, but the needle should be run straight through the nap, so as to be quite concealed from view in the thickness of the stuff. Some

authorities in plain needlework direct that the loops made at each turn of the thread, at the ends of the runnings, should be cut; but it might be more secure to draw the needle out at the back, and to pass it through to the front again, for every fresh running, leaving the loops out of sight at the back. This style of darning is called in French a *Reprise perdue*. In former times the art of fine drawing was much cultivated, and brought to such extraordinary perfection in this country, that extensive frauds were practised on the Government, by sewing thus a heading of English cloth on a piece of foreign importation, and *vice versâ*, in such a dexterous manner that the union of the two edges and the threads that united them were not to be discerned. Thus the whole piece was nefariously passed off as being either home made, or foreign, so as to escape paying the duties imposed or the penalties due for infringement of the law. All fine drawings are supposed to

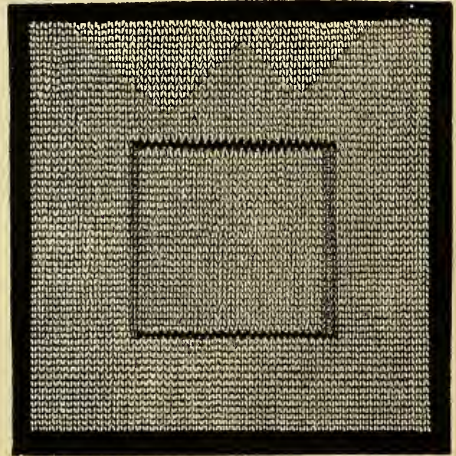


FIG. 278. GRAFT COMPLETED.

be indicated by the manufacturer by a piece of packthread tied to the selvedge, that the draper may allow for that blemish when he sells to the tailor.

*Grafting*.—This term signifies the insertion of a sound piece of stocking-web into a space from which an unsound piece has been cut out, and is illustrated in Figs. 276 and 277. Cut the unsound portion exactly with the thread, on either side, the long way of the web; and rip, by drawing the thread, which will at once run out, at top and bottom of the square to be filled. The piece for insertion should be prepared in a similar way. The square formed should correspond with the dimensions of the hole cut, only rather wider across, to allow for turning in the sides (Fig. 276). Hold the two parts to be joined in juxtaposition very firmly between the left hand thumb and fore-finger, so that the rows of loops left in unravelling may stand out clearly, running from right to left, the thread having been secured on the wrong side, at the right hand

corner. Bring the needle through, and pass it through the first loop of the stocking, pointing the needle to the left, then through the first and second loops of the patch of web, drawing the thread gently so as not to disarrange the two rows of loops, then insert the needle again through the first loop of the stocking, only taking with it the second loop also; draw the thread gently again, then pass the needle through the second loop of the patch last taken up, take with it the loop next to it, and thus continue, so that, by this process, the separate pieces may be completely joined, as in Fig. 278.

*Machine Darning* must also be named, as a perfectly new idea, carried out by means of a "mending attachment," employed on a sewing machine. Rips, tears and holes in table linen, underclothing, or silk and cotton goods, men's clothing, and every description of article, may be effectually repaired, the rents, &c., at the same time being scarcely discernible, by an arrangement attached to the middle of the machine, while no skill is required in the needlewoman for its attachment or use. The repairs thus executed are not patchings, but *bonâ fide* darns.

*Swiss Darning* is the method of reproducing "stocking-web" by means of a darning needle and thread of yarn worked double. The warp must first be made with a single thread, as in plain darning, and, when formed, place a darning ball inside the stocking, and begin with the double thread at the left-hand side, securing it in the unbroken part of the stocking, at about four stitches from the hole

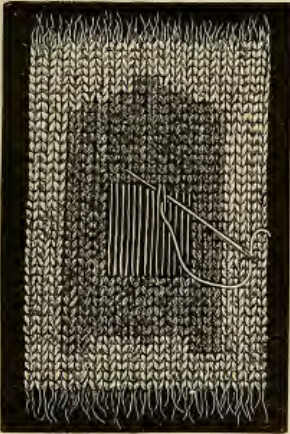


FIG. 279 SWISS DARNING.

to be filled. Run the needle through these stitches, as in plain darning, until the first thread of the warp is reached. Then insert it between the first and second threads of the warp, bringing it out under the first thread, then pass it between the second and third threads, bringing it out under the second, that is, between the first and second, and proceed to insert it between the third and fourth, bringing it out under the third. Continue thus until the

last thread of the warp is crossed, always pointing the needle towards the left hand. As soon as the last thread is crossed, plain darn a few stitches into the stocking, then turn the needle, and darn back again to the hole, the threads being kept as closely together as possible, and a loop left at each turning, to allow for contraction in washing. Cross the threads of the warp from right to left in the same way as at first. See Fig. 279.

**Darned Crochet.**—Make the foundation of this work of SQUARE CROCHET, upon which work a pattern in soft netting cotton. DARN the netting cotton in and out of the Crochet so as to form a design. The patterns are the same as used for Crochet. See CROCHET DARNING.

**Darned Embroidery.**—An art needlework, practised in Europe during the sixteenth and two following centuries, but originally of Oriental origin, and still worked in India, the natives of that country executing, without a pattern, upon almost any material, elaborate designs formed of Darned lines. The Darned Embroidery most practised in Europe has been chiefly worked upon cotton, linen, and other washing materials, and is well fitted for the wear and tear such articles are exposed to. The patterns used in the earlier centuries are diaper arrangements as backgrounds to more important work, and these diaper patterns are much the same as the designs found in the missal painting of the same period; but in the seventeenth century Darned Embroidery received a greater impetus from the East, and was made in intricate designs and carried over the whole material. Some elaborate specimens of English, Italian, and Indo-Portuguese work of this date are still extant, and should be objects of study to anyone seeking to bring the work again to perfection. In one, upon a curtain of white linen, a pattern of yellow silk is executed in Darned lines, representing in compartments a fleet in full sail; while upon another, on a red cotton ground, darned with red silk, are hunting groups, in which elephants, lions, and various wild animals are chased by Indian officers, who are mounted upon horses and elephants. The Darned lines in these designs partially filling in the figures are run so as to take the direction of the limbs and clothes of the object, and are so beautifully curved and arranged as to give all the appearance of shading. Small portions of the design, such as saddlecloths, are enriched with very minute diaper patterns, while the manes of lions are arranged as curls, made with a number of Knots, and the bodies of leopards and stags spotted with the same. During the reign of Queen Anne, Darned Embroidery returned to its earlier patterns, and it is this kind that is now attracting attention. The eighteenth century patterns are all of large conventional flowers, worked in outlines, with their backgrounds run with horizontal lines, as shown in Fig. 280, p. 146. The effect of this partially filled in groundwork is most artistic, softening, as it does, the embroidery into the material, and throwing up the pattern with a boldness hardly conceivable from such simple means. The Darned lines are generally run parallel to each other, in one given direction; but this rule is not absolute, and much variety is gained by altering the direction of lines and introducing fancy stitches. The following are the best known Darned Backgrounds;

*Point minuscule* a darned line, one thread taken and one left, and both sides of the material alike; *Point sans evers*, a Cross Stitch surrounded with four stitches inclosing it in a square, or a number of Cross Stitches—in both varieties the back and front of the stitch alike; *Point de Carreau* and *Point Droit*, lines forming a design, both sides being alike; *Point de Rosette*, or *Point d'Etoile*, isolated stars, worked so that both sides are alike.

To imitate Indian work, the lines are curved, either making complete circles or flowing along in rising and falling waves.

It will be understood that a clearly woven background is a great assistance to Darned Embroidery, but other materials can be made to conform to the design.

The colours for this Embroidery are few and harmonious. They are selected to contrast without being



FIG. 250. DARNED EMBROIDERY.

Combinations of stitches make good background designs. Thus, a number of waved and run lines filling the space and crossed by horizontal run lines; stitches dividing the background into a number of small squares, with stars worked in the alternate square; Vandyke lines, made with Chain Stitch, alternating with Holbein Stitch.

To work these fancy stitches, see EMBROIDERY STITCHES.

in violent opposition—that is to say, if Yellow and Blue are chosen for the same embroidery, the tint of the Yellow should be what is called a Blue Yellow, and the tint of the Blue a Yellow Blue. Pink, if selected, choose of a Yellow shade, and not a Blue Pink; and when using Crimson or Green, the Crimson should shade to Yellow, not to Blue, and the Green to Yellow, not to Blue. The best combinations are dull Yellow with dull

Pink and Green. Blues are better used by themselves than with other colours. Yellows, when used alone, should shade into chestnut.

The materials now used for Darned Embroidery are unbleached cottons and linens, Huckaback towellings, Java canvas, and twilled and diaper linens. The old work was done upon Indian cloth; but, as long as the material chosen is woven with distinct and straight threads, any kind is suitable. The work is executed with Vegetable and Raw silks and fine Crewels. Vegetable silk is the best for small pieces of work, but large curtain borders, &c., require Crewels, the time and labour

flowers with a double line of CREWEL STITCH, using dull crimson silk. Fill the centres of the flowers with SATIN STITCH, worked in a medium shade of crimson. The same pattern can be used with a different ground, thus: Darn lines at even distances in a parallel direction, and intersect them with similar lines that cross them, and so form open diamonds. Fill the centre of each diamond with a FRENCH KNOT. Another ground: Make similar lines upon the foundation, and, wherever they cross each other, work thick pointed stars. Another ground: Run a diagonal, but straight line, then a line of French Knots only, and repeat these lines alternately over the whole of



FIG. 281. DARNED MUSLIN.

spent over a pattern being doubled when silk is used instead of worsted. To work: Trace the design upon the material with tracing paper and tracing cloth, and then embroider the background lines. Work up and down the pattern; take up only a small portion of the material in the needle, and make the design evenly.

When the ground is finished, outline the pattern in Crewel Stitch, and work two rows of Crewel Stitch, if the pattern is bold and requires to be outlined with a broad line.

The pattern of Darned Embroidery shown in Fig. 280 is worked thus: Trace out the design, DARN in the background lines with yellow pink silk, and work the outline of the

background. Another ground: Work a series of parallel Vandykes across the material, and work seven lines of one shade of colour, and seven of another, alternately. Another ground: Form circles upon the background, all of an equal size, and fill these either with lines arranged as lessening circles, or with curved lines radiating from the centre like the spokes of a wheel.

**Darned Laces.**—The Darned Laces are amongst the oldest of all lacework, and the term is a general one to denote Embroidery upon a Netted ground. The various laces so made are described under FILET BRODÉ, GUIPURE D'ART, and SPIDER WORK.

**Darned Muslin.**—An easy and effective kind of fancy

work, used for ornamenting white muslin dresses, aprons, or for antimacassars. It consists of working with fine darning cotton in floral patterns upon good, clear white muslin, and is illustrated in Fig. 281. To work that design: Draw out the pattern upon pink or white calico, back this with brown paper to stiffen it, and tack the muslin on to it. Commence with the stems, branching sprays, and tendrils. Work them up and down as in ordinary DARNING until of sufficient thickness, then work the leaves. Begin each leaf close to the stem, and work a series of HERRINGBONE; take up but little of the muslin, and increase and decrease the length of the stitches according to pattern. The point of the leaf being reached, HEM STITCH back to the stem, work up the centre of leaf, and secure the loops made with the Herringbone. Work the berries in SATIN STITCH, and Darn the little points and connecting lines. The work should be very neat; some people turn it when finished, in order that the herringbone stitches may show through the muslin; but this is entirely a matter of taste. When soiled, have the work cleaned, not washed.

**Darned Net.**—A very effective and fashionable imitation of lace, and used for all kinds of dress trimmings, and for table and cushion borders. It can be worked with fine lace thread, with coloured purse silks, or with floss and filosselles, either upon white, coloured, or black nets. Darned net is carried to great perfection in the lace that is known as Imitation Brussels Lace, and a very great variety of



FIG. 282. DARNED NET.

stitches can be formed if GUIPURE D'ART and MODERN POINT LACE STITCHES are taken as guides. When used as trimmings to ball dresses, black net is usually selected for the foundation, and the embroidery worked in bright-coloured floss or filosselle. The designs for Darning upon net are extremely varied, those that are suitable for embroidery in SATIN STITCH being the best; but simple

geometrical designs, such as a series of vandykes, crosses, diamonds, or spots, are also used. The embroidery is done in Satin Stitch or in plain Darning. To work Fig. 282: Trace the design upon pink calico, tack the net down with the honeycombs in straight lines, with its wrong side uppermost upon the calico, and thread a long lace needle with the Embroidery cotton or silk. Fill in all the centres of the leaves or flowers, by Darning the silk in and out of the honeycombs in the various directions shown in illustration, and work the spots over the net. Thread the needle with another coloured silk, and double it, and Darn this doubled silk as an outline all round the outer edge of the leaves and flowers, and form the stems and sprays with it. The double thread is run in and out of the net as in plain Darning. Join and fasten off the silk on the upper side of the net, the right side of the work being underneath. Unpick and turn the work, and finish the edge of the lace with a series of scallops made in BUTTONHOLE STITCH.

Fig. 283 is intended for a border. The net is laid upon a background, but a traced pattern is not necessary. Work the design with six slanting upward and downward SATIN STITCHES, the commencement and end of the stitches forming straight lines up the net. Pass each stitch over

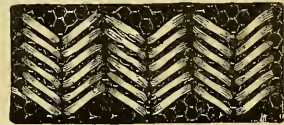


FIG. 283. BORDER IN DARNED NET.

three honeycombs, and put the silk into the first and fifth honeycomb. Commence the next line of stitches in the honeycombs the first line finished in, and work this line either upward or downward, but slanting in a contrary direction to the last.

Fig. 284 is formed with a series of Diamond-shaped Satin stitches. To form a diamond: Loop the silk through two honeycombs for the first stitch, over three, five, and seven honeycombs for the three next, and then decrease by



FIG. 284. BORDER IN DARNED NET.

reversing the stitches thus—five, three, and two. Continue to work in this way down the net for its length, and then commence another row. Work the centre stitch over seven honeycombs of these Diamonds beneath the first stitch of the previous row. Work to the end of the net, and work a third row of Diamonds like the first.

Figs. 285 and 286 are fillings for the centre of any designs that are not worked in Satin or Darning stitch. Fig. 285 is given in its natural size, and upon net the size it should be placed upon. In Fig. 286 the stitch and net are enlarged

to more plainly show the manner of working. Run a fine lace thread in curves over three lines of honeycomb, pass entirely over the centre line, and loop the curves at



FIG. 255. FILLINGS IN DARNED NET.

even distances into the first and third lines. In the second line, run the thread through the same honeycomb as the top curve of the first line, and continue running these curved

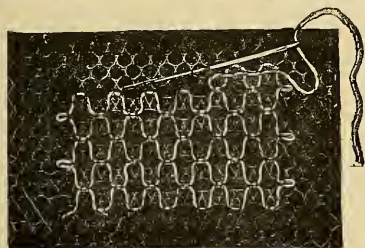


FIG. 256. FILLINGS IN DARNED NET.

lines backward and forward, until the space is filled. The little loop upon the ends of the lines shows how the thread is carried from one line to the other in an ornamental manner, without any join. This loop corresponds to the curve on the lines.

Fig. 287 is a pattern for embroidering coarse nets in imitation of Darned Netting or Filet Brodé. To work: DARN the thick lines up and down in POINT DE REPRISE

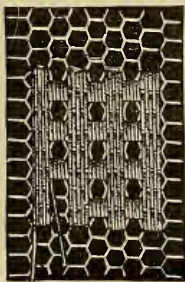


FIG. 257. PATTERN IN DARNED NET.

or plain Darning stitch, and leave every alternate honeycomb plain; work in OVERCAST STITCH, and run the thread into the thick line to carry it down, without showing, to the next honeycomb that is to be Overcast.

Fig. 288 is another pattern to be worked upon coarse net. The Embroidery for this design is worked with purple silks of different shades of colour. To work: Leave the centre honeycomb line unworked; upon each side of it work in

OVERCAST one honeycomb, miss two honeycombs, pass the silk over these, and work the third in Overcast, continue to the end of the row, pass the silk alternately over the

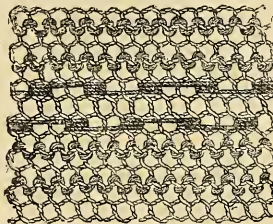


FIG. 258. DARNED NET.

upper and lower part of the honeycomb line. (See Fig. 287.) The lines upon each side of these two centre lines work as DARNED lines, and catch the silk alternately over and through every honeycomb upon the line.

**Darned Netting.**—This work is an imitation of the ancient Point Conté, Spider Work, or Darned Laces, and consists of a plain netted foundation, upon which a pattern is worked in a stitch known as POINT DE REPRISE in GUIPURE D'ART, but which is simply plain DARNING. It is much used for making summer curtains, window blinds, and other washing articles, as it is very durable, and, when a suitable pattern is selected, extremely handsome. It is worked either with ingrain cottons, raw silk, or plain darning cotton. The netted foundation is either coloured or plain. To work: Commence the Netted foundation with one loop or mesh, and increase one stitch in every row until the desired width is obtained. To form a square article, decrease a stitch every row until one loop only is left, but for a pattern that is longer than its width, such as are required for curtains or window blinds, NET a certain number of plain rows and then decrease. Slightly starch the Netted foundation, and pull it out to its proper shape, pinning it upon a board until dry. Upon this foundation work the pattern. Take this either from a Cross stitch Berlin Work pattern or a square and open Crochet design. Thread a coarse darning needle with soft knitting cotton, and fill in the meshes, counting each mesh as a square in the Crochet or a stitch in the Berlin pattern. Work from left to right, and Darn in and out of the meshes four threads of cotton, two going one way and two the other. Work the stitches as continuous lines where possible, pass the cotton up and down until the meshes are filled, and then commence the next line. Always commence on the line that contains the smallest number of stitches, and work the lines with the greatest number of stitches second, as, unless this rule is attended to, the cotton passing from one line to another will be visible. Work detached stitches by themselves, fasten off, and commence them in the stitch. Make a WEAVER'S KNOT, and Darn the ends in when fresh cotton is required, fasten off, and commence by running the cotton at back of work, and not with a knot.

**Darners.**—Long needles, with considerably elongated eyes, somewhat like the long eye in a bodkin, intended to receive the coarse, loosely-twisted strands of darning

yarn, either of wool or cotton. They are to be had in various sizes. They are sold, like all other needles, in papers containing a quarter, half, or a hundred needles. They may also be purchased separately.

**Darning Balls.**—Egg-shaped balls, made of hard wood, ivory, coccoant shells, and glass, and employed as a substitute for the hand in the darning of stockings. Instead of inserting the hand into the foot of the stocking, and drawing the latter up the arm, one of these balls is dropped into the foot, and the worn part of the web is drawn closely over it; and, being firm, smooth, and rounded, it forms a better foundation than the hand to work upon. Sometimes these balls are hollow, and can be unscrewed in the middle. the darning cotton being kept inside.

**Dart.**—A term employed in needlework, denoting the two short seams made on each side of the front of a bodice, whence small gores have been cut, making the slope requisite to cause the dress to sit in closely under the bust. These should be firmly stitched on the inside, sufficient edge being left to allow for letting out the waist part of the bodice if required. If the bodice, be turned inside out, during the fitting upon the figure, the darts will be the better adjusted.

**Dé.**—The French word for a thimble.

**Decorative Darning.**—A general term, including DARNED CROCHET, DARNED EMBROIDERY, DARNED NET, and DARNED NETTING.

**Decorative Needlework.**—This name includes, under one head, all needlework that is intended as an ornament, and is not a necessity upon the article that is being made.

**Decrease.**—A word used in Crochet, Knitting, Netting, Tatting, and Pillow Lace, to intimate where parts of the pattern are to be diminished. To decrease in Crochet: Work two stitches as one, or pass over one foundation stitch without counting it. To decrease in Knitting: Knit two stitches together as one. To decrease in Netting: Net two stitches together as one. To decrease in Tatting: Work a fewer number of stitches in a given space. To decrease in Lace: Plait the threads closer together for narrow parts, but, where a marked difference in the widths is required, tie the Bobbins together in pairs and cut them off.

**De Laine.**—A common abbreviation for Mousseline de Laine, a thin woollen fabric, but sometimes of a mixed material. See MOUSSELINE DE LAINE.

**Delhi Work.**—An Indian Embroidery, so named from the work being done chiefly in the neighbourhood of Delhi. It is an embroidery in CHAIN and SATIN STITCH, worked in silks and gold and silver threads, upon satin and other materials. The patterns are extremely rich, the ground being in many places entirely concealed with various coloured silks, while gold and silver thread are profusely worked into the material. See INDIAN EMBROIDERY.

**Demystage.**—A description of Taminy, or woollen cloth, formerly used in Scotland, but now superseded, or known under a different name. (See TAMINY.) The name Demystage appears to indicate that the textile was only partially stiffened with dressing.

**Denmark Satin.**—A kind of worsted stuff employed

in the making of women's shoes, measuring 27 inches in width.

**Dentelé.**—The French term denoting that a border is scalloped.

**Dentelle.**—The French word for lace. Laces were known by this name in the latter part of the sixteenth century; before that time they were known as PASSEMENT.

**Dentelle à la Reine.**—The name given to a Needle-point lace manufactured for a short period in Amsterdam, by French refugees, after the revocation of the Edict of Nantes, 1685. The lace was not peculiar to this particular band of workers, having been made in France before that time, but it gained a certain popularity during the short time it was made in Holland.

**Dentelle à la Vierge.**—A double-grounded Normandy lace, made at Dieppe, and so named by the peasants. See DIEPPE POINT.

**Dentelle au fuseau.**—One of the ancient names for Pillow lace.

**Dentelle de fil.**—A name by which simple patterned Thread laces are known.

**Dentelle de Moresse.**—A coarse, geometrical pattern lace, made in the sixteenth century in Morocco, the art of making which was acquired either from the Spaniards or the Maltese. It is no longer manufactured, but may still be bought at Tetuan.

**Dentelle des Indes.**—A name sometimes applied to Drawn Work. A machine-made Yak lace, made in the Jacquard looms at Lyons, is also called Dentelle des Indes.

**Dentelle Irlandaise.**—The name by which Modern Point lace is known in France. See MODERN POINT LACE.

**Dentelle Nette.**—A coarse net having a lace pattern, employed for window blinds, and for walls at the back of washstands. It may be had both in écoru or coffee colour, as well as in white; both descriptions are made from 1½ yards to 2 yards in width.

**Dentelle Volants.**—A term for lace in relief, whether made upon the pillow or by hand.

**Dents.**—A French term employed to denote either pointed or square scallops, cut as a decorative bordering to a flounce or frill of a dress.

**Derries.**—A description of coloured woven cotton cloths, manufactured in blue and brown, and employed for women's dresses. It measures 3¼ inches in width.

**Design.**—Since the revival of taste in the matter of Embroidery, great attention has been paid to the pattern or Design of the work, and various rules have been laid down as to what constitutes a good Design; the following are the most important: Patterns of needlework should be drawn with reference to the articles they will ornament, and neither in form nor colour attract attention from the main harmony of the room they help to decorate. Simplicity of pattern, breadth of tone, and harmonious colouring, are all essentials to a good pattern, while great contrasts between light and shade, loudness of colour, and marked peculiarity, are to be deprecated. Natural objects, when imitated, except in very fine Church Ecclesiastical



embroidery, or fine silk work, are not shaded to throw those objects up in relief from their ground, as in picture painting, but are conventionalised, and depicted as lying flat upon a flat ground, as in wall painting.

**Devonia Ground.**—A ground used in Duchesse lace, and as a variety when making Honiton lace. It is worked as follows: Hang on four pairs of Bobbins at the place



FIG. 289. DEVONIA GROUND.

where a line is to be commenced (See Fig. 289), and, to avoid pulling the lace while working, stick a pin on each side of the hole to be sewn to, and several in the lace already formed. First row—work STEM STITCH thus: Give three twists to the outside pair of bobbins, and put them aside, and with the next pair work across until the

to the right. Fifth row—make a Purl to the left, which differs from the right Purl, thus: In the right Purl the loop is formed by placing the pin under the thread, and carrying the other thread round the pin after it is stuck from the lower side, moving the thread first to the right. In the left Purl, place the pin upon the thread, and bring the bobbin over it with the left hand, then stick the pin, and bring the other bobbin round the pin from the lower side, moving first to the left. Sixth row—turn stitch to the right. Seventh row—turn stitch to the left. Eighth row—purl to the right. A Purl is made every third row on alternate sides. The more irregularly the lines are arranged the better, and when a fresh one is made to start from some part of the line being worked, hang on four pairs of Bobbins at that place before doing the Purl stitch, and leave them there until the original line is finished. Three or four sets of Bobbins may be left behind in this manner, and afterwards carried on in different directions. Where a line is crossed make a SEWING, and commence, where possible, with a ROPE Sewing. Fasten off with great care.

**Devonshire Lace.**—At one time the bulk of the female population of Devonshire was engaged in lace making, and many were the varieties produced in that county, all which, with the exception of the celebrated Honiton, were copies of Belgium, French, and Spanish laces. A



FIG. 290. DEVONSHIRE LACE.

last pair are reached, then make a stitch and a half, or TURN STITCH, on the left side, thus: Work a CLOTH or WHOLE STITCH, give each pair of bobbins one twist to the left, put the middle left-hand bobbin over the middle right bobbin, lift the two pairs with each hand, and give a pull to make the inner edge firm, and put aside the inner pair of bobbins. Second row—work back with the other, making a PURL on the right side, thus: Twist the worker bobbins seven times to the left, lift one of them in the left hand, take a pin in the right hand, and place it under the thread, give a twist to bring the thread round the pin, stick it, lay down the bobbin, and pass the other one round the pin from the lower or nearest side, twist once, and make a Cloth stitch. Third row—work to the Turn stitch, left side. Fourth row—make a Turn stitch

coarse kind of Bone lace was made prior to the sixteenth century, at which period the immigration of the Flemish and French Protestant lace makers to England improved the manufacture, while in the seventeenth century a certain John Rodge, of Honiton, discovered the secret of working the fine stitches used in Brussels and Flemish Lace. Fine flax thread and Flemish patterns were introduced, and the lace made from these during the sixteenth and seventeenth centuries was so beautiful as to rival the far-famed Brussels lace. Fig. 290 is a specimen of this work, the pattern being decidedly Flemish, although the lace is Devonshire make. Besides this description of lace, Venetian and Spanish Needle-point, Maltese, Greek, and Genoese laces have been successfully imitated by these workers. For the last hundred years the lace makers

have chiefly turned their attention to the making of Honiton lace, but during the French war the making of Devonshire Trolley lace, copied from Normandy lace, was successfully carried on. Honiton Lace is now the chief lace made, but since the revival of interest in this English manufacture, Spanish, Italian Guipure, and Venetian Point Laces are worked.

**Diagonal Cloth.**—A soft, woollen, twilled material, made in various colours, without any pattern. It measures 52 inches in width, and is much employed for purposes of decorative embroidery.

**Diagonal Couching.**—A flat Couching, and one of the numerous varieties of that stitch. It is chiefly employed in Church Work. To make: Lay lines of floss silk flat upon the foundation, and close together, and to secure them in position bring up a thread of silk through the foundation, pass it over one or two strands of floss silk, and return it to the back of the foundation material. Arrange the direction of these securing stitches so that they form diagonal lines across the floss silk. A variety of Diagonal Couching is formed thus: Over the floss silk foundation lay a line of purse silk or gold twist in a diagonal direction, and catch this down with the securing stitch, brought from the back of the material as before described; continue to lay down diagonal lines of purse silk, keeping them at an even distance from each other until the floss silk is covered.

**Diamond Couching.**—One of the Flat Couchings used in Church Work, illustrated in Fig. 291, and worked as follows: Lay down lines of floss silk upon a flat foundation, and above them single threads of purse silk or gold twist, at equal distances apart, and in a diagonal direction. Lay each line singly, and secure it with a thread brought

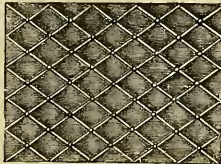


FIG. 291. DIAMOND COUCHING.

from the back of the material and returned there. The lines running in one direction first lay and secure, then cross them with lines laid in an opposite direction, so as to form, with the ones already secured, a number of diamonds; catch these down to the material in the manner already described, and ornament the points of the diamonds with a bead, pearl, or spangle.

**Diamond Holes.**—The Fillings in the centre of Honiton lace sprigs are made in various fancy stitches, the various arrangements of open squares or holes which form Diamond Holes, Straight Rows, Chequer stitch, being some of the most used. To form Diamond Holes: Hang on twelve pairs of Bobbins, and work across from left to right in CLOTH STITCH six times, putting up the pins on each side in holes pricked for them, then divide the bobbins into two equal numbers, and put a pin in the

centre. Take up left-hand bobbins, and work Cloth stitch with six pairs up to pin in the centre, work back to the left without twisting or putting up pin with the same six pairs, twist and put up a pin, and leave bobbins hanging, take up those on right hand; put up a pin and work right across the whole twelve bobbins to the left hand, and so enclose the centre pin. Work a couple of Cloth stitch rows, and then make a hole upon each side, dividing the bobbins into fours, and working the two sides as mentioned above. Plait the four bobbins under the upper hole in Cloth stitch, work two Cloth stitch rows with the twelve bobbins, and make a hole in the centre under the one first made.

**Diamond Lace.**—A stitch either worked as open or close Diamonds, and used in Modern Point and in Ancient Needle-points. In the first row, for making the open diamond, work 6 thick BUTTОНHOLE stitches, leave the space of two open, work 14 Buttонhole, leave the space of two open, work 6 Buttонhole. Second row—work 4 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, work 10 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, work 4 Buttонhole. Third row—work 2 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, work 8 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, work 2 Buttонhole. Fourth row—work 4 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, work 10 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, work 4 Buttонhole. Fifth row—work 6 Buttонhole, leave the space of two open, work 14 Buttонhole, leave the space of two open, and work 6 Buttонhole. Sixth row—work 19 Buttонhole, leave the space of two open, and work 19 Buttонhole. Seventh row—work 17 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, and work 17 Buttонhole. Eighth row—work 15 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, and work 15 Buttонhole. Ninth row—work 17 Buttонhole, leave the space of two open, work 2 Buttонhole, leave the space of two open, and work 17 Buttонhole. Tenth row—work 19 Buttонhole, leave the space of two open, and work 19 Buttонhole. Repeat, and work the ten rows in the same order to end of the space.

**Diamond Linen.**—This is also known as Diaper, and the name includes several varieties of the latter, such as Bird's-eye, Fish-eye, and Russian Diaper. See DIAPER.

**Diamond Netting.**—See NETTING.

**Diamonds.**—A stitch used in Macramé lace to vary the design. It consists of MACRAMÉ KNOTS made over slanted threads, that are called LEADERS. There are three ways of making Diamonds: The *Single*, which is composed of a single Leader from right and left hand, slanting outwards to a certain distance, and then returning to the centre to form a Diamond. The *Double*, made with a greater number of threads, and with two Leaders on

each side; and the *Treble*, with more threads, and with three Leaders on each side. *To Work a Single Diamond*: Take twelve threads and divide them, make the seventh thread into a Leader, and slant it down from left to right in an angle; make a Macramé Knot upon it with the eighth thread, then with the ninth, and so on to the twelfth. Pin it down to the *Pillow*, and pick up the sixth thread. Turn this over the first threads from left to right, in a reverse direction to the other Leader, and make Macramé Knots upon it; commence with the fifth thread, and work all up. Pin it to the *Pillow*, and slant it back in a diamond shape to the centre. Use the same thread as Leader, and work Macramé Knots upon it with the others in their order; then take the Leader left at the right hand, slant it to the centre, and work it over with Macramé Knots; when the two Leaders meet tie them together. *To Work a Double Diamond*: Double the amount of threads, so that there are twelve upon each side, and make two Leaders on each side. With twelve threads on each side, the two right-hand Leaders will be the first and second threads of the second set of twelve; commence by knotting the threads round the second thread first, and then knot them round the first. The two threads for Leaders on the left hand are the eleventh and twelfth of the first twelve threads, counting from left to right. Work the eleventh as a Leader first, and knot upon it all the other threads, then knot them all upon the twelfth. *To Work a Treble Diamond*, sixteen threads and three Leaders upon each side are necessary. The Leaders are the first three on the right hand and the last three on the left hand, and the work is similar to that in the other Diamonds.

**Diaper.**—A term originally denoting a rich material decorated with raised embroidery. It is now generally employed to denote figured linen cloth, the design being very small, and generally diamond-shaped. It is also used to signify a towel:

Let one attend him with a silver basin,  
Another bear the ewer, the third a diaper.

—*Shakespeare.*

Diaper is a damask linen, manufactured in Ireland and Scotland; there is a kind called *Union*, composed of linen and cotton. There are also cotton ones, including *Russia Diaper*. The finest linen Diapers, with the smallest *Diamond*, *Fish*, or *Bird's-eye* patterns, are chiefly used for infants' pinafores, and other articles of their dress. The name of this material is derived from that of the city in Flanders where the manufacture originated being formerly called *d'ipre*—or, *Ypres*. The *Bird's-eye* may be had in either linen or cotton, the former measuring from 34 inches to 44 inches in width, the latter 34 inches; *Pheasant-eye* or *Fish-eye* measures from 36 inches to 44 inches in width. *Russia* linen Diaper may be had in four varieties—the cream-coloured at 21 inches, the half-bleached Irish at 24 inches, the *Basket-pattern* (*Barnsley*) at 26 inches, and the *Fancy Barnsley* (which is an extra heavy cloth) at 32 inches in width.

**Diaper Couching.**—A variety of Couching used in Church work, and made as follows: Lay down upon a flat foundation, even and close together lines of floss silk.

Secure these by bringing a thread of purse silk from the back of the material, pass it over two, three, or four strands of floss silk to form a succession of Crosses, Diamonds, or other Diaper patterns, and return to back of material.

**Diaphane.**—A woven silk stuff, having transparent coloured figures, and for some years past out of use, and scarcely to be procured.

**Dice Holes.**—This is a stitch, shown in Fig. 292, used in Honiton and other *Pillow-made* lace, as a *Filling*



FIG. 292. DICE HOLES.

or a straight *BRAID*. The manner of working it is fully explained in *Braids*, as it is easier to learn to make it as a *Braid* than a *Filling*. See *BRAIDS*.

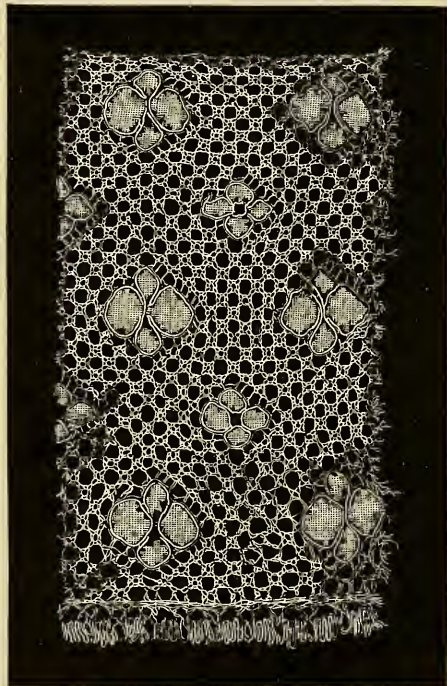


FIG. 293. DIEPPE POINT.—DENTELLE À LA VIERGE.

**Dieppe Point.**—The two centres of the Normandy lace trade are Dieppe and Havre, and the manufacture in both towns is very ancient, dating back to before the introduction into France of *Alençon*. Normandy laces are among those enumerated in the "*Revolt des Passemens*," a poem written upon a protest made to Colbert by the original

lace workers against the manufacture of Alençon, Brussels, Mechlin, Point de Paris, and Valenciennes were all made during the seventeenth and eighteenth centuries in Normandy, but the true Dieppe Point was a kind of Valenciennes, made with three instead of four threads, which received many local names, the narrow make being known as Ave Maria and Poussin, the wider and double-grounded as Dentelle à la Vierge, of which Fig. 293, p. 153, is a specimen. The laces of Havre were considered superior to those of Dieppe, but the manufacture of both was nearly destroyed at the time of the Revolution; and though the Dieppe lace manufactures were restored in 1820, and afterwards encouraged by Napoleon III., the trade has almost disappeared, owing to the cheap machine laces.

**Dimity.**—A cotton fabric, originally imported from Damietta, the Dimyat of the Arabs. It is made both striped and cross-barred, plain and twilled, and is stout in texture, being made of double thread, with the pattern raised. The designs are various, and some are not only embossed, but printed. This fabric is employed for bedroom hangings and furniture, for other articles, and was in old times utilised for women's petticoats. It is made in two widths, 27 inches and 32 inches.

**Dimity Binding.**—This is also called Bed Lace, and is a kind of Galloon, having plain edges, and a pattern raised in the weaving down the centre of the braid. It may also be had twilled and in diamond patterns. It is sold by the gross, in two pieces, of 72 yards each.

**Distaff.**—An implement formerly employed in spinning flax, tow, or wool. It consisted of a staff, round which the yarn was wound; in early times it was held under the arm of the spinster, and subsequently placed upright in a stand before her. The distaff was introduced into England, by the Italians, in the fifteenth century.

**Doeskin Cloth.**—This cloth is distinguished by having a smooth dressing on the upper surface. It is made of different qualities in thickness and colour, and employed for clerical garments and riding trousers. The single-milled doeskins measure from 37 inches to 29 inches in width.

**Doeskin Leather.**—This leather, being softer and more pliant than buckskin, is employed for riding and driving gloves. It is thick, durable, and, being dressed in a particular manner, washes well. The seat of the manufacture of doeskin gloves is at Woodstock, Oxon.

**Doeskins.**—These woollen stuffs are classed among NARROW CLOTHS, and so distinguished from BROAD CLOTHS (which see).

**Domett.**—A plain cloth, of open make, of which the warp is of cotton and the weft of wool. It is a description of Baize, and resembles a kind of white flannel made in Germany. It is manufactured both in white and black, the former of 28 inches in width, the latter of 36 inches, and there are 46 yards in the piece. Both kinds are used as lining materials in articles of dress, and in America to line coffin caskets.

**Dornick.**—This is also written *Darneze* and *Dorneck*. A

stout Damask linen, made at Tournay, or Doornik, or Dorneck, in Flanders, for hangings, as well as for table linen.

**Dornock.**—Also known as *Dorroek*. A coarse linen cloth, closely resembling Diaper, decorated with a pattern of checkers in the weaving. It is made for household purposes, and chiefly for table cloths. It takes its name from the town, in Sutherlandshire, on the Firth of Dornock, where it is manufactured. It is also made at Norwich; the weaving of "Dornick" was a pageant paraded before Queen Elizabeth on her visit to that city.

**Dorsetshire Lace.**—From the time of Charles II. to the middle of the eighteenth century Dorsetshire was celebrated both for its Bone and Point laces, which were considered the best productions of the English market, and were not inferior to the laces of Flanders. Blandford, Sherborne, and Lyme Regis were the towns that produced the best kinds. No specimens of the lace seem to have been preserved, but it is believed to have been a kind of Point d'Argentan. After the trade declined, no lace seems to have been made in Dorsetshire, but at the present time, along the coast, and at Lyme Regis, Honiton lace sprigs are manufactured.

**Dorsour.**—A species of cloth, made in Scotland, expressly for the wall-hangings of halls or chapels, to supply the place of Tapestry. The name is probably a corruption of Dorsal, derived from the Latin *Dorsum*, the back. These hangings were probably placed behind the altar or the seats, or employed as *portières*, to preserve the people from draughts behind them at the entrance doors.

**Dot.**—An Embroidery stitch used in all kinds of fancy work, and known as Point de Pois, and Point d'Or. To make: OUTLINE a small round, and OVERCAST it. Work in the stitches all one way, and fill up the round space with them.

**Dotted Stitch.**—Dor is the right term.

**Double Bar.**—A stitch used in the making of Macramé lace. To work: Work with three or four strands of thread, according to the thickness of the BAR required, and tie these together with a succession of MACRAMÉ KNOTS.

**Double Coral Stitch.**—An Embroidery stitch much used in Ticking Work and for ornamenting linen. It is composed of a straight centre line, with long BUTTON-HOLE stitches branching from it on each side, in a slanting direction, and at even distances. To work: Bring the thread up in the line, hold it down in a straight line, and at a short distance from where it came up, put the needle in on the right side of this line, in a slanting direction, bring it out in the straight line and over the thread held down, and draw up thread; repeat the stitch on the left side, then on the right, and continue working stitches on the left and right of the centre line. See EMBROIDERY STITCHES.

**Double Crochet.**—A stitch used in Crochet, and made as follows: Put the cotton round the hook, and draw it through the foundation; cotton again round hook, and draw it through the two loops. See CROCHET.

**Double Cross Stitch.**—An Embroidery Stitch used in Cross Stitch Embroidery when both sides of the work are required alike. See POINT SANS EVERS, EMBROIDERY STITCHES.

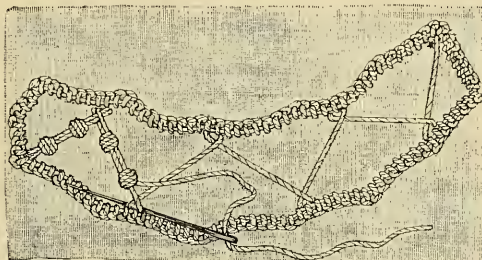


FIG. 294. DOUBLE CROSS STITCH.—DETAIL A.

*Another Kind.*—A fancy Embroidery Stitch used to ornament cloth, linen, and silk materials, and worked with fine No. 100 embroidery cotton or purse silk. To work: Make a series of evenly-placed HERRINGBONE stitches across the space to be filled, and as wide apart as shown in Fig. 294, Detail A. To finish the stitch as a plain Double Cross, make a return line of Herringbone in between the points of the Herringbone already worked. To finish the stitch as a Double Cross Stitch ornamented with Knots, as shown in Fig. 294, Detail A, which is the stitch usually made, return the thread at the side of the line already made, so as to make a double line, and cross it twice with ornamental KNOTS. Hold the fixed and working threads together, and cross them with a foundation of BUTTONHOLE stitches, over which work OVERCAST STITCH until a Knot is formed. Secure the second line close to the first with a Herringbone (see Fig. 295, Detail B), and continue the double line to end of space.

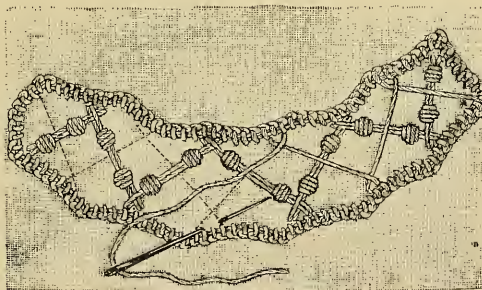


FIG. 295. DOUBLE CROSS STITCH.—DETAIL B.

Then make a single line of Herringbone between the points, as in plain Double Cross (Fig. 295, Detail B), and ornament the plain line with a double thread and Knots.

**Double Diamonds.**—A stitch in Macramé Lace, made with a slanting thread covered with MACRAMÉ KNOTS, worked like SINGLE DIAMONDS, but with twelve threads upon each side and two Leaders. See DIAMONDS.

**Double Feather.**—A variety of FEATHER STITCH, and



FIG. 296. DOUBLE FEATHER STITCH.

worked thus: Hold the material in the left hand, bring up the cotton, and hold it under the left thumb; put the needle into the material on the left side, on a level with the place where the cotton was brought up, but one-eighth of an inch away from it; make a stitch, slightly slant the needle in doing so from left to right (see Fig. 296), and draw the cotton up, keeping the thumb upon it and the needle over it. Again insert the needle to the left on a level with the lower part of the last stitch, but one-eighth of an inch from it, and in a

slightly slanting direction. Draw up as before. To return: Put the needle to the right of the last stitch, as shown by the figures 1 and 2 on Fig. 296, hold the cotton with the thumb, and draw it up as before, and

repeat the stitch to the right. Continue to work two stitches to the right and two to the left until the space is filled. The beauty of Double Feather consists in the perfect Vandyke line it makes down the material when worked with regular and even stitches.

**Double Knitting.**—A stitch in Knitting, which, producing a double instead of a single web, is especially useful when light and yet warm articles are to be knitted, or stocking heels are to be strengthened. The double web is formed by every other stitch of a row being a SLIP stitch and the intermediate one a Plain stitch; the Slip stitch is worked in the next row, while the Plain stitch, worked in the first row, is slipped in the second. To knit: Cast on an even number of stitches, miss the first stitch, knit one, wool forward, slip the next stitch, pass the wool back, knit the next stitch, and continue slipping and knitting for the whole of the row; work last stitch plain. Second row—knit the slip stitch and slip the knitted. To make loose Double Knitting, put the wool twice round the needle instead of once when knitting. See KNITTING.

**Double Knot.**—A knot used in Tatted Crochet, and made as follows: Commence with 3 CHAIN, make a loop with the cotton round the left forefinger, and hold it

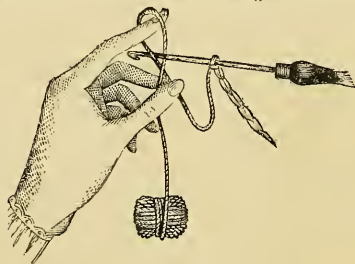


FIG. 297. DOUBLE KNOT.

down with the thumb (see Fig. 297). Insert the hook over the front thread and under back, and draw up the thread on to the hook. Now change the arrangement of the loop on the left hand with a twist of that hand (see

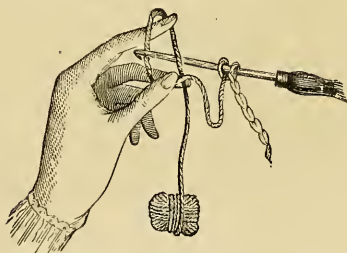


FIG. 298. DOUBLE KNOT—DETAIL A.

Fig. 298, Detail A), and insert the hook, this time under the first thread and over the second, then draw the loop on to the hook. See CROCHET, p. 116.

**Double Long Treble.**—A stitch used in Crochet as a variety to TREBLE CROCHET. To work: Wind the cotton three times round the hook, put the hook through the Foundation, and draw the cotton through as a loop, \* take cotton on the hook and draw through 2 loops, and repeat from \* 3 times. The stitch is a long one, and one not often required. See CROCHET.

**Double Overcast Stitch.**—This is Buttonhole Stitch worked in a straight line. To work: Trace the outline, and run along it a straight line of embroidery cotton. Over this work an even and continuous series of BUTTONHOLES, using the run line as a guide to keep the Buttonholes perfectly even. See BUTTONHOLE STITCH.

**Double Point de Brussels.**—A stitch used in needle-point laces as a Filling. To work: Make a BUTTONHOLE stitch at a distance of one-eighth of an inch from the commencement of the space to be filled, then a second close to it; miss one-eighth of an inch, carry the thread along it as a loop, and work 2 Buttonholes, and continue to miss a space and work 2 Buttonholes to the end of the row. To work back: In the loops made in the last row work 2 Buttonholes, and make loops under the Buttonholes of the first row. Repeat the second row to the end of the space, and work loosely.

**Doubles.**—Thick, narrow, black ribbons, made for shoestrings. They are supposed to be entirely of silk, but are mixed with cotton, and are done up in rolls of 36 yards each, four to the gross. The widths are known as two-penny, threepenny, sixpenny, and eightpenny. Watered Doubles are called Pads. See BINDINGS.

**Double Satin Stitch.**—A Satin Stitch worked over a prepared foundation, and similar to Raised Satin Stitch.

**Double Square.**—An Embroidery stitch, also known as Queen Stitch. It is formed of LONG or SATIN Stitches, arranged as squares, one within the other. To work: Make the outside square first, with four Satin stitches, then work a smaller square inside it, with four shorter Satin stitches.

**Double Stitch.**—Used in Berlin Work and in Tatting. In Berlin work it is a variety of Tent stitch, and made thus: Cross a square of four threads of canvas in the centre with a TENT STITCH, and fill up the square with a small Tent stitch placed on each side of the first made and long Tent stitch. See BERLIN WORK.

In Tatting, pass the thread to the back of the hand, push the shuttle upwards between first and second finger, and draw up, then work the usual TATTING STITCH. See TATTING.

**Double Warp.**—A cotton cloth in which the warp and weft are of a uniform size. This kind of calico, being stout and heavy, is in much request for sheetings. The width varies from 2 to 3 yards.

**Doublures.**—A French term to signify Linings.

**Dowlas.**—A strong, coarse, half unbleached, linen cloth, made for sheeting, chiefly manufactured in Yorkshire, Dundee, and Forfarshire. It is now almost superseded by calico. It is also made and used by the peasantry in Brittany for common shirts, aprons, and towels. It



CRETE LACE.—IMITATION.



CYPRUS LACE.—IMITATION.





varies in width from 25 inches to 35 inches, and is to be had of various qualities. The threads are round, like Russian Crash. See LINEN.

MISTRESS QUICKLY.—I bought you a dozen of shirts.  
FALSTAFF.—Dowlas, filthy dowlas; I have given them away, &c.  
—*Merry Wives of Windsor.*

**Down.**—The soft and almost stemless feathers of birds, such as swans, geese, eider ducks, &c., and employed in needlework for quilting into skirts, quilts, tea coseys, dressing-gowns, &c. Before using, the feathers undergo a process of washing and purification, so as not only to cleanse, but to free them from any unpleasant odour. Down is sold by the pound, the white being regarded as superior to the grey. That of the eider duck is the best to be procured for ruffs for the neck, muffs, linings of hoods, and trimmings for infants' cloaks. Opera cloaks are also made of the white swan's down.

**D'Oyley.**—This was once the name of a woollen stuff, but is now that of a small article of NAPERY (which see). It is usually produced with fringed edges, for use at dessert, or for the toilet. D'Oyleys are woven in both cotton and linen; in white and in ingrain colours. The name appears to be derived from the Dutch *dwaele*, signifying a towel.

**Drabbet.**—A description of coarse linen material or duck, made at Barnsley. It is heavy in quality, and twilled, and is made both undyed and in colours. It may be had in widths of 27 inches and 30 inches respectively.

**Drab Cloth.**—A dun-coloured woollen cloth, woven thick, and double-milled; it is employed for overcoats, and is manufactured in Yorkshire.

**Drafting.**—The drawing or delineating a pattern or diagram; it is a technical term employed in reference to the execution of outline plans for needlework, and the cutting out of materials employed for the same.

**Drap.**—The French term signifying Cloth.

**Drape.**—A term employed in dressmaking and upholstery, signifying the decorative arrangement of folds.

**Drapery.**—A comprehensive term denoting cloth of every description. It seems to be derived from the French word *drap*.

**Drap Sanglier.**—A loosely made, all-wool French stuff, 44 inches in width. It is of a rather coarse grain, plainly woven, and has a good deal of nap or roughness on the face. It is more especially designed for the purposes of mourning, and will be found lighter in wear, as a spring or summer travelling dress material, than its appearance promises.

**Drawbays.**—A description of Lasting, being a double warp worsted material, employed for making shoes and boots, chiefly for women; it is 18 inches in width. See LASTING.

**Drawing.**—A term employed in reference to the making of Gathers, by means of RUNNING or WHIPPING, when the thread used for the purpose must, of course, be drawn through the material, in and out of the stitches taken, leaving a number of small folds or gathers compressed

together. This thread is called a Drawing Thread. Ribbons and tapes employed within casings, for the same purpose, are called Drawing Strings.

**Drawn Work.**—One of the earliest and most ancient forms of open work Embroidery, and the foundation of Lace. It was known in the twelfth century as Opus Tiratum, and Punto Tirato, and later as Hamburg Point, Indian Work, Broderie de Nancy, Dresden Point, Tonder Lace, and Drawn Work, and seems at one time to have been known and worked all over Europe, being used largely for ecclesiastical purposes and for the ornamentation of shrouds. The ancient specimens of Drawn Work still to be seen are of such fine material as to require a magnifying glass. They were formed of fine linen, the threads being retained in the parts where the pattern was

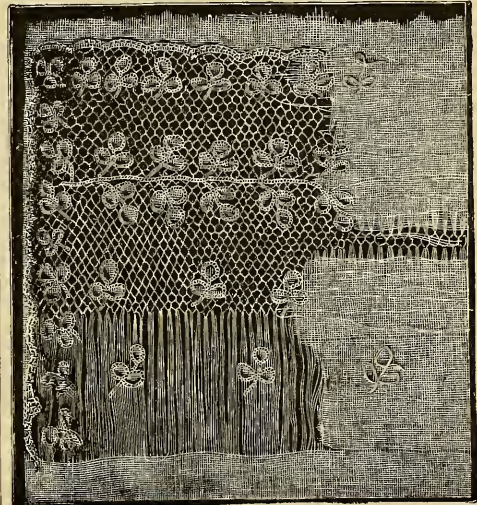


FIG. 299. DRAWN WORK.

thick, and, where it was open, cut, or drawn away, so that only a sufficient number of warp and woof threads were left to keep the work together, and these were BUTTUNHOLED together (three to each stitch) so as to form a groundwork of squares like Netting. The edges of the pattern were also Buttonholed over. Fig. 299 is of a later description of Drawn Work, and would be known as Indian Work, as its foundation is muslin. It is two hundred years old, and, as it is unfinished, shows how the threads were drawn away and those retained for the thick parts of the pattern and Buttonholed round. The ground of Fig. 299 is not worked in Buttonhole squares, but is made in the HONEYCOMB RÉSEAU ground of lace. The leaves and sprays forming the pattern are outlined round with a thread, and then Buttonholed before any threads are drawn away. The threads going one way of the stuff are then carefully cut for a short distance and pulled away, and the Honeycomb ground, made with the threads that are left, OVERCAST

together in that shape. This kind of Drawn Work is now quite obsolete, as is likewise the geometrical, which succeeded these grounded flower patterns. In the geometrical the threads that were retained were Overcast together, and formed patterns without grounds.

In Fig. 300 is given a pattern of Drawn Work in the Reticella style, which has been revived. It is worked as follows: Take a piece of coarse linen, and draw warp and woof threads away, to form a succession of squares (this process has to be very carefully done, or the squares will not be perfect). Leave six threads each way between the squares to form a support, and commence the work by covering these threads. Divide the six threads in the centre, and work POINT DE REPRISE thickly over them; first throw the thread over the three to the right and bring

Drawn Work was frequently enriched with Embroidery and Lace stitches made with coloured silks. Broderie de Nancy, Dresden Point, and Hamburg Point were of this description of Drawn Work. Fig. 301 (p. 159) is a modern adaptation of this kind, and is made thus: Draw the squares out as in the last pattern, leaving sixteen to twenty threads between each. BUTTONHOLE round the outer edge of the drawn part of the work with coloured silk, and then work the Lace stitch. Thread the needle with coloured silk, fasten it firmly to the edge, and loop it twice into the side of one square; when it comes to where the threads are left, divide them in half, and loop it through one half of them; cross the thread over the thick undrawn parts, and continue to loop it twice in every side of the square until all the squares are worked round and all the left threads

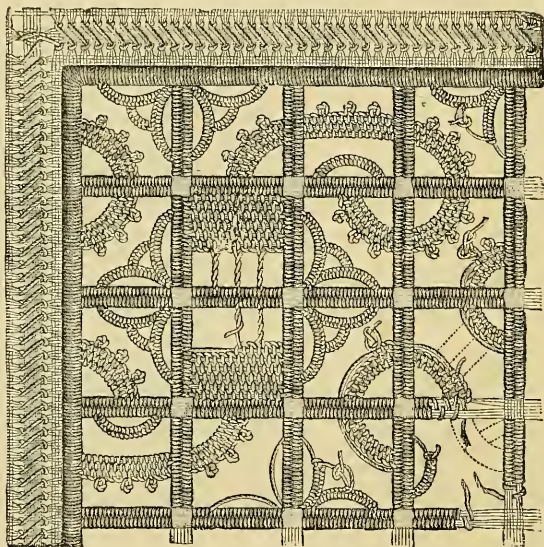


FIG. 300. DRAWN WORK—RETICELLA.

it back to the centre, and then over the three to the left and bring it back to the centre, as shown in the illustration. Work until the threads are quite covered. Fill the open squares with BUTTONHOLE stitches. Throw a thread across the space as a loop, and cover it thickly with Buttonholes; leave it as one line, or continue to throw threads and Buttonhole them over and down to the first line until the pattern is formed. Where this is done is amply shown in the illustration, in many parts of which the Buttonholed lines are given half-finished, in others completed and ornamented with PICOTS, while dotted lines indicate where other fillings, formed of Buttonholed lines, are to come. For the bordering, draw out threads, leave an undrawn space between, and work HEM STITCH first on one drawn-out line, and then upon the other. Take up four threads in every Hem stitch.

secured. Then work the ornamental WHEEL in the centre of the open squares upon the loops. Make the Wheels of three Buttonholes close together, with a space left between the ones made and the next to be worked. Three Buttonholes are worked in every loop, eight forming a Wheel.

When Drawn Work is done upon fine linen, muslin, or cambric foundations, it is tedious pulling out the threads before any design is commenced; but upon such materials as cheese cloth and open linen canvas the whole of the material can be drawn without trouble and embroidered. The pattern shown (Fig. 302) is intended to be worked upon coarse linen, and is made as follows: Draw out a succession of squares, leaving sixteen threads between each open square. Take coarse knitting cotton or coloured silk, and work down each square, twisting the left threads thus: Pick up the fifth, sixth, seventh, and eighth threads

upon the needle, and twist them over the first four threads; draw the needle and silk through them, and pick up the thirteenth, fourteenth, fifteenth, and sixteenth threads

coarse cheese cloth. It is ornamented with fine chenille or wool instead of silk, and is worked thus: Draw out squares on the material, leaving eight threads between

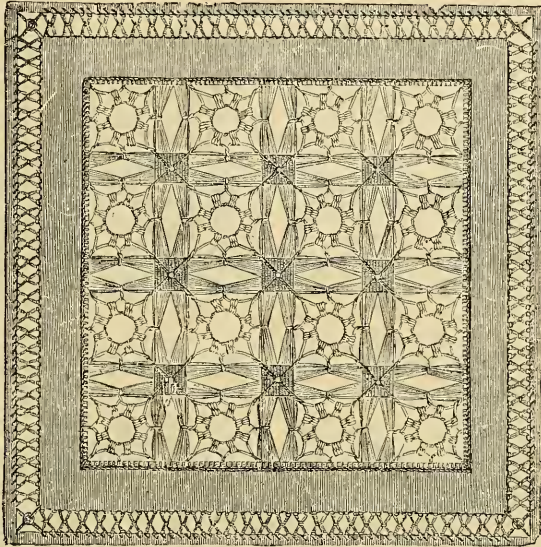


FIG. 301. DRAWN WORK.

and draw them over the tenth, eleventh, twelfth, and thirteenth threads; work in this way all down the left threads, then turn the work, and work from the side in

each square. Make Long Cross stitches as in Berlin Work, with various coloured chenilles or wools, to secure the threads that are left. Work the under or dark line of stitches first, fasten the dark coloured chenille into one of the open squares, miss the open square upon the

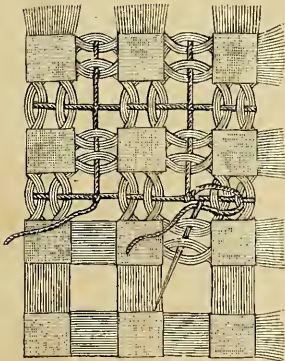


FIG. 302. DRAWN WORK.

the same manner, knotting the silk together where it meets, as shown in the illustration.

Fig. 303 is a pattern intended to be worked upon

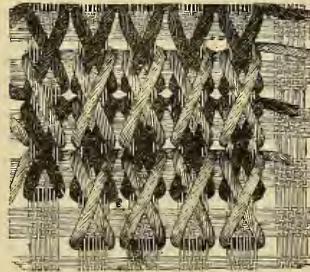


FIG. 303. DRAWN WORK.

next row, and loop into the square on the right in the third row, making the first half of a Cross Stitch. Bring the needle out to the left through the open space on that side and finish the Cross stitch by returning it back to the first row into the space on the right hand to where it first

began. Continue to make this Cross stitch until all the spaces are filled or covered over. Then take light Chenille, and work with it over the dark Chenille in the same stitch, looping it into the squares that were only covered in the first row.

The borders that can be made with Drawn Work are very numerous, and are much used as ornamental finishes to Embroideries upon linen and other washing materials, not only in needlework coming from India, Turkey, and Arabia, but by English ladies for Ecclesiastical linen and Crewel Work. The first of the stitches used is HEM STITCH, to secure the threads, but after that Fancy Stitches are worked to embellish them. Fig. 304 shows

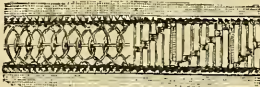


FIG. 304. DRAWN WORK.

two stitches much employed for borders. To work the one on the left hand : Draw out the thread one way of the stuffs to the width of three-quarters of an inch, and commence the work on the wrong side of the material, holding it so that the left threads are in a horizontal position, and work in a straight line down them and close to the undrawn material. Secure the thread, and make the Hem stitch, thus : Take up eight threads on the needle, and loop them with the thread, as if making a Buttonhole Stitch : Draw up tight, make a short stitch into the material to secure the thread, and make another Hem stitch ; then take up eight more threads on the needle and repeat. Work down one side and then down the other, at the top and bottom of the drawn-out space. Insert a centre line made of crochet cotton, twist the threads round it ; take four threads from the first Hem stitch and four from the next for each twist, to give the plaited look to the threads shown in the illustration. For the stitch upon the right-hand side of Fig. 304, Draw out threads to the width required, and work at the back of the material, holding it as before-mentioned ; Hem stitch as before at the top and bottom of the space, but inclose four threads instead of eight in every Hem stitch. Cover with a line of BUTTONHOLE the threads composing every seventh Hem stitch, and make a narrow slanting line running across the six Hem stitches between the ones Buttonholed, with four Buttonholes worked across every two stitches.

Fig. 305 is worked thus : Draw out the threads lengthways of the material. First draw out six, then leave three, draw out another six, leave three, draw out twelve, leave three, draw out twelve, leave three, draw out six, leave three, draw out six, and leave three. Then BUTTONHOLE the top and bottom edges of the drawn space (use fine lace cotton for so doing), and secure the left threads together in loops at the same time, making six threads into one loop. Make a loop by twisting the cotton twice round the six threads and drawing it up. Turn the work, and hold it as before mentioned. Work the second

line in HEM STITCH as before described, and for the third line make a CHAIN STITCH line with cotton down the centre, drawing up twelve threads in every Chain stitch. Repeat the Chain and Hem Stitch lines for the remaining spaces.

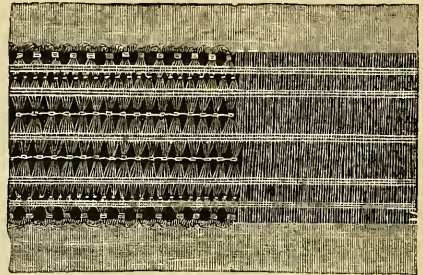


FIG. 305. DRAWN WORK.

To work Fig. 306 : Draw out threads of the material one-eighth of an inch deep, leave three threads, draw out threads for a space of half an inch, then leave three threads and draw out for one-eighth of an inch. Work at the back of the material from left to right. Take up six threads on the needle, and make them into a loop by twisting the thread twice round them, run the needle slantwise through the three threads left undrawn, then take three of the threads just secured, and three in front

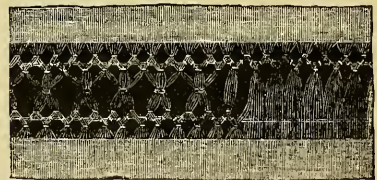


FIG. 306. DRAWN WORK.

of them, and make a loop of them, upon the side of the three undrawn threads nearest the centre of the work. Continue to work these two loops, one upon each side of the left three threads, until the line is finished. Work the line similar to this, and opposite it before the centre line. For the centre line : Take one cluster of six threads and three threads from the cluster upon each side, and OVERCAST them together, keeping the Knot thus made in the centre of the line. Finish each Knot off, and do not carry the cotton from one to the other.

To work Fig. 307 : Draw out an inch of lengthways threads on the material, and leave at equal distances apart in this space. Work at back of the material with lines of HEM STITCH at the top and bottom of the space, and along lines made with the centre lines ; the threads that are left use as a groundwork for the three centre lines of Hem Stitch. Secure six threads with every Hem stitch, take three from one stitch and three from the next in the second line. Work the original

six together for the third line, and repeat the second and third line for the fourth and fifth. The Hem stitching being finished, ornament it by Overcasting two stitches

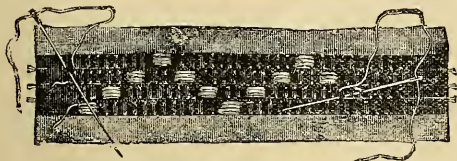


FIG. 307. DRAWN WORK.

together with coloured silk, and work these Overcast stitches in a Vandyke line over the whole of the inch of Drawn threads, as shown in Fig. 307.

To work Fig. 308: Draw out six threads of the material, and leave three threads, then draw out threads to an inch in depth of the material, then leave three threads, and draw out six threads. Work lines of BUTTONHOLE down the upright threads in the centre space upon the right

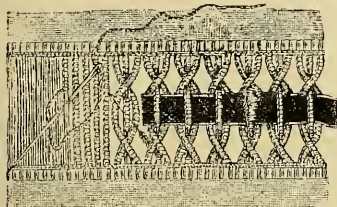


FIG. 308. DRAWN WORK.

side of the material, and take in four threads into each line. When all the threads are Buttonholed over, take a narrow piece of ribbon, and run it through the lines thus: Take up the third line and twist it over the first, put the ribbon over it, and pass the ribbon through the second line, twist the first line over the second and third, and pass the ribbon over it. Treat all the Buttonholed lines in this way.

**Dresden Point.**—The exact date of the introduction of lace making into Germany is still a matter of dispute, but there is no doubt that the movement owed much of its success to the labours of Barbara Uttmann (born 1514, died 1575), who, with the hope of lessening the poverty of her countrywomen, founded a lace school at Annaberg, and, with assistance from Flanders, taught Pillow lace-making to 30,000 persons. To her labours may be added the help given to the manufactory by the constant passing over into Germany of French and Spanish refugees, many of whom brought with them the secrets of their various trades. For some time the laces of Germany were very copies of the common peasant laces made in France and Spain, and were only known to, and bought by, the non-wealthy classes, but gradually copies of better kinds of laces were attempted, and Silk Blondes, Plaited Gold and Silver Laces, Point d'Espagne, Brussels and Mechlin laces produced. Dresden became celebrated during the last part of the seventeenth century, and for the whole

of the eighteenth, not for a Pillow lace, but for a Drawn lace, an imitation of the Italian Punto Tirato, in which a piece of linen was converted into lace by some of its threads being drawn away, some retained to form a pattern, and others worked together to form square meshes. This Dresden Point was likewise embroidered with fine stitchery, and was largely bought by the wealthy during the time of its excellence. Its manufacture has now died out, and Dresden only produces either coarse Pillow lace or imitations of old Brussels.

**Dressed Pillow.**—A term used by lace makers to intimate that all the accessories necessary for the art are in their proper positions. These are: A Pillow (for Honiton lace this is flat, for Brussels round, for Saxony long), (see PILLOW), three covers for the same (see COVER CLOTHS), a hank of lace thread, a hank of shiny thread known as a Gimp, four dozen pairs of bobbins, lace pins and common pins, a small soft pincushion, a needle pin or darning needle with a sealing wax head, a fine crochet

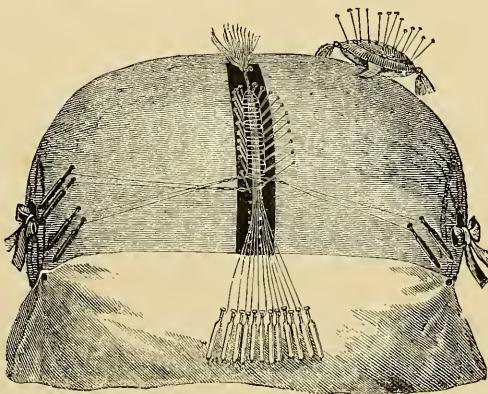


FIG. 309. DRESSED PILLOW, WITH LACE IN PROCESS OF MAKING.

hook, a bobbin bag, a pair of sharp scissors in sheath, and a passement pattern. The bobbin bag is made shorter than the bobbins, and stitched up in compartments, so that each division holds twelve pairs of bobbins; it is finished with a little tongue by which to pin it to the Pillow, as are also the pincushion and the scissor sheath. The fine crochet hook is required to make the Sewings, and is stuck into the pincushion, with the pins and the darning needle, the latter being required to prick patterns and wind up thread.

The Pillow is dressed as follows: Lay the under Cover Cloth on the Pillow before the passement is adjusted, then the passement, over whose lower end pin a second cover cloth, to lie under the bobbins and protect them from getting entangled in the pricked pattern. The pincushion, the scissor sheath, and bobbin bag, pin on to the right-hand side of the pillow, to be out of the way of the work; the Pillow is then ready to receive the bobbins and commence the lace. Fig. 309 illustrates a

**Dressed Pillow**, with a piece of Lace Braid in making upon it. The first Cover Cloth is tied on with ribbons; the second at the lower end of the Pillow is shown white. The passement is covered with the lace already made, which is secured to it by the pins pushed through its pricked holes in the process of working. The tuft of threads at the top of the Pillow show where the bobbin threads are tied together and pinned on to the pattern, the Passive Bobbins are laid down over the second Cover Cloth, while the

**Dressing Frame**.—A frame shaped like the trunk of a human body to the waist, and thence extending outwards like the skirt of a dress. It is made of steel wires, and upon it dresses and skirts are placed for the purpose of draping, and otherwise arranging the costume in making it.

**Dressmaking**.—The first step to be taken in Dressmaking is to cut out the material. For all rules of general application, as well as for certain notes having especial reference to Dressmaking, see CUTTING-OUT.



FIG. 310. DIAGRAMS FOR TAKING MEASUREMENTS WITH A TAPE.

Workers are pinned up on each side of the passement, not to become entangled.

**Dressing**.—The stiffening, or glaze, applied to silk, linen, or cotton fabrics, to give an artificial substance and firmness. It is made of china clay, starch, or gum. In the selection of Calico and Longcloth for underlinen, it is expedient to rub the end of the piece to remove the Dressing, so as the better to ascertain the real quality and substance of the cloth, which is sometimes much disguised by it, and thus given a fictitious excellence.

The above diagrams (Fig. 310) will indicate to the dressmaker the exact method of taking measurements by means of a measuring-tape, thus obviating the necessity for supplying further directions. The tape marks show the manner in which the measurements are to be taken from point to point.

Commencing with the *skirt*, the following may be regarded as the order in which the work is to be carried out: Always run the *seams* down from top to bottom, so that if any unevenness should occur it may be pared off

from the latter edge, but if cut out accurately there will be nothing to spare. When a gored edge is put next a selvedge, take great care that it be not stretched, nor too loosely fixed to the other piece. Begin by uniting the gores on either side nearest the front width, then the next gores to those right and left, and so on to the back. The stitching should be  $\frac{1}{2}$  inch from the edges, the placket hole opening left unjoined in the seam of the back width on the left hand side, which is the usual place for it, if the skirt or tunic be separate from the bodice. If the dress be unlined, sew over each edge of the seams separately, using fine cotton, and neither work too closely, nor pull the thread tightly. When all are over-sewn, press open the joins with an iron, by laying a wooden roller longwise up the joins underneath them, on the right side of the dress, and ironing up the centre of the separated edges on the wrong side. Very stout or springing materials need a damp cloth laid over the seam to be pressed. A broom handle is the best roller, and it is well worth while for one to be kept for the purpose, covered with two or three layers of ironing cloth sewn round it. By using a roller the heater only presses on the actual stitching of the seam, and not on the turnings, the marks of which always show through on the right side, if the seams be pressed open on a table. With silk it is better to lay a dry cloth over the seam to be ironed on, instead of rubbing the heater immediately upon the silk. The very delicately tinted, such as French grey, dove, and lavender, must not have a very hot iron applied; and it is better not to rest the seam on a roller, but to get two persons to hold the seams, at the top and bottom, pulling firmly, while a third shall pass the iron up and down the parted edges of the join. Cotton and other washing skirts do not need the turnings quite so wide as  $\frac{1}{2}$  inch, and the two edges are sewn over together instead of being opened. Gauze, thin barège, or any yielding, flimsy material, is usually joined by a MANTUA MAKEE'S HEM, and whenever possible, the selvedge of it is used for the turning which is hemmed down, thus saving an extra fold of the stuff.

If the dress be gored, but not lined, and a shaped facing used, tack it smoothly round the bottom after the seams have been pressed, and then HEM the cover and lining up to the  $1\frac{1}{2}$  inches allowed in the length when it was cut, of course only putting the needle into the hem and the lining, not taking it through to the face. The top edge must be hemmed with small stitches taken very far apart, and with fine silk or cotton.

With *petticoats*, or *round skirts* that are little gored, it is quicker not to stitch up the hem after the facing is tacked in, but to place the right side of the facing against the right side of the skirt, and projecting beyond it as much as the hem of stuff which has been accounted for; then run the dress stuff against the facing,  $\frac{1}{2}$  inch within the edge, and afterwards turn the facing over on to the inside of the skirt, and hem down the upper edge. Pull the lining up a little higher than the actual depth of the hem, so as to make the extreme edge of the dress of double material.

Whatever *trimming*, in the way of flounces, &c., has been prepared, is now put on the skirt. Begin with the bottom row in horizontal trimming, and fix it by having

the hem, and not the waist, of the skirt over the left arm while the running is executed; the trimming being first fixed in its place with pins. Work diagonal and longitudinal puffs, quillings, or ruffles from the waist to the feet, and be careful that the fulness of puffs decrease towards the top. These trimmings, however, mostly apply to ball dresses, and in making transparent skirts, it is more convenient to leave a join (one of those next the train) open, until after the trimmings have all been put on, and join it up subsequently; for if they be of net, tarlatan, grenadine, tulle, or gauze, the running on of such flounces or puffs should be done from the inside of the skirt, as the drawing threads and pins are as plainly visible from that as the right side, and there being then nothing in which the sewing cotton can be caught, the work is more rapid, and becomes less tumbled. Always use a long straw needle, No. 5 or 6, and avoid coarse cotton.

After the trimming, make the *placket hole*, which needs a facing on the right-hand side, and a false hem on the left, when the placket fastens behind. Cut the facing and false hem on the bias or the straight, according to the breadth to which they are attached, and the false hem ought to be quite  $1\frac{1}{2}$  inches wide.

Next sew on the *waistband*, and let it be as much longer than the waist, as the placket hole's False Hem is wide. Turn down the waist edge for the  $\frac{1}{2}$  inch allowed in the cutting, and sew the top of the False Hem for its width to the left end of the band, and stitch two eyes on in a line with the sewing of the false hem. Pin the band with its right side to that of the skirt, and hold it with the band towards you, while sewing the two together strongly. The fulness, which is either pleated, or gathered at the back of the waist, must also be kept from you while being sewn to the belt. The size of the gathers depends on the quantity of the skirt to be gathered into a certain space, but the stitches are usually made an inch long on the wrong side, and very small on the right, so that when the gathering thread is drawn up, the inch is folded in half, and makes GATHERS  $\frac{1}{2}$  inch deep. Sew these to the band at their threaded edge, and then sew them over at the opposite one, so as to keep all the corners regular, and make the Gathers set in uniform folds. Sew the hooks a little way in from the right hand end of the band, and a third one, with eye corresponding, to keep up the lapped piece which holds the false hem. Sixes are the best sized hooks for waistbands.

Make the *pocket* from the same stuff as the body lining, the sides sloped off to a point at the top. Face the opening for the hand with dress material, and put a strip of the same on the inside of the pocket opposite the opening, so as not to show the white lining when the pocket-hole bulges. Dot the edge of the pocket either with a Mantua Maker's Hem, or stitch it on the inside close to the edges, turn it inside out, and stitch it round again, so as to inclose the raw turnings. The top of the pocket should be about 9 inches from the waist.

Put the *braid* on last of all, and it looks and wears better if folded in half, width way, and so used double. Hem it on, and slightly ease it if coloured, as it shrinks from damp. Black, and some dark shades will bear

shrinking prior to use, and whenever the shade will stand the process, it is better to plunge the braid in boiling water, that the scalding and subsequent drying may prevent the necessity of casing it in hemming.

In making the *bodice*, TACK the lining, which has been cut and fitted on, to the covering material near the edge all round, including both sides of the darts, but the hem tacking should be further in than the others. When every part of the lining is BASTED to the material, and cut out by it (leaving no margin beyond the lining, unless it be of a stuff that frays greatly), turn down the fronts, and RUN them near the folded edge, to keep them in shape until the buttons and buttonholes be added, which will then fix the front Hems, the turnings of which are not actually hemmed down. After Tacking down the fronts, stitch the seams, doing so closely, and being cautious to hold both edges with equal firmness. Join down the centre of the back next, then attach the side pieces to it, by stitching the edges together on the inside, if there be two or more side pieces; but when there is only one on each side, they are sometimes stitched on from the outside, the edge of the side piece being tacked down and Basted in place on the back, and then stitched very near the folded edge; but this is not an unalterable rule, and depends on whether the taste of the day be to make seams conspicuous, or as little observable as possible. The under arm seams follow, after the side pieces are done, and then the shoulders. Always begin the stitching of joins and darts at the top, and so work downwards. Shave off any ravelings, and then oversew the cover and lining together, on either side of each seam, and press them open. The seam from neck to arm is not opened, but the four layers are oversewn together, and the piece turned towards the back, when the sleeve and neckband are added, which then confines the ends of this shoulder seam. With a clear bodice, such as Swiss, book, or organdie muslin, join the shoulders by a Mantua Maker's Hem, if both fronts and back be plain; but if the fronts be full and the back plain, tack a piping cord, laid in a crossway casing, on the back parts, and stitch the fronts to it. When a very thick cord is laid up all the bodice seams, to act as a trimming, cut away the ends of the cord, when it reaches the seam into which it has to be stitched, like a pencil point, until only enough of its centre remains to be held securely in the stitching. If this thick cording be used for the backs of bodices in which there are side pieces, which run into the shoulder seam, that seam is then turned forwards, instead of backwards, when the collar and sleeves are put in.

Now make the *buttonholes* on the right front hem, and mark their relative positions, each being sewn over with fine cotton before it is worked with the twist. **BUTTONHOLES** with "bar" ends are nicest for silk, washing, and thin stuff dresses; but real cloth ought to have proper tailors' buttonholes. If silk, velvet, or other buttons without shanks be used, in sewing them on take up so much of their base through the dress at the back that the buttonhole, when extended over it, will not spread, causing a looseness between each buttonhole. Thus, in order to leave room for the shank of the button, a little of

the hole should be cut away. A buttonhole, thus wider one end than the other, must be worked round both ends radiatingly, instead of with bars. "Medium" twist (there are three sizes) is best for most dress materials, but "coarse" is best for extra thick serge or cloth.

If there should be any trimming over the shoulder, or down the fronts, ending at the *basque* edge, waistband, or throat, it must now be put on, so that the ends may be enclosed. When those parts are finished off, put on the bodice, and button it up, and place a tacking thread where the trimming is to go, as it is almost impossible to obtain a correct square, or equidistant *Brételles*, &c., by sight alone, when the bodice is in the hand. It is quite easy for the worker to do this for herself by standing before a mirror, placing pins where the trimming is to be, and winding a cotton from one to another of those pins. The back, being a flat surface, can be marked for the trimming when the bodice is taken off. While it is on, see that the neck is of a right height, particularly where the shoulder seams end, and quite at the back, for if at all too high there it will drag into creases. Put the neck band on next. If a straight one of even height, cut it from the straight of the material, and use it double, stitch one edge on at the right side, and FELL the other down on the wrong, but if very stout or rough, it must be of one thickness for the outside, and a strip of silk run to its top edge, and Felled down for the inside, over the stitching made by the exterior of the band. Should the neck band be one of those that start out from the throat, and are deeper at the back than the front, cut it of that shape in book muslin, and cut the muslin (used as a stiffener), the material, and its inner lining, with the direct cross of the stuff at the centre. In sewing on neck bands or collars, do not draw them in the least degree.

Cord the *armholes* now, if desired. Lay the cord in the centre of a  $\frac{3}{4}$  inch bias casing and tack it there, so as to use the cording ready made round the armhole, instead of embedding the cord at the same time as tacking it on the dress. Commence it immediately under the arm, not at the seam, and cross the beginning and ending of the cord.

The lower edge of the *bodice* has next to be seen to. If one with a waistband, first run the tapes for whalebones down the opened and pressed seams, at the darts and under the arms, leaving the tops of the tapes (which should not reach the armhole by 2½ inches) open for the insertion of the bones, when everything else has been done, for when stitching in the sleeves it is easier to handle if it be limp. Cut the bodice the right length, and  $\frac{3}{4}$  inch additional in the first place, and then tack up the  $\frac{3}{4}$  inch, and put a wide (1 inch) twilled tape on the inside, stitching it from the outside close to the edge, and afterwards hemming up the top of the tape.

A *basque* should be corded or faced on the inside, but must never be itself hemmed up. Cut the facing on the cross, 1½ inches wide, and run it with its right side on that of the *basque* about  $\frac{3}{4}$  inch from the edge, and afterwards turn it over to the inside and hem it up. Before running on the facing, pull its edge so as to stretch it, to make it take a better curve for the first running; by doing so the



inner edge can be hemmed up flatly, without having to make any pleats, unless the *basque* describes a point, or be deeper in the middle than the sides, or *vice versa*.

The *sleeves* are put in last. If of a plain coat shape, lay the right sides of the linings together, and place this on the top of the exterior stuff, which is also put face to face; then stitch all four through together, the hand inserted between the two linings, so as to draw the sleeve through, and thus turn the top layer of lining over to the under side of the stuff, when the sleeve, though inside out, will be completely lined, and the raw edges hidden by being under the lining. If the coat sleeve be so tight as to require pleats at the elbow, to give the arm play, the joining ought not to be done in the foregoing way, but the linings should be tacked to the stuff, and the halves stitched together and *OVERSEWN*. With sleeves so fitting the arm as to need pleats, care must be taken not to leave the lining in the least degree loose, or the strain then put on its cover will make it ravel out at the seams. The margin beyond the joining should not be more than  $\frac{3}{4}$  inch. Transparent materials, such as gauze or grenadine, are sometimes lined, and then the stuff and lining should be all closed together in the way first mentioned. While the sleeve is inside out, run a band 2 inches wide on the edge of the sleeve, by putting the band against its right side, and so farthest from you. Begin it at the inner seam of the arm, and on reaching the outer one, ease in the band a little, and when again arrived at the inner seam, fasten off, and then turn the wrist facing down on the sleeve lining, and *FELL* it there, before closing the opening at the seam with blind or *SLIP* stitches. These are made by inserting the needle under the fold of the hem, and running it in and out between the two inner sides, out of sight, so as to form an invisible connection between them. When a sleeve is to be trimmed by straight rows of braid at the cuff, leave the inner seam undone till the last, so as to lay the sleeve out flat for the trimming, and when the seam is closed, stitch in the ends of the braid. The cuff should be made up separately, and applied to the sleeve by *Slip-stitching* the two at the wrist, letting the cuff project the smallest possible degree beyond the edge. All cuffs should be made on book muslin, whether deep and plain, ornamental, or only a band dividing two frills. Sleeves that are in puffs downwards, take the same extra length as do puffs that go round—*viz.*, about half as much again for opaque materials, but net or tulle requires rather more, and these filmy tissues are made on a foundation of the same, to keep the puffs in place. Begin the runnings at the shoulder end, commencing at the middle first (that where the elbow seam is), and bring the rest nearer together towards the wrist, so that the puffs may not be as large there as at the top, then secure all with pins to regulate the fullness, and run down with fine cotton. For puffs that go round the arm run a cord at the required distances, for a thread alone does not give sufficient support. The same rule applies to muslin, gauze, or grenadine, when puffed longitudinally without a foundation. To prevent their falling to the wrist when the sleeves are gathered across, and are unlined, sew a cord, the length of the

arm, from running to running, at the seam, and put a second cord in more immediately under the arm. With net or tulle, whether the puffs go up or round makes no difference to the lay of the material; they must be laid in the direction of the selvedge from shoulder to hand. For short sleeves for ball dresses cut the deepest part directly on the cross of the lining, and when covered by a little puff, make this by a bias strip, and pleat fully as long again as the lining. Single puff it rather than gather, doing the top edge first in small single pleats all turned one way, and then the lower edge, but turn the pleats there in the opposite direction to those at the top. The mouth of the sleeve may be faced with a narrow ribbon, or corded. For long hanging sleeves cut the longest part on the straight way of the material. Transparent bodices with low linings, have long transparent sleeves over short thick ones, the edge is piped, and short and long sleeves are tacked together, that they may be attached to the armhole by one stitching. The stitching must be very firm, and with stout thread, and the raw edges should be sewn over. When no cording is put round the armholes, take care not to pull it on the sleeve, and in addition to firm stitching, Hem a silk ribbon over the turnings, the ribbon being of the precise width to allow of hemming each edge on the line of stitches made by putting in the sleeve.

*Low bodices* may be finished at the neck in two ways. Sometimes the edge is turned down, and a  $\frac{1}{2}$  inch wide sarsenet ribbon hemmed over it on the inside, the ribbon being used as a runner for a string (silk lace) to draw the top to the figure; the other plan is to cord the edge with a fine piping cord, as the neck can be drawn in a little when this is being done. If a low body be fastened behind and have a seam up the front, place a bone up the join, from its extreme end to within 2 inches of the top, and put a bone in every gore seam, but do not carry it high, for if so the tops of the bones will press outwards and push through. In most cases the seams of low bodices are so shallow, that they do not need opening, but will in themselves act as bone cases. If the lower edge of a low body be peaked or basqued, cord it either single or double, and take great care to turn the peak point well, by taking two or three secure stitches, when the centre is reached, after going down one side, before turning the piping to go up the other, and do not allow any easiness in the piping at the bend, or it will not be a sharp turn.

For double cording, lay a cord under each edge of a crossway strip, then fold it so as to inclose the raw edges in the middle of the casing, allowing one cord to lie below the other, and run them together close to the lower. Then place this face downwards on the edge to be piped, and fix it to that part with an occasional *BACK STITCH*, using the last row of running as a guide to sew by. The folded edge of the piping is then ready to be hemmed to the lining without making a turning. This is a quick method, and answers for straight lines, but it will not do for curves, as the outer cord would have to describe a wider circle than the inner one, and so would be strained. For proper double or treble cording, tack each into its own casing, and run on separately by first putting on the one nearest

to the dress, then run the second cord over the first, so as to project beyond it, and the third beyond the second, in the same way, finally laying a crossway piece over the last cord, and turning it over to be felled up on the inside, and so hiding the numerous raw edges.

*Square necks* should be piped, and sharp turning at the corners is essential; but while in turning a peak there will be a piece to fold over there, when felling up in the corners of a hollow square it will be reversed, and the casing of the piping must be snipped in a precise line with the corner, quite up to the cord itself, that the angle may be acute.

*Polonaises*, dressing gowns, mantles, and such like long garments are frequently made to meet, but not lap at the front, and, when so, use hooks and eyes to connect them, placing a hook and an eye alternately on either side, so as to prevent their coming undone. After they are sewn on, lay a sarsenet ribbon over the shanks, leaving only the ends of the hooks, and two-thirds of the eyes exposed.

In reference to the many varieties of form, and of trimming, which the fashion of each season may prescribe, the dressmaker must be guided by the illustrations provided in the periodicals of the current time, and by the paper patterns of the same. The method of making various descriptions of trimmings, and the signification of the terms employed in the construction of dresses, such as *BOX PLEATING*, *FLOUNCING*, *FRINGING*, *GATHERING*, *GAUGING*, *HONEYCOMBING*, *PLEATING*, *PUFFING*, *QUILTING*, *REEVING*, *RUCHING*, *SLASHING*, &c., will be found described under their respective headings.

**Drills.**—A very stout linen twilled cloth, having a treble cord; it may be had unbleached, white, and in colours, and is used for summer trousers. It is less thick and heavy than Duck, and somewhat resembles thick twilled Holland, and is suitable for men's wear in India and other hot countries. It is much used in the navy and army, and is also useful for boys.

**Droquet.**—A French term for a worsted Rep-made dress material, not much known at present, or else under a different name.

**Dropped Stitch.**—In Knitting, a stitch is frequently slipped off the needle without the knitter being aware of the mistake, and speedily runs down through the rows, and, unless picked up, destroys the whole work. This is called a Dropped stitch, and is detected by the loop heading the line which a stitch forms in the Knitting becoming disconnected from the rest of the work. The number of stitches should be constantly counted during the progress of Knitting, and when a stitch is found short, the work if fine and complicated, unpicked until the loop is reached, or if in plain Knitting the stitch picked up thus: Take a medium sized Crochet hook, put it through the Dropped loop, stretch the Knitting out straight and *CHAIN STITCH* the loop up the line of threads above it until the last row of Knitting is reached, when slide it on to the Knitting needle in its proper place in the work.

**Drugget.**—A coarse cloth made of Felt, and printed in

various patterns and colours, not only employed as a carpet and to underlie carpets—to preserve them from being cut and worn, and to render them softer to the tread—but also employed as linings for rugs made of skins. They should measure  $1\frac{1}{2}$  yards in width, but are rarely found to exceed  $1\frac{1}{2}$  yards.

**Duchesse Lace.**—A beautiful Pillow lace, a variety of Point de Flandre or Brussels lace made in Belgium, and similar in workmanship and design to Honiton Guipure Lace, the patterns of which originally came from abroad. Duchesse Lace is worked with a finer and different thread to that of Honiton, and the leaves, flowers, and sprays formed are larger and of bolder design, the Primrose flower and leaf of Brussels Lace being the design chiefly worked. It contains a greater amount of the Raised or Relief work, that distinguishes the best Honiton, but the stitches and manner of working in both are the same, and

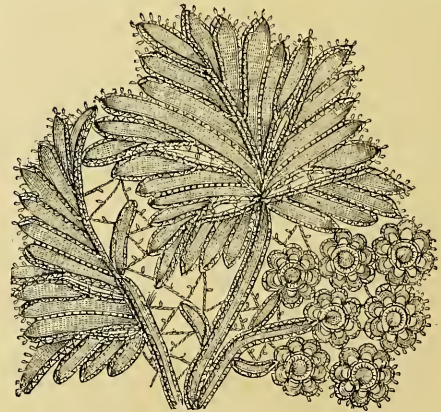


FIG. 311. DUCHESSÉ LACE.

a reference to the instructions for *HONITON LACE* will teach the worker how to form the sprays of Duchesse Lace.

When working Duchesse Lace unite the large sprigs together with the ground described as *DEVONIA GROUND*, and fill in other open places with the same ground. Work nearly all the leaves and Flowers in *CLOTH STITCH* (See *BRAID WORK*, *Close or Whole Braid* and *CLOSE LEAF*), and make *ROPE SEWINGS* for veins and stems when they are in Relief, and *CROSS TRACINGS* and *CUCUMBER PLAITINGS* when they are open work. Work a few leaves and sprays in *HALF or LACE STITCH*, but generally use this stitch for the foundation to Relief work, working leaves, tendrils, and stems in Cloth stitch in Relief over the parts in the body of Lace filled with Half or Lace stitch. Make a *PLAIN EDGE* round the sprays with a GIMP, except on the outside edge of the design, when make a *PEARL EDGE* with a Gimp.

The illustration of Duchesse Lace given in Fig. 311 has no complicated Raised work in it. It is of a flower and leaf

frequently met with in Duchesse patterns, and shows a peculiar manner of working a Rope Sewing, and one often met with in the Lace. Fig. 312, Detail A, illustrates the leaf part of the design, and is worked as follows: Hang on six pairs of bobbins at *a*, and work in Cloth Stitch with Plain Edge on both sides and without a Gimp to *b*; here make a Pearl Edge on the outer side, but continue Plain Edge on

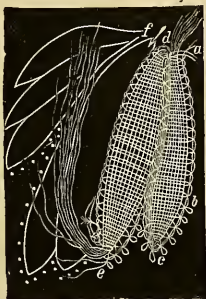


FIG. 312. DUCHESSE LACE—DETAIL A.

the inner. At *c* collect the bobbins together, and with the exception of the two used for the edge, and shown detached at *e*, return all the bobbins to *d* over the Plain Edge on the inner side of the leaf, making a Rope Sewing over them with the two threads and two Pearls close to *e*. From *d* work down to *e* in Cloth Stitch with a Plain Edge on the inner side; make a Pearl Edge on the other, hanging on the



FIG. 313. DUCHESSE LACE—DETAIL B.

bobbins where the leaf parts. Work back to *f*, as before described, and continue until all the divisions of the leaf are filled. The flower in Fig. 313, Detail B, is an enlargement of the pattern to show Devonian Ground and the working of the flower. The stitch used is similar to the one described in Plain Braid (see BRAID WORK.) Work in Cloth Stitch with a Gimp and Plain Edge on the outer side, and a Plain Edge, without Gimp, on the inner, for piece of braid. For

the flower, work a plain Braid with Plain Edge on both sides from *a* to *b*, then continue the Plain Edge, and Cloth Stitch round the outer circle of the flower, but detach the threads forming the inner edge and carry them from *b* to *c*, fasten them there into the Lace, and then carry them to the next curve, and so on until the outer part of the flower is made. Then finish the centre with Cloth Stitch.

**Duchesse Satin.**—A thick, plain satin, exceedingly durable, and made of extra width. It is to be had in all colours, the white and cream being much used for wedding dresses.

**Duck.**—A white fabric made of flax, finer and lighter than canvas, and used for trousering, and small sails. Irish Ducks are made in white, or unbleached, and in black, brown, blue, grey, and olive colours. They are used for labourers' blouses. The cloth is strong, plain, and very thick, having a glazed surface. It varies in width from 27 inches to 36 inches.

**Duffels, or Duffields.**—A species of stout, coarse, woollen cloth, having a thick nap or frieze, resembling small knots, on the face. It is 52 inches in width, and is in much use for the cloaks of poor persons and children, and employed for charitable purposes. Reference is made to "Good Duffel gray, and flannel fine," by Wordsworth.

**Dunkirk Lace.**—In the districts round Dunkirk during the seventeenth century a Pillow lace with a flat thread was manufactured, which, with the laces produced at Bruges and Ypres, was indifferently classed as Mechlin Lace.

**Dunster.**—The old name for Kerseymere, for the manufacture of which the ancient town of Dunster, in Somersetshire, was once famous. The industry, with which the wooden market-house is associated, is mentioned in an Act of James I., where the stuff is called "Dunsters" (see CASIMIRE).

**Durants, or Durance.**—A stout, worsted cloth, formerly made to imitate buff leather, and employed for dress. It is now made in various colours, and in three widths, 27 inches, 36 inches, and 40 inches, and is employed for covering coloured stays, and also for window blinds. This stuff is a description of Tammy, or Everlasting.

Is not a buff jerkin a most sweet robe of Durance?

—Shakespeare.

**Duratee, or Durety.**—This cloth is more generally known under the name DURANTS (which see).

**Dusters.**—These are made in squares, each bordered; in various sizes, checked or twilled, and are made of linen and cotton combined. They can be bought by the yard, the material being  $\frac{1}{2}$  yard in width. Those sold separately measure 20 inches by 24 inches; 24 inches by 24 inches; 24 inches by 27 inches, or 27 inches by 36 inches square.

**Dutch.**—A kind of tape made of fine linen, the numbers running as in the IMPERIAL, from 11 to 151. See TAPE.

**Dutch Corn Knitting.** See KNITTING.

**Dutch Heel.** See KNITTING.

**Dutch Lace.**—Although for many years the finest and best flax thread for lace making was supplied to France and England from Holland, being grown in Brabant and steeped in the rivers near Haarlem, the inhabitants of the country have never become celebrated for their lace manufactories. At various epochs lace schools have been established in Holland, particularly one about 1685, by French refugees, for making a Needlepoint known as *Dentelle à la Reine*, and another for plaited *Point d'Espagne*, while the native manufactories were protected by the Government and foreign laces forbidden to be imported in the eighteenth century, still the industry has never really flourished. Home manufactured lace was largely worn at the Dutch Court, and was also used to trim house linen, &c., but it was not of a fine description or make. Fig. 314 is an example of real Dutch lace. It is a kind of coarse Valenciennes, made with a thick ground,

throughout the world. Climate has much influence on the success of certain dyes, and the scarlet produced on cloth in this country is considered the finest in the world. Wool has generally the strongest affinity to colour. Next to wool, silk and other animal substances receive it best; cotton is the third, and hemp and flax follow successively. As a rule, pigments and dye-stuffs do not produce permanent colours, and some substance is required to produce an affinity between the cloth and the colouring matter. The substances that are employed to act as this bond of union are called "Mordants," the principle being known to the Egyptians and other nations of remote antiquity. The use of aniline dyes is one of recent date, and a great variety of colours have been introduced into the "dry goods" trade. More recently still the Oriental shades of colour have superseded them in favour, and are known by the name of "Art Colours."

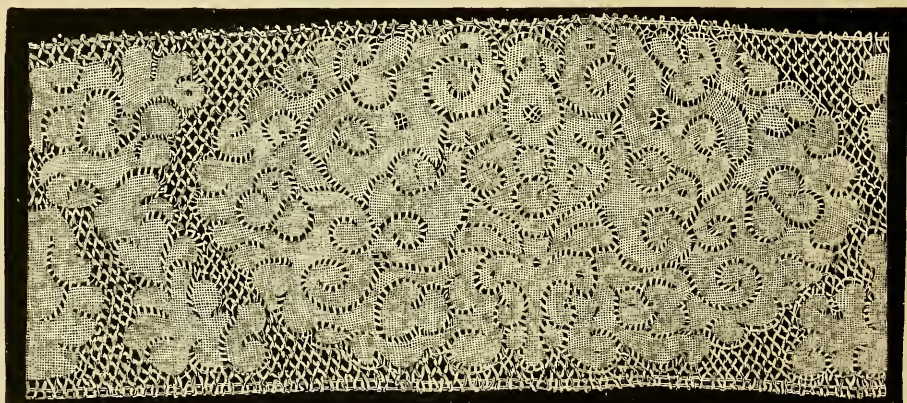


FIG. 314. DUTCH PILLOW LACE.

and of a heavy design, and though substantial and good, it is not equal to the laces of France and Belgium.

**Dyeing.**—Anglo-Saxon *Deagan* and *Deagian*, to dye, tinge, or stain. The art of dyeing is one of great antiquity. Moses speaks of stuffs dyed blue, purple, and scarlet, and of sheepskins dyed red; and the Israelites derived their acquaintance with it from the Egyptians, but doubtless the art was of much earlier date. The Greeks preferred their woollen stuffs to remain in their natural colour, but the external dresses of the wealthy were dyed, scarlet being in great favour, and Tyrian purple the colour reserved for princes, which dye was procured from a shell-fish (a species of the *Murex*) found on the shores of the Mediterranean, and very costly, owing to its scarcity. Amongst the Romans, also, purple was restricted to the use of persons of the highest rank. A great advance has latterly been made in the art, both in England and

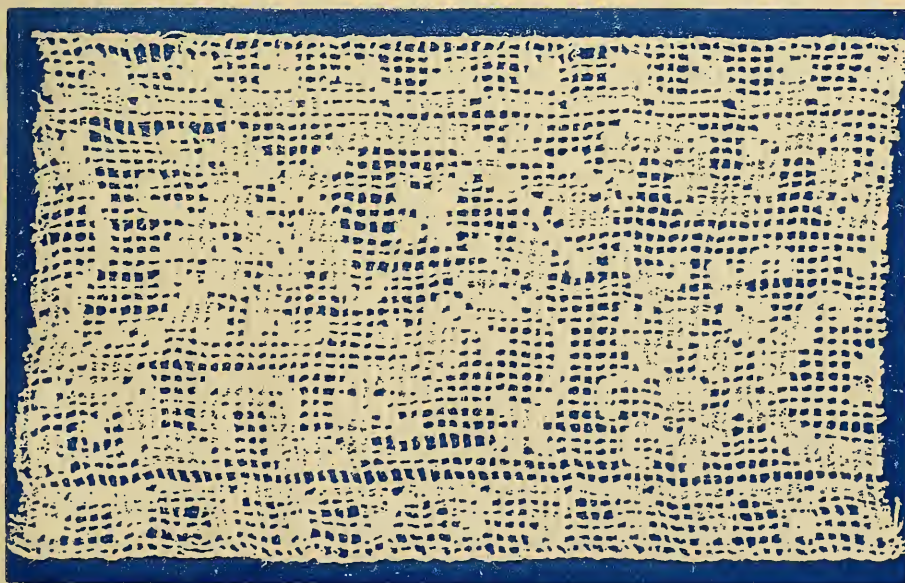
## E.

**Ecaille.**—A French term, which, as applied to needlework, signifies pieces of flattened quill cut into the form of fish scales. This is effected by means of a punch, whilst the quill is in a soft condition, and which, at the same time, pierces little holes, through which it is sewn to the material to be thus decorated.

**Ecaille Work.**—This is an imitation of *Nacre*, or mother-of-pearl work, and consists of sewing quills upon a velvet or silk foundation and forming with them patterns in relief. To work: Take small pieces of soft and flattened quills, and with a punch or pair of scissors cut these so that they fit into and make some device. When the usual punch is used to cut the quills into shape, it will at the same time pierce a small hole large enough for a needle to



CROCHET LACE - IRISH.



DARNED LACE - OLD.



pass through. Make this hole with the point of the scissors, when they are used. When the pieces of quill are ready, arrange them upon the foundation, and sew them down to it, passing the needle through the pierced holes. Having fixed the quills, take gold thread or cord and outline them with it; lay the cord upon the surface of the work, and Couch it down with a securing stitch, brought from the back of the work, as in **COUCHING**.

**Ecclesiastical Embroidery.**—A term used for needlework dedicated to the service of the Church, better known as **CHURCH WORK**.

**Echeveau.**—A French term, denoting a **SKEIN** (which see).

**Ecrû.**—A French term, denoting the colour of raw silk or unbleached linen and cotton. Much lace is sold of this colour, a hue which may be more fully described as *Café au lait*.

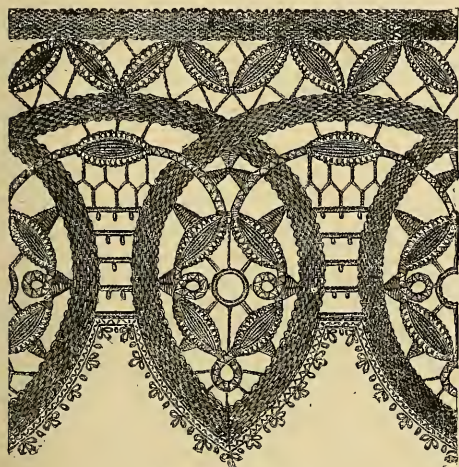


FIG. 315. ECRÛ LACE.

**Ecrû Lace.**—A modern lace made with two kinds of braid, connected together with various **WHEELS** and **BARs**. To work Fig. 315: Procure a plain braid coarsely plaited, and of *écru* colour; also a crinkled or Honiton braid of the same colour. Trace the design upon pink calico, back it with brown paper, and tack the braid to the calico. The crinkled braid will not require to be cut in the upper part of the pattern; where it forms the medallions, make the narrow connecting lines between the centre parts by turning the braid over itself, sewing it firmly together, with one of the outside edges uppermost. **CORD** the **BARs** that connect the upper Braids together, **BUTTONHOLE** the ones between the medallions, ornament these with **PIcots**, and work the pyramid-shaped **BARs** in **POINT DE REPRISÉ**. Fill the centres of the medallions with an open Wheel, and finish off the scalloped edge of the lace with a narrow bought edging.

**Edge.**—There are two edges to lace: the outer rim,

which is either scalloped or plain, and is ornamented with **Picots**, and called the **Cordonnet** in needle-made laces, and the **Engrêlure**, or **Footing**, which is used to sew the lace to the material. See **CORDONNET** and **ENGRÊLURE**.

**Edge Stitch.**—In Crochet, Knitting, and Netting, the first stitch upon a row is sometimes called by this name. Treat it as the rest of the pattern, unless special notice is drawn to it, when either do not work it at all, or work it according to the instructions set forth. When it is not worked, keep the loop of the last stitch in the last row upon the needle, and, without working it, count it as the first stitch in the new row (this is known as **Slipping a Stitch** in Knitting or Netting). By not working this first stitch when making straight lines of Crochet, Knitting, and Netting, a uniform edge is attained, and the strip kept more even than it is when the first stitch is worked.

**Edgings.**—Narrow lace or embroidery, used to trim cambrie and muslin frills, or to sew as a finish on net insertions. Those of real lace are made chiefly in Buckinghamshire, those of imitation Valenciennes at Nottingham. Coventry is famous for its machine-made and cheap embroidery edging. Edgings are sold by the yard and by the piece.

**Efilé.**—A French term signifying Fringed, usually with reference to a narrow width of fringe.

**Egyptian Cloth.**—A basket-woven cotton cloth, employed for crewel embroidery. It is otherwise called "**Momie Cloth**," being made in imitation of that in which Egyptian mummies are found enwrapped. It is from 32 inches to 34 inches in width.

**Egyptian Needlework.**—The Egyptians (800 B.C.) were distinguished for their beautiful **Bead work**, of which head dresses and other handsome ornaments were made, besides its being used for fringes and borders to garments. Their embroidery in coloured silks was used to elaborately ornament their garments. The designs, as gathered from the mural paintings still perfect, are chiefly borders. Some of these are of distinctly coloured and wide apart horizontal lines, finished as a heading with diagonal lines. Conventional flowers and plants, placed in separate compartments, and finished with wide borders, are amongst the specimens, the flowers being arranged without any set pattern, but with great spirit. Mythological figures and subjects are worked on the robes used in a royal enthronement. Amongst these are visible eagle-headed figures, winged divinities, the sacred tree, and gryphons. The stitches used resemble **SATIN**, **CHAIN**, and **OVERCAST**, but as no actual piece of embroidery of the date when Egyptian art most flourished is preserved, the nature of the stitches can only be surmised.

**Eiderdown.**—The fine down taken from the nests of the Eider ducks of Iceland and Greenland, which nests are so lined by the female bird from her own breast. The down is light, warm, and soft, and is sold by the pound weight, and likewise by the skin. The down plucked from the living bird possesses much elasticity, but taken from it when dead is deprived of this characteristic to a considerable extent. It is much employed as wadding for quilts and petticoats, being both lighter and warmer than any

other material so used. The Eider is twice the size of the ordinary duck, and frequents the shores of solitary islands.

**Eider, or Eyder Yarn.**—This yarn is made of the wool of Merino sheep, and is employed for knitting shawls and other articles of wear. It may be had in black and white, in scarlet, blue, and violet, and other colours, and is sold by the pound, ounce, and half ounce.

**Eis Wool** (sometimes written "Ice Wool").—A very fine glossy description of worsted wool, made of two-thread thickness, and employed double for making shawls. It may be had in all colours, and also shaded, and is sold by the one ounce ball.

**Elastic Belting.**—This material is stout and firm in texture, made as the ELASTIC WEBBING (which see). It has a plain edge, and is to be had in black, drab, white, and fancy-coloured stripes, of half an inch, three-quarters of an inch, one inch, and upwards in width, and is sold in pieces of 12 yards and 16 yards. It is employed for chest expanders, belts, garters, &c.

**Elastic Flannel.**—This description of flannel is woven in the stocking loom, and has a pile on one face, on which account it is styled *Veleurs de Laine*, and by other names, according to the fancy of the several manufacturers. The chief seat of the industry is in Wales. These flannels measure from 32 inches to 36 inches in width, and are principally employed for women's dressing-gowns and jackets. They are usually made either in coloured stripes on a white ground, or else in plain rose or blue colour.

**Elastic Textiles.**—These consist of bands, garters, braces, elastic stockings, kneecaps, ribbons employed for articles of women's dress, surgical bandages, &c. The warp of this material is made of indiarubber, and the woof of silk, cotton, mohair, or worsted thread. It was first made at Vienna, having been invented by a major in the Austrian service, who afterwards removed to Paris, and erected a large factory at St. Denis. It is now manufactured in this country. *Boot elastics* are made from 3 inches to 5 inches wide, and may be had in silk, mohair, and thread. Methods of weaving are adapted to produce the quality of elasticity, as in the various kinds of LAINE ELASTIQUE (which see), as also in knitting, a rib being made in stockings and vests, enabling them to cling closely, and yet to expand in proportion to the size to be fitted.

**Elastic Webbing.**—This material consists of indiarubber covered with cotton, mohair, or silk. The indiarubber is spread out into very thin, flat sheets, and cut with a knife, by means of machinery, into square threads no thicker than a fine pin, if so desired. The width is decided by the number of these cords—1 to 16, or upwards. These narrow and single cords are turned out in two lengths of 72 yards to the gross; and the wider, in four pieces, of 36 yards each.

**Elephant Towelling.**—Although primarily designed for towelling, this cloth has latterly been much used for crewel embroidery. It is a variety of the HUCKABACK and HONEYCOMB (which see).

**Elephant Towelling Embroidery.**—This is a combination of DRAWN WORK and EMBROIDERY, and takes its

name from the material upon which it is executed. It is suitable for making antimacassars and mats. To work: Take a piece of Elephant Towelling the size required, allowing for a fringe all round. Trace out in its centre a sixteen pointed star, or a Vandyke, or Cross, and work over this in flat SATIN STITCH with coloured Pyrenean wool. Make a wide border round this centre ornament thus: 3 inches from the edge of the material draw out inch squares of threads, leaving a plain square between each drawn out square. BUTTONHOLE round the drawn out squares and fill them with WHEELS, and fill in the plain squares with an eight-pointed star, worked with fine Pyrenean wool of the same colour, but of a different shade to the wool used in the centre star. To make the Fringe: Draw out the threads round the edge of the material for the depth of  $1\frac{1}{2}$  inches, and ornament with a line of wide apart Buttonhole in Pyrenean wool of the same shade as that used in the centre star.

**Elliottine Silk.**—A description of knitting silk which is the especial manufacture of a particular firm, and so called after a popular writer on the subject of Needlework. This knitting material is a composition of silk and wool.

**Ell.**—A standard measure of length, employed for textiles. It measures 45 inches, or 3 feet 9 inches, or  $1\frac{1}{2}$  yards. It was fixed at 45 inches by Henry I., A.D. 1101. A French *ell* is  $1\frac{1}{2}$  yards, or 54 inches; a Flemish *ell* is only equal to 27 inches. The English *ell* to the Flemish is in proportion as 5 to 3. The Scotch *ell* comprises  $37\frac{3}{16}$  English inches. The term is one which also is used verbosely to denote an indefinitely long measure.

**Elysée Work.**—An arrangement of two coloured cotton materials after the manner of APPLIQUE, and an easy and inexpensive kind of Embroidery. The designs are floral, and are cut out of light coloured sateen cloth, laid upon dark sateen cloth, and ornamented with EMBROIDERY STITCHES in coloured floselles. To work: Select a continuous running pattern, chiefly composed of sprays of leaves and tendrils. Trace this upon pale green sateen cloth, and cut it out with a sharp pair of scissors. Frame a piece of olive green or ruby coloured sateen cloth, in an EMBROIDERY FRAME, paste the sea-green leaves, &c., on to it, and leave it to dry. Then unite the leaves together with stems of CHAIN STITCH, made of various shades of green floselles. Vein the leaves with green and ruby coloured floselles in STEM STITCH, work the centres of flowers with FRENCH KNOTS, and fill in any open or bare spaces with tendrils in Stem Stitch, made with ruby floselles.

**Emboss.**—A term employed in Embroidery to signify the execution of a design in relief, either by stuffing with layers of thread or succession of stitches underneath the Embroidery, or else by working over a pad made with thick materials.

The formation of ornamental figures in relief entered largely into all ancient Embroideries, and was considered as a distinguishing mark of good workmanship. The taste for it has not been encouraged with the revival of needlework, it not now being considered true art to detach from the surface of a material a representation



of natural objects which should, when copied in needlework, never be treated save in a flat and conventional manner. Figures were slightly raised from their grounds and padded out in the earlier centuries, but it was during the seventeenth century that this padding attained its greatest relief, and became known as EMBROIDERY IN THE STAMP, as well as Emboss, as the latter term includes all raised parts, whether made by Paddings or Raised Couchings, or by sewing to various parts of the design, hammered up plates of gold and silver, or bullion, tinsel, spangles, paillons, mother-of-pearl, beads, precious stones, and other materials. To Emboss: Pad out the surface of the material with wool or hair, and confine this padding to its right place by sewing white or coloured silk tightly down upon it. Lay the bullion over it, as described in BULLION EMBROIDERY, or fasten the other materials to the work by sewing them on through holes expressly drilled in them for that purpose.

**Embossed Plush, or Velvet Embroidery.**—A handsome work, very fashionable at the present date. The materials used are stamped plush or velvet, Japanese gold thread, flosselles or floss silks, and very narrow silk cords. To work: Select a bold conventional flower design, clearly stamped out on its material. COUCH down on to the flat parts either the narrow silk cords or the gold thread, outline with these the chief parts of the pattern, cut off the cord or gold thread where each outline finishes with care, and SEW it down on the right side of the material until it is quite secure. The outline finished, take the floss silks and work in SATIN stitch with them, fill up the small parts of the pattern, and make the veins of leaves, and the centres of flowers or buds, with the silks, using several shades and varieties of colour over the various parts.

**Embroidery.**—An art which consists of enriching a flat foundation, by working into it with a needle coloured silks, gold or silver thread, and other extraneous materials, in floral, geometrical, or figure designs. The origin of embroidery is lost in antiquity, but it is known to have existed before painting, and to have been the first medium of reproducing natural objects in their natural colours. The work came from the East, and was first called Phrygium, or Phrygian work, while an embroiderer was called Phrygio, and designs worked entirely in gold or silver thread, Auriphygium; and these names seem to indicate that it was first brought to excellence by the Babylonians, although Sir J. G. Wilkinson has discovered upon Egyptian monuments painted in the Eighteenth Dynasty, before the time of Babylon, designs in arabesque Embroidery upon the garments and furniture of the Egyptians. There is no doubt that both the Assyrians and the Egyptians were particularly lavish in their needlework decorations, not only in their temples, houses, and garments, but even for the sails of their boats; and it was from them that the Jews learnt the art, and considered it worthy of express mention in Exodus as part of the adornment of the Tabernacle, and of the sacred robes of their priests. From the Egyptians and the Hebrews, and also from Eastern nations, the Romans and the Greeks became acquainted

with its higher branches, and the latter appropriated the honour of its invention to their goddess Minerva, while Homer introduced into his writings descriptions of the Embroidery executed by Helen, Andromache, and Penelope. The Romans, after their conquests, became possessed of much spoil in the way of Embroidery, and the needlework of Babylon, which retained its reputation until the first century of the Christian era, was highly prized by them. The veils given by Herod to the Temple came from Babylon, and Cicero describes the magnificence of the embroidered robes of Babylonian work worn by Tarquin the Elder. Gradually the Romans learnt to Embroider, and after the introduction of Christianity into Europe and the founding of religious houses, the art became of great importance and almost a science, the designs being contributed by artists and a lavish expenditure of time and money bestowed to bring it to a high state of perfection. At one time only the borders of garments were worked, and as the name of Phrygium gradually died out, the Latin words *Brustus*, *Bradatus*, *Aurobrus*, were substituted to denote needlework, and from these the French *Broderie* and the English Embroidery are derived. From the first to the end of the sixteenth century, Italy was looked upon as the centre of Embroidery, the Popes of Rome collecting from all countries the most beautiful specimens, and ordering that costly presents of needlework should be made by the faithful to the churches and religious houses. As the knowledge of needlework increased, its varieties were no longer classed under one name, but were each distinguished with separate titles: Thus, *Opus Consutum* meant two materials applied to each other, like our modern Appliqué; and also Cut Work, *Opus Plumarium*, Embroidery in Satin or Long stitch, in which the stitches are laid over each other, like the plumage of a bird; *Opus Pulvinarium*, or work upon canvas in Cross, Cushion, or Tent Stitch, like our modern Woolwork; and *Opus Anglicum*, a name given to an English needlework that attained great celebrity both at home and abroad, from the thirteenth to the sixteenth century, from the peculiarity of a stitch used in its manufacture. Up to the time of the Wars of the Roses English Embroidery was justly famous, but it then languished, and when the taste for it revived, it was never again executed with the same amount of gorgeous simplicity, the patterns becoming too overloaded with ornament for true taste. On the Continent during this period the work flourished with increased vigour, and in Paris the Embroiderers formed themselves into a guild, and were in esteem, grants of land being frequently given for their handiwork. The Reformation may be said to have given the death blow to Church work in England, and, through it, to the finer sorts of Embroidery. Churches were no longer allowed to be decorated with altar cloths, priests' robes were almost abolished, and the convents (the great schools of the art) were destroyed. During the reigns of James I. and Charles I., besides work with crewels, very fine Embroidery was done upon silk and satin foundations for secular purposes, but this never attained the dignity and costliness of the Church work. The chief patterns were heraldic devices, portraits, and flower scenes. During the wars between Charles I. and

his Parliament, Royalist ladies were fond of embroidering miniatures of the King, and working into them the real hair of that monarch; and mention is made in old chronicles of the granting of hair for that purpose. After the King's execution these miniatures were treasured as sacred relics, and many of them can still be seen in a good state of preservation. A peculiar kind of Raised Embroidery, known as Embroidery on the Stamp, was much in vogue at this period, and for a century afterwards. During the reign of Queen Anne the patterns for Embroidery were extremely good and well considered, and the work, chiefly in flat Satin Stitch upon flat grounds, was essentially artistic, both in design and in colouring. This fine Embroidery flourished during the reign of that queen and that of the Georges, the patterns becoming gradually more refined, and consisting of light garlands of flowers, or delicate sprays, and groups or figures in the Watteau style, all shaded and worked in imitation of the most minute of paintings. In the earlier part of the present century fine Embroidery was succeeded by a coarser kind, into which large figures were introduced, whose hands and faces were not worked, but painted, while their dresses and surroundings were either worked in silks or crewels. Etching Embroidery, or Print work, was then also much the fashion. To this period the works of Miss Linwood belong, which are full-size copies from Guido, Carlo Dolci, Opie, and Gainsborough. Embroidery then sank to its lowest ebb, Church work had entirely disappeared, the fine silk work became out of date, and the only work that at all flourished was the mechanical copying of Berlin patterns, first in Tent, and finally in Cross stitch; but the revival of the taste for design fostered by the Exhibition of 1851 produced a favourable change in needlework, and from that date old work has been hunted up and copied, and artists have emulated each other in pointing out the differences between bad and good designing, and in fresh patterns; and at present both Church work and Embroidery for home uses are carried to as great a perfection as, if not actually surpassing, the needlework of the Middle Ages.

During all these changes in the history of European needlework, the art of Embroidery in the East may be said to have remained in its original state. True to their Oriental character, the Eastern nations have continued steadily to reproduce the ancient patterns without inventing new ones; and, as they possess in a high degree the most magnificent conceptions of colouring, they execute needlework of the most gorgeous tints, yet of such harmonies as to be in perfect good taste. The Chinese, Persians, Indians, and Japanese are all remarkable for their skill, and the modern Egyptians, Bulgarians, and Algerians are not far behind them, embroidering head veils and towels with gold and coloured silks, and frequently enriching these with precious stones, and executing the whole with great taste; in fact, until the introduction into the East during the last few years of our meretricious aniline dyes, and the inharmonious colouring produced by them, Eastern needlework continued to be as beautiful as it was in the time of Moses.

Embroidery is divided into two chief heads: that worked upon white with washing materials, and that worked with

coloured materials upon a coloured foundation. The latter of these is the original Embroidery, and embraces most of the finest kinds of work, and it is again subdivided under three heads—*Guimped Embroidery*, *Embroidery on the Stamp*, and *Low, or Plain Embroidery*.

*Guimped Embroidery* consists in cutting out shapes in vellum and laying them upon the surface of the material, or raising the groundwork with cords and then covering these parts with gold or silk threads. It also includes the hammering out of very thin plates of metal and attaching these to the surface of the material. It survives in our modern Church work.

*Embroidery on the Stamp* is formed by raising in high relief from the groundwork figures, animals, and other objects. It is done by outlining the figure upon the groundwork, and then padding it up with horsehair and wool to a great height, and covering this with thick white or coloured silk and satin. Above and upon this most elaborate Embroidery stitches are worked; sometimes the figures are entirely clothed with the most delicate of needle-made laces, at others with the finest of Embroidery, and with real jewels, such as pearls and garnets, interwoven into the pattern. This work flourished in the seventeenth century; it has no counterpart in modern times.

*Low, or Plain Embroidery*, includes all the Embroidery in Satin and other stitches upon a plain foundation, whether worked alike upon both sides or slightly raised from the surface by run lines (not by padding), or worked as the usual Embroidery with coloured silks upon satin, velvet, cloth, or linen foundations.

*White Embroidery*, so called from its being worked upon white or other light materials with cotton or ingrain silks, was imported from the East, particularly from India, whose natives still excel in it, as do the Chinese in Tambour work, one of its varieties. It gave the first idea of lace, and may be looked upon as one of the foundations of lace work. The Guipure Carrickmacross lace is a fine white embroidery on cambric connected with Lace Stitches. For a very long period in Europe it was only worked in nunneries, and used for sacerdotal purposes, but it at length became more universally practised, and the natives of Saxony were the first who were particularly expert in making it. It does not seem to have been introduced into France until the middle of the eighteenth century, into Scotland and Ireland at the end of that time, and into Switzerland at the beginning of the present century. Wherever it becomes established, it adds considerably to the comfort of the poorer classes, as it forms the staple occupation of the women and children in those districts. It is of two descriptions, the *Open* and the *Close*. In the *Open*, the pattern is produced by the disposition of the holes cut and Overcast, and includes Broderie Anglaise, Madeira, and Irish work, besides other kinds differing but little from these; in the *Close*, the stitches are worked upon the cambric or muslin foundation in the same manner as in flat Embroidery, and the stitches are described alphabetically under the heading of STITCHES, which will be found after the EMBROIDERIES.

EMBROIDERIES.—*Embroidery alike upon both sides of*



LINEN EMBROIDERY.—HUNGARIAN



LINEN EMBROIDERY.—GERMAN.



*material*.—This Embroidery requires to be worked in a frame. The patterns are the same as used for flat Embroideries, and the work is executed in Satin Stitch, with filosselles on floss silk. To work: Trace a design consisting of small flowers and leaves upon a material, and place in a frame. Bring the needle up upon one side of a traced flower or leaf, and put it down again on the opposite side, and in a slightly slanting direction; return it along the back of the material to the place it first came up at, and bring it out there, close to the last stitch and on the right-hand side. Put it down close to where it went in in the last stitch and on the right-hand side, and continue this manner of working for the whole design. Shade by working leaves or petals in different colours, not by blending colours in one leaf, and fasten off, and commence threads by running them in, so as to show neither at back nor front of work.

*Embroidery, au Passé*.—See EMBROIDERY IN SATIN STITCH.

*Embroidery, Beau Ideal*.—This is a machine-made, imitation of Broderie Anglaise, and consists of strong and well made strips for trimmings, varying in width from three-quarters of an inch to 1½ inches. It is an extremely clever imitation of hand made Embroidery, the edges being finished with plain and scalloped lines of Double Overcast, and the holes forming the design worked over in Overcast. A thread is run in readiness to draw the trimming up into gathers, so that it can be sewn on to a foundation with little trouble.

*Embroidery in Satin Stitch*.—This work was anciently termed Low or Plain Embroidery, to distinguish it from the Guimped Embroidery or Embroidery on the Stamp, and it is now sometimes called Embroidery au Passé. The work, though named after one particular stitch, includes all flat Embroideries done with coloured silks, filosselles, or wools upon coloured satin, silk, velvet or linen foundations, and these materials may either be worked into the foundation as shaded embroideries or as needlework executed in one colour. Satin Stitch Embroidery, when the designs are shaded, is capable of producing the most beautiful results, and is equal in effect to painting. It was this branch of the art that was brought to such perfection in the time of Queen Anne and the Georges, when sprays and garlands of flowers were worked upon light silk or satin grounds in tints that matched their natural colours to the minutest detail. The Satin Stitch Embroidery in one colour is much easier and more quickly executed than the shaded, and is adapted for many purposes that the shaded is too good for, such as mats, table-borders, bags, sachets, slippers, and other articles of daily use. To work a shaded pattern: Draw upon light silk or satin a delicate pattern consisting of flower sprays, and tint this design in natural shades with water-colours. Then frame it in an EMBROIDERY FRAME and commence to work. Let the right hand be always above the frame, ready to receive the needle when pushed through, and the left beneath the frame; bring the needle out to the right hand and put it in to the left. Do not handle the silk at all, and make the stitches rather long and of unequal lengths, as in FEATHER STITCH, and be

careful that the outlines of all the filled-in design shall be clear and distinct, and blend the various shades of one colour into each other by running the stitches one into the other. Arrange that the lightest shades of silk shall be worked in so as to show where the light falls most prominently, and see that these lights all fall from one side of the work to the other. Use eight shades of silk in a medium sized flower, and work flowers of the same kind in



FIG. 316. EMBROIDERY IN SATIN STITCH.

the same shades, but make some darker and some lighter than the others, by leaving out the lightest or the darkest shades in these, and so altering their appearance, and make the stitches of different lengths, in the petal of a flower, as in Feather Stitch. Fill in the centres with FRENCH KNOTS, and also work these as finishes to the stamens. Work the leaves in eight or ten shades of green, using greens shading to yellow and brown, and green shading to blue, upon different leaves. Make the edges

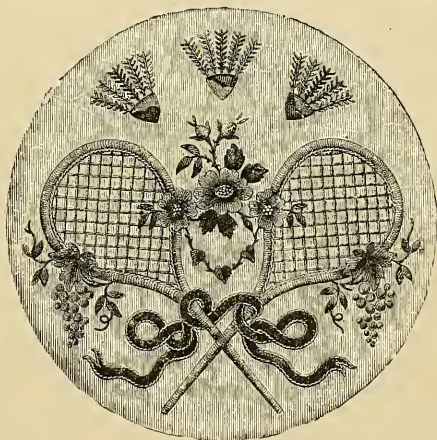


FIG. 317. EMBROIDERY IN SATIN STITCH.

of the leaves lighter than the centres, but preserve the fall of light; shade one side of the leaf differently to the other, and vein with light or dark veins, according to the position of the leaf. Work the veins in SPLIT STITCH; work the stems and tendrils of the design in ROPE STITCH. Make no knots in the embroidery silk, but run the ends in on the right side of the work, both when commencing and fastening off a thread.

Embroidery in Satin Stitch in one shade need not be worked in a frame. The design is traced upon the foundation, and then worked in various Embroidery Stitches. Several distinct tints of colour can be used upon the same patterns, but there must be no shading or blending of shades of one tint into the other. The appearance of the work is dependent upon the judicious selection of primary colours and the amount and precision of the Embroidery stitches. Fig. 316 is intended for a border of this kind of Embroidery, and is worked as follows: Trace the design upon olive green satin or silk, work the petals of the flowers in SATIN STITCH in orange gold silk, and fill in their centres with FRENCH KNOTS of a deeper shade of orange silk. Work one side of the leaves in Satin Stitch of an olive green shade of filoselle, OVERCAST round the outer edge of the other side of the leaves, and fill in with POINT DE POIS worked in a light olive green shade; work the small leaves in the same shade, and the stems in a brown filoselle and in CREWEL STITCH.

To work Fig. 317: Select a light-coloured silk foundation, and work the Embroidery in three contrasting tints; outline the battle-dorers in DOUBLE OVERCAST, and raise them with a padding of run lines; work their centres in POINT RUSSE, and surround with a line of CHAIN STITCH. Work the shuttles in two shades, and in SATIN STITCH, their feathers in Point Russe. Work the rose with Satin Stitch, petals and centre in FRENCH KNOTS, the leaves in POINT DE PLUME and Satin Stitch, the grapes in POINT DE POIS, the ribbon outlines with Chain Stitch in a light colour, and fill in with Satin Stitch in a dark colour.

*Embroidery on Canvas.*—The chief ancient Embroidery upon coarsely woven canvas or unbleached materials is known as TAPESTRY, and when this became out of date it was superseded by CREWEL WORK, and then by patterns drawn and painted by hand upon an open-meshed yet fine canvas, and executed in TENT STITCH with English worsted or crewels. This fine canvas allowed of every stitch being worked of the same size and length, but as it was a tedious operation to fill in large pieces of work with such fine stitches, a coarse canvas with wide apart meshes was introduced, and Berlin patterns executed upon it, first in Tent and then in CROSS STITCH. The old-fashioned CANVAS WORK allowed of some display of the worker's taste and ingenuity in drawing the design and shading it, and patterns so drawn could be shaded without the tedious attention to counting stitches necessary when executing Berlin patterns, but since the introduction of the last named it has almost entirely fallen into disuse. See BERLIN WORK, CANVAS WORK, and TAPESTRY.

*Embroidery on Chip.*—The material upon which this work is executed is manufactured abroad, and is made either of fine plaited chips or wood shavings. Rushes dried

and plaited together would form the same kind of foundation, and would have the same appearance of coarse Java canvas, and are as suitable as the chips to form the mats and other articles for keeping heat and wet from furniture for which this work is used. The Embroidery is executed in bright coloured silks, and the designs and stitches are extremely simple. The design given of this work in Fig. 318 is a mat with its four corners filled in with sprays of flowers, and the centre ornamented with a star. To work: Make the centre a star of twenty-four points and of three shades of a bright-coloured silk, and where the points meet in the centre of the star, work one CROSS STITCH in the medium shade of silk. Work the cornflower spray in blue and green silks, the cornflowers in PICOT, the leaves in SATIN, and the stems in CREWEL STITCH. Work

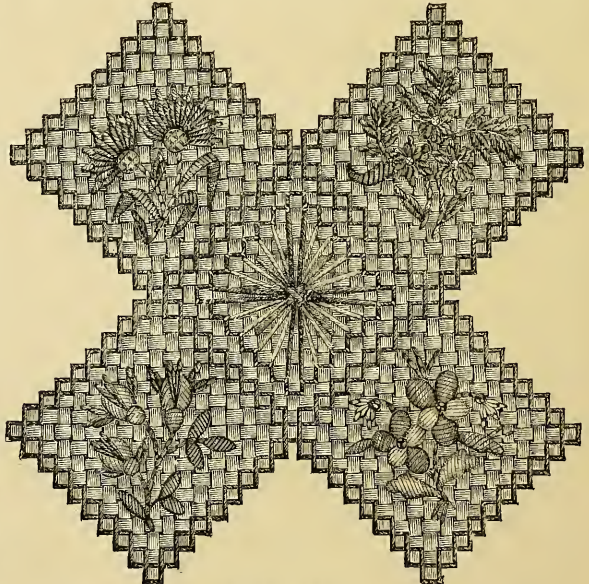


FIG. 318. EMBROIDERY ON CHIP.

the rosebuds in rose colour and green silk, the buds in Picot and Satin Stitch, the leaves in Satin, and the stems in Crewel stitch. Work the pansies in shades of purple silk with amber centres, leaves and flowers in Satin Stitch. Work the ragged robin in white and green silks, the flowers in PICOTS of white silk with a FRENCH KNOT as centre, the principal leaves in Picot, the stems in Crewel Stitch. Edge the mat with a double Vandyke line in POINT RUSSE worked with the darkest shade of colour used in the centre star.

*Embroidery on Lace.*—A modern work made with a foundation of machine-made laces, selected for their bold designs, and worked with coloured filoselles, tinsel, and gold cord. The lace, when ornamented, is used for dress trimmings, and curtain or table cloth borders,

Coloured, white, or black laces are used. To work: Select a coarse lace with an effective pattern, outline the chief parts of the design with gold cord or tinsel; sew this down on the material, as in **COUCHING**, with a coloured silk. Work over the centre parts of the pattern with variously coloured silks, using colours that contrast but yet blend together. Work in the silks with **CREWEL**, **HERRINGBONE**, or **SATIN STITCH**. Use Japanese gold

lin, and rub powdered blue through the holes, and then back the muslin with brown paper. Outline the pattern with a run thread of Embroidery cotton. Work the stems in **ROPE STITCH**, the leaves, with the veins left unworked, in **POINT DE PLUME**, the rest in flat **SATIN STITCH**, the flower by itself in **Satin Stitch**, with a centre of **FRENCH KNOTS**, the two flowers together in **French Knot centres**, surrounded by **Satin Stitch**, with outer leaves made with

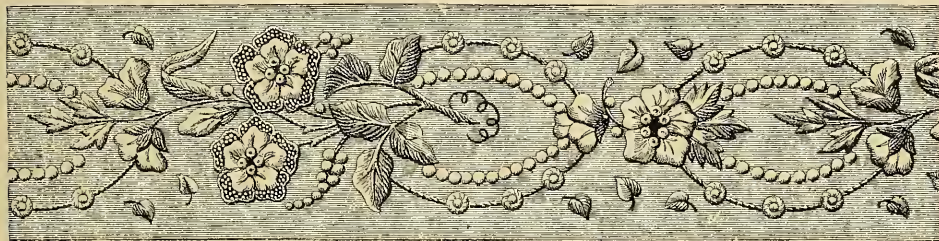


FIG. 319. EMBROIDERY ON MUSLIN

thread and raw silks for mantel borders; tinsel, filloselle, or crewel wools for less permanent work. Leave the lace background untouched.

*Embroidery on Leather.*—The patterns for this Embroidery are the same that are used for **EMBROIDERY IN SATIN STITCH**, and the foundation is either of kid or very fine leather. To work: Trace the design upon thin leather, and prick holes for the needle to pass through, or buy a pattern already traced and pricked. Work the design in **SATIN STITCH**, with various coloured filloselles,

**POINT DE POIS**, and finished with **OVERCAST**, and work the large balls as raised **DOTS**.

*Embroidery on Net.*—This work is a combination of Lace stitches, Embroidery stitches, gold thread, and Braid, and is suitable either for Insertion or Edgings in Dress Trimmings. To work as an Insertion, and as shown in Fig. 320: Draw out the Design upon pink calico, and tack fine black or white net upon it. Take the black or white lace braid that is made in loops, cut it, and tack each loop separately in its place on to the pattern.



FIG. 320. EMBROIDERY ON NET.

and when the work is finished, paste the back of the leather upon thin linen to keep it from splitting.

*Embroidery on Muslin.*—This is a fine kind of close white Embroidery, and is also known as Irish, Saxony, or Madeira work, from the skill exhibited in its manufacture by the peasants of those countries. The work is illustrated in Fig. 319, and is done upon fine cambric or muslin, with Embroidery cotton, Walter and Evans' No. 40. Trace the design upon thin cartridge paper, prick it round with a number of pin pricks, lay this pattern on the mus-

lin, and rub powdered blue through the holes, and then back the muslin with brown paper. Outline the pattern with a run thread of Embroidery cotton. Work the stems in **ROPE STITCH**, the leaves, with the veins left unworked, in **POINT DE PLUME**, the rest in flat **SATIN STITCH**, the flower by itself in **Satin Stitch**, with a centre of **FRENCH KNOTS**, the two flowers together in **French Knot centres**, surrounded by **Satin Stitch**, with outer leaves made with

Where the design shows large stitches in the centre of these loops, **BACK STITCH** them to the net with coloured filloselles, and where they are left plain, **OVERCAST** their edges on to the net with the same coloured filloselles. Fill the centres of the flower with **WHEELS**, and work the stems by darned coloured filloselles in and out, or by couching gold thread down on them.

*Embroidery on Net with Silks.*—Worked without braid, with éru or coloured net, filloselles of various shades, and gold and silver threads. To work: Trace a

group of flowers, or a bold Arabesque pattern, upon pink calico, tack the net to it, and outline all the design with lines of gold thread, COUCHED down, or with BUTTONHOLE worked with filoselle. Finish by DARNING the silks in and out of the net, to fill in the leaves, or thick part of the design. Work the centres of flowers, and other light parts, with open Point Lace stitches, using the net foundations as a background, or cut them away and secure with BUTTONHOLES.

To work the Edging shown in Fig. 321: Trace the design, and lay the net over; tack the Braid down, and make the BARS. BUTTONHOLE the net where left as an edging, and OVERCAST the braid to the net where it is to be cut away. Work the sprays in SATIN STITCH,

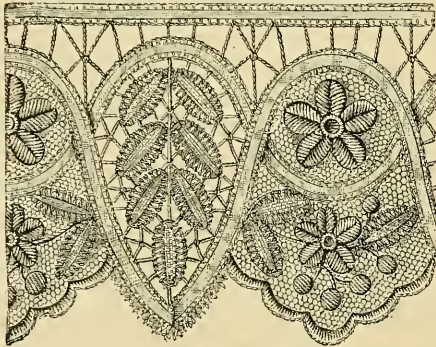


FIG. 321. EMBROIDERY ON NET.

untack the pattern, run the net on the wrong side to the braid, close to where it is to be cut, and cut it away from underneath the Bars.

*Embroidery on Netting.*—A name given to DARNED NETTING.

*Embroidery on Silk.*—This Embroidery is executed in any of the usual Embroidery stitches, but Satin, Feather, Crewel, and French Knots are most selected. To work Fig. 322: Trace the design upon olive green silk, and frame it in an Embroidery Frame. BACK STITCH down gold braid, and work with Pearsall's silks, the cornflowers and poppies in their natural shades, and in SATIN STITCH, except the centres of the poppies, which work in FRENCH KNOT, and the diamond crossings over the calyx of the cornflowers. Work the leaves in shades of olive green, and in Satin Stitch, the stems in CREWEL STITCH, and the barley in Satin Stitch.

*Embroidery on the Stamp.*—Also called Raised Embroidery. The figures in this work were raised in high relief from their backgrounds by means of pads formed of wool or hair being placed under the needlework, as already described in the general introduction to this article (see p. 172).

*Embroidery on Velvet.*—There are two descriptions of this work. The first, or true Embroidery upon Velvet, is an imitation of the celebrated Benares work, and is made as follows: Frame the velvet, and back it with a thin holland foundation (see EMBROIDERY FRAME), and

then trace the design upon it with white chalk. Work this over with SATIN STITCH, FRENCH KNOTS, and other

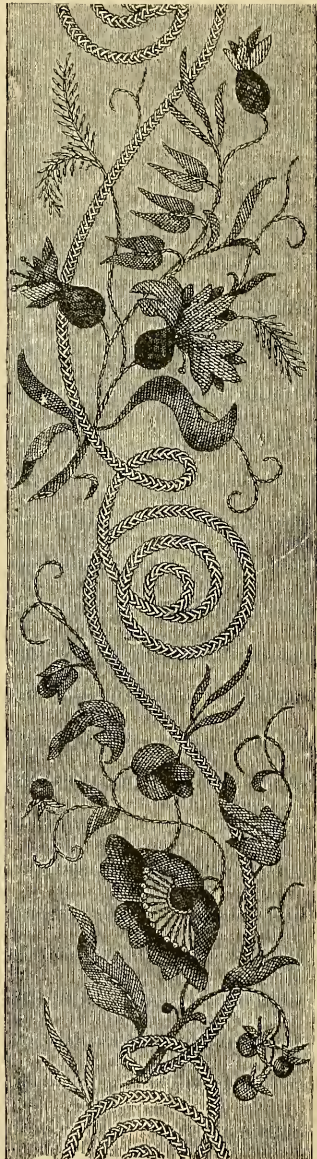


FIG. 322. EMBROIDERY ON SILK.

EMBROIDERY STITCHES, using bright coloured floss silk, and a large quantity of gold and silver thread. Should



the velvet foundation be of light gold colour, work the pattern with dark and brilliant shades of floss silk only; but should it be cream or white, work with gold and silver thread only; should it be of rich and dark velvet, use both gold and silver thread and bright floss silks. Use the primary colours, and carefully avoid all colours obtained by aniline dyes.

The second description of Embroidery upon velvet is an **APPLIQUÉ**. To work: Cut the pattern out upon velvet, which must be previously framed and backed with holland, and paste it upon a silk foundation. Lay two lines of gold thread or purse silk round the velvet outlines, secure them as in **Couching**, work the stems and tendrils of the design with gold bullion, ornament the centres of the flowers with **FRENCH KNOTS** made with embroidery silk or filoselle, and mark out the veins of leaves and other parts of design with long **SATIN STITCH**, in filoselle or floss silk.

*Embroidery with Gold and Silver.*—When gold and silver threads are used for Embroidery, they are generally associated with coloured silks and filoselles, and

raised over vellum, or laid flat and **COUCHED**, and fill in the border with spangles and long shaped beads crossed with coloured silks.

**STITCHES.**—The stitches used in Embroideries are distinguished by names selected, as far as possible, to indicate their appearance when worked. They are as follows:

*Arrow Stitch.*—A name sometimes given to Stem Stitch, because of its slanting direction. See *Stem Stitch*.

*Au Passé Stitch.*—Also known as Point Passé, Passé, and Long. It is a name given to Satin Stitch when worked across the material and without any padding. See *Satin Stitch*.

*Back Stitch.*—A stitch also known as **HEM STITCH**, and used in fancy Embroideries, and in plain needlework. To work: Bring the needle up upon a traced line, and insert it into the material, a little behind where it came up, and bring it out a little beyond, both putting it in and bringing it out upon the straight line. Put the



FIG. 323. EMBROIDERY WITH GOLD AND SILVER.

when used with these materials for Ecclesiastical purposes the work is called Church Work. The same kind of work is, however, notwithstanding its expense, occasionally used for secular purposes, such as table borders, cushions, and chimney valances. To work: Stretch the material in a frame, and draw the design; cut out little pieces of parchment to fill in any raised parts, such as the flowers and leaves, shown in Fig. 323, and tack these down into their position. Make small holes through the material with a stiletto, run the gold or silver thread into a large-eyed needle, and bring it up from the back of the material, cross it over the parchment, and return it to the back through one of the holes. Fill in the centres of the flowers, the lower part of the buds, and the points of the stamens, with spangles crossed with coloured silks, and ornament the centres of the leaves with laid rows of these spangles. Make the open net pattern, the small spray-shaped leaves, the stamens, and the stems, with gold purse silk. Work the two lines of the border with gold thread,

needle down again in the same hole made when it first came up, and bring it out again on the line a few threads forward. Continue to make small even stitches in this way along the line. The beauty of the work consists in every stitch being made of the same size, and kept in an even line.

*Barred Witch Stitch.*—See *Herringbone Stitch*.

*Basket Stitch.*—A Raised Couching Stitch chiefly used in Church Work, but occasionally in silk Embroideries. To work: Lay down perpendicular lines of fine whipcord upon the material, at even distances apart, and secure them with tacking threads. Upon this foundation lay down three or four strands of purse silk or gold cord. Pass these threads over two lines of whipcord, in a horizontal direction, and secure them with a stitch brought from the back, pass it over them, and return it to the back, and repeat this stitch until the four strands of silk or gold cord are stitched down between every two pieces of whipcord. For second row—Lay down the four threads

of silk or gold over the whipcord, and close to those first laid, and secure them with stitches brought from the back of the material, and returned there. Make the first securing stitch over one strand of whipcord, so as to prevent the securing threads forming a line down the work, then secure the threads over two strands of whipcord as before. Repeat these two rows to the end of the space.

*Battlemented Stitch.*—An arrangement of Overcast, Holbein, or Point de Russe, to imitate in Embroidery the indented line of battlements upon castles, &c. The stitch is used in Ticking and other ornamental Embroidery, and is shown in the centre line of Fig. 324. To work in Holbein stitch with both sides alike: Run the thread first over, then under, and then over the traced line, so that every alternate stitch fills up a marked space. In the second running, work over the plain spaces and under the ones already filled in. To work in Overcast: Trace a battlemented line on the material. Bring the needle up from the back, and cover the line with fine and even Overcast stitches, working from left to right. To work in

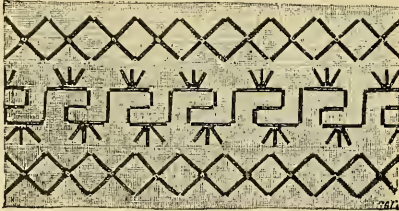


FIG. 324. BATTLEMENTED STITCH.

Point de Russe: Trace a battlemented line. Bring the needle up from the back of the material, at one end of the short line forming the top of one Battlement, put the needle back at the end of this line, only take up a few threads of material, and bring the needle out, at the top of the short upright line, put it down at the end of the line, take up a few threads of material, and bring it up ready to make the next line in the same manner. Work from right to left, and continue to the end of the traced line. The three diverging lines at the top and bottom of each battlement (See Fig. 324) work in LONG STITCH, as also the diamond border above and below the Battlemented; they are inserted as an ornamental finish to the work, and have no connection with the stitch.

*Blanket Stitch.*—This stitch is employed to form an ornamental finish to cloth, serge, and other thick materials, when they are used as the foundation for embroidered counterpanes, tablecloths, &c., whose substance is too thick to allow of their edges being turned in and hemmed over. The stitch derives its name from its having originally been used as an edging to blankets, but its foundation is Buttonhole worked in various patterns, all of which can be used upon one edging if desired, the only essential to Blanket Stitch being that it is formed of wide-apart Buttonhole, and is worked with coarse crewels or flosses. To work: Make a BUTTONHOLE upon the edge of the material, take up a quarter of an inch of the

material in the length of the stitch, and slant it from right to left; make another Buttonhole of the same length, but an upright stitch, and close to the first one, then a third, slant this from left to right; miss the space of half an inch, carrying the flosselle along the edge of the work, and repeat the three stitches.

Another kind: Make an upright BUTTONHOLE one-eighth of an inch long, miss the space of one-eighth of an inch, and make a Buttonhole a quarter of an inch long, miss the same space, and make a Buttonhole half an inch long, miss the same space, and make a Buttonhole one-eighth of an inch long, miss the space of half an inch, and repeat these five stitches.

Another kind: Make a BUTTONHOLE a quarter of an inch long, then four half an inch long, and one a quarter of an inch long, miss one-eighth of an inch between each Buttonhole, and half an inch between every group of six stitches.

*Brick Stitch.*—A Flat Couching, and used in silk Embroideries. To work: Lay down two strands of floss silk or flosselle upon the material, and to secure these bring a stitch up from the back of the material, pass it over them, and return it again to the back. Secure the whole length of the strands with these stitches, at even distances apart; then lay down two more strands, and secure them in the same manner, but arrange that the stitch that secures them shall come exactly between two in the last row, and not opposite to them. Fill in all the space with second row.

*Broad Couching Stitch.*—A Flat Couching, and made as follows: Lay down three or four strands of flosselle or floss silk on to the material, and secure them with a fastening stitch brought up from the back, pass it over them, and return it to the back. Make these stitches at set intervals down the laid threads, then lay down more threads and secure them, also at set intervals, but so that they come between, not opposite, the ones already made.

*Bullion Knot Stitch.*—Used in silk Embroideries, Crewel Work, and Church Work, forming a raised roll



FIG. 325. BULLION KNOT.

laid along the surface of the work. To make: Secure the thread at the back of the work, and bring it through to the front. Put the needle into the material, and bring it out so that the point is close to the thread, and take up from a quarter to half an inch of material on the needle, according to the length desired for the Knot. Wind the thread round the point of the needle from ten to twelve times (see Fig. 325); hold the needle down with the left thumb, and wind with the right hand. Still holding the

needle down, pull it through the material, pull up the thread to where the needle was inserted, and let the Knots lie evenly along the surface; then put the thread through to the back at this place, and repeat for a second Bullion Knot. In the illustration two Bullion Knots are arranged as an oval, but they can be laid down upon the material as single Knots, or in any other device.

**Burden Stitch.**—A Flat Couching, and used in silk Embroideries. To work: Lay down a line of floss silk or filoselle, and, to secure it, bring up a thread from the back of the material, on one side of the filoselle, and put it back again on the other. Arrange these securing stitches at even distances along the line of filoselle.

**Buttonhole Stitch.**—In Broderie Anglaise and other ornamental Embroideries this stitch is chiefly used to form an edging to the work, and is then known as Feston, or Double Overcast. When used in Point Lace work, of which it is the chief stitch, or as a filling to the various parts of Fancy Embroidery, it is called Close Stitch, Point de Brussels, or Point Noné. To work as a Feston or Double Overcast: Run a straight or scalloped line at the edge of the material, and commence to work from left to right. Bring the needle up from the back of the material, put it down into the material over the run line, and bring it up under that line, and draw up with the needle over the working thread, so that a loop is formed on the material. Continue to make these loops along the line, put the needle down above the run line, and close to the stitch last made,

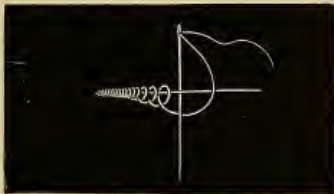


FIG. 326. BUTTONHOLE STITCH.

bring it up under the run line, and take up the same amount of material at each stitch. To work as Point Noné, &c., and without a foundation (see Fig. 326): Throw a thread across the space to be filled, from right to left, and secure it firmly upon each side. Commence to work from left to right, put the needle into the piece of lace or material above the thread thrown across, and then downwards behind the foundation thread. Bring it up on the other side of the foundation thread and over the working thread, so that it forms a loop. Continue to make these loops to the end of the row. Then throw another foundation thread across, and cover this with BUTTONHOLE; put the needle into the first line of Buttonhole instead of into the material. Continue to throw threads across, and cover them with Buttonholes until the space is filled.

**Chain Stitch.**—This stitch is also called Point de Chainette and Tambour Stitch. It is largely used in all Fancy Embroideries, particularly in Indian and other Oriental work. Upon fine cambric or muslin Chain or Tambour Stitch is worked with a Crochet hook thus:

Thread in the front of the work, put the hook through the material, and bring it out to the front, thread round the needle, and draw it up as a loop through the piece of material on the hook \*; hook through the material, thread round the hook, and draw through the



FIG. 327. CHAIN STITCH.

material and loop upon the hook; repeat from \* to make every Chain. To work Chain Stitch with a Needle: Bring the needle from the back of the material up in the line to be embroidered, put the needle down close to the place it came out, but on the right side \*; hold the thread down with the left thumb, and bring the needle out upon the line, one-eighth of an inch below where it was inserted, and over the thread held down. Draw up, and the stitch will be formed. Put the needle down on the right side, close to where it came up, and in the Chain already made (see Fig. 327), and repeat from \* for the whole of the pattern.

**Close Stitch.**—See Buttonhole Stitch.

**Chain Twisted Stitch.**—See Twisted Chain Stitch.

**Coral Stitch.**—A stitch worked either Double or Single. It is much used in Ticking and other fancy Embroideries, and also to decorate plain linen. To



FIG. 328. CORAL STITCH.

work Single Coral: Bring the needle up in the centre line, hold the thread down with the left thumb one-eighth of an inch beneath where the needle came out. Insert the needle on left side of the line (see Fig. 328), even to

where it came up, but a short distance away, and bring it out in a slanting direction, so that it comes up in the centre line, and over the held down thread. Draw up, and repeat this stitch to the right of the line, and work on the left and right of the line until the space is covered.



FIG. 329. DOUBLE CORAL STITCH.

To work Double Coral: The beauty of Double Coral consists in the perfect Vandyke line it makes down the material when properly worked. The stitch is the same as Coral, but is worked twice to the left and twice to the right, as in Fig. 329, where the needle is inserted in the second left-hand stitch, and the numbers 1 and 2 indicate the place the needle is put through to make the stitch on the right hand.

*Cord Stitch.*—A stitch used in Embroidery to cover straight threads thrown across spaces, and not run into the material; also known as Twist Stitch. To work: Throw a line of thread across a space and fasten it firmly. Return the thread to where it first started from, by twisting it over and over the straight and tight line first made.

*Couching Stitch.*—The stitches that are classed under the head of Couching are more used in Church work than in other kinds of Embroidery. They rank amongst the best and most difficult of Embroidery stitches, and require to be worked in frames. Couchings are used to embroider with materials that are too thick to thread upon needles and pass backwards and forwards as stitches, or that are of a texture that such constant friction would fray and destroy. They are divided into two kinds, *Flat* and *Raised*. The chief varieties of Flat Couching are Brick, Broad, Burden, Diagonal, and Diamond; of Raised, Basket, Vandyke, and Wavy. The Flat Couchings are laid straight down upon the foundation material; the Raised have paddings of various cords put between them, and the foundations are laid over these raised surfaces. The principle of all Couching stitches is as follows: Lay down two or more threads of floss silk or gold cord upon the foundation as horizontal or perpendicular lines, and close together, and to secure these bring up a needle-threaded with silk from the back of the material on one side of the laid threads, pass it over them to the other, and return it to the back from there. Make a series of these securing stitches at even distances along the laid threads, and then lay down more threads and secure them in the same manner. The varieties in Couching are

formed by the designs made by these securing stitches being arranged in patterns, the *Raised* as well as the *Flat*.

*Crewel Stitch* (also known as Rope and Stem Stitch).

—This stitch is much used in Crewel Work, being the chief one in that Embroidery, and is also used in Broderie Anglaise, and other kinds of Embroidery, to form thick stems to flowers, tendrils, and branching sprays. To work: Bring the needle up from the back of the material, and insert it above where it came out in a straight line, but slightly slanting from right to left (see Fig. 330). Keep the thread upon the right side of the needle, and draw up. Insert the needle in the same way above the last made stitch in an upright, but slightly slanting, direction, and so work until the line is finished. Work in this manner backwards and forwards for a thick stem, always turning the material at the end of a line. In curved



FIG. 330. CREWEL STITCH.

sprays and tendrils follow their traced outlines and make the same stitch. See CREWEL STITCH for CREWEL WORK. CREWEL REVERSED, see TWISTED CHAIN.

*Cross Stitch.*—This stitch is also known as Point de Marque, and is used for fancy Embroideries, and particularly in work known as Kreuzstickerei, and for marking. Its beauty consists of the two lines of which it is formed crossing each other, so that their points form a perfect square. To work: Take the first part of the stitch from



FIG. 331. CROSS STITCH.

the left-hand bottom side of the square across to the right-hand top side, and the second half of the stitch from the right-hand bottom side to the left-hand top side, crossing over the first half, as shown in Fig. 331. To work both sides alike see POINT DE CROIX SANS EVERS. To work a cross inside a square see SPANISH STITCH.

*Cushion Stitch.*—The name given to Satin Stitch when that stitch is arranged in a series of geometrical Vandykes or half circles across a material as a background. The stitch is more used in BERLIN WORK and Church Work than in fancy Embroidery, but is occasionally required in the latter. To work: Trace out on the material two parallel vandyke or curved lines, an inch apart from each other. Bring the needle from the back of the work up in the lower line, and put it down in the upper line exactly above where it came out. Bring it out on the upper line, with but a thread of the material separating it from the first stitch, and put it down in the lower line. Continue to work the stitch with the precision and evenness of weaving until the lines are filled in. To work Cushion stitch alike on both sides: When the needle is put down to

the back of the work, bring it up again close to where it was first brought out, instead of close to where it was put down. This will fill the back of the flower or leaf with the same straight stitches that it fills the front part with.

*Crumb Stitch.*—Similar to *Dot Stitch*.

*Damask Stitch.*—A name given to Satin stitch when worked upon linen for household purposes. To work: Bring the needle from the back of the material to the front, and make a slanting stitch over the part to be embroidered. Bring out the needle close to where it first came out, but on the right side, put it down close to where it was put back, and continue to make these slanting stitches across the material until the space is filled in.

*Diagonal Stitch.*—A Flat Couching. To work: Lay down two threads of floss silk or gold cord upon a linen foundation. To secure these into position bring a stitch from the back of the material, pass it over the threads, and return it to the back. Lay down repeated lines of silk and secure them, and arrange the securing stitches so that they form diagonal lines upon the work.



FIG. 332. DOT STITCH.

*Diamond Stitch.*—A Flat Couching. To work: Lay down lines of floss silk over the whole of the foundation to be covered, and, to secure these, take a single thread of purple silk and gold cord, lay it in a diagonal direction over the floss silk, and secure it with a stitch from the back at set intervals. Continue to lay down diagonal lines over the silk, at equal distances apart, and all in one direction, and to secure them until the space is filled. Then cross these lines with other diagonal ones, so as to form a diamond-shaped pattern upon the surface of the floss silk. Secure these last lines at the points of the diamonds, and ornament the stitch by introducing a pearl or bead at the junction.

*Dot Stitch.*—A stitch also called *Point de Pois*, *Point d'Or*, *Point de Poste*, and *Dotted*, and used in all kinds of Embroidery, either to fill in the centres of leaves and flowers, or to trace out a pattern with a number of single lines made with a series of small Dots. To work: Bring the needle up from the back of the work, outline a tiny round, and work *OVERCAST* over it until a small

raised knob is formed. Fig. 332 is an illustration of a piece of Embroidery intended for the corner of a handkerchief, in which the name is worked in the centre of a leaf. The name, the outline of the leaf, the fibres, and the stem are worked in *SATIN STITCH*, the tendrils in *Overcast*, and the body of the leaf filled with *Dots*. These *Dots* are too small to outline with a run thread, and are made of two *Overcast* stitches.

*Dotted Stitch.*—See *Dot Stitch*.

*Double Cross Stitch.*—A fancy stitch used in Ticking Work and other Embroideries upon materials where the foundation is allowed to show. To work a plain *Double*

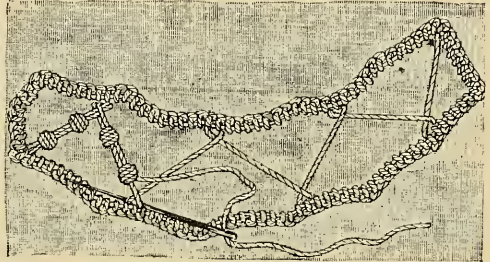


FIG. 333. DOUBLE CROSS STITCH—DETAIL A.

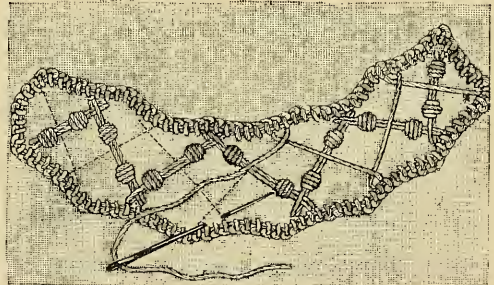


FIG. 334. DOUBLE CROSS STITCH—DETAIL B.

*Cross:* Fill the space to be worked with a line of wide apart *HERRINGBONE* stitches (see Fig. 333), and make a return line of *Herringbone* between the wide apart first line.

To work an *Ornamented Double Cross:* Make a line of wide apart *HERRINGBONE*, return the thread close to the stitches just made, so as to make a double line, and cross this while in progress with ornamental knots. Hold the fixed and working thread together, and cross them where a knot is to be made with a *BUTTONHOLE* to secure them together. Then make a knot or knob with *OVERCAST*. Work two knots upon every *Herringbone*, and continue to make the double line to the end of space. Then make a single line of *Herringbone* between the stitches, as in plain *Double Cross*, and as shown in Fig. 334 (Detail B) on p. 181.

*Double Cross Stitch (a variety).*—A name sometimes

given to Point de Croix Sans Evers, and described under that heading.

*Double Overcast Stitch.*—See *Buttonhole Stitch*.

*Double Square Stitch.*—See *Queen Stitch*.

*En Couchure Stitch.*—The French name for *Couching* (which see).

*En Ronde Bosse Stitch.*—A term occasionally met with in descriptions of old needlework, and intended to denote that the Embroidery Stitches are raised from the foundation, either in low or high relief.

*Eyelet-hole.*—This is used in Broderie Anglaise, and in all kinds of Embroidery where the material is cut away and the edges of those places sewn over. Eyelet-holes are generally round, but they are also formed as ovals and Vandykes, their shape depending upon the pattern they are to make. To work: Trace the design upon cambric or other thin material, and tack this to Toile Ciré. Outline each hole by running a thread of embroidery cotton round it, and then, if it is an oval, cut it with a sharp pair of small scissors down the centre; or if a round, push a stiletto through it, turn the material under until the outline thread is reached, and then work round the hole in OVERCAST from left to right. Put the needle in on the hole side of the running, and bring it out on the other, so that the Overcast Stitch is worked over the run line. Work close, and make each stitch of the same size. Eyelet-holes are sometimes worked with BUTTONHOLE instead of Overcast. To work: Trace a double line round the hole, and fill in between the two lines with runnings of embroidery cotton. Cut out the centre, turn under the material until the inner traced line is reached, and then work a succession of evenly-made Buttonholes round the Eyelet-hole.

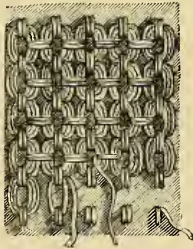


FIG. 335. FANCY STITCH.

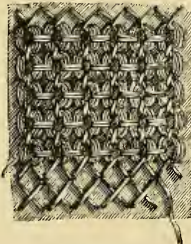


FIG. 336. FANCY STITCH.

*Fancy Stitch.*—These stitches are used in Embroidery to fill in and enrich parts of the design. To work Fig. 335: First make a line of Dots, formed of two loops at equal distances apart, and then make a second line of Dots in a similar manner a quarter of an inch from first line. Loop through a Dot upon each line with a thread carried three times through, and when all the Dots have been filled, work a third line of Dots, and loop these through, taking the threads through the second line of Dots to form part of the stitch. When all the space is thus filled in, work Dots upon each side of the stitches to correspond with the ones already made.

To work Fig. 336: Arrange lines in Diamonds across the

space, and catch these down at the points of the Diamonds. Then make flat loops over them with three coils of thread, and when all are filled in finish by catching these flat loops in four places.

*Fancy Hem Stitch.*—The varieties of Fancy Hem Stitch are used in Open Work Embroideries of all kinds, but more particularly in Drawn Work, where they are employed either to catch together and secure the threads left in the material after the others are drawn away, or to fill up spaces that the drawn away threads have left quite bare. To work Fancy Hem to secure threads: Having drawn out the threads necessary, turn the work to the wrong side, hold the material so that the threads are horizontal, and work in a straight line down them and close to the solid material. Take up six or eight threads on the needle, and hold the working thread down, the point of the needle over it. Then draw up, making a BUTTONHOLE STITCH. Pull up tightly the six or eight threads well together, and then secure them by taking a short stitch underneath them into the material. Repeat until all the threads are drawn together.

To fill in open spaces: Make a series of loops upon each side of the space, opposite to each other (see Fig. 337), and join them together thus: Fasten the thread to the first bottom loop, and run it into the middle; put the needle into the loop opposite on the top line, and back again

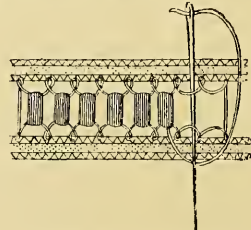


FIG. 337. FANCY HEM STITCH.

into the bottom loop, and make a Buttonhole of this stitch. Then pass the thread backwards and forwards between the two loops several times, but do not make any more Buttonholes. Pass on to the next two loops, and make the first stitch a Buttonhole, and fill in the rest with the plain backwards and forwards thread. Work all the loops together in this manner.

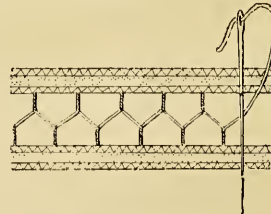


FIG. 338. FANCY HEM STITCH.

To work Fig. 338: Commence by making a BACK STITCH in the upper part of the space, taking up only sufficient

material to hold the stitch. Cross the thread to the other side of the space, and make another small Back Stitch there. CORD up the thread for a short distance, and make a Back Stitch into the upper part of the space; Cord this up a short distance, and make a Back Stitch into the lower part of the space, and continue to the end, being careful to make every stitch the same distance apart.

*Feather Stitch* (1).—The Opus Plumarium of the ancients, and so called from the likeness this stitch has, when arranged as long stitches, radiating from a centre or from a straight line, to the feathers of a bird. It is largely used in Ancient Embroideries and in Crewel Work, and is either worked in a frame or on the hand. The stitch consists of a number of SATIN STITCHES of irregular length and size, worked in between each other in rows, some long and some short, but so arranged as to fit into each other without showing any foundation, and so that the outline and contour of the design are followed. To work in a frame: Bring the needle up from the back of the material, and put it down again in a slanting direction, make a stitch a quarter of an inch long, bring it out again close to the first stitch, and put it down to the back in a slanting direction, making the stitch one-eighth of an inch long. Make this long and short stitch alternately for the first row; for the next, fill in the spaces with the same kind of stitches, work them long and short where the design will allow, but arrange so that they follow the line of the outline. To work on the hand: Make the same irregular SATIN STITCH, but bring the needle up in the commencement of the second stitch when put down at the end of the first stitch.

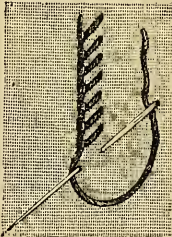


FIG. 339. FEATHER STITCH.

(2).—A stitch also known as Point d'Épine, used in Ticking work, and to ornament children's dresses and underlinen. It is worked either as a *Single* or *Double Feather*. To work *Single Feather*: Trace a straight line down the material, bring the needle up in this line, and hold the thread down under the left thumb on the line, but a quarter of an inch below where it came out. Put the needle in in a slanting direction on the right side, and bring it out in the traced line, over the thread that is held down, as shown in Fig. 339. Draw up, and commence another stitch, keeping all the slanting lines on the right side of traced line.

To work *Double Feather* (the variety of the stitch most in use): Bring the needle up in the traced line as before, make the slanting stitch described on the right side, and

then make a similar stitch on the left-hand side into the same spot on the traced line, or hold the thread down on the traced line for a quarter of an inch, and then make a slanting stitch to the left. Again hold the thread down, and make a slanting stitch to the right, hold the thread down, and make a slanting stitch to the left, and continue to form stitches on each side of the line to the end of the work.

*Peston Stitch*.—See *Buttonhole Stitch*.

*French Knot Stitch*.—A stitch much used in Embroidery of all kinds for filling in with raised Knots the centres of Flowers, Stars, or Circles. French Knot requires to be worked with a thick and not a thin thread, purse silk, filoselle, or crewel being the materials with which it is usually made. To work: Bring the needle up from the back of the material, hold the thread between the left thumb and forefinger, twist it once round the needle, turn the needle round, and put it back into the material a little behind where it came out.

*French Plumetis Stitch*.—A name given to Raised Satin Stitch. See *Satin Stitch*.

*Gobelin Stitch*.—A short upright stitch, also called Tapestry. It was largely used in ancient Tapestry work, from which it derived its modern name, and it is now employed only for very fine Embroideries executed with silks, or work upon canvas. It requires to be made in a frame, as its beauty consists in every stitch being made of the same length and height. To work: Bring up the thread from the back of the work, and put it down again at a short distance from where it came out, and

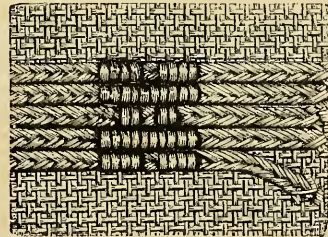


FIG. 340. GOBELIN STITCH.

quite upright. The length of the stitch should be twice its width. Bring the needle up again close to where it was first brought out, and put it down again close to where it was put down, and continue to make even rows of these stitches, one row above the other, until the space is filled. Begin to work from the left-hand side at the bottom of the material. Gobelin stitch is sometimes worked as a raised stitch in Ticking and other ornamental Embroideries; it is then padded with braid (see Fig. 340), and the upright stitches taken over every line of braid, either concealing the padding, or allowing it to show in places according to the braid used.

*Hem Stitch*.—The ordinary Hem Stitch is identical with Back Stitch (which see), but the Hem Stitch used in Drawn Work, and for other fancy purposes, is made as shown in *Fancy Hem Stitch*.

*Herringbone Stitch*.—A stitch used in plain needle-

work to join flannel stuffs together, and also as an ornamental stitch in Embroidery. It is sometimes called Witch Stitch. The beauty of Herringbone depends entirely upon the execution. Every stitch requires to be put in at an exact distance from the last made, and the amount of material taken up upon the needle should



FIG. 341. HERRINGBONE STITCH.

always be the same; without this uniformity of execution the work is spoilt. To work: If the worker's eye is not straight enough to judge the distances without a guide, make two parallel lines, a quarter of an inch apart, upon the material, with a succession of dots, hold the material in the left hand, with the part to be worked along the first finger, bring the needle up from the wrong side in the top line, put it into the bottom line in a slanting direction, take up only a small quantity of material, and put the needle in with the point to the left hand (see Fig. 341). Draw up the cotton, and put the needle in the top line in a slanting direction, the point of the needle towards the left. Draw up, and the cotton of the last stitch will cross over the cotton of the first. Continue to cross the cotton in this manner until the lines are filled.

*Herringbone (Fancy) Stitch.*—A Fancy Herringbone stitch, also known as BARRED WITCH stitch. To work: Commence with a line of Herringbone, and work the Herringbone more upright and less slanting than in ordinary Herringbone. Then take a new thread, bring it



FIG. 342. HERRINGBONE FANCY STITCH.

from the back, and twist it over the cross of the Herringbone, run it down under the slanting line to the next cross, twist it over that, and continue running the thread up and down the slanting lines and over the crosses until a barred appearance is given to each cross. See Fig. 342.

*Holbein Stitch.*—This stitch is also called Italian, and derives its name of Holbein from being the stitch



FIG. 343. HOLBEIN STITCH.

employed in that work. Upon open canvas materials it can be worked as squares or vandyke lines, both sides alike. When this effect is not required, it is either a Satin Stitch or Back Stitch, worked as an outline stitch.

To work as shown in Fig. 343: Trace the outline of the design, and then cover every line with a long or short SATIN STITCH, according to the length of the traced line. If the work is to look the same upon both sides, for this pattern cover the outline with BACK STITCHES.

To make Holbein Squares with Both Sides of the Work Alike: Bring the thread out on the right side of the material, pass it over four perpendicular threads of the canvas, and under four horizontal right-hand threads, over four perpendicular threads below the horizontal ones, and under four left horizontal ones, bringing out the thread on the same line as the first stitch made, but four threads below it. Continue these stitches if a long line of squares is required; if only two are wanted, turn back, and fill in the squares thus: Make a stitch upwards over the four perpendicular threads, under the first made stitch, and out where it commenced, over the four horizontal threads on a line with it, under four perpendicular threads, over four horizontal threads on the left, under four perpendicular threads concealed with an already made stitch, across the horizontal threads, under four perpendicular threads in an upward direction, and over the four last threads that require covering. Two perfect squares on both sides of the material are now made.

To make a Vandyke Line Both Sides Alike: Take the thread over four perpendicular threads, under four horizontal threads to the right, over four perpendicular threads, and under four horizontal threads to the right for the length; return by running up this line over the horizontal threads and under the perpendicular. A waved line is made in the same manner.

*Honeycomb Stitch.*—This stitch is used to draw together in an ornamental pattern the gathers upon the neck and sleeves of smock frocks, and also for all kinds of decorative gathering. It requires to be executed with great care and exactness, so as to form the cell-shaped cavities that give it its name, and should be worked upon materials that are fine in texture, and yet sufficiently stiff to form even and straight folds. The best materials are cambries, hollands, and stiff muslins. To work: Take a piece of holland, and draw out horizontal threads the distance from each other the honeycombs are to be; set it in gathers that are perfectly even. Draw these up, and stroke them down with a knitting needle in straight lines the length of material to be ornamented. Thread a needle with black or dark coloured purse silk. Commence at the right-hand side of the work, bring it up from the wrong side of the material, and catch the first two gathers together with a BACK STITCH, about a quarter of an inch from the line of gathers, and on one of the drawn-out threads (see Fig. 344). Put the needle down at the back of the material a quarter of an inch, bring it up at the third gather, and catch the third and second gathers together with a Back Stitch. Return the needle to the back, and to the height of the first made stitch, and catch the fourth and third gathers together with a Back Stitch; put it back in a line with the second stitch, and catch



the fifth and fourth gathers together, and continue working in this way, first in one line and then in the other, catching a new gather and an old gather together with a Back Stitch every time, until all are secured. Work the third line as the first (commencing at the right-hand side of work), and the fourth as the second line, catching the gathers together in these lines in the same order as the ones already worked, and keeping them straight with the drawn out threads. The illustration (Fig. 344) shows Honeycomb Stitch commenced, with the run thread, two lines of Honeycomb finished, and two lines in progress,

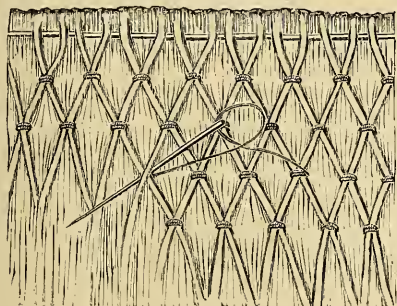


FIG. 344. HONEYCOMB STITCH.

with the gathers stroked, ready to fasten together. A variety of Honeycomb is formed by treating each gather as a laid thread, and forming a pattern over it, as in COUCHING, with a thread brought from the back of the material. The material is gathered very evenly, put into an Embroidery Frame, and stroked down. Each gather is then caught down singly with a Back Stitch, and these securing stitches are arranged in parallel diagonal lines, or as open diamonds. When forming open diamonds the number of gathers must be counted, and a tiny pencil line drawn over the work, so that each diamond is made of the same size.

*Indots Stitch.*—This is similar to Dot Stitch. Outline a small circle and OVERCAST it, working the stitches all one way.

*Italian Stitch.*—See *Holbein Stitch*.

*Jacob's Ladder Stitch.*—See *Ladder Stitch*.

*Japanese Stitch.*—Used in Crewel work and in Embroideries upon silk to represent water, and made with long Satin Stitches. To work: Bring the needle from the back of the material, carry the thread along in a straight line the distance of two inches, and then return it to the back. Bring it up again underneath where it first started, one-eighth of an inch to the right, and make a long two-inch stitch, and continue to make these long stitches in parallel lines one-eighth of an inch shorter on the left hand, and one-eighth of an inch longer on the right, until the space is filled in.

*Knot Stitch.*—This stitch is also called Knotted, and is used in ornamental Embroideries to form lines decorated at set distances with Knots, and in Drawn Work to tie threads together in variously arranged

patterns. Lines ornamented with Knots are made in several ways; the simplest is worked as follows: Work along the line to be covered, and at even distances, a succession of raised dots (see Fig. 345). Make each dot by working two BACK STITCHES over each other, and run the working thread at the back of the material between each Knot.



FIG. 345. KNOT STITCH.

To work Fig. 346: Bring the needle from the back of the material into the spot where the stitch is to be formed, put it down to the back, and bring it out again, only taking up a few threads of the material. Wind the cotton twice round the point of the needle, and keep the cotton tight. Draw out the needle, and then put it back into the material at the



FIG. 346. KNOT STITCH.

spot where it was first inserted, drawing the two threads wound round the working thread up tight, so that they stand up upon the work. Bring the needle up where the next Knot is to be made, and repeat.

Fig. 347 is made as follows: Carry the thread along the surface of the work for a short distance, and hold it down with the left thumb, then twist it once round the needle, insert the needle into the material, and bring it up again. Twist the cotton twice round the point of the needle, and draw up until the thread is quite over the



FIG. 347. KNOT STITCH.

first twist, put the needle down into the material at this place, and bring it out again at the other side of the Knot. Then take a long stitch, commence to twist the thread round the needle, and make another Knot.

To make a Knot upon the surface of the work, *i.e.*, the Knot that is called a *French Knot*: Bring the needle up from the back of the material, hold the thread between the left thumb and finger, twist the thread once round the needle, and put it back into the material a little behind where it came out. Work this Knot with coarse thread or silk.

To make a Knot with drawn threads: HEM STITCH a dozen drawn threads together for the first row. For the second, take 6 threads from one Hem stitch, and 6 from the next, and OVERCAST them together at the distance of an eighth of an inch from the first row (see Fig. 348). Fasten

off or run the thread along the drawn threads and commence another Knot, take 6 threads from one stitch and 6 from the other, and work until all the stitches are divided and knotted. For the third row, divide the first stitch, and make a Knot with 6 of its threads. Then

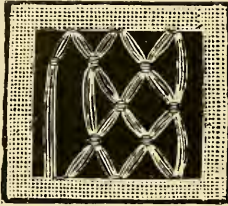


FIG. 348. KNOT STITCH WITH DRAWN THREAD.

make a Knot with the 6 threads left from the first stitch and 6 taken from the second stitch, and take 6 stitches from one stitch, and 6 from the other, and Overcast them together for all the row. Work the fourth row like the second, and the fifth row like the third.

*Knotted Stitch.*—See *Knot Stitch*.

*Ladder Stitch.*—There are two kinds of this stitch, the open, called Ladder Point, or Point d'Echelle, in which the bars forming the stitch are taken across an open space; and the closed, known as Jacob's, and Ship Ladder, in which the bars are worked on to the material itself.

To work Fig. 349, an Open Ladder: Trace out upon the material two parallel lines an inch apart. Take a thread and run it down the top line for a quarter of an inch, then carry it across to the bottom line as a bar (*see b*), loop it into the material, and run it along the bottom line for a quarter of an inch, loop it in at *c*, and carry it across as



FIG. 349. OPEN LADDER STITCH.

a bar to top line to *d*, loop it in, carry it across to 1, run it along to 2, cross it to 3, and run it along to 4. When the bars are thus made, run a plain line over each parallel tracing, and work over in DOUBLE OVERCAST, turning the edges of the stitches to the inside. Cut away the material between these two Overcast lines, and leave the bars crossing it.

To work Fig. 350, an Open Ladder: Trace out two parallel lines, with an inch and a half space between them, HERRINGBONE from one to the other with a wide apart line. Then return a line of Herringbone in between the one first made. Run a line of thread down each parallel line, and work over in Double Overcast, turning the edges of the stitches to the inside, and cut away the material between these lines. Then take a thread down the centre of the space and Knot the two lines of Herringbone

together with it in the centre, thus: Put the thread under the two lines where they cross, and bring it out, make a loop with it, put the needle in under the

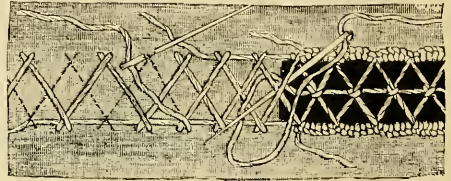


FIG. 350. OPEN LADDER STITCH.

two lines, and bring it out over the loop and draw up, then pass on to where the two next lines cross, and Knot together in the same way.

Fig. 351 is an Open Ladder stitch, surrounded with padded lines of Overcast. To work: Trace the outline and run the bars of the ladder as shown in Fig. 351, then

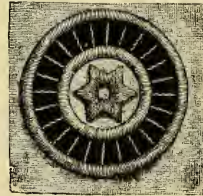


FIG. 351. LADDER STITCH AND OVERCAST.

pad the outside and inside circle, and work them thickly over in OVERCAST. Work the centre star in flat SATIN STITCH.

To work Fig. 352, an Open Ladder: Make a number of stiletto holes as a curved line across the space. Work

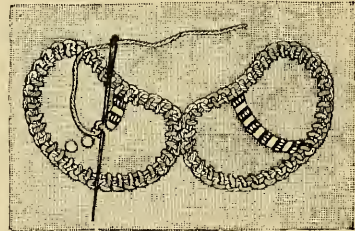


FIG. 352. OPEN LADDER STITCH.

over the material left between the holes with OVERCAST. The stiletto holes will form the open part of the stitch, the Overcast the bars of the Ladder.

To work Jacob, or Ship Ladder: For this close Ladder, trace a straight line down the centre of the material, take a stitch down it, a quarter of an inch in length, put the needle in, and bring it out on the right-hand side, a little above where it went in, and a quarter of an inch off. Then

make a slant stitch from left to right, turning the needle so that the point comes out on the traced line (see Fig. 353); draw up thread, and put the needle in where marked 1 on illustration, bring it out at 2, put it in at 3, and bring it out at 4; repeat to the end of the traced line.

*Lancé Stitch.*—Identical with *Point Lancé Stitch* (which see).

*Lattice Stitch.*—A stitch used in Ticking work and other ornamental Embroideries for borders, and formed of straight interlaced lines. To work: Trace along the edge of the border two straight lines, half an inch apart, and in between these lines work the **LATTICE STITCH**. Carry five straight but slanting lines of silk across the space and close together. Cross these in a contrary direction with five other lines, interlacing these with the first laid by passing each thread over



FIG. 353.  
SHIP LADDER STITCH.



FIG. 354. LATTICE STITCH.

one line and under one line as they cross (see Fig. 354). Miss the one-eighth of an inch, and commence to throw the five lines again across the space, and interlace these as before mentioned.

*Leaf Stitch.*—An ornamental stitch resembling an ear of barley when complete. It is a combination of Chain and Picot Stitch. To work: Work a **CHAIN** in the centre line, a **RAILWAY STITCH** slanting to the right of the Chain, and a **PICOT STITCH** to the left, then return to the centre line, and repeat the three stitches.

*Long Stitch.*—Also known as *Point Passé*, *Passé*, and *Au Passé*. It is a name given to *Satin Stitch* when worked across the material without any padding. See *Satin Stitch*.

*Loop Stitch.*—See *Picot*.

*Opus Plumarium Stitch.*—See *Feather Stitch*.

*Outline Stitch.*—This stitch can be made of Back, Holbein, Overcast, Crewel, or *Point Russe*. It merely consists in covering the traced outline of a design with a line of single and narrow stitches made of one of these varieties.

*Overcast Stitch.*—A stitch used in *Broderie Anglaise* and in all kinds of Embroidery. It is used to work round parts of the material that have been cut away to form an open pattern, as in Eyelet-hole, or to form outlines to stems, flowers, or leaves worked in *Satin* and other stitches when they are to be raised from the surface of the Embroidery, or to work the entire design in. There are several varieties of Overcast. *The Plain*, which is worked over a run line and called *Overcast*; *Slanting Overcast*, similar to *Rope* and *Stem Stitch*; *Raised Overcast*, better known as *Point de Tigre*; and *Double Overcast*, which is a plain *Buttonhole Stitch*.

To work *Plain Overcast*: Run a foundation line along the part to be embroidered, from right to left. Bring the needle out in the work just beyond the end of the line, put the needle into the material over this line, bring it out under it, and in an upright position, and keep the working



FIG. 355. OVERCAST STITCH.

thread away from the stiten (see Fig. 355). Cover the foundation thread with a series of small close-together stitches so made, and put the needle in each time at the same distance from the stitch last made, and quite straight down.

To work *Slanting Overcast*: Trace a line on the material, but do not run a foundation thread. Cover this traced line with small evenly made slanting stitches. Put the needle in over the traced line and bring it out under the line, letting the needle slant from left to right to give a slanting direction to the stitch.

To work *Point de Tigre*, or *Raised Overcast*: Over the traced outline of the design tack a fine cord. Work

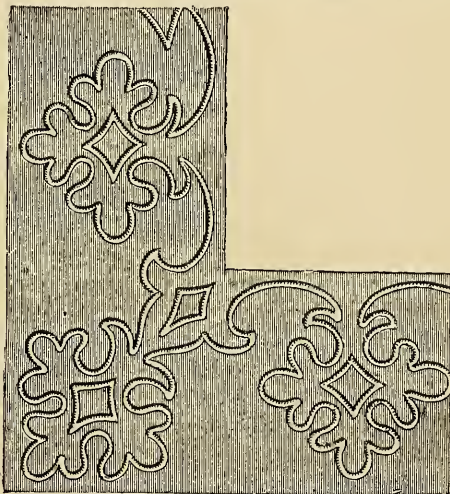


FIG. 356. RAISED OVERCAST, OR POINT DE TIGRE.

a series of close **OVERCAST** stitches over this cord (see Fig. 356, which is a design entirely worked in *Point de Tigre*, or *Raised Overcast*).

To work in *Overcast* for *Stems*: Trace the design, and run one or two lines of embroidery cotton over it, according to the thickness of the design. Fasten the thread to the back of the work, bring it out beneath, and put it down over the lines, so that it takes up the material

covered by them, and no more. Work stitches close together, until the whole outline is filled in.

To make Eyelet-hole in Overcast. See *Eyelet-hole*.

To work double Overcast. See *Buttonhole*.

*Passé Stitch*.—See *Satin Stitch*.

*Persian Cross Stitch*.—A stitch used in Ticking and other fancy Embroideries, and largely employed in Persian and other Oriental embroideries; it is also called Vienna Cross. It consists of a long slanting stitch, crossed with one half its size, and used irregularly about the work to fill in spaces, and not formed into rows. It can, however, be worked in rows, and then forms a line resembling Herringbone, with one of the vandyked lines longer than the other.

To work as a separate stitch: Take a slanting stitch across the material, a quarter of an inch long, and cross it in the centre with a stitch one-eighth of an inch long.

To work in rows: Take a long stitch across four perpendicular threads, and cross it with a stitch taken over the two last of these threads. Commence the next stitch thus: Cross over the two last threads of the first stitch and over two new ones, and cross back over the last two threads. Work this last made stitch until the line is filled in.

*Petit Point Stitch*.—The French name for *Tent Stitch*.

*Picot Stitch*.—Also known as Loop Stitch, and used in Ticking work and other fancy Embroideries, and to ornament plain linen. It is formed of a loop made like a Chain, and secured with a short stitch holding down the loop at its broad end. To work: Bring up the thread from the back of the material, hold it down with the left thumb, put the needle in to the right, and close to where it came

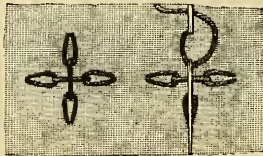


FIG. 357. PICOT STITCH.

up, and bring it out one-eighth of an inch below, in a straight line over the held down thread (see Fig. 357). Draw the thread up, and put the needle down through the material a short distance below the chain. Fig. 357 illustrates a cross formed with four Picot Stitches. The Chains form the arms of the cross, and the short stitches the body.

Fig. 358 is an arrangement of Picot Stitch in a pattern.



FIG. 358. PICOT STITCH.

The straight centre line of Picot is worked first, and the branching Picots on each side afterwards.

Fig. 359 is composed of a centre line of CORAL STITCH,



FIG. 359. PICOT AND CORAL STITCHES.

broken at set intervals with stars formed with six Picot Stitches.

*Point à la Minute Stitch*.—An Embroidery stitch worked like Bullion Knot, and used to fill in small stars,

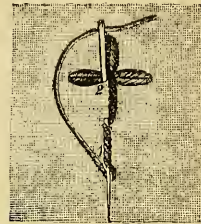


FIG. 360. POINT À LA MINUTE.

and other devices. To work Fig. 360; Trace an outline of the star, put the needle in at 2, where one of the arms is commenced, bring it out at 1 (the end of that

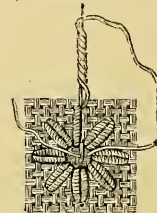


FIG. 361. POINT À LA MINUTE STITCH.

arm), wind the cotton several times round the point of the needle, and hold that down with the left thumb; draw up the thread, and put the needle down at 2 again, where it

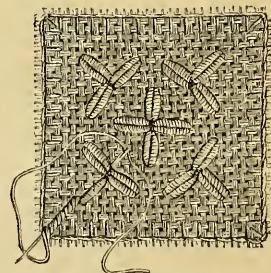


FIG. 362. POINT À LA MINUTE STITCH.

first came out. Cover the other side of the arm with a similar stitch, and work all the arms of the cross in the same way. Fig. 361 gives an arrangement of Point à la



INDIAN BRAIDING.



ENGLISH BRAIDING.



Minute as an eight-pointed star, with the centre left unworked; and Fig. 362 is a pattern composed of a star surrounded by triangles, all made in this stitch.

*Point Anglaise Stitch.*—One of the French terms for *Feather Stitch*.

*Point Chemin de Fer Stitch.*—See *Railway Stitch*.

*Point Croisé Stitch.*—A variety of Back Stitch that forms an interlaced pattern at the back of the material and two straight rows of Back Stitches at the front. To work: Trace two straight lines on the right side of the work, and



FIG. 363. POINT CROISÉ STITCH.

at even distances from each other. Insert the needle as if to make an ordinary Back Stitch in the top line, and put down into the bottom line in a slanting direction (see Fig. 363). Turn the needle and make a BACK STITCH, and bring the needle out upon the top line a short distance from where it first appeared (see Fig. 363). Put it down again to the bottom line and repeat. The interlaced



FIGS. 364 and 365. POINT CROISÉ STITCH, BACK AND FRONT.

threads at the back of the work are shown in Fig. 364, while Fig. 365 gives the appearance of the stitch in the front, when the back threads are seen through muslin, and Fig. 363 when the material is thick, and only the lines worked in the front are visible.

Fig. 366 is an illustration of this same stitch, formed with two threads. The only difference is: Work a row of BACK STITCH from one line to the other, as before, but leave

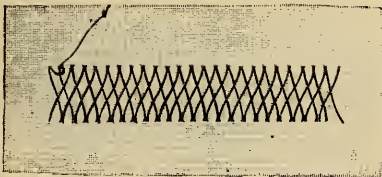


FIG. 366. POINT CROISÉ STITCHES.

the space that one stitch would take between each stitch. Then work another row of Back Stitch with a differently coloured thread to fill in the spaces left in the first row.

*Point d'Armes Stitch.*—A stitch also known as *Point de Sable*, and used in Embroidery upon muslin or fine Cambric, to fill the centres of leaves and flowers, and to

make a variety with SATIN STITCH. It has all the appearance of Back Stitch, but is worked differently, and forms a series of interlaced lines at the back, which show through to the front of the work in transparent materials. To work: Run round the outline of the design upon the back of the material, and fasten the thread at the back. Commence by taking a short slanting stitch through to the front of the work and out again at the back, and then cross over the piece of work with a slanting



FIG. 367. POINT D'ARMES STITCH, SHOWING RIGHT SIDE.

thread, taking two small stitches through to the front in each line (see Fig. 367); then cross these lines in a contrary direction with the same kind of stitches, and interlace the threads in the working. The appearance of

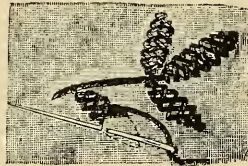


FIG. 368. POINT D'ARMES STITCH, SHOWING WRONG SIDE.

this stitch at the back, and manner of working, are shown in Fig. 368, while in Fig. 367 it is illustrated as it looks upon the right side of the material.

*Point d'Attache Stitch.*—A term given to the stitch that secures fancy materials, such as braid or cord, to the main work. *Point d'Attache* can be worked as BACK STITCH, or as plain RUNNING, or as in COUCHING, thus: Bring the needle up from the back of the foundation, pass it over the material to be secured, and put down again to the back of the foundation stuff.

*Point de Biais Stitch.*—A fancy Embroidery stitch, used in Ticking work, and consisting in filling in a square piece of material with five slanting SATIN STITCHES of unequal length. To work: Trace out a square, and to commence, make a long Satin Stitch from the left-hand bottom corner of square to the right-hand top corner. Make a shorter stitch on each side of this, to fill in the sides of the square, and then two short stitches, one on each side of the two last made, to cover over the left-hand top point and the right-hand bottom point of square.

*Point de Cable Stitch.*—See *Rope Stitch*.

*Point de Carreau.*—A name given to Holbein Stitch when worked both sides alike, and used to form tendrils, sprays, or waved lines in flower designs. To work: Take the silk or crewel up the traced line as a running, make each stitch and each reverse of the same size. Finish by running another thread of silk over the first, and with it fill in the spaces left on the last line on both sides of the material.

*Point de Chainette Stitch.*—See *Chain Stitch*.

*Point d'Echelle Stitch.*—The French term for *Ladder Stitch* (which see).

*Point de Coté Stitch.*—See *Rope Stitch*.

*Point de Croix Stitch.*—See *Cross Stitch*.

*Point de Croix Sans Evcrs.*—A stitch made in two ways: In one, a cross appears on both sides of the material; in the other, a cross is made on one side, and a square of stitches, enclosing an unworked space, on the other.

To work a Cross on both sides: Take a square of canvas with four threads each way. Make a half-stitch over two horizontal and two perpendicular threads from the bottom left-hand corner to the middle, bring the needle back to the left-hand corner, and make a *TENT STITCH* from there to the right-hand top corner. Return the needle to the middle of the stitch, and work a half-stitch to the top of the left-hand corner, bring it out at the bottom of the right-hand corner, and make a *Tent Stitch* crossing the first one.

To work a Cross and a Square: Make a *TENT STITCH* from the right bottom to the left top corner of a square of eight or four threads. Pass the needle at the back of the material from the left to the right top corner, and make a *Tent Stitch* across the first; pass the thread at the back of the material into the top left-hand corner. Make a *Tent Stitch* into the bottom right-hand corner, over the one already there, and work the thread at the back up into the right-hand top corner, ready for another cross to be made above the one finished.

*Point de Diable Stitch.*—This is a stitch that is formed with eight lines meeting in the centre of a square. To work: Make a St. Andrew's Cross from corner to corner of the square, and overlay these lines with a Greek or even-armed cross, the arms coming from the centre of each side of the square.

*Point de Jours Stitch.*—The French name by which those parts of Embroidery are indicated where the material is cut away, the sides *BUTTONHOLE* or *OVERCAST*, and the centres filled in with *WHEEL*, *Star*, *LADDER*, or *Point de Reprise* stitch.

*Point de Marque Stitch.*—See *Cross Stitch*.

*Point d'Epine Stitch.*—One of the French terms for *Feather Stitch*.

*Point de Plume Stitch.*—A variety of *Raised Satin Stitch*, in which the veins of leaves and flowers are left unworked, and the rest of the leaves padded. See *Satin Stitch*.

*Point de Pois Stitch.*—See *Dot Stitch*.

*Point de Poste Stitch.*—See *Dot Stitch*.

*Point de Reprise Stitch.*—A stitch resembling the one bearing the same name used in *Guipure d'Art*. It is employed in Embroideries upon linen, to ornament open spaces in the work from which the threads have been drawn or cut away. Fig. 369 shows *Point de Reprise* arranged as bars; Fig. 370, the same stitch formed into *Pyramids*.

To work Fig. 369: Work a row of thick *BUTTONHOLE* round the open space, and then a second row of open *Buttonhole*. Throw a horizontal thread across

the space to be filled, a quarter of an inch from the top, and secure it into the open *Buttonhole* line. *CORD* this thread back for a short distance, then take the cotton in an upright direction, secure it into the material, and bring it back to the horizontal thread with a distance of an eighth of an inch between the lines. Secure it to the horizontal thread with a knot, and throw it up again to

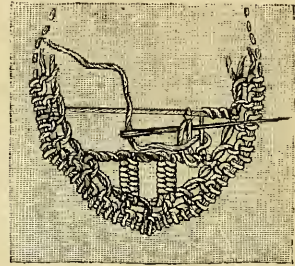


FIG. 369. POINT DE REPRISE STITCH.

the top of the two lines. Work it down to the horizontal thread with an interlaced stitch, working in the last thrown up thread as one line with the knotted one (see Fig. 369). To *Interlace*: Put the needle over one thread and bring it out between the two and draw up, then put it over the opposite thread, bring it out between the two, and work in this way until both lines are covered. *Cord* the horizontal line for a short distance, and then commence another bar, made of *Point de Reprise*.

To work Fig. 370: Loop a thread from side to side of the open space, and then fasten off. Take a fresh thread, and commence at the first loop. Work the new thread in and out of the loop, first loop from the right thread into centre, then over the left thread into the centre. Allow



FIG. 370. POINT DE REPRISE STITCH.

the interlacings to widen at each twist, and when the centre of the open space is reached, pass the thread on to the loop opposite the one just worked over, and work over this in the same way, but commence with the widest stitch, and narrow to a point as a finish. Work over all the loops in this manner.

*Point de Riz Stitch.*—This stitch should be worked so as to resemble grains of rice loosely scattered over a flat surface. To work: Bring the thread from the back of the material, and put the needle down again, so that it makes a stitch one-eighth of an inch long, in a slanting direction, upon the surface of the work. Continue to make these short slanting stitches until the space is covered, and arrange them so as to be carelessly thrown over the work,



and not in any design. Fig. 371 is a flower with its centre filled with *Point de Riz*, surrounded by *Point de Cable*,



FIG. 371. POINT DE RIZ STITCH.

or Stem Stitch. The thick parts of the flower are worked in *Au Passé*, and the sprays form part of the *Au Passé* design, shown in Fig. 371.

*Point de Rose Stitch*.—A variety of *Feston* or *Buttonhole*, and used to fill in the petals of flowers, particularly of roses, hence its name. The difference between this stitch and ordinary *Feston* consists in the stitches being worked over a padded surface, and being broader. To work for ordinary edgings: Commence by running a plain curved line to mark the inside of a wide scallop edging, then run another line, at the distance of an eighth of an inch from the first. Make this line of a number of small curves, allowing four or five of these curves in the space of the one wide scallop. Pad the space between the two lines with lines of embroidery cotton, and *BUTTONHOLE* over them, scalloping the outer edge of the line of *Buttonholes* to suit the curves made in the second line. When using *Point de Rose* for flower petals, commence by tracing the outlines of the petals with a double line, and fill in the spaces between these traced lines with a pad of embroidery cotton, run or darned in between them. Then, for the petals that fill in the centre of the flower, *Buttonhole* over the pad and work the outer edge of the line of *Buttonhole* stitches towards the centre of the flower, and not towards its edge. Work the outer petals with the *Buttonhole* edge to the outside, as in ordinary *Feston*.

*Point de Rosette*.—Made like *Point de Smyrne* (which see).

*Point de Sable Stitch*.—A name given to *Point d'Armes* *Stitch* (which see).

*Point d'Escalier* *Stitch*.—See *Ladder* *Stitch*.

*Point de Smyrne*.—A name given to *Point Lancé* when the stitches are arranged as a star, and are alike upon both sides of the material. To work as shown in Fig. 372: Bring the needle up from the back, on the extreme edge of one of the star rays, put it down in the centre of the star, and bring it out at the edge of the next point. Continue the work until all the rays are covered.

*Point de Tigre* *Stitch*.—A name given to *Overcast* *Stitch* (which see).

*Point d'Etoile*.—A stitch similar to *Point de Smyrne*.

*Point d'Or* *Stitch*.—The French term for *Dot* *Stitch* (which see).

*Point Lancé* *Stitch*.—A simple stitch, also known as *Lancé*, much used in *Ticking* and other fancy *Embroidery* work. It consists of short straight lines, arranged in various designs upon the surface of a material, and can be made with purple silk, coloured filose, and white or ingrain cotton. To make: Trace an outline of the pattern to be worked upon the material, bring the needle, threaded with silk, up from the back, at one of the points of the design, and insert it again into the material at the finish of the line at whose point it came out, then bring it out



FIG. 372. POINT DE SMYRNE.

again at the point of a fresh line, and draw the thread up. Continue to cover the drawn lines with lines of silk thus made until all are worked over.

*Point Mexico* *Stitch*.—A name given to *Buttonhole* *Stitch* when used as an outline stitch in Mexican *Embroidery*. To work: Trace an outline of the design, and then, with fine black or coloured silk, work over this outline with an even row of *BUTTONHOLE*, placed one-eighth of an inch apart.

*Point Minuscule*.—A fine stitch, used in *Background* or *Darned* *Embroidery*. To work: Darn the cotton or silk as a line into the material, taking up one thread and leaving one thread alternately. The new American *Tapestry*, known as the *Wheeler* *Tapestry*, is worked with this stitch.

*Point Natté* *Stitch*.—A *Satin* *Stitch* arranged to form branching lines. To work: Trace the lines upon cloth

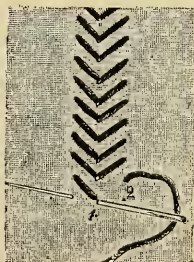


FIG. 373. POINT NATTÉ STITCH.

materials, or if for linen materials, draw out a centre and two outside threads for guiding lines. Bring the needle up from the back of the material on the right-hand side line, insert it in a downward slanting direction in the centre line (see Fig. 373), and bring it out in a straight line to where it was put in, but upon the left-hand side line. Return it to the centre line at the spot marked 1, and bring it out on the right-hand outside line at the spot marked 2. Work in this manner down the centre line, make the stitches one-eighth of an inch apart, and let their points be always exactly opposite each other.

*Point Noné Stitch.*—See *Buttonhole Stitch*.

*Point Noué Stitch.*—See *French Knot Stitch*.

*Point Passé Stitch.*—See *Satin Stitch*.

*Point Perlé Stitch.*—One of the names given to *Satin Stitch*.

*Point Plumetis Stitch.*—A name given to *Raised Satin Stitch*. See *Satin Stitch*.

*Point Russe Stitch.*—This stitch is much used in all kinds of fancy Embroideries upon linen, cloth, or silk materials. It is very quickly worked, and is easy of execution, consisting of covering a traced outline with lines of long straight stitches. The patterns intended to be worked in *Point Russe* should be arranged with reference to the manner of working, and should contain no lines of any great length, but short straight lines, vandykes, angles, sprays, diamonds, and crosses, and not rounds and curves. To work: Trace the design upon the material, bring the needle up from the back of the work, at the end of one of the traced lines, and put it through to the back

of the work at the other, covering the straight line with the cotton or silk. Bring the needle up again at the end of next line, return it to the



FIG. 374. POINT Russe STITCH.

same spot that the first stitch ended at, and put it through to the back of the material there. Continue to work lines in this way until all the outline is worked over, taking care that no part of it is left uncovered. Should a traced line be too long to look well covered with only one stitch, divide it into two or three equal parts, and make that number of stitches upon it. To work Fig. 374: Trace the outline of the vandykes and crosses, and commence in the centre of the cross. Work one bar of the cross, and put the needle down into the vandyke at the spot marked 1, and bring it out at 2. Draw it up, and put it down into 1, then bring it out again at 2, and make another stitch in the vandyke, and then one in the cross. Continue to the end of the pattern.

*Point Turc Stitch.*—See *Ladder Stitch*.

*Queen Stitch.*—Also known as *Double Square*. To work: Trace upon the material two squares, one within the other; work over the outside square first with four *Satin Stitches*. Commence and finish them at the points of the square; then work the inside square with four smaller *Satin Stitches*, arranged in the same way.

*Railway Stitch.*—Also known as *Point Chemin de Fer*, and given these names because of the rapidity with which Embroidery patterns can be executed when worked with it. The designs for the Embroidery should always be of small flowers and leaves, such as forget-me-nots, and arranged in detached sprays dotted about the surface of the material, and the stitch executed in coarse white embroidery cotton, Pyrenean wool, or filoselle. To work: Trace a small spray of forget-me-not flowers and leaves, but do not outline the design with a run thread. Commence to work from the centre of the flower, and make

each petal with one stitch. Bring the needle up from the back, hold the thread down with the left thumb, put the needle in close to where it came out, and bring it out at the point of the petal, and over the thread held down by the left thumb. Draw up, making a kind of long loop, held down in the centre with the drawn up thread. Put the needle down again just outside the loop, making a very small stitch at the end of the petal, run the needle out again in the middle of the flower, and commence to work another petal. Finish off the centre of the flower with *FRENCH KNOTS*, or *BUTTONHOLE* it round, or pierce it with a stiletto, and *OVERCAST* round the hole so made. Each leaf will only require one *Railway stitch* to fill it. *Overcast* the stems of the sprays.

*Rice Stitch.*—See *Point de Riz* stitch.

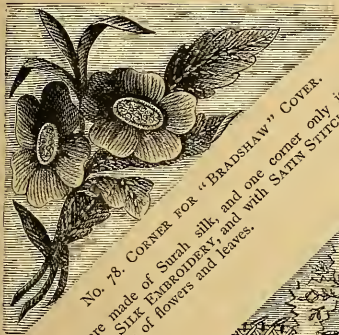
*Rope Stitch.*—This stitch is similar to *Crewel* and *Stem Stitch* in appearance, and only differs from those stitches in being worked from the top of the material



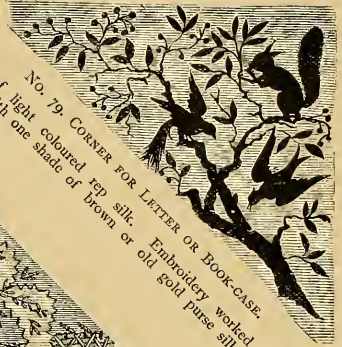
FIG. 375. ROPE STITCH.

downwards, instead of from the bottom upwards. It is also known as *Point de Cable* and *Point de Coté*. To work: Trace an outline of the line to be covered, bring the needle from the back of material at the top of the line on the left side, put it in slightly slanting on the right-hand side, and bring it out on the left-hand side a little below the last stitch made (see Fig. 375); slightly slant it to the right, and continue to cover the traced line with these slanting stitches. *Rope Stitch* is worked as a perfectly even and regular line of slanting stitches, and closer together than *Crewel Stitch*.

*Satin Stitch.*—The needlework executed with *Satin Stitch*, in combination with other stitches, ranks amongst the most beautiful and the most difficult of Embroideries, and, upon white materials, great proficiency has been attained in its execution in China, Japan, Ireland, Madeira, and Saxony, while upon dark silk or cloth foundations the work is almost universal. It is executed upon silk, satin, fine cambric, and muslin, and is largely used to embroider handkerchiefs, or to work designs upon satin with fine embroidery silks. It should be worked in a frame, and requires great knowledge of the art, as well as patience. *Satin Stitch* is of two kinds, the *Flat* and the *Raised*. The *Flat Satin* stitch is also called *Danask*, *Long*, *Au Passé*, *Point Perlé*, *Point Passé*, and *Passé*, and is an easy stitch, worked, without any padding, straight upon the material. To work: Trace the design upon the material, and arrange so that none of the petals of flowers or parts of the work are of any size. Bring the needle up from the back of the material on one side of the traced petal, and put it down exactly opposite where it came out upon the other side, leaving the thread lying flat across the intermediate space. Work a number of stitches in this way perfectly flat and even, until the traced petal is filled in. The stitches may be slanted instead of straight, but must always follow each other in the same direction, and with perfect regularity. *Flat Satin* is used by itself, or to fill in parts of *Raised Satin* designs,



No. 78. CORNER FOR "BRADSHAW" COVER.  
These Covers are made of Surah silk, and one corner only is embroidered, as shown, in SILK EMBROIDERY, and with SATIN STITCH. Colours used, natural shades of flowers and leaves.



No. 79. CORNER FOR LETTER OR BOOK-CASE.  
Foundation of light coloured, top silk. Embroidery worked with SATIN STITCH, with one shade of brown or old gold pure silk. One corner only worked.



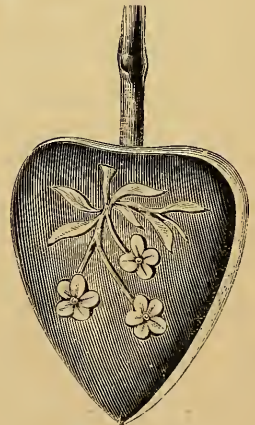
No. 80. TABLECLOTH.

Groundwork of black cloth. Design executed in APPLIQUE, in two shades of bronze yellow cloth. Bronze-coloured braids fasten the appliqué to the foundation, and these, as well as the black cloth, are ornamented with fancy embroidery stitches, worked with shades of old gold and bronze-coloured filoseles.



No. 81. INDIAN PENWIPER.

Figure made of cork, strengthened with wire, and covered with fine black cloth. Head ornaments and dress made of white chicken's feathers; bow and arrow, of wire, covered with purple silk; Penwiper, of black and scarlet ovals of cloth and silk.



No. 82. HEART-SHAPED NEEDLE-BOOK.

Size of Needle-book, one-third larger than woodcut. Handle of bamboo. Case made of two pieces of cardboard, and covered with blue satin, embroidered with SILK EMBROIDERY. Line and quilt the inside of the two pieces; also cut out, in the same shape, two pieces of white flannel, and sew the four pieces together at the point of the fan. Secure the top part of Needle-case with a button and buttonhole.





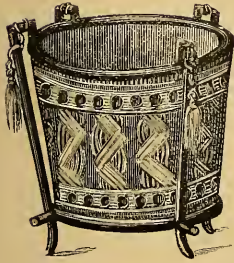
No. 83. DETAIL OF TEACLOTH.



No. 84. TEACLOTH.

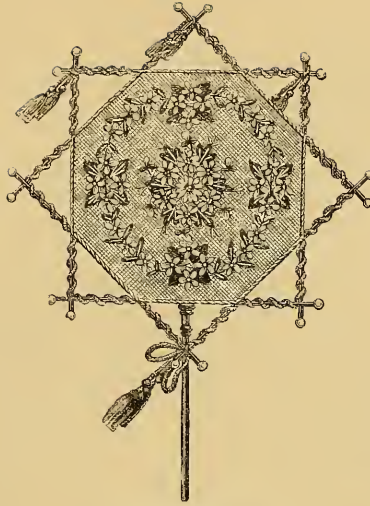
Foundation, ecru linen. Embroidery executed in BACK STITCH, with ingrain fine scarlet cotton. Full size of cup and saucer shown in No. 83.



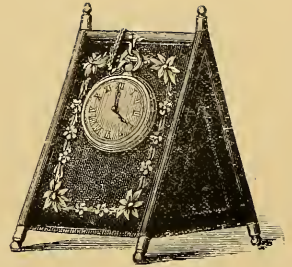


No. 85. CACHE POT.

Foundation, black wicker. Lining, of coloured velvet or silk. Ornament, MACRAME LACE.

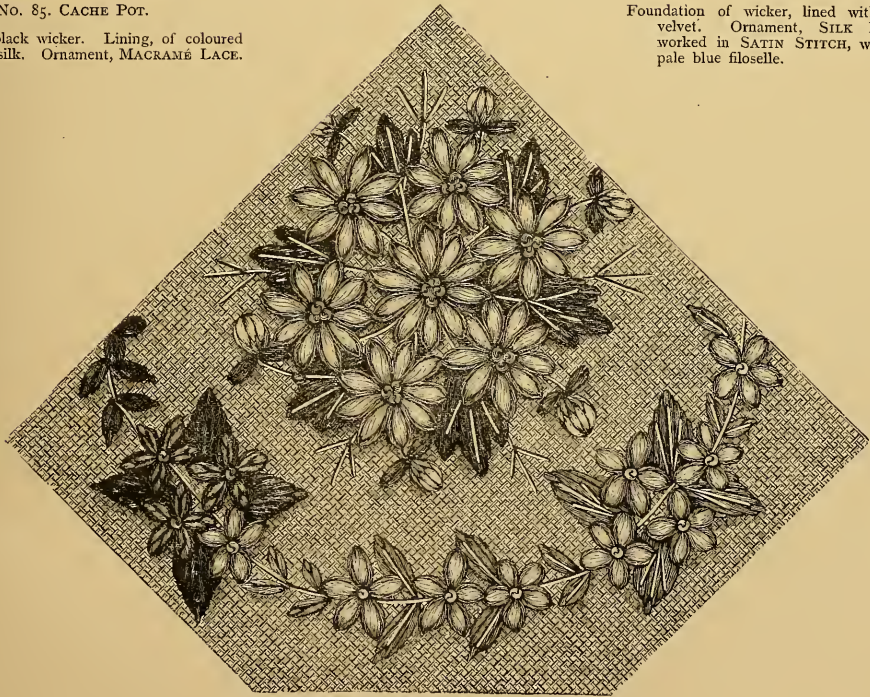


No. 86. HAND SCREEN.



No. 87. WATCH STAND.

Foundation of wicker, lined with dark green velvet. Ornament, SILK EMBROIDERY, worked in SATIN STITCH, with shades of pale blue filosele.

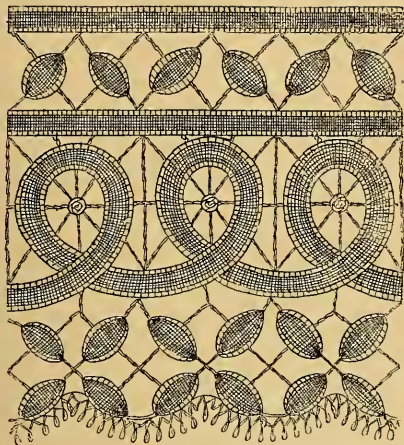


No. 88. DETAIL OF HAND SCREEN.

Framework of black cane. Embroidery executed, on white silk canvas, in SATIN and RAILWAY STITCH; flowers in shades of forget-me-not blues; leaves in dull greens, lightened by veinings of light green. Pale blue silk cords, ending in tassels of the same shade, are wound round the framework.

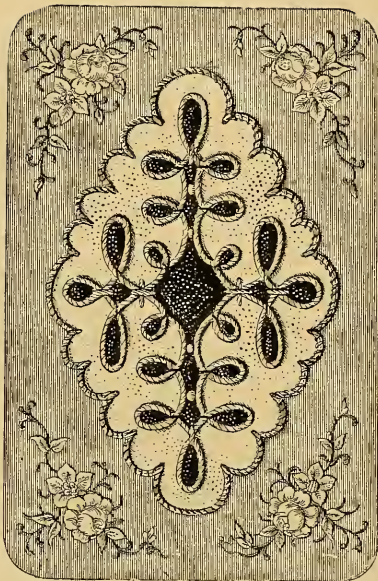






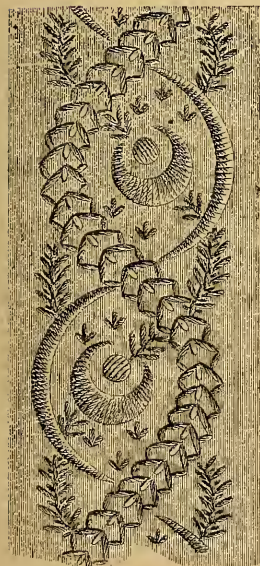
No. 89. MODERN POINT LACE FOR DRESS TRIMMINGS.

Plain braid and Honiton braid, of *écru* colours, are required, and lace cotton of the same shade. The only stitches are WHEELS and BARS.



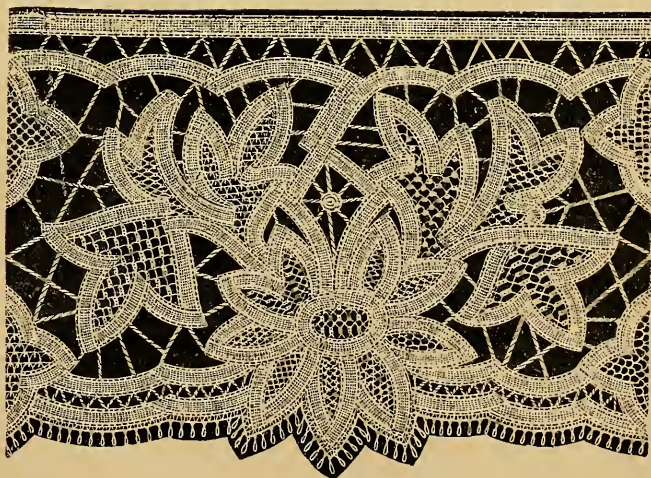
No. 90. CIGAR CASE.

Foundation of satin or kid. Flowers worked in SILK EMBROIDERY, in natural colours. Centre, white velvet, APPLIQUÉ to satin, and COUCHED down with lines of silk cord. Pattern filled in with FRENCH KNOTS, worked with dark purple silk.



No. 91. EMBROIDERED BAND FOR TEA GOWN.

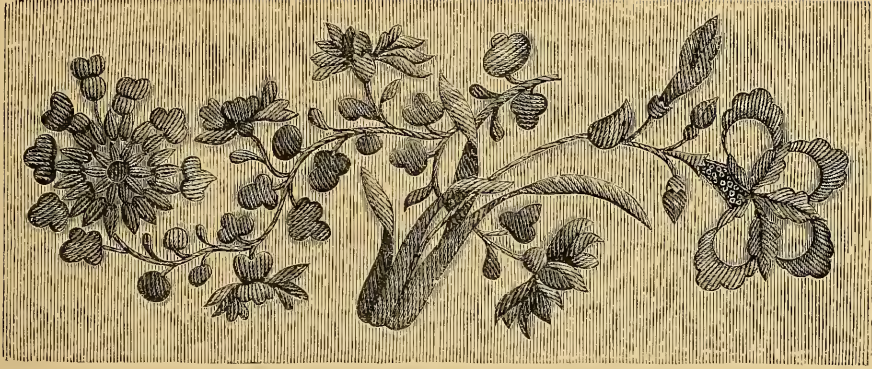
Foundation, pale blue cashmere. Embroidery worked with crewel wools of a deeper blue shade, in SATIN and FEATHER STITCHES, with BACK STITCH in white silk in the centre of the curved line.



No. 92. MODERN POINT LACE BORDER FOR HANDKERCHIEF.

One width of fine lace braid, and lace cotton, required. Stitches used, POINT DE BRUXELLES, POINT DE VENISE, POINT DE SORRENTO, POINT DE FILLET, and WHEELS. Foundation made with twisted BARS.





NO. 93. IMITATION JAPANESE EMBROIDERY FOR GLOVE SACHET.  
Foundation of black satin. Flowers and leaves worked in SATIN  
STITCH and FRENCH KNOT, and with purple silk. Colour  
of flowers, old gold; of leaves and stem, shades  
of bronze brown.



NO. 94. NECKTIE END.

Foundation, Toile Colbert. Flowers worked in filocelles matching their natural colours. FEATHER STITCH border in red silk. Stitches used, FEATHER, SATIN, RAILWAY, and CREWEL. A lace braid, ornamented with WHEELS, finishes the Necktie.





No. 95. UMBRELLA CASE.

Made of brown holland, bound with mohair braid, and ornamented with BRAIDING. Size of bottom strip of holland: 34 inches long, 5 inches wide at the top, and 4 inches wide at the bottom. Cut handle 4 inches wide at the top. Size of top strip of holland: 28 inches long, 6 inches wide at the top, and 5 inches at the bottom. Embroider this strip, bind it to the bottom strip, and arrange draw strings at the top and bottom to hold in the Umbrella.



No. 96. PURSE BAG.

Foundation, 1 yard of 2 1/2-inch wide brown plush. Fold this the long way, and sew together, leaving an opening for the hand. Line the Bag with satin; ornament with pompous, rings, and a ribbon bow.



No. 97. BOLSTER CASE FOR RAILWAY WRAPS.

Made of brown holland, bound with blue braid. Strip of holland, 23 inches long, 39 inches in circumference. Rounds at each end, 10 inches in diameter. A railway strap keeps the Case tight.



No. 98. GLOVE BOX COVER (Full Size).

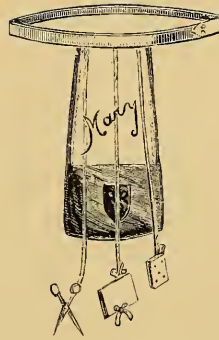
Foundation, fine cloth or strong satin. Leaves, flowers, and bird, raised with wadding before embroidered. The bird is worked, in CHAIN STITCH, with shades of brown purse silk; the flowers in SATIN STITCH with crimson and white purse silk; the leaves, in the same stitch, and in shades of olive greens. CHAIN STITCH, FEATHER STITCH, ROPPE STITCH, SATIN and FRENCH KNOTS, are used for the flat embroidery.





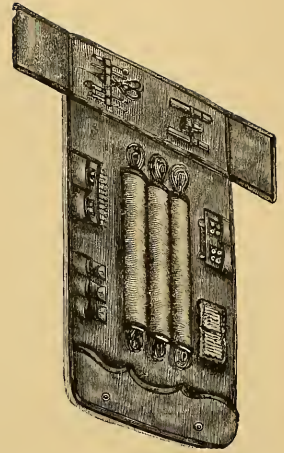
No. 99. QUEEN ANNE HAND BAG.

Width of Bag, 16 inches; length, 18 inches. Outer cover of plush, lining of pale satin. Silk cord and pompons for ornaments. A yard of each material required, and 3 yards of cord.



No. 100. GIRL'S CHATELAINE.

The pocket is of blue linen, sewn to a small apron of red twill, on which the name is embroidered in CREWEL STITCH. Blue cords suspend the needle-book, pincushion and scissors, and a blue linen band fastens all to the waist.



No. 101. HOUSEWIFE.

Foundation, Java canvas, lined with coloured flannel. A piece of stiff muslin is placed between the two materials. The pockets are made with flannel; also the cross-pieces to hold the implements. Size of Housewife, 16 inches long by 8 inches w.d.e. The case is bound with ribbon, and rolled up and secured by a button and buttonhole when not in use.



No. 102. FOOT WARMER.

The Figure shows front flap of a bag Foot Warmer, ornamented with Appliqué. Size of flap, 15 inches long by 13 inches wide. Foundation material, black cloth. Head of roebuck, ecru coloured satin, either painted in oils or embroidered with silks. Oval round head, light grey cloth; framing, dark grey cloth; scroll work, ecru satin. All the appliqué is surrounded with a silk cord of old gold shade, and the embroidery stitches executed with the same coloured purple silk.

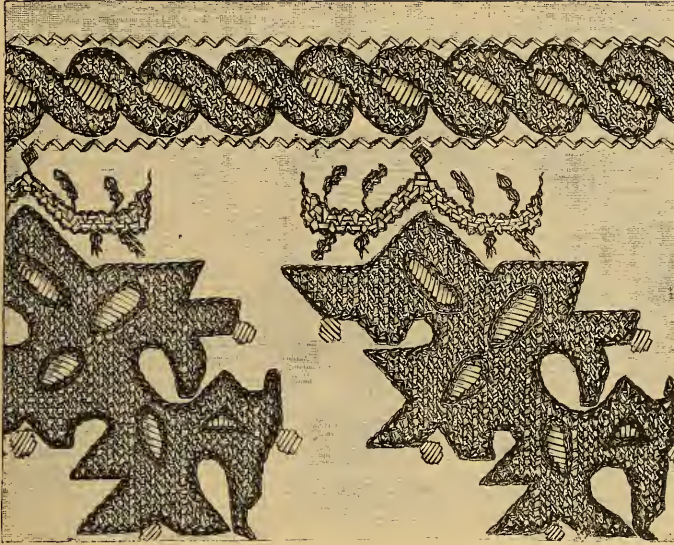


No. 103. CORNER FOR HANDKERCHIEF.

Foundation of cambric, embroidered with white embroidery cotton, in DOT STITCH, SATIN, ROPE and WHEEL, in White Embroidery.

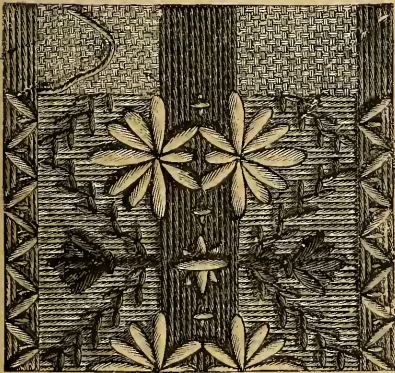






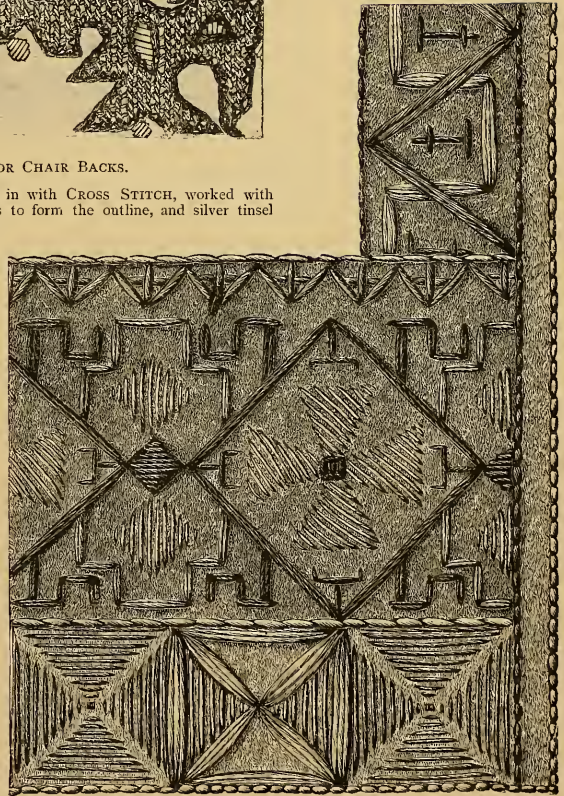
No. 104. ORIENTAL EMBROIDERY FOR CHAIR BACKS.

Foundation of Mummy cloth. Centres of patterns filled in with CROSS STITCH, worked with oriental silks. Gold thread COUCHED round patterns to form the outline, and silver tinsel used for the SATIN STITCH covered spaces.



No. 105. BAND OF TOILE COLBERT FOR DRESS TRIMMING.

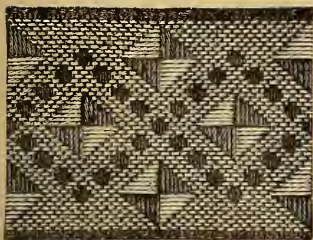
Foundation, Toile Colbert. Embroidery executed with single Berlin wool. Lengths of wool are laid across and down material, and are secured with SATIN STITCH, FEATHER STITCH, and VANDYKES.



No. 106. WALLACHIAN APRON.

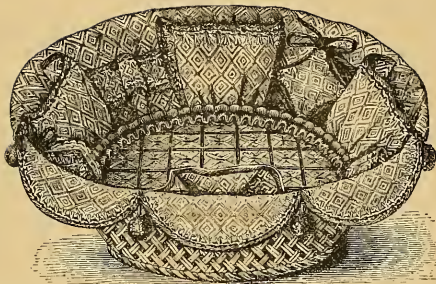
Foundation, black serge or beige. Embroidery executed in double crewels. Stitches used, LONG, BATTLEMENTED, and VANDYKE. Colours: black to outline the large diamonds; two shades of blue and two of brown for the centres; two shades of olive green and two of old gold for the wide bordering.



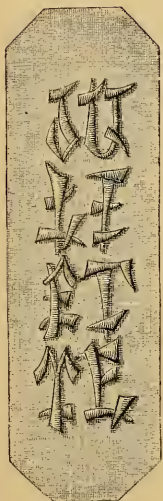


No. 107. DETAIL OF WORK BASKET.

Foundation of wicker. Lining of coarse diaper linen, with pattern picked out with SATIN STITCH; work with blue or scarlet ingrain cotton as shown in detail in No. 107.



No. 108. WORK BASKET.



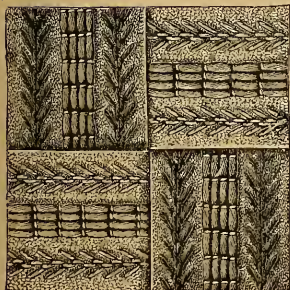
No. 109. "JULIETTE," IN CUNEIFORM LETTERS, FOR HANDKERCHIEF.

Foundation of cambric. Embroidery executed in SATIN STITCH, with white embroidery cotton.



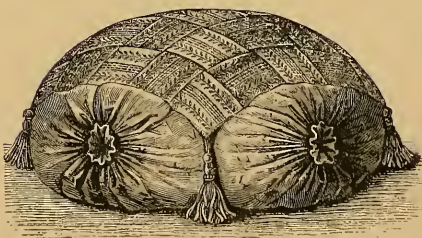
No. 110. "MARY," IN CUNEIFORM LETTERS.

Worked as No. 109.



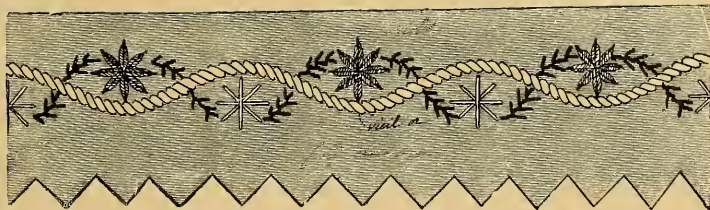
No. 111. DETAIL OF FOOTSTOOL.

Foundation, a horsehair Cushion, covered with black satin that is gathered into a knot in the centre of each side. Top of Footstool, alternate squares of dark and light oatmeal cloth, embroidered with filoselles or single Berlin wool, in FEATHER STITCH and COUCHING, as shown in detail in No. 111.



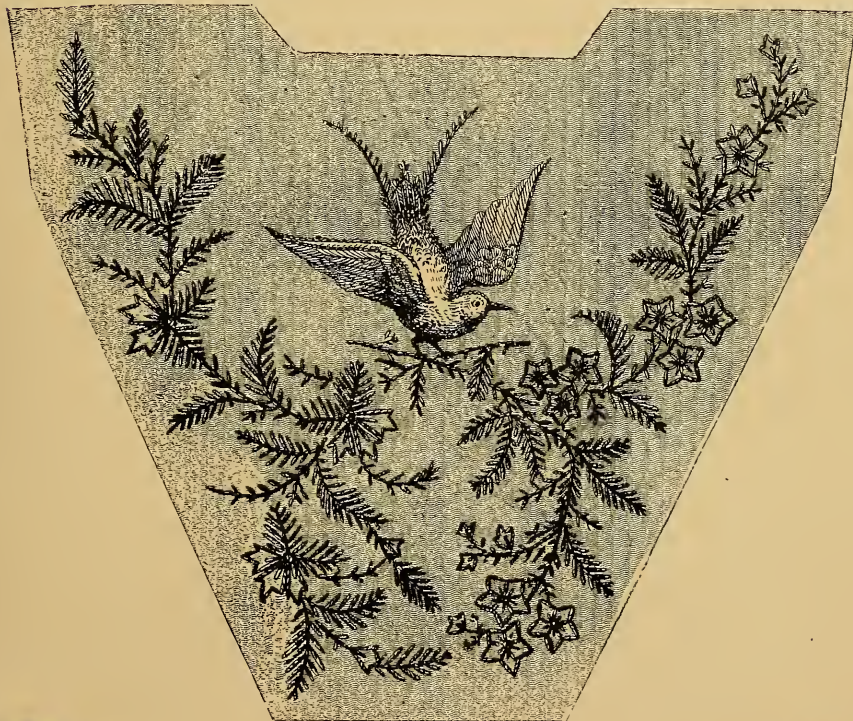
No. 112. FOOTSTOOL OR CUSHION.





No. 113. NARROW VALLANCE FOR BOOKSHELVES.

Foundation, invisible green cloth; thick cord made with old gold worsted cord; embroidery stitches, FEATHER, RAILWAY, and STAR, worked in three shades of purple, with crewel wools.



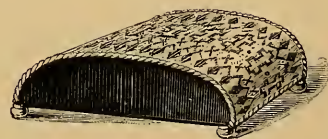
No. 114. CHILD'S SLIPPER.

Foundation, garnet cloth. Embroidery executed with garnet-coloured filiselle a shade darker than the cloth. Stitches used, POINT RUSSE for the flower sprays, and SATIN for the bird. A single flower spray is taken along the back part of the slipper to complete the embroidery.



No. 115. LAMP SHADE.

Foundation of cardboard; ovals of white muslin, embroidered in SILK EMBROIDERY.



No. 116. FOOTSTOOL.

Foundation of wood, covered at the sides with cloth, across the top with PERFORATED CLOTH. Work the latter in CROSS STITCH, with single Berlin wools.





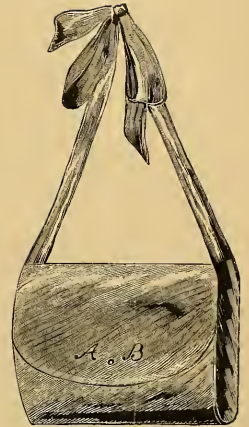
No. 118. TENNIS SHOE POCKET.

Made of brown holland, braided with fine red braid. A leather band fastens the Pocket round the waist, and a shoe is placed in each division of the bag.



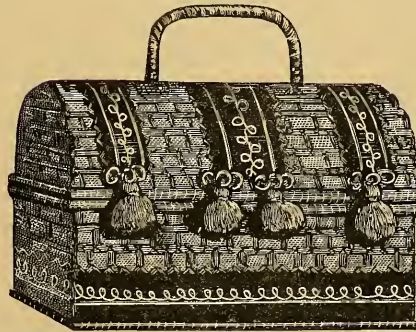
No. 117. BABY'S BIB.

Foundation, white piqué, embroidered in WHITE EMBROIDERY; edging of the same.



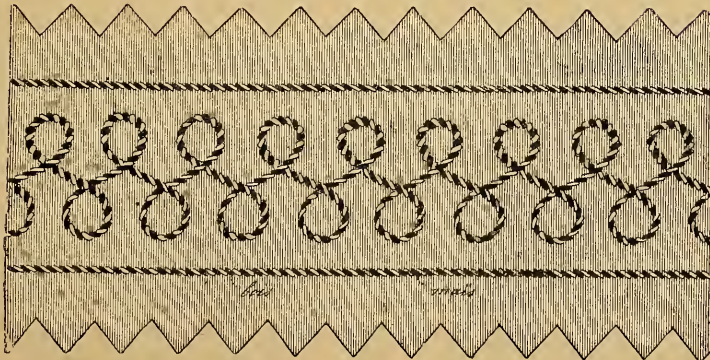
No. 119. SATCHEL FOR PRAYER BOOKS.

Materials used, black satin and ruby silk; cut these to cover the prayer book, with an overlapping flap, and cut two side pieces. Stitch these together, the ruby silk as the lining. Embroider the initials of owner on the flap, and fasten loops and bows, of black and ruby-coloured ribbons, as a finish to the Satchel.



No. 120. KEY BASKET.

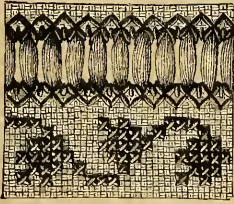
Foundation of wicker. Bands across of maroon plush, braided with a twisted silk cord of mixed old gold and brown colours. The design is given in detail in No. 121. Vandyke the edges of the bands, and sew down these points to the Basket, covering the stitches with a line of cord.



No. 121. DETAIL OF KEY BASKET.

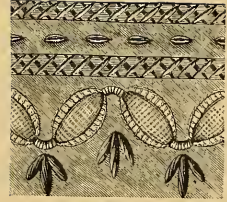






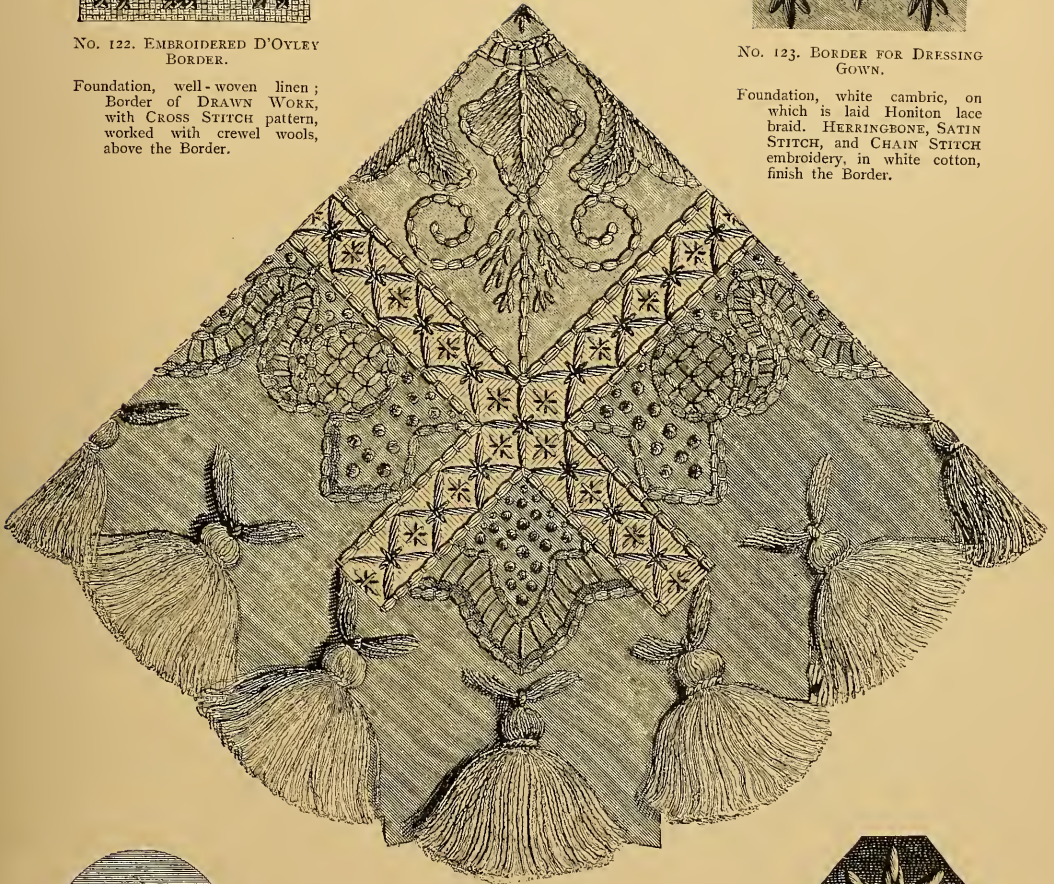
No. 122. EMBROIDERED D'OVLEY BORDER.

Foundation, well-woven linen; Border of DRAWN WORK, with CROSS STITCH pattern, worked with crewel wools, above the Border.



No. 123. BORDER FOR DRESSING GOWN.

Foundation, white cambric, on which is laid Honiton lace braid. HERRINGBONE, SATIN STITCH, and CHAIN STITCH embroidery, in white cotton, finish the Border.



No. 124. TABLECLOTH.

Centre of grey cloth. Bordering of navy blue cloth. The joining stitches are concealed with a narrow braid of pale blue laid over them. Embroidery executed in single Berlin wool or undivided filosselles. Stitches employed, COUCHING, SATIN, DOUBLE CROSS, FEATHER, and FRENCH KNOTS.



No. 125. EMBROIDERED BUTTON.

Foundation of silk, laid over a flat button. Embroidery in filosselles of natural shades, in SATIN STITCH.



No. 126. EMBROIDERED BUTTON.

A large flat Button forms the foundation; this is covered with velvet, and worked with a star made with RAILWAY STITCH, and of old gold-coloured filosselle.

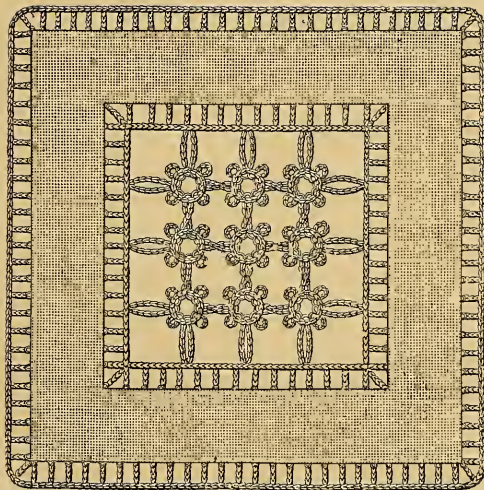




No. 127. LAMP MAT.

Foundation, maroon coloured cloth. Design executed with fancy braid, appliqué, and narrow silk and gold cords. To work: Arrange pieces of dark maroon coloured plush and cream coloured plush on the parts worked in APPLIQUÉ, and COUCH round their outlines with gold cord. Stitch on the fancy braid, and couch down on each side of it silk cord.





No. 128. LINEN AND CROCHET D'OYLEY.

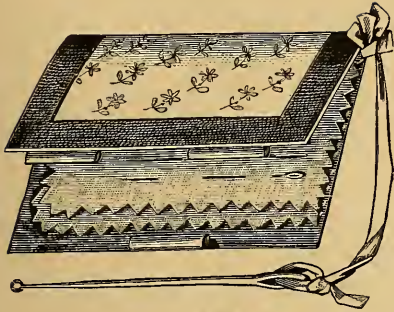
Foundation, a good piece of Irish linen. A square piece is cut out of this in its centre, and the edges carefully HEMMED. To fill in this open space, use a fine CROCHET HOOK and fine crochet cotton. For the first row, work 1 TREBLE, 2 CHAIN, alternately, and fasten off; for the middle, make the rounds separately, and attach them together with the loops. Work 16 SINGLE CROCHET into a small loop; make a loop of 3 CHAIN, and attach it to the centre round; work 5 chain, and attach to one of the outside rows of TREBLES 5 chain, and attach to the centre round. Repeat the 3 chain and the long loop, working the latter either into the outside line of Trebles, or into another set of rounds, as shown on the Design. For the edging, HEM the linen, and work beyond it a row of 3 treble and 2 chain.



No. 129. RICHELIEU GUILPURE TRIMMING FOR MANTEL BORDER.

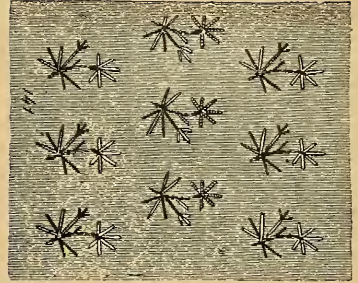
Foundation, Toilé Colbert. Embroidery, in OVERCAST, raised SATIN STITCH, and ornamental BARS. To work: Trace the design upon the foundation, and work the bars that join it together and the TWISTED BARS that ornament the centres of the pattern. Where the broad lines are shown, work in raised Satin Stitch; for the rest of the outline, in OVERCAST. Finish the edging with a bought lace edge.





No. 130. NEEDLE CASE.

Make the Needle Case foundation with visiting cards, covered with olive green satin, with an embroidered centre of white silk. Work the embroidery with coloured filosselles, as shown in Detail A, and in SATIN STITCH. Scarlet flannel, cut into leaves, and finished with a vandyke edge, forms the Needle Book, and a bodkin attached to a narrow green ribbon is used to fasten the Case together.

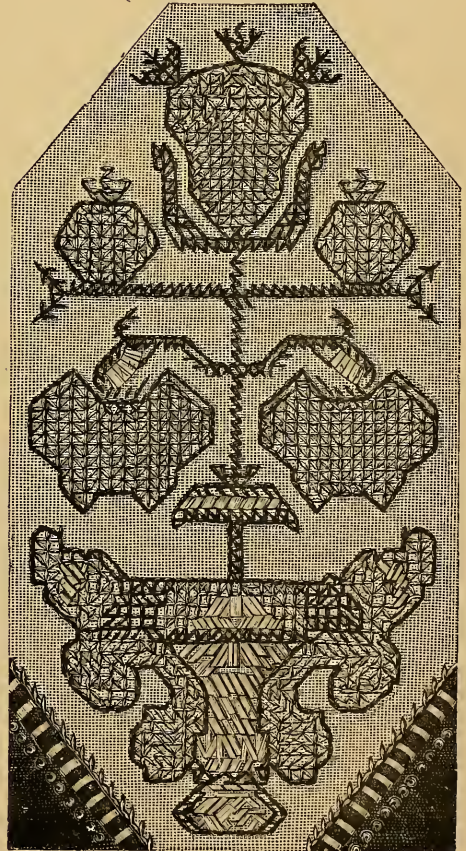


No. 131. DETAIL A OF NEEDLE CASE.



No. 132. ORIENTAL EMBROIDERY FOR CHAIR COVER.

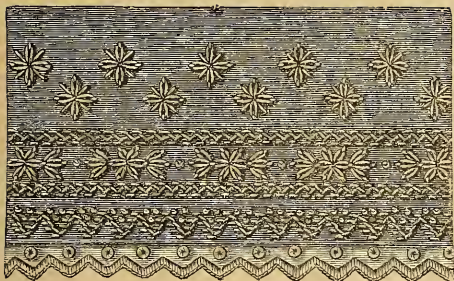
The foundation of the Chair Cover is crimson plush, which is cut to size, and finished with silk cords and tassels. The embroidery shown in Detail A is worked upon coarse Indian muslin, with Oriental silks and gold tinsel. The parts printed dark are worked with navy blue silk, and the centres of the ornaments with crimson silk; the lines of tinsel are printed nearly white. The stitches used for the centres are RUNNINGS. To work: Take one line across the work, another perpendicularly, and two diagonally, from right to left, and from left to right. The outline is HEM STITCH, with CREWEL and SATIN STITCHES where shown in the Detail. The embroidery when completed is BUTTONHOLED to the plush foundation.



No. 133. DETAIL A OF ORIENTAL EMBROIDERY.







No. 134. EMBROIDERED BORDER FOR CHILDREN'S FLANNEL UNDERGARMENTS.

The embroidery is executed on red flannel, with white silk. Stitches used: DOUBLE CORAL, HERRINGBONE, RAILWAY, BUTTONHOLE, and SATIN.



No. 135. EMBROIDERED GALLOON BRAID FOR CHILDREN'S DRESS TRIMMINGS.

The Galloon Braid is either scarlet or blue, and the embroidery is worked in SATIN STITCH, with crewel wool of a darker shade, but of the same colour as the braid.



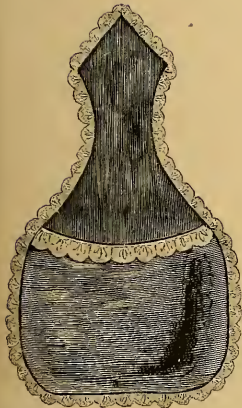
No. 136. SLIPPERS WORKED WITH APPLIQUÉ AND SILK EMBROIDERY.

Material for foundation, thin scarlet coloured felt. Centre ornament of Slipper and light leaves, APPLIQUÉ of fine white cricketing flannel; shaded leaves, Appliqué of dark blue flannel. Embroidery worked in SATIN STITCH and BUTTONHOLE, in shades of blue Oriental silks. To work: Lay the Appliqués on the felt, and secure them with Buttonhole and couched lines of braid. Work the centres with filocelles, in natural shades, in Satin Stitch, and the rest of the work in Satin Stitch.





No. 137. DETAIL A OF PINCUSHION (No. 139).



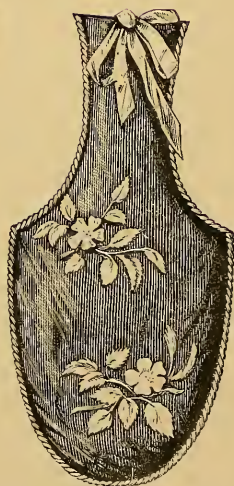
No. 138. WALL TIDY.

Made with plush and coloured embroidery. Cut out two pieces of plush, one for the back, and the second for the pocket, to shape. Sew the back to a foundation of cardboard, and line the plush pocket with cashmere. Make up the pocket, and finish by sewing round it the coloured embroidery, which is bought ready embroidered.



No. 139. PINCUSHION.

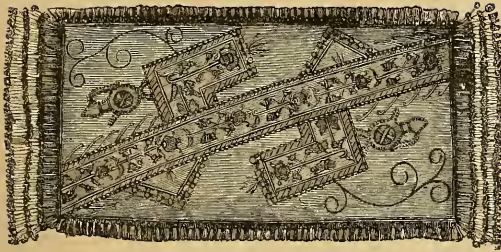
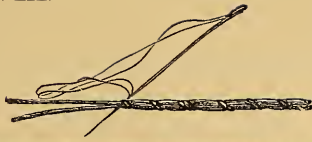
Foundation of Cushion, two shades of blue cloth, and satin ribbon matching the lightest shade. To work: Make a round Cushion with a linen cover; cut out the size of the top in dark blue cloth, and a long strip, 2in. wide, in the lighter cloth; vandyke this strip into eleven vandykes, and tack it round the edge of the dark material. Embroider with Oriental silks; work the centre flower (a corn-flower) in RAISED SATIN STITCH, finishing the calyx with cross lines of a darker shade of blue. Work the stem and tendrils in CREWEL STITCH with old gold coloured silk. Embroider the vandykes with sprays in CORAL STITCH and old gold silk, and the buds with Raised Satin Stitch and two shades of blue silk. Before adjusting the embroidery to the Cushion, surround the base of the latter with two full platings of satin ribbon.



No. 140. KNITTING BAG.

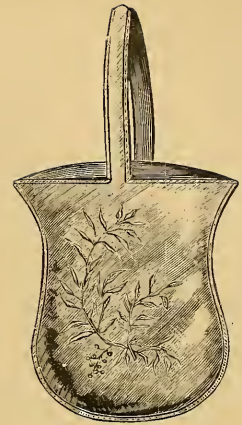
Foundation of watered silk, embroidered with wild roses, worked in CREWEL STITCH with coloured filoselles. To work: Cut out two pieces of silk in the shape given; sew them together where the bow of ribbon is, and round the bottom, but leave the sides open. Embroider the roses with crewel stitch, line the Bag, put a silk cord round it, and finish with a ribbon bow. The Bag is carried, by the arm being passed through the side openings.





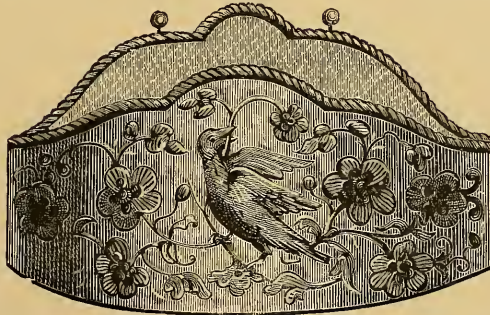
No. 141. GLOVE CASE.

Worked upon white silk, in a Japanese design, with Oriental silks of three shades of blue and two shades of crimson. To work: Sketch the design on the background, and work it in SATIN STITCH and HEM STITCH; outline the whole pattern, and work the tendrils and sprays with a cord COUCHED to the surface. Make this cord, as shown, with two strands of silk; Overcast with a different coloured silk. Work with crimson silk in the centres of pattern, and with the blue shades for the borders, sprays, and tendrils.



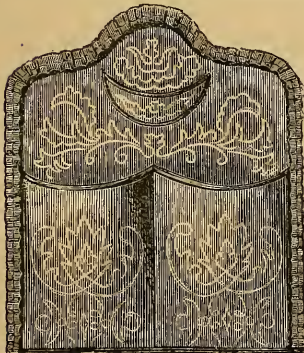
No. 142. HAND BAG.

Made with two different coloured silks—navy blue for the outside of the Bag, and crimson for the lining—and a cord matching the two colours. To work: Cut out the shape in the navy blue silk and crimson, join at the seams, and embroider the first-named with a spray of mountain ash leaves and berries, worked in CREWEL STITCH, and with filocelles. Make up the Bag, and cover the seams with the silk cord.



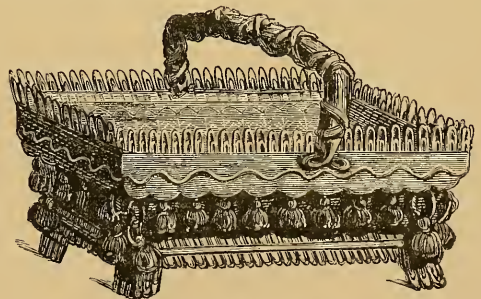
No. 143. WALL BASKET.

Made of stiff cardboard, quilted blue satin, dark blue silk, embroidered with filocelles and broad silk cord. To work: Cut out the shape in cardboard, and sew the two pieces together; line the inside with quilted satin. Work the design, in CREWEL STITCH, on the silk, in natural colours, sew it to the front of the Basket, and finish with the silk cord.



No. 144. SHOE BAG.

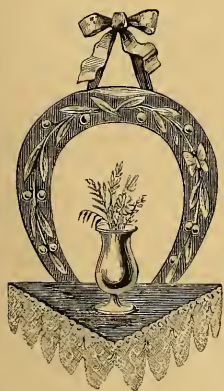
Made of brown holland, fine scarlet washing braid, and scarlet worsted braid. To work: Cut the back and pocket out of brown holland, BRAID them with the fine braid, sew together, and hide the edges with box-pleated worsted braid.



No. 145. WORK BASKET.

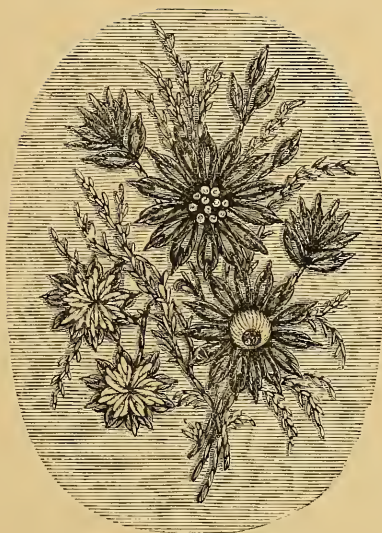
Foundation of wicker, with trimmings of purple cloth, purple worsted tassels, and fine white braid. To work: BRAID the cloth that forms the lining with the fine white braid. For the outside, cut the cloth in scallops, PLAIT the braid together, and sew it on as a curved line; sew on the tassels, and wind the plaited braid round the handles.



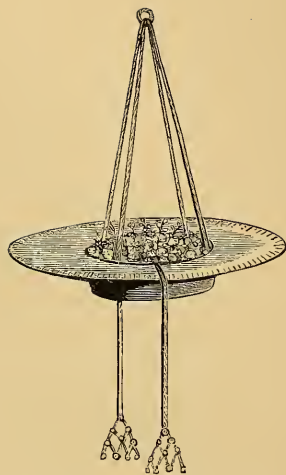


No. 146. THE LUCKY BRACKET.

Made with a large horseshoe, a triangular wooden Bracket, plush, lace, and ribbon. To make: Cover the Bracket with the plush, and trim it with the lace. Bore two holes through the points of the horseshoe, and paint it in oil colours with a flower design. Screw the shoe to the Bracket, and suspend to the wall with ribbon, which pass through the nail holes in the top of the horseshoe to secure it.



No. 147. DETAIL OF COUVREPIED.



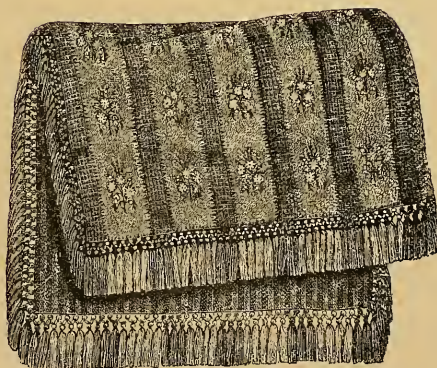
No. 148. CARDINAL'S HAT FLOWER BASKET.

Made of a low cake tin, strong cardboard, Turkey red twill, worsted cords, and picture wire. To make: Solder four small rings to the top of the cake tin; cover the tin with Turkey red twill; make a wide hat brim of cardboard, cover that with Turkey twill, and secure it to the top of the cake tin. Form the cardinal's lappets with worsted cord; make them each 2 feet long, and finish with small balls of scarlet wool, connected together with CROCHET CHAIN STITCH. Hang up the Hat with the picture wire, run through the small rings.



No. 149. KNITTING NEEDLE CASE.

Formed of dark blue kid-chamois leather and blue ribbon. Cut a piece of kid, 11 inches by 9 inches, fold it in half, and round off the edges; unfold the kid, line it with chamois leather, and bind it round with narrow ribbon. Make the divisions for the needles with narrow ribbon, and embroider the numerals on them. Fold over the flaps, roll up the Case, and tie it round with ribbon.



No. 150. COUVREPIED.

Made of five strips of scarlet blanket flannel, joined together with open CROCHET, worked with maroon-coloured wool. Flower design on strips, shown in detail at No. 147, worked, with double crewels, in RAILWAY and FEATHER STITCHES, in natural colours.

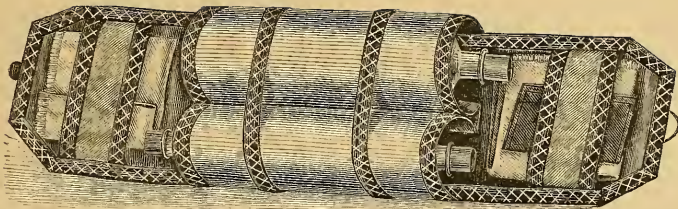


No. 151. BANNER-FRONTED BRACKET.

The ledge of the Bracket is of wood, covered with plush or cloth, and finished with a cord and bow of ribbon. From the back of the ledge falls the banner, on which is embroidered the initials of the owner's name, and a small spray of flowers, worked in SATIN STITCH, and in natural shades of colour.







No. 152. TRAVELLING CASE FOR MEDICINES.

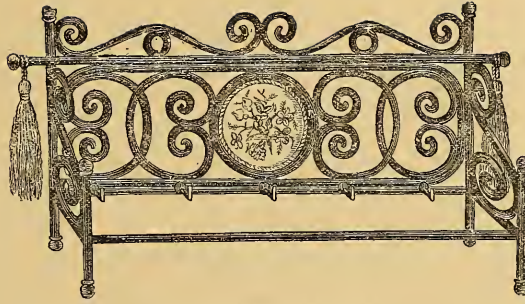
Made of Toile ciré, flannel, and red braid. Cut the Toile ciré in the form of a square cross. Line this cross with flannel, and bind it with worsted braid, which ornament with HERRINGBONE STITCH. Turn the top and bottom limb of the cross over the centre part, and sew them down. These form the two Cases for the bottles, which should be of a size to fit them tightly. Make loops of braid across the side arms, to hold lint and plaster, and finish with two bands of braid across the bottle pockets, and with a loop and buttonhole to secure the side flaps, which turn up over the bottles.



No. 153. DRAWING-ROOM TABLECLOTH.

Foundation of crimson felt or fine blue cloth, on which are stitched yellow silk braid, or gold braid, to form the straight lines of the design and the vandyked lines of the centre. The dark pieces of the centre are APPLIQUÉ of blue or crimson plush. To work - COUCH thick cord round the outlines of the whole pattern, and ornament the design with HERRINGBONE, SATIN, FEATHER, and RAILWAY STITCHES. Work with FRENCH KNOTS and POINT DE POIS where indicated; use several shades, but only one colour, of Oriental silks, for the stitches.





NO. 154. BAMBOO KEY RACK.

The Rack is bought at a basket maker's, and the centre part filled with SATIN STITCH embroidery, worked in natural shades of colour, upon white or black satin.



NO. 155. DETAIL A OF BAMBOO KEY RACK.

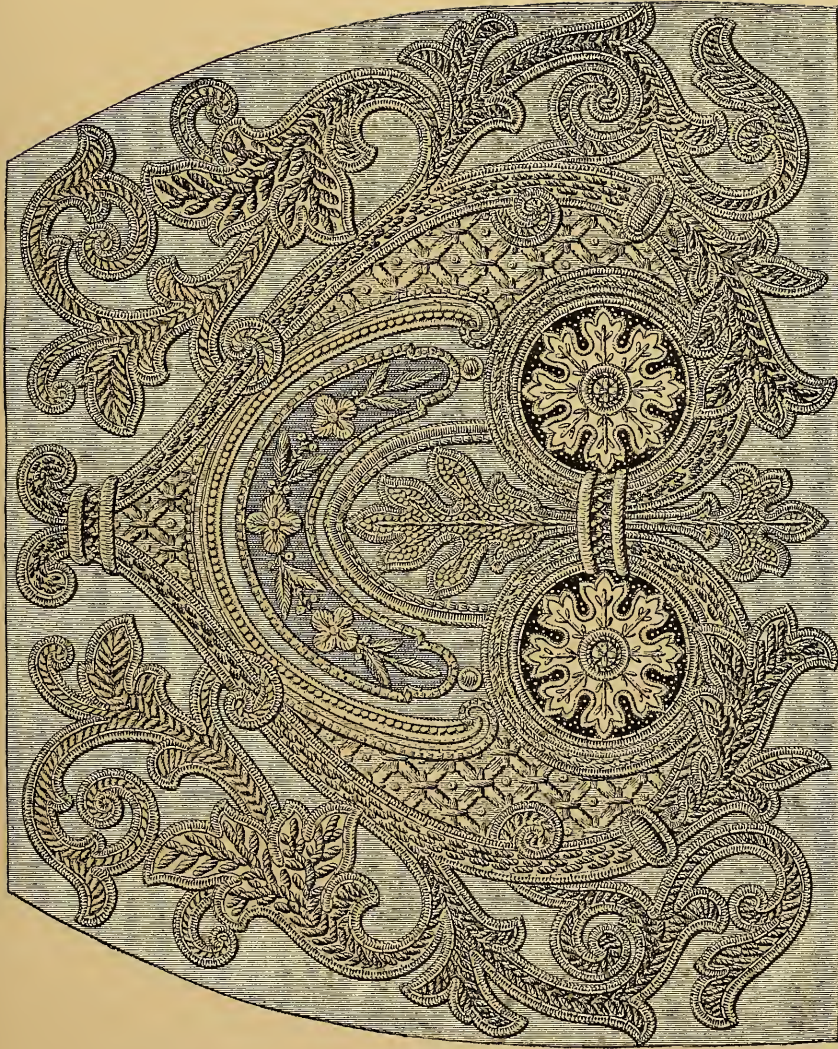
This Detail shows an enlarged pattern of the work on Key Rack. To work: Use three shades of crimson for the rose and rose buds, three shades of yellow for the carnation, shades of yellow and purple for the pansies, and blue for the nemophila.



NO. 156. WHITE EMBROIDERY FOR TABLE LINEN.

The foundation is of fine damask. The embroidery is executed, in SATIN STITCH and RAISED SATIN STITCH, with linen thread.

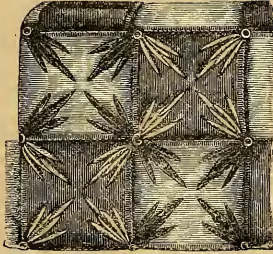




NO. 157. RENAISSANCE EMBROIDERY FOR A SMALL CASE.

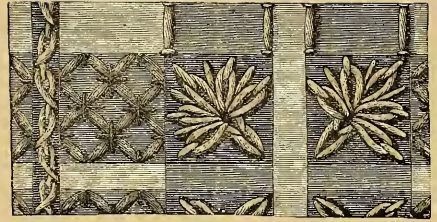
Foundation material, an olive green cashmere, on which are APPLIQUÉ rounds of deep green plush and half-circles of a lighter shade of plush. Embroidery in SAZIN, OVERCAST, BURTONHOLE, POINT DE POIS, COBALT, POINT LANCÉ and CORD STITCH. To work: Buttonhole round the outlines of the design with dark green passe silks, and fill in the centres with the above stitches, which work with sky blue, old gold, and deep maroon colour passe silks.





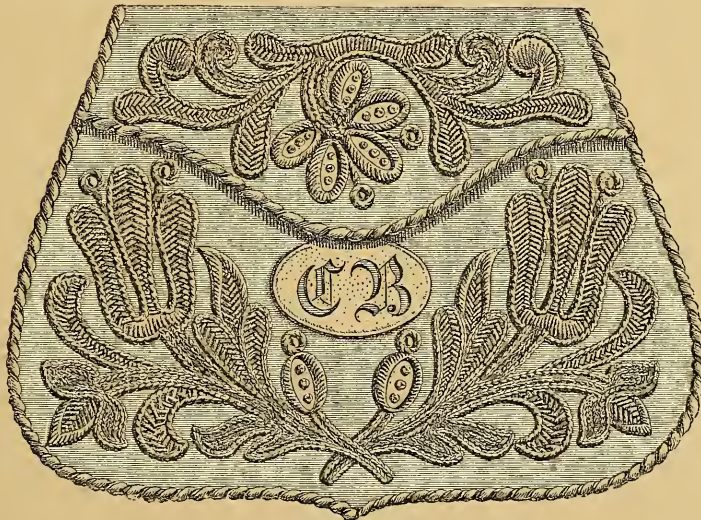
No. 153. PATCHWORK CUSHION—CENTRE.

Worked with squares of grey and crimson silk, and embroidered with old gold and crimson filoselle. To work: OVERCAST the squares together, and COUCH a fine gold cord round them. Work the stars at each corner with SATIN and RAILWAY STITCHES, partly in old gold filoselle, and partly in crimson filoselle.



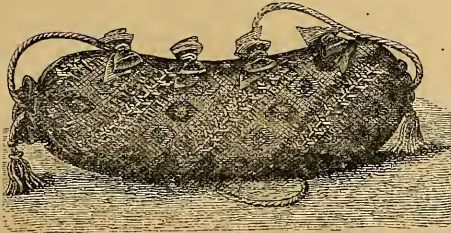
No. 159. PATCHWORK CUSHION—BORDER.

For the Border, use the same coloured filoselles and silk as for the Centre, but cut the latter into strips, not squares, and embroider these lines as shown in the design.



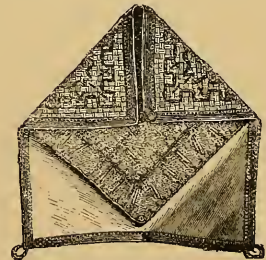
No. 160. BAG FOR HOLDING SILKS AND FILOSELLES.

Foundation of Bag, blue rep silk, lined with Persian silk, and finished with a cord. Embroidery in HERRINGBONE, SATIN, ROPE, and FRENCH KNOTS. To work: Trace the outline, and fill the centres, with very close Herringbone, worked with crimson Oriental silk; surround the outline with ROPE STITCH, worked in the same coloured silk. Work the initials and the rest of the embroidery in dark blue silks, and with Satin Stitch and French Knots.



No. 161. SHOULDER CUSHION.

Size: 24in. in length, 22in. in circumference. Made of grey Java canvas, embroidered with red and gold filoselle, and ornamented with DRAWN WORK. To make: Cut the canvas on the cross, draw out 28 threads for the Drawn Work, and leave 28 threads for the stripes between the Drawn work. Plait the drawn threads together in the centre, and work in CROSS STITCH on the stripes.

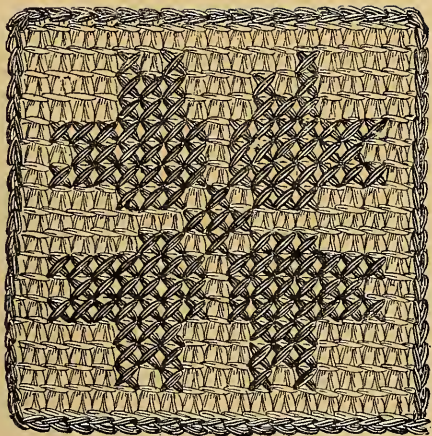


No. 162. NEEDLE CASE.

Formed of a square of Java canvas, lined with blue silk, bound with blue ribbon, and worked in CROSS STITCH with blue filoselle. For the needles, cut four squares of scarlet flannel, work them round with BUTTONHOLE STITCH, and scw inside the Case.

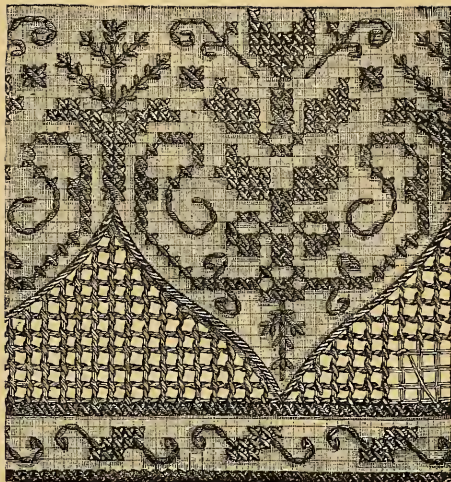






No. 163. SQUARE FOR COUVREPIED.

The Square is worked in IDIOT STITCH, with single Berlin wool, and when finished is ornamented with CROSS STITCHES, worked with single Berlin wool of a darker shade. To work: Make a CHAIN of 20 stitches, and work in Idiot Stitch until a Square is made. Embroider as shown. A number of such Squares are required for the Couvrepied. They are made of two colours, such as crimson and black, blue and green, or yellow and black.



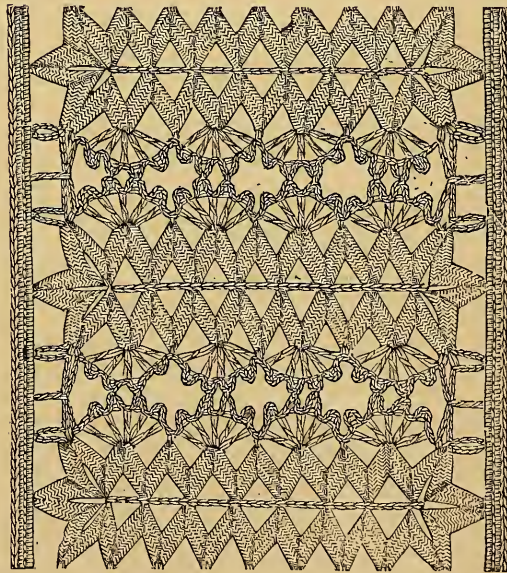
No. 164. BORDER FOR TEACLOTH.

The material used for the Cloth is German canvas, ornamented with DRAWN WORK and CROSS STITCH, worked with ingrain red cotton. To work the Drawn Work: Draw out the threads in squares, as shown on the design, and OVERCAST each line separately. Overcast the edges of the Drawn Work, and work the pattern in Cross Stitch.



No. 165. ROUMANIAN EMBROIDERY.

The foundation is scarlet or bright blue or black cashmere. The pattern is cut out in pale blue or pale green cashmere, tacked to the foundation, and BUTTONHOLED round with silk of the same colour as the pattern. Fancy stitches, such as RAILWAY, CHAIN, and SATIN, finish the ornamentation.



No. 166. RIC RACK EMBROIDERY INSERTION FOR CHILDREN'S DRESSES.

White crochet cotton and white Mignardise braid are required. To work: Form the braid into vandyked lines, with connecting lines of CHAIN STITCH in the centre. Between the vandyked lines of braid, work 1 TREBLE CROCHET, and 5 CHAIN, to form a loop, five times into one point as shown, and connect the work with the lines of plain braid that form the edgings, with Chain Stitch.



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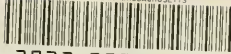
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