
The book cover features a rich red background with intricate black decorative elements. A wide, ornate border of repeating floral and scrollwork patterns frames the entire cover. In the center, a rectangular panel with a decorative border contains the title. Above and below this panel are large, symmetrical floral designs. The top design features a central stem with three leaves and a heart-shaped element at the top. The bottom design features a central circular floral motif with a needle-like element below it. The title text is rendered in a classic, serif font with a gold or yellow color.

THE  
DICTIONARY  
OF  
NEEDLEWORK

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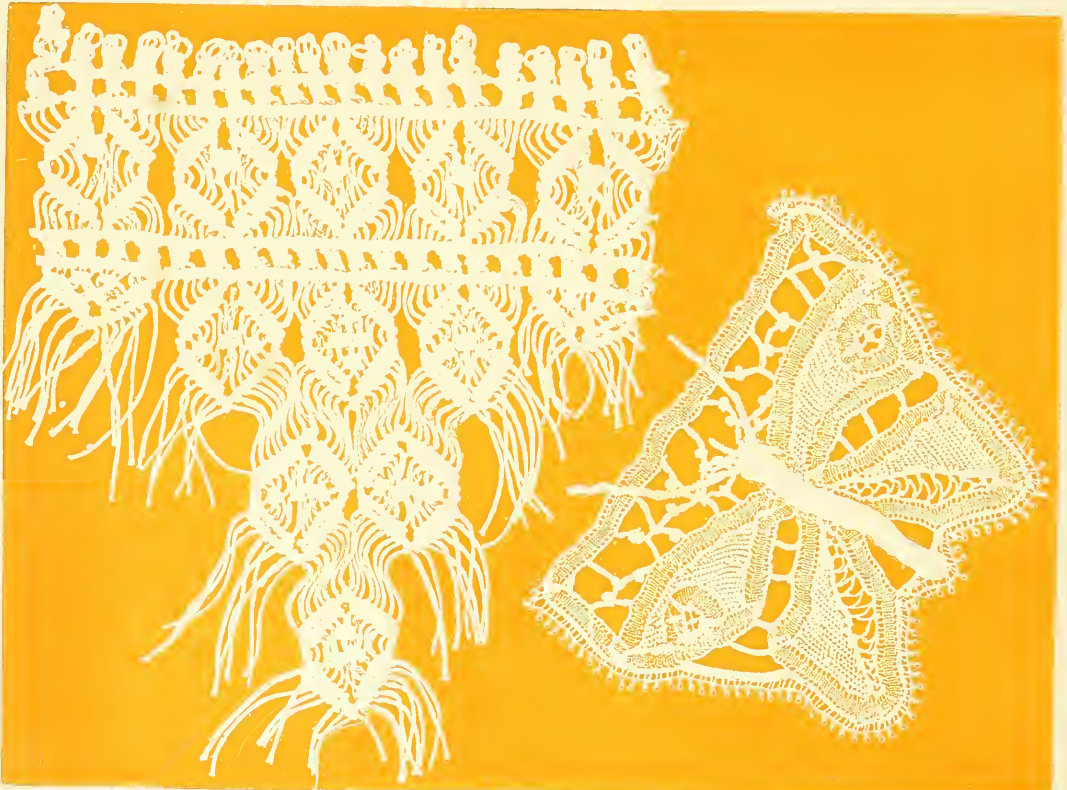
THE  
DICTIONARY OF NEEDLEWORK.







GUIPURE D'ART.



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MODERN POINT.



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

DIVISION III.—EMB TO KNI.

SECOND EDITION.

LONDON:

A. W. COWAN, 30 AND 31, NEW BRIDGE STREET, LUDGATE CIRCUS.

LONDON : PRINTED BY A. BRADLEY, 170, STRAND.

*M.B. 2947*

and it is sometimes varied in the manner illustrated in Fig. 376, where it fills in with interlaced stitches one side

of the leaf, of which the other is worked in Back Stitch, the outline is Overcast, and the centre vein in a series of Eyelet-holes. To work: Work a row of SATIN STITCH, and miss the space one stitch would fill between every stitch. For the next row, fill in these spaces with a Satin Stitch, and carry each stitch beyond the ones made in the first row. Fill in the spaces left in the second row with a third row of stitches, carried beyond as before, and work in this manner until the leaf is filled in.



FIG. 376. FLAT SATIN, OVERCAST, EYELET, AND BACK STITCHES.

Another variety of Satin Stitch is made by working a long and a short Satin Stitch alternately. This is used for working small rose leaves, or any leaves that are slightly irregular in outline.

Raised Satin Stitch, also known as Point Plumetis and French Plumetis, is more difficult of execution than flat Satin Stitch. It is worked over a padded foundation, thus: Trace the outline of the design, run it round with a thread, and fill in the parts to be raised with a padding of run threads. Run these so that they are thick and solid in the centre of the Embroidery, and graduate down on both sides; or run them so that they are raised on one side and graduated down upon the other, according to the design, and work in these lines in an opposite direction to the

of the leaf in rows of large BACK STITCHES, and pad the left hand with perpendicular runnings, giving the greatest height near the centre veins. Work horizontal lines of SATIN STITCH over this padding. The handsomest manner of using Raised Satin Stitch is in Relief Embroidery executed with it in combination with other Embroidery Stitches. This consists in Embroidering detached pieces of material, and attaching these to the main part of the work, so that they stand out and above the flat Embroidery. Fig. 380 is a design of a Bluebell so worked, when finished, and the Details A and B (Figs. 381, 382) show the manner of execution, which consists of embroidering the material, and sewing over that an extra piece of work. To work: Trace the out-



FIG. 377. RAISED SATIN STITCH.

stitch that is to cover them. Fig. 377 shows a Raised Satin petal with the padding raised on one side and sloped down to the other, and with horizontal runnings worked over

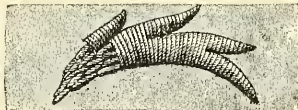


FIG. 378. RAISED SATIN STITCH.

with a slanting stitch taken from left to right; while Fig. 378 illustrates a padded petal raised in the centre and graduated to the sides, the runnings put in horizontally, and the covering stitches in an upright direction. Raised Satin Stitch is rarely used to fill in the whole of a design, but is combined with other Embroidery stitches.

Fig. 379 gives a leaf executed in three stitches: Back, Overcast, and Raised Satin. To work: Outline the leaf in OVERCAST, run a cord as a pad under the veins of the leaf, and Overcast this cord; then work the right-hand side

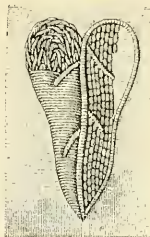


FIG. 379. RAISED SATIN, BACK, AND OVERCAST STITCHES.

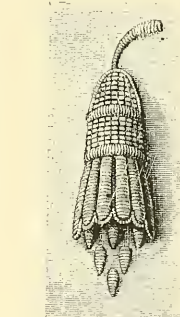


FIG. 380. RAISED SATIN STITCH - BLUEBELL.

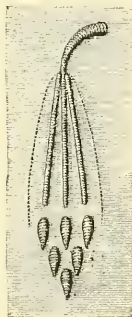


FIG. 381. RAISED SATIN STITCH - BLUEBELL - DETAIL A.

line of Detail A upon the main work, and OVERCAST the petals and their points, as shown in that illustration. Trace upon a detached piece of material the outline of Detail B, and BUTTINHOLE all the

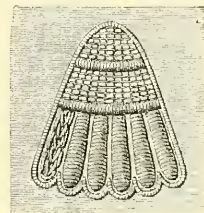


FIG. 382. RAISED SATIN STITCH - BLUEBELL - DETAIL B.

outline in very fine stitches; work the petals and the two horizontal lines in Raised Satin, and pad them so that they are most raised in the centre. In the detail one petal is left unfinished, to show the lines of padding; the rest are covered with Overcast. Fill in the body of the Bluebell with large BACK STITCHES worked in even rows. Cut out the piece of Embroidery, and stitch it on to the main part of work where the dotted lines are shown in Detail A. The piece of detached Embroidery is larger than the flat part of the flower, and will stand up from the rest of the work where not attached to the main body of it.

A variety of Raised Satin is known as Point de Plume. It is used in combination with Satin and other stitches, and consists of leaving unworked upon the petals of flowers and leaves the parts intended to indicate the veins; it is illustrated in Fig. 383. To work: Trace the design, but leave out the markings of the veins. Fill in the petals with run lines, leave the veins quite clear, and run the padding in so that the parts nearest the veins and centre of flower are the most raised. Work straight lines of SATIN STITCH over this padding, and vary their direction to follow the contour of the petals. Fig. 383 represents a flower worked in POINT DE PLUME, with the veins marked with a black line; the centre of the flower is filled with three EYELET-HOLES for stamens, and the calyx is enclosed with fine OVERCAST, and filled in with BACK STITCH.



FIG. 383. POINT DE PLUME STITCH.

*Ship Ladder Stitch.*—See *Ladder Stitch*.

*Spanish Stitch.*—This stitch is of two kinds, one where a Cross Stitch is worked on the face of the material and a square on the back; and the other, where a cross enclosed in a square is at the front, and a square at the back. They are only worked when both sides of the material are required to be neat. To work the Cross Stitch: Make an ordinary CROSS STITCH, making the back stitches the top and bottom lines of a square. Recross the first stitch, and bring the needle out in front, ready to begin the next stitch; three lines of the square at the back are made with each Cross, but they fit into each other, so as to form squares as the work proceeds. To work the second kind: Make a square of stitches in the front of the material, and work a Cross STITCH in the open space, passing the thread in horizontal lines from one point to the other at the back of the material.

*Split Stitch.*—A stitch much used in ancient Church Embroidery, and in silk Embroideries, to work the faces and hands of figures. It has the appearance of Chain Stitch, but lies flatter on the surface, and is more capable of forming the small half-curves, rounds, or lines that follow the contour of the figure, and give the appearance of shading to Embroidery only executed in one colour. It requires to be worked in a frame, and is made as follows: Bring the silk up from the back of the frame, and make a short stitch on the surface, and return the needle to the back. Then bring it up again to the surface through the middle of the first stitch, dividing or splitting the strands of silk of which it is formed by the passage of the needle. Put the needle down again to the back of the work, a short distance above where it came out, and bring it out again to the front in the centre of the second stitch, splitting the strands as before.

*St. Andrew's Stitch.*—An Embroidery Stitch made of four SATIN STITCHES arranged in the form of a St. Andrew's cross. To work: Mark out a square of the material, and commence the first stitch from the top left-hand corner of

the square, and finish it in the centre of the square; work the next stitch from the top right-hand corner of the square into the centre, and take the two remaining stitches from the two bottom corners of the square into the centre in the same manner.

*Stem Stitch.*—See *Crewel Stitch*.

*Tambour Stitch.*—See *Chain Stitch*.

*Tapestry Stitch.*—See *Gobelins Stitch*.

*Tassel Stitch.*—A stitch used to make a looped fringe as an edging to Embroideries. To work: Double the thread and bring the needle up from the back, hold the thread down with the left thumb to the length of an inch, put the needle in on the right-hand side of where it came out, but on the same line, make a horizontal stitch from right to left at the back, bring it out under where it first came up, and draw up, keeping the left thumb on the thread, so as not to draw it up beyond the inch held down. Make a CROSS STITCH over the top of the loop. When the edge is covered with a line of loops cut their ends.

*Tent Stitch.*—Also known as *Petit Point*, and used in Berlin Work, and in Embroidery upon solid materials, such as silk and cloth. It is a succession of small SATIN STITCHES worked in even lines, and in a slanting direction, from left to right. To work: Trace a horizontal line upon the material, bring the needle up from the back upon this line, and put it down again to the back, slightly above the line, and in a slant from left to right. Continue to make these small slanting stitches close together, and all of the same height, until the line is filled; then draw a line underneath the first one, a short distance from it, and fill this line in the same way; work the top of the new line of stitches on the bottom of the first line, and in between those first made.

*Tête de Bœuf Stitch.*—The name of this stitch is derived from its shape, the two upper stitches having the appearance of horns, and the lower ones of an animal's head. It is a useful stitch in Ticking and other Ornamental work. To make: Draw a line that can be rubbed out down the centre of the space. Commence by making two slanting stitches apart at the top and meeting in the line at the bottom. Bring the thread out in the line a little above the bottom of the slanting stitches, insert the needle close to it, and bring it out a quarter of an inch below and upon the line, making a Loop or BUTTONHOLE. Draw the thread up, and put the needle through the material to the back on the line, and a little below the loop. Fig. 384 shows the working of Tête de Bœuf. In this illustration the two slanting stitches are already formed, and the loop is in progress. When drawn up, after the loop is made, the needle is inserted into the hole marked 1 for the last stitch, while 2, 3, 4, and 5 mark the places where the needle is inserted and brought out for the two slanting stitches that commence the next Tête de Bœuf.



FIG. 384. TÊTE DE BŒUF STITCH.



**Thorn Stitch.**—A line of interlaced loops resembling Single CORAL Stitch, and made in the same way, except that the loops are closer together, not so large, and the needle is put in on a parallel line to where it came out. To work: Bring the needle to the front of the material, hold the thread under the left-hand thumb, make a loop with it, put the needle down on the right side of where it came up, and exactly on a line, and bring it out lower down over the loop of thread, and quite in its centre. Repeat the stitch, putting the needle in on the left-hand instead of the right, and continue working these two stitches to the end.

**Twisted Chain Stitch.**—Bring the thread out on the right side of the material, and hold it down with the left-hand thumb; put the needle in to cross this held down thread from left to right, draw up the thread, letting the held down piece go in the final pull.

**Twist Stitch.**—Identical with *Cord Stitch*.

**Vandyke Stitch.**—A raised Couching. To work: Lay down whipcord upon a linen foundation, in the shape of vandykes, and tack this firmly down. Over this lay down lines of floss silk or gold cord, and to secure, bring a stitch from the back of the material, pass it over the threads, and return it to the back, and with a number of these stitches mark out the vandyked outline of the cords upon each side.

**Vandyke Stitch.**—Used in Ticking work and embroidery upon thick materials. It forms a vandyked line, with its points at even distances apart. To work: Make a slanting Chain Stitch from left to right of the material, then a slanting Chain from right to left, bringing this one back under the commencement of the first stitch; continue these two stitches for the length, taking care that they are all of the same size, and that their points come under each other.

**Vienna Cross Stitch.**—See *Persian Cross Stitch*.

**Warp Stitch.**—An Embroidery Stitch used when threads are drawn away from the material to form the pattern. Warp stitch consists of drawing away the threads that form the weft, or cross the material, and leaving the warp, or lengthways threads. These are secured together with ornamental HEM STITCH.

**Wavy Stitch.**—A raised Couching. To work: Lay down upon a linen foundation lines of whipcord arranged in curves, and tack these into position. Over these lay down floss silk, or gold cord, and to fasten them down, bring a stitch from the back of the material, pass it over two strands of silk, return it to the back, and outline the curved and raised lines on both sides with these securing stitches.

**Wheatear Stitch.**—This stitch is a combination of Point Natté and Chain Stitch. It is used in Ticking and other fancy Embroideries, and also instead of Coral and Feather stitch, for ornamenting children's dresses and underlinen. It

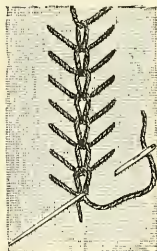


FIG. 355. WHEATEAR STITCH.

can be worked in two ways:—First way: Make a series of POINT NATTÉ down the space to be covered, and then work over their centres a line of CHAIN STITCHES, taking care that the loop of each Chain Stitch begins at the spot where the Point Natté met in the centre of the work. The second way is to complete the stitch in one line (see Fig. 355), thus: Make a Chain Stitch down the centre, and then a slanting stitch to the right and a slanting stitch to the left, both finishing in the Chain Stitch.

**Wheel Stitch.**—A stitch resembling a spider's web, and worked into the material, and not over an open space, like English wheel and other lace Wheels. To work: Trace out a perfect circle upon the material, and divide it into four quarters. Make three long stitches in each quarter, at equal distances apart, and all ending in the centre of the circle. Bring a thread up from the back of the material in the centre of the circles, and interlace it; work it under and over each thread in succession (see Fig. 356). Run this thread in circles nearly to the

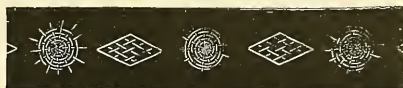


FIG. 356. WHEEL STITCH.

top of the long stitches, but not quite, and then fasten it off. Fig. 356 is a pattern formed with Wheels and diamonds; the centres of the diamonds are crossed with diagonal lines, forming a LATTICE STITCH.

**Whipcord Couching.**—See *Couching Stitch*.

**Witch Stitch.**—The name given to Herringbone when used in Fancy Embroidery. See *Herringbone Stitch*.

**Embroidery Frame.**—All the best kinds of Embroidery, such as Church Embroidery, Crewel Work, Embroidery with silk, Tambour Work, and Berlin Work, require that their foundations shall be stretched in frames, as the stitches are apt to draw the material together when the work is embroidered in the hand, whereas the frame keeps the foundation evenly and tightly stretched in every part, and renders it almost impossible to pucker it, unless the Embroiderer is very unskilful. Frames are of two makes: the best are those upon stands, as their use prevents habits of stooping being acquired by the worker, leaves her hands free, and gives unimpeded access to the back part of the work, without the artificial aid of slanting the frame from the corner of some piece of furniture to her hands, or the holding that is necessary with the other kind. But as these stand Frames are cumbersome and expensive, the second kind is most used; these are Frames made of four equal sized pieces of wood (see Fig. 357), or with the two horizontal pieces longer than the two upright, held together with nuts or pegs. They vary in size from 4 inches to 3 yards in length. The oblong Frames are used for long and narrow pieces, and the square for large pieces of work; and the same Frame is used indifferently for Church, Satin, and Crewel Embroideries, and for Berlin Work. The frame for Tambour Work differs from the others; it is made of two circular wooden hoops, one smaller than the other.

Both the hoops are covered with velvet cut on the cross, and exactly fit one into the other. The material to be embroidered is fastened to the smaller hoop, and kept tight by the large hoop being passed over it. The ordinary frames are made of four pieces of wood. The two upright pieces are called Bars; on these are nailed stout pieces of narrow webbing, to which the material

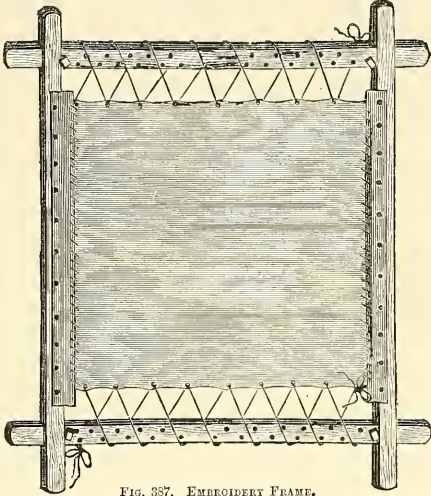


FIG. 387. EMBROIDERY FRAME.

is attached. The two horizontal pieces are called Stretchers; these are bored through with holes placed at equal distances, through which metal or wooden pegs are run to fasten the pieces of wood together. In the stand Frames these holes and pegs are not used, the wooden supports being lengthened or shortened by the aid of screws.

The fastening of the material into the frame is called "dressing a frame," and requires to be done with great nicety, as, if it is rucked, or unevenly pulled in any part, the advantage of the stretching is entirely destroyed. Slight variations in the manner of framing are necessary according to the materials worked upon; they are as follows:

*For Canvas and Cloth and Serge Materials.*—Select a frame long enough to take in the work in one direction, turn down the canvas or cloth about half an inch all round, and sew it down. If the length of the material will not allow of all of it being placed in the frame at once, roll it round one of the bars of the frame, with silver paper put between each roll to prevent it from getting lined. Sew the sides of the canvas to the webbing with strong linen thread, and put the frame together, stretching the material to its fullest, and fastening the pieces of wood together through the holes with the pegs. Then take a piece of twine, thread it through a packing needle, and brace the material with it to the stretchers. At each stitch pass it over the stretcher and into the material, and make the

stitches close together. Brace both sides of the material, and then draw the twine up upon each side evenly and quite tight. Commence the Embroidery from the bottom of the material for canvas, and count the stitches and regulate the position of the pattern by them; and for cloth, see that the design is laid evenly upon it before tracing.

*To Stretch Canvas and Cloth Together.*—This is required when a Berlin pattern is to be worked with cloth, for the ground. If the cloth foundation does not require to be bigger than the frame, cut it half an inch smaller every way than the canvas, as it stretches more. Turn the cloth down, and tack it to the canvas, right side uppermost, then tack them both together, and hem them where the raw edges of canvas are. If the cloth has to be rolled over the frame, put soft paper in between the rolls of cloth, and as the edges of the cloth are turned under, and are therefore thicker than the centre parts, lay more silver paper in the centre of the rolls than at the outside, or a line will appear upon the cloth on each side of the frame. Having sewn the two pieces of material together, attach them to the frame in the ordinary manner, and put them in, with the canvas uppermost. When the pattern is embroidered, cut the canvas from the cloth, and draw the threads away before the cloth is taken out of the frame.

*To Stretch Velvet.*—When the size of the velvet to be embroidered does not exceed that of the frame, and the work is not for Church Embroidery, hem it round, and sew it to the webbing of the bars by its selvedge. When it is larger than the frame, stretch holland, as in canvas framing, and tack to this holland with tacking threads just the parts of velvet that are to be embroidered. Work the Embroidery through the holland, and when finished, cut the refuse holland away from the back of the material, only leaving that part that is covered by the stitches. Velvet that is used as a background in Church Embroidery requires to be entirely backed with holland, in order to sustain the weight of the Embroidery laid upon it. Frame the holland (it should be of a fine description) as in canvas framing, and then paste it all over its surface with EMBROIDERY PASTE; over this, by the aid of three persons, lay the velvet. Take the velvet up, fully stretched out, and held by two people, and lay it down without a wrinkle upon the holland; keep it fully stretched out, and hold it firmly. Then let the third person, with hands underneath the frame, press the holland up to the velvet, so that the two materials may adhere together without the velvet pile being injured.

*To Stretch Satin or Silk.*—Stretch a piece of fine holland in the frame, and paste the silk down to it with Embroidery Paste, but only tack the satin to it.

*To Stretch Leather or Kid.*—Stretch a piece of unbleached cotton in the frame, and paste the leather to it with Embroidery Paste, or tack the leather firmly down at the parts it is to be worked; cut the calico from underneath when the Embroidery is finished. Do not stretch the leather or kid in the frame; merely see that it lies flat, and without wrinkles.

*To Stretch Crêpe.*—Sew it to Book muslin, and frame that in the usual way.

**Embroidery Needles.**—There are two or three descriptions of Needles for Embroidery. For canvas work they are short, thick, and blunt, and the eyes wide and long. For Chenille embroidery they are wider still in the eye, and sharp at the point. For use on cambric and muslin, as in the Irish close and cut-work, and that called "Madeira" embroidery, a "between" is employed. For Art work on close materials, such as cloth, the needle has a long eye and sharp point, and resembles a darning needle, but is neither as long nor as thin. For Tambour and Crochet work they are thick, and have a hook at the end instead of an eye.

**Embroidery Paste.**—Embroidery paste is used for two purposes in needlework; first, to effect the adhesion of two materials; secondly, to strengthen and stiffen Embroidery at the back.

*For Pasting Materials Together:* Take loz. of the best gum, loz. of sugar candy, and a small piece of alum; reduce this to fine powder, lay in a shallow vessel, just cover it with cold water, and leave it to dissolve for four hours. Then take loz. of flour, and mix it smoothly in water. Put the mixed flour into an earthen vessel, add the mixture above-mentioned, place the vessel in a saucepan, and surround it with water. Put the saucepan on the fire, and let the mixture simmer (not boil); stir it, to prevent its getting lumpy, keeping the saucepan on the fire until the mixture is as thick as cream; then take it off the fire, but continue to stir until it is cold. Put the paste in a bottle, as it will keep for some time. Should it thicken after keeping, add a little cold water. Another recipe: Take three tablespoonfuls of flour, and as much powdered resin as will lie on a shilling; place these ingredients in half a pint of water, and boil for five minutes; stir until it boils, and afterwards, and use when cold. To this a teaspoonful of essence of cloves can be added as a preservative, while the paste is boiling; but this is not necessary.

*For Strengthening Embroidery:* Use size instead of the gum or resin of the above recipes.

**Emery.**—This is a variety of *Corundum*, and, with the exception of the diamond, is the hardest substance known. It is produced in the island of Naxos, in the Grecian Archipelago. It is imported in lumps, and has to be reduced to powder for use by means of stamping mills; it is then sifted into different degrees of fineness, and rendered available for grinding down surfaces by moistening with oil or water. It is also made to adhere, by the use of size, as a coating on paper or thin calico, and thus rendered available for polishing steel. For the purpose of needlework, the powder is placed in very small, closely-compressed cushions, into which needles are rapidly inserted and pulled out several times, for the removal of damp and rust. For children learning plain sewing these emery cushions are very essential, especially if the material be thick and stiff.

**En bias.**—The French term for "On the bias"—that is to say, folded or cut diagonally across the web of any textile in a slanting manner.

**En Châle.**—A French term to denote trimmings laid

upon dresses, and formed with a corner point at the back, an angle being made at the junction of two sides of a square. Small capes, so shaped at the back, and just reaching to the waist, but with long ends in front, worn crossing each other, have been much in vogue at different times, usually at periods when belts have been in fashion.

**En Cœur.**—The French term to denote heart, or "V-shaped," and employed by dressmakers to describe the style of the opening in front of a bodice, which is otherwise "square cut."

**Encolure.**—A French term to signify the opening at the neck of a dress, and that at the arm-hole, to receive the top of the sleeve.

**En Coquille.**—The French term to denote "shell-shaped." The ribbon or lace is laid like a succession of scallop-shells, one above or over the other, in groups of threes, having been previously lined and plaited, and then drawn closely together at the top of each scallop, leaving the lower portion of the "coquille" to spread out in a half-circle. When employed as a trimming for crape or gauze, the strips of material of which they are to be made should be cut double the width of what is required, and folded over on each side, so that the edges may overlap where it is tacked down the middle, while the double material is being plaited. The space between the edge of the top pleat of one group and the lower one of the group succeeding it must never exceed the width of the strip which is worked upon.

**En Couchure.**—See EMBROIDERY STITCHES.

**En Echelle.**—See EMBROIDERY STITCHES. A French term to signify in ladder form; also a word applied to trimmings consisting of a succession of narrow plaitings laid on horizontally between two upright side folds or bands, forming, as it were, a kind of insertion with a ladder-like appearance. Folds of this description were at one time extended across the front of a bodice, wide at the shoulder, and gradually reduced towards the waist.

**En Evantail.**—A French term to signify "designed after the form of a fan," and employed to describe methods of trimming in dressmaking and millinery. Flounces at the end of a skirt are sometimes thus made, openings being cut at regularly recurring distances, and a piece of material of a different shade of colour, or a different piece of material, inserted into each opening, which is plaited, closely confined together at the top, and allowed to flare open like a fan at the bottom, giving much freedom, as well as a more ornamental character, to the flounce.

**English Embroidery.**—A simple kind of white Embroidery, also known as Broderie Anglaise. The patterns are generally worked open—that is to say, composed of holes from which the interior has been cut, and the holes run round and OVERCAST; but the finest and best sorts of English Embroidery are ornamented with Embroidery Stitches as well as with open work. See BRODERIE ANGLAISE.

**English Laces.**—For three centuries the making of Pillow Lacc was carried on in England to a very con-



siderable extent, and, until the manufacture of machine-made lace, was looked upon as one of the great industries of the poor in the Midland and Western counties. At the present time, with the exception of Honiton lace, made in Devonshire, and Maltese Guipures, made in Buckinghamshire, Bedfordshire, and around London, the art is not practised to anything like its former extent, the work being extremely laborious, and the remuneration most inadequate. Messrs. Marshall and Snelgrove are encouraging the making of Flemish, Italian, and Spanish laces in the West of England.

A coarse description of Bone Lace was made in England before the sixteenth century, but never attained any celebrity; and it was not until the arrival of Flemish refugees, and an interest had been taken in its manufacture by Katherine of Aragon, that English lace became of any value. Owing to that Queen's exertions, and the impulse given to its manufacture by religious refugees from Holland and France, English lace began to be of good make and design, and mention is made of presents of it to Queen Elizabeth by her courtiers. It continued to improve, and was until very recently protected from foreign competition by Acts of Parliament, the result being that vast quantities of Belgian lace were smuggled into England and sold as Point d'Angleterre. The laces made in England are all copies of foreign laces, and some are considered to equal in beauty of design and workmanship the originals, Old Devonshire rivalling Brussels lace, Honiton, and Point Duchesse, and the Valenciennes made at Northampton, that produced in Belgium and the Low Countries. Although no kind of lace-making, with the exception of Honiton, has been confined to a particular locality, consequent upon the various settlements of foreign workers, Bedfordshire, Buckinghamshire, and Northampton are considered the centres for the production of Run Laces, English Lille, Valenciennes, Regency Point, Plaited Laces, Old Brussels, Maltese Guipures, and Black laces; and around London, for black and white Blonde laces. Wiltshire and Dorsetshire were at one time celebrated for a lace made at Blandford and Lyme Regis, but the manufacture became extinct in the eighteenth century. The laces made in Devonshire and on the borders of Cornwall were formerly of considerable variety, but at present Honiton application and Honiton Guipure are chiefly made. The manufacture of these is, however, in a flourishing condition; new patterns and stitches are constantly worked, and that exhibited at the Exhibition of 1862 was so good as to obtain very high commendation from the judges. For a description of the Laces, see their various headings.

**English Lace Stitch.**—This stitch is used in Needle Point and in modern Point Lace. It requires to be worked with the finest thread. To work: Cross the space in one direction with a number of closely twisted BARS, a little way apart, but equal in distance\*. Then, under these Bars, pass a thread in the opposite direction, and secure it to the braid, twist it to the first place where the threads cross, and work the needle round it until a fair sized spot is made, thus: Carry the needle over one thread and under the other alternately. Twist to the next place

where threads cross, work in the same manner, and repeat from \*, as shown in Fig. 388. Another way of working this stitch is: Place the lines diagonally across the space, and radiate them, by making them farther from each other at one side than the other; work the spots over

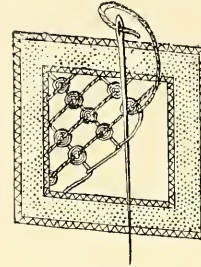


FIG. 388. ENGLISH LACE.

the lines large to commence with, and at the end very small. For a second variation, known as Open English Lace, make four lines of thread cross each other diagonally, horizontally, and perpendicularly, and work a spot on the last line.

**English Lille.**—This is a name given to some of the Pillow laces manufactured in Bedfordshire and Buckinghamshire during the eighteenth century, because the patterns originally came from the districts around Lille and Arras.

**English Netting.**—See NETTING.

**English Point.**—The English Point made during the last century seems to have been entirely the production of the wealthier classes, and never to have been universal. It was Spanish Point or Rose Point, and was taught to the daughters of people wealthy enough to send their children abroad to be educated in foreign convents; and though worked as an article of commerce, and mentioned in various official reports, its manufacture never became so popular as that of Bone or Pillow Lace. The lace worked in England at the present time, and known as Modern Point, is formed with braids of various sizes arranged as patterns, and filled in with most of the original stitches used in ancient Needle-points. See MODERN POINT LACE.

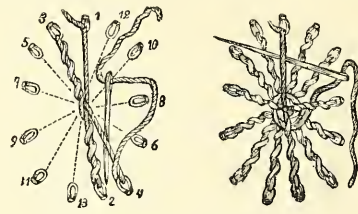


FIG. 389. ENGLISH WHEEL.

**English Wheel.**—Used in Modern Point Lace, and also called Point à l'Aiguille. To work as shown in



Fig. 389—Fill up the space with thirteen BARS, made as follows: Pass the thread from 1 to 2, and CORD the thread back to the centre of the space round 2, then pass the thread to 3, and Cord back to the centre, and continue to pass the thread into the points marked with the figures, and Cord them back to the centre, until all are made and Corded with the exception of the first Bar, which leave uncorded. To make the spot in the centre: Insert the needle over and under each Bar, and work round them in this manner until a handsome spot is formed, then cord the thread up Bar 1, and fasten off (see Fig. 389, Detail

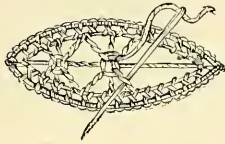


FIG. 390. ENGLISH WHEEL.

A and B). Fig. 390 is an illustration of an English Wheel made with six Bars. Three of these Wheels are required to fill in the design. They are worked as already described.

**Engrêlure.**—A lace term used to distinguish the upper part of a lace edging, and the one that is fastened to the dress, from the lower and scalloped edging. It is also called Footing. The Engrêlure is sometimes made with the rest of the lace, and at others separately, as a narrow piece, and afterwards sewn on to the main part.

**En Ronde Bosse.**—See EMBROIDERY STITCHES.

**En Tablier.**—The French term to signify "in the style of an apron," in reference to the form or trimming of the front of a skirt, which is made to appear as if an apron covered it.

**Entoilage.**—The French term for the ground of lace, on to which the Toile, or flower part of design, is worked.

**Entre deux.**—The French term for Insertion, Embroidery, or Lace—literally translated, "between two," that is to say, sewn between two other pieces of material as a decorative trimming; a style which obtains extensively in the making of infants' robes and other clothing, in white cambrie, lawn, or muslin.

**Envers.**—A French word, signifying the wrong side of any textile or garment. If a garment be put on inside out, it would be said that it was "*mis à l'envers.*"

**Epaïse.**—The French term to express thick in substance, and applied frequently to describe textiles.

**Epaulette.**—A word borrowed from the French *Epaul*, meaning the shoulder, and the diminutive which follows, combined with it, forms the word into a term meaning an ornament for the shoulder, both in dressmaking, and in reference to uniforms and liveries.

**Epingles.**—The French for pins.

**Ermine** (*Mustela Erminea*).—This animal is of the Weasel tribe, in common with the Fitch, or Polecat, and the Kolinski. The skins are imported from Russia, Siberia, Norway, and Sweden, of which countries the

Ermine is a native. It measures about 10 inches in length, and nearly resembles the Marten in form, but the common Weasel of this country in habits and feeding. During the winter the fur becomes snow-white, but throughout the summer it is a dingy brownish hue. The tail is jet black at the end, while the other half, towards the body, is yellow. This fur was so highly esteemed in the reign of Edward III. that its use was restricted to the Royal family. But while free to all now, it continues to be employed for the linings and trimmings of the State robes of England, Russia, Spain, Germany, &c. The black spots which decorate the white fur in every square inch of these robes, are made with the feet of the black Astrachan Lamb. The tails of the Ermine are used on cloaks, tippets, muffs, boas, and other articles of women's dress. The skins measure about 4 inches by 9 inches, and their small size adds necessarily to the costliness of the articles made from them.

**Escalier Lace.**—A stitch used in Modern Point Lace, and also called Cadiz Lace. It is shown in Fig. 391. To work: Make POINT DE BRUXELLES stitches close together in straight rows, and only miss the space that two Point de Bruxelles stitches would fill where the open diamond is formed in the illustration.



FIG. 391. ESCALIER LACE.

**Estamene.**—A French made all-wool cloth, somewhat like a serge, twilled, but having a rough face. Being made in different qualities, it varies in price, but uniformly measures 25 inches in width. It is employed for women's dresses. In weather suitable for the wearing of Serge, Estamene might be a fitting substitute, but, at the same time, as a superior kind of dress material to the former.

**Estrich** (or *Estridge*).—The fine soft down beneath the feathers of the ostrich, which is employed as a substitute for beaver in making hats, and in the manufacture of a stuff resembling fine linen cloth. It was imported free of duty to this country as far back as the reign of Charles II., as "*Estridge,*" or "*Bever Wool.*"

**Etamine.**—A coarse description of Woollen Bunting or Canvas, more or less transparent. It is employed as a dress material, and intended to be worn over a contrasting colour. The threads are of a fluffy character, and the material is to be had in a bright but dark blue, navy blue, russet and other shades of brown, in black, cream colour, maroon, and sage green. Etamine is also woven with stripes of velvet, embroidered, and in plaited woven stripes; and it is also produced in cotton.

**Etching Embroidery.**—This variety of needlework was originally called Print Work, and was much in vogue during the first part of the present century; many specimens of it are still to be met with as framed pictures. It was intended to reproduce, by the aid of Embroidery coupled with Painting, fac-similes of line engravings, and was worked with fine black silk over a sepia tinted ground. To work: Stretch in an Em-

**BROIDERY FRAME** some good white or cream-coloured silk, and pencil upon this the chief outlines of a landscape engraving with prominent objects or figures.

silk a short distance apart, and work the darkest shades in flat SATIN STITCH close together. Graduate between the medium and the deepest tints with separate Satin



FIG. 392. ETCHING EMBROIDERY.

Take a sable brush, and form the sky by washing in sepia for the darker parts, leaving the surface of the silk untouched for the white clouds; and then colour the rest of the picture with washes of sepia, in shades corresponding to those of the engraving. Thread

Stitches; commence them close together, and end them more apart. Work the foliage of trees in fine FRENCH KNOTS.

Etching Embroidery is at present worked more in outline than in filled-in Embroidery, and is used for



FIG. 393. ETCHING EMBROIDERY.

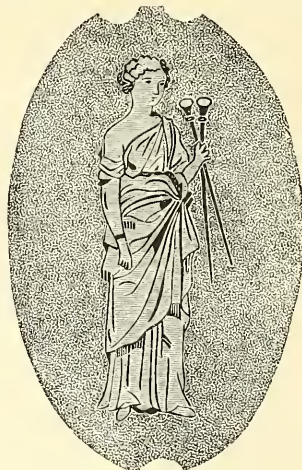


FIG. 394. ETCHING EMBROIDERY.

a needle with fine black silk, and commence to cover the painting. Leave unworked all light parts, such as the sky; work the medium tint with run lines of black

doyleys and small pictures. Fig. 392 is an illustration of a pattern intended for a picture, and is worked as follows: Draw the design in pencil upon jean, and tint it

with washes of sepia, then outline all the chief parts with fine black silk run lines. Fill in the boat, the oars, and part of the frogs and lobster, with run lines close together, and mark out the lily flowers and the veins of the leaves in the same way. If the work is intended to wash, leave out the sepia, and only work in the black silk lines.

The two medallions (Figs. 393 and 394) are intended to be framed, and are entirely worked with black silk, without any painting. To work: Trace the outlines upon cream-coloured silk, and work them over in CREWEL STITCH with fine black silk, filling in those parts of the picture that are represented black. Work the whole of the background with a number of FRENCH KNOTS.

**Eternelle Lace.**—Another name for SAXONY LACE.

**Etoiles.**—These are required in Guipure d'Art, and are made with Slip Stitch, Point de Toile, Point de Venise, or Point de Reprise, arranged to fill in the meshes of the netted Foundation with star patterns. Fig. 395 is an Etoile worked in Slip Stitch and Point de Reprise, and is made as follows: Commence with SLIP STITCH, take a square of four meshes, and wind the thread four times round the right-hand top corner and the left-hand bottom corner, then reverse the winding, and wind the threads

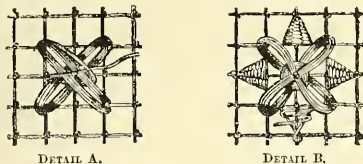


FIG. 395. ETOILE IN SLIP STITCH AND POINT DE REPRISE.

round the other corners (see Fig. 395, Detail A). Bring the thread out in the middle of the square, and wind it round and round the centre, passing it over and under the Slip Stitches in that place. Complete the Etoile by working POINT DE REPRISE as four points, in the manner shown in Detail B. Make a VANDYKE with two threads on each side of the centre mesh, and then interlace the thread in and out of these Vandyke lines and the mesh foundation, first over the right-hand thread, under the middle thread, and over the left-hand, and then over the middle thread and under the right-hand.

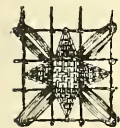


FIG. 396. ETOILE IN SLIP STITCH AND POINT DE TOILE.

Fig. 396 is an Etoile worked in SLIP STITCH and POINT DE TOILE thus: Take a square of nine meshes, and work Slip Stitch in each outside corner. Then cross the centre square with four straight threads laid in one direction, and darn these together with four threads in a contrary direction, working the cone-like finishes to the centre square in the same way.

**Everlasting.**—A description of woollen JEAN, employed for the tops of boots. It is another name for PRUNELLA (which see).

**Eyellet-hole.**—The word eye is derived from the French *œil*; "ci" is merely a diminutive, suitably applied in reference to the small opening made in any material, which

the compound word is used to designate. EYELET-HOLES are made to receive a lace, cord, or ribbon in an article of dress or furniture, and are either finished with BUTTON-HOLE STITCH, or with a metal binding affixed by means of machinery.

## F.

**Fabric.**—A term derived from the Latin *Fabrica*, rendered in French *Fabrique*, and not only employed to signify the structure or frame of any building, but of general application to manufactures of the loom—otherwise, and more correctly, designated TEXTILES. Thus, it is very usual to speak of fabricating tissues of silk and wool, to avoid a repetition of the word manufacture.

**Facing.**—A term employed by dressmakers and tailors to signify the lining applied to the extreme edge of a dress or other garment; when used in reference to uniforms and liveries it denotes the differently coloured breast, cuffs, and collars, the colours being selected so as to accord with those of the regiment, guild, city, or family represented.

**Façon.**—A French term, signifying the make or external form of anything—the shape, style, appearance, or pattern.

**Fag.**—The idea attached to the term is that of imperfection, inferiority, and consequent rejection or destruction. Thus, FAG is employed to signify a knot or blemish in the web of cloth, an imperfect or coarse part of it.

**Fag-end.**—The rough, unfinished end of a web of any textile, where it is secured to the loom. It is usually imperfectly or wholly undyed, and is disfigured with holes. Sometimes it is of a poorer or coarser quality than the rest of the cloth, and purchasers are allowed to exclude it from the calculation of the length for which they pay.

**Faille.**—This is a French term, denoting the ribbed or corded make in the weaving of ribbon or of piece silk; but there is likewise a silk stuff especially known by the name of FAILLE, employed for evening dresses, and trimmings of hats and bonnets. It is soft in quality, and has more substance than a FOULARD, has but little gloss, and is expensive. Faille looks better in light than in dark colours.

**Fall.**—A term much employed in dressmaking and millinery, in reference to trimmings of lace, when applied after the fashion of a fringe, depending from an edge or border. For example, a trimming of deep lace, depending from the neck part, and round the shoulders of a low bodice, would be called a FALL of lace. In millinery, lace sewn to the brim of a bonnet, to serve as a veil, is called a Fall.

**False Buttonholes.**—These are sometimes adopted as decorations for dresses and jackets. They are made by sewing a cord, or small roll of the material cut crosswise, of the same size and shape as a buttonhole, the button being sewn on the two ends of the roll or cord, at their junction. The deception can be made more complete by cutting an opening in the stuff, running a narrow binding round it on the right side, and turning the other edge through the hole, and hemming it on the wrong side. They may also be simulated thus: Insert the needle at one end of the supposed length of the opening at the top, then twist the silk round the end of the needle on its appear-



ance up through the material, at the opposite end of the opening, until the length of twisting shall equal that of

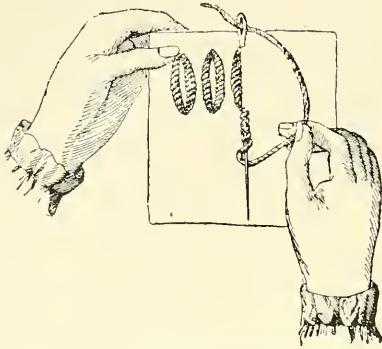


FIG. 397. FALSE BUTTONHOLES.

the hole. Then place the thumb of the left hand on the roll so made, to keep it in place while the needle and silk are drawn through it (see Fig. 397).

**False Hem.**—This is applied to a fold-over at the extreme edge of any portion of dress or other article, made of whatever kind of textile; it has the appearance of a hem, and serves its purpose, but is not one in reality. Making a FALSE HEM is a method of lengthening a skirt or sleeves, or widening a bodice or jacket. It is effected thus: Open out the material of the dress or jacket to its extreme proportions, run a piece of lining on to the edge of the material, and turn in the strip of lining employed to form the False Hem, hemming it down on the inside. Thus, instead of turning in a comparatively wide strip of an inch in depth, a very narrow edge only is turned in with the lining, and the whole of the material is made available to enlarge the dress.

**False Pin Holes.**—These are required in Pillow Lace making, in the inner part of curves or circles, to keep the outer and inner edges level with one another, and are also called False Stitches. As the outer edge of the curve or circle is necessarily larger than the inner, a greater number of pinholes are required at that edge than at the other, and as the working threads must pass backwards and forwards across the passive threads as usual, the only way of arranging them so as to lie flat is to stick one inner pin to two outer, and to work twice over the inner pinhole instead of only once, the usual way. To work: Take the working BOBBINS across to the inside, twist three times, put up a pin, and, instead of completing the edge, return with the same pair, and put up the pin on the outer edge; finish the stitch, and return with the pair from behind that pin. Work with these to the inner pin, take it out, and stick it in again, so that it holds the row just worked, putting it in the same hole as before; work the edge with the pair of Bobbins waiting at the inner edge. Repeat until the circle or curve is rounded. By this process two outer pins are stuck to one inner, and the curves rounded without puckering. Occasionally drive a pin down to its head to keep the lace firm, and, should

the curve required be a small sharp one, only twist the threads twice instead of three times.

**False Stitches.**—Used in Pillow Lace for rounding the inner edges of curves and circles, and identical with FALSE PINHOLES.

**Fancy Checks.**—These are varieties, produced in every description of stuff, more or less after the models of the original Scotch Tartans, but in no degree distinctive of any Clan. See TARTANS.

**Fancy Cotton Ribbon.**—This Ribbon is made like a species of Tape, and employed for strings of nightdresses and caps, and for use on articles made of white cotton. One variety is ornamented with open work, after the style of lace, and is about an inch in width. Some FANCY COTTON RIBBONS are made with a velvet pile, cut in strips from the piece, and having a raw edge, which is sized to prevent a fraying out. See COTTON RIBBON VELVETS.

**Fancy Materials.**—Under this name an indefinite number of fabrics must be classed, some of ephemeral character, many appearing under Trade names, differing respectively in the various shops. Collectively they are called "Fancies" by the Trade, and consist of varieties—produced in the weaving, the patterns, and the combinations of colour, together with newly-produced eyes, according to the fashion of the time—in Stuffs of every description, of permanent use. For example, in Woollen cloths for dress, there are "Moorish" and "Bouclé canvas," "Canvas Raye," "Sangler Raye," striped "Moorish Crape Lawn," "Meguet Broché," "Beige Brodé," "Foulé Brodé," &c. In Silk stuffs, the "Theodora," "Faille Française," and "Black Satin Damas"—both the latter in geometrical, or small floral, designs, and corded. In Velvets, also, there are "Fancy" makes—such as those woven in stripes with Grosgrain, and produced in two shades of colour, as well as in black, or any single colour. As so many of these varieties are continually appearing and disappearing, and are each frequently known by different names, they must be classed under the general name of "Fancy Materials." A war, a victory, a hero, a diplomatist, an author, or an actress, very usually give a name to these novelties of the season.

**Fancy Silk Sheeting.**—This material has a small diaper pattern thrown up in the weaving. It is to be had in all colours, and is employed for embroidery. It is 22 inches in width.

**Fancy Tambour.**—See TAMBOUR WORK.

**Fancy Tricot.**—These are various arrangements of TRICOT, and are described in CROCHET.

**Fancy Work.**—A term applied to Needlework that is intended for decorative, and not for useful, purposes.

**Fan Lace.**—Used in Ancient Needle Lace and in Modern Point. To work: First row—Make six close POINT DE BRUXELLES STITCHES, leave the space of six; repeat to end of the line. Second row—work six Point de Bruxelles Stitches into the six in first row, carry the thread to the next six Point de Bruxelles, and work over those; repeat to end of the row. Third row—work six Point de Bruxelles Stitches into each of the loops of the last row, and make loops between. Fourth row—work six Point de Bruxelles Stitches into every six of the last row, and six



into each loop. Fifth row—work six Point de Bruxelles Stitches into the six in the loop, and leave the space between them. Repeat from the third row.

**Fashion.**—A term employed in reference to the style, cut, pattern, colours, or prevailing usage with regard to dress, or other matters.

Fashion wears out more apparel than the man.  
—*Shakespeare.*

**Fast Pile Velveteen.**—This is a velveteen made after a new and superior method, ensuring the fixity and firm adhesion of the pile, which used to wear out of the web when manufactured according to the original plan. The names given to it vary according to the fancy of the several manufacturers who produce it, and amongst them it is known as "Imperial," "Louis," "Mænecium," "Brunswick Finish," the "Peacock Velveteen," &c., by which names it may be inquired for.

**Feather Cloth.**—A mixture of cloth and feathers woven together, the cloth being undyed, and produced in drabs and greys. This curious material measures  $1\frac{1}{2}$  yards in width. It has a very unfinished appearance, as the feather ends protrude from the face here and there throughout, yet are woven into the web sufficiently well to preclude their falling out. The cloth is naturally a warm one, comparatively light, and probably waterproof, without being rendered so by artificial means. It is a specialty of a large firm.

**Feather, or Fringed Ruche.**—This description of RUCHE is made by cutting a piece of silk parallel with the selvages, at distances of about 2 inches apart, throughout the whole width of the material, and then drawing out the threads of the warp. Being cut on the straight, this Ruche needs to be fuller than those made crosswise, and three times its own length will be necessary in calculating the amount required for the space to be trimmed.

**Feathers.**—Almost every description of bird, from the small humming bird to the ostrich, supplies plumage that is employed for dress decoration; and not only so, but for actual clothing. Feathers are worn both in their natural hues and dyed, and employed in upholstery for the stuffing of beds, pillows, &c. The word is derived from the Dutch *veeder*.

**Feather Stitch.**—The two varieties of this stitch are the Opus Plumarium of ancient writers, used at that period and at the present time for filling in Embroideries worked in silk and crewels upon silk, cloth, and serge materials, and Feather and Double Feather Stitch, used to make the ornamental lines that decorate underlinen and children's dresses. See EMBROIDERY STITCHES.

**Feather Work.**—This consists of covering buckram or other stiff foundations with birds' feathers, arranged in designs, and sewn entirely over the foundation. The work is very handsome, and is used for valances, picture frames, chairs, brackets, fire screens, muffs, bonnets, and for dress trimmings. Large articles are covered with Aylesbury duck or white poultry feathers, dyed in various colours, and small with peacock, pheasant, parrot, ostrich, marabout, pigeon, Guinea fowl, and black-cock feathers used in their natural shades.

The feathers are prepared as follows, if white, and obtained from domestic poultry: First, gently wash the bird

in soapsuds and lukewarm water to which a little whisky has been added, and let it dry in a clean, warm place; after it has been killed, pick off the feathers, enclose them in a strong bag, and bake in a moderate oven. Shake each feather separately, cut off the fluff and the little hard piece at the top of the quill, and keep them where they are not likely to be crushed. To dye: Pour into two quarts of boiling water a table or teaspoonful of Judson's dye, according to the depth of shade required, and steep the feathers in this for five minutes; take them out one by one with a pair of pincers, so as not to touch them, then add more dye to the water, and thoroughly stir the mixture; throw the feathers in, stir all up together, and take out the feathers separately, without touching them, when they are sufficiently coloured. Crawshaw's dyes may also be used.

*To Work for Dress Trimmings,* a large quantity of these dyed feathers, and strips of webbing, or Petersham, are required. Fasten the foundation of webbing to a weight cushion, and sew the feathers, one by one, on in lines across the width; slope their ends inwards and to the centre, and conceal the edge of the foundation by making the feathers overlap, laying the second line of feathers over the first, to thoroughly hide the securing stitches. Stitch each feather four times with a waxed thread. Put these stitches close to the end of the quill, two upon each side of it, and crossing each other.

*To Work for Bonnets.*—Procure a black bonnet shape, bind the edges, and sew the feathers on singly, on the brim as straight lines, on the crown as circles.

*To Work for Muffs.*—Make the shape in buckram, and sew the feathers on singly, and in upward lines.

*To Work Valances and Brackets.*—Cut a buckram foundation the size of the article, rub it over with a little carbolic acid, and arrange well-marked natural feathers in straight lines along the foundation, taking care that they thoroughly overlap each other. Begin at the lower end of the material, graduate the colours, put in all one colour birds' feathers in a line, and follow by a contrasting line; sew each feather on separately with a waxed thread.

*To Make a Sereen.*—These are usually made with peacocks' feathers. Cut out an oval or round shape, and sew on as the first round the largest dyed peacocks' feathers; for the second round, the smaller size; for the third round, the dark blue neck feathers; for the fourth, the breast feathers; and finish with the head feathers and crest. Should the screen be a large one, sew on two lines of each kind of feathers, but keep to the same order.

To work Fig. 398: Cut out the shape on buckram, and sew round it, so that the edge is thoroughly concealed, the fine filaments of peacocks' feathers; make the next round with parrots or pheasants' feathers, then fill in the centre with white poultry feathers, and over them arrange a large tuft of peacocks' filaments as a finish. Conceal the back of the buckram with a cardboard foundation, covered with fluted silk, which gum on to the buckram; or simply cover the buckram with black paper.

To work Fig. 399.—This Butterfly is intended as an ornament to be worn in the bonnet or in the hair, and is made as follows: Cut out the shape in buckram,

allow for each wing  $1\frac{1}{2}$  inches in depth, and  $1\frac{1}{2}$  inches in width, and for the body  $1\frac{1}{2}$  inches in length, and  $\frac{1}{2}$  inch in width. Shape the wings like the pattern, and round the lower extremity of the body. To cover the two upper wings, sew on large and strong pheasant feathers; shape these by cutting them with scissors, so

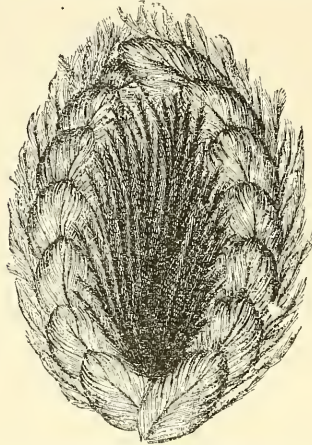


FIG. 328. SCREEN IN FEATHER WORK.

that they slope to meet the underwings, and notch their edges. Make the under wings of the neck feathers of the peacock, and let these slightly overlap the upper wings, and notch their edges. Paint the edge of all the wings with lampblack in oil colour, and make the white spots with Chinese white. Upon the upper end of the body sew

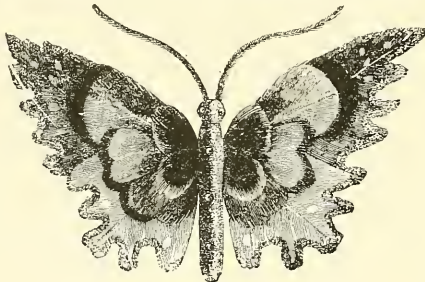


FIG. 329. BUTTERFLY IN FEATHER WORK.

down two fine peacocks' filaments,  $1\frac{1}{2}$  inches in length, to form the antennae, and then cover over the foundation with black velvet; shape the head, and make the eyes with two black beads; bar the velvet body across with gold thread, and finish it off with a line of gold thread, where it joins the wings. Cover the back of the buckram with black velvet, and sew a loop of wire into the velvet, through which to pass a hairpin.

**Felling.**—A term used in sewing. Two pieces of material being first RUN together, turn the raw edges

over, and HEM them double, placing them flat down upon the stuff. The turn-over edge should be deeper than that underneath, so that the HEM may be less bulky, and that the needle employed for HEMMING may pass through two folds only, instead of four. This difference in the depth of the two edges of material should be made before they are RUN together. A FELL has a second signification, and means the end of a web (textile).

**Felt.**—This is made of matted wool, hair, rabbits' fur, or other substances, first carded, then fulled, rolled, and pressed, and converted into a stout nap by a process that interlaces the several fibres. It is employed for hats, and heavy cloths used as carpets, but does not wear well, as the dye is liable to be rubbed off the surface. French-made FELT, being softer and more pliable, is considered superior to our own, and preferred for hats. It is stiffened and made waterproof by the application of shellea, on both sides, with a brush. Felt is of ancient and Eastern origin. The Tartars employ it for their tents and clothing. Hats made of Felt were in use in this country in the Middle Ages, and were superseded by beaver ones, as well as by those of velvet in the reign of Elizabeth. The article is much used still for other purposes, the waste wool from weaving mills, and the hair of rabbits' fur, when cleaned, damped, rolled, beaten, and pressed together, being much employed for druggets.

**Fendu.**—A French term to denote cut open or slashed, after the manner of dress decoration in the time of Henry VIII., Elizabeth, and for some time subsequently. The style was derived from the Swiss. See SLASHING.

**Fents.**—A technical term denoting the ends of calicoes, of various descriptions, tacked together. The name is likewise given to ends of imperfectly printed cambrics, which are sold by weight, and used for printed quilts.

**Ferret.**—A kind of tape, narrower than ordinary bindings, and made of silk, cotton, or worsted. The Cotton FERRETS have the appearance of unsized tape. Those in drab colour and black are mostly employed. They are made up in rolls of nine pieces, containing 16 yards, Numbers 8-18, or else 6-24. The manufacture has lately deteriorated. Cotton Ferrets should be stouter than tapes, but are now usually of a flimsy quality. Italian Ferrets are made of silk only, and all of one width, although of various colours, besides black and white. There are four pieces, of 36 yards each, in the gross.

**Feston.**—The French term for BUTTONHOLE, or Double Overcast, when used as a scalloped or plain edging to Broderie Anglaise and other Embroideries. See EMBROIDERY STITCHES.

**Fibre.**—There are three descriptions of FIBRE employed in the manufacture of textiles: The animal, which is represented in alpaca, mohair, silk, wool, and catgut; the vegetable, represented by cotton, flax, grass, hemp, leaf fibres, bark, and jute; and the mineral, which is only represented by asbestos, gold and silver thread, and glass. Some 360 species of plants produce fibre capable of utilisation for cloth or cordage, but the friability of most of them renders their use of comparatively small value, and only five amongst them are in general request.

**Fibre Stitch.**—A stitch used in Honiton and other

**Pillow Laces** to make open leaves, with a fibre running down their centres, as shown in the leaves with holes in them in the Honiton spray illustrating Flemish Stitch (Fig. 404). To work: Hang on eight pairs of BOBBINS, and a GIMP upon each side of the Bobbins. Work the leaf in WHOLE or CLOTH STITCH, with a fibre running down the centre; make the fibre by twisting the workers both before and after the centre stitch is made. For the first four rows, twist the workers at this place once, then twist them twice in all the rows until the widest part of the leaf is reached, when, for two rows, twist them three times. Then return to twisting them twice until the narrow part of the leaf is reached, when twist only once. In the last three rows, cut off a pair of Bobbins in the first and second rows, and two pairs in the third row. Tie up the Gimps and cut them off. Take the four pairs of Bobbins remaining, stick the end pin in, make a stitch about it, and twist the outside pair, but not the second; in this pair tie up all the others very neatly. Take out all the pins except three upon each side (running these down to their heads), turn the Pillow round, first slanting the two end pins outwards (be sure to do this), bring the threads in between these end pins, and lay them down over the leaf. Lift the pair in which they are tied up, and pass it round the other threads; take out one of the end pins, but not the one put in last; make a SEWING, re-stick the pin, pass the same pair round, make another Sewing in next pinhole, tie up, and cut the Bobbins off. The leaf is thus finished on the wrong side, and the right side made tidy.

**Fichu.**—A French term signifying a half-square of any material cut diagonally, or from corner to corner. This name also denotes a small covering of silk, muslin, lace, or tulle, for the neck or shoulders.

**Figured Muslin.**—This name is usually applied to clear BOOK MUSLINS decorated at regular intervals by a small raised spot or trefoil leaf. The width of such muslins ranges from 32 inches to 36 inches.

**Figure of Eight Knot.**—Take a piece of thread, make a loop with it turning to the left, and put the top end of the loop under the lower end, and hold them tight in the left hand. Curl the under thread round and under the upper thread, and pass it into the loop and out on the left hand. Draw the two ends tight, and a knot resembling the numeral eight will be made.

**Fil.**—The French for thread of any description.

**Fil de Trace.**—The name by which the outlines of Needle-made laces are distinguished. The various pieces forming the design are made separately, and, when completed, sewn into their proper position in the main part of the work. They therefore require a separate thread or foundation before they can be commenced, which is made as follows: Take a piece of parchment, and tack it on to paper, and with a needle prick the outline of the lace to be worked through the parchment; prick two holes close together, leave a space, then prick two more, and so on, until the pattern is outlined. Rub into the holes a little white paint, to render them clear to the sight. Then, with a coarse needle and No. 12 Mecklenburgh thread, proceed to fill in this pricked outline. Begin with the thread at

the back, and bring it up to the front through the first of the two holes close together, and put it down in the second. Bring it up again in the next group of two holes, in the first, and put it down in the second hole, so that a long stitch is made at the back and a short stitch at the front of the



FIG. 400. FIL DE TRACE.

work. Fasten off by tying the ends of the thread together at the back of the work. Then take another thread (No. 7 Mecklenburgh), and begin at the back of the pattern; pass the needle up through the first hole, and slip the thread under the small stitch between the two holes, and so on all round the pattern, as shown in Fig. 400, where the two lines of stitches are given; so that a thread caught with small stitches outlines the piece of lace to be worked and forms its foundation. When that piece of lace is finished, the small stitches of the first line are cut at the back of the parchment, and the outline thread, with the lace attached to it, will then come away from the pattern, without the lace being pulled or dragged.

*Fil de Trace* is also the name of the thread of a different texture to that forming the design, with which the outline of the pattern in laces is sometimes traced, as in Cluny Guipure and Blonde Laces.

**Filet Brodé.**—Also known as Darned Laces, Guipure d'Art, and Spiderwork. See GUIPURE D'ART.

**Filet de Canasier.**—The French name for MACRAME.

**Filet Guipure.**—See GUIPURE D'ART.

**Filière.**—The French term signifying a GAUGE for the measurement of knitting needles. Some are round, and others spade-shaped. They are made of steel. See GAUGE.

**Filigree Point.**—This work is an imitation of the old gold laces, and is made with lines of gold thread, arranged in patterns, and held together with Buttonhole Stitches of coloured silks. To work: Select a simple star or Vandyke pattern, and trace this upon linen, which back with stiff paper. Tack along the traced lines three to four rows of gold thread; connect these gold threads together with wide apart BUTTONHOLE, made with white silk, only putting in sufficient stitches to keep the thread in position. Make loops of gold thread as an edging to the outside of the work. Make each loop separately, and secure it with an OVERCAST STITCH to the work, then make another loop close to the first, and secure that with an Overcast Stitch. Fill in the ground of the pattern with BAES, ornamented with PICOTS, and work WHEELS, STARS, or LACE STITCHES as FILLINGS to the pattern. When finished, untack the lace from the linen foundation.

**Fill Bobbins.**—See BOBBINS.

**Filletings.**—An unbleached and very heavy description of HOLLAND TAPE, cut into various lengths, and numbered 3 $\frac{1}{2}$  to 10. There is another striped variety called Stay Tape, employed by tailors to protect selvages and buttonholes.



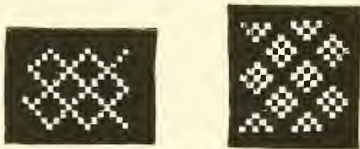
**Fillings.**—These are the various stitches in Needle-made and Pillow Laces that occupy the centres of the sprays and other devices that form the Toile, or design, of the lace. In Needle-made laces these stitches are always surrounded by a raised or flat Cordonnet, which serves as their foundation, and which is made of a series of Buttonhole. With the exception of the Wheels, the Fillings in Needle laces are formed either of close Buttonhole, varied with open spaces, or with varieties of Knots and Corded lines ornamented with circles. The varieties of Buttonhole Stitches used as Fillings are ones taken from old Spanish and Venetian Points, with other stitches taken from Darned laces or Filet Brodé. Most of the Fillings in Needle laces are now worked in modern Point, and have received names, under which headings they are described, with the exception of Figs. 401, 402, 403, which are given as examples. The illustrations give the Buttonhole as dark lines, the open spaces as white squares.

To work Fig. 401: First row—work 15 Buttonhole, \* miss the space of 3, work 21, repeat from \* to the end of the row, but finish with 15 Buttonhole. Second row—work the whole row in Buttonhole, carefully counting the stitches. Third row—\* miss the space of 3 Buttonhole, work 3, miss 3, work 15, repeat from \*. Fourth row—work 3 Buttonhole, \* miss the space of 3, work 21, repeat from \*. Fifth row—like the third. Sixth row—like the second. Seventh row—like the first, and repeat all the rows from the first row.

To work Fig. 402: First row—work 9 Buttonhole, \* miss the space of 3, work 15, repeat from \*. Second row—work 6 Buttonhole, \* miss the space of 3, work 3, miss the space of 3, work 9 Buttonhole, repeat from \*. Third row—\* work 3 Buttonhole, miss the space of 3, work 9, miss 3, repeat from \*. Fourth row—\* miss the space of 3



FIG. 401. FILLINGS.



FIGS. 402 AND 403. FILLINGS.

Buttonhole, work 15 Buttonhole, repeat from \*. Fifth row—\* work 3 Buttonhole, miss the space of 3, work 9, miss the space of 3, repeat from \*. Sixth row—work like the second row. Seventh row—work like the first row, and repeat from the first row.

To work Fig. 403: Begin with two plain rows. First row—\* miss the space of 3, work 3, miss the space of 3, work 3, miss the space of 3, work 9, repeat from \*. Second row—work 3 Buttonhole, \* miss the space of 3, work 3, miss 3, work 15, repeat from \*. Third row—\* work 6 Buttonhole, miss the space of 3, repeat from \*. Fourth row—\* work 15 Buttonhole, miss the space of

3, work 3, miss 3, repeat from \*. Fifth row—work 12 Buttonhole, \* miss the space of 3, work 3, miss 3, work 3, miss 3, work 9 Buttonhole, repeat from \*. Sixth row—work like fourth row. Seventh row—work like the third row. Eighth row—work like the second row. Ninth row—work like the first row, and repeat all the rows from the first row.

The Fillings in Pillow Laces are composed of Plaitings, Stitches, and Braid, and are all described under their own headings.

**Filoselle** (French, *Bourre de Soie*).—A silk thread used in embroidery, composed of the refuse of silk covering the exterior of the cocoon, and other kinds of inferior quality. It has been introduced for decorative needlework within the last fifty years, and has greatly superseded *floss* silk for general purposes, being less expensive and more easily kept smooth in the working; but it lacks the great gloss of the latter, which is spun from the finest portion of the silk. **FIOSELLE** is that portion of the ravelled silk thrown on one side in the filature of the cocoons, which is then carded, spun like cotton or wool, and formed into spun silk. This silk is not only used as thread, but is formed into a textile for dresses, scarves, and shawls.

**Fil Tiré.**—The French term for **DRAWN WORK** (which see).

**Fine Drawing.**—The method of **DARNING** adopted by tailors to mend broadcloth and such like stuffs. Pare the edges perfectly even, and hold the severed parts lengthwise on the finger of the left hand. Then pass the needle (directed from you) through the edge of one piece, and back again (pointed towards you) through the edge of the other. Let in the needle at half the thickness of the cloth, and draw the stitches closely together, so that the edges may meet, yet neither overlap the other, and carefully avoid ravelling out the threads of the stuff. When the work is finished, press it with a hot iron on the wrong side. See **DARN**.

**Finger.**—A measure of length, employed for every description of textile for wearing apparel or upholstery, &c. It comprises  $4\frac{1}{2}$  inches, and is much in use by needlewomen.

**Fingering.**—Worsted employed for stockings, sent out by the manufacturers in half pounds, consisting of eight skeins, each weighing an ounce; the weight, however, is usually short. Various descriptions are to be had—the **SCOTCH** in three or four qualities and many colours, including the ingrain shades. There is also **GERMAN FINGERING** in many colours, including that known as **HEATHER**; **WELSH YARD FINGERING**, **PEACOCK FINGERING**, and other kinds, the names varying according to the fancy of the several manufacturers or shopkeepers. **FLEECY** wools may be had in many colours; they are supplied in 3lb., 6lb., and 12lb. bundles. The **SCOTCH FINGERING** is a loosely spun worsted yarn, and is sold by the spindle of 6lb., and also by the pound and the ounce. The price varies with the quality, of which there are the Middle, Super, Ex. Super, and Ex. Ex. Super qualities. Each skein of the original Scotch Fingering contains sixty rounds, or 120 yards. It may be had in very bright colours for articles of children's wear.



**Finger Shield.**—A silver appliance made to fit the first finger of the left hand, on which materials are laid and held by the thumb, in Plain Sewing. It resembles a ring, one side being an inch wide, and the other quite as narrow as an ordinary finger ring. It is employed to protect the finger from the needle when much hard sewing has to be done, or the finger has been accidentally hurt.

**Finishing.**—This word, so far as Plain Sewing is concerned, refers to the securing of the thread employed. As in beginning the work—whether HEMMING or OVERSEWING—so in finishing, no knot should be made, but take two stitches in the same place, one over the other, and then finish by running the needle backwards through the material, so as to be invisible for about half an inch or more. In the same way joinings should be accomplished, so as to avoid the bad habit of making knots. In flannel work, make the back runnings of still greater length, on account of the looseness of the material. DARN in the last thread very carefully, and take a BACK STITCH where the last HERRINGBONE STITCH ended, before recommencing the work with the new thread. In FINISHING the runnings in darning, leave the thread in loops at each end of every running.

The term, as applied to materials, might denote the turning-in, and sewing, or hemming, or buttonholing of all raw edges, or the fringing out of ribbon, linen, or silk, by drawing out the ravelling threads (running across the web), and lightly sewing in the last few strands over and over through the fringing, three or four strands in depth.

In reference to dressmaking and Mantua makers' work, FINISHING denotes the binding of raw-edged seams with narrow saracen ribbon, and the removal of tacking threads. In fact, all the last work, not essential to the sewing together of any garment or other article, so as to complete its form, and render it capable of wear and use, but designed only to render it neat, and to prevent ravelling, may properly be designated Finishing.

**Fisher Fur.**—The Fisher is of the genus Weasel, and is a native of America, whence upwards of 11,000 of these skins are annually imported to this country. They are larger than those of the SABLE, and the fur is deeper and fuller, and very beautiful. The tail is long, round, and gradually tapering to a point, and is employed for hats, as well as to form a decoration in the national cap worn by the Polish Jews. One skin of the FISHER will suffice to make a muff, for which three MARTEN skins would be required. The ground of the fur is dun-coloured. Those of the darkest shade are the best; but the darkness of the colour and the depth of the fur depend on the season when the animals are trapped.

**Fisherman's Knot.**—Used in Square Netting. See NETTING.

**Fish Scale Embroidery.**—This kind of work is extremely effective as an ornament where it is not liable to friction, and is a variety from ordinary Embroideries. It is worked upon silk, satin, or velvet foundations, from flower patterns, such as are used in Crewel Work or Silk Embroidery. The principal parts of the design, such as flower, leaves, butterflies, birds, are covered over with

brightly tinted Fish Scales, sewn to the foundation with coloured silks; the stems, veins, tendrils, and other fine traceries, are worked in SATIN STITCH with fine chenille, gold thread, or filoselle; and the centres to flowers, &c., filled in with FRENCH KNOTS, beads, pearls, or spangles.

The Fish Scales have to be prepared before they are used. Select the iridescent scales of the carp, perch, or goldfish, and, while quite fresh, detach from the fish by scraping with a knife from the tail to the head; steep them in cold water until they are soft, then lay them upon a cushion, and puncture each with two holes, close together, near their base. Make these holes with a needle. Should the scales be all of one tint, colour them in places by mixing Damar varnish with powdered colours of various tints. Draw out a design upon cartridge paper, containing a spray of not very large flowers, and a bird or a butterfly, and prick out the outlines with a needle. Frame a piece of good velvet, satin, or silk, lay the pattern upon it, and pounce French Chalk through the holes, and go over the dots thus made with lines of white paint. Then commence to work the flowers. For yellow daisies, and other flowers formed with large open centres, commence the work from their outside edge. Draw a circle, and sew the Fish scales round this circle; leave between each scale a little less space than one scale will cover; sew the scale to the foundation with coloured silk, bring the needle up from the back, through one of the punctured holes, and put it down through the other. Sew on a second circle of Fish scales, so that they lay over the first line, and fill in the spaces there left. Fill in the centre of the daisy with FRENCH KNOTS, made of maroon silk or with fine chenille. Small sunflowers are worked in the same manner as daisies, but have four to six circles of scales sewn round them before their centres are begun. Chrysanthemums and half-opened flowers, with a calyx of green arrasene or chenille, are effective to work; they are made with the largest Fish scales. Arrange the Fish scales so that they open out from the calyx all in one direction, and form an irregular half circle; let the scales forming the petals overlap each other in the middle of the half circle, so as to conceal the stitches that sew the first laid scales to the foundation; lay new scales over them, and conceal their uniting stitches with stitches of chenille. Roses are formed as moss rosebuds, with the moss imitated in chenille, or as full flowers, with the centre petals of Fish scales turning inwards, and the others turning outwards. Rose petals are rounded and shaped by placing large Fish scales in the middle of the petal, and small ones on each side.

Leaves for the Embroidery are formed in two ways. To make the large ones: Arrange Fish scales so that they radiate on each side from a centre vein, with their securing stitches upon the centre vein. Conceal these with a line of gold thread or chenille, laid above them, and secured from the back as in CORCHING. Small leaves are made with a Fish scale cut and shaped and caught down with lines of silk passing over them, and into the two holes at their base. Arrange these lines as side and centre veins over the whole leaf. Butterflies have the wings made of overlapping Fish scales secured with gold thread. Arrange the scales so that they radiate from the body of

the butterfly. Work the body in gold thread and coloured floss silks, over a pad of silk, and sew in two beads for eyes. For Birds: Work the breast, head, and body with coloured silks, and glue in glass eyes; then make the wings and the tail feathers with the Fish scales.

**Fitch, Fitchet, or Polecat Fur** (*Mustela putorius*).

—The Fitchet is a native of Europe, including Great Britain. The fur is soft and black, having a rich yellow ground; but the odour from it is unpleasant. This can, however, be much overcome, and the fur made available for use.

**Flags.**—There are three descriptions of FLAGS, those used at sea, on the river, and at school feasts. Sea flags include national, yachting, and ship flags, the colours of which are given in yachting and ship lists. They are made of various coloured buntings, joined together with Mantua makers' hems, and upon this foundation such distinguishing marks as coats of arms, crowns, &c., after having been painted in their proper shades upon white materials, are attached. River flags, not being exposed to salt water, are made of silk, serge, or flannel, the different colours forming them being sewn together, and the distinguishing small marks embroidered in silk upon the coloured foundation. School and festival flags are made of coloured calicoes, and have mottoes or emblems, cut out of gilt paper, gummed on. All flags are made with a wide hem, to admit the pole or cord that keeps them in position. This hem is made at the side for large flags, at the top for long, narrow flags, and on both sides for school flags.

As it is impossible to allow the space necessary for a description of all flags, the Union Jack is selected as an example. It consists of the crosses of St. George, St. Patrick, and St. Andrew united. The ground is blue, with an upright and diagonal red cross surrounded by white lines. The usual size is 3 yards long and 1 yard and 25 inches wide. The flag is made in two ways. Either the various strips of colour are cut out and joined together; or the pieces are laid upon red bunting, and sewn down to it, when double sets of pieces are necessary, that both sides of the flag may show the quarterings. To make: Cut a strip of red bunting 3 yards long and 10 inches wide, and lay it down as a centre. Join on to it, so as to form an upright cross, two strips of red bunting, 10 inches wide and 25 inches long, and then join four diagonal strips of red bunting, 3 inches wide, into the spaces left above and below the arms of the upright cross. Surround both the crosses in the inside of the flag with an edging of white bunting, 4 inches wide, but do not carry this white edging along the outer edges. Fill in the spaces between the diagonal and straight cross with wedge-shaped pieces of blue bunting. RUN together the edges of these various strips of bunting with coarse worsted, and FELL them down, cutting away the red bunting from underneath; or cut the same pieces out, and join them on to the back of the red bunting. HEM round the outside of the flag, and add the wide hem or rings of rope on the side where it is to be attached to the pole or rope.

**Flanders Lace.**—Flanders claims to be one of the first countries in Europe where Needle and pillow Laces attained celebrity and became articles of commerce. She disputes with Italy the invention of Pillow Lace, and old Flemish writers assert that Flanders Lace was used even in the fourteenth century, and certainly in the first part of the fifteenth century. However remote the commencement of lacemaking in that country, no other can show such a continuous and successful manufacture, not confined to the making of one lace, but embracing many beautiful kinds that flourish in the present day, after having supported their workers during the disastrous wars of the sixteenth century, and, through religious and political refugees, having introduced the art into many neighbouring States. The principal laces of Flanders are as follows: Old Flemish Lace, known as Trolle Kant, an early Pillow Lace distinguished by its grounds, and after which the English Trolly Laces have been named, though they are of much inferior make: Brussels, or Point de Flandre, or Point d'Angleterre, and Point Gaze, both of Needle and Pillow, made in the villages round Brussels, first made in the fifteenth century, and still in existence in a flourishing condition; Mechlin, or Point de Malines, made at Antwerps; Lierre, Turnhout; Lille, made in French Flanders; Valenciennes, made at Ypres, Menin, Alost, Courtrai, and Bruges; and Black Blonde Lace, made at Grammont. For the descriptions of these laces and their varieties, see their own headings.

**Flannel.**—A woollen stuff, loosely woven. To be had in various makes—both heavy and light, twilled and plain, white and coloured. Lancashire Flannels have a plain selvedge, a blue tint, and the surface on one side slightly raised. Welsh Flannels have also a bluish shade, and a broad grey selvedge on both sides, and run from 30 inches to 36 inches in width. A similar article is made in Lancashire, equal in quality, and superior in finish. Yorkshire Flannels have a plain selvedge, and are superior to the Lancashire manufactures. Both sides are alike, and they are in the natural colour of the wool, and improve in appearance when washed, without being in other respects deteriorated. Patent Welsh and Saxony Flannels are of a very fine and superior texture, but are not durable. They are said not to shrink in washing. These are principally used for infants' clothing, and have a long pile on one side only. Bath coating is thick-made, with a long nap. The widths run from 4-4, 7-4, to 8-4. GAUZE FLANNEL is of a very loose, porous texture, and ZEPHYR very fine and delicate, being a union of wool and silk. There are likewise striped Flannels in various colours, of a cloth-like texture. Cricketing Flannel is of the nature of cloth, and of the natural colour of the wool. It has a plain surface, alike on both sides. Blanketing can be had of every variety of quality and size. Some FLANNELS are milled, some are coloured or checked. Upwards of fifty-four million yards are annually made in this country. In Ireland, a coarse description of flannel is manufactured, called GALWAY, and used by the Irish peasant women for cloaks, &c.; this is probably identical with the stuff called Faldynge, of ancient Saxon manufacture, resembling FLEECE. Faldynge was designed for external wear, and was employed in



ANGLO SAXON EMBROIDERY.



CHAIN STITCH EMBROIDERY.





the Middle Ages for bed-covering and cloths for sideboards. Chaucer makes two allusions to this material. His "Ship-manne" is said to have been clad

All in a gown of Falding to the knee—(*Canterbury Tales*);  
and in his "Miller's Tale," the clerk is said to have

His presse icovered with a Faldyng red.

In France and Belgium a superior make of fine twilled Flannel is made, much patronised in this country.

eight or nine MACRAMÉ KNOTS, worked by knotting alternately the two threads forming the Bar to the right or left. See MACRAMÉ.

**Flat Point.**—A general term distinguishing laces made without any Raised work, or work in relief, from Raised Points.

**Flattened Canvas.**—This textile can be had both of thread and cotton, and is much used in France.

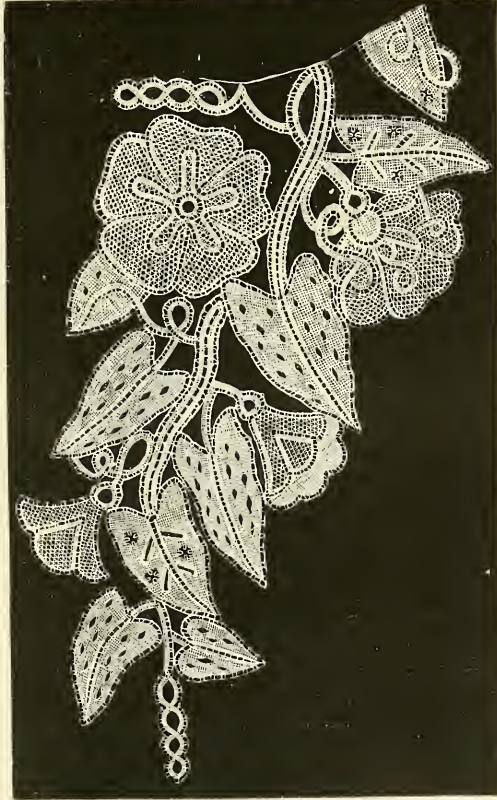


FIG. 404. HONITON SPRAY, ILLUSTRATING FLEMISH AND FIBRE STITCH. (See next page.)

**Flannellette.**—A description of very soft warm Flannel, measuring 28 inches in width.

**Flap.**—In reference to needlework, this term signifies a portion of any material affixed to the dress, or other article, at one side, and left to hang loosely from it at the other. It may be employed either for a useful or a decorative purpose. Sometimes a Flap is sewn on a garment to conceal hooks or buttons.

**Flat Bar.**—These are parts of the pattern of Macramé, and are made, according to the length required, with

It differs from other descriptions of canvas in having been passed through the cylinders of a flattening machine, for the purpose of rendering it the more suitable for the drawing of designs upon it. These devices are afterwards traced with fine silk or cotton, in the colours to be used in the after working.

**Flax.**—This is composed of the filaments of the bark, or fibrous covering of the stem, of a plant of the *Linum* genus, or *Linum usitatissimum*, an annual, and a native of Europe. From these filaments linen thread is

spun. The thread is prepared as follows: The flax is "Rippled," then "Retted," "Scotched," and "Hackled." The coarse, entangled fibres, when separated by the Hackle, are called tow, and the hackled Flax called Line; the latter, when sorted according to its degrees of fineness, is ready to be spun, and made into cloths called linen, cambric, lawn, and thread. For lace-making, Flax is cultivated in most European countries, but the Flemish is the best.

**Flax Canvas.**—This description of canvas may be procured in various degrees of fineness and make, one of them being of very fine thread. That known as Flattened Canvas is of flax combined with cotton. All descriptions of Canvas are distinguished by numbers denoting their several degrees of fineness, the finest being generally known as Mosaic, irrespective of its being woven of silk, flax, or cotton, the woollen and hemp-made kinds not included.

**Fleeces.**—The curly hair, or woollen coat of a sheep, before it is dressed for manufacture into yarn and cloth.

**Fleecy.**—Sheep's wool prepared in loose threads for Darning and Knitting. Being loosely twisted, it has the advantage of not becoming hard and stiff when washed. Its thickness is counted by the threads. The two-thread fleecy is the finest, and is of the same size as the "double Berlin wool." The other numbers are, respectively, the four, six, eight, and twelve-thread fleecy. It is less expensive than Berlin wool, and, being rough in quality, is rendered unsuitable for embroidery work. It may be had in black, white, partridge, various self or uni-colours, and ingrain colours.

**Flemish Diamonds.**—These are used as Fillings to Honiton Lace, and consist of the holes made in Flemish Stitch being arranged as diamonds of four, instead of being scattered about the pattern. See FLEMISH STITCH.

**Flemish Point.**—A Guipure Lace, also known as Point de Brabant, and described under GUIPURE LACES (which see).

**Flemish Stitch.**—One of the Fillings in Honiton Lace, and illustrated in Fig. 404 (page 209) in the leaves dotted with holes. To work: Work the open fibre down to the tip of the leaf (see FIBRE STITCH) with six pairs of BOBBINS, then hang on four more pairs, and add two extra pairs where the leaf widens. Work each side of the leaf separately in WHOLE or CLOTH STITCH (see *Cloth Braid*, in BRAIDS), and, when a hole is reached, twist the worker Bobbins twice, stick a pin below them, work to the end, and, when the hole is reached in the return row, twist the passive Bobbins on each side of it at once, and twist the working Bobbins twice as they pass below the pin. Make the holes close together, or at a distance from each other according to the pattern. To work the rest of Fig. 404: Work the large stems in BUCKLE STITCH, the open flower in HALF or SHADOW STITCH, and the half open flowers as follows: For the flower covered with tendrils, work in Half Stitch, and first work the tendril that touches the leaf, and then the one running up to the stem. In the next sized half flower, work down the stem and round the circle in PLAIN BRAID (see BRAIDS),

then do ROPE SEWING to the flowers, carry them down one side, making a double TURN STITCH occasionally as the pinholes are on the inner curve. At the end of the stem hang on four more pairs of Bobbins, and work Whole Stitch across the flower; turn and work a few rows of Half Stitch, sewing one side to the Whole Stitch; then, with five pairs of Bobbins, work STEM STITCH round the triangle, then finish the flower with Half Stitch. To work the smallest half flower: Work the stem as in last flower, hang on three pairs of Bobbins, work four rows of Half Stitch, leave those Bobbins; hang on five pairs, at the further end of triangle, work round it, then continue Half Stitch, taking up all the Bobbins, and finish the flower with it. Work the tendril in Plain Braid or Stem Stitch, with one edge only Pearled. The leaves worked with BRANCHING FIBRES (see BRANCHING FIBRES) and in Whole Stitch have two holes made in each side with INNER PEARL. These leaves require ten pairs of Bobbins.

**Fleurette Stitch.**—See POINT DE VENISE.

**Fleurs de Tulle Nette.**—This is a French descriptive phrase applied to figured Tulle or Net.

**Fleurs Volants.**—The general term given to the Pinwork that ornaments the raised Cordonnet in Rose, Spanish, and other Needle-point laces, and which is one of the peculiar beauties of the work. The Fleurs Volants are distinguished by the names of Couronnes, Loops, and Crowns, for one description; and Spines, Thorns, Picots, and Knots for the other. Their varieties are shown in Fig. 405, and they are worked as follows:



FIG. 405. LACE ILLUSTRATING FLEURS VOLANTS.

The round in the centre of design is trimmed with Couronnes ornamented with Spines. To work: Fill the needle with fine lace thread, fasten it on at the left side of round, and make a small loop into the CORDONNET, run the needle back underneath to the place from which the thread starts, and BUTTONHOLE about one-third of the loop. Take a pin, and put it in at a short distance from the thread, the length the Spine is to be, pass the thread round the pin, and make three Buttonholes into the main loop; repeat this PIN-

WORK twice, to make the three Spines seen on the Couronnes, then Buttonhole over the rest of the loop. The single Spines that trim the three centre scallops are worked before the pattern is joined together. Work them either with a single loop of thread fastened into the Cordonnet, and the working thread put back into the loop and drawn up, or wind the cotton several times round the needle, push the needle through the Cordonnet, and draw up tightly. The Couronnes trimming the outer edge of the design are larger than those ornamenting the round, and are made thus: Make the loop into the Cordonnet as before, but pass it over a small knitting pin, and run the thread back round the knitting pin instead of underneath the work, so that the foundation for the Couronne is rather thicker; then Buttonhole the loop, and ornament it with three Spines. For the Fleurs Volants or the rest of the work: Make Couronnes unornamented with Spines, but with two Spines between each Couronne. In all these stitches the Buttonhole must be both tight and even, as, unless this is done, the stitches become loose the first time the lace is cleaned, and the appearance of the work is destroyed.

**Flock.**—This word is radically the same as Flake, and is applied to hair, the "f" being dropped, and the tuft or curl termed a "lock." Hence, a bed stuffed with pieces or tufts of wool is designated a Flock bed.

**Florence.**—This dress stuff is also known as Florentine, and is a description of Corded Barège or Grenadine. It is to be had both in black and colours, and is 26 inches in width. There is also a thin description of Taffeta, fabricated at Lyons, Avignon, and Zurich, which had its origin at Florence, and thence derived its name.

**Florentine.**—A material made for gentlemen's waistcoats, but when in plain colours it is sometimes fashionable for ladies' dresses. It is to be had for the former purpose both figured and striped, as well as plain. It is a twilled silk, thicker than Florence, which latter is, however, sometimes called by the same name.

**Florentine Lace.**—The manufacture of Raised Needle Points in Florence flourished during the earlier part of the sixteenth century, mention being made of Florentine lace having been brought into France by the sister of Francis I.; and of Henry VIII. granting privileges of importation into England to two Florentine merchants; but since these early chronicles, Florentine lace has become merged into Italian lace, and no particular account taken of it.

**Floret.**—A French term, synonymous with the descriptive word *Broché* when applied to silk and satin stuffs, and signifying flowered. The original term denoted the small blossoms clustered together in compound flowers and grasses, such as those that compose laurestina and heliotrope blooms.

**Floss Embroidery.**—The most beautiful description of this work is made in India, the natives of that country being celebrated for their skill in Embroidery with white or coloured floss upon richly tinted cloths and silks. In England, because of the delicacy of floss silk, it is chiefly used in large quantities in Church Embroidery, and there laid upon a flat foundation, and fastened down with

securing stitches of silk brought from the back of the material, passed over the floss, and returned to the back. Floss silk is also used for the high lights in Crewel and Silk Embroideries, but its place is frequently taken by Filoselle, or ravelled silk, which is stronger in fibre than floss. To work: Select for a pattern a floral design of Satin Stitch Embroidery; trace this upon a thin silk or thin merino or net foundation, and frame the material in an EMBROIDERY FRAME. Carefully wind small portions of Floss silk upon separate cards, take a short length of one of these, smooth it down with the fingers, thread it through a large-eyed needle, and fill in the pattern with flat SATIN STITCH. Bring the stitch up at one side of an outline leaf or petal, and put it down at the other, to cover the ground with as few stitches as possible. Make holes with a large needle to bring the Floss through, should it at all fray in its backward and forward movement, and use very short strands of floss. Embroidery with Floss upon net and thin materials can be worked over the hand, but it has a much better effect when worked in a frame.

**Floss laid with Passing.**—A term used in Church Embroidery to denote that floss silk is laid down upon some part of the design, and kept into place with a gold cord or Passing Couched down upon it. See COUCHING.

**Floss Silk.**—Anciently called Sleine, or Sleided silk. It is the soft external covering of the silkworm's cocoon, ravelled and downy in quality, and is carded, spun, and made into hanks. The English is superior to the French. This silk is made of the finest part of the cocoon, and does not undergo the process of twisting, and must not be confounded with Filoselle. Allusion is made to Floss silk by Shakespeare:

Thou idle, immaterial skein of sleided silk.

—*Troilus and Cressida.*

**Flôts.**—A French term, used to signify successive loops of ribbon or lace, arranged to lie over-lapping one another in rows, so as to resemble the flow of small waves, following closely on the decadence of their predecessors. What is called a Flôt-bow is made after the same style. A good idea may be gathered from our illustration (Fig. 406).

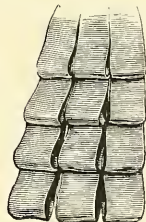


FIG. 406. FLÔTS.

**Flounce.**—A term used to signify a strip, more or less wide, of any kind of material sufficiently slight to be gathered or plaited along one side, and left loose on the other. It should be attached to the dress, or other article which it is designed to decorate, on the gathered side, and may be cut either on the straight or the bias way of the stuff. In the fourteenth century it was called a Frounce, and in the reigns of William and Mary a puckered flounce or plaited border of a dress used to be called a Furbelow. This term was a corruption of *Falbalá*, the Spanish for Flounce.

**Flourishing Thread.**—A flat, silky, linen thread, specially adapted for mending Damask, Lincen, and most flax-made textures. It is sold by the skein and the ounce,



in qualities varying from Nos. 4 to 20, but the most useful sizes are 4, 5, and 6. One golden brown variety, known as Luxembourg Thread, is employed in Netted Guipure; others, in different colours, are very effective in embroidery, imparting almost the sheen of silk when used in combination with wools. It is also called Flax Thread.

**Flowers (Artificial).**—These are manufactured of ribbon, velvet, feathers, wax, paper, the pith of plants, dyed grasses, satin, mother-o'-pearl, wings of beetles and other insects, glass, hair, muslin, beads, porcelain, shells, and thin sheets of whalebone, &c. Most of these materials are employed in the flowers manufactured for wear in millinery and dress, dyes of all kinds being utilised to supplement the natural colours. The Chinese, Romans, and South American Indians excelled in the art from very remote times; the French have for some years past been pre-eminent in it; but our own manufacturers can now produce very superior descriptions, as likewise can those of Austria, Portugal, Sweden, Mexico, and other parts. Artificial flowers composed of *Seal-skin Fur*, in beautifully variegated tints, and designed for use in millinery, have been recently produced at Zurich. In Auvergne, delicate glass flowers are manufactured for articles of wear, such as brooches, pins, and other decorations for the hair. In the great Exhibition of 1851, a great variety of flowers was contributed from Sweden, Madeira, Hamburg, the Channel Islands, and our Colonies, besides those places already named.

**Fluted Ruche.**—Otherwise called by the French name of *Ruche à la Vielle*. It is composed of single BOX-PLEATS stitched to a certain depth inwards, so as to leave the edges of the pleats loose. About half-an-inch is the usual width of each pleat, if the material be muslin or tarlatan, and such thin fabrics, and from half-an-inch to one inch for silk. In the first-named materials, the raw edges may be snipped into small points, to resemble "PINKING," by tacking several strips together, and cutting through all simultaneously. In reference to silk, it is necessary to put in a book muslin lining of the same width as the Ruche when finished (including the headings), and the silk must be folded over the edges of the muslin to the depth of the width of the fluting.

**Flutings.**—Piping or frill ornaments, shaped as a flute, applied to dress, the latter being gathered at both ends with great evenness and regularity. A collection of FLUTINGS resemble the pipes of an organ, as will be seen on reference to our illustration (Fig. 407).

**Fly.**—The term used to denote a strip of material which is sewn under the edge of a dress, or coat, at the button side of the opening, extending sufficiently far beyond it as to underlie the buttonholes at their extreme ends. The FLY thus serves the purpose of concealing the dress underneath the coat or bodice. It is called a Fly because, like a Flag, or Pennon, it is attached on one side only, and is allowed to fly loose on the other.

**Fly Fringe.**—A kind of fringe composed of tufts of floss silk attached to a cord of gimp, which passes along

the centre of the edging. It was a fashionable trimming for ladies' dresses in the reign of George III.

**Folds.**—The draping produced by PLEATING or GATHERING at the waist of a skirt; or the flat plaits on any part of a skirt, bodice, or sleeve, secured at each end to the dress to keep them in place; or the doubling of any cloth so that one part shall lie over another.

**Fond.**—Identical with Champ, Entoilage, and Treille, terms by which the groundwork of lace, whether of Needle or Pillow, is distinguished from the Toilé, or pattern, which it surrounds and supports. These grounds are divided into Fonds Claire, Brides Claire, and Brides Ornées. The *Fonds claire* include the Réseau, or net-patterned grounds, and varieties of the same, such as Dame Joan, Honeycomb, and Star grounds; the *Brides claire* are the simple Buttonhole Bars that connect the various parts of a detached pattern together; and the *Brides Ornées*, the same Bars, profusely ornamented with Picots and Spines, and shown in Devonian Ground.

**Fond Clair.**—See FOND.

**Fondeuse.**—The term by which lacemakers distinguish the workers who attach the Toilé, or pattern, to the Fond, or Ground.

**Fool's Crochet.**—A name sometimes given to Tricot. See CROCHET.

**Foot.**—See STOCKING KNITTING.

**Footing.**—A term employed in the Knitting of stockings, when the feet of the latter, having been worn out, have to be replaced by others knitted on to the original legs. The word is also known as Engrêlure, and is used by lacemakers to distinguish the edge of the Lace that is sewn to the dress from the scalloped and unattached edge. The Footing is sometimes worked with the rest of the design, and at others as a separate narrow lace, being then sewn on to the main part.

**Forfars.**—A coarse, heavy description of linen cloth, made of unbleached flax, and varying in width from 32 inches to 75 inches.

**Foulard.**—A washing silk, originally made in India, of which there is a fair imitation manufactured at Lyons and Avignon. It is a very light material, and is printed in colours on black and white grounds. Although the Indian is the superior article in make and consistency, a combination of yellow and red being the favourite design, the French desigus and colours are the most elegant. The width varies from 27 inches to 30 inches.

**Foulardine.**—An imitation of Foulard produced in cotton, of a very soft make, for women's dresses. Foulardine is now little to be seen, and is almost out of date, SATEEN (which see) having superseded it.

**Foulé Cashmere or Cloth.**—An all-wool twill textile, of a coarse description, called Cashmere, but only an imitation. It measures from 24 inches to 26 inches in width, and is used as a dress material. It is softer than the FOULÉ SERGE (which see).

**Foulé Serge.**—This material is sometimes called Estamine. It is of a heavier and much rougher make of all-wool twill than the Foulé Cashmere, and is from 25½ inches to 27 inches in width. It is used as a dress material.



FIG. 407. FLUTINGS.



**Foundation Chain.**—Used in Crochet as the commencement to all patterns. See CROCHET.

**Foundation Muslin.**—A very coarse description of Muslin, of very open make, stiffened with gum. It is employed for stiffening dresses, and may be had in black and white.

**Foundation Net.**—A coarse quality of Net, made with large meshes, gummed, and employed for stiff foundations in millinery and dressmaking. It is to be had in black and white, and measures from 27 inches to 30 inches in width.

**Foundation Stitch.**—Used in ancient Needle Lace and Modern Point. To work: First row—work a number of POINT DE BRUXELLES stitches close together.\* Second row—take the thread back from right to left, to form a Bar, and fasten. Third row—work close Point de Bruxelles stitches over the thread, and put the needle in between each of the stitches in the first row. Repeat from \* until the space is filled in.

**Fox Fur.**—Besides the common animal preserved for sport, several other varieties are valuable for their skins. The most costly skins are obtained from the Arctic, or silver, and the black fox (*C. Lagopus* and *C. Argentatus*). The "crossed" fox (*C. decussatus*) and the red fox (*C. Fulvus*) supply linings for cloaks and collars; Silver and blue fox furs are employed for women's dress, as well as for rugs and robes for sleighs. Red fox skins measure 14 inches by 28 inches, and all other varieties will be found of much the same size. To give an idea of the value of some of these skins, it may be observed that as much as £100 has been given, in London, for one of exceptional beauty; and that the Imperial pelisse of the Czar, exhibited in 1851, and made of the black necks of the Silver Fox, was valued at £3500.

**Frame Knitting.**—A description of Frame Work which, when finished, has the appearance of Knitting. It is made upon a frame of the shape shown in Fig. 408. The length of the frame regulates the width of the work;

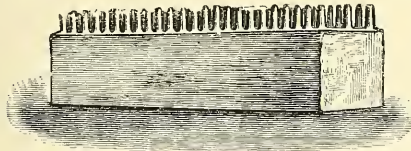


FIG 408. KNITTING FRAME.

frames of various sizes can be procured. The most useful one is made of two pieces of wood, 14 inches long by 4 inches high and 1 inch thick, and two short pieces, 4 inches long, 4 inches wide, and 1 inch thick. These pieces are spliced together at their corners, so that a hollow space is left inside the frame, and pegs are fastened upon three sides, round the upper part of the frame. Twenty-four pegs, each 2 inches in height, are required for each long side, and one or two for one of the short sides, the other (not visible in the illustration) being left without any pegs.

The work has the appearance of very loose stocking knitting. The hollow space in the centre of the frame receives the work as it is formed, and thus keeps it out of the way of the new rows. To work: Wind up into balls several large skeins of white or coloured fleecy wool, and tie its end round the first peg on the left-hand side of the long side of the frame, with the short side of the frame without a peg behind it. Take the wool, and twist it once round the next peg, pass the wool on the inside of the frame to the third peg, and twist it once round that. Twist the wool once round all the pegs on the three sides, always passing it from peg to peg on the inside. For the next row, twist the wool once round the last peg worked, then, with the thumb and first finger, pick up the loop on that peg made in the first row, and draw it over the loop just made, and off the peg, leaving the last loop on the peg, and the first hanging down inside the frame. Work the second and all following rows in this way until the length of scarf or petticoat is made. For the last row, make the loop on the peg, and draw the loop on it over the new loop as before for the first peg; for the second, make the loop on the peg, draw the loop already there over it as before, and then put the loop from the first peg on to the second (thus leaving the first empty), drawing the loop on that peg over it. Work this second stitch until all the stitches are secured, then make a knot in the wool, and CROCHET the end into the work. Work loosely, and be careful to have a long piece of wool for the last row. A  $\frac{1}{2}$  lb. of thick fleecy wool, or  $\frac{1}{3}$  lb. of thin fleecy, makes a scarf, leaving sufficient wool for a tassel at each end.

**Frame Tape.**—This is a stout, half-bleached linen tape; but there is one called by the same name, consisting of a union of linen and cotton, which is much in request. The distinguishing prefix, "Frame," refers to the loom on which it is woven. See TAPE.

**Frame Work.**—This work, also called *Travail au Métier*, is formed with wools and silk upon a flat, solid wooden Frame cut to the size required. Mats and their borders can be made upon it without joins, but larger articles require to be worked in squares, and sewn together when finished. The materials necessary are, the wooden frame, brass-headed small nails or stout pins, Saxony or Shetland wool in  $\frac{1}{2}$  ounce skeins, filosomes, and a rug needle. To work: Draw upon a sheet of thin paper, the size of the frame, a number of horizontal lines a quarter of an inch apart, and cross these with upright lines the same distance apart, so arranged that the middle line will come in the exact centre of the frame. Paste this paper round its edges on to the frame, and knock the brass nails in, so that they head every line. Take two of the  $\frac{1}{2}$  ounce skeins of wool, and wind the two ends together as a double thread upon one ball, and be careful that the skeins are free from joins. Tie the end of this doubled wool round the top nail, at the left-hand corner, then pass it without twisting to the nail below it on the left-hand side of the frame (see Fig. 409, p. 214); then cross the frame with it to the peg at the top of the frame next to the one it was tied to, run it along to the third peg, then cross the frame with it to the third peg

on the side, run it along to the fourth, and cross the frame again with it to the fourth peg on the top line. Continue in this way, guided by the illustration, until the first set of diagonal lines is made, and crossed by the second. When finished, do not cut off the wool, but make the edge shown in Fig. 410 with it. Twist the

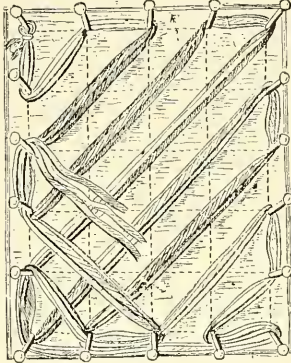


FIG. 409. FRAME WORK.

wool over the front part of one nail, and then round the back of the next nail, and so carry it along the edge of the frame and back again, putting it inside in the second row where it was outside in the first row. To secure these lines, and also the ones across the frame, thread the wool into the rug needle, and make a loose **BUTTON-HOLE** at every peg, taking all the wool at that place into the stitch. Then return to the centre, and make

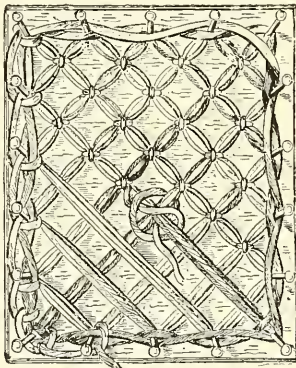


FIG. 410. FRAME WORK.

the diamond pattern. Thread a rug needle with a contrasting shade of wool to the one already used, and secure the horizontal and upright lines where they cross on the paper pattern with a **CROSS STITCH**, thus forming the diamond pattern shown in Fig. 410. The effect of the work depends upon the regularity of these diamonds, so

the **Cross Stitches** must be placed exactly over the junction of the traced lines. Carry the wool from one stitch to the other, and cover the wool **Cross Stitch** with one made of *filoselle* when all the diamonds are secured.

Fig. 411 is another pattern made in the same frame. The squares are traced as before on paper, and fastened

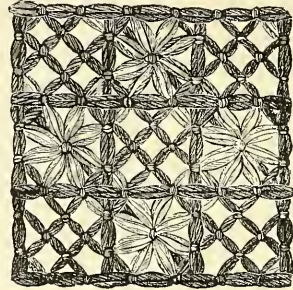


FIG. 411. FRAME WORK.

into the frame, and the wool is doubled; two colours, one light and one dark, are used in the groundwork, the light colour to form the stars, the dark the diamonds and squares. The light wool is put diagonally round the pegs, and fills in the centre outside squares; the dark wool fills in the middle square, and the four corner outside squares; the straight lines of dark wool are arranged last. Make the edge as before, and secure the diamonds and the straight lines with a **CROSS STITCH**, as in the first pattern; leave the squares holding the light wool untouched, then draw all the wool in one of these squares up into its centre, and make a **Cross Stitch** there, thus forming a **Star**. Work all the stars in the same way. The border of fringe for both these mats is the same, and is shown in Fig. 412. It requires to be made upon a long narrow frame, but a straight strip of wool will answer all the requirements. Draw the squares upon the paper, make the lines half an inch, and not a quarter of an inch, apart; paste the paper on, and fasten the nails in at the end of these lines, round the bottom and two sides of the frame, and then round the top  $1\frac{1}{2}$  inches from the edge. Fasten a second row of nails, a quarter of an inch apart, at the edge of the frame, and two nails the same distance apart upon each side. Take four skeins of thick wool, or eight of thin, and wind them together, and then lay them over the frame in diagonal lines, as before, round the inner line of pegs at the top, and round the other three edges at the sides. Be careful that the wool wound round the edge at the bottom of the frame, and that will form the end of the fringe, is put round a peg and run up into the next diagonal line at once, and not carried on from peg to peg; and do not let the wool on the right-hand side of the frame, where the fringe will be continued, be cut off, but wound up out of the way. Secure the diagonal lines where they cross in diamonds, with a **Cross Stitch** made with fine twine, and commence the upper edge. Lay three horizontal lines of *filoselle*, fasten them into the side pegs, and take the fine wool and twist it round the upper and lower row of the



pegs, putting in extra pegs in the lower row to match those in the upper. Secure these and the horizontal lines with a Cross Stitch of filoselle. Make the fluffy balls

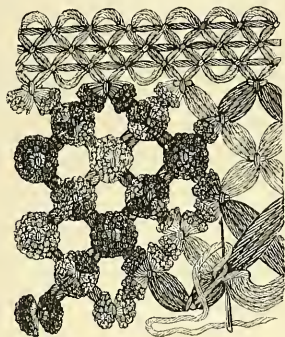


FIG. 412. FRAME WORK FRINGE.

shown in Fig. 412, by cutting the wool round the crosses made of twine, cut the upper four threads, and leave the under four as a support to the balls.

**Frame Work.**—This second kind of Frame Work is known as Frame Knitting, and is described under that heading.

**Frangé Grillée.**—The latter word (*Grillée*) is descriptive of the fringe, being the French for broiled or baked, and thus may be applied to a crimped Silk Fringe, probably so waved by means of heat as well as of pressure. The widths in which it is made are various, and likewise the degrees of fineness. It is worn in mourning as well as out of it, because the crimping has somewhat of the appearance of crape; but it may also be had in colours, and is likewise known as Crimping Fringe. There is another description of fringe, so called from having an open heading like network, *Grill* signifying a grating, made like a lattice.

**Fray.**—To ravel out a piece of stuff, so as to produce a kind of fringe, by drawing out threads of the warp from the weft. Also, to rub or scrape the face or border of any textile, so as to injure it by removing the nap.

**French Cambric.**—A very superior make of cambric, fine in quality, and very silky in appearance. It is imported in boxes of twenty-five pieces, each containing  $7\frac{1}{2}$  yards, in widths of  $\frac{3}{8}$  inch or  $\frac{1}{4}$  inch. It is a comparatively costly material. French cambric handkerchiefs may be had in three different widths, and may be bought by the yard, from the piece of 24 inches in width.

**French Canvas.**—The material so named is a description of Grenadine, of a stout, wiry character, varying in pattern, and measuring from 24 inches to 26 inches in width. It is a dress material, and of excellent wearing quality.

**French Chalk.**—A variety of indurated Talc, in masses composed of small scales, of a pearly white or grey colour. It much resembles Soapstone and Jade, and is employed for removing spots of grease from cloth of all kinds,

and light coloured silks. It should be scraped, and the fine powder rubbed into the spot with the finger, left there for some hours, and then shaken or brushed off. When applied to silk, it should be rubbed on the wrong side.

French Chalk is also employed for pouncing through the holes made in pricked Embroidery patterns, for the purpose of transferring their outlines to velvet, cloth, and serge materials. To use: Select white French chalk, grind it to a fine powder, and enclose in a coarse muslin bag. Firmly press it through the holes in the pattern, and remove the pattern, when a number of fine dots will be left upon the material. Take a sable brush, filled with Chinese white mixed with size, and make lines of paint over these dots, so as to connect them together, and so mark the outlines of the pattern. Coloured chalks may also be had.

**French Façon Flannel.**—A very fine make of Basket-woven twilled Flannel, to be had in various colours. It is 31 inches in width, and is designed for children's dress, such as pelisses and hoods.

**French Foulé.**—A felted cloth, being twilled dress-material, all wool, measuring 24 inches in width, and produced in all plain colours.

**French Heel.**—See STOCKING KNITTING.

**French Hem.**—A description of Hem employed for the finishing of Flounces, in lieu of employing a silk binding, and especially suitable for such materials as Mohair and Alpaca. It is made thus: Hold the right side of the flounce towards you, and turn the top edge down, also towards you, so that its inside shows. The piece so turned down must measure  $\frac{3}{4}$  inch for silk, and 1 inch for stuffs that fray. Then make a close RUNNING, using an inappreciable quantity of the turned-down doubled edge that is over the left hand, and when the whole has been Run, turn the flounce wrong side towards you, and FELL down the False Hem on the line of Running just made. The raw edge of the Hem must be turned in nearly half way, that it may make the Hem of double stuff, so as not to lose the appearance of a hollow roll.

To make a double French Hem: Cut the Flounce as wide as it is to be when finished, with the addition of 1 inch for turnings used in the Hem, and also the depth that the Hem is to be. Then cut off this Hem and its 1 inch for turnings; line it with leno, and run the piping or silk fold upside down on the right side of the Hem, so that all four raw edges may be laid together; then Run the other edge of the hem to the edge of the flounce, placing the right side of the former to the wrong side of the latter, so that the joining is enclosed inside the Hem, when it is turned over on the face of the flounce, pinned in place, and sewn to it by Running along on the ridge made by the cording. This is done on the inside of the flounce, by feeling the ridge. The Hem must not be pulled up to its whole extent, as the actual edge of it must be of double material, and betray no signs of the join, which is  $\frac{1}{2}$  inch up on the inside. It is this  $\frac{1}{2}$  inch, and  $\frac{1}{4}$  inch used for joining the silk to it, and  $\frac{1}{4}$  inch for the join of the Hem to the flounce, which uses the 1 inch extra which was allotted to the Hem, in detaching from the flounce. The Hem now really projecting  $\frac{1}{2}$  inch beyond the depth which the

flounce was given, will be accounted for by  $\frac{1}{4}$  inch of it having been used at the join below, and the other  $\frac{1}{4}$  inch for the turning at the top.

**French Knot.**—A stitch largely used in all kinds of Embroidery to fill in the centres of flowers, and in old Crewel Work to represent the foliage of trees. See EMBROIDERY STITCHES.

**French Lace.**—France, like Flanders, has for centuries directed much attention to Lace, the manufacture of which has been the support of many thousands of its inhabitants. Before Colbert, in 1665, established his celebrated Alençon, or Point de France, at Alençon, there existed a large and flourishing community of lacemakers in various districts, who made Bisette, Gucuse, Mignonette, Point Coupé and Point de Paris laces, besides imitating the Italian and Spanish Needle-points. These workers rebelled against the power granted to the Royal manufacturers, of appropriating the best lacemakers of any district, and obtained, as a compromise, the concession that, after 200 workers had been selected, the others might keep to their own trades. From the time of Colbert the laces made in France have been as follows: Alençon, the chief of all, a Needle-point considered to rival the Needle-points of Brussels, which has flourished from the time of its establishment until the present day, being still made at Bayeux, but no longer at Alençon; Argentan, coeval with Alençon, a different lace, but often confounded with the latter, and of very great beauty; this is no longer manufactured, the art having died out during the Revolution; black and white Blonde silk laces, made, during the eighteenth century, at Bayeux, Caen, and Chantilly; the black is still made at Bayeux, but the making of the white ceased about thirty years ago. Lille lace, made in French Flanders in the sixteenth century, and a variety of Lille, made at Arras and Mirecourt, in which latter city it still flourishes; a Guipure resembling Brussels and Honiton Guipures; Point de Paris and Point d'Espagne, made round Paris in the eighteenth century; while in Normandy, from Arras to St. Malo, laces in imitation of Point de Paris, Mechlin, Brussels, and Valenciennes, were largely made from the beginning of the sixteenth century until some thirty years ago, when the demand for them failed, with the exception of Valenciennes, which is still manufactured. Dieppe and Havre are known for their narrow Petit Poussin, Ave Maria, and Point de Dieppe laces, also for the Dentelle à la Vierge, or old Normandy lace; but none of these are now made in sufficient quantities to constitute a manufacture, and the art is gradually becoming extinct. For a description of these laces see their various headings.

**French Merino.**—This cloth is manufactured of very superior wool from the Merino sheep, and has the same appearance on both sides. The twill is exceedingly fine; it is to be had in all colours, and of double width. Some years ago French Merinos greatly excelled our own manufactures, but at the present time we produce them of equal quality, and many are sent to France, reshipped to this country, and sold to the public as French. Those of the best quality may easily be mistaken for genuine cashmeres.

**French Plumetis.**—The French term for Raised Satin Stitch. See SATIN STITCH.

**French Point.**—A name by which Alençon lace is sometimes called. See ALENÇON.

**French Quilting.**—A variety of QUILTING (which see). It is also a variety of Piqué of a fine and superior description, measuring 28 inches in width. It may be had in different patterns, the price varying according to the quality, and is employed for children's dress, pelisses, &c. It is also known as Marcella. See PIQUÉ.

**French Stitch.**—See TATTING.

**French Twill.**—Although called French, this is an English-made dress material, a variety of French Merino, to be had in various qualities and in all colours. It is of double width, and is suitable for servants' dresses.

**Frieze.**—A napped coating, of which the right side is covered with little tufts, or burrs, produced by a machine. A kind of woollen cloth, or baize, which we find mentioned by writers of the sixteenth century. It is much employed for men's clothing, especially in Ireland. In allusion to his marriage with the sister of Henry VIII. (Queen Dowager of France), Charles Brandon applied it to the well-known verse:

Cloth of gold do not despise  
To match thyself with cloth of frieze;  
Cloth of frieze he not too bold  
That thou art matched to cloth of gold.

Frieze was originally a woollen cloth or stuff, introduced from Friesland; at the same time, the name is a descriptive one, the Welsh *Ffris*, signifying "the nap of cloth," and the Old English, and Irish *Frise*, and the French *Friser*, signifying "to curl."

**Friiled Elastics.**—These articles are made of India-rubber encased in cotton, from  $\frac{1}{2}$  inch and  $\frac{3}{4}$  inch to 1 inch in width, and have a small frilled edge on one or both sides. They may be had in black and coloured silks, and are employed, amongst other uses, as garters or suspenders for stockings. They may be had in lengths containing 12 yards or 24 yards.

**Frills and Frilling.**—Ornamental borderings, formed like very small flounces, which may be made of the same

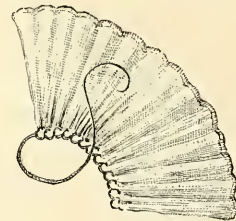


FIG. 413. A WHIPPED FRILLING.

material as the dress to be trimmed, or the furniture covering. They may also be made of a different material. Those sold ready-made are of cambric, muslin, lace, and





ARRASENE UPON PLUSH.



GOLD THREAD UPON PLUSH.



ribbon, and are usually of machine manufacture. Formerly shirt fronts and sleeves were ornamented with cambric and deep lace ruffles or frills, and the underclothing of women likewise. Frills of great depth, and three or four-fold, edged with narrow lace, were worn round the throat, both by men and women, separately from the shirt or chemise, as frequently represented in Dutch and Flemish pictures. Frilling is also sold for the latter purpose, as well as for collars and cuffs, with an embroidery pattern and edge, machine or hand-made. In making a frilling for any under garment, it should be WHIPPED, as in the illustration (Fig. 413). The amount of fulness to be allowed is half as much again as the space on which it is to be sewn—that is, for example,  $1\frac{1}{2}$  yards of material to be GATHERED up as Frilling for 1 yard of space to be supplied with it. A metaphorical significance was once given to Frilling by Sydney Smith, who used it as implying a florid style of speech: “Mr. — has good sense, but I never knew a man so entirely without frill.”

**Fringe.**—Fringe is a decorative bordering, consisting of loose or twisted threads, single or many, and composed of silk, cotton, wool, gold or silver twist, fastened on one side into a braid or heading, by which it is attached to dress or furniture. Those descriptions which are in general use for the latter purpose vary from  $2\frac{1}{2}$  inches deep to 4 inches, and are of three kinds, viz., plain head, plain head and bullion, and gimp head; those for dresses are called fancy fringes, and are made of silk or worsted, from  $\frac{1}{2}$  inch to 2 inches or 3 inches in width. Common fringes are classified by the trade as follows: Cotton bullion fringes are of a heavy make, and sold in widths from 3 inches to 12 inches, and chiefly used for bedroom furniture; the lengths run to 24 yards or 36 yards. German fringe, of white cotton, made in various fancy patterns; their widths run from  $1\frac{1}{2}$  inches to 3 inches, and they are sold in lengths of 36 yards; they are used for blinds and bed furniture. Toilet fringes are likewise of white cotton, their widths being from  $\frac{3}{4}$  inch to 2 inches, and are sold in pieces of 36 yards: they consist of various kinds—bullion, loop, star, plain, and open. **FRANGE GRILLÉE** is another description (which see).

Detached borders are added to most pieces of Fancy work when the main part is completed. Ancient fringes were formed by unravelling the material, drawing away the threads one way of the stuff, and knotting the left threads into various patterns. These fringed ends to garments were the earliest description of knotted lace, and are frequently mentioned by old chroniclers; and as civilisation advanced, gold and coloured silk threads were introduced into the threads of the material, and these were most elaborately tied together, and enriched with fancy stitches. At the present time, the material, where it will allow of it, is still drawn away, and the threads that are left secured with a line of Buttonhole or Fancy Hem for a simple fringe, or Knotted as described below for an elaborate border. Where the material will not allow the threads to be drawn away, Ball Fringes, Tassel Fringes, and Knotted Fringes are made upon it as an edging, or Fringes are Crocheted, Knitted, or Netted, and sewn round the work. Knitting and Netting fringes are so rarely disconnected

from their own work, that they are described under their own headings; the other descriptions are used indifferently in Embroidery, Crochet, and Wool work, and are as follows:

**Ball Fringe.**—Take a skein of single Berlin wool or flosselle, double it, and cut it in half; fasten it with a knot to one end of a long thread of gold cord, purse silk, or coloured wool, which bring it down three-quarters of an inch along the skein; loop it over the skein, and knot it into the loop, then carry the thread down three-quarters of an inch, and loop it again over the skein and knot the loop; make these loops at even distances apart until the skein is used up. Take a sharp pair of scissors, and cut the wool between the loops, cutting all the skein of wool, and only leaving the looped single thread; fluff these cut pieces over the loop into little round balls. Sew the fringe to the material, allowing it to hang down to the length of three or four balls.

**Crochet Fringe.**—This is made with two large bone Tricot needles, and with coarse wool. Make a six or twelve FOUNDATION CHAIN, according to the depth of Fringe required. First row—put the wool round the hook to make a stitch, and then work the next two stitches; when finished, cross the last worked stitch over the first, and let the first down, retaining only the last worked stitch on the hook; wool round the hook, work the two next stitches, cross them over each other, and drop one as before, and so on until the row is finished. Second row—turn the work, hold it in the left hand, and pick up the second hook. Work back with the second hook, making the same stitches, but using the made stitch of last row as one of the crossed stitches of this row. Third row like the first, using the first hook to work with. Fourth row like the second row, using the second hook; work until the proper length of fringe is made, then unravel half the stitches to form a series of loops at one side.

**Fringe Made Over a Mesh.**—Take a large wide mesh, or a strip of wood, according to the size required, and single Berlin wool or Crochet cotton. With a crochet hook make a CHAIN, then pass the wool round the mesh, and draw it through the loop of the Chain on the hook, pass it again round the mesh, and draw it through the Chain on the hook, make 1 Chain, and pass the hook through the first Chain made. Repeat the stitch from the commencement. The single Chains are necessary to prevent the long loops formed on the mesh becoming irregular when the mesh is withdrawn. A variety of this fringe is made by having the loops twice the length, and knotting them together as Knotted fringe.

**Knotted Fringe.**—Fix along the edge of material, at even distances apart, four to six doubled strands of flosselle or purse silk. Make a hole in the material with a stiletto, and knot them into this hole, or knot them on as in the last Fringe. Fasten the material to a lead cushion, and take half the threads from one knot and half from the next, and, with a needle threaded with the same silk, fasten them together as a knot with OVERCAST STITCH, run the needle up and down the threads to the place where the next knot is to be formed, and repeat. The knots can be tied instead of Overcast. In the second row of Knots,



knot the threads together that are together at the edge of the material. For the third row, repeat first row.

**Knotted Fringe like Fig. 414.**—Wind over a thin flat book, or piece of wood, a good quantity of wool or thread, cut it at one place, and lay it straight. Pick up three threads, place them evenly together, and fold them in half. Push a crochet hook through the foundation material, take up the bent end of the threads, and draw them through the material for a short distance, then put the crochet hook round the end of the threads, and draw them all bodily through the loop, and well tighten the knot thus made. Continue to fasten these strands of thread into the material until a thick fringe is made.

**Tassel Fringe.**—This can be made with wool, crewels, cotton, or silk. Cut a number of even threads, take up enough to form a good bunch, and fold them in half; wind thread or silk round them, near their upper end, push a crochet hook through the knot thus formed, and draw the end of the wound thread up with it, making a loop; make another loop over the top of the tassel thus formed, and knot it into the edge of the material.

**Fringing Machine.**—Fringing machines may be procured for making what is required at home. The small appliance so called is incorrectly described as a machine. It consists of a flat piece of wood, divided into a broad and a very narrow mesh, upon which the fringe is made by means of a crochet needle or hook (see Fig. 415). The

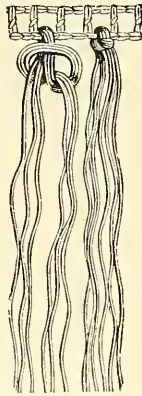


FIG. 414. FRINGE.

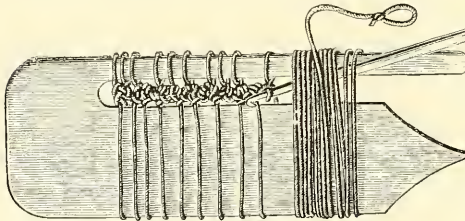


FIG. 415. FRINGING MACHINE.

method of working is as follows: Wind the wool in four or six strands, and tie the ends in a knot. Then fasten the ends of the wool to the small mesh, hook the wool up in the centre between the two meshes, and make a CHAIN STITCH, enclosing the small mesh in the Chain. Make another chain, withdraw the hook from the loop, turn the small mesh to the left side, and the last Chain Stitch will now be in the space between the two meshes, while the wool will be in front \*. Insert the hook, and bring the wool round the back of the mesh to the space, and draw it with the hook through the loop which is already on it, and make a DOUBLE CROCHET in the loop which is round the

opposite or left mesh, then withdraw the hook from the loop, turn the mesh on the reverse side, and repeat from the \*. Observe that the mesh must be always turned over from the right side to the left. Two Double Crochet Stitches, instead of one, give a variety to the pattern, but will not prove suitable when the wool is thick. The wide portion of the pattern must be cut to form the fringe, but if made in crochet cotton may be left uncut.

**Frivolit .**—The French term for Tatting. See TATTING.

**Fronces.**—A French word derived from *Froncer*, the verb to gather, now in use for Gatherers. There is an old English word exactly similar—Frounce, to gather the edge of cloth into plaits, to wrinkle any textile, or to curl or frizzle the hair.

Nor ticked and frounced as she was wont.

—Milton.

**Furs.**—The skins of animals coated with Fur suitable for purposes of clothing, trimmings, and wraps, are for the most part included in the following list, and information may be found relating to them under their several headings: The Angora Goat, Astrachan, Bear, Beaver, Chinchilla, Ermine, Fitch, Fox, Hamster, Genet, Kolinski, Lamb skin, Marten, Mink, Musquash, Russian Musquash, Opossum, Perewiaska, Polecat, Rabbit or Coney, Squirrel, Sable, Sealskin, Rabbit skins, and Persian Lamb. In addition to these skins of animals, we have those of birds, supplying the place of Furs, viz., Eiderdown, Grebe, Penguin, Pheasant, Ptarmigan, and Swanskin or Down. Although some believe that the "Gris" of the olden times was the Fur of the Grey Squirrel, it is more generally believed to have been that of the Marten (which see).

**Fur Trimming, Imitation.**—Made with Smyrna, Double Berlin, or Fleecy Wool, and used as an ornamental fringe to work baskets, mantel borders, &c. To work: Cast on to a large wooden knitting needle as many stitches as it will hold, using together three strands of Smyrna wool, or six of a finer kind. Thread a needle with strong cotton, and secure each knitted stitch by passing the cotton first through the loop on the needle, and then through the loop made at the side of the stitch, when casting on, and the cotton loop. Work in this way until all the loops are secured, then take off the knitting needle, cut them, and comb out until a long thick line is the result; this forms the heading. To make the tassels: Wind the wool twelve times round the band, knot the strands together near the end cut, comb out, and sew to the heading.

**Fustian.**—A coarse, stout, twilled cotton fabric, including many varieties—corduroy, jean, barragon, cantoon, velveteen, velveteen, thickset, and thickset cord. Plain fustian is called "pillow;" the strong twilled, cropped before dyeing, is called "moleskin;" and when cropped after dyeing, "beaverteen." From their strength and cheapness they are much employed for the dress of labouring men. They had their origin at Barcelona, the name being derived from *juste*, the Spanish word for strong; but they were imported here from Flanders, used for jackets and doublets in the fifteenth century, and were first manufactured in this country at Norwich, in the time

of Edward VI. It was then a mixed material, composed of linen and cotton; but since Arkwright furnished water-twist for the warp, it has been made entirely of cotton. The common plain, or pillow fustian, is very narrow, seldom exceeding 17 inches or 18 inches in width. Cut from the loom in half-pieces, or "ends," of about 35 yards long, it is then dyed, dressed, and folded ready for the market. Canton has a fine cord on one side, and a satiny surface of yarns, running at right angles to the cords, on the other. The satiny side is sometimes smoothed by singeing. It is a strong and handsome stuff. Corduroy is ribbed, the projecting part having a pile; it is strong in wear, and the best kinds are twilled. Velvet, velvet, and thickset, are imitations of silk velvet in cotton, and are cheap, and to be had in various colours. Camelote is another and coarse variety of fustian.

## G.

**Gadroon.**—A term employed in dressmaking and millinery, borrowed from architecture, denoting a kind of inverted fluting or beading. Plaits of a similar form are made on caps and cuffs, as composing a decorative style of trimming.

**Gala.**—A Scotch cotton fabric, employed for servants' dresses. Gala is said to be only a local name.

**Galatea.**—A cotton material striped in blue on a white ground. It is made for women's dresses, and washes well. It measures 27 inches in width.

**Galloon.**—There are two descriptions of this article. One is a strong, thick, gold lace, with an even selvedge at each side. It is woven with a pattern in threads of gold or silver, on silk or worsted, both plain and watered, and is employed in uniforms and on servants' livery hats. The other kind is of wool, silk, or cotton, combined with silk or worsted, and is used for trimming and binding articles of dress, hats, shoes, and furniture. This sort is only a narrow ribbon, done up in rolls of 36 yards each, four to the gross. The widths are called "two-penny," "four-penny," "six-penny," and "eight-penny." Galloon is employed for the bands and bindings of men's hats, for the trimmings of women's dresses, and for curtains. The finest qualities are produced at Amiens and Lyons, where it is chiefly made of wool. Swift mentions "a hat edged with silver Galloon" in his "Memoirs of P. P., Clerk of the Parish;" and in D'Urfey's "Wit and Mirth" (*temp.* Queen Anne), a country girl is said to wear "a jacket edged with blue Galloon."

**Galway Cloth.**—A closely woven cloth, of a coarse quality, suitable for cloaks, dyed scarlet, and worn by the Irish peasantry.

**Galway Flannel.**—A coarse make of flannel, of a dark red colour; thick, warm, and waterproofed. It is 33 inches in width. A fine quality is also produced under the same name.

**Gambroon.**—A kind of twilled linen cloth, made for linings.

**Gammadion.**—An ornament frequently met with in ancient Church Embroideries, and given the name by which it is known because formed with the Greek letter

Gamma, drawn four times, so as to make the shape of a cross. It was employed by the early church workers as an emblem of Christ's crucifixion, but was borrowed by them from the East, having been used in India and China, before the time of Buddha, to express the Deity.

**Gants, or Gands.**—The French name for GLOVES (which see).

**Garniture.**—A French term signifying any description of decorative trimming and ornamentation, whether employed on dress or any other article.

*Garnitures of Art.*—Addison.

**Gathering.**—A term used in plain sewing. To effect it, fold a piece of stuff in half, and then into quarters, placing pins at the measurements so made; do the same with the piece of stuff on which the gathered portion of material is to be sewn, and place them together, pin to pin. Begin with the gathering thread at about twelve or fourteen threads from the top; take up three threads of the needle and miss four, more or less, according to the fulness desired. When a quarter is completed, draw the gatherings rather closely, securing the thread by twisting it round the pin. Stroke down each gather with a large needle, to make them lie evenly together. Then release the drawing

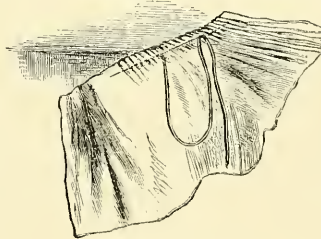


FIG. 416. GATHERING.

thread from the pin, and loosen the gathers, so as to make the length of space they occupy correspond with that on the plain piece of material upon which they are to be sewn. Fasten the thread again securely to the pin, and

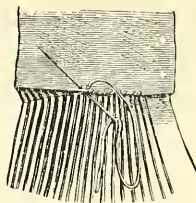


FIG. 417. SEWING IN GATHERS.

sew on the gathers, sloping the needle to make the thread slant and slip between the gathers. When gathering flounces, the character of the dress material should be considered. If one intended for washing, the gathers should be cut the straight way of the stuff; otherwise it should be on the bias; in either case, whether cut straight with the threads of the web or diagonally, gather half as much again of the flounce as the space on the skirt to be occupied, if the material be thick in substance. Care should be taken to conceal the gathering thread.

**Gauge for Knitting Needles.**—These are bell-shaped or circular in form, and made of steel or bright wire



metal, the outer edge having graduated circular cuts through to the extreme rim. Each hole has a number, to distinguish it from its fellows, and there are larger circular holes in the centre. Some gauges have the holes within the outer rim, only occupying the central portion. As there are upwards of two dozen varieties, one only is here illustrated. These appliances are employed by wire-drawers, and are essential to the Knitter as well as to the seller of Knitting Needles. They can



FIG. 418. GAUGE FOR KNITTING NEEDLES.

be obtained at cutlers', and at wholesale establishments where other materials and articles necessary for the worktable are to be procured.

**Gauging and Gathering Machine.**—This machine is said to produce Gauging at one-twentieth the cost necessary to produce it by the hand when unassisted. The speed is estimated at 2500 stitches a minute, and as two needles can be employed simultaneously, double that number can as easily be produced, so accomplishing as

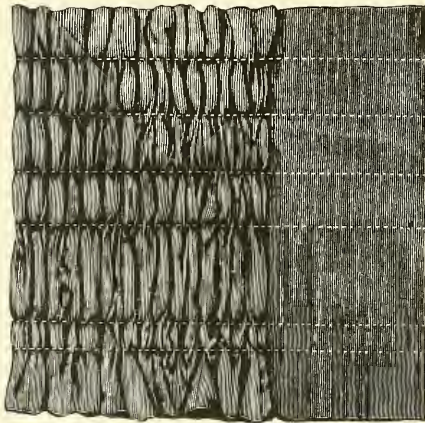


FIG. 419. GAUGING.

much work, in a given time, as could be performed by twenty persons. It is an American invention, is smaller than an ordinary sewing machine, and is available for purposes of dressmaking, millinery, and the plain sewing of underlinen. It is known as the "Heberling Running-stitch Gauging Machine."

Fig. 419 shows a specimen of Gauging executed by a hand machine, a portion being left undrawn to show the runnings.

**Gauging, or Gaging.**—A term applied to a series of close parallel runnings, which are all drawn up so as to make the material between them set full by gatherings; but the runnings are not brought together on a narrower

space than they are themselves apart, as would be the plan if the same directions were followed and "puffings" desired. Gauging, which is also known as "shirring" (an objectionable Americanism), is pulled nearly tight from row to row of the runnings, but not so much as to make the line of the gathering threads take an uncertain course, the beauty of this trimming depending on the lines being of extreme accuracy. It may be made in groups at even distances; the runnings, separated by wider spaces, either longitudinally or latitudinally, to trim the bodice or sleeves of a dress, the head of a flounce, or for a bonnet, those of young children especially. A guide for running the lines at correct distances must be made as in quilting, by holding a paper strip under the thumb of the left hand, the further edge of the strip placed against the running last made, and the nearer one to serve as a guide to the needle for the next running.

**Gauze.**—A delicate, transparent textile, of a gossamer-like appearance, woven of silk, or silk and thread, as well as in other varieties, deriving its name from Gaza, in Palestine, where the tissue was first manufactured. The threads of silk and hemp are woven either singly or together, and the several kinds are plain made, brocaded or spotted, the designs being composed of silk, or else striped with satin or velvet. There is an inferior description of Gauze, on which the designs are of "Maquesia," merely gummed upon the Gauze. Those fabrics imported from China or India are sometimes decorated with flowers in gold. Gossamer is a variety of GAUZE (which see); so is Crêpe Lisse, which is crimped. China Crape, Mousseline de Soie Crêpe, and Indian Net—a strong variety, made of silk and worsted, and employed for women's gowns—are all of the same description of textile. The best kinds are made in France. The Italian is another variety, bearing a resemblance to *Tuffetas*. Gauze was highly prized by the Romans, and was introduced into Ireland in 1698. Its manufacture in this country was carried on for a long period at Spitalfields, where the beautiful Chinese Gauzes were successfully imitated, with flowers in gold and silver thread. It has been woven at Paisley, in Scotland, ever since 1759.

Brocades and damasks, and tabbies and gauzes, have been lately brought over (to Ireland).

—Dean Swift.

**Gauze Broché** (otherwise known as Empress Gauze and Lace-patterned Grenadine).—This stuff, although bearing a resemblance to Grenadine, is not always a wholly silk, nor wholly linen textile, but may be a mixture of both, or of one or other exclusively. It has a foundation woven transparently, as Gauze, but is decorated with a floral design of satin make. The width varies from 30 inches to 32 inches.

**Gauze Flannel.**—This stuff is otherwise known as Zephyr Shirting, a very fine description of flannel, having a silk warp, striped with black or pink, on a grey ground. It is 32 inches in width, and is employed for a superior kind of shirting made for men's use in hot climates.

**Gauze Ribbons.**—These ribbons are a description of silk muslin, produced in fancy patterns and plain, and in all colours. They are employed for old ladies' caps, but are no longer fashionable. See RIBBON.



**Gaze au Fuseau.**—See GRILLÉ.

**Gaze Point.**—See POINT GAZE.

**Genet Fur.**—The Genet is a species of the Polecat, and is a native of Africa, Asia, and the South of Europe. Its fur is of a grey colour, spotted with either black or brown, the long tail being ringed with black and white. The skin is comparatively inexpensive, and is employed for muffs, collarettes, and cuffs.

**Genova Embroidery.**—This is a modern work resembling Ticking Work. The foundation material is chessboard canvas, or Java canvas, and upon this broad lines of velvet are laid, and attached with Cross, Tent, Herringbone, and other stitches, worked in coloured silks, chenille, or wool. To work: Upon the chessboard canvas lay down velvet bands 1 inch in width and 2 inches apart. Cross these, to form squares with similar bands of velvet, and HERRINGBONE them at their sides to the canvas. Fill in the squares of canvas with Rosettes or Stars made with a bright-coloured chenille. The embroidery is sometimes worked

**Genoese Embroidery.**—This is a modern Embroidery, named after the celebrated Genoese Lace, to which it bears but little resemblance. It is worked upon fine linen or muslin, and the designs surrounded with narrow cord closely Buttonholed over. The work is suitable for dress and underlinen trimmings. To work as shown in Fig. 420: If the muslin or linen is clear, trace the design upon calico, and tack the material to that; if thick, trace the design directly on to it with the aid of the tracing paper and cloth, and tack that to brown paper. Outline the whole of the pattern with the fine cord, and make the loops with the cord at the same time. Cover the cord with a close and fine line of BUTTONHOLE, and work plain BARS to connect the various parts of the design together; fill in the centre pattern with a plain WHEEL, and the open parts branching from the Wheel with LADDER STITCH. Untack the work from the brown paper, and cut away the linen from between the Buttonhole lines of cord.

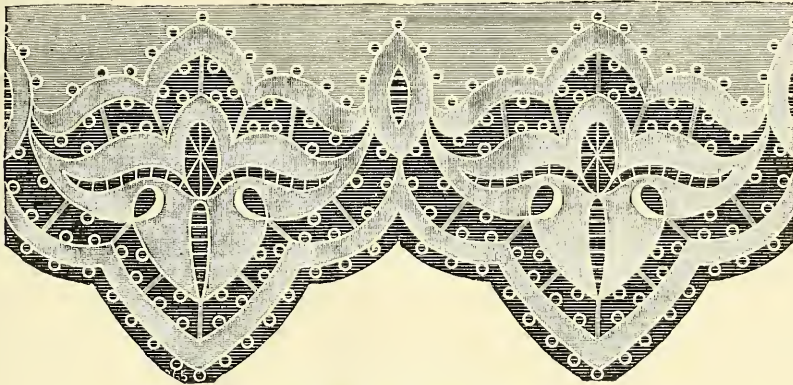


FIG. 420. GENOESE EMBROIDERY.

without the velvet bands, entirely in chenille or Arrasene, and the canvas foundation left exposed.

**Genoa Lace.**—The manufacture of lace in the city of Genoa and the surrounding country flourished during the seventeenth century, and both the Pillow and Needle Laces produced there were then held in high estimation. The earliest Needle Laces were made of gold and silver thread, or of gold wire, and the method practised of drawing out the wire was similar to that used in the time of the early Greeks. The Genoese Laces include a Pillow Lace resembling in pattern the Greek Points, Tape Guipures, Lace made from the fibre of the aloe, and Knotted laces, known in modern times as Macramé. The manufacture of the three first has died out, but the making of Macramé has been revived, and flourishes in Genoa and along the coast.

*Genoa Lace.*—A Modern Point Lace Stitch, similar to SORRENTO STITCH (which see).

**Genoese Velvet.**—The velvets manufactured at Genoa are considered to be very superior, and are, perhaps, the best quality produced. The pile is thick, close, and of fine silk, and the web on which it is placed is likewise of silk, and closely woven. At the time of the coronation of Charles I, the red and purple robes for such occasions were usually made of Genoese velvet; but, according to De Quincy, "by some oversight, all the store in London was insufficient to furnish the purple velvet necessary for the robes of the king, and for the furniture of the throne. It was too late to send to Genoa for a supply, and through this accidental deficiency it happened that the king was attired in white velvet at the solemnity of his coronation, and not in red nor purple robes, as consistent with the proper usage." De Quincy further observes, that the forebodings of the misfortunes of this "white King," according to the prophecy of Merlin, were supposed to have had their fulfilment in his case, white being the ancient

colour for a victim, a curious coincidence being noticeable in the fact that his pall was white with snow, which fell on it as a sheet when he was carried to the grave.

**German Cross Stitch.**—Identical with KREUZSTICH.

**German Fingering.**—A fine soft yarn, said to be of a more durable character than any other wool of an equally fine quality. It may be had in white, black, drabs, and greys, in ingrain colours, mixtures, and navy blue, and is sold by the pound and ounce.

**German Fleecy.**—This description of woollen yarn is likewise known as Berlin Fleecy; but there is much deception as to the sheep from which the wool is taken, as bales of the best description are now imported from Australia. See FLEECY.

**German Fringes.**—These are made of white cotton in various fancy patterns. The width is from 1½ inches to 3 inches, and the fringe is used for bed furniture, blinds and curtains. It is sold in lengths of 36 yards.

**German Heel.**—See KNITTING.

**German Hemming.**—A term used in describing plain needlework—a kind of substitute for what is called Sewing—a method employed when desirable that the seam made should lie very flat. It looks better than Felling, and is as strong. The raw edges of two pieces of cloth are turned down once—the fold turned towards the sempstress—so that the smooth top of the lower one should not touch the edge of the upper, but is just below it. The lower one is then felled (or hemmed) to the cloth against which it is laid—like hemming it upside down. When completed, the material—sleeve or other article—being opened, the upper fold should be laid over the lower edge, and felled down.

**German Lace.**—Germany owes its best manufactory of Lace to the exertions of Barbara Uttmann, who established, in Saxony, in 1561, the making of a Pillow Lace resembling Brussels Lace; while in 1635, owing to the Revocation of the Edict of Nantes, religious refugees from France settled themselves in Germany, and manufactured so much and such good lace that they were enabled to export it, not only into Russia and Italy, but into France. Dresden, Nurnburg, and Saxony were the places most celebrated for their laces during the eighteenth century, and large quantities of the lace known as Torchon is still made in Saxony, but of a make and pattern inferior to that formerly manufactured there.

**German Linen Thread Embroidery.**—An embroidery upon thick white linen, with blue, white, or red linen thread. The patterns used are hunting scenes, surrounded with conventional foliage, and are all taken from old German designs. To work: Outline all the pattern with REVERSED CHAIN, or ROPE STITCH, made in blue linen thread. Work a row of CREWEL STITCH inside this line with white thread. Fill in leaves and flowers with SATIN STITCH in white linen thread. Work the clothes of figures, feathers of birds, and fur of animals with white thread, and with MODERN POINT Lace Stitches, or DARNED BACKGROUND Stitches.

**German Stitch.**—See BERLIN WORK.

**German Wool** (termed in French *Zephyr Menoir*).—This is another name for BERLIN WOOL (which see). It is

very evenly twisted, smooth and soft, excelling Fleecy in these respects, and all other kinds of wool in its capability of receiving the most brilliant dyes. The wool so-called was obtained from German sheep, although chiefly spun at Kighley, in Yorkshire; but much of our best wool has latterly been imported from our own colonies in Australia. There are two sizes sold, the double and the single.

**Ghent.**—Valenciennes Lace of good quality is made in this town, and is sold in Holland, France, and England. The school in Ghent for lacemaking was founded by the Beguins about the year 1756, and the lace was then termed Fausse Valenciennes. It is less solid than true Valenciennes, and is made in narrow and medium widths only. The network ground is mere quickly made than the true Valenciennes, not so many turns in the Bobbins being given when forming the Honeycombs, and for this reason the lace is cheaper.

**Gilet.**—A French term signifying a waistcoat. It is employed by dressmakers. Gilets are sometimes made separately from the bodice, but are as often merely simulated, the central portion of the front of the bodice being so bordered as to appear like a separate article of dress.

**Gimp.**—This is the shiny, or coarse glazed thread used in Honiton and other Pillow Laces, to mark out and slightly raise certain edges of the design, as a substitute for Raised Work. It is also used in Needle-made Darned laces, as a run edging, to emphasise the chief parts of a pattern.

To work for Honiton Lace, as shown in Fig. 421: Fill two Bobbins with GIMP, and make the Half Hitch to keep the thread tight to the bobbins; tie them together and wind away the Knot. Hang eleven pairs of bobbins



FIG. 421. LEAF WORKED WITH GIMP.

and the gimps to the point of the leaf, which arrange so that the gimps fall outside the other bobbins on each side. Work the leaf in CLOTH STITCH with PLAIN EDGE, but pass the gimp through the Runners each row, thus: In the first row, working from left to right, pass the gimp over No. 2 and under No. 1 to begin, and under No. 2 and over No. 1 to end the row. In returning from right to left, pass the gimp under No. 2 and over No. 1 at the beginning, and over No. 2 and under No. 1 at the end. Work down the leaf

in Cloth Stitch and Plain Edge, working in the gimp as described, and when the leaf is finished, tie up and cut off the gimps, and then make BEGINNERS' PLAIT with the other bobbins for the stem.

**Gimp, or Gyp.**—An open work trimming, used on both dress and furniture, and in coach lace making. It is made of silk, worsted, or cotton twist, having a cord or a wire running through it. The strands are plaited or



twisted, so as to form a pattern. The French word *Passementerie* has much superseded that of *Gimp* in reference to the finer sorts used for dress.

**Gingham.**—A thin chequered cloth, made of linen, the threads being dyed in the yarn, and measuring 32 inches in width. It was imported from India, and is extensively manufactured in England, and employed for dresses. There are several varieties, known respectively as Earlston Ginghams, Power Loom, Seer-Suckers, Coloured Diapers, Muslin Grounds (stripes and checks), Umbrella Ginghams, Crossover Stripes, Jean Stripes, Derrics, plain common light and ditto dark grounds; besides Gingham handkerchiefs, which are made of linen or cotton, much used in the North of England as market handkerchiefs, for tying bundles, and carried on the end of a stick over the shoulder. When recently re-introduced as a fashionable dress material, Gingham was given a new designation, and is now known by the unsuitable name of *Zephyr*. A superior kind is made of linen only, the other sort being made of cotton.

**Glacé Silk.**—A slight and peculiarly lustrous quality of silk, of plain make—*i.e.*, without rib or twill, or brocaded design. Glacé silk is to be had in single colours, and also in fine stripes, shot, or *chiné*, and is comparatively inexpensive. It is peculiarly well adapted for summer dresses.

**Glass Cloth.**—This is a beautiful material, which has appeared in various exhibitions. Manufactories for the production of ecclesiastical decorative fabrics composed of glass fibre are in operation in Austria, France, and Italy, and it is also made at Pittsburg, in Pennsylvania. When toughened it will be rendered more satisfactory as trimmings for articles of dress and upholstery. With reference to the method pursued in its manufacture, the thread is drawn out of a molten bar of glass, by means of a rapidly revolving wheel, at the rate of 200 yards a minute; the weaving is done by looms, as with silk. The colouring is applied with minerals, while the glass is in a state of fusion, before spinning, and the most beautiful shades are easily produced. A glass tablecloth shines with a satiny opalescent lustre by day, and under gas-light shows remarkable beauty. Imitation plumes in opal, ruby, pale green, and other hues, are also wonderfully pretty. The chief difficulty in the manufacture seems to lie in the "manipulation of these threads, which are so fine, that a bunch containing 250 is not so thick as an average knitting needle." The introducers of this new industry declare that "garments of pure glass, glistening and imperishable, are among the possibilities of the near future."

**Glass Cloths.**—These cloths are made of linen, and have a large Cross-bar check of red or blue thread. They have been diverted from their primary use, and much adopted for the purpose of embroidery, as well as for aprons and chair covers, small designs being worked within the several squares with crewels or ingrain cotton. They vary in price in England, from 6d. to 1s. a yard, and measure from about 27 inches to 30 inches in width.

**Glazed Calico.**—A thin calico of a loose texture, having a high glaze on one side, produced by a process of dampening and extreme pressure, known as "calendering." It is made for linings only, and can be procured in every colour.

**Gloves.**—A covering for the hand, or hand and wrist, having a separate sheath for each finger. The earliest kinds worn in England had no divisions for the fingers, but were supplied with a separate sheath for the thumb only. They are mentioned in the records of dress in the most remote times, Homer alluding to them in the *Twenty-fourth Book* of the "Odyssey," where *Laertes* is described as wearing them when found by *Ulysses* tending his garden:

His buskins old, in former service torn,  
But well repaired; and Gloves, against the thorn.

*Xenophon* speaks of their use by the ancient Persians, and *Pliny* of the two descriptions, with fingers and with a thumb only divided, made of either wool or felt. In England, the ceremonies connected with gloves are curious. Two bishops were put in possession of their Sees, A.D. 1002, by each receiving a glove. In the time of *Edward II.* deprivation of gloves was a ceremony of degradation. The *Glovers' Company* of London was incorporated in 1556. The importation of foreign manufactures of the article was not permitted in England until the year 1825. At our coronations, the *Champion of England* (a hereditary office and distinction belonging to the *Dymoke* family) rides up to *Westminster Hall*, on the day appointed for the ceremony, to challenge anyone who disputes the right of succession. The office was established by *William the Conqueror* to *Marmion* and his male descendants, and thence came in the female line to *De Ludlow*, and from his family, again in the female line, to *Sir John Dymoke*, in the reign of *Richard II.* It was, and still is, a part of the ceremony to throw down a glove as the token of a challenge, and to wait for a time to see whether any opposer of the succession would take it up:

These *Lincoln* lands the *Conqueror* gave,  
That *England's* glove they might convey  
To *Knight* renowned amongst the brave—  
The *Baron* bold of *Fontenoy*.

—*Anglo-Norman Ballad.*

Another old custom in reference to gloves, which is still observed in England, is the practice obtaining at a maiden assize, when the sheriff presents a pair of white gloves to the judge; also the fashion of presenting white ones to wedding guests, and black to those at funerals. In the Northern counties, amongst other customs connected with gloves, white paper ones are hung up, with chaplets, in churches, in memory of persons deceased, as being emblematic of their purity, and having "clean hands." This obtains in *Yorkshire* and *Lancashire*. It is not etiquette to wear gloves in the presence of *Royalty*, a rule having its origin in the emblematic use of gloves in giving a challenge, which inferiority in rank, as well as the loyalty due to them, would preclude. On the same grounds, the habit obtains of removing one or both gloves in church, being a mark of respect which, if due to an earthly potentate, is thought more incumbent still on those engaged in the acts of *Divine* worship. Following out the same idea of showing respect by removing the gloves, until quite recently the custom obtained amongst men to take off, not only the hat, but the right glove, when offering the hand to a lady, and on entering a room as a visitor.



Gloves with long tops extending up the arm from the wrist were much worn in the fourteenth century in this country. Some were jewelled on the back, and were worn with regal robes, forming part of the costume; and others were mailed, like the defensive armour they were intended to match, or had one or more metal plates on their backs, while inside the glove was soft and flexible. Embroidered ones were introduced into England in 1580. There is much historical interest attached to gloves. Knights of the Middle Ages used to wear their lady-loves' gloves as badges in their helmets, and threw down their own as a challenge to private combat. In the last century, chicken skin gloves were much in vogue, for the especial preservation of ladies' hands, as was imagined; and rat skin gloves have been, and still are, to be had. Those now in ordinary use are of various descriptions. The kid gloves of home manufacture are principally made at Worcester, Yeovil, Ludlow, Leominster, Leicester, Nottingham, and London. Buckskins, strong, close-grained, stiff and durable, will bear cleaning better than those of any other kind of leather. Doeskins are very durable and thick, but soft and flexible. Woodstock is a superior kind of beaver glove, well-shaped and sewn, and warm for winter wear. Those of Woodstock and Worcester are of ancient celebrity.

Besides the leather gloves before named, there are woven ones of thread, silk, cotton, and wool. Berlin gloves, so called because originally made there, are composed of cotton, made to resemble kid. The Berlin silk gloves are superior to others of that material, and are made in all colours. Aberdeens are made of worsted, or of cotton yarns. They are machine-knitted, and wear well. Worsted gloves, and those of lambs' wool, are much used in agricultural districts. Gants de Suède are made of thin skins, turned inside out. Thick white cotton gloves are used in servants' liveries, or plain dress, for waiting, or driving, and outdoor attendance. Thick white "wash leather" gloves, with gauntlets, are worn by the Life Guards.

**Goats' Hair Cloth.**—See CASHMERE.

**Gobelin Stitch.**—See BERLIN WORK and *Embroidery Stitches*.

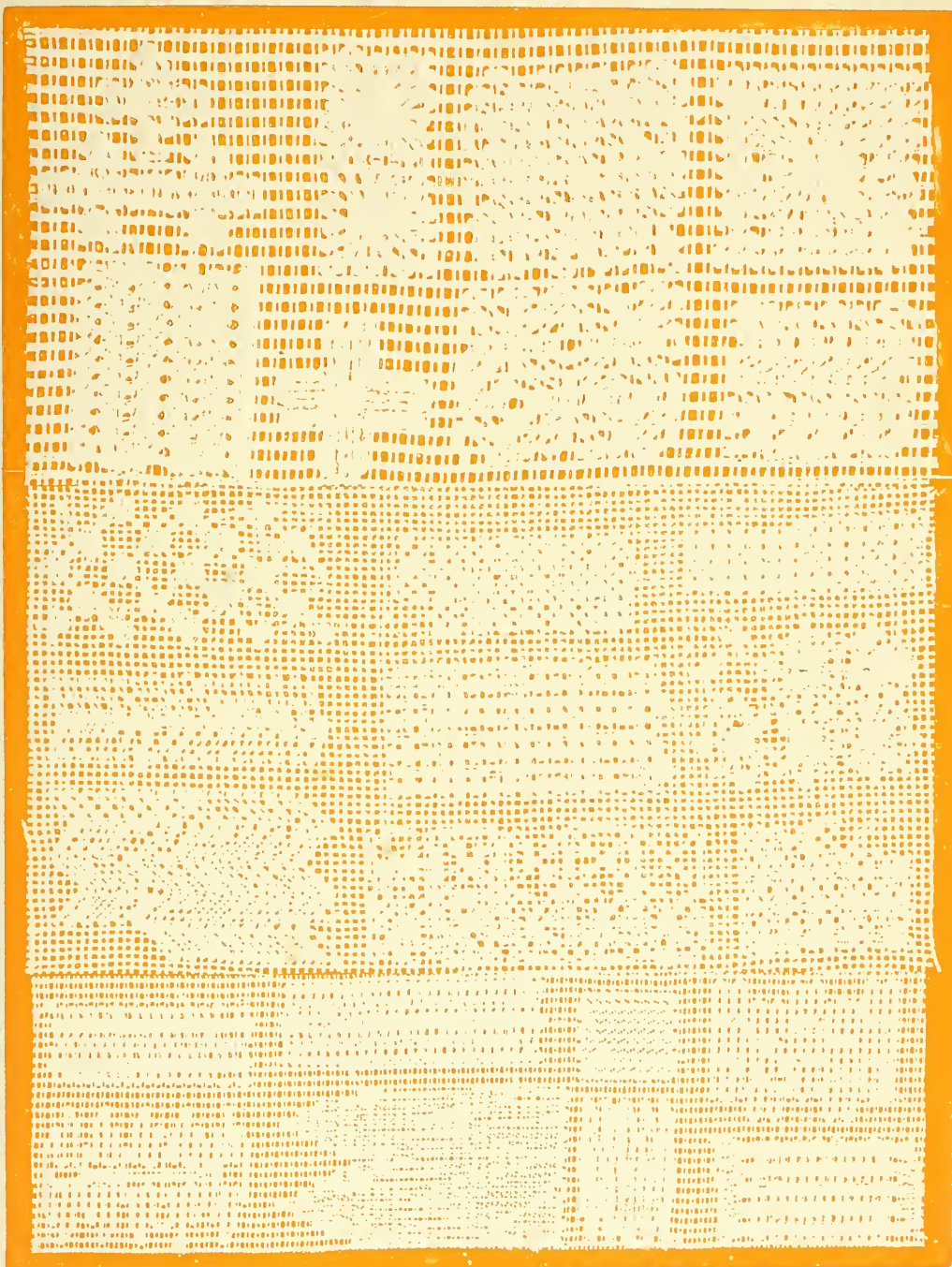
**Gobelin Tapestry.**—This is a revival, on a small scale, of ancient Tapestry work, and is named after the celebrated Gobelin manufactory in Paris. Like the true Gobelin, the work is executed from the back, and can be made either of purse silk, filloselle, or single Berlin wool. Silk work in Gobelin is very beautiful, the variety of shades and the number of stitches used contributing to give it a soft and pleasing appearance; it is useful for hand-screens, bags, pincushions, where part of the background can be shown, and for squares in chair backs alternately with heavy lace; but the wool Gobelin, with bold patterns, should be selected by all beginners until the *minutiae* of the work is understood, as it will form a change to Cross Stitch work, will be as durable, and is executed from counted patterns. It forms excellent cushions, fender-stools, mantel and table borders. A strong wooden embroidery frame, with webbing up the sides, is necessary for the wool work, while small ones, also with webbing at the sides, are sufficient for the silk. The frames used for Guipure d'Art, and covered with silk, are large enough for many pieces of

Tapestry. The frame being ready, strings are carried backwards and forwards from one piece of webbing to the other. These strings are made of fine whipcord, and are laced closely together and perfectly parallel. They take the place of canvas, and bear the stitches; therefore, it is of vital importance to the work that they should be arranged at even distances, and be close together and tightly stretched. Their number must be the same as the number of lines required in the pattern, therefore they are counted. Whipcord is used for the wool, very fine twine for the silk, tapestry. The patterns chosen are the same as are used for Cross Stitch on linen or Berlin wool work, detached flower sprays or landscape patterns, the first-named being the easiest.

In copying patterns with a good deal of ground, one shade of colour is carried straight up the work, but designs of various colours have to be more carefully treated. It is then necessary to thread a number of needles with the shades of colour, to secure them, and work them in their places, carrying the wool along the work where not required, putting it in and making a stitch, and then carrying it on again until the top of the frame is reached. When silk Gobelin is worked, the silk need not be threaded, but sufficient for one line should be wound upon a thin fine card, and that passed through the cords and the loop so made.

To work: Set up the frame and lace the cords across it, counting them, and putting them in at even distances apart. Commence to work from the bottom of the frame, at the left-hand side. Thread a wool needle with a shade of grounding colour, and tie it on to the first cord, and, bringing the wool up over the cord, put the needle in over and under the second cord, and bring it out, forming a loop on that cord with the wool, and so that the returning wool crosses over the wool coming from the bottom cord; then make another stitch on the right of the one just formed, and on the same cord. These two loops count as one stitch; they must be always drawn up evenly and close together. The next stitch is made on the third line in the same way, and so on until every line of cord has a stitch upon it, and the top of the frame is reached. The wool is then fastened off, and another line commenced from the bottom, and close to the one first made. The appearance on the right side (the work being executed on the wrong) is like the tight loops seen in carpets. The work is executed for silk Gobelin as for wool, the difference being in the fineness of the pattern produced.

*Another Variety.*—Another manner of imitating Gobelin tapestry with silk is only practicable for small articles, such as necktie ends, bags, and hand screens. It is done on the right side, and the stitches are taken over fine knitting needles. The needles should not be large, as they are withdrawn, and, if big, leave loops too long for beauty. The patterns are the same as before described, the pins taking the place of cords. A silk or satin foundation stretched on a frame is necessary, and the pins are attached to this, close together, with strong tacking threads. To work: Bring the embroidery silk from the back of the material, pass it over the knitting needle and return it to the back, and pass it over the needle again







close to the first place to complete the stitch. Work two or three stitches of the same colour if close together on the same line at once, but the tendency of the work should be always upward, from the bottom line to the top, and but little deviation from this rule allowed. The material being the ground, only the pattern is worked. When the pattern is finished, paste over the back with EMBROIDERY PASTE, and leave the needles in position until this is thoroughly dry, then pull them out. If the design is an Arabesque, the work can be enriched with a line of gold thread COUCHED round every portion of the outline. If both sides are shown, as in a necktie, a piece of silk should be laid over the back part, but this is not otherwise necessary.

Another variety is worked upon Java Canvas, or Woollen Canvas. Select bold Kreuzstich design, and work in GOBELIN STITCH instead of Cross.

**Gold and Silver Lace.**—The twisting of gold and silver, or gold wire, into various patterns, was the first method of making lace, and though its origin is lost in obscurity, the authentic records still remaining of its use carry the making of Gold Lace back to the time of the Egyptians and Romans. The origin of all lace came from the desire to ornament the edges of garments, and at first, in order to do this, the material itself was ravelled out and fringed; then, into these ravellings coloured silk and gold threads were introduced and worked up together; and, finally, the ornament was detached from the garment and worked separately, and elaborate needle-made stitches introduced.

Cyprus produced Gold and Silver Lace in 1390, while Venetian and Italian claim to be the originals of all the Gold and Silver Laces, and the rest to be but copies. Point d'Espagne at one time signified Gold and Silver Lace into which coloured silks were introduced, and this description of Lacemaking flourished in Spain during the fourteenth century, declining in beauty after the expulsion of the Jews from that country, they being the best workers. In Sweden, Gold Lace was made in the fifteenth century; in Russia it was the first description of lace which was manufactured. In France, Gold Lace was made before the time of Colbert, at Aurillac, while at Arras it flourished up to the end of the eighteenth century. The gold used in its manufacture was of considerable value, and a work called Parfilage, or Ravellings, which consisted of unpicking the lace to obtain the gold, was at one time very fashionable. Gold Lace is now made by machinery, and is only used for uniforms, theatrical purposes, and servants' liveries.

The Gold and Silver Laces of the present day consist of warp threads of silk, or silk and cotton combined; the weft being of silk thread, covered with silver or silver gilt. The metal is drawn into a wire, and then flattened between steel rollers. Although the gold alone be visible, nine-tenths of the lace is of silk. Several strands of the flattened gold wire pass round the silk simultaneously, by means of a complex machine, having a wheel and iron Bobbins. Though called Lace, the manufacture would be more correctly described as Braid. It varies in width, and is employed for uniforms, ecclesiastical, Court, and civic

dress, liveries, furniture, and church decorations. Gold Fringes and Gold Passing, employed for Embroidery work, are made in the same way.

**Gold Beaten Out.**—Also known as Batuz Work and Hammered-up Gold. Much used in the Embroideries executed between the eleventh and sixteenth centuries. It consists of fine gold or silver gilt, beaten out with hammers into extremely thin plates, which are shaped to fit into certain parts of the work. These plates are attached with silk to the material, or glued to it. See BATUZ WORK.

**Gold Bullion Embroidery.**—See BULLION EMBROIDERY.

**Gold Embroidery.**—See EMBROIDERY WITH GOLD.

**Gold Fringe.**—See GOLD AND SILVER LACE.

**Gold Passing.**—A silk thread encased in flattened gold wire, employed in embroidery work. See GOLD AND SILVER LACE.

**Gold Twist or Thread.**—See GOLD PASSING and GOLD AND SILVER LACE.

**Gold Wrought Work.**—Used largely, during the eleventh to the sixteenth centuries, as ornaments to ladies' embroidered dresses, and for the crests and other insignia upon embroidered banners, or as adornments to coronation and funeral garments, and consisting of thin plates of gold, beaten out flat, and then worked up with silks into patterns in relief.

**Gore.**—A term used in Needlework to signify a piece of any material, cut somewhat wedge-shaped, wider at one end than the other, which, being let into a skirt, or any part of a garment, increases the width at one end, while it lessens it at the other. As a rule, the sloping side of the Gore is always joined to the straight side of the next breadth in a skirt; and when hand-made, the sloping side is held next to the sewer. In a machine the straight side should be uppermost. One breadth of material will make two Gores, it being first measured, and then cut obliquely. These dress-skirt Gores are not cut to a point at the small ends, as in the Gore for under-garment sleeves. In the skirts of underclothing the Selvages are SEAMED together.

**Gorget.**—This term denotes an article of dress, copied from the throat portion of a military uniform, and worn by women in the sixteenth century, which is now creeping into fashion again. As the term applies to any wide and stiff covering for the throat or gorge, it signifies not whether made of silk, satin, or velvet, decorated with lace or fringe, and worn plain, beaded or embroidered.

And gorgets brave, with drawn work wrought,

A tempting wear they are, &c.

—*Pleasant Quippes for Gentlewomen*, 1596.

**Gossamer.**—A rich silk gauze, so called from its resemblance to the finely woven silken thread spun by spiders, and which seems to derive its name from the fact of its being chiefly found in the Gorse, or Goss, this film being anciently called Samyt. According to an ancient legend, Gossamers were said to be the ravellings of the Blessed Virgin Mary's shroud on her Assumption, which fell from her. The term *Gossamer* was formerly applied to cotton threads, or the fine filaments on the seeds of certain plants, such as the dandelion and thistle,

being derived from *Gossypium*. The textile now called "Gossamer" is strong in quality, and is made in black and colours. It is much employed for veils, and worn by both sexes, being four times as thick and strong as ordinary gauze, although nearly as open in texture. It may be procured either at a yard or a yard and a quarter in width.

**Gown.**—The outer garment worn by women, combining a bodice and skirt, and, till recently, for many years designated by the less distinctive term "Dress." (See DRESSMAKING.) In the Middle Ages men wore what were called "Gowns"—

The lord shall shift his *gowne* by night.

—*The Boke of Courtlasye* (Fourteenth Cent.)

Later on we find that Shakespeare speaks of being

Dressed in the *gown* of humility,

and, in the "Taming of the Shrew" the tailor says

Imprimis, a loose-bodied *gown*,

With a small eape,

and

With a trunk sleeve. . . .

The sleeves curiously cut.

Tennyson likewise alludes to the garment thus :

*Gowne*d in pure white that fitted to the shape.

Ecclesiastical, collegiate, civic, and legal so-called "gowns" are worn by men, cut and made up in different styles and of different materials; but all characterised by the union of a skirt, with a covering of the body to the throat. A very early name employed to signify a gown is "Gite," as may be seen in several old works, such as Chaucer's "Wife of Bath," viz. :

Gay scarlet *Gites*.

**Grafting.**—A term employed in DARNING, to signify the insertion of a sound piece of stocking web into a space from which an unsound piece has been cut out. The original English word "graf" for "graft," is employed in the Authorised Version of the New Testament. Pope also alludes to it thus :

And *graft* my love immortal on thy fame.

An illustration is given under DARNING (which see).

**Grammont.**—A cheap kind of white thread Pillow lace was first made in the town of Grammont, but lately a black silk lace, resembling the Chantilly Blondes, has been manufactured. The Grammont laces are made in large pieces for flounces and shawls, and are used more in America than in Europe. The ground of the lace is coarser, and the patterns not so clear as the true Chantilly, also the black silk is not so pure in colour; but the quality of the lace is good, and it is cheaper than the French lace.

**Grandrills.**—A dark grey material, made of cotton, usually of about 27 inches wide, and employed for the making of stays; a description of coarse Jean.

**Grass Cloth, or Lawn.**—A fine, light quality of cloth, resembling linen, made from the *Urtica nivea* and other plants. As imported from the East for the home retail market, it is sold in pieces of 40 yards, of 16 inches in width.

**Grass Embroidery.**—This Embroidery consists in using grass instead of silk or wool to form ornamental needlework patterns. It is practised by the West Indian tribes, who adorn their mocassins, head ornaments, and belts with this material. The designs are worked in flat SATIN STITCH, and the grass is dyed in various shades of colour.

**Grebe** (*Podiceps iristatus*).—The bird so called is a waterfowl, a native of England, inhabiting the fens of Shropshire, Cheshire, and Lincolnshire, where it is called a "Gaunt." It is, however, to be found all over the old and new world. It is remarkable for the thickness and beauty of its plumage, and the breast is employed for making articles of dress—such as hats, pelerines, cuffs, and muffs, as a substitute for fur. There are five different species known in the British Islands, viz., the common Dabchick, the Eared Grebe, Horned Grebe, Red-necked Grebe, and the great Tippet Grebe. The skin measures 8 inches by 9 inches. The bird is peculiar in appearance, possessing no tail, short wings, and a long conical beak. One species of Grebe has a crest, and thence the derivation of the Welsh name *Criebe*, or crest, by which it is known in Wales.

**Grebe Cloth.**—A cotton cloth, made very much in the style of *Swanskin*.

**Grecian Netting.**—See NETTING.

**Greek Embroidery.**—This is a modern work, and is used for small mats, banner screens, and other fancy articles. It is a description of Appliqué, and consists in arranging upon a flat foundation pieces of coloured cloth



FIG. 422. GREEK EMBROIDERY.

or silk, in arabesque designs, and attaching these to the material with Chain, Herringbone, and other Embroidery stitches, and these stitches are also repeated upon the plain foundation. To work as shown in Fig. 422, which is a section of a round mat: Draw out the design upon dark

Turkey red cloth, cut out the diamond-shaped piece of the pattern and the design in the centre of the oval from a dark art blue shade of cloth, and the oval from a blue cloth, paler, but of the same shade as that used for the diamond. Lay these upon the Turkey red foundation, and to attach them to the material lay a silk cord round their edges, of their own shade, and catch this down with red

Guipure. This needle-made lace, one of the earliest, was worked in the Ionian Isles and at Venice during the fifteenth century; but its greatest celebrity was obtained during the sixteenth century, as, though manufactured in the seventeenth, its character was then altered, and it was superseded in popularity by the Renaissance Points. The Lace worked in the Ionian Isles is the real

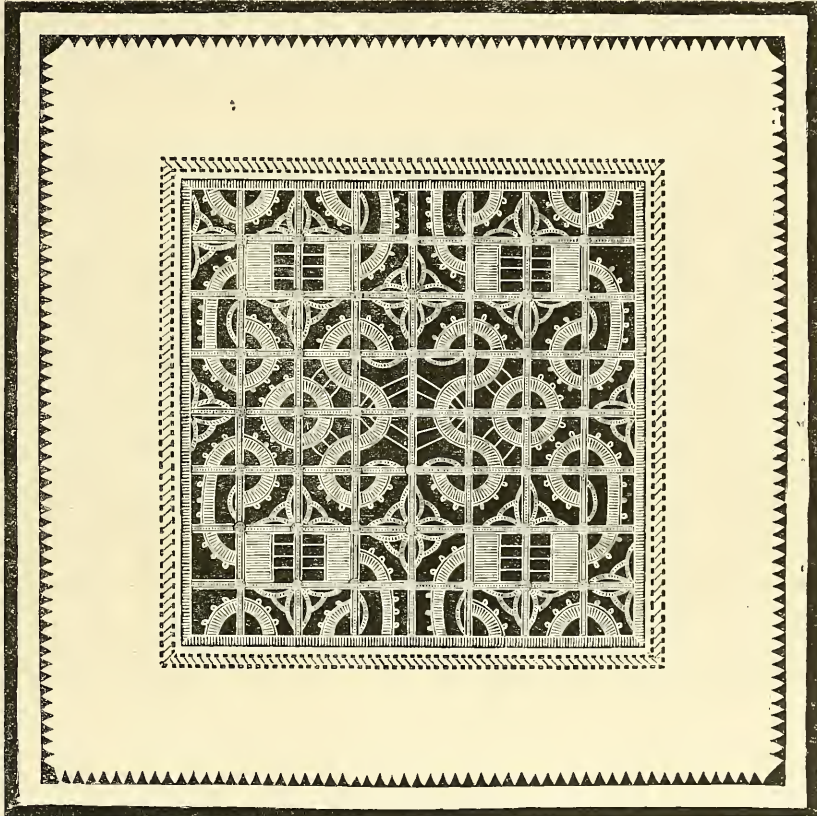


FIG. 423. GREEK POINT.

silk, as in **COUCHING**. Work the star in the centre of the diamond in **TÊTE DE BŒUF STITCH** with red silk, and **HERRINGBONE** over the oval with blue silk. Finish the pattern by working **CHAIN STITCH** round the oval in old gold silk, and make the Feathers, Dots, and Lines with the same old gold coloured silk.

**Greek Point.**—Also known as Roman Lace, Italian Reticella, Reticella, and erroneously called Venetian

Greek Point; that worked in Italy, although of the same kind, is of a finer make, and is known more frequently as Reticella and Italian Reticella. The principal places of manufacture of Greek Point were the Ionian Isles, Zante, Corfu, Venice, Naples, Rome, Florence, and Milan. In Spain, France, England, and Germany, Greek Point was made, but it was not original, being copied from the Italian laces, many patterns of which were published



in Vinciola's collection in 1587. The designs of the early laces are all geometrical, and the oldest are the simple outlines, worked over laid and arranged cords, or over threads left after others have been withdrawn. These geometrical outlines were succeeded by laces made with the same style of pattern, but with the plain outline filled in with half circles, triangles, and wheels, and this description finally merged into open work with thick stitches, made like other needle laces. The stitches used in old Greek Points are the ones now worked either in Guipure d'Art or in Modern Point Lace. The materials were silk of various colours, gold and silver thread, or linen thread. The modern Greek Point is only made with linen thread.

To work Fig. 423, p. 227, an illustration of the manner of

To work Fig. 424: This pattern is partially worked with cords, but most of the lines are formed with Genoa Two-Thread Stitch. The cord used is Calt's linen cord of two widths. Trace the pattern upon parchment or Toile ciré, and tack down on to it the outside straight lines, using the wider cord for the outside line, the finer for the inner line. Then make the horizontal lines. Throw a thread across from the inner outside line to the inner line on the opposite side, secure it, and return it to where it came from, leaving a small space between. Work over the two lines by darning in and out in GENOA STITCH. Work all the straight lines of the lace in this way, and then BUTTONHOLE over the outside cords. Work the ovals and stars in Buttonhole, ornament them with PICOTS, and work the

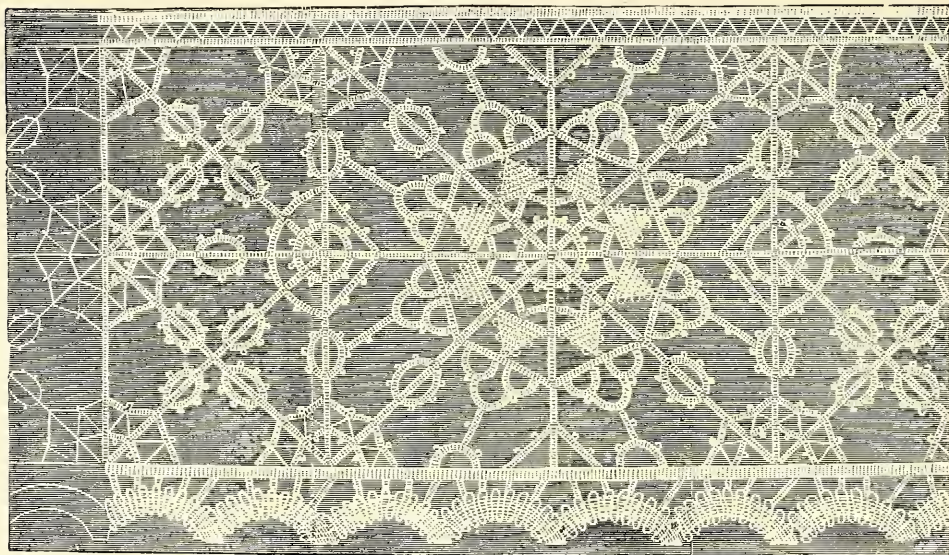


FIG. 424. GREEK POINT.

working with drawn threads: Take a piece of fine cambric and draw the threads out so as to leave a number of open squares surrounded with fine lines, and tack this upon a piece of parchment upon which the design of the lace has been traced. Commence to work by OVERCASTING all the fine lines with fine Mecklenburgh thread, and then fill in the open squares with the pattern; throw a thread across a space and BUTTONHOLE it over, and Buttonhole backwards and forwards until the width of that piece of the pattern is obtained; ornament its edge with PICOTS. Finish the edge of the lace with a line of Buttonhole, and work a fancy stitch beyond on the cambric with a line of slanting SATIN STITCHES, outlined with BACK STITCHES.

comes in POINT DE FESTON. To form the edge, tack an ornamental braid in scallops, and secure it to the Buttonhole cord with BARS made of Buttonhole, or simply ornament the Buttonhole line with PICOTS.

To work Fig. 425: This design is of a similar make to the last, but it is intended as the border to a fine linen tablecloth, and is worked on to the edge of the linen, which is cut away from underneath when the work is finished, the lace being thus made part of the cloth. To work: Trace the pattern on the linen with blue carbonised paper and tracing cloth, and back with brown paper, run a cord to form the outer lines of the pattern, and cover with BUTTONHOLE. Work the thick parts of the lace as shown in Detail A (Fig. 426) thus: The thick lines make with two-thread

GENOA STITCH, the cones in POINT DE FESTON, and the looped edge in Buttonhole finished with PICOTS. When

ways: Either trace the pattern, and outline every part

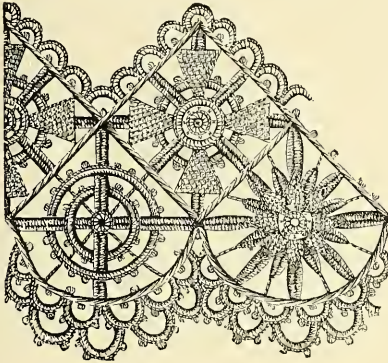


FIG. 425. GREEK POINT.

the lace is completed, cut away the linen from beneath it, when it will appear as in Fig. 425.

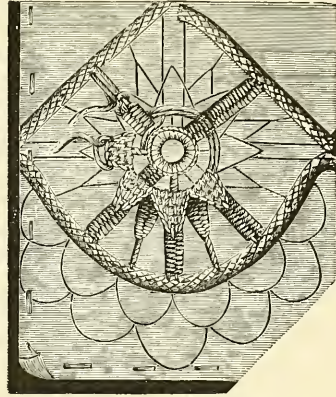


FIG. 426. GREEK POINT — DETAIL A.

with a fine cord, and fill in all thick parts with BUTTON



FIG. 427. GREEK POINT OR RETICELLA.

To work Fig. 427: This pattern which is a specimen of the latest kind of Greek Point, and is a copy of a piece of lace found in a convent at Milan, can be worked in two

ways: Either trace the design upon fine cambric, and tack that to parchment; work over all the lines of the outline in fine



**Buttonhole**, connect these together with corded BARS, and finish by cutting away the superfluous cambric outside the Buttonhole.

Greek Point can be imitated with the aid of braids, as shown in the design below (Fig. 428). To work: Trace the design upon pink calico, and tack a braid with an open edge round the outlines of the pattern. OVERCAST the edge of the braid, and secure it in its place with BUTT-HOLE BARS ornamented with PICOTS, carried across the open parts of the lace, and then sew on a fine cord into the centre of the braid, and fill in the spaces with SORRENTO STITCH or POINT DE BRUXELLES, where the lace is to be thick, and where open with ornamental WHEELS and STARS. Sew a lace edging to the scalloped edge of the work.

**Grenadine**.—An open silk, or silk and wool textile, much resembling a *barège*, made both plain and figured.

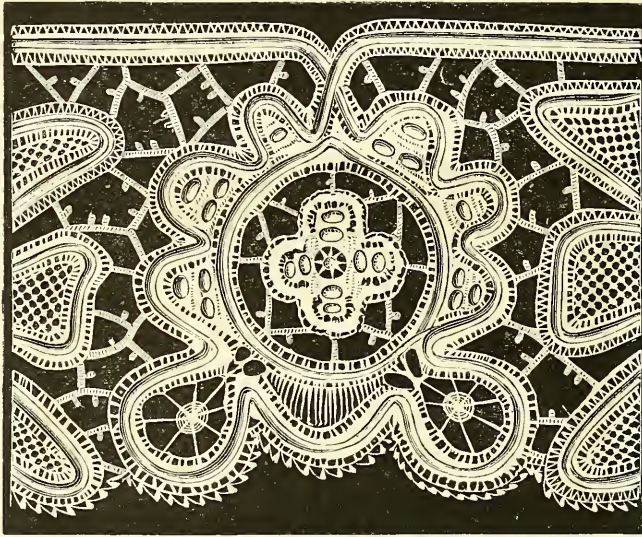


FIG. 428. GREEK POINT—IMITATION.

There are a great many varieties of this description of dress material, employed for summer or evening wear. The widths vary, running generally from three-quarters of a yard to 1 yard.

**Grenadine Crépon**.—A new description of black dress material, suitable for summer or evening wear. It is made entirely of wool, and has a transparent check pattern composed of rows of coarse cords, each stripe of the same width as the thin squares enclosed by their crossings. It is 24 inches in width.

**Grey Calicoes**.—Those classed as Domestic run from 29 to 33 inches in width; the Mexican (fine double work), Victoria, and Wigan, 33 inches; and the Wigan Twills (heavy extra) and Bolton are all of the same width.

**Grillé**.—A lace term used with Gaze au Fuseau and Toile to distinguish the ornamental flower or pattern of lace from the ground surrounding it. Grillé, Grillage, or Gaze au Fuseau, are terms especially applied to ornaments that have open spaces barred or grated across them, while Toilé is used to describe those ornaments that are worked quite thick and without open spaces.

**Gris, or Grey**.—The Fur thus named as having been so much worn in the Middle Ages, although mentioned by Chaucer as denoting any description of valuable fur, has likewise been affirmed by others to have been that of the grey squirrel, and was more probably that of the MARTEN (which see).

**Grogram**.—A mixed material, composed of silk and mohair or stuff, manufactured in Scotland. The texture

is loose, and the surface rough, being woven with a large woof and rough pile; and the name is a corruption of the French *gros grain*. It is a kind of coarse Taffety, stiffened with gum, and is an inferior article to the more modern and fashionable material, which it somewhat resembles, known as GROS GRAIN (which see). The threads of the warp in both the above-named materials pass over two of the shoots at once, taking up one only, a method often adopted in finishing the edge of a ribbon.

'Twas madam in her *grogram* gown.

—Swift.

And scorned the charming village maid,  
With innocence and *grogram* blast.

—Thomson.



**Gros de Messine.**—A variety of Gros de Naples, having a raised narrow pin-rib. It is 18 inches in width.

**Gros de Naples.**—The term "Gros" being the French for thick, the name signifies a thick Naples Silk. It is a material somewhat similar to lutestring, but less stout, and made both plain and figured, in various qualities, and coloured. It is much used for dresses, and is manufactured in this country as well as in France, whence it was formerly imported. The chief seat of the manufacture in England is at Spitalfields.

**Gros de Naples Ribbon.**—This is a handsome make of ribbon, sufficiently described by its name, being called after a kind of Rep-made Italian silk, much in vogue.

**Gros des Indes.**—A French name for a silk textile, produced by the use of different shuttles with threads of various substances for the weft, by which means a stripe is formed transversely across the web.

**Gros de Suez.**—A description of silk stuff employed by milliners for lining bonnets. It is slight in substance, of narrow width, has a very small rib, and is known also as "Turquoise Silk."

**Gros Grain.**—A stout black silk, having a fine cord like that of Rep. The colour is dull, and therefore very suitable for mourning. It wears well, and the width varies according to the price. See *GROGRAM*.

**Gros Point.**—The French name for *CROSS STITCH* (which see).

**Gross.**—A term employed in commerce in reference to certain materials or appliances used in Needlework. It signifies twelve dozen.

**Ground Downs.**—A description of sewing Needle, so designated because they are cut shorter than the ordinary sewing needles called "Sharps," and formerly ground shorter, instead of being cut to the desired length.

**Grounding.**—The background, or supposed foundation of any decorative design in tapestry, wool work, or other description of embroidery. In Berlin or German wool work, English wool is preferable to any other for grounding, as it is less quickly soiled, less deteriorated by brushing, and altogether more durable. The colour of a background or the "grounding" of a piece of embroidery should be selected with a view to showing off the colours of the design.

Like bright metal on a sullen ground.

—*Shakespeare.*

**Grounds.**—The grounds of Laces are divided into two kinds—one being called the *Bride* and the other the *Réseau*. The *Bride* grounds are formed with plain or ornamented Bars, taken across the open spaces left in the design in such a manner as to connect the ornaments forming the pattern together; they are worked by the needle in *Needle Laces*, and on the *Pillow* in *Pillow Laces*.

To work *Bride* Grounds with the needle: Throw several threads across the space left between two parts of a design, and cover these with a thick line of *BUTTONHOLE STITCHES*; ornament the *BAR* thus made with *PILOTS* while working, or leave it plain according to the pattern. To work *Pillow* *Bride* Ground: Hang on four pairs of

*BOBBINS* to a Pin hole by drawing up a loop of one pair through the edge and passing the other *Bobbins* through it, and work in *CLOTH STITCH* or in *BEGINNERS' STEM* to another edge in the pattern, to which attach the *BAR* by drawing up a pair of *Bobbins* as a loop through the edge, and passing the other pairs through it tail foremost; draw this loop tightly, twist the *Bobbins*, and carry them on to the next *BAR* required. To work a *Bride* Ground ornamented with a *Pearled Edge* upon one side: Hang on the *Bobbins* as before, work across and back in *Cloth Stitch*, twist six times, take the last *Bobbin* on the right hand in the left hand, raise it, take a pin in the right hand, twist it once under the thread, so as to make a loop round the pin, put it in the Pinhole, take up the *Bobbin* next to it, and twist it once round the pin; work back in *Cloth Stitch* to the left hand, and return again to the right, and repeat. When the required length is obtained, attach the *BAR* to the pattern as before described. To work a number of *Bars* so as to form a complicated *Bride* Ground see *DEVONIA GROUND* and *HONITON GROUND*.

The *Réseau* Grounds in *Needle* and *Pillow Laces* are much more difficult to make than the *Bride* Grounds, and from the time they take to execute, and the cost of the flax threads required for working them, they double the worth of the lace upon which they are executed. The foundation of all *Réseau* Grounds is a net pattern, and in *Needle* and *Pillow Lace* Ground is usually worked in the *Brussels Net* Ground, shown in Fig. 430 for the *Needle* made, and in Fig. 429 for the *Pillow* made. To work

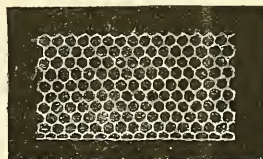


FIG. 429. GROUND PILLOW RÉSEAU.

Fig. 430: Begin the ground at a corner, as the holes will not otherwise pull into shape; fasten the thread to the lace or *FIL DE TRACE*, insert the needle at about the distance of one-sixteenth of an inch, bring it out as for a *BUTTONHOLE*, but twist the thread once round it, so as to make a twisted strand; work to end of space, and at the end of each row fasten the thread to the lace with a strong stitch, and sew over and over the threads back to the commencement, putting two twists into each loop; *OVERCAST* down the edge of the lace for 1-16 of an inch, and recommence making the row, putting the stitches this time into the loops made by the first row. The varieties of *Needle* made grounds, *DAME JOAN*, *STAR*, and *STRAND*, are described under their own headings. The *Pillow* *Réseau* *Honeycomb* ground (illustrated in Fig. 429) is worked but little at the present time, it having given place to the *Pillow* made *Bride* and the machine made net grounds. It is worked thus: Put up ten pairs of *BOBBINS*, make a whole *CLOTH STITCH* behind the pin on the right hand side, take up the

pair nearest the left hand, and make a HALF STITCH with the pair next to it; twist each pair twice, and put up a pin between them; take the pair on the left hand side of the pin, and make a Half Stitch with the pair next to the left hand; twist each pair twice, and put up a pin between them; continue this with each pair to the end of the row; make a whole Cloth Stitch behind the left hand pin, and work back to the right with the same stitch. The varieties of Réseau grounds are ITALIAN and MECHLIN,

**Guimpe.**—The French word for GIMP (which *see*), while it also stands for a wimple.

**Guimped Embroidery.**—A description of Raised Embroidery largely used in ancient church embroideries. To work: Cut out from parchment the portions of the work to be guimped, and tack these pieces on to the foundation material. To cover this padding over: Bring gold, silver, or silk thread up from the back of the material and pass it over the parchment and put it down again to the back,



FIG. 430. GROUND NEEDLE RESEAU.

POINT DE PARIS, TORCHON, TROLLY, and VALENCIENNES, and they are mentioned under their own headings.

**Guense Lace.**—This lace was manufactured in France before the time of Colbert, and also during the seventeenth century, and is better known as Beggars' Lace. Guense lace is a thread lace made upon the Pillow, the ground is Réseau, and the Toilé worked with a thicker thread than the ground. The lace that is now made resembling it is called Torchon, and is not so good.

opposite to where it came up. Work in this manner until the padding is quite concealed.

**Guipure.**—A lace term which has gradually become so widely diffused as no longer to bear a definite designation. The word comes from Guipé, a thick cord or thread, round which gold, silver, or silk threads were twisted, and became a lace term, when it was applied to the cord introduced into lace that was covered over with thread, and used to raise into relief the chief parts of a design.



Guipure gradually came to be applied to all laces of large patterns that were connected with the Bride Ground or required no groundings, but as lately the word has also been applied to large flowing pattern laces worked with coarse net grounds, it is impossible to lay down any hard and fast rules about it, but no fine patterned laces or delicately grounded laces are ever known as Guipures.

See **GUIPURE LACE**.

**Guipure à Bride.**—A term applied to Guipure laces whose grounds are made with BRIDES, to distinguish them from Guipures having no spaces left between the patterns.

**Guipure Bar.**—For the manner of working needle-made Guipure Bar see **GUIPURE D'ART**. To work a Pillow Guipure Bar; Throw out, while the pattern of the lace is in progress, four pair of BOBBINS, and work in CLOTH STITCH to the opposite side, and work the Bobbins into

Conté, but the patterns were also cut out of fine linen, and Appliqué to the ground. The work was then known as Lacis, although we find that term often used by old writers for the darned as well as the appliqué pattern. The Cluny Guipures of modern times are another revival of Opus Filatorium, and closely resemble Guipure d'Art. In ancient times the netted foundation and the pattern embroidered upon it were executed with gold and silver threads, or with coloured silk or flax, but the lace is now worked with the finest of linen thread when used for dress trimmings, and with a coarse thread if for furniture. A glazed thread or gimp can be run into the design as in Cluny Guipure.

The materials necessary for the work are wire frames of various sizes, with their wire foundation covered with flannel or ribbon, a wooden netting mesh, an ivory netting needle, long embroidery needles without points and with

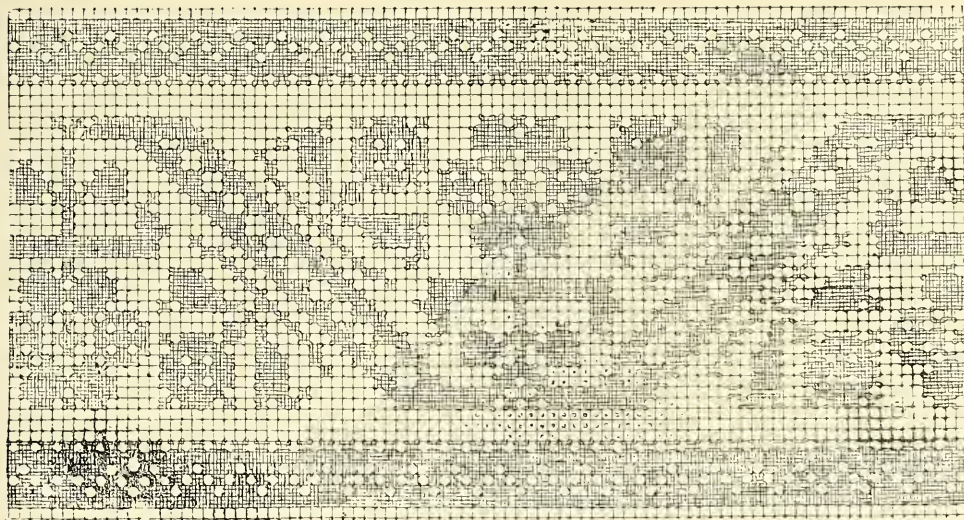


FIG. 431. GUIPURE D'ART—ANCIENTLY KNOWN AS OPUS FILATORIUM.

the lace at that point. Work the Bars alternately from side to side of the different parts of the patterns, so that the Bobbins taken away to form one Bar are returned by another if they are required.

**Guipure d'Art.**—In this lace, also known as Filet Brodé and Filet Guipure, we have the modern revival of the Opus Filatorium, or Darned Netting, or Spiderwork, so much used in the fourteenth century. During the Middle Ages this Network was called Opus Araneum, Ouvrages Masches, Punto a Maglia, Lacis, and Point Conté, and its patterns are found in Vinciola's book, published in 1588. The network ground at that time was called Rezel and Réseau, and is identical with Netting. When this ground was darned with a counted pattern the lace was known as Point

large eyes, and fine and coarse linen threads. To commence, the foundation has to be netted. The stitch used is the same as plain NETTING. For a square of lace, commence from one NETTING STITCH, and increase a stitch every row, until the width is formed. Then decrease a stitch every row, until only one stitch remains. For a long piece of lace, commence with one stitch, increase a stitch each row until the width is obtained, then net without increasing or decreasing until the length of the strip is worked, and then decrease every row until only one stitch remains. To make a circle foundation, net it as a square, and when in the frame mark out the circle with a thick row of BUTTONHOLE STITCHES, and cut away the foundation beyond the Buttonhole circle when the



lace is completed. After the foundation is netted, attach it, by lashing each outer stitch separately to the frame. The foundation must fit exactly into the frame, and each mesh must be square and drawn out to its fullest extent. If this is not properly done, the stitches worked upon the squares will be irregular, and the lace spoilt.

The stitches are now commenced. In ancient designs only one stitch, *Point de Toile* or the plain darning stitch, was used for the *Guipure*, not raised from the surface, and this description of lace is illustrated in Fig. 431, p. 233, where the darned meshes form a conventional rose and leaf pattern connected together with diagonal lines. In the *Guipure en Relief*, or raised patterns of the same period, two or three stitches were introduced. These are illustrated in Fig. 432, where the netted foundation is covered over

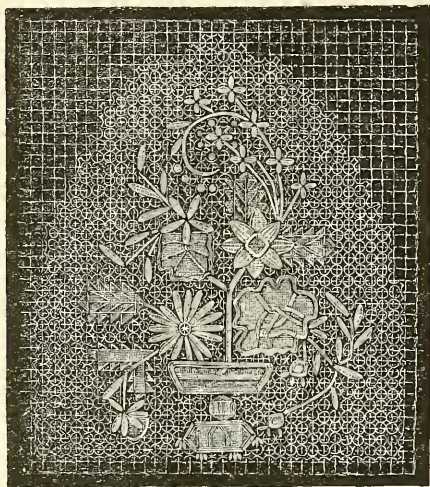


FIG. 432. GUIPURE D'ART—GUIPURE EN RELIEF.

with *Point d'Esprit*, the thick parts of the pattern in *Point de Toile*, and the relief parts in *Point de Reprise*. The varieties of stitches that are now used in *Guipure d'Art* are of modern origin: they are, however, chiefly copied from old Needle Point laces, and their use serves to increase the value of the work and to enhance its beauty; but not more than from four to six varieties should be worked in one design, or its uniformity and solidity will be destroyed. The different stitches are described under their various names. They are all worked on to the netted foundation as follows: Be careful that the netted foundation squares are perfectly true before commencing the stitches; begin in one corner of a square by attaching the thread firmly to the knot, and work from side to side until that square is finished; then run the thread over the line of the netted foundation to the next square, and work in that. Should the next stitch to be worked not commence

in the square immediately joining the last worked, *Cord* the thread over the lines of the intermediate squares, to conceal it until the place is reached. Solitary squares must be begun and fastened off in the square, but do not fasten off the thread unnecessarily, and take great care that the commencement and fastening off is perfectly secure. Fig. 433 is a working detail showing an unfinished square of lace, so as to give the manner of working. The centre is a *POINT CROISÉ WHEEL* surrounded with *POINT DE FESTON* in cone shape, and finished with long ovals, taken over one or two meshes, according to the size. These are surrounded with a line of *POINT DE TOILE*, worked to form a diamond and enclose the other stitches. The dots on the pattern indicate where the *Point de Toile* is to be worked to complete the diamond. The letters *a, a, a, a*, mark where *POINT VENISE* is worked

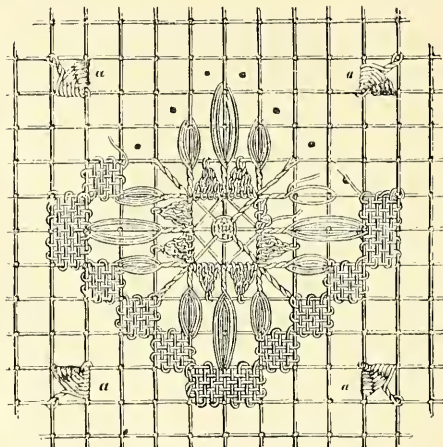


FIG. 433. GUIPURE D'ART—WORKING DETAIL.

on the four corners of the square. For manner of working the various stitches see their headings. When the netted foundation has been sufficiently covered, nick it from the frame, and either surround it with an edging formed of *BUTTONHOLES*, or tack a narrow lace to it as a finish, or make it up in alternate squares with coloured silk or satin. In some *Guipure d'Art* designs the netted foundation is cut away, so as to leave quite open squares between the thick pattern parts. When this is done four or sixteen meshes are cut away, and the edges firmly *Buttonholed* round, *Picots* being formed over the knot of the netted foundation wherever it appears, thus securing the cut edges more firmly, and ornamenting the sides of the open space.

*Cone*.—This stitch is also known as *Point Pyramide*; and is made of *Point de Toile* worked in a cone shape over the centre of four squares. To work: Take four meshes arranged as a square, and from the centre line at the top

carry four threads down to the bottom line, fastening two at the outer knots on each side, and the other two at an even distance between these knots and the centre. These lines all meeting at the top in the centre and diverging over the whole space at the bottom, form the Cone or Pyramid. Interlace them with *POINT DE TOILE*, darning over and under each line, and take in the middle line of the mesh in the working. Fill in from the point to the bottom of the Cone, and keep the lines in their pyramid form and without dragging the stitch. Cone can be made with only three lines if required. It is then worked over three meshes upon one line, and a centre mesh above, instead of over a perfect square. Add the two outer lines and one as a centre, and form the two side lines of the Pyramid by the two sides of the middle mesh of the three on one line.

*Cord Stitch*.—This is a thick stitch worked round three sides of a square with a number of corded threads, and taking up six square meshes. To work: Carry a thread across the outer right hand square (see Fig. 434), and *CORD*

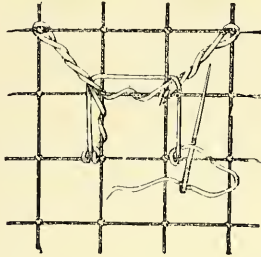


FIG. 434. *GUIPURE D'ART—CORD STITCH—DETAIL A.*

it back by twisting round it; then *Cord* it along the centre mesh and carry it across the left hand outer mesh, and *Cord* that back; *Cord* down the left side of the centre mesh, and pass the thread round three sides of it (as shown in Fig. 435), and return back by twisting the cotton

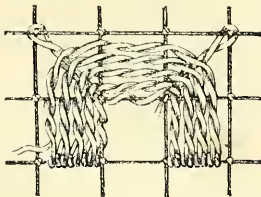


FIG. 435. *GUIPURE D'ART—CORD STITCH.*

round the thread; pass another thread round the three sides of the centre mesh, and *Cord* that back; work four lines until the stitch is finished, as shown in Fig. 435.

*Etoile* *Stitch*.—Also known as *Star*, and made to fill in nine or sixteen squares of a netted foundation, with combinations of *Slip Stitch*, *Point de Toile*, *Point de Venise*, or *Point de Reprise*, arranged to form stars. To

make an *Etoile* over sixteen squares (as shown in Fig. 437): Make *SLIP STITCH* over the four corners of the square of four meshes, crossing in the centre, as shown in *Detail A* (Fig. 436). Bring the thread out in the centre of the square, and wind it round and round, over and under the *Slip Stitch*, to form a close *WHEEL*. Work *POINT*



FIG. 436. *ETOILE—DETAIL A.*



FIG. 437. *ETOILE.*

*DE REPRISE* as a *CONE*, so as to form the four points that complete the *Etoile*. To make an *Etoile* over four squares: Make a plain cross, and then a *St. Andrew's Cross* over the four squares, and form a *Wheel* centre by darning over and under the threads forming the crosses.

To make an *Etoile* over nine squares (as shown in

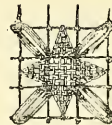


FIG. 438. *ETOILE.*

Fig. 438): Work *SLIP STITCH* in each outside corner, and *POINT DE TOILE* to fill in the centre square, and the *Cones* that fill in the other squares and form the star.

To make an *Etoile* over sixteen squares: Make a cross from the four corners of the outer squares, and knot the cross to the netted foundation in the centre. Then *Slip Stitch* round every outer knot of the square, and take the stitch to the centre each time. Treat the cross just made as a knot, and *Slip Stitch* round it, so that sixteen rays are formed. Each ray is formed with three threads passed round the knot and into the centre. Complete the *Star* with a close *WHEEL* centre. Fancy *Etoiles* can be made so as to entirely fill in a whole square of lace with a star-shape pattern like Fig. 439 and 440, or so as to fill in the four corners of a square, like Fig. 441 (page 236).

To work Fig. 439: Work a *POINT CROISÉ* as a

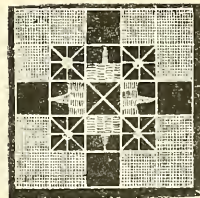


FIG. 439. *GUIPURE D'ART—ETOILE, FORMED OF MALTESE POINT.*

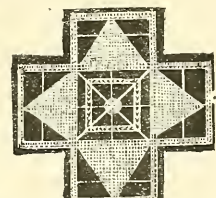


FIG. 440. *GUIPURE D'ART—ETOILE, FORMED OF POINT DE TOILE.*

centre, and fill in the four squares round it with *MALTESE POINT*. Leave the four squares beyond the *Maltese Point* ones plain, and fill the ones at the side with *WHEELS*, and work *POINT DE TOILE* over the rest of the netted foundation.



To work Fig. 440: Make an eight-armed WHEEL over the four centre squares, with a BUTTONHOLE square as a finish. Work POINT DE TOILE in pyramid shape in the four squares on each side surrounding the Wheel, and outline the lace with a Buttonhole edge. Fig. 441

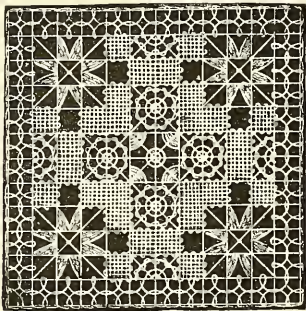


FIG. 441. GUIPURE D'ART—ETOILES, FORMED WITH POINT DE VENISE.

illustrates Etoiles used at the four corners of a square. The Etoiles make with POINT DE VENISE, the thick part of the design with Point de Toile, and the open part with POINT D'ESPRIT and Wheels.

*Genoa Stitch.*—Used in the making of Greek Lace as well as in Guipure d'Art, and resembling the Point de Reprise used in Guipure en Relief. Genoa Stitch is worked over two or three foundation threads, according to the thickness of the Bar it is to form. To work over two foundation threads, as shown in Fig. 442: Pass two threads across the space to be filled, secure them

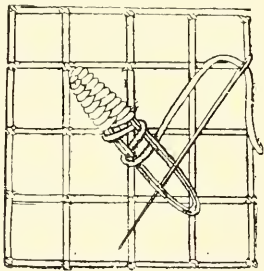


FIG. 442. GUIPURE D'ART—GENOA STITCH.

tightly, and leave one-eighth of an inch between them, then darn over and under the two threads until a solid compact line is made, with a plait in the centre. To work over three foundation threads: Cross the space to be filled with three threads, putting them not quite an eighth of an inch apart, and darn in and out of them as before; the third thread will make the thick close line wider than the one formed with only two foundation threads.

*Guipure Bar.*—Only occasionally used in Guipure en Relief as part of the design. To work: Either throw a

thread across a square mesh and cover it with a thick line of BUTTONHOLE, or use the netted foundation for the Bar, and work over that a close, thick row of Buttonhole.

*Guipure en Relief.*—The most effective ornament to Guipure is the Raised Work that is made as part of the design, and that is worked over the flat stitches that fill in the netted foundation. This Raised Work is principally formed of Genoa Stitch or in Point de Reprise, arranged as sprays of leaves and flowers, quite separate from the work beneath; but large raised crosses and stars and long lines



FIG. 443. GUIPURE EN RELIEF—FLOWER SPRAY.

can be formed with it. The foundation beneath the raised work is sometimes left plain, but is generally filled in with either POINT DE TOILE or POINT D'ESPRIT. To work Guipure en Relief: Fasten the thread across two or more squares, according to the length of the leaf, and make an oval with it, then darn the thread thickly in and out of this oval.

To work the spray shown in Fig. 443: For the petals of the flower, throw the thread across two squares and form an oval, and then bring a thread up the centre of the oval, darn in and out between these three threads, the additional thread giving the veined look to the petals. Work all the

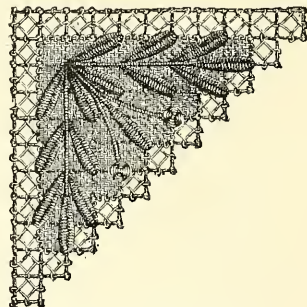


FIG. 444. GUIPURE EN RELIEF—CORNER.

petals in this manner, and fill the centre of the flower with a WHEEL. Work the leaves in the same way and form the stems with a thread thickly OVERCAST. Connect the stems to the netted foundation by occasionally including that in the Overcast.

To work the corner shown in Fig. 444: Commence



the netted foundation with one stitch, work ten rows, and increase a stitch each row. Fill in the outside line of stitches with *POINT D'ESPRIT* and the whole of the interior with *POINT DE TOILE*. Over the last work the Guipure en Relief; the leaves in *GENOA STITCH*, as shown in Fig. 442, the stems in *OVERCAST*, and the buds as close *WHEELS*.

To work the lappet shown in Fig. 445: NET the foundation and *BUTTONHOLE* round the edge. Work the stars in *POINT DE TOILE*, the loops proceeding from them as *OVALS*, and the twelve-armed star in *GENOA STITCH*, with three foundation threads, distinct from foundation,

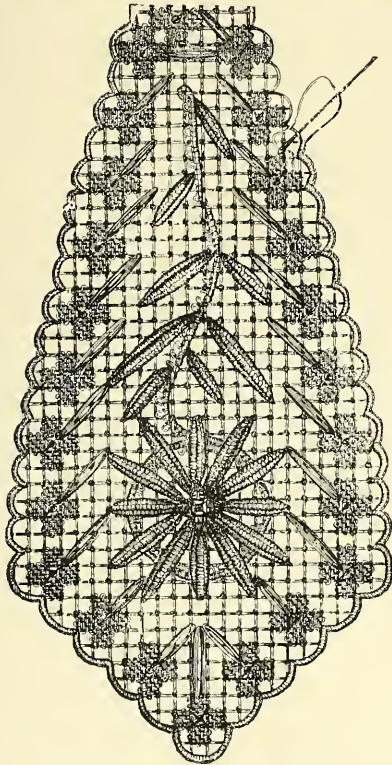


FIG. 445. GUIPURE EN RELIEF—LAPPET.

as shown in Fig. 443, and the leaves in the same stitch; for the stem and the circle *Buttonhole* a thread laid over the foundation, and ornament it with loops as *PICOTS*. Cut away those parts of the foundation that are not required when the work is finished.

To work the corner shown in Fig. 446: NET the foundation as before mentioned, fill in the outside line of stitches with *POINT DE TOILE* and the rest of the netting with *POINT CROISÉ*. Work the sprays of leaves in *GENOA STITCH*, as shown in Fig. 442, and the stems in *OVERCAST*. For the seed vessel, work the centre in *Point de Toile*,

and fill in four squares of the foundation with that stitch. Darn over the outside of these squares in the oval shape shown in the illustration, so as to raise that part above the centre. Work three small *Genoa Stitch* leaves at

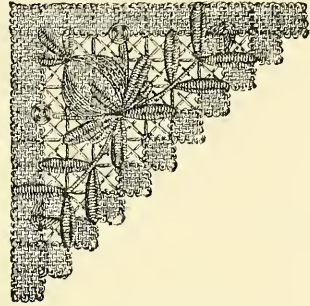


FIG. 446. GUIPURE EN RELIEF—CORNER.

the point of the seed vessel, and four large and three small leaves at the base. Make the buds of close *WHEELS*, and with *Point de Toile* and *SLIP STITCH*.

*Jours*.—These are the open stitches in Guipure, and are so called to distinguish them from the thick stitches. The term includes *Point d'Esprit*, *Point Croisé*, *Ovales*, *Point de Gerbe*, and *Wheels* formed with *Point d'Esprit*.

*Maltese Point*.—A variety of Cone or Pyramid, and deriving its name from its stitches being arranged so that four of them form a Maltese Cross. To work: Twist the thread for a short distance round the lower line of a square mesh, then loop it round the upper line and return it to the lower, so that the two lines form a pyramid; twist the thread up one of these to the top, and interlace these two threads together with *POINT DE*

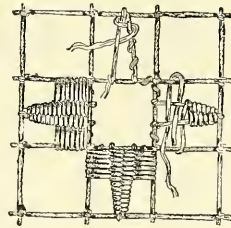


FIG. 447. GUIPURE D'ART—MALTESE POINT.

*VENISE* for half the length of the square (see Fig. 447); then carry the thread so as to take in the netted outer lines of square, and work in *Point de Venise* down to the bottom of the square, passing the thread over and under the four lines each time.

*Ovales*.—These are long loops of an oval shape worked in the centre of a square mesh, or in the centre of four meshes. To work: Twist the thread round the netted foundation until it reaches the centre of a square, then carry it down from the top to the bottom line of the mesh, loop it through and bring it back to where it started from;

loop it through at that place, and form the Oval with three loops, then twist the thread round the netted foundation

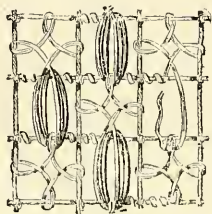


FIG. 443. GUIPURE D'ART—OVALS AND POINT D'ESPRIT STITCH.

to the next square. Fig. 448 is an illustration of a piece of

*Picot*.—These ornaments to the edge of Wheels, Bars, and the outer edge of Guipure, are made in various ways. To finish a Bar or an Edge with a fringe of loops: Work a **BUTTONHOLE** upon the Bar, and insert the needle into the lower part of it, to make a loop at its edge, then continue the row of Buttonholes, and work a loop into every third Buttonhole.

To ornament a Wheel or a Bar with a thick *Picot*: Make a **BUTTONHOLE** into the edge of the foundation, leave the working thread plain for the eighth of an inch, then make a tight Buttonhole upon it, two upon the space left plain, and one into the foundation close to the first made Buttonhole. *Picots* are also made round a knot of the netted foundation in the shape of a cross or star; they then form part of the design of the lace in the manner illustrated in Fig. 449.

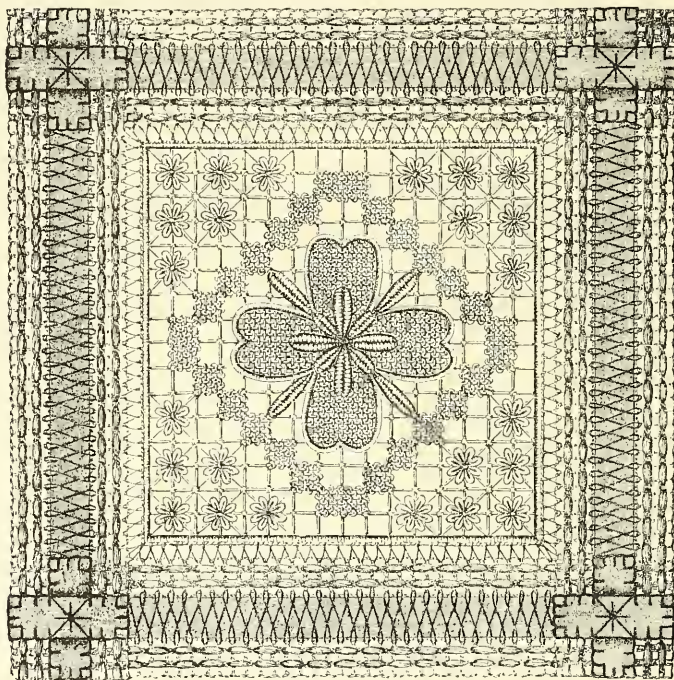


FIG. 449. GUIPURE D'ART—SHOWING STAR, PICOTS, GUIPURE EN RELIEF, AND POINT DE TOILE.

Guipure where four Ovals form an open cross, with corners and centre filled in with **POINT D'ESPRIT**.

*Overcast*.—Used to form the fine stems to the leaves in Guipure en Relief. To make: Either cover a line of the netted foundation with close **OVERCAST STITCHES**, or throw a thread across the lace, secure it with a knot, and **Overcast** over that.

To work as a cross: Fasten the thread securely and push the needle half through the knot, so that the point comes out in one of the angles of the mesh; wind the thread round the needle from right to left ten times, place the left thumb upon it to keep it steady, and pull the needle through, leaving the wound threads forming a thick loop between the meshes. Secure this with an **OVERCAST**,



and push the needle again half through the knot and bring it out in another angle and repeat. Fill in the four angles surrounding the knot so as to make a cross in this manner.

To make the eight pointed star in Fig. 449 (page 233): Work a POINT CROISÉ over a square of four meshes, knot it to the foundation in the centre, then fill in each angle as described in the Star. The remainder of the design work as follows: The centre work in POINT DE TOILE, BUTTONHOLE round its edge, and ornament it with GUIPURE EN RELIEF in a Star pattern. Surround this centre with a diamond in Point de Toile, and form the thick outer edge with the same stitch, where ornament it with HERRINGBONE worked over it; thin lines of thick Glacé thread upon each side of the thick edges, and connect the last to the Buttonhole surrounding the inner square with a line of Herringbone.

*Point Croisé.*—This stitch is either used for grounding a design in the same manner as Point d'Esprit, or to fill in single meshes, and it is varied by being made with either a plain or twisted thread. The stitch consists of two lines of Point Serré, forming a cross in a mesh, which is finished with a single Buttonhole on a rosette in the centre, where the four threads meet. To work simple Point Croisé: Work a line of POINT SERRÉ across a certain number of square meshes, from left to right of the lace, and return back over the same meshes with another line of Point Serré, but FIG. 450. GUIPURE D'ART TWISTED POINT CROISÉ. where the second line crosses the first in the centre of the square, make a single BUTTONHOLE with it over the diagonal line there, then take it down to the lower left knot of the mesh, twist it round, and pass it into the next mesh. Buttonhole it over the diagonal line there, and take it up to the top left hand knot of that mesh, and repeat until all are filled with the cross.

To work a twisted Point Croisé: Make a loose loop from the left hand top knot to the right hand top knot of a mesh, and twist the thread back to the centre, then loop

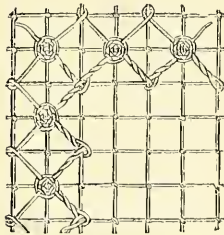


FIG. 451. GUIPURE D'ART—POINT CROISÉ.

it into the right hand lower knot, and twist it back to the centre, then into the left hand lower knot, and twist back into the centre, unite the threads with a Buttonhole or form a close WHEEL (as shown in Fig. 450), and

finally twist the thread up the first loop to the place it started from.

To work Fig. 451, which is a combination of the twisted and simple Point Croisé, over four meshes: Take a diagonal line across two meshes from left to right, and twist this up to the centre; take the thread down to the left hand lower knot, twist it up to the centre; here make a close WHEEL round the three threads, and then pass the thread, without twisting it, up to the top right hand knot, and commence another stitch over the next four meshes.

*Point de Bruxelles*, also called *Point de Peston* (which see).

*Point d'Esprit.*—This is a light open stitch, most used in Guipure, as it fills in the netted squares with many varieties of design, the foundation of all being a simple loop. It can be worked as a single loop in each square, as shown in Fig. 452, or as four loops in a square, also shown in Fig. 452, or as an interlaced thread, as

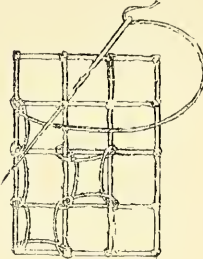


FIG. 452. POINT D'ESPRIT.

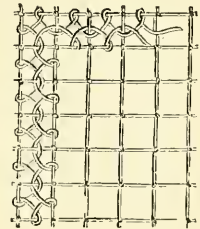


FIG. 453. POINT D'ESPRIT.

shown in Fig. 453, or as filling in the entire ground of the netting, except where a thick pattern is worked in Guipure en Relief (see Fig. 432), or as a Wheel or Star; in fact, the combinations that can be made with it are numerous. To work for a single line: Fasten the thread close to a knot in the square, put the needle under the next knot, and draw up loosely so as to make a loose BUTTONHOLE (see Fig. 452), and work a row of these loose Buttonholes one into every square. To fill in a square: Work a loose Buttonhole over every knot of the netted foundation. To interlace: Work a loose Buttonhole into every mesh, not round the knot, but in the centre, and return by a similar row of Buttonholes on the line beneath those just made, interlacing the second loops with the first made ones over the side lines of each mesh (see Fig. 453).

To make Diamonds with Point d'Esprit: Fasten the thread at the right hand top knot of the square, put it under the bottom line of the square without looping it, and then over the left hand top knot without looping it; work the whole line so, and then return back with the same stitch, only varied, by taking in the old thread with the new. Where they meet in the centre of a square, a diamond is formed by the points of the stitches in the two rows.



For interlaced Point d'Esprit with an open round in the centre: This requires four square meshes, two each way; work a single **BUTTONHOLE** line round the outside of all the squares, and then run the thread into the loose part of every loop, and draw it up as a circle, and finish by **OVERCASTING** this circle. For **WHEELS** in Point d'Esprit see **WHEELS**.

*Point de Feston.*—This consists of a Buttonhole Stitch worked from side to side of the mesh, either as a single line to form a border to a pattern, or as a number of lines to fill in a mesh with a pyramid-shaped design. To work as a Border: Fasten the working thread to a knot, and **OVERCAST** round each side of the various meshes that are to form the border to the lace, or to that piece of the pattern. Work close rows of **BUTTONHOLE** over this **Overcast**, and ornament the thick line thus formed with **PICOTS**, or leave it quite plain.

To work to fill in successive meshes, and as shown in Fig. 454: Begin at the left side of a mesh and work six loose **BUTTONHOLES** to the opposite end, making each stitch loose enough to allow of a needle being put into it. Work back from right to left, and make four loose **Buttonholes**, fastening them into the four centre **Buttonholes** of the last row. Work again from left to right with three

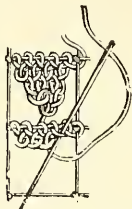


FIG. 454. GUIPURE D'ART—POINT DE FESTON.

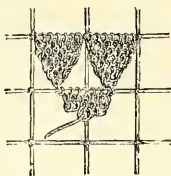


FIG. 455. GUIPURE D'ART—POINT DE FESTON.

**Buttonholes** fastened into the centre stitches of the last row; return with two stitches, and finish with only one **Buttonhole** quite in the centre, and forming a point. Pull this stitch down to the square beneath, and fasten it there in the centre of the line, then **OVERCAST** to the left of that mesh, and commence another stitch.

To work Fig. 455: Fill in a square mesh as described above, but with eight **BUTTONHOLES**, and when the last stitch is reached, instead of **Overcasting** along the square beneath it to the left and filling that mesh, commence at once to work **Buttonholes** to the right, and work four **Buttonholes** upon half that mesh, and four upon the mesh on the right hand next to it; work the stitch as before, but upon each side of two meshes, and not in the centre of one. *Point de Feston* is sometimes used instead of *POINT DE TOILE* or *POINT DE REPRISSE* to fill in a mesh; it is then made with straight rows of eight **Buttonholes** worked backwards and forwards without diminution until the entire square is filled in.

*Point de Gerbe.*—So called from the resemblance the stitch bears when completed to a sheaf of corn. It is a variety of *Point Faisceau*. To work: Loop the thread

over the top line of the mesh, and secure it after looping with a **BUTTONHOLE**, then simply loop it over the lower line of mesh without securing it; repeat the stitch in the same square five times, and then draw the threads together in the centre by enclosing them all in a **Buttonhole**.

*Point de Repasse.*—See *Point de Toile*.

*Point de Reprise.*—This is a thick stitch, and will be found in nearly all patterns, either filling in one separate netted square or a number together with thick lines of thread. To work for one square: Pass the needle under the top line of the square and over the bottom, and work upwards and downwards until the square is filled (see Fig. 456).

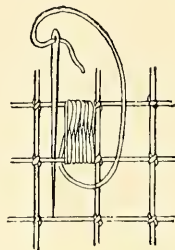


FIG. 456. GUIPURE D'ART—POINT DE REPRISSE.

To work several squares together: Pass the needle over and under each thread of a mesh until the last is reached, then return with a similar line back, only reversing the over and under so that the threads interlace.

To work large netted meshes quite thick: Make a foundation of four diagonal lines to fill in the square, and then darn these in and out and backwards and forwards, including the outer lines of foundation in the darning, and forming the ribbed appearance shown in Fig. 457.

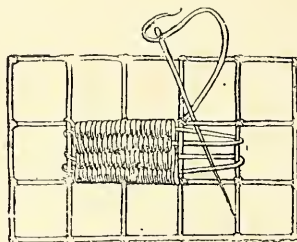


FIG. 457. GUIPURE D'ART—POINT DE REPRISSE.

*Point de Toile.*—Also known as *Point de Repasse*, and one of the stitches most used in *Guipure*, as either it or *Point de Reprise* are worked to form the thick parts of most designs. It is a simple darn, worked with great care and exactitude in and out the meshes, and so filling in their centres. Each mesh can be separately darned over, or a whole row darned over at once, the important part of the stitch being that the same number of threads are used



BULGARIAN NEEDLEWORK.



BULGARIAN NEEDLEWORK.





in every square, any departure from this rule entailing a loss of regularity in the work. To work Point de Toile as one square: Fasten the thread firmly in one corner of the mesh to be filled, then pass the needle round the thread of the mesh nearest it, cross to the opposite side, pass it over that thread, bring it back to where it started from, and repeat, so that four or six threads, according to the size of the mesh, are laid across the square; then slip the thread round the corner, and darn in and out of these threads, by taking and leaving each alternate thread. Darn in four or six threads corresponding with the number laid across.

To work Point de Toile as shown in Fig. 458, and over several squares: Take the longest line of squares, and pass

the four or six threads from end to end of them, over and under each mesh as they reach it; then slip the thread round the last corner, and darn as before if the stitch is to cover one long single line of meshes; but when it is required to form several thick squares in different directions, place the threads across in position both for their length and width before they are darned together, and darn straight down their width at once without reference to the number of squares to be filled in.

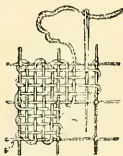


FIG. 453. GUIPURE D'ART—POINT DE TOILE.

*Point de Venise.*—A stitch largely used in Guipure to fill in the angles of meshes, and also in Guipure en Relief to form raised masses. Different designs can be made by the various arrangements of Point de Venise in angles, but the stitch is the same in all of them. To work single Point de Venise: This consists of filling in only one angle of a square, and is shown in Fig. 459. Carry a thread diagonally across a mesh, twist it round the upper knot, and loop it backwards and forwards over the two sides of the mesh, so as to interlace the diagonal thread each time,

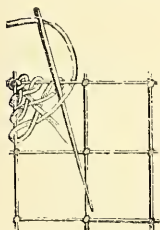


FIG. 459. GUIPURE D'ART—SINGLE POINT DE VENISE.

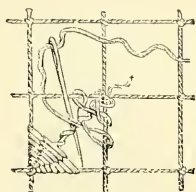


FIG. 460. GUIPURE D'ART—DOUBLE POINT DE VENISE.

and cover over the three threads and form a triangle. Work until the mesh is half filled; then *CORD* up the diagonal thread, and commence in another square.

To work Double Point de Venise, as shown in Fig. 460: Work as before, but before the centre of the mesh is quite reached *CORD* up the diagonal line, and make another Point de Venise into the corner opposite the one first filled.

Single Point de Venise is frequently worked as shown in Fig. 461, in the corner angles of nine meshes, the other meshes being filled in with *WHEELS* made with *POINT CROISÉ*, and with a centre of *POINT DE TOILE*.

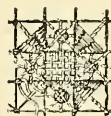


FIG. 461. GUIPURE D'ART—POINT DE VENISE, POINT CROISÉ, POINT DE TOILE, & WHEEL.

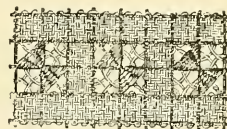


FIG. 462. GUIPURE D'ART—BORDE OF POINT DE VENISE, POINT D'ESPRIT, AND POINT DE TOILE.

A good border pattern is made as shown in Fig. 462, with Point de Toile, *POINT D'ESPRIT*, and Single Point de Venise.

*Point Événail.*—A variety of *POINT DE VENISE*, and a stitch formed by filling up with a three-quarter Wheel three of the centre corners of four meshes. *Point Événail* is made in two ways; the simplest, illustrated in Fig. 463, is worked as follows: Fasten the working thread

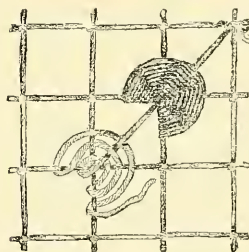


FIG. 463. GUIPURE D'ART—POINT ÉVÉNAIL.

diagonally across a mesh and wind it round the lower knot, and then over and under as in darning the four threads of the meshes and the one thread across the mesh just added. Do not darn the thread as a continuous

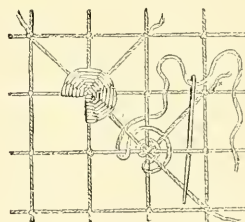


FIG. 464. GUIPURE D'ART—POINT ÉVÉNAIL

round, but loop it back each time it reaches the two outer threads of the mesh, so that it forms a three-quarter *WHEEL* and leaves one side of the knot unenclosed. When a large enough *Wheel* is formed, run the thread

close up to the knot and pass it diagonally across the mesh on that side at the part not filled in and commence another stitch.

To work Fig. 464: Before commencing the stitch, carry a separate thread in a diagonal direction across three or four meshes; then fasten the working thread in a contrary diagonal direction across a mesh, so as to meet the first thread at a knot, and darn in and out the six lines that there meet in the same way as already described, leaving one side of the knot free.

*Point Faisceau.*—A stitch not much used in Guipure, but forming a variety of Point de Toile and Point de Feston for filling in thick parts of the lace. When worked it presents the appearance of a number of Herringbone Stitches united together with a loop in the centre. To work: Fasten the thread securely to the left hand top knot of a square mesh, take it down to the bottom, and loop it there round the bottom thread and secure it with two turns round that thread, take it up to the top, loop round, and secure it as before; take it down again to the bottom, cross it over the last thread in so doing, and secure it. Continue to pass up and down the mesh in this way until it is filled with ten threads, then fill in the next square with the same stitch and any others in the pattern. Finish by fastening a fresh thread where the first was fastened, carry this down to the centre of the first square, and make a **BUTTONHOLE**, taking in all the ten threads in it; run the thread up to the right-hand top knot of the mesh and fasten there, and then down into the middle of the second mesh, where repeat the Buttonhole, and continue to repeat the Buttonhole in every square.

*Point Lâche.*—A stitch worked diagonally across a mesh to form a filled-in triangle. To work: Fasten the thread to the top left-hand knot of the mesh, secure it with a **BUTTONHOLE** round the top line, then pass the thread to the left-hand line of the mesh, and there secure it with a Buttonhole, and continue to pass the thread between the two lines, and Buttonhole it to them until it fills in the mesh to the centre with a number of diagonal lines.

*Point Pyramide.*—See *Cone*.

*Point Serré.*—A variety of Point de Feston worked as a single line or as a filled-in diamond in the centre of four square meshes. It consists of a **POINT DE FESTON** drawn tight at each stitch instead of being left as a loop. To work as a single line: Loop the thread round the bottom left-hand knot of a square, and then round the top right-hand knot, draw it up tight, and continue to the end of the space. (This is shown in the top line of Fig. 465.) For the rest of the design, work a close diamond as a centre, surrounded by **SLIP STITCH**.

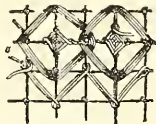


FIG. 465. GUIPURE D'ART—POINT SERRÉ.

To work as a diamond: Loop the thread round the centre knot of four squares, and then round every thread of the foundation that holds that knot in succession. Work round the knot seven times with these loops,

until the close diamond, shown in Fig. 466, is made. To finish Fig. 466, work three more of the close diamonds, and surround them with interlaced **POINT D'ESPRIT** and a line of **BUTTONHOLE** scallops.

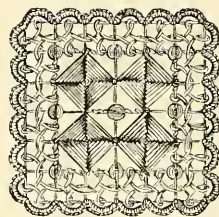


FIG. 466. GUIPURE D'ART—POINT SERRÉ.

*Point Tiellage.*—An open stitch formed of crossed threads, and worked as follows: Carry the thread diagonally across a mesh, and twist it round the knot so that it comes out at the back of the next mesh. Run up the netted foundation across the squares with this

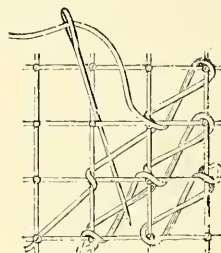


FIG. 467. GUIPURE D'ART—POINT TIELLAGE.

stitch (see Fig. 467), and to return make the same stitch back, but reverse the direction of the diagonal line, so that it crosses the first one in the centre of every square.

*Rayleigh Bar.*—Worked like Guipure Bar, but instead of straight Bars along a design, work irregularly shaped Bars.

*Rone.*—Also called Wheel and Spider Stitch, and made either with **Point Croisé** and **Point de Toile**, or of **Point d'Esprit**. To work as shown in Fig. 468, with **POINT CROISÉ**: Pass the thread across into the four corners of the square and into the centre of the four sides, and twist it up each thread in returning to the centre. Then pass it over and under each thread as in **POINT DE TOILE** until a large rosette is formed in the centre. The outer edge of this rosette can be ornamented with **PICOETS**. The size of the Rones made in this manner are varied by the number of the squares of the netted foundation they are worked over, one square being the smallest, sixteen the largest, and four squares the usual size. Rones of **Point d'Esprit** are made

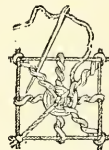


FIG. 468. GUIPURE D'ART—RONE.

thus: Work upon a square made of four meshes, and fill in with an open Rone made in two ways. For one, work a POINT D'ESPRIT in every square, and connect the loops together with a thread run into them to draw them

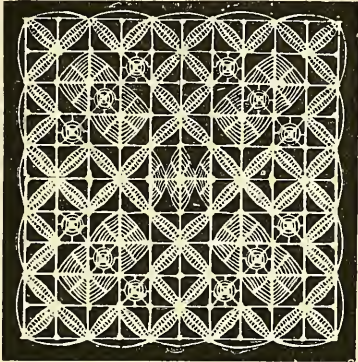


FIG. 469. GUIPURE D'ART—ARRANGEMENTS OF RONES.

together, and make an open round; for the other, make a POINT CROISÉ from the four corners of the square and

half way between the centre knot and the Point d'Esprit edging.

Fig. 469 illustrates various arrangements of Rones. The thick parts of the pattern are made of GENOA STITCH as worked in GUIPURE EN RELIEF, the Rones filling in one square of POINT CROISÉ, while the Spider web Rones are made as follows: Take a foundation thread across the square from corner to corner, and CORD it back up to the centre, run the thread from this to the knot and Cord it back to the foundation thread and along to where it first commenced. Then fill in the angle with lines of thread at even distances apart, and loop each line round the thread taken to the knot when they come to it. To make a perfect Rone fill in the angles of four squares with this stitch, but in the illustration, with the exception of the centre, only three angles are thus filled, and the fourth is filled with a Point Croisé Wheel.

*Slip Stitch.*—Worked as Point Lâche to fill in half a mesh with a thick triangle, but as a series of loops from corner to corner without the securing Buttonhole (see *Point Lâche*).

*Spider.*—See *Rone*.

*Wheel.*—See *Rone*.

**Guipure de Flandre.**—The name given generally to old Flemish Laces made on the pillow, to distinguish them from the Flemish Laces made with the needle.

**Guipure en Relief.**—See GUIPURE D'ART.

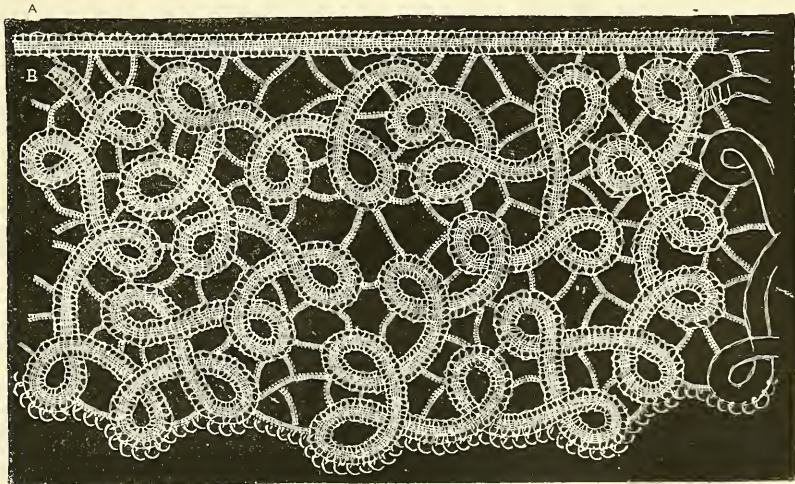


FIG. 470. GUIPURE LACE.

knot it together in the centre, work a loose Point d'Esprit in every square, counting the threads as a square so that eight Point d'Esprit are made. Draw these loops together with a thread run round them, to form an open circle

**Guipure Laces.**—The making both of Braid and Tape Guipures and the more elaborate kinds, such as Flemish Point or Point de Brabant, differs but slightly from that used in Honiton Lace, which is a Guipure worked with very



fine thread, a variety of stitches, and with Raised Work, while the ordinary Braid Guipures are worked with coarse thread and with Cloth Stitch, joined by Bars, and with plain patterns; and the Flemish Points without Work in Relief. The method of dressing the Pillow, pricking the patterns, winding the Bobbins, and making the stitches are the same in all, and are described under their own headings; therefore it will not be necessary to recapitulate them for these coarser laces. To work the pattern, Fig. 470, which is entirely formed with Braid and Bars, and is a copy of a lace made in the seventeenth century: Prick the pattern upon parchment, and mount it upon the *PILLOW*, with the straight tape edge to the right. Dress the *Pillow*, and hang on seven pairs of *BOBBINS*, filled with fine thread, and a pair

Plain Edge until the first curve is reached; round the curve with *FALSE PINHOLES* on the inside until the place where the braid crosses is reached; make a *SEWING* by drawing up a thread with the *crochet hook* and passing the next *Bobbin* through the loop tail foremost; make this *Sewing* upon each side of the *Braid*, working over the *Braid* to prevent it from moving when taken off the *Pillow*; drive the pins in at the places where the *Sewings* are made, so that they do not catch in the lace, and as the work proceeds remove these pins, leaving only a sufficient number to keep the lace in its place. Work with *Cloth Stitch* and *Plain Edge* all the rest of the pattern, making the curves with *False Pinholes* in the inside, and attaching the pattern wherever it touches either the curves or the

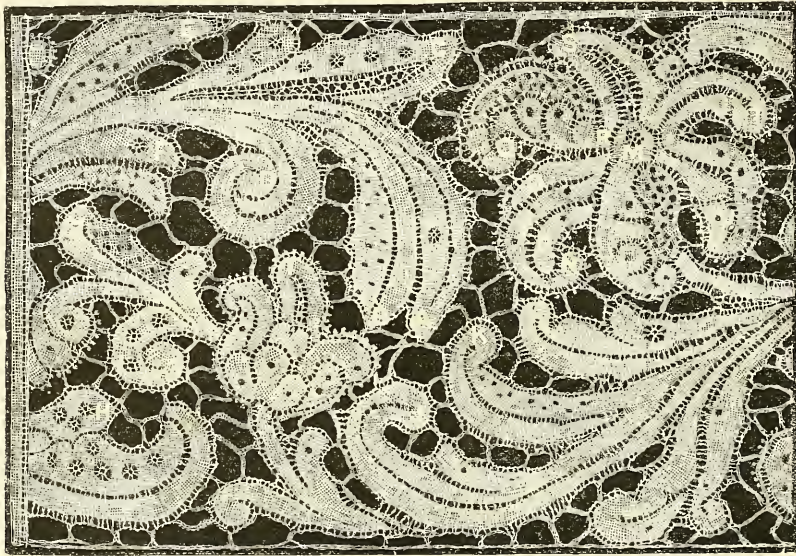


FIG. 471. FLEMISH POINT GUIPURE LACE.

filled with *GIMP*. Tie the pairs together, wind the knots out of the way, and then knot them all together and pin them to the pillow where the letter *A* is shown in pattern, pushing in the pin to its head. Arrange the *Bobbins* as three working pairs or *Runners*, four *Hangers* or *Passive* pairs, and the *Gimps* to strengthen the edge, and work the straight piece of *Braid* that borders the work for the length of the pattern in *CLOTH STITCH* and *PLAIN EDGE*; leave the *Bobbins* hanging so as to continue this edge when the pattern is shifted, and tie up eight new pairs, filled with fine thread, into the pinhole marked *B* in the illustration. Divide these new *Bobbins* into three pairs of *Runners* and five pairs of *Hangers*, and commence to work the looped part of the braid with them. Work in *Cloth Stitch* with

straight braid edge with *Sewings*. Having finished the pattern, work the *BARs* with *PURL EDGE* that connect it together thus: Take eight pair of *Bobbins*, wind the knots out of the way, attach them to the *Plain Edge* at a *Bar* by drawing up a loop of one pair through the edge, and passing the others through it, draw up tight, and work *Cloth Stitch* across, and without setting up a pin, work back, twist six times, take the last *Bobbin* on the right hand in the left hand, raise it, take a pin in the right hand, twist it once under the thread in a loop round the pin, put it in the *Pinhole*, take up the *Bobbin* next it, twist it once round the pin, work back in *Cloth Stitch* to the left hand, return again to the right without putting up a pin on the right, put up a *Purl* pin, and work

in this manner until the Bar is completed and the place it is to be joined to is reached, then draw up a loop with the hook, and pass two of the Bobbins through it tail foremost; draw the loop tightly up, cut off two pairs of Bobbins, being careful that they are not the ones used in making the loop or those that passed through it; twist the remaining four very tightly, and carry them on to the next Bar if close to the last made, if not, cut off and plait up all the Bobbins, and hang them on where required. The Bars can be made like the BRIDES in Needle laces with BUTTONHOLE, and ornamented with PICOTS instead of being made on the Pillow. When the pattern is completed as far as shown in illustration, and it is wished to continue it, take up all the pins, leaving those at the last

open work between the leaves, by either working with the whole forty-four Bobbins from side to side, making one LADDER STITCH and steadying it with a pin, or by twisting a pair of Bobbins first from A into B and then from B into A until the end of the leaf is reached. Work the BARS in this pattern, when the tracing of them is reached, with four pairs of Bobbins thrown out upon each side, and make them alternately from side to side, so as not to decrease the number of Bobbins, make them either by rolling the top Bobbins round and round, drawing one up through the Pinhole, passing a Bobbin through the loop tail foremost, and drawing up the loop; or by working them in Cloth Stitch, and adding Purl Pin Work. The working the Bars at the same time as the lace makes it

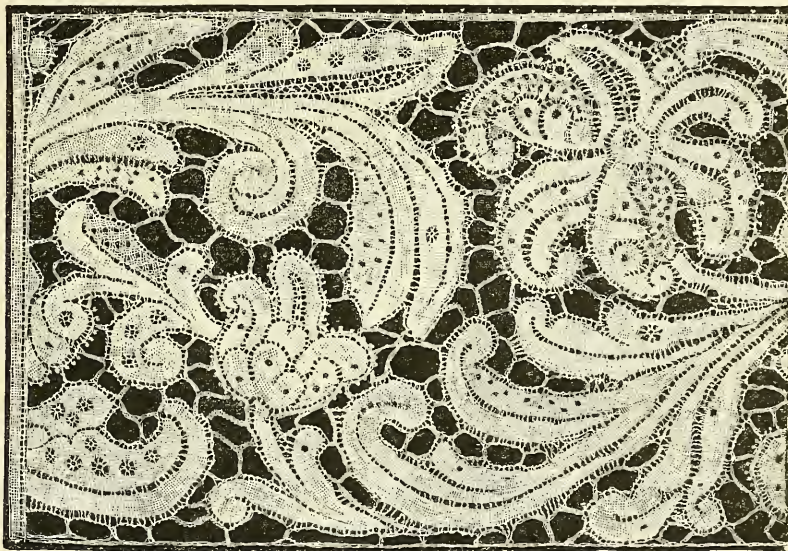


FIG. 472. GUIPURE LACES.

part of the work still in the lace; roll up the lace finished in a small bag, and re-arrange its end over the commencement of the pattern, take up the Bobbins laid aside with the straight edge, and work that part first, and then pick up those that formed the curved braid and continue as before.

To work the *Flemish Point Guipure*, as shown in Figs. 471 and 472: Prick off the pattern, and trace the outlines of the Bars with a fine pen. Dress the PILLOW, and put the pattern on to it with the Purl pins on the left hand side; put up twenty pairs of BOBBINS at A, and twenty-four pairs at B, and work down with both sets in CLOTH STITCH as far as the division, making the small holes in the curved piece, as shown in HOLE STITCH and BEALD and the

necessary to put up all the Bobbins at the same time, and is a little confusing, but the Bobbins not in immediate use can be rolled up out of the way, and where the pattern narrows they can be tied off gradually and again added at the side pins where it widens. Put up for the Purl Edge and for the FOOTING when commencing the lace, six pairs of Bobbins for the Purl, and four pairs for the Footing. The small wheel in leaf A, work in WHEEL STITCH. Work leaf C in Cloth Stitch with Wheels, form the centre with two rows of PINHOLES, and the knots between them make with a Cloth Stitch with a pair of Bobbins taken from each side, put in the pin, give the Bobbins three twists both before and after making the stitch. To work leaf D: Put up Bobbins at D, and work round the curve with FALSE



**PINHOLES**, work in Cloth Stitch and Ladder Stitch. To work leaf E: Work in Cloth Stitch on its left side, and in Hole Stitch on its right. The leaf F work with Cloth Stitch, Hole Stitch, and a Wheel. Work leaf G in Cloth Stitch and in **SLANTING HOLE STITCH** thus: Work with twelve Bobbins, take the four on the right hand and work to the pin, leave them hanging, and take the two first pairs after the pin, twist them twice and leave them hanging; take the second pair, twist them twice, and leave them hanging, and continue this up to the last pair on the left hand side; return to the right hand four behind the pin, work them over to the left side, give the Runners a twist twice between each stitch until the work is carried across and the pin worked in, then twist the pair in front of the pin twice, and leave them hanging; twist each pair twice, and take up the left hand Bobbin behind the pin; work in the pin and twist the Runners twice between each pair of Bobbins, work back to the right hand. The curved leaves near G work in Cloth Stitch, with Hole Stitch and Wheel where drawn. The leaf H work in Cloth Stitch down the outer side, Ladder in the centre, and Wheel on the left side. Where the Bars form a triangle at the point of H unite the two sets of Bobbins that work the two Bars, and make with them the third Bar. To work the Cone marked I set up three sets of Bobbins at the three points of the cone, work the centre point in Cloth Stitch, with Knots between each Pinhole, as described for leaf C. In the right hand point make a hole decorated with **PURL PIN**, and all the lower leaves with one or two holes decorated in the same manner. Work the stem in Cloth Stitch, and make the open work between the leaves by twisting the Bobbins and putting in a pin. Work leaves J, K, L in Cloth Stitch with Hole Stitch on the under side and Ladder Stitch to divide them. Commence the flower, M, in the centre with a Wheel, and bring the Bobbins down for the under part and stem. Work the right hand part of the leaf underneath the letter M in **LATTICE STITCH**, the left hand part of the same leaf in Cloth Stitch, with the divisions made by twisting the Bobbins and putting up pins, and be careful to add Bobbins for any wider part. Commence the leaf N at the under part of the curve, work in Cloth Stitch with Holes, adding Bobbins at O and P, and decorate this leaf with **Purl Pin**. Commence leaf Q at the curved point, work in Cloth Stitch and **OPEN CROSS STITCH**. Work the under part in Cloth Stitch, with additional Bobbins put up at the points, and work down and tie off, and when R is reached leave enough threads to work up round R, S, T, and U, and then tie them off. Work round all these leaves with **Purl Pin**. Having worked the pattern, remove the lace from the pillow and roll it up in a piece of clean linen, pin it flatly again on the pillow at the upper part of the pattern, and recommence the work. The illustration, Fig. 472, is the same pattern as Fig. 471, but without the letters.

Figs. 473 and 474 illustrate an insertion and edging made of coarse lace thread (No. 40), or with black silk or écreu coloured mohair. The pricked pattern and the lace are both given to show the manner of working, which is extremely easy. To work Fig. 473 prick the pattern, put

up twenty-four **BOBBINS** for the edging, ten Bobbins for each border, and four for the lozenges in the centre. Work in **CLOTH STITCH**, detach two of the centre Bobbins and

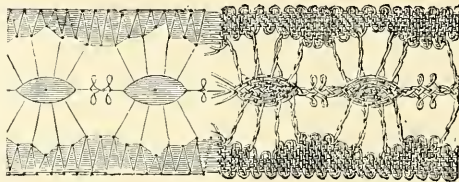


FIG. 473. GUIPURE INSERTION.

twist to form the Bars, and make the loops in the centre with **PURL PIN**. Work the edging, Fig. 474, in Cloth Stitch, twist the threads for the Bars, plait them together

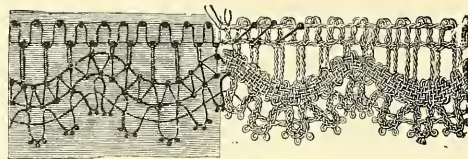


FIG. 474. GUIPURE EDGING.

to form the plaited edge, and ornament the scallops with **Purl Pin** in the same way.

**Guipure Renaissance**.—An embroidery worked in imitation of the Tape Guipure Laces, and made with coarse cheese cloth, écreu coloured cords of various sizes, and écreu sewing silk. The work is used for mats, antimacassars, and furniture lace. To work as shown in Fig. 475: Select the kind of cheese cloth that is used to strain cream through, three sizes of ordinary cord, and a fine cord made of écreu silk. Commence by making the largest centre round of the largest sized cord, then fold pieces of the cheese cloth into eight wedge-shaped pieces, and secure their turned-in edges at the back; stitch these on to the round of cord, make a smaller round with the second sized cord, and stitch the points of the wedges to this. Sew inside the second cord a round made with the third sized cord, and to that sew the fine écreu silk cord, twisting it in the manner shown in the pattern. Form the smallest circle with the largest sized cord, secure that to the points of the twisted écreu cord, and fill in the centre with a **WHEEL** made of écreu silk, with a well padded centre covered with **BUTTONHOLE** in écreu silk. Return to the larger circle, and shape the cheese cloth to form the half circles and the straight lines that proceed from them. Connect the straight pieces together with a half circle, made of the largest sized cord, sewn to the large circle, and finish that with a twisted half circle of écreu cord. Bend the large cord round the outside of the lace, in the shape shown in the pattern. Finish the lace by covering all the cords, except the écreu silk one, with close **Buttonhole**



made with *céru* silk, and **OVERCAST** the edges of the half circle and straight pieces of cheese cloth with the same silk; also work the **Wheels** between the wedges in the same material.

**Guipure Richelieu.**—See **RICHELIEU GUIPURE**.

**Gunny, or Gunnies.**—A coarse description of sacking, made from the fibres of two plants of the genus *Corchorus*, a native of India. The fibre is employed to make cord-

end of a sleeve, by which it is connected with the body of the garment under the arm, for the purpose of giving more play to the latter. Small ones are also inserted at the openings above the wristbands of a shirt, to prevent the tearing of the seam. Gussets should be cut the straight way of the material, and a selvedge procured for one side, if possible. Half gussets are sometimes employed for the shoulders of nightshirts, towards the neck. They should

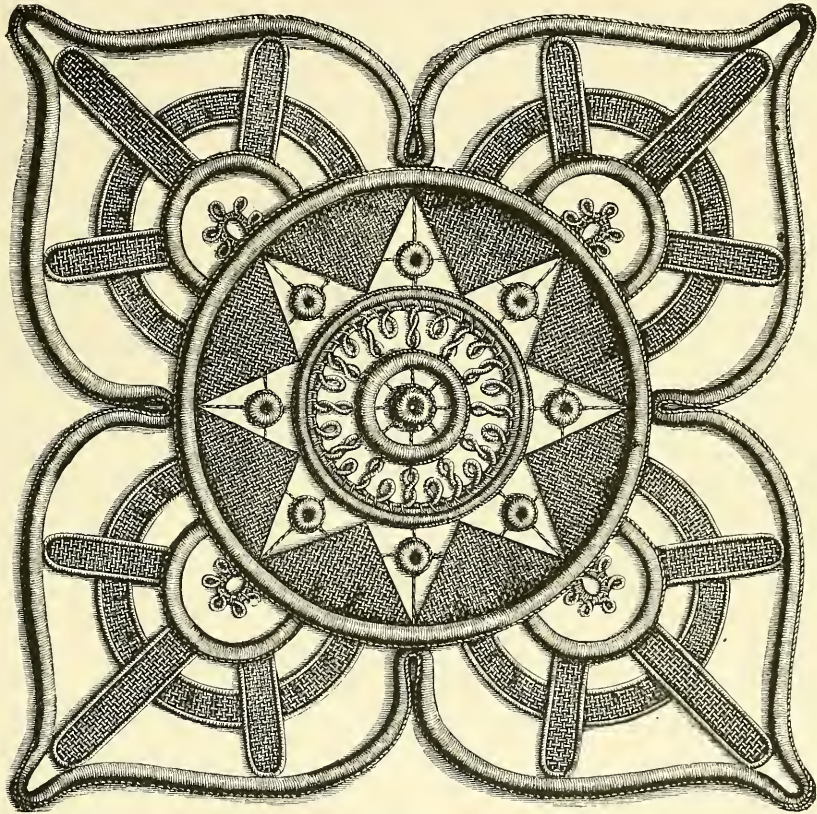


FIG. 475. GUIPURE RENAISSANCE.

age, and also a kind of coarse linen, called *Tut*. The manufacture of Gunny or Bagging Cloth is one of the principal occupations of the lower orders in Bengal, Bombay, and Madras; and, owing to its great strength and cheapness, it is in extensive demand in all countries. In Europe, China, Australia, and America this cloth is employed in the packing of their several products. Rice, spices, and cotton are packed in it.

**Gusset.**—A square piece of material let into the upper

be folded over on the bias, one corner laid against that opposite; two sides should be sewn into the body of the garment under the arm, and the other two sides into the sleeve underneath the arm. Thus, when the shirt or chemise is laid flat on the table, the gusset presents a triangular form in its half section. It should be sewn into the sleeve before it is attached to the body.

**Gusset.**—See **KNITTING**.

**Gutta Percha.**—So called from *Palo Percha*, the island whence was first obtained the gum, which is produced by a forest tree—the *Isonandra Gutta*—which grows in the great woods of the Malayan Peninsula, Borneo, and other islands of the Indian Archipelago. The material produced is sent to this country in large blocks of 3lb. or 4lb. in weight, and it then goes through a process of purification, and is cut into long strips for purposes of wear or otherwise, such as in the making of boots and shoes. It is a rival to indiarubber in its uses for all articles demanding elasticity or to be rendered waterproof. See **INDIARUBBER**.

**Gymp-head.**—A description of narrow open-worked braid, made as a binding or finish for the purposes of upholstery work. It is applied to chairs, sofas, &c., and nailed on to conceal the turnings-in of the cloth or velvet, and sewn over the seams round cushions. It varies in width, and may be had in every colour and of mixed colours.

## H.

**Haberdashery.**—In the Danish, *Tuischer*, and in German, *Tauscher*, means a seller of trifling wares, such as Tapes, Buttons, Needles, Ribbons, Hooks and Eyes, &c., to which articles—all employed in Needlework—the term *Haberdashery* applies in English. The fraternity in ancient times was called “Hurrers,” and also “Milliners.” They were incorporated by Letters Patent in the reign of Henry VI., 1407, by the style of the “Fraternity of St. Catherine the Virgin, of the Haberdashers of the City of London.” Their modern and present denomination is “The Master and four Wardens of the Fraternity of the Art, or Mystery, of Haberdashers, in the City of London.”

A walking haberdashery  
Of feathers, lace, and fur.

—*The Bridal of Triermain.*

**Habit Cloths.**—These cloths are of a thin, light make, usually of seven quarters in width, and suitable for women’s wear.

**Hainault.**—In Binche, a town of Hainault, Brussels Lace was made during the seventeenth and eighteenth centuries; also a heavy patterned Dutch Lace. See **BINCHE LACE**.

**Hair-cloth, or Hair-seating.**—Woven fabrics of various descriptions made from the hair of animals. That of the camel, being long and as fine as silk, forms a beautiful material for the weaving of dress and mantle stuffs, of which there are three kinds employed—the red, white, and grey; that of the Angora goat, from which a light and expensive cloth is made of the description of plush called angola cloth, which, from its repelling heat, is employed for paletots, overcoats, &c.; and that from the Cashmere goat, from which is manufactured fine and costly shawls, and of which material there are three kinds, the Rizargee being of the finest texture. A very rough, coarse description of hair cloth is woven in bands, and for gloves used for the purpose of friction, and by the monastic orders for shirts, worn as an act of penance. This

kind of cloth is made of horse-hair. There is likewise a cloth made of horse-hair which is dyed, the white receiving permanent colours—crimson, claret, green, and scarlet; the warp of the cloth being either of worsted or cotton, and used in Upholstery, especially for steam ships, railway carriages, &c. It is largely manufactured at Sheffield and Worcester, and is partially hand-made in a loom, owing to there being no continuous thread of hair to render machinery available. The hair is chiefly procured from Russia and South America for our home manufacture. The cloth is likewise made in Paris.

**Hair-cord Muslin.**—A very fine kind of cotton cloth, the threads running the long way, and presenting the appearance of fine cords. It is 38 inches in width, and is employed for infants’ robes and frocks. See **MUSLIN**.

**Hairpin Crochet.**—See **CROCHET**, page 107.

**Hair Work.**—Also called *Point Tresse*. In the time of Charles I. it was much the custom of embroiderers to work miniatures, and to form the hair with the real hair of the person represented. To this fashion we owe several likenesses of that monarch containing portions of his hair, as ladies loyal to the Royalist cause generally obtained from the King hair for this purpose; but the true *Point Tresse* is of much older date than this kind of Embroidery. It is mentioned in old writings that the Countess of Lennox worked it during her captivity in the Tower and presented it to Queen Elizabeth, and there are notices of it in the Middle Ages. The true *Point Tresse* resembles extremely fine Knitting, in which the human hair twisted round fine silver thread or plain linen thread is knitted and so worked in. The peculiarity of the work is, that it will not burn, but only smoulders, when subject to the action of fire. The Indians plait or weave the tail hair of elephants in a similar manner, and the Americans are accustomed to plait up hair into detached flowers, leaves, and sprays. The only remnant remaining in England of this *Hair Work* consists in the almost obsolete brooches formed with bows of plaited or knitted hair, the true *Point Tresse* being no longer made.

**Half Hitch.**—A term used by Pillow Lace makers to denote the loop given to tighten the thread after it has been wound upon the Bobbins. To make: After the thread has been wound upon it, hold the **BOBBIN** in the left hand, with the palm upwards, take the end of the thread in the right hand, and pull it tight; place the middle finger of the left hand upon it, and give a turn of the wrist, to bring the thread round that finger; then put the loop over the head of the bobbin with the middle finger, gently pulling the thread all the time with the right hand. This loop, sometimes called rolling as well as *Half Hitch*, keeps the thread from coming off the *Bobbin*, and the amount of thread left free can be lengthened by tightening this loop, or shortened by lifting up the loop with the needle pin and winding the bobbin up.

**Half Stitch.**—Also called *Lace and Shadow Stitch*, and used in Pillow Lace making to form the shadow of a pattern, to fill in the inside of curves, flowers, and circles, and to make lighter leaves and parts of a design than



those formed with Cloth or Whole Stitch. The principle of the stitch is, that only one Bobbin works across the leaf each time. The Bobbins are treated as pairs, but as the working pair is continually changing, one thread runs straight across, and the others slant crosswise down the work. Half Stitch, when worked as a Braid, is illustrated and described in BRAID WORK. To work the leaf shown in Fig. 476: Stick a pin at the tip of the leaf, and hang on eleven pairs of BOBBINS, run the pin down to its head, and work a row of CLOTH STITCH to bind all the threads together. The three working pairs having been twisted three times, give the rest of the Bobbins a twist to the left, except the two pairs immediately inside the pins upon each side of the leaf. These two pairs are never twisted, but a WHOLE or Cloth Stitch is made as the working Bobbins pass them at the beginning and end of each row. The effect of this is to form the streak upon each side of the leaf in Fig. 476, which gives the appearance of a GIMP. Second row—make the Cloth Stitch, put the pair of Bobbins that made it on one side, and give the Working Bobbins a twist to the left; bring forward the next pair,

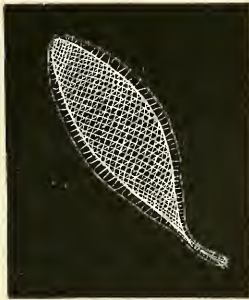


FIG. 476. LEAF IN HALF STITCH.

which is already twisted, put the middle left-hand Bobbin over the middle right, twist both pairs once to the left; bring the next pair forward, and put the middle left-hand Bobbin over the middle right hand, and twist both pairs once; continue to bring forward a pair of Bobbins, put the centre ones over each other, and twist both pairs once, until the end pair is again reached; make a Cloth Stitch without twisting, then twist thrice and work a PLAIN EDGE. Return in the same manner, not forgetting the twist after the Cloth Stitch. When within a few rows of the end, tie up and cut off a pair of Bobbins, work another row, tie up and cut off another pair, and finish the leaf by plaiting the rest for the stem. This stitch does not require to be drawn together tightly, but a firm pull at the Hanging Bobbins is given from time to time to keep it straight, as, unless the threads are kept even, the lace will be thick in some places and open in others. The threads must not be broken, as knots cannot be made while the stitch is in progress, except at the edge in the Cloth Stitch.

To work Fig. 477: Work the body and head first.

Commence at the tail, and hang on seven pairs of BOBBINS and two GIMPS, work in CLOTH STITCH to the place where the pattern narrows, then cross the Gimps underneath the Bobbins, and continue the upper part of the body. When the head is reached, cut off two pairs of Bobbins, and tie up and cut off the Gimps. Work STEM round the head, and sew and tie up to finish. Make a ROPE SEWING to where the right-hand wing begins, and hang on another pair of Bobbins. Work STEM along the upper part of the wing, and for the PEARL EDGE twist twice before the last stitch and after the first in the return row. Continue STEM round the circle at the end of the wing, changing to PLAIN EDGE where it turns inside; make a SEWING where it joins, and tie and cut off all but two pairs; make a stitch with these, twist twice, and stick a pin between them in the nearest single hole. Fill the circle with PLAITINGS. Return to the body of the Butterfly, and to work the HALF STITCH hang on five pairs of Bobbins and two Gimps. Sew each outside pair to the body, and increase the width of the lace by hanging on a pair of Bobbins at the slanting side for six rows. When the point of junction with the



FIG. 477. BUTTERFLY IN HALF STITCH AND PLAITINGS.

lower wing is passed, commence the Pearl Edge, which will be LEFT PEARL. When the Half Stitch is nearly finished, cut off a pair of Bobbins in each of the two rows before the last one, and three pairs in the last row; join one side to the circle by Sewing where they touch when working the Half Stitch. Make a final Sewing at the end, and tie and cut off the Bobbins. For the lower wing, commence at the body, hang on six pairs of Bobbins, and work the band in Cloth Stitch round the wing; begin with making a Plain Edge, and turn to Pearl Edge below the tail. From the place where the wings join, sew each row to the upper wing, not working the Edge on that side. The left side of the Butterfly is worked similar to the right side, and the Plaitings are filled in last. Fill the lower wings with LONG PLAITINGS, with six pairs of Bobbins; the upper with CUCUMBER PLAITINGS; and to finish the Butterfly, make the antennae with five pairs of Bobbins in Cloth Stitch, commencing at the head.

**Hamburg Point.**—A lace made at Hamburg by Protestant French refugees, after the revocation of the



Edict of Nantes. The lace is now obsolete, but was a description of Drawn Work, like that described in DRESDEN POINT.

**Hamburg Wool.**—This is one of the varieties of German wool prepared for the purposes of embroidery, and is composed of from four to twelve strands of the yarn. It is glossy and brilliant in colour, and is suitable for working on coarse canvas. An imitation is made, of inferior quality, called Hamburg Worsted.

**Hammered-up Gold.**—Gold hammered out into very thin plates, and sewn upon Embroidery. The gold plates were either formed into plain heraldic shields and other devices, or a pattern raised in relief upon them. The work decorated in this manner is generally called **BATUZ WORK** (which see).

**Hamster** (*Cricetus Vularis*).—A native of Germany, from whence upwards of 100,000 skins are annually collected. The fur being poor, coarse, and rough, is exclusively employed for cloak linings, more especially by the Greeks. The back is of a reddish brown, and the rest black, with a few light spots. The skin measures 5 inches by 12 inches.

**Handkerchiefs.**—A handkerchief was the square of fine linen formerly employed by women to cover the head, and more recently also used in the hand. The term Handkerchief is not met with earlier than in the fifteenth century, when, in the "Wardrobe Accounts of Edward IV.," we find "V. dozen handcoverchieffes" are named as having been made and washed by one Alice Shapster, to whom a payment had been made. Modern handkerchiefs are to be had of different dimensions, those for women being smaller than those for men. They are produced in silk, both Chinese and Indian, as well as English; of cambric, cotton, and muslin; some designed for the pocket, and others for the neck. Some of the Indian silk ones are in self colours, others have patterns upon them, and are necessarily in two colours; these are known as **BANDANA HANDKERCHIEFS** (which see). Cambric, muslin, cotton and gingham handkerchiefs are to be had, with hem-stitched or ribbon borders, and some are more or less embroidered; others have black or coloured borders in various designs. Bales of coloured cotton Handkerchiefs are manufactured in this country in Oriental colours and designs, so prepared to suit the native taste, for the Indian export trade. Trimmings of lace applied to Handkerchiefs came first into fashion in the reign of Queen Elizabeth.

Handkerchiefs were wrought

With names and true-love knots.

—*Friar Bacon's Prophecie*, A.D. 1604.

Have you not sometimes seen a handkerchief  
Spotted with strawberries in your wife's hand?

—*Othello*.

**Hangers.**—This term, with that of Passive Bobbins, is used by Pillow lace-makers to distinguish those Bobbins that lie straight down the cushion, from the Worker Bobbins, that pass backwards and forwards, from side to side, and interlace the Hangers.

**Hangings.**—Tapestry, or such-like woollen fabrics, used as ornamental or useful drapery of the household.

No purple hangings clothe the palace walls.

—*Dryden*.

**Hank.**—This term denotes a certain measure of yarn, coil, skein, or head of silk, thread, or cotton, prepared for sale. When not required for weaving in a factory, the yarn is reeled, and wound off in lengths of 840 yards each, twisted together and secured. For worsted the hanks are longer than for cotton. However fine the yarn may be the same length is given; and the quality or fineness of the material is indicated by the number of hanks which make a pound weight. Water twist means a coarse yarn of twenty hanks to the pound, and is used for the warp, or the longitudinal threads, of the cloth. Mule twist is used for the weft, or cross threads. In some places the words hank and skein have different meanings—the former including two or more skeins, and consisting of two or more threads twisted or tied together.

**Hank, Worsted.**—A description of yarn for knitting hose, which is done up in ½ lb. skeins, and sold by the single, dozen, or half-dozen pounds. It may be had in various colours—plain, white, speckled, grey, scarlet, Spanish brown, black, &c.

**Hard and Soft Silk.**—The former kind is that in which the natural gum is left, the latter in which it has been removed by scouring.

**Harden.**—This cloth is otherwise known as *Hurden*. It is made from Tow (which see), or of the coarsest description of flax or hemp. Under garments, tablecloths, sheets, and towels, were made of Harden in the olden times. In the will of Johan Wiclif, dated 1362, ten pairs of Harden sheets are named, valued at 20s.; nine tablecloths of Harden at 10s.; and hand towels made of the same cloth. Six years later, Walter Strykland made a bequest of 40 yards of Harden cloth, the whole piece being valued at 13s. 4d. (See **FLAX** and **HEMP**.)

**Hare-skin Fur.**—This is an inferior and cheap description of Fur, but is thick and soft. If taken from the animal in the winter, when the coat is thick, it will bear a close resemblance to sealskin, when well dyed and dressed. It is in much request.

**Harrateen.**—A kind of cloth made of combing wool.

**Havense Embroidery.**—A modern Embroidery formed of Buttonhole Stitch, worked with coloured silks or crewels upon crash, cloth, or any thick material. The patterns used for this work are the conventional flower-shaped designs, or the geometrical designs used in Crewel Work; and where the design would be too heavy if entirely covered over with Buttonhole, the open darning stitches used in Crewel work backgrounds (see page 99) are inserted into the centres to lighten the effect. To work: Trace out a design upon oatmeal cloth or crash, and, should it contain large leaves, cover them entirely with **BUTTONHOLE**. Graduate the length of the Buttonhole from the stem to the point of the leaf, and fill in one side of the leaf with a row of Buttonholes, turning the raised edge to the centre of the leaf to form the middle vein.

Work all the stems in CREWEL STITCH, work the flowers in single distinct petals; fill each petal with Buttonholes, and turn the edge to the centre of flower. Cover detached parts of the design, and leaves too small to require a centre vein, with rows of Buttonhole, and turn the edge of the Buttonhole to the interior of the design.

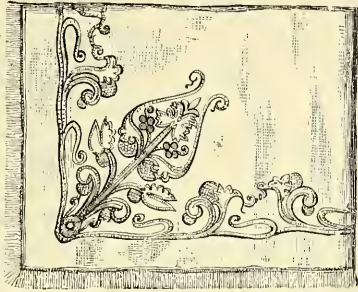


FIG. 478. HAVENESE EMBROIDERY.

To work a geometrical design, as shown in Fig. 478: Two shades of gold are required for this pattern. Work all the sprays and thick parts with lines of BUTTONHOLE in the darkest shade, and turn the edge to the inside. Make the CONES in the lightest shade, with an open LATTICE STITCH, and fill in with this stitch the other open parts of the design; work the seed vessels in the corner with SATIN STITCH.

**Head-dress.**—This is a comprehensive term, under which a very large number of coverings and adornments for the head may be classified; but for those Head-dresses which belong to women's costumes of the present day, and to the Art of Needlework, including Hats and Bonnets, &c., see MILLINERY.

**Heading.**—A term sometimes used instead of Footing, to distinguish the edge of the lace that is upon the side of lace sewn to the dress from the edge that is left free. Headings are either made of Braids worked separate from the pattern, and attached to it, or they are worked as part of the design.

**Health Crape** (*Crêpe de Santé*).—This is a new material, designed for underclothing, manufactured at Zofingen, Switzerland. It is composed of pure silk and pure wool, which are woven into ridges, and a fabric is thus produced that resembles white crape. Though close in texture, it is porous, and possesses great elasticity. It is likewise light, yet exceedingly warm, and, being undyed, bears washing very well, and without shrinking. Its width is about 24 inches.

**Heather Wool.**—This name does not denote any special kind of wool or yarn, but has reference only to the mixed and speckled colour which produces a hue like Heather in yarn of any description. There is much German wool manufactured for the knitting of stockings, each strand of which is parti-coloured.

**Heel.**—See STOCKING KNITTING.

**Hemmer.**—The name of an "attachment" employed to execute the stitch called HEMMING by means of its use in a sewing machine.

**Hemming.**—This is a term used in plain sewing, and the stitch, and method of its application, is to produce a firm, neat border to any article of clothing, upholstery, or of household use, instead of leaving a raw edge, which would ravel out. To make a Hemming, turn in the raw edge of the stuff with a double fold-over, insert the needle, and secure the thread under the edge of the fold, and, directing the needle in a slanting position leftwards, take up a couple or three strands of the stuff of single portion, below the fold, bringing the needle through the edge of

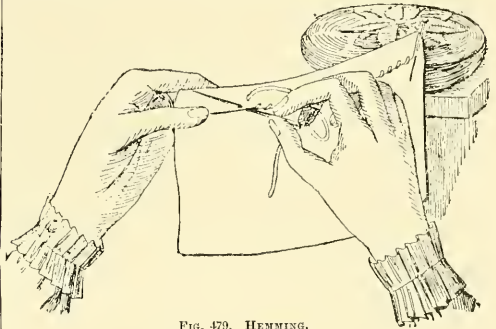


FIG. 479. HEMMING.

the fold likewise. Make a continuous succession of fine regular stitches thus, resembling teeth, which will confine the fold closely to the rest of the material (Fig. 479).

All the skirt about

Was hemmed with golden fringe.—*Spenser*.

There are various other styles of hemming besides the ordinary hem described above, such as Counter Hemming, German Hemming, and Mantua Makers' Hemming. The latter is employed where the ridge formed will be of no consequence, while speed in finishing is an object. Lay two pieces of stuff together, the raw edge of the nearest to you a little below that of the other piece. Turn the upper edge over the lower, and then fold both together over as in ordinary Hemming, and Fell through the double stuff, so as to leave a projecting hem, forming a ridge, instead of a flat one, such as would be suitable for a border. In the seams of sleeves, pockets, bags, or skirts, it may be suitably used.

*German Hemming* is a substitute for top-sewing. Turn down the raw edges of both pieces of cloth to be united once, and lay them one below the other, so that the smooth top of the lower should not touch the edge of the upper one, but lie just beneath it. Then Hem and FELL the lower one to the cloth against which it is laid, like hemming upside down.

The *Counter Hem*, although adopted in the teaching of very young children, is not a style to be recommended, while it cannot be omitted in the list. The working of

this method is as follows: Mark one side of the material A, the other side B; turn one edge down on side A, turn the opposite edge down on side B, lay the fold B under the fold A, Hem the edge A, then turn the work over and Hem the side B, and by this means never have a wrong or a right side. If the edge A were neatly BACK STITCHED, instead of Hemmed, there could be no objection to the Counter Hem. The needle should be inserted in a sloping direction—not straight upwards.

**Hemp.**—This plant is supposed to have been originally a native of Persia. The inner fibrous bark is detached from the wood by immersion in pools of water, and made into coarse cloths, cordage, and canvas. It is naturalised in Europe and in England, as well as elsewhere. The hemp grown in this country supplies material for Towelling—such as Huckaback, Buckram, Canvas, and cordage. Russian and Polish Hemp is converted into sails and cordage, and the Manilla into ropes. The hemp plant grows to a height of about 3 feet to 4 feet, the stems branching with alternate leaves on long foot stalks, the flowers growing in clusters. Hemp is of the Nettle tribe. Herodotus writes of it thus: "Hemp grows in the country of the Scythians, which, except in the thickness and height of the stalk, very much resembles Flax; in the qualities mentioned, however, the Hemp is much superior. The Thracians make clothing of it very like Linen; nor could any person, without being very well acquainted with the substance, say whether this clothing be made of Hemp or Flax."

**Hem-Stitch.**—A term in needlework designating the mode of producing a delicate kind of open-work, by drawing together certain threads in the material of the stuff, to be sewn in small successive clusters. Draw out a few parallel threads in the cloth—whether linen, cambric, or muslin—at the head of a hem, and fasten up the upper and last cross-thread to the folded hem above it, so as to prevent its ravelling downwards; thus leaving small open spaces between each of the clusters of strands.

*Hem Stitch, Fancy.*—See EMBROIDERY STITCHES.

**Henrietta Cloth.**—A material employed for mourning, the warp composed of spun silk, and the weft of fine Saxony wool. It is stouter than Parramatta in the warp, measures 40 inches in width, and varies in price.

**Henriquez Lace.**—Used in Ancient Needle Lace and in Modern Point. The finest thread is required to work this stitch. To work: Take a twisted thread across a space from one finished piece of work to another, and a single one back very near to it. Twist a thread twice round the second line, and DARN a spot on both; twist again on the single thread five or six times, and repeat the spot. Do this to the end of line.\* Then take the two single threads across at a small distance from the others, and keep the two apart by working a twisted stitch between. Repeat the twisted threads and Darned spots as before, and make the spots fall underneath the others. Continue from \* until the space is filled. Then work the two single lines in exactly the opposite direction, and make them go under and over in returning. The Darned spots must be worked in the spaces between where the four lines meet.

**Hercules Braid.**—A thick, corded, worsted braid, employed for trimmings. It varies in width from half an inch to about 4 inches.

**Herringbone Stitch.**—A stitch used in plain sewing, and also in Embroidery, being a kind of Cross Stitch, worked backwards, from left to right. It is chiefly used in the making of seams in flannel, when, a running having been made, the two raw edges are turned back the one from the other, and the two either separately Herringboned, or else the stitches are taken across the running into the material beyond the raw edges, exactly parallel with them, and so confining the loose strands of the flannel. Direct the point of the needle to the left hand, and take up two vertical strands, leaving four strands between the top row of stitches and the lower one; then re-insert the needle at the fourth thread from the spot where it entered the previous time on that row, so working backwards, from left to right, that the threads successively drawn through, above, and below, may cross each other diagonally, and form a series, resembling the letter X, in regular order. The material should be held across the first two fingers of the left hand. The stitch is employed in embroidery, and with coloured silk, cotton, or wool.

*Herringbone Stitch, Fancy.*—See EMBROIDERY STITCHES.

**Herringbone Twill.**—A name by which a soft slight dress material is known. It is one of the varieties in the Rampore Chudda all-wool textiles, woven to resemble Herringbone Masonry, and measuring 42 inches in width.

**Hessians.**—A strong coarse cloth, made of a mixture of Hemp and Jute, and is employed for the packing of bales.

**Hibernian Embroidery.**—An Embroidery with Satin and Buttonhole Stitches upon velvet, silk, or net foundations, with coloured silks or filosomes. It is used for banner screens, cushions, and dress trimmings, and is but little distinguishable from Satin Embroidery. To work: Trace the design upon the material, and select a flower Satin Stitch pattern. Fill in the stems of the flowers with SATIN STITCH, and work the leaves in Satin Stitch, shading them with various colours. Work small flowers, such as Forget-me-nots, with Satin Stitch petals, and finish them with FRENCH KNOT centres. Work larger flowers in BUTTONHOLE laid over a padded surface, and fill in their centres with beads, or work them in RAISED SATIN STITCH. Form fern sprays with a number of POINT LANCÉ STITCHES, and wheat and barley with irregular Satin Stitches worked over a padded foundation.

**Hodden Grey.**—The word Hodden is evidently derived from *Hoiden*, or rustic and clownish, and thus descriptive of a material worn by the peasantry. Hodden grey is a cloth peculiar to Scotland, and made from the natural undyed fleece. A black lamb is usually kept for the manufacture of this cloth in farming districts, as its wool is very suitable.

**Holbein Stitch.**—Also known as Italian Stitch, and used in Holbein Embroidery to cover the outline patterns forming that work. The beauty of the stitch entirely depends upon its exact regularity. The idea of the stitch is that both sides are alike, therefore every stitch must be



either perfectly upright or horizontal, and accord in length with its complement. To work: Follow the exact outlines of the Embroidery with single **RUNNINGS**, worked with great precision, and return back along the same line to complete it upon both sides, thus: To work a straight line, thread a coarse wool needle, and **RUN** the line with a series of stitches exactly the same upon both sides; this produces upon the right side of the work a series of short stitches, with gaps of the same length between them; return along the line with another **Running**, so that these gaps are filled in, and a straight line upon both sides of the stuff is made. To make a **Vandyke line**: Make with a **SATIN STITCH** every left-hand line of the Vandyke upon the right side of the work; the under side will have the right-hand lines of the Vandyke formed with the under thread. In returning along the pattern, make all the right-hand lines of the Vandyke with a **Satin Stitch** upon the right side of the material; the under side will thus be completed with the under thread forming the left-hand Vandyke lines. To work a **Battlemented line**: On the right side work in **Satin Stitch** all the upright lines; form on the under side with the under thread all the horizontal lines. Return and finish the pattern by making all the horizontal lines on the right side, the under threads of which will form the upright lines of the Battlement upon the wrong side of the material.

**Holbein Work.**—This is a modern revival of work executed in the time of Holbein, and frequently to be seen in his paintings. It consists of an outline Embroidery, executed with great care and exactitude, so that the right and wrong side of the work are alike. The designs are carefully drawn to scale, and each stitch worked so that it fills its exact place, and the one next it arranged so as to be capable of meeting it. The work, which is durable, and quickly done, is chiefly executed in flax and linen materials, and used to ornament tablecloths, towels, and other washing articles, and is then worked with ingrain silks and cottons; but it can also be



FIG. 450. BORDER IN HOLBEIN WORK.

used upon cloth or silk foundations, and worked with filosselles and fine crewels; it then makes tea cosies, mats and cushions. To work as shown in Fig. 450 (a design intended for a border to a tablecloth, and considerably reduced from its right size), upon coarse éru coloured linen, with crimson ingrain silk: Trace the pattern on to the linen with tracing cloth and blue tracing paper. Work the short stitches with **HOLBEIN STITCH**. Work the Battlemented lines thus: First all the upright lines, and then return back and form the horizontal, **RUN** the long lines, and fill in the gaps by returning. Work all the squares by **Runnings**, returning back until they are filled. Work the single stitches with a double **Satin Stitch**. Be careful to give

the pointed square look to each stitch, as that is the characteristic of this work.

**Hole Stitch.**—A stitch used in Pillow Lace making to form holes or small round spots in the centre of the thick parts of a pattern. Numerous designs can be made by the different arrangements of these holes, of which one is called **Flemish Stitch**; a single hole is described in **BRAIDS**. But whatever the pattern, the hole is always made in the same way, although the number of the **Bobbins** used to make it can be increased or decreased. To work: Hang on twelve pairs of **BOBBINS**, and work across from left to right in **WHOLE** or **CLOTH STITCH** six times; put up the pins each side into their pricked holes, then divide the **Bobbins** into two equal numbers, and put a pin in the centre. Take up the left-hand **Bobbin**, and work **Cloth Stitch** with six pairs up to the centre pin; work back to the left with the same six pairs, without twisting or putting up a pin at the edge, twist, and put up a pin, and leave the **Bobbins** hanging. Take up the right-hand **Bobbins**, and work with them to the centre pin in **Cloth Stitch**, and return with them without twist or pin to the right hand; put up a pin, and work right across the whole twelve **Bobbins** to the left hand, and enclose the centre pin, which makes the hole. Keep the **Hanging Bobbins** while the stitch is in progress drawn towards the centre pin, and when dividing the **Bobbins** do not draw them away too much from the centre, or a stretchy, wide hole will be the result.

**Holland.**—A kind of linen originally imported from the Low Countries (whence its name), but now British made, and chiefly in Scotland. It is unbleached, and is made in two descriptions—the glazed and unglazed. The former is employed for carriage or chair covers and trunk linings; the latter for articles of dress—men's blouses, women's and children's dresses, and many other purposes. **Hollands** may be had from 30 inches to 36 inches in width, including the rough, dressed, and undressed descriptions, brown lawns, and **Drills** for boys' suits. A description of **Holland** is employed for window roller blinds, made in cotton as well as linen. They are highly glazed and sized, so as to be less influenced by dust, and are made in white, blue, buff, green, and in stripes of different colours. The widths begin at 28 inches, and increase by 2 inches up to 100.

**Hollie Point.**—A needle lace much worked in the Middle Ages. The word is a corruption of Holy Point, and was used to denote Church Laces, whether formed of **Drawn** or **Cut Work**, or with **Darned Netting** or **Needle Point** when the pattern of the lace was a Scriptural subject or contained sacred emblems. Italy, Spain, Flanders, and England, all produced **Hollie Points**, the designs of which were either figures illustrating the fall of Adam and Eve, and other Old Testament events, or the **Tree of Knowledge**, the **Holy Dove**, and the **Annunciation Lily**, with or without its flower pot. It was not until the beginning of the seventeenth century that **Hollie Point** was used for anything else but church purposes, and the fashion of wearing it was first adopted by the Puritans in the reign of James I. The designs shown in Figs. 451 and 452









which increase in every line until the centre of the circle is reached, and then decrease the stitches in the same proportion. After the centre is finished, work a row of open *Hollie Stitches* quite round it, and increase to widen this circle by working two stitches into one in the centre of every thick point. The line of thread is put round every line as before. Should there not be sufficient increase by working two stitches into one at every thick part, also increase at every open space in the same manner; but as this depends upon the thickness of the Honiton thread used, it can only be regulated by the worker.

**Hollie Stitch.**—The Stitch used in making *Hollie Point* is a description of *Buttonhole*, and is worked as follows: Fasten a thread across from right to left of the work, and place the needle in and draw up as if commencing a *BUTTONHOLE*; put the left-hand thumb firmly on the thread, and twist it round, then thread, pass the needle into the loop on the right of the thumb, and draw up. Commence each line of stitches from the left-hand side of the lace and work to the right, then throw the thread back to the left, and commence another line there, working each stitch into the lower part of the stitch above it in the first line, and enclosing the thrown thread.



FIG. 484. HOLLIE STITCH.

The stitch, as shown in Fig. 484, is worked wide apart, and forms a line of open work between the thick pattern in the lace, but the thick and the open parts of *HOLLIE POINT* are worked in the same stitch; in the thick these are placed close together; in the open, the space of two or more stitches are missed.

**Hollow Spots.**—See *CROCHET*.

**Homespun.**—A coarse and rather loosely woven woollen material, employed for men's and women's dresses. The origin of the name is derived from the circumstance that, in former times, women used to spin the wool at home, and send it to country manufacturers to be woven into cloth. It has within the last few years been brought into fashion by some members of the Scottish nobility, who probably procured it from their own tenants for country wear; and it has been successfully imitated by the manufacturers, in both fine and coarse qualities.

**Honeycombing.**—A term used to describe a pattern formed in silk, or any material equally thin. There are two methods of producing the effect of a *Honeycomb*. That in *Plain Sewing* is as follows: Make *RUNNINGS* diagonally across the material, the distances between each depending on the proportions of the piece of textile to be covered. Then cross all these *Runnings* again diagonally from corner to corner, and draw up each thread so as to produce diamond-shaped cells of loose and partially puffed appearance. For the second method, see *EMBROIDERY STITCHES*.

The effect of *Honeycombing* is produced in certain kinds of canvas, used for *Embroidery*, and in *towelling*.

**Honeycomb Knitting.**—See *KNITTING*.

**Honeycomb Stitch.**—See *EMBROIDERY STITCHES*.

**Honiton Application.**—This form of *Honiton Lace* was at one time popular, and the lace thus made and applied to a hand-made ground is most valuable. At the present date, the *Honiton Guipure* is more worked than the *Honiton Application*. This latter is formed by working the lace sprays on the *Pillow*, and then adding to them a *Brussels net ground*, formed either with the needle or on the *Pillow*. The lace so finished is very valuable, but, from the length of time the ground takes to form, and from the fineness, and consequent dearness of the *Antwerp thread* used, hand-made net grounds are rarely worked, except for *Royal trousseaux*. The principal *Honiton Application* now made consists of working the *Honiton Sprays* on the *Pillow*, laying them upon machine-made net, and sewing them down to it in the following manner: Cut out upon blue paper the exact size of the lace to be made, whether it is a *flounce* or only a small piece. Tack down upon this in their right positions the various *Honiton sprays*; lay them right side downwards upon the paper, and secure them just sufficiently to prevent them curling over, but not tightly. Over them lay the net, cut the wrong way of material. The net selected should be of delicate thread, of a cream, and not blue white, slightly stiff, and with holes hexagon in shape. Pin down this net to the paper without stretching it, and then sew it to the sprigs. Use *Lund's No. 12 needles*, and *175 lace thread*, and sew down the sprig to the net by passing the needle through every other outer pinhole of the sprigs. Cut away the net from under the sprigs where there are open parts in the lace that have been ornamented with open *FILLINGS*, and *OVERCAST* round the edges of the net at these places to prevent the net fraying, and turn in and sew firmly down the net at the outer edge of the lace. When the net has been joined to the lace, cut the tacking threads at the back of the blue paper, pull them carefully out, take off the lace, and slightly iron the net side over. To work the ground, see *NET GROUND*.

**Honiton Crochet.**—See *CROCHET*.

**Honiton Ground.**—This is used in *Honiton Lace*, and consists of filling in with a number of *Bars*, that cross each other and form *diamonds*, the groundwork of the lace. To work: Rule blue paper into a number of *diamond lines*,  $\frac{1}{4}$  inch apart. Tack the sprays of lace, face



CANADIAN OR LOGHOUSE PATCHWORK



MOSAIC PATCHWORK WITH EMBROIDERY



CRAZY PATCHWORK





downwards, to this paper; pin the paper on to the pillow, and work along the lines. Work all the lines first that go in one direction. Hang on to a line four pairs of Bobbins, and work in **STEM STITCH** with a **PEARL EDGE** down to the end of that line, and for the others going in the same direction. Then work the cross lines in the same manner, but make a **SEWING** as each line is crossed, by drawing the loop underneath the line to be sewn to, and passing the other through it. When the lace is reached in any part make a **ROPE SEWING**, or plait **BEGINNERS' STEM** to the next line, if at all possible; otherwise, tie up and cut off the Bobbins, after having fastened them with two Sewings to the lace.

**Honiton Guipure.**—The form of Honiton Lace now worked and described under **HONITON LACE**.

**Honiton Lace.**—The first laces made in England were the **Cutworks** and **Darned Laces**, and to these succeeded **Bone Laces**, a manufacture brought from the Continent by early emigrants. The record of the first making of Bone Lace in Devonshire is obscure, but Honiton was the centre of the trade in the time of Queen Elizabeth; and it is believed that Bone Lace was made there in the very early part of her reign. The laces then made were a coarse thread lace, and plaited laces of gold and silver thread, after the Italian and Greek Reticellas. The making of English Lace was from an early date protected by Royal enactments, which forbade the importation of foreign laces, particularly excluding Flemish. The Honiton Lace workers attempted to imitate Brussels Lace, that made by them being largely worn at the Court of Charles II.; but it was very inferior to the true Brussels Lace, the delicate Fillings and openwork stitches so profusely scattered over that lace being omitted, and heavy Guipure Bars substituted. The patterns also were not true copies of the originals, but rendered unmeaning by the alterations made in them, and by the coarseness of the thread used. Queen Anne repealed the lace edicts, but George II. and George III. re-enacted them; and as by this time the Guipure Bar Ground in Honiton Lace had been succeeded by the working of true Brussels Ground, or *Vrai Réseau*, and the patterns formed of detached flower sprays, English lace improved, and gradually became perfect. The workers executed the *Vrai Réseau* with the finest of Antwerp thread, and with great delicacy; and as the sprays used could be made over and over again by the same worker, great precision and beauty were attained in the manufacture; and during the forty years preceding 1820, the Honiton Lace produced stands unrivalled by its contemporaries. After that date, when machine-made net was first introduced, the trade fell into obscurity, the patterns being designed by the workers themselves, and debased in composition; and although attempts were made by the Royal family to raise the standard of manufacture, the lace produced was rejected by the foreign markets, and it was not till International Exhibitions opened the eyes of traders to the importance of good designs that they were again sought out, and the lace reinstated into its old position. The present manufacture of Honiton Lace is almost exclusively confined to Honiton Guipure, in which detached sprigs, after being

worked, are attached to each other with fine Buttonhole Bars, or else joined with stitches. Honiton Application, or the detached sprigs sewn to machine net, is also made, but not so frequently as Honiton Guipure. Nearly all Honiton lace is made of white thread; but when black Honiton is required, it is made of fine ingrain black silk—the only material that takes a sufficiently rich black colour. White thread will not dye black, but a rusty brown, so lace worked with it should never be altered to black. Working with silk is more troublesome than working with thread, as the silk loosens after the stitches are made, unless carefully manipulated. In the present stage of Honiton Lace making, there is every reason for the lace continuing to form a valuable article of commerce; the work produced is extremely white and delicate, is

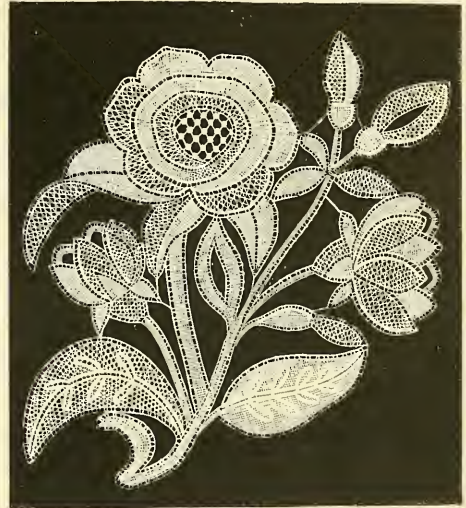


FIG. 435. HONITON LACE SPRIG.

executed with great care, and from good designs, and is remarkable for its **Raised Work**, or **Work in Relief**, of the finest description. The making of it can be acquired by all who possess a good sight and touch, and a certain amount of patience.

The materials for making Honiton Lace are as follows: The pattern traced as a whole, and portions of it separately pricked, known as **Passements**, upon which the lace is worked; a **Pillow**, with **Covering cloths**, **Lace** and **common Pins**, **Pincushion**, **fine Crochet Hook**, **Needlepin**, **six dozen Bobbins**, **Honiton Lace Thread** (Nos. 195 and 175), and the **shiny lace thread** called **Gimp**.

The chief stitches used in the Lace are described under their own headings, as they are used in other **Pillow Laces**. The two most important are **Whole** or **Cloth Stitch**, an imitation of close weaving, and used for all the thick outlines of flowers or thick leaves, &c., and **Half**, or **Lace Stitch**, used for lighter parts of the outlines, or lighter

leaves. After these come the Fillings, or open stitches, used to lighten the centres of the patterns. These include Diamond Holes, Chequer, Dame Joan, Flemish, Fibre, Lace, Net, Open Dots, Star, Vandyke and Cross Tracing; Wheel, Cucumber, Long, Crinkle and Square Plaitings; Devonia, Honiton, Italian, and Net Grounds; Plain, Pearl, and Inner Edges; False Pinholes; Buckle, Beginners', and Ordinary Stems; Branching and Centre Fibres; Headings; Footings; Twists; Traicings; Vandyke Traicings; Gimps; Knots; Rope and Return Rope; Carves; Circles; Turns.

Besides these recognised stitches, there are certain manipulations, with the Bobbins and other implements, to be learnt before the lace can be properly made.

more, are called the Workers, or Runners, and really form the lace as they work backwards and forwards, from side to side, over the Hangers, or Passive Bobbins, which simply hang down the pillow, and should be spread out in a fan shape there, and not allowed to lie together in a heap. The increasing and decreasing the width of the lace is managed by adding or cutting off Bobbins in pairs at the pinholes, or by spreading out the threads over a wider surface, or drawing them closer together; the latter plan can only be pursued at small increases or decreases, or when rounding curves. The Bobbins change their positions so continually that it is useless to put a distinguishing mark upon them, but an expert lacemaker understands the order they should be used

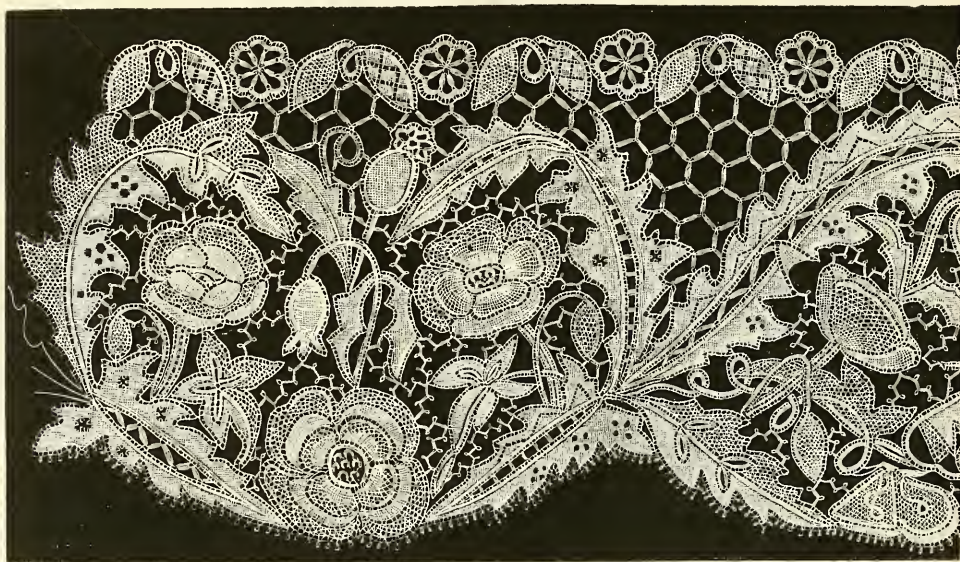


FIG. 436. HONITON LACE—POPPY AND BRYONY DESIGN. (FIRST PATTERN.)

They are as follows: When holding the Pillow on the knee, let it rest against something that will resist it, and arrange so that the worker does not stoop. Always treat the Bobbins as pairs, with the exception of the Gimps, which hang on with the other Bobbins, so as to lie on each side, immediately inside the pin. Hang the number of Bobbins required for a leaf or other part of a pattern at the tip or base of the part as directed, tie them up first in pairs, with the knot that secures them placed on the passive Bobbin, and then knot all the ends together in one big knot, through which stick a pin, and put it into the pinhole. The length of the thread from the Bobbin to the knot is 4 inches, and when it is used in the lace and more is required, unwind from the Bobbin by lifting the Half Hitch. Divide the Bobbins into two sets; one set, consisting of three pairs or

in, and mentally numbers them. The threads twist and tangle themselves together as they lie, and when the pillow is put down—this roughens the thread and renders it brittle, and is one of the chief difficulties that a beginner has to encounter, as every twist must be patiently undone, an extra one causing a hole in the work. Knots and brittle places in the thread require to be wound out of the way, the thread cut off, and a fresh Bobbin put in, or the lace is rendered coarse and uneven. The Bobbins, when working, should not be looked at; the pins should be stuck in rather slanting, and only far enough to hold the lace, and the hands used together simultaneously to pass the Bobbins over and under each other mechanically, without following them with the eye, which should be fixed on the lace, ready to detect



an error in the making. Take out any false stitches and rough or untidy looking holes, by patiently untwisting the Bobbins until that part is reached. The lace is executed upon the wrong side, so that all irregularities and Knots should be upon the upper surface. Ornamental Fillings are worked upon the wrong side, unless directions to turn the work are given. Good lace will present a firm and compact surface; the pinholes in it will be close together, the open stitches and holes of uniform shape and size, and the edge firmly twisted; while bad lace will fail in all these particulars, and present an untidy, dragged appearance. Before commencing any Lace pattern, learn the stitches by working them as braids. See BRAIDS.

near the end, and, when the flower, is reached Sew two pairs to each Pinhole, Tie and cut off. Return to the tip, pick up the four pairs of Bobbins left there, and work down in Half Stitch, adding a pair at the widest part of the leaf; make a ROPE SEWING to next leaf, work half of this in Cloth Stitch, as far as the reverse fold, there turn and work the other half, finishing in the flower as before. To complete the leaf hang on seven pairs of Bobbins at the tip, and work the reverse fold. Commence the third leaf at the flower, Sewing to each pinhole two pairs of Bobbins for four holes; work the leaf in halves in Cloth Stitch with an open Fibre. The centre of the flower is now filled in with SQUARE PLATINGS, which have to be carefully worked, as there is no securing stitch between



FIG. 457. HONITON LACE—POPPY AND BRYONY DESIGN. (SECOND PART.)

To work the Honiton Sprig shown in Fig. 485 (page 257): Prick out the pattern upon parchment, DRESS THE PILLOW, and commence with the middle round of the flower, where the Half Stitch is drawn. Hang on six pairs of BOBBINS and a GIMP, work round the inside petal in HALF STITCH, then hang on another pair of Bobbins, and work round again, SEWING to one edge; then work round the last time, half the way in Half Stitch, and the remainder in CLOTH or WHOLE STITCH, cut off the Gimp and two pairs of Bobbins, and work FIBRE STITCH down the stem of the front leaf; at the tip hang on four pairs of Bobbins, which fasten down on the pillow and leave. Turn the pillow, and work down the side of the leaf where the Cloth Stitch is shown with the six pairs worked with before, hanging on another pair

them; twist the threads twice instead of four times, and, to keep the Bobbin worked second from pulling, lay it with its pair back on the pillow, so that the threads are slack, while the next Square Plaiting is made with pairs three and four, and the pairs nearest them. The flower being finished, the stalk is next worked. Commence at the tip of the tiny leaf near the bottom, hang on eight pairs of Bobbins at the tip, and work in Cloth Stitch; cut off a pair of Bobbins as the corner is turned, and work up to the reversed leaf; here hang on five pairs, and leave six behind with which to work the stalk, and work STEM along the upper part of the right-hand side of the leaf and the lower of the reverse fold; return with eight pairs (adding a pair), and work first in Half Stitch, then in Cloth Stitch, and cut off the Bobbins at the end. Pick up the Bobbins left on the



stalk, and work with them to the top bud as before; work Stem round one side and across the top of the calyx; add a pair of Bobbins, and work the bud in halves, connecting the first row to the middle row of stem. Cut off the Bobbins when the calyx is finished, and hang on at the main stalk for the other bud. Work according to pattern, but at the turn of the stem, where the bud springs from the calyx, make a pinhole at the **INSIDE EDGE** instead of a **TURNING STITCH**, which will bring the inner edge into a peak. Work the three small leaves, two in Cloth Stitch and one in Half Stitch, with six pairs of Bobbins. For the largest half-opened flower: Begin at the bottom of the lowest petal, and work the three middle ones in **RAISED WORK** and Half Stitch with eight pairs each. Hang on eight pairs of Bobbins at the tip of each back petal, and work them in Cloth Stitch. For the calyx: Begin at the tip of the lowest leaf with six pairs, work that and the middle one, then up the outside petal of the flower in Cloth Stitch, and do the open back petals; pass the thread across the one closed petal in a **PLAID**. Finally, work the third calyx leaf with nine pairs of Bobbins, as it is worked over the middle leaf, and Sew to the Raised Work strands. Cut off three pairs, and work Stem to the main stalk; cross this, and work the hollow leaf. Commence the other flower at the tip of the middle calyx leaf with six pairs of Bobbins in Cloth Stitch, then work the two middle petals in Half Stitch; work one over the calyx leaf, which connect at the tip as it crosses, then the calyx in Half Stitch, and Stem to the main stalk. Return to the flower: Work the upper calyx leaf and up the side petal in Half Stitch, then the open back petals and down the lower side petal in Cloth Stitch, and finish with the lower side calyx leaf in Cloth Stitch. Work the stalk of the flower and the two leaves on the main stalk in **BRANCHING FIBRE**, Cloth and Half Stitch.

The Poppy and Bryony pattern given in Figs. 486 and 487 (pp. 258 and 259) is a Honiton Lace pattern, into which Raised Work is introduced, and should be worked by good lacemakers. The specialties of the pattern are the inner petals of the flower, the butterflies' wings, and all parts that stand up in the bold relief which is the most difficult and effective part of Honiton Lace. The long leaves which form the framework of the pattern are done first, then the inner leaves, flowers, and buds. The border is then formed, the ground filled in, the lace unpicked, and the same pattern worked over the Passement until a founce length is completed. When the length is made, the lace is taken off the Pillow, and the Relief work arranged with a needle. Commence with the long leaf that has **VANDYKE PLAITINGS** as a centre. Work with eight pairs of Bobbins from the base of it, and carry Stem along the inner side to the tip of leaf, turn, and work back. The first two jags are made by spreading the Bobbins, adding more if required; and, following the course of the pinholes, as the indentures become deeper, leave the three inside pairs of Bobbins, and carry Stem to the tip with the others, hang on a fresh pair at each Pinhole and leave it behind; when the tip is reached, turn and work straight back across these new pairs. Pursue this plan always when indentations stand out clear and square from a leaf; the number of Bobbins left behind vary according to circumstances;

the Raised Work usually requires five pairs, but four are enough for a small indentation. When, however, the points of the jags run upwards, treat the indentations as small leaves, add extra Bobbins at the tip, and work back down the point, making **SEWINGS** on one side to prevent the hole showing where the stem first turns upwards, and add an extra pair there to be left behind and worked in at the base. Work **FIBRE** up the centre stem, the open dots with **INNER PEARL**, the small dots as **FLEMISH STITCH**, the zig-zag device on some of the leaves in **VANDYKE TRACING** and **CROSS TRACING**.

The lace in relief has now to be worked. Begin with the flower shown in Fig. 488, Detail A. This is worked flat upon the Pillow, the centre petals first. Work round the inner ring with five pairs, join the circle, add another pair, and work up one side of petal, add three more pairs, then work **CLOTH STITCH**, **SEWING** first to the stem and then to the inner circle, add by degrees four pairs, and Sew twice into each pinhole of the centre ring, to bring the Bobbins round; as each petal finishes, gradually cut off the Bobbins down to six pairs, then work the next petal. These petals are not joined where they touch, but, when the last is finished, and the Bobbins are cut off to six pairs, the back petals in **HALF STITCH** are worked over them. Each of



FIG. 488. HONITON LACE—RAISED FLOWER. DETAIL A.

these takes sixteen pairs of Bobbins; add them gradually as the stem is worked. Work this stem one-third of the way round; work over the part already done without minding it, take the pieces out, and leave it to be held down with the covering petal. The difficult part of the work is in the Sewings, which are attached to the inner circle like the first made ones. To make these: Sew the small petals to the outer strands of the circle, and the large ones to the cross strands. Make three Sewings in the same place when doing the final leaves; when these are finished, put a **SQUARE PLAITING** in the centre of the flower, and cut off the Bobbins. Finish the flower by working leaf, stem, and seed pod in Half and Cloth Stitch and **OPEN BRAID**. The flower opposite the one just worked is done in the same manner, the difference in the effect being produced when the lace is taken off the Pillow by the needle, one flower being made to fold up its petals, the other to open them out. **CRINKLE PLAITINGS** are worked in the centre of this last flower, on the right side, after the lace is taken off the Pillow.

The centre flower, shown in Fig. 489, Detail B, is next made. It consists of three tiers of petals. Work the two inside tiers in **CLOTH STITCH**, the outside tier in **HALF STITCH**, and these last finish with **PEARL** where they form the edge of the scallop. Work these petals in the same manner as those described for the first flower, the **SEWINGS** being the most difficult part, which are made in the same place three times over.

Next work the centre leaves and seed pods. Begin with the stem of the drooping one, and carry it round the curve until it reaches the seed pod; here upon the pattern are two sets of pinholes in the form of ovals, one inside the other. Work the large oval first, and carry STEM all round it at the base; hang on eight more pairs of Bobbins, and work CLOTH STITCH to the tip, then cut off the middle Bobbins, and leave five pairs on each side, with which make the two points, carry Stem to their tips, and return to the oval, where SEW securely; tie up the Bobbins and cut them off. Thus, having finished the upper part of the seed pod, take the pins out, and turn the pod back on the Pillow, with a pin to fasten it; hang on six pairs of Bobbins at the base of the inside oval, Sew to the stem of the upper one; work Stem to the tip, hang on seven more pairs and a GIMP, and work back in Cloth Stitch; this being the foundation oval, the work requires to be close and firm; fasten once more to the upper stem, tie up and cut off the Bobbins. Take out the pins, bring the first oval down into its place, and pin the small one over it; when the GROUND is put in it must be sewn to the small oval. Fasten six pairs of Bobbins to the stem where it intersects the drooping leaf, work Stem to the large poppy, return with eight pairs of Bobbins, and add gradually four more pairs where the leaf widens, fasten to the flower where leaf and flower touch, and work the second half of the leaf in the same way, then tie up and cut off the Bobbins. Work



FIG. 489. HONITON LACE—CENTRE FLOWER. DETAIL B.

the other leaf, and then the stem of the upright seed pod. This is made like the first one, except the finish, which is Stem worked round the small scallops, and fastened off and filled in afterwards with CRINKLE or PLAIN PLAITINGS.

Work the raised Butterfly as follows: Commence with the body, and work it with seven pairs of Bobbins, then with five pairs work the tracery inside the foundation wings, and carry STEM all round the foremost wing; do the outside edge first, and as it is worked hang on a pair of Bobbins at each pinhole, except at the three corners, to which hang on two pairs; leave these extra Bobbins behind for filling in the wing in HALF STITCH, which commence when the base is reached, and fasten the tracery with a SEWING as it is passed. PEARL the wing of Butterfly where it forms the outer edge. In working the first foundation wing, leave off at the further corner; cut off five pairs of Bobbins and work Stem round the other wing to the base, hang on two extra pairs at the three corner holes, and one at the remaining holes, leave these, and work with them the inside of the wing in Half Stitch, then tie up the Bobbins and cut off. Now turn the wing completely back, fold a piece of thin paper, and pin it down over it. Hang on five pairs of Bobbins to the body

of the Butterfly, and work the wings as before, but fasten them to the framework leaves on each side. These wings cannot be worked over the foundation wings on account of the tracery.

The half open Bryony leaf needs a description, but the Bryony leaf and bud in HALF STITCH, the tendrils, the half opened flower, and the drooping bud can be worked from the illustration. For the Bryony leaf: Begin at the end of the tendril, follow it to the leaf, then continue the STEM up the back. Hang on two pairs at the tip, and work back in CLOTH STITCH, SEW to the outside strands of the stem. When the first division of the leaf is reached, carry RAISED WORK to the tip, hang on two extra pairs of Bobbins at the first hole, and one at each succeeding hole, work straight back from the tip to the centre fibre, Sew twice or thrice into each hole, as there are more outside than inside holes. Spread out the Bobbins to form the next point of the leaf, and follow the course of the outside holes; when that tip is reached, and the work is being carried down the last edge, gather the five pairs next to the pins in a cluster, which pass between the working Bobbins in one row, and under them in the next like a GIMP. Arrange the Sewings so as to finish this side of the leaf neatly at the base. Turn the pillow without cutting off any of the Bobbins, and work back the reverse way over the same ground in Half Stitch. The Sewings to the stem must be made to the cross strands, the two or three in one hole; the outside edge work in the same holes as before, but not in Raised Work, for fear of joining the two sides together in drawing the Sewings: compress or expand the work according to the holes, and leave one unworked wherever the holes are close together, so as to keep the outside and inside level. Bring a cluster of five pairs of Bobbins down the side of the last point, cut off eight pairs, work to the tip, tie up the Bobbins, and leave them there to work the ground with, which, when sewn to this in any part, must be attached to the lace worked last, and not to the lace below it. Fill in all the flower part of the design with DEVONIA GROUND, and then commence the border and the ITALIAN GROUND.

The border is worked in WHEEL STITCH, and with DIAMOND HOLES. The latter is worked first, and resembles CHEQUEE STITCH worked slantwise: Hang on eleven pairs of Bobbins at the tip of one of the border leaves, thus—three Working pairs, and one Passive or Hanging pair on each side next the pins, and six other pairs in sets of three. Work from the outside across the Hangers next the pins (called the side pair), twist the Workers three, work three stitches, the last a TURNING STITCH, return to the edge, and twist the Workers before doing the side pair. In the third row, work the side pair, twist, work two, the last a Turning Stitch, and return to the edge. Fifth row—work the side pair, twist, make a Turning Stitch, and return, then work the side pair only and back again; this will bring the Workers down another hole, and is the same as doing two SEWINGS together. Twist all the Hangers, except the two side ones, four or five times, and the preliminary diamond is made, and the work slanted. For the rest of the Diamonds, work 1, twist, work 3, twist, work 3, twist, work 1; repeat this row three

times, then, whichever side the row is finished, work over the side pair and back again, twist the six middle pairs, and work three rows, again twisting after the 1st, 4th, and 7th stitches; one side will finish before the other, because of the slant in the stitch; wind up as commenced, working across four pairs and back, then across three, and finally across two pairs. When the Diamond leaf is finished, cut off six pairs of Bobbins, and work the circle and the companion leaf—the circle in Raised Work, the leaf in HALF STITCH, and the wheel as given in Wheel Stitch; this completes the border.

The grounding to this part of the lace is composed of ITALIAN GROUND (which see).

The completion of this design is given in Fig. 486; it is almost similar to the first portion, the difference being, that the Bryony buds are worked in CHEQUER STITCH, and the butterfly with expanded wings in HALF STITCH; work it separately, and sew on after the Italian Ground is made.

The lace being finished and taken off the pillow, work the CRINKLE PLAITING centres to the poppies, and then adjust the Relief Work. Lay the lace on tissue paper, and thread the finest possible needle with lace thread, and with them adjust the petals, sewing them to their proper places. Make a little knot on the thread to begin with, and to fasten off make a stitch, pass the needle once through the loop, and draw it up and cut the thread off close. For the first poppy, which folds over towards the middle, run a thread along the edge of the inner petals, and draw them close, or leave them partially open. The opposite poppy, that curves its leaves back, arrange by attaching the curved petals to the back petals, run the thread at the back of the lace, and give two stitches to one petal and one to another; do not sew them regularly down, but vary their effect. The middle poppy requires the inner petals to stand up, and the outer to lie down; treat them as described above. For the long flower, sew both sides together; the other flower, which is more open, sew only partially, and catch the middle petal to the side ones. For the seed pods, sew the large oval to the small one on both sides, but not at the tip, as this should stand up. Fasten down the calyx of the opening flower with a stitch at the tip, and sew on the loose butterflies.

To stiffen the lace: Boil a quarter of an ounce of rice in a pint of water, strain when cold, and brush this over the inside of the parts that are in Relief; but only damp, not thoroughly wet them. Brush over the ordinary Relief parts with a camel hair brush, but where a bold curve or round is to be given to a petal, mould that piece over an ivory knitting needle that has been dipped into the rice water. The knitting needle is more effective than the brush for stiffening the inside of buds or seed pods, and, in fact, wherever a rounded appearance to the lace in Relief is required it will be found useful.

**Honiton Trolly.**—This is Honiton Lace with a Trolly Ground, and was worked before Honiton lace became celebrated.

**Hood.**—One of the various descriptions of head-dress, equally adopted by the two sexes. In some countries ladies use them instead of Hats and Bonnets, making them of cloth of a light scarlet colour, and braided. They are

also attached to burnouses, opera cloaks, jackets, and ulsters. When employed for evening wear they used to be called Caloches. The Hood forms part of the Bedouin's national dress, and of the costume of the monastic orders. They are also worn attached to thick coats or ulsters, by sailors on Arctic expeditions, and by soldiers engaged in campaigning and sentry work.

**Hoo-hoo.**—A check cotton stuff exclusively manufactured for the African trade.

**Hooks.**—An appliance made of white metal wire bent in the centre, and pressed closely together, then bent across so as to form a tongue, which may be passed through an eye of the same metal wire, so as to make a movable connection between them. The remaining portions of the wire are each curled outwards—below the end of the tongue formed—and rounded into a pair of small rings, by means of which the hook is sewn to any material. They may be had both in black and white, and of various sizes and thickness, to suit the textile and the dress of either men or women. They are sold on cards, and also loose in bags of  $\frac{1}{2}$  cwt., by the lb., or the oz.; likewise in papers of from 3lb. to 6lb. The numbers run from 4 to 8 inclusive.

**Hoops.**—A graduated collection of steel bands, either enclosed in casings in a petticoat, or fastened together with a succession of tapes, at regular distances, preserving the form of a hooped petticoat; common kinds are composed of whalebone, cane, or even of coarse hemp cord. This form of dress extender has been fitly described as a "pyramidal bell hoop." There were also "circular bell hoops" and "pocket hoops," besides other even more extravagant and grotesque varieties, which for more than 200 years were successively in fashion, and, since the time of Queen Elizabeth, have had fitful extinction and revivals down to the present day. Hoops extending only halfway round have also been in vogue, and small extenders of the petticoats, called "bustles," worn just at the back from the waist, reaching halfway down the skirt, made of crinoline, as well as whole petticoats of the latter material, frequently supersede the use of the most ungraceful and inconvenient Hoop. See CRINOLINE.

**Hopsacking.**—These are very coarse cloths, made of a combination of Hemp and Jute. See SACKING.

**Horrocks' Calico.**—A superior make of calico, so called from the name of the manufacturer. These are sold "A I" and "B I," both 36 inches in width, and are suitable for underlinen.

**Hose.**—Another and more ancient name for stockings. Sometimes called "Hosen," as in the Book of Daniel, chap. iii., v. 21, and in Robert of Gloucester's *Chronicle*: "Hosyn enclosyd of the most costyous cloth of cremsyn." The "Trunk-hose" of the reigns of Elizabeth and James I. were very wide breeches.

**Hosiery.**—In olden times this term—now altogether restricted to stockings—used to denote men's breeches.

His youthful hose, well saved, a world too wide

For his shrunk shanks.

—Shakespeare.

Hosiery signifies every description of stockings and socks. Amongst the former there are white cotton,



unbleached, striped, white merino, coloured merino, ribbed merino, lambs' wool, cashmere, black worsted, both plain and knitted. Each has its sizes, which are numbered from No. 1 to No. 9 in stocks and stockings. The size is known by a corresponding number of small holes to be found manufactured in the feet. Hose and half hose, for men, youths, and boys, are of the following description: Men's lambs' wool, merino, worsted (both plain and knitted), fancy stripes, and brown cotton (plain and knitted). Women's stockings are also to be had in Lisle thread, silk (both plain and ribbed) with clocks only or open work, and in various colours, as well as in black. The best cotton stockings are the fine unbleached Balbriggan. The several sizes of women's stockings are known as full size, medium, slenders, and small women's. Under the same term, Hosiery, other articles besides stockings and socks are included, viz., all descriptions of underclothing worn by men, and their ties, handkerchiefs, belts, and braces.

**Hosiery-fleecy.**—A textile of the common stocking make, woven of fine fleeces of wool, the webs, when woven, being cut up into waistcoats and other articles of dress.

**Huccatoons.**—A description of cotton cloth, manufactured in Manchester expressly for the African export trade.

**Huckaback.**—A coarse kind of linen cloth, manufactured in small knots at close and regular intervals, making a rough face. It is employed for towels, and is very durable. Huckabacks may also be had in cotton, and likewise of a mixture of both. The towels may be purchased ready made in towel lengths, or cut from pieces.

**Huguenot Lace.**—An imitation lace worked some fifty years ago, but now obsolete. It is made of a net foundation, on to which aster or rosette shaped flowers of mull muslin are sewn. To work: Draw out upon pink calico a simple pattern formed with rosette-shaped flowers, with buds and single leaves connected together by a flowing and entwined stalk. Back this pattern with brown paper and tack the net to it. Prepare several strips of mull muslin 1 inch in width, 6 inches in length, double the muslin, and place the edges so that they



FIG. 490. HUGUENOT LACE. DETAIL SHOWING THE MANNER OF MAKING THE FLOWERS.

meet in the centre at the back of the strip; then fold it into points, thus: turn the corner of the strip down to the back where the first broken line is shown in Fig. 490, and make the second line, by folding the strip over the first, turn also to the back, make the third line by folding the closed strip over to the front, and the fourth by folding the closed strip over to the back, the number of points or folds required will depend upon the size of a flower, every alternate point forming a petal. Thread a needle with fine lace thread, and run it along the muslin, so that it follows the lines made by the folds, and as

shown in Fig. 490. Join the muslin together, and draw the run thread tightly up so as to form a rosette composed of points like the rosettes formed with Tape in TAPE WORK. Sew this rosette to the net, attach every point or fold securely to the net, and, carrying the thread quite round the petal, make another rosette of muslin with a smaller number of points, which sew inside the first so that the two form a raised flower. Leave in the centre flower enough of the net foundation visible so as to have an eight-armed WHEEL worked over it. Buds are formed with nine points of muslin. Prepare the muslin as before, but do not connect it together; draw it up as a half circle, and sew it in this shape to the net foundation. Form leaves like buds, but with only four or three points, and make stalks and tendrils by DARNING in three threads of lace in the lines over the pattern. A glazy thread, such as is used for GIMP, is the best for these lines. Edge the lace with a number of leaves tacked close together with their points turning outward. Numerous varieties of patterns can be formed by altering the number of petals to a flower, working Wheels surrounded by OVERCAST holes, and by using fancy Darning Stitches about the net; but the manner of making the muslin petals does not vary.

**Hungarian Embroidery.**—A description of Appliqué, with linen and twill materials, used for chair backs and table borders. To work: Trace out a bold flower design upon éceru coloured holland, and back the holland with scarlet or blue twill, of the same length and width. BUTTONHOLE round the outlines of the pattern, and fasten with the stitches the two materials together. Cut away all the holland outside the Buttonhole lines, and expose in these places the twill background. Work TÈRE DE BŒUF, CORAL, SATIN, and fancy embroidery stitches on the éceru holland design. Use the same colour thread for these as for the Buttonhole lines—either white, scarlet, or blue.

## I.

**Idiot Stitch.**—One of the names given to Trietot Stitch (see CROCHET, page 128).

**Illusion.**—A French term, denoting a description of silk tulle, made in widths of 54 inches and 72 inches.

**Illusion Wool Work.**—An easy Berlin Wool Work, intended for young children. To work: Make in single Berlin scarlet wool a number of scarlet rounds in CROSS STITCH. Ground in between them in Cross Stitch with dark blue wool. The name is also given because, on shaking the work, the scarlet rounds appear to dance.

**Imitation Lace.**—Machine-made lace, made both of flax and cotton thread, woven to resemble different kinds of lace and small edgings. It may be had in many varieties of width and finish, and is comparatively inexpensive. It is chiefly made at Nottingham. In the years 1817-19 English workmen established themselves at Calais, taking with them a machine on the "straight bolt" principle, and the manufactory there established has prospered and kept pace with all the English improvements. There are four varieties of superior quality made at Calais, and St. Pierre-les-Calais, the Malines, and Valenciennes imitations amongst them. At Caen, Lille, St. Quintin, Cam-

bray, Chantilly, and Lyons, the machine-made imitations

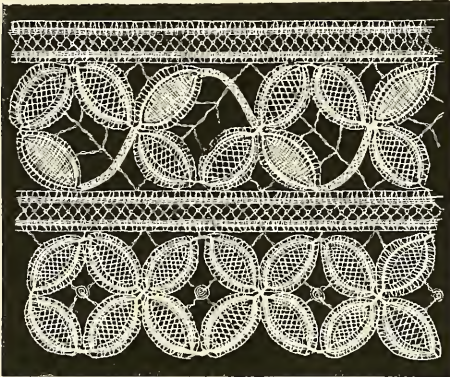


FIG. 491. IMITATION HONITON LACE.

of lace, both in black and white, are very beautiful, and scarcely to be detected as imitations.

formed with thick Pillow-made braid, or with thick Needle-made Buttonhole lines. These can be so easily imitated by the machine braids formed into patterns and joined together with needle-made Bars and Fillings that hardly any kind of braid or tape lace has escaped copying. One of the simplest arrangements of these machine braids is shown in Fig. 491, which is an imitation of Honiton lace, carried out with the assistance of three kinds of braid. These consist of the open straight braid used for the straight lines, the thick braid resembling Cloth Stitch, and the open braid resembling Half, or Lace Stitch. The two last named are manufactured in a series of ovals, and not as straight pieces. To work: Trace the design upon pink calico, and tack down the plain straight lines of braid to it. Take the Half Stitch Braid, and, without cutting it, arrange it in a succession of Vandykes along the upper part of the pattern, so as to fill in where shown, and arrange the Cloth Stitch Braid in a similar manner. After the Cloth Stitch Braid is arranged, sew the alternate ovals composing it thickly over to form the stem of the leaf, and then tack on the Half Stitch Braid at the bottom of the pattern in two Vandyke lines. Having thus tacked all the braids in position, secure them together. Take fine lace cotton,

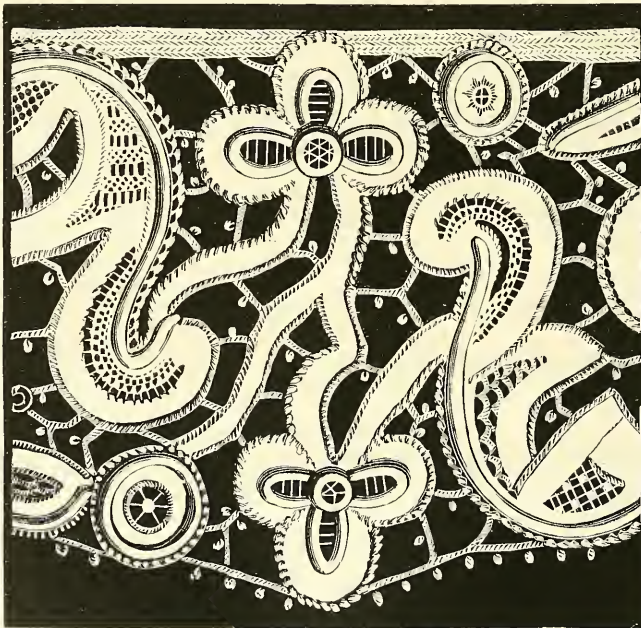


FIG. 492. IMITATION VENETIAN LACE

Since the manufacture by machinery of ornamental braids made of fine linen thread, numerous laces have been imitated with their help, particularly those laces

and OVERCAST all the edges of the ovals to the straight braid wherever they touch each other, Overcast all the edges of the three descriptions of braid, and make CORDED



BARs and plain WHEELS while Overcasting; and, as a finish, sew an ornamental lace edging to the lower edge of the pattern.

Fig. 492 is an imitation of hand-made Venetian Lace, and is worked with a thick braid, with a cord sewn round its edge to imitate the raised Cordonnet of the old Spanish and Venetian Point. To work: Trace the design upon pink calico, and tack down to it a plain, thick linen braid half an inch in width, and tack down and neatly turn in this braid wherever the pattern by its sharp curves and twists requires the braid to be doubled; round all the edges of this broad braid run a fine cord. Fill in the open parts of the pattern with WHEELS, ESCALIER, and POINT D'ESPAGNE, and connect the various parts together with BUTT

HOLE lace stitches, and finally stitch down in the centre of the braid a fine line cord, which forms the raised CORDONNET. The outer edge of the lace ornament with a bought lace edging.

Fig. 495 (p. 266) is a lace worked in imitation of the Tape Laces of Italy and Greece. To work: Trace the pattern, outline it entirely with a plain thick linen braid, and connect the various parts together with BUTT HOLE BARs, ornamented with PICOTS. Fill in all the spaces left between the outline braids with a single POINT DE BRUXELLES.

Imitation Breton Laces and Imitation Brussels Laces being already described, can be referred to. These differ from the imitation Braid Laces, as they are worked upon net, to which a braid is sewn, and the

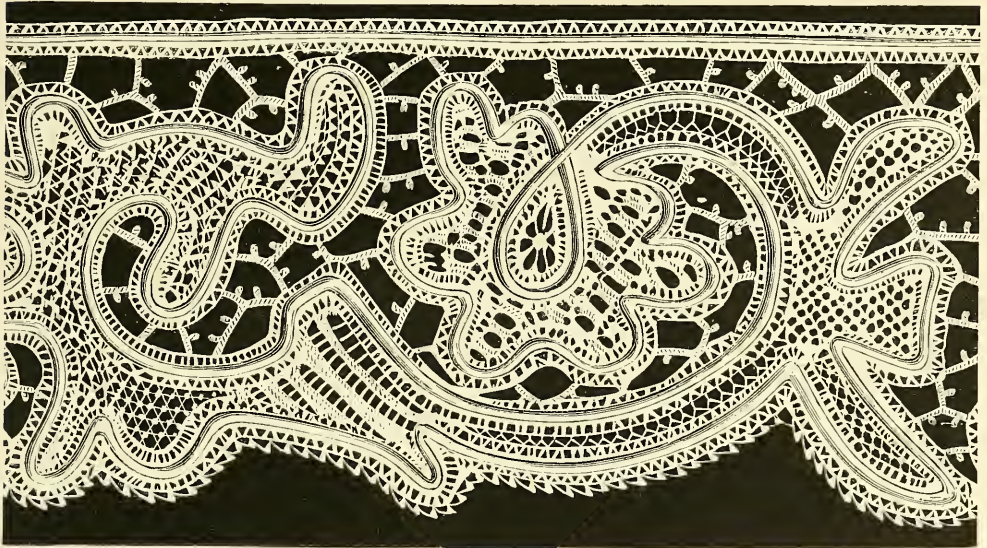


Fig. 493. IMITATION GREEK LACE.

BARs ornamented with PICOTS. As a finish, go over the cord forming the CORDONNET. Leave this uncovered where plain in the design, but stitch it down to the braid, and work it over with fine cotton and with close BUTT HOLEs in some parts and in others with thick cotton and in ROPE STITCH to form the difference in the edging. Where the Cordonnet is ornamented, work POINT DE VENISE as an edging.

Fig. 493 is an imitation lace resembling some of the Greek Laces. It is worked with a braid made with an open edge upon each side, and thick in the centre. To work: Tack the braid upon the pattern, OVERCAST round all its edges, taking care to keep the open lace-like look of the edging untouched, and make the BUTT HOLED BARs, which ornament with PICOTS. Fill in the centres of the pattern with various fancy

fancy stitches ornamenting them are formed with the needle, the net being used as their foundation. Haythorne's linen braid and Mecklenburgh linen thread are the best to use for all Imitation Laces.

Another Imitation Lace is a modern Embroidery, intended as an imitation of Spanish Lace. It is worked upon fine linen or cambric, with Mecklenburgh lace thread and fine cord. To work as shown in Fig. 494 (page 266): Trace the design upon cambric and tack it to a piece of Toile Ciré, outline all thick parts of the design with a fine cord, which stitch down securely, and BUTT HOLE round the outer edge of lace. Work the ground as follows: Arrange upright and horizontal lines of fine cord across the spaces to be filled, and wherever they cross, work over and under the four meeting lines, drawing them together in the



shape of a small WHEEL, or STAR, or work simple Buttonhole or BARS ornamented with PICOTS as a ground. When the ground is finished, cover the out-

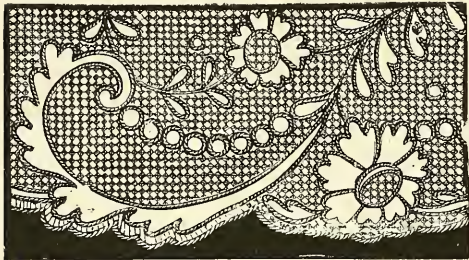


FIG. 494. IMITATION SPANISH LACE.

line cords with lines of fine Buttonhole, and then cut away the linen from underneath the ground.

**Imitation Smyrna Work.**—Made with canvas, thick wool, Berlin wool-work patterns, and a crochet hook,

will show the number of stitches, the front will resemble COMBED-OUT WORK. Having finished the pattern, comb out the ends of wool.

**Imperial Tape.**—A superior description of Tape, firmly made, and sold in numbers running from 11 to 151. See TAPE.

**Impermeable.**—The term Impermeable is more especially used in reference to the passage of fluids. It is, therefore, employed in commerce to signify waterproof, in reference to articles of wear, or for other uses.

**Inch.**—A measure of length, being equal to three barleycorns in its extent, or  $\frac{1}{12}$ th of a foot. It is employed in commerce for the measurement of textiles, especially those of which short lengths are required, such as lace, or other trimmings.

**Increase.**—A term used in Crochet, Knitting, and Netting, when the number of the stitches forming the pattern are to be enlarged. See CROCHET, KNITTING, and NETTING.

**Increase Widths.**—In working Pillow Lace it is continually necessary to enlarge the pattern. When this enlargement is but small and quite temporary, it

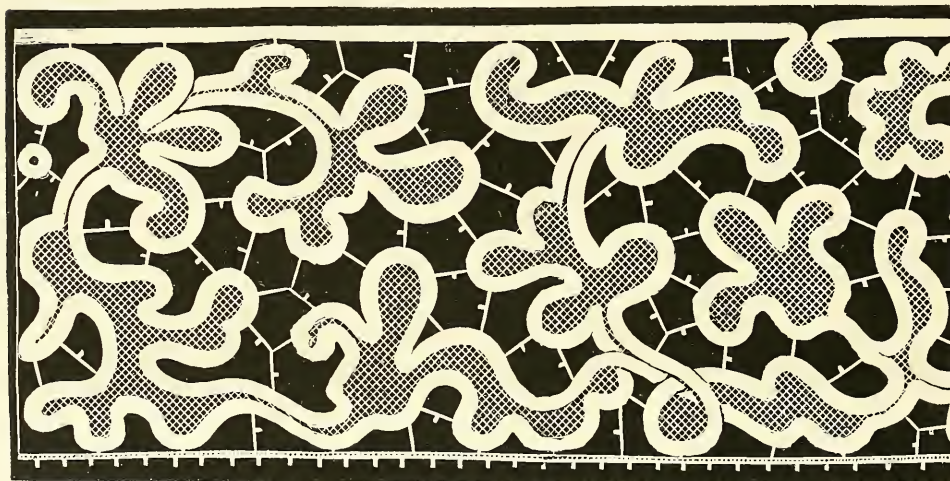


FIG. 495. IMITATION TAPE LACE.

as an imitation of SMYRNA RUG KNITTING. To work: Use canvas of a large size, cut the various shades of wool into three-inch lengths, take up a piece matching a square of the pattern, double it, and hold it at the back of the canvas with the left hand. Pass the crochet hook through the canvas to the back, and let it draw the loop to the front, but keep the ends of the wool held by the left hand, and still at the back. Pass the crochet hook over two upward strands of canvas, and through to the back again; here pick up the ends of wool and draw them through to the front and through the loop on the hook. The back of the work

is sufficient to spread out the Bobbins already in use, so that the lace while working fills in the space between the pinholes at its edge, but when the increase is of some length and width, fresh Bobbins have to be added, thus: Work the lace until near the part, and just before the last row is completed and the outside pin is added, take a pair of BOBBINS, tie them together, wind the knot away from the middle, pass the thread under the two working Bobbins, run it up close to the passive Bobbins, stick a pin and complete the edge, and work these new Bobbins in in the next row with the old ones. Directions are often given in lace patterns to hang on

Bobbins; either as a single or double pairs they are both managed in the same way.

**Indian Cloths.**—A large number of cotton and woollen cloths are comprised in the term India Cloths, which are subdivided into many distinct varieties. The muslins are produced in many parts of the country, but chiefly at Dacca (see Dacca MUSLIN), some of the beautiful productions of which manufactory are very significantly described by their native names, which, being translated, are Evening Dew, Running Water, and Woven Air. One piece of muslin,  $\frac{1}{2}$  yards long and 1 yard in width, weighed 566 grains; and another, 12 yards in length, and of the same width as the former piece, weighed 1665 grains. The loom-figured muslins, called Jamdane, are exquisitely delicate; the designs are complicated, and, being regarded as a *chef d'œuvre* of Indian weaving, are the most costly of the Dacca productions. The common unbleached calicoes bear names varying with the localities where they are made. Some of the Indian cotton cloths are woven with coloured thread in imitation of English designs, such as "shepherds'" tartans. Indian cotton sail-cloth is remarkable for its lightness and strength. Chintz and other printed fabrics are produced in many places here and there over the country, the former being chiefly manufactured at Musulipatam, Arnee, and Sydaput, in the Madras Presidency, where the cloth is known as Kheetece. Those of Musulipatam show great variety, both in quality and in style. These manufactures are distinguished by the native name of Calum Kouree. Besides, some of the chintzes made for women's clothing show a dazzling variety of colour—crimson, puce, pink, and green, all blended together. The common bleached cotton for turbans is chiefly produced in the handlooms of Bharlpore, and those of the finest texture from Cashmere. Those made in Sindh are rich and various in quality, and the dyed cottons produced for the same purpose are some of them very fine, and of great richness of colour, which latter is in some cases laid on with a stamp. Gold stripes decorate certain examples, and others have an admixture of silk, and are fringed with gold thread, or have deep gold borders. Besides these cotton textiles, the woollen and hair fabrics present many beautiful varieties, such as the Cashmere Cloths and those of camels' hair. The Puttoo is composed of the inferior kinds of wool used for their shawls, which latter are made of a substance like swans' down, growing nearest to the skin, underneath the thick hair of the Tibetan goat, and which is called Pushum. The Indian Kersemerers are unlike the Putoos, being of rather a hard quality like our own. Striped woollen cloths are made in Nepal, Thibet, and Sikkim, the Cumble being employed in cold weather as a covering for the head and shoulders. Felts are also made for cloaks, leggings, blankets, cushions, &c. The Cashmere Cloths manufactured into shawls form the most important loom industry of the Punjab, which about thirty or forty years ago was almost entirely confined to Cashmere; but, while the best kinds produced in the Punjab are those of Umritsur, none of them can compete with the original manufactures of Cashmere. One of the best specimens of a Cashmere woven shawl, and weighing 7lb., will cost as much as £300 in the

country. Of cloths for carpets and rugs there are five descriptions. One is entirely of cotton, close and stiff in texture, and having a smooth surface. They are known by the name of Suttringe, are made all over the country, and are in almost universal use, being very durable. Another cloth made for the same purpose is of a mixed material, as the wool is of wool. A third kind, made of cotton only, has a short thickset pile of cotton worked into it, while a fourth has a pile of wool. Piece goods of cotton cloth are extensively made in India for home use, and likewise for export, including pocket handkerchiefs, d'oyles, and table napkins, large quantities being produced in imitation of European made examples. Calico cloths, made in scarf patterns, are some of them very bright in colour. They are woven in half widths, and have a border on one side; and two of these scarfs being sewn together, an entire scarf, bordered on both sides, is intended to be produced. These have silk borders and ends, and show an endless variety of both colours and quality. They are also made with a union of silk, and likewise of silk only. Cotton rep is a coarse cloth used as a dress material and covering for horses by the natives. Cotton Palempore for bed covering is produced in Bengal.

Silk textiles, not being classed under the name of "Cloths," do not enter into the present list of Indian manufactures (for which see INDIAN SILKS, and INDIAN MUSLIN). India was the cradle of cotton manufactures and of cotton printing; and she supplied Great Britain with yarn and cotton textiles long previously to furnishing the raw material. Dorcas, Jacoets, and Mulmuls all originated there; and for hundreds of years Arabia, Persia, and the eastern parts of Africa were mainly supplied thence with their cotton cloths, muslins, and chintzes.

**Indian Anglo Embroidery.**—A modern embroidery worked in imitation of the coloured Indian embroideries. The foundation of the work is a large cotton neck handkerchief, such as is worn by peasants in France or Switzerland. These handkerchiefs are selected for their patterns, which are oriental and bright coloured; and these patterns are reproduced by the embroidery executed over them in silks and gold or silver thread. To work: Back the cotton handkerchief with a Ticking lining, outline each distinct portion of the design with REVERSED CHAIN STITCH worked with a thick strand of filosele, Sew round this outline lines of gold or silver thread. Fill up the pattern and the ground work with coloured silks that match their colouring, and work with CREWEL and SATIN STITCH chiefly, but occasionally introduce CORAL, HERRINGBONE, and other close embroidery stitches. No part of the original grounding is left visible. Finish with a broad band of plush as a border, and sew a silk fringe to that. The work makes handsome table covers, cushions, and fire screens, and is now very fashionable.

**India Muslin.**—An exquisitely fine description of Muslin, the most beautiful and delicate kinds of which are produced at Dacca, in Bengal, especially the loom-figured ones, called Jamdane. The weavers work under sheds by the banks of the Ganges, and size the warp with rice starch. Some of these muslins are chequered, and three persons are then employed in the manufacture—one



pulls the thread to form the design, another twists it, and the third weaves it. Spinning and weaving are occupations which may be followed without loss of caste. Indian Muslins were first introduced into this country about the year 1870. Simple and primitive, as they still continue to be, in the method of their weaving, they are superior to our own productions in their durability, and the retention of their whiteness. There are different varieties of Indian Muslin made; some are figured in colours, others spotted with gold or silver, or else are plain white cloths. Amongst them is the Mulmul, or a description of Jaconet, which name is a corruption of Jaghermout, only slighter in quality than ours; others resemble a soft, undressed, plain Buks. See INDIAN CLOTHS.

**Indian Dhurrie.**—A coarse description of thick cotton cloth, imported to this country from India. It is made for hangings, curtains, and other articles of furniture. It has

hangings that are still in existence, and which must be seen before any conception of the untiring patience and skill required in the working out of the elaborate designs, in stitches arranged in every conceivable form and colour, can be appreciated. Under the title of Indian Embroidery are included many varieties of needlework, of which the principal are Cashmere work, Embroidery in Chain Stitch, in Braiding; Embroidery upon Cloth, Muslin, or Net; Embroidery in Floss Silk, and Quilting. These various kinds of work are done in many parts of India, but take their name from the district in which they are especially worked. All Indian work, with the exception of Floss Silk upon Net, and Muslin work, is better for study than for imitation, as it is impossible to give the time necessary for an exact copy, and a partial one frequently perpetuates all the faults and none of the beauty of the originals; but an European worker will do well to study the

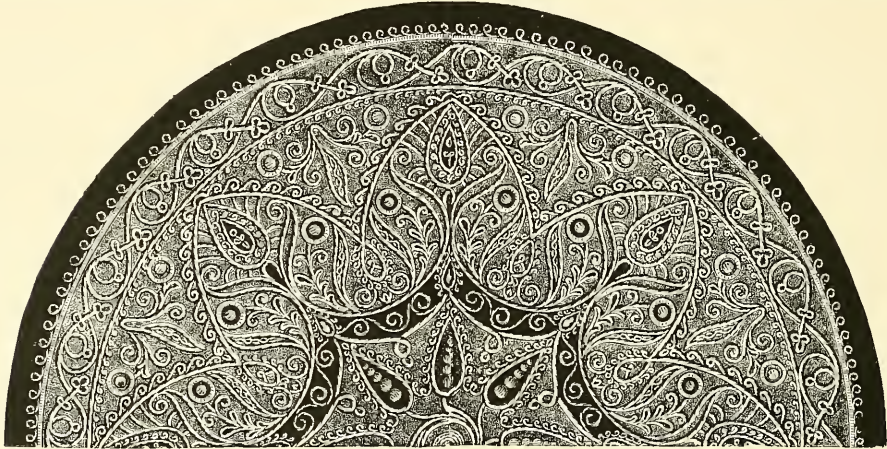


FIG. 496. CLOTH EMBROIDERY.

a pattern consisting of very broad stripes, of equal width, in blue and red, or two shades of blue, running across the cloth, and has a deep striped border. It somewhat resembles a Rep in its style of manufacture, and measures about 1½ yards in width.

**Indian Embroidery.**—Eastern Embroideries have for many centuries excited the admiration of the world for the magnificence displayed both in their material and workmanship. Four centuries before the birth of Christ, when the art in Europe was hardly commenced, the needlework that was displayed upon State occasions by Indian princes was as gorgeous and as well worked as it is at the present day, and full details of it were given by the Europeans who travelled in those times. No Western nation has ever attained to the profound knowledge and management of colour that the Indian workmen displayed before their taste was corrupted by the introduction of European dyes, and in no article is this knowledge better shown than in the numerous State counterpanes and

polychrome effects produced, and the elaborate and yet pure designs.

*Cashmere Work* is one of the principal Indian Embroideries, and the shawls imported to England of this Embroidery are highly prized; in them the needlework almost covers the material, and the work is carried out in every conceivable shade. The prices these shawls command vary from £50 to £300, according to the needlework upon them, and their value is generally decided by the height of their borders, an inferior shawl being only worked to a certain depth, and a rich shawl having a border nearly filling up its centre. Cashmere work is generally done upon silk or woollen fabrics, the colours of which are red, black, green, and white, all of which are frequently used in one piece of needlework. They are joined together as in Inlaid Appliqué, so as to appear one piece, and form in themselves masses of colour, but they are covered either with SATIN STITCH Embroidery in shaded floss silks, or with a number of stitches, such as CROSS



**STITCH, POINT LANCÉ, HERRINGBONE, BACK STITCH, POINT DE RIZ, and KNOTS,** worked with twisted purse silks. These stitches are not worked in the European fashion, in straight lines, or all in one direction; on the contrary, an Indian worker rarely fills in two spaces of the pattern alike, using continually the same stitch, but altering the direction to suit the flow of the pattern, and arranging it over the place indiscriminately, and filling in with any other stitch or variety of the same that may strike his fancy. The effect of the pattern is much increased by this manner of Embroidery, but it renders it almost impossible of imitation.

*Cloth Embroidery* is worked much in the same manner as Cashmere Work, but upon various coloured cloths, such as black, red, and green. These are joined together as in **Inlaid Appliqué**, and are either braided with gold braid, or worked with gold thread and gold silk in **CHAIN STITCH**, or covered with conventional flowers, worked in flat **SATIN STITCH**, with brightly shaded floss silks. Much of the **Cloth Work** in gold and silver, upon black and red grounds, comes from Delhi, and is known as **DELHI WORK**; but Embroidery with coloured floss upon cloth is also called by that name. Embroidery upon Cloth with gold or silver thread is more easily copied than Cashmere work, as it contains no elaborate stitches, and much of it is simple **BRAIDING**, either with fine gold braid, **BACK-STITCHED** to the material, or with gold thread **COUCHED** down upon the surface. Of this description is Fig. 496, which is the half of an Indian cloth. To work: Join together, as in **INLAID APPLIQUE**, different coloured cloths; make the outside rim of black cloth; also the centre scalloped line; the rest make of scarlet cloth, except the centres of the pine-shaped ornaments; make these alternately of green and blue cloth. Form the fine curled lines round the chief parts of the design with Japanese gold thread sewn to the outside of the material, making the thicker lines with fine silver braid, back-stitched down, and work the round bosses and other ornaments in **OVERCAST** and with blue and green floss silk.

*Indian Chain Stitch.*—This Embroidery is one of the most ancient of all needleworks; for a long time it was known as **Tambour Work**, and then as **Indian Work** upon muslin. It is executed in many forms, either upon Turkey red twill, with white cotton, or upon muslin and net for dress materials, or upon coloured cloth embroidered in silk for articles that do not require washing. The stitches used are **CHAIN STITCH** and a simple **KNOT**; most of the patterns consist of outlines worked over with **Chain Stitch** lines, and such places as the veins of leaves, the stamens of flowers, &c., indicated by short **Chain Stitch** lines, or by a succession of **DOTS**. The work when executed upon net is not always in **Chain Stitch**, but is formed with a shiny thread **RUN** along all the outlines and in and out the net. **Indian Work** upon fine muslin or cambric is the same as the fine Embroidery executed in Ireland upon the same materials, except that it is almost entirely worked with flat **SATIN STITCH** and without open stitches.

*Indian Floss Silk Work* is of two kinds, one where it is worked upon coloured cloth or cashmere in elaborate patterns of many shades of floss silk, and the other where

it is embroidered upon plain net. The first named is the handsomest, and large quantities of it are exported to England. The patterns are generally geometrical designs or conventionalised flowers and leaves, and the Embroidery is executed to entirely conceal the material. The stitch used is flat **SATIN STITCH** for all the chief parts, and **ROPE** or **STEM STITCH** for the dividing lines of a pattern and the stems of flowers. **CHAIN STITCH** is also introduced, but not to any extent. Some of the handsomest **Floss Embroideries** are those worked with white floss upon scarlet grounds, and used as scarfs or sashes.

*Indian Quilting Work* was carried to great perfection during the Middle Ages, and many specimens executed in those early times are still preserved. The art in India is still carried on, and though nothing is now produced there equalling the old elaborate designs, still, the least skilled Indian worker will quilt up anything given him to wad, in radiating circles and geometrical designs, without any pattern and with perfect accuracy. Much of the old **Quilting** is done upon silk foundations, but some is executed upon cotton tissue, and so arranged that in places the material is puffed up, and in others left plain, and these last parts embroidered with designs in many colours; or the pattern is entirely formed with quilted lines arranged as figures, animals, or foliage. These shapes are not simply indicated in outline, but are filled in with lines that follow the right contours of the object they delineate, and the smallest spot upon a leopard, or the curl of a horse's mane, is as faithfully rendered as the more important parts of the work. **Indian Quilting Work** was brought to Europe by the Portuguese, and from that country it spread over all the Continent, and became a favourite needlework during the fifteenth and sixteenth centuries. See **QUILTING**.

**Indian Floss Silk Embroidery.**—This work is executed upon black or white net with white or coloured floss silks, and is an imitation of the floss Silk Embroidery made by the natives of India. From the nature of the materials used, the Embroidery should not be subject to much wear and tear, but it is not difficult of execution, is extremely Oriental in appearance, and is suitable for brackets and mantelboards and evening dress trimmings. To work: Trace out upon pink calico an Oriental design, composed of conventional leaves and flowers, and work out the design as in ordinary **SATIN STITCH** Embroidery. Tack down to the calico black or white net, and cover the pattern over with a series of long **Satin Stitches** worked in floss silk. Insert the needle in the lower part of a leaf, and carry the stitch up to the top of the leaf, here twist the needle round one mesh of the net just to hold the silk, and carry the silk back to the lower part of the leaf on the upper side of the net, so that none of the silk is wasted at the back of the work. Work long **Satin Stitches** in this manner over all the pattern, slanting them outwards when forming the petals of flowers, and curving and sloping them, when by so doing the lines of the designs are more fully indicated. Work large leaves, not from the top to the bottom, as before mentioned, but with two lines of stitches radiating from the centre vein, and stems with a number

of short slanting stitches. Designs in cream white floss silk are more Oriental in appearance than those into which colours are introduced.

**Indian Hemp, or Sunn.**—The fibre of the *Crotalaria juncea*, a totally different plant from the *Cannabis Sativa*, from which Hemp is obtained. See SUNN.

**Indian Lace.**—There is little trace of the art of lace-making to be found in any part of India, which is remarkable in a nation endowed with such wonderful patience and skill over the sister art of Embroidery. All the famous Indian collections of gorgeous textiles and needlework supply only a few specimens of a native lace, consisting of a simple open meshed gauze, embroidered with gold and silver, of the poorest design and execution. The only other work that at all resembles Needle-made lace is a description of Knot Work made with a continuous series of thick Buttonholes, every three stitches of which are drawn together with a loop passed across them. These rows of Buttonholes are only varied with lines of Chain Stitch, and the whole forms a compact, massive fabric, not partaking in any way of the lightness and elegance of lace.

**Indian Point Lace.**—One of the terms for DRAWN WORK (which see).

**Indian Silks.**—Amongst the many varieties manufactured in India, five may be more especially indicated as entering extensively into the English home market. Indian silks are classified as the "Cultivated" and the "Wild." Amongst the former we import the Corah, Mysore, Nagpore, and Runchunder; and from the latter category, or Wild Silks, the Tusore, otherwise called Tusah, and Tusar. There is also that called the Moonga, a superior description of silk of the same class, but employed in the trade with Arabia. The Kincohs are Satin textiles, decorated with designs in gold flowers, and are employed for ladies' skirts; the Mushroos have a surface of silk, but a cotton back, and are decorated with loom-embroidered flowers; the silk brocades are very beautiful, and are chiefly manufactured at Trichinopoly. Those brocades with white silk flowers are from the Deccan, though to be purchased in Madras. The most costly examples of brocaded silks are massively embroidered with gold, and with silk stripes; the costliest of all, produced at Hyderabad, are very striking in appearance, having wavy stripes of rich yellow, pink, and white, combined with gold. Silk stuff, manufactured for trousering, is produced of the very slightest texture, 9 yards of which would scarcely weigh as many ounces.

**India Rubber.**—Otherwise known by the French term Caoutchouc, a gum obtained from a species of fig tree, or *Ficus elastica*, a native of the East Indies. Besides other uses to which it is applied, India rubber is introduced into articles of wear, which are thereby made waterproof; and into surgical bandages. When elastic materials are manufactured, such as bands, garters, and braces, and cloth from which "spring-sides" of boots are made, the warp only is composed of India rubber. Both silk and cotton cloth are now produced in all colours, and shot on each side, waterproofed with India rubber, and having a beautiful lustre. See ELASTIC TEXTILES and WEBBING.

**India Tape.**—This variety of tape was formerly known as Chinese tape. It is sold in large quantities, and is of superior strength, and is made both sized and soft. The numbers run from 00 to 12, and it may be had cut in any length desired.

**Indots.**—See EMBROIDERY STITCHES.

**Ingrain.**—A term used in connection with textiles dyed before being woven. The advantage of employing them is that they can be washed without thereby discharging their colours. The cotton cloth called Turkey red, and the red marking cotton, are what is called Ingrain. There are also double and treble-ply Ingrain carpets.

**Inkle.**—A kind of linen tape or braid, employed in the sixteenth century as a trimming, and worn on soldiers' uniforms. It was made in different colours—plain yellow, plain white, or striped in blue and pink, or blue and red. It was much worn by the peasantry as a trimming for dresses and hats. The term Inkle had likewise another signification in early times—viz., a particular kind of crewel or worsted with which flowers and other designs were embroidered.

With her needl (needle) composes

Nature's own shape, of bud, bird, branch or berry,

That even her art-sisters, the natural roses,

Her inkle, silk, turn with the ruby cherry;

That pupils lacks she none of noble race

Who pour their bounty on her.

*Pericles, Act V.*

Inkle used formerly to appear in the list of Customs duties described as "wrought" and "unwrought inkle," or the plain and embroidered varieties.

**Inlaid Appliqué.**—The description of Appliqué, which consists in cutting out various pieces of material so that they fit into each other, and joining them together without their overlaying. See APPLIQUE.

**Inner Pearl.**—The Pearls are the ornamental loops used in Honiton and other Pillow laces as a finish to the edge of the design; and the Inner Pearls are the same loops worked round an opening in the centre of the lace. There are two ways of making these: one with a Gimp, and one without. To work with a Gimp, as shown in the



FIG. 497. INNER PEARL WITH A GIMP.

Hollow Leaf in Fig. 497: Hang on ten pairs of BOBBINS and two GIMPS at the tip of leaf, and work in CLOTH STITCH to the place where the opening begins. Work to the centre of the row, stick a pin in the top

hole, hang on a pair of Gimps round it, twist the two pairs of RUNNERS twice, make a stitch about the pin, and work first down one side of the opening and then down the other. The inside stitch is the Inner Pearl, and is made thus: Work to the inner Gimp, pass it through the pair, twist the Runners six times, stick a pin, pass the Gimp through again, and work back. When both sides are finished all but the lowest hole, the two runner pairs will

meet in the middle, make a stitch, stick a pin, tie the Gimps, cut them off, and let one of the Runner pair of Bobbins merge into the Hangers, or Passive Bobbins, and finish the leaf in Cloth Stitch. The remainder of the pattern is worked with the circle in RAISED WORK with six pairs of Bobbins, and the closed leaf in HALF STITCH.

To work the Inner Pearl without a Gimp, as shown in Fig. 498 (page 271), in the Butterfly's Wing: Work the body, beginning at the tail, with five pairs of BOBBINS and two GIMPS. Cut off the Gimps at the head of the butterfly, hang on three more pairs of Bobbins, and work the antennæ

with four pairs each, which tie up and cut off. Hang on six pairs of Bobbins at the body, work up the upper wing, there hang on four pairs, come back with CLOTH STITCH, and work the Inner Pearl as directed in the previous pattern. At the bottom cut off all but six pairs of Bobbins, work STEM from the lowest part of the other wing for seven holes, then hang on a pair of Bobbins at each hole for four holes, which are not worked in, but lie back by the pins. When the point of junction with the other leaf is reached make a SEWING, work straight across in Cloth Stitch, bringing in the added pairs left at the pins: twist each of these twelve times.



FIG. 498. INNER PEARL WITHOUT A GIMP.

**Insertion.**—In reference to textiles, this term is employed to denote strips of lace, or embroidered muslin, or cambric, having the edges on each side alike, and a plain portion of the material outside the work, by which it can be sewn to a garment, collar, or cuff on one side, and to the plain part of the lace, or muslin edging, or border, on the other. It is also much employed for infants' bodices and robes, being inserted in parallel stripes between portions of the dress material, whence the name is derived. It is always worked on the straight way of the stuff, and is called in French *Entre-deux*. Insertions are likewise made in Crochet Work and Tatting, as also by means of Tape and Braid, and worked in silk and cotton, as an openwork decorative connection between two pieces of material.

**Irish Cambric.**—A linen cloth as fine as French Cambric. It is sold by the yard, and handkerchiefs of this material can be had with grass-pattern borders, broad tape hems, or hem stitched.

**Irish Ducks.**—A linen textile of stout make, in white, unbleached, and black, blue, brown, olive, and grey. It is used for labourers' blouses.

**Irish Guipure.**—See IRISH LACE.

**Irish Lace.**—Lacemaking in Ireland has only within the last fifty years become the industry of the people, and the laces produced are none of them national, but are all copies of those worked in other countries. Until the time of Charles I. the Irish clung to their national costume, in spite of the laws forbidding its adoption; and as this consisted of a large three-cornered cloak, thickly-plaited vest, knitted trousers, and plain skull cap for the men, and women's dresses of the same simple pattern, lace trim-

mings of any description were not required, and would have obtained no sale had they been produced. When Charles I. repealed the dress enactments, English fashions, with their profuse lace decorations, were assumed, and the want of a cheap native lace was felt by all to whom expensive foreign laces were unattainable; but no effort to establish a manufactory was made until 1731, when the Dublin Society founded a school, which was, however, dissolved when that society ceased in 1774. In 1820, Carriekmacross Lace was made from Italian patterns. In 1829, a school was opened at Limerick for Limerick Lace; but it was not until the great famine years (1846 to 1848) that any real attempt to make lace a general production was commenced. In those years, by the exertions of ladies and the Government, lace schools were opened in various parts of the country, and the fine Irish Point—an imitation of Brussels Appliqué—was commenced at the Curragh schools. Limerick Lace, Irish Point, and the fine Crochet imitations of old Points, are the laces that have attained the greatest celebrity as Irish productions; but, besides these, numerous imitations of other laces are worked, especially Irish Guipure, or Carriekmacross Point, Jesuit, Spanish, Venetian and Rose Point, Pearl Tatting, Knotted and Lifted Guipure, Black and White Maltese, silver, black, and white Blondes, and wire ground Valenciennes, all of which command a certain price.

*Limerick Lace* is of three descriptions—Tambour, Run, and Appliqué. To work the Tambour: Frame the Brussels net in a TAMBOUR frame, and work the pattern in lines of CHAIN STITCH made with a Tambour needle and floss thread. To work the Run Lace: Frame Brussels net, and work the pattern in RUN lines with a point needle and fine linen thread. To work the Appliqué: Lay Cambric over net, or net over net, work out the design by overcasting the lines of the pattern, cut away the background of the upper material, and allow the foundation material to show through as the background to the design.

*Irish Point.*—This lace is sometimes called Curragh Lace, but its chief manufacture is at Youghal, where it is taught in the schools attached to the convent, besides being made at New Ross, Kenmare, Killarney, Kinsale, Clonakilty, and Waterford. The best Youghal Irish Point is made with a needle, Réscan ground, and flower and Arabesque designs, copied from Brussels Point Lace, and filled with fine and well-arranged Point Lace stitches. Another kind consists of working with the needle detached flower sprays, joining these together with Corded Bars, attaching them to Brussels net, and cutting away that foundation where it is not required. To work: Trace out the design as a whole upon a piece of blue paper, and each leaf or spray separately upon patent cloth or parchment. Prick these small patterns round their outlines with two holes close together, a slight space left, and two more holes close together, with great regularity, and commence to work with 250 eight-fold lace thread. Over the outline of a flower or leaf lay several strands of fine thread or a thin cord, and attach this to the pattern by COUCHING it down. Bring up the needle through the first pinhole on the outside of the flower, pass it over the



threads, and put it down in the second pinhole. Catch the whole of the outline down to the pattern, and then commence to fill in the stitches. The stitches employed are the same needle stitches used in old needle-made laees and in Modern Point lace. Work the light fillings with POINT DE BRUXELLES and its varieties, and with BARCELONA LACE and POINT DE VENISE; and the thicker with POINT NONÉ. Having worked the fillings, go over the outline with fine even rows of BUTTONHOLE, and ornament this CORDONNET with LOOPS and PICOTS, and work over all stalks, veins, and tendrils with fine Buttonhole lines. These Buttonhole lines require great care; the thread, while making them, must not take up any of the tacking threads or the parchment, and the stitches

the RÉSEAU ground with the needle. This real ground add after the separate sprays are worked and tacked together.

*Carrickmacross Lace.*—Of two descriptions, an Appliqué and a Guipure. The Appliqué is worked upon net like that made at Limerick, but the designs are better and more elaborate. The Guipure is illustrated in Fig. 499. This is really a description of Embroidery, and is worked as follows: Take the very finest mulled muslin or fine lawn, trace the design upon it, and lay it upon Toile Ciré. Run a thread round all the outlines, and OVERCAST this thread over very closely; cut away the centres of the flowers, BUTTONHOLE these round, and fill them with WHEELS and fine open stitches, the same as are used in MODERN POINT, or fill them in with a Honeycomb net,

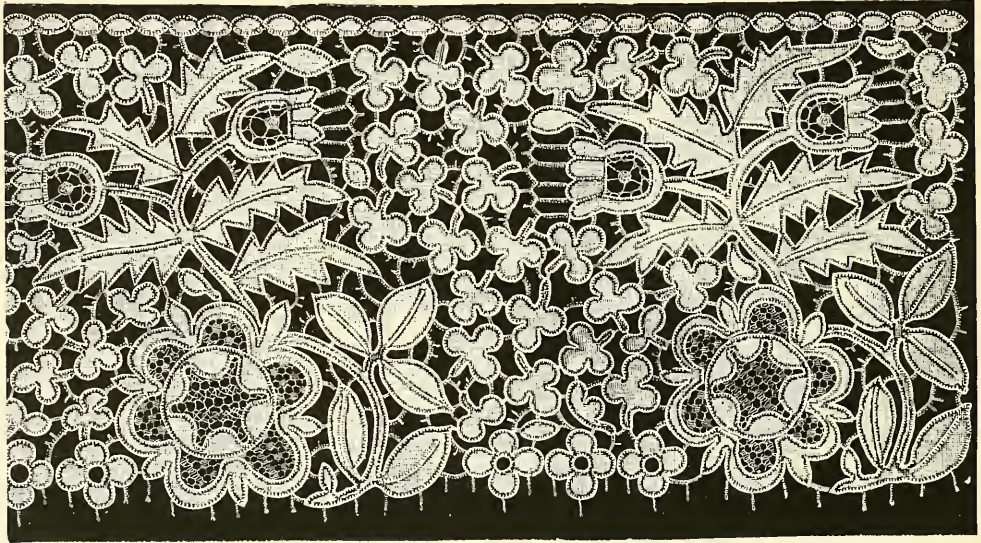



FIG. 499. CARRICKMACROSS GUIPURE LACE.


must be worked with a uniform regularity. When the detached pieces are made, unpick them from their patterns by cutting the tacking threads at the back of the pattern, and pulling out every thread singly. Lay all the detached pieces, face downwards, upon the complete design, and tack them to it, then connect them together with CORDED or BUTTONHOLE BARS. If the Bars are only Corded, lay fine cream-coloured Brussels Net over the sprays, and attach this to them by OVERCASTING into every other pinhole in the outer edge of the sprays. Cut away the net, and Overcast the edges where the fancy fillings occur in the sprays, and finish the outer edge with a line of Buttonhole ornamented with Picots. Work the best Irish Point entirely as old Brussels needle point, and form

and DARN in and out of this, so as to form an open pattern. Connect the various detached parts of the pattern together with a number of BUTTONHOLE BARS, which freely ornament with PICOTS. Unpick the work from the Toile Ciré, and, with a very fine and sharp pair of scissors, cut the material away close to the Overcast, so as to leave an open ground. This lace will not stand hard wear, and should be cleaned, not washed, as the edges are only Overcast and not Buttonholed, as its lightness and beauty would be impaired by the thick edge a Buttonhole line would give. The patterns most worked are the Rose and Shamrock.


*Irish Crochet.*—This is an imitation of the Guipure points of Spain, Greece, and Venice. Its reputation as



ITALIAN THREAD LACE -- RARE.



ITALIAN THREAD LACE, WIRE GROUND -- RARE.



ITALIAN PILLOW BRAID LACE.





an Irish Lace is universal. The Knotted, Jesuit, Lifted, and Greek Guipures are all imitated with fine crochet.

**Irish Linen.**—This linen, being so much superior to that manufactured elsewhere, is inquired for in the shops by the name of Irish. The evenness of the threads, the softness of the texture, and the gloss of the surface, are said to be partly attributable to the quality of the flax grown in Ireland. The principal seats of the industry are at Belfast, Carrickfergus, and Londonderry. See LINEN.

**Irish Point Crochet.**—This Crochet is worked in imitation of the early Spanish Guipures, and is also known as Honiton Crochet. See CROCHET.

**Irish Stitch.**—See BERLIN WORK.

**Irish Work.**—The beautiful white Embroidery executed in Ireland is illustrated in Fig. 500, but does not differ from the white Embroideries manufactured in Saxony, Madeira, and Scotland. The peasantry of Ireland have obtained a well-deserved reputation for the excellence of the work produced by them, which is as remarkable for the delicacy of its execution as for the beauty of its designs. Irish work is done upon fine cambric, linen, or muslin, and the stitches used are Flat and Raised Satin,

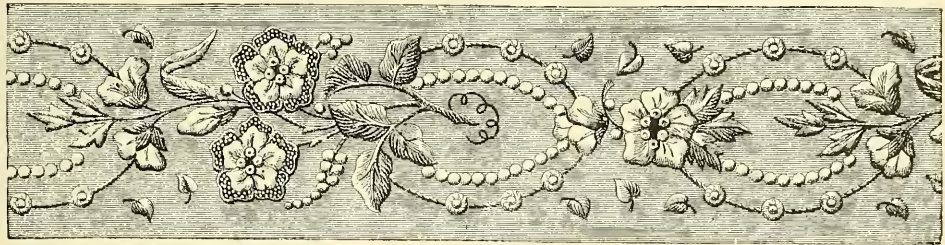


FIG. 500. BORDER IN IRISH WORK.

French Knots, Overcast, and Dot. The work is principally made with flat and raised Satin Stitches, relieved by the others named; the open parts are formed with Eye-let-holes, but these are never large or numerous, thus distinguishing Irish Work from Broderie Anglaise, where they form the chief part of the design. To work Fig. 500: Trace the design upon fine cambric, and back it with Toile Ciré. Work the round balls in OVERCAST, the leaves in RAISED SATIN STITCH, the stems in ROPE STITCH, the flowers in Raised Satin Stitch, with FRENCH KNOTS for their centres; and DOTS, surrounded with fine Overcast, for the outside leaves.

**Ironing.**—Embroidery worked over the hand, and not in a Frame, requires to be stretched when completed, if at all puckered. The process of finishing differs according to the work.

*Embroidery upon Silk or Satin* requires two people to stretch the material. Take a hot iron, and hold it with the flat end uppermost; cover it with a damp handkerchief, and, as the steam rises, pass the Embroidery over the iron, with the wrong side downwards. Stretch it firmly while drawing it across the iron, and be careful not to make any creases.

*For Crewel Work upon Cloth or Serge:* Make an open wooden frame with four pieces of wood, damp the material, stretch it into the frame, and, while damp, iron it carefully upon the wrong side. If ironed over a solid frame the work becomes flattened.

*For Crewel Work upon Linen:* Damp and pin out the work until dry upon a drawing-board.

*For Woolwork:* Damp the work upon the wrong side, stretch it, and firmly pin it down upon a drawing-board, with the wrong side uppermost. Pass a warm iron over the surface, then rub a little EMBROIDERY PASTE into the back of the work, and leave on the board until quite dry.

**Isle of Man Lace.**—The lace really made in the Isle of Man during the last century was a Pillow-made edging lace, resembling Valenciennes in design and ground; but much lace was conveyed from that island into England, under the name of Isle of Man lace, that was smuggled over from the Continent, as, during the time that foreign laces were forbidden importation into England, the Isle of Man was one of the chief smuggling depôts. The real Isle of Man Lace was of no value, and is no longer made.

**Isle of Wight Lace.**—During the last century a Pillow Lace was made in the island resembling that made in Wiltshire and along the South Coast; but it has now entirely disappeared, the lace now known as Isle of Wight Lace being made upon machine net. It is a Run lace, resembling some of the Northampton Run laces. It is of no particular value, but, being a native industry, some articles composed of it were worn by the Princess Royal at her first presentation. To work: RUN the chief part of the design with fine lace thread, until quite thick, then form the outline by doubling the thread and running it round the close portions of the pattern. Make Open Fillings, by DARNING the net in various designs, to imitate lace fillings, and ornament the net ground with single DOTS or Diamonds, made with four Dots together, and formed with OVERCAST and RUN lines.

The name of Isle of Wight Lace is sometimes given to Tatting worked in large pieces.

**Italian Cloth.**—Otherwise called Venetian Cloth. A description of linen jean, satin woven, and dyed black. It is employed for women's petticoats, and as linings for men's coats. It measures 1 yard in width.

**Italian Darned Netting.**—This kind of lace is known as *Punto Maglia* and *Lacis* by the Italians, and was one of the first kinds of lace made. It was worked all over Italy during the sixteenth century, although some authorities declare that it was for some time only worked at Sienna, and was called *Sienna Point* for that reason. The lace is made like other Darned Laces, upon a *Netted Foundation*, and is revived in our modern *Guipure d'Art*. To work: NET a foundation of plain square meshes, which slightly starch and stretch in a *FRAME*, and work upon that a design formed by thickly *DAENING* in and out of the meshes, filling some in entirely, and others only partially. The stitches used are the same as those illustrated in *GUIPURE D'ART*; but to imitate the old Italian Laces do not work more than two or three different stitches in one design. See *GUIPURE D'ART*.

**Italian Ferrets.**—A kind of silk galloon, made in white, black, blue, scarlet, crimson, and other colours, of one width only. Four pieces, of 36 yards each, to the gross. It is used for binding dressing gowns and flannels.

**Italian Ground.**—This Pillow Lace ground was anciently used in Italian coarse laces, and is composed of hexagons, having all the sides equal. It is illustrated in the *Poppy* and *Bryony* design, as worked for *HONITON LACE*, the real stitch being slightly different, the alteration being made on account of the fine thread required for *Honiton*. To work for *Honiton Lace*: Begin at the left-hand side of the place to be filled, and fasten on four pairs of *BOBBINS*, and work a *PLAIT* right and left as far as the two holes below; stick a pin there temporarily to hold the *Bobbins*, fasten on four more at the tip of a leaf, and *Plait* right and left as before. The *Plait* first made will meet the left-hand one of the second set. The *Bobbins* are now dealt with in pairs, and not as single threads. Take out the pin put in temporarily, pass the middle left-hand pair over the middle right-hand pair, stick in the pin again between them; twist each pair to a fine strand, and, with these four strands, make a *Plait* down the straight side of the hexagon, stick a pin in the hole at the bottom, untwist the threads, and make a *Plait* right and left as before. Return to the border, fasten on four more pairs, and bring a fresh line of *Plaits* down in the same manner; there will be no difference in the size of the *Plaits* if the strands are firmly twisted. The stitch when made in coarse thread is as follows: Put the middle left-hand *Bobbin* over the middle right-hand one, give both pairs one twist to the left, and repeat. When the right and middle lines meet, twist the strands, put the middle left strand over the middle right, stick a pin to hold them, then work with the twisted strands in the same stitch as before. This manner of making Italian ground, when done with fine thread, makes the hexagons small and close.

**Italian Lace.**—Italy is as celebrated for its lace-making as Belgium, and good lace was produced in the former country at a much earlier period than in Flanders. The Italian needle-made laces, particularly those of Venice and Milan, are of great value and unrivalled beauty. Italy asserts her claim to the invention of *Needle Points*, although Greece and Spain also lay claim to its production; but which of these nations first invented *Needle Point*

must remain a matter of conjecture; however, there is no doubt that Italy produced good needle laces in the fifteenth century, and in the sixteenth the art was almost universally practised in her convents. The great luxury of the Venetian and other Republican States, and the pomp and magnificence attending upon the *Romish* ritual, fostered the production of the most costly *Needle Points*, until they were superseded by the newer Belgian and French manufactures, when the art of making them gradually died out. The earliest laces made in Italy were the *Cutwork*, *Darned Laces* and *Drawn Work*, also the gold and silver laces, and, beside the fine *Needle Points* and the *Raised Needle Points* made at Venice, the *Réseau* grounded *Needle laces* made at Milan and Burano, and the *Knotted and Pillow Laces* of Genoa. The making of *Pillow Lace* spread all over Italy, and what are known as *Guipure* and *Tape Laces* are all classed under the heading of Italian Lace. This description of Italian *Pillow Lace* is illustrated in Fig. 501, where the pattern is formed with a thick *Braid*, ornamented with a *Pearl Edge*. The *Braid* is lightened with a number of devices formed upon it by various shaped holes, made by working *PINHOLES*, while *CRINKLE PLAITINGS* and *DIAMOND FILLINGS* fill in the centre of the thick outlines. The *BRIDES* uniting the various parts of the pattern together are formed with thickly plaited plain *BARs*. For description of Genoese *Knotted Laces*, see *MACRAMÉ*, and for Milan and Venetian Laces, their several headings.

**Italian Punto.**—The Italian name for Italian lace.

**Italian Punto à Groppo.**—The modern *MACRAMÉ* (which see).

**Italian Stitch.**—A name applied erroneously to *COUCHING*. *HOLBEIN* Stitch is sometimes so called.

## J.

**Jabóts.**—A French term, originally employed to signify a description of frilling, or ruffles, decorating the front of a shirt. It is now applied by dressmakers and milliners to the full decorative frilling of lace worn on the front of a bodice, much in the same style as those originally so named, and first worn by men.

**Jacob's Ladder.**—See *KNITTING*.

**Jaconet.**—A thin, yet close, cotton textile, of a quality between muslin and cambric, being thicker than the former and slighter than the latter. The name is derived from *Jahermout*, the district in India where the manufacture originated. It is the thickest of the soft muslins employed for making dresses and neck cloths, and other articles of infants' clothing, &c. *Nainsook* is a variety of *Jaconet*, of a thicker make. There are also glazed *Jaconets*, which are dyed in various colours, the thick glazed finish being on one side. Much of this description of cloth is made in France. The width ranges from about 30 inches to a yard.

**Jamdance.**—The finest and most beautiful variety amongst the Indian loom figured muslins, produced in the *Deccan*. Their designs are so complicated, and their texture so delicate, that they are more costly than any others of Indian manufacture. See *INDIAN MUSLINS*.



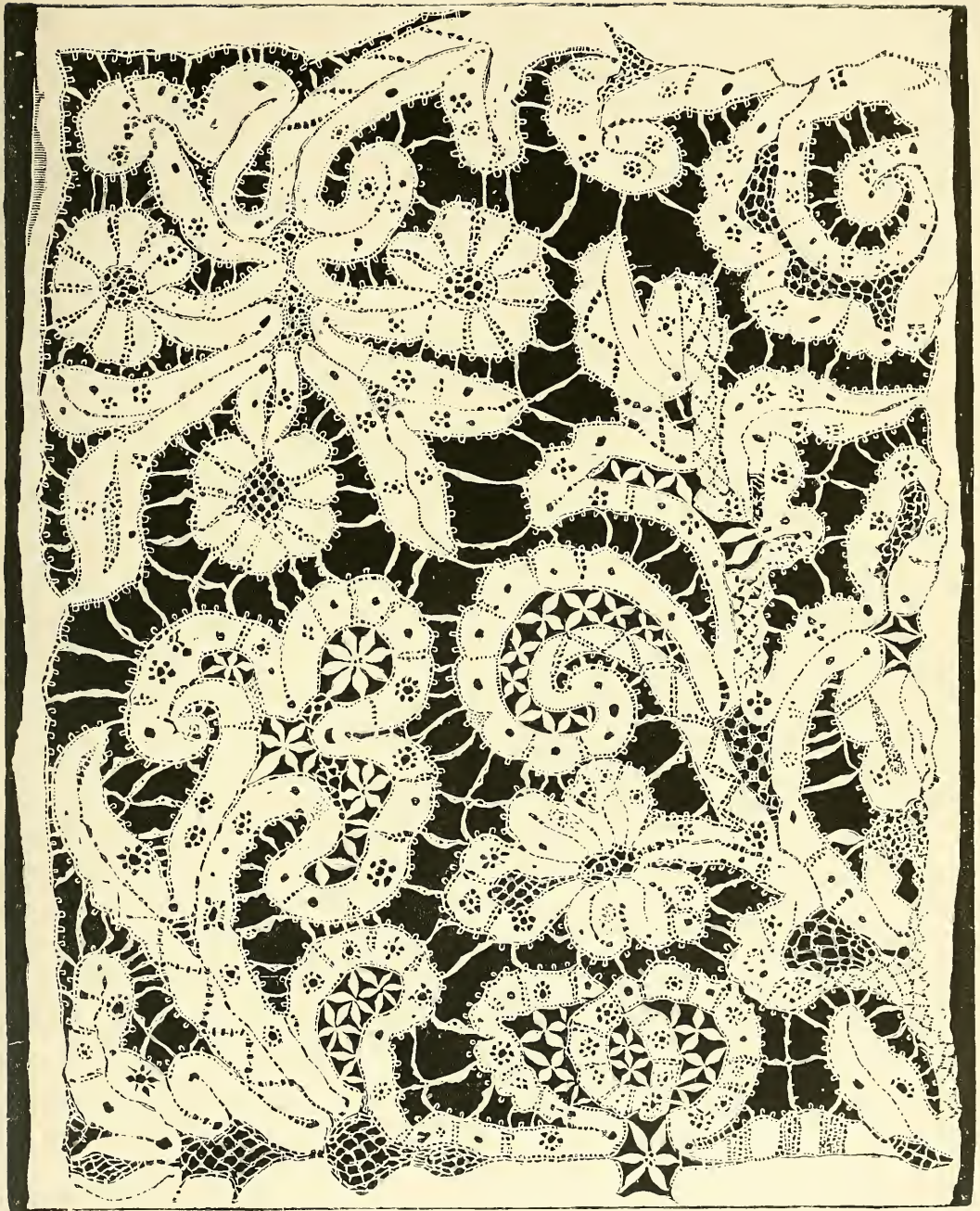


FIG. 501. ITALIAN PILLOW LACE.



**Janus Cord.**—The material so named is a description of Rep, composed of wool and cotton, made for women's dresses, and, being a black material, is peculiarly well suited for mourning. It is a speciality of a large house of business. The width is 30 inches; and the fine cord running through shows equally on both sides, so that there is no right or wrong side to the material.

**Japanese Embroidery.**—We are indebted to the opening up of the islands of Japan to Europeans for the introduction into this country of some of the most curious and elaborate achievements in the way of needlework ever produced. The cradle of Embroidery was in the East, and, in the earliest times, that wrought at Babylon excited the admiration of the Egyptians, Hebrews, and Greeks; but there are few people who have realised that, during the centuries succeeding Alexander's Eastern conquests, in a remote and seemingly barbarous kingdom, Embroidery was executed of the highest class, while the art in Europe was passing through the stage of its first acquirement, its period of excellence, and its final decay, for it is only within the last few years, and mainly from the stimulus again given to it from the East, that the craft has been rescued from oblivion. Because the work executed in Japan is in general good, it does not follow that all is; or that it should be copied by us until we understand the reason of its design. Like all Eastern work, much of it is symbolical, and should be reproduced only in its spirit, as many pieces that seem to us grotesque and unsightly are merely truthful enough representations of some old religious legend, quite out of place for English home use. It is the spirit in which the work is done, the originality and force of the designs, and the marvellous power attained in the management of colour, combined with the patience and care brought to the execution, that should excite our emulation. Japanese workers are able to compete with most nations in their figure, bird, and flower designs, and in the marvellous manner they produce, with a few lines, a distant landscape or foreground object, subordinate to the centre figures; but their geometrical and conventional designs are not so good as those produced in China and India.

Three descriptions of Embroidery are made in Japan. First, that upon silk and other grounds, worked with Flat Satin Stitch in coloured silks, and with gold and silver thread; second, Raised Embroidery, similar to our Embroidery on the stamp; and, thirdly, the Raised Work, composed of various coloured cottons and cloths. The Japanese silk embroidery commonly seen in England is done for the English market, and is much inferior to the work used in Japan to cover over wedding gifts when passing from one house to another, or for screens or dresses. These are all heirlooms, and their embellishment is of the best description. Black is rarely used as a ground in native Japanese work, pale blue, purple, scarlet, and brown being preferred, as giving a softer tone to the design. The stork is the sacred bird, and, as such, is constantly depicted; it is generally worked with white silk shading to grey and black silks, and with pink legs; but it is also made with gold thread. In a flight of storks across a screen, it will be found that, however great their number,

no two are alike, and that all are in attitudes of easy flight; while their distance from each other, and the space they are flying into, is admirably rendered by the foreshortening of the birds, and the few lines indicating the horizon and the clouds. Besides the storks, eagles and small gay-plumaged birds are constantly worked, and with such attention to plumage that almost every feather is indicated. This fine work is the result of using silk threads of so fine a texture that the worker makes them as required. The silk web is passed round a fixed pin, doubled, stretched, and the two ends twisted together by being rolled in the palms of the hands. The cherry blossom, hawthorn, acacia, and laburnum are the favourite small flowers, the double anemone, iris, and chrysanthemum the large ones of the worker; the colours they are worked in are true to Nature, and are all executed in Flat Satin Stitch, though occasionally the stem of a tree, reeds, or other foreground objects, are worked with gold thread laid down, two strands together, but separately Couched to the material. The ability of the Japanese to work figures in silk is shown in Fig. 502 (page 277), which represents a female sweeper, and is taken from a very ancient piece of embroidery. In this is found many curious stitches, and also the peculiarity of human hair being used for the hair of the figure, which, after being secured to the top of the head, is allowed to flow freely down the face and back, being looped under the head-dress, and the ends left free. To work: Make the face in flesh-coloured silk, and all the wrinkles and lines with slightly raised parts; indicate the features by black silk lines, the eyeballs white, and the hair white. Work the face in SATIN STITCH, arranging the lines, as the shading indicates, across the face. Form the head-dress with lines of laid gold thread, also the bow behind the ear, and the piece hanging down the back. Make the upper dress with lines of gold-coloured floss silk laid downwards, and then caught at stated intervals with three lines of silk of the same colour, which arrange to form the pattern; make the wavy lines down the garment in the same colour, and work collar and sleeves with gold thread; make the under dress with pale blue floss silk, with gold thread stitched round it with scarlet silk. Silver thread and small white silk KNOTS form the edging below the sleeve. Work the hands and feet like the face, and make the broom with gold threads, COUCHED down with yellow silk. Fasten the threads used, either in beginning or finishing, in the front.

The Embroidery upon the Stamp is chiefly used when large animals, such as dragons, tigers, and lions, are represented, and large fish and birds; but it is also employed when various Japanese deities, in all their grotesque fierceness, are delineated. All the leading muscles and contours of the object represented are padded to a great height with raw cotton, and glass eyes are inserted into the figure. All the padding is then covered with lines of gold thread Couched down, and these lines are so arranged that they follow the true natural lines of the figures, while the raised parts give the effect of light and shade. Flat parts are generally worked in brightly coloured floss silk, but sometimes the whole design is executed with gold or silver thread.

Raised figures covered with coloured cotton or cashmere are a peculiarity of Japanese art, and have an extremely curious effect. The subjects chosen are illustrations of the mythological fables of the country, or scenes from Japanese everyday life; a whole screen will be covered with these raised figures engaged in all the varieties of

person in reality. The faces are painted and raised, and have much the same look as those of the best rag dolls; but the hair and moustaches are real, the hair of the women being ornamented with raised hairpins and combs. Every garment is distinct from the figure where it would be in real life, and any implements held in the hand



FIG. 502. JAPANESE EMBROIDERY

Japanese labour, and with the surroundings and landscapes worked in Flat Satin Stitch in coloured silks. The raised figures are managed by filling out, until quite prominent, all the contours of the figure with waste cotton, and then covering this over with clothes made of white or coloured linen, or coloured materials, such as would be worn by the

are almost detached from the surface. This kind of Japanese work cannot well be copied by Europeans, as it would lose all its quaintness in any other dress; but much can be learnt from their Silk Work, and from the spirited and elegant designs for which they are so justly celebrated.



**Japanese Native Cloth.**—A very narrow, and rather fine, plain made, and undressed cloth, 14 inches in width, originally designed for the embroidery of curtain borders, but sold for articles of fancy work of various kinds.

**Japanese Silks.**—These silk stuffs are produced in three descriptions of dress material, of more or less degrees of thickness respectively. There is the "double warp gros grain," which may be had in all colours, both dark and very delicate light tints. These are all 22 inches in width, and are softer in quality than those of a plain make. The Damassé Japanese, which has apparently as much substance in them, but is not so soft, has a rather small floral design, which covers the ground of the silk very closely. It may be had in many varieties of colour, both dark and light, and measures 19 inches in width. The plain made Japanese silks are slight in quality, but vary in thickness. They are, for the most part, 20 inches in width; but one kind, which is described as "leather made," is stouter than the rest, is 45 inches in width, and is produced in a silvery-grey colour, of which the black warp is soft, and the grey wool is stiff. The slighter kinds may be had in a great number of colours, both dark and light—the latter in very delicate tints—and are almost transparent in quality. The stiffness of the wool of this description of silk is such that it has the great disadvantage of creasing.

**Japanese Stitch.**—See EMBROIDERY STITCHES.

**Java Canvas.**—A close make of canvas, having the appearance of being plaited, and made in many sizes and degrees of fineness. Some kinds are white, some yellow, and some like fine Berlin canvas. Java Canvas is employed in the new Kreuzstiche. See CANVAS.

**Java Canvas Work.**—This Embroidery is named from the material upon which it is worked, and is used for mats, work cases, music cases, and for any description of article that requires a pliable, yet moderately stiff, foundation. The Embroidery upon the Canvas is worked either with wools, silks, or filosselles, and the stitches used are Flat

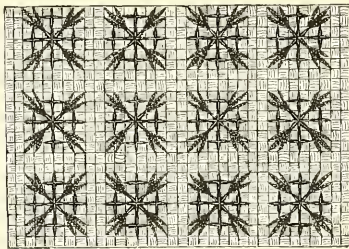


FIG. 503. JAVA CANVAS WORK.

Satin, French Knots, Point de Riz, Cross Stitch, and other Embroidery Stitches. The patterns executed are all simple geometrical designs, worked in large open stitches over the canvas, which is left visible in most places, as, from its stiff nature, it would be great trouble to fill it up with Embroidery, and, being in itself ornamental, it does not require concealment. To work Fig. 503: Select a well and

evenly woven Java Canvas, of as pale a colour as procurable, and have the design marked out upon Point Paper, such as is used for Berlin patterns. Count the squares used in the Point Paper for the design, see that the threads of the Java Canvas correspond, and then copy the pattern upon it, using deep rose colour, dark green, orange, and bright blue silk. Make the CROSS STITCHES of one figure of dark green, and the SATIN STITCH rays of it of orange, and work the next figure in blue and crimson. Diversify the design by altering the colours. When the work is finished, edge it by sewing doubled ribbon round the edge of the canvas to keep it from fraying out.

**Jean.**—A twilled cotton cloth, or species of fustian, of thick and strong make, to be had both plain and in stripes, and in single colours. Satin Jeans, or sateens, are of a superior quality to ordinary Jean, having a smooth glossy surface, and being made after the manner of satin. These latter varieties are much employed for stays, belts, waist-coats, and for shoes and boots. The "Laces of Jean," and "Lace of Jean Silk," of which mention is made in Mediaeval documents, denoted "Laces" of Genoa; although a common material, described as "Whitt Jeanes," and "Jeanes Fustian" (which seems to have been employed for stockings), was in use in the fourteenth and fifteenth centuries.

**Jeanette.**—A variety of jean, coarser in quality, yet not so closely woven. Some Jeanettes are twilled, and have a finished surface like sateen. These textiles are chiefly employed as linings.

**Jennet Fur (Genet).**—This designation is applied to cat skins, dyed, and carefully prepared so as not to betray their common origin. The best animals are the Dutch and the Bavarian. The former are reared for the sake of their fur, are treated with much consideration, and fed on fish, until the coat is in a state of the highest perfection. Large numbers are also collected in England and other countries. The wild cat (*Felis catus*) is much larger, is longer in its fur, and is chiefly met with in the extensive forests of Hungary. The colour is brownish-grey, mottled and spotted with black. The softness and durability of the fur renders it very suitable for cloak linings. It is also made into wrappers for open carriages and railway rugs. The real Jennet Fur is that of the Civet cat, and is very pretty. It has a dark ground, variegated with narrow stripes and spots of yellowish-white. The skin measures 12 inches by 4 inches.

**Jersey.**—The finest portion of wool separated from the rest is so designated; also fine woollen yarn and combed wool. Jersey and Guernsey are names likewise given to woven, close-fitting vests of coarse wool, worn by sailors and fishermen in lieu of jackets, or under their pea-jackets and waterproof blouses. The names of these vests have reference to their origin in the Channel Islands. As a boating costume, and one adapted for athletic and other sports, it has been long adopted by gentlemen, only the materials are of a finer quality, and woven in stripes of different colours—as white and blue, white and pink, &c. These vests have also been adopted by women—usually young ones—and were woven entire at first, and afterwards made of what is called ELASTIC CLOTH, or



"Stockingette" (which see), and also in silk, cotton, and woollen yarn, of many degrees of fineness, and sold at varying prices. H.R.H. the Princess of Wales introduced the fashion as a yachting costume. These Jerseys were first manufactured by a firm in the Isle of Wight. What is commonly known as Jersey Cloth (or Elastic Cloth) is 30 inches in width.

**Jesuit Lace.**—A Guipure lace imitated in Ireland with Crochet.

**Jetted Lace.**—This work makes a useful trimming, and, though expensive to buy, can be made at a comparatively small cost. It is composed of black machine lace, bugles of an equal size, and black sewing silk, and can be worked in two ways, first, by entirely covering the pattern, and only leaving the ground visible; secondly, with lines of bugles marking out the principal lines of the lace. To work thickly, select a coarse lace, with a thick, prominent pattern. Cover this pattern with bugles, sewn on with the black silk, and arrange them so as to follow the curves and lines of the lace they cover up. To work leaving the lace visible: Select either a Chantilly Blonde or Maltese Silk Guipure Lace, of a bold and flowing design, and sew the bugles separately along the centre of every part of the design; work a BACK STITCH after every fourth bugle, to keep the bugles from getting out of place. Cover entirely over with bugles any rosette, or small flower parts of the pattern, and double the line of bugles where the design will be improved by so doing.

**Joining.**—See CROCHET, KNITTING, and TATTING.

**Join Threads.**—See MACRAMÉ.

**Josephine Knot.**—This knot is used to join two pieces of thread together, where both the ends are afterwards required for use. It is known to nautical men as a Carrick Bend, and is illustrated under the heading of KNOTS (which see).

**Jours.**—A term used by lacemakers to denote the open stitches that form the Fillings in Needle and Pillow Laces.

**Jupe.**—A French term signifying the skirt of a dress, a petticoat skirt being distinguished from it by the name of Juppon.

**Jute.**—The silky fibres growing underneath the bark of the two plants, *Chonch* and *Corechorus*, which are extensively cultivated in Bengal, but common, here and there, all over India, Ceylon, and China. Coarse cloths have been manufactured from it for centuries, as well as sacking and cordage. Indian Jute is first cleaned, and then pressed into bales, each containing 300lb., for exportation to Europe. It was introduced into this country rather more than forty years ago, the chief seat of home manufacture being at Dundee; it is also manufactured in London, Manchester, and Glasgow. It is likewise utilised in France and the United States. Our home manufactures consist of canvas, carpeting, cording, Ducks, Hessians, sacking, sailcloth, and sheetings. Besides the manufacture of these cloths—to make some of which, as in the carpet manufacture, it is used in conjunction with cocoa fibres—Jute is likewise extensively employed in the adulteration of silk stuffs, which, owing to its great lustre, it greatly resembles. Many other unions are formed in connection with Jute by its incorporation with

cotton, flax, tow, and wool. It is for the most part used in its natural state, but it is also bleached, dyed in various colours, and finished.

## K.

**Kangaroo Fur.**—The Kangaroo is a ruminating marsupial animal, of the genus *Macropus*, and is a native of Australia and the adjacent islands. Kangaroo skins vary in size; those of the so-called "Foresters" are of considerable proportions, the animals being from 7 feet to 7½ feet in height. The fur is somewhat similar in colour and quality to that of the raccoon, though not so handsome nor valuable. It is much employed in Australia for articles of dress, and fetches a good price.

**Kashgar Cloth.**—Synonymous with CAMEL HAIR CLOTH (which see).

**Kerchief.**—See HANDKERCHIEF. According to Martin, the Highland women in ancient times wore nothing on their heads until after marriage, when they invariably put on a head-dress formed of a handkerchief of fine linen, which was tied under the chin, and was called a *Curtch*.

Hir coverchiefs weren full fine of ground,

I dorse sware they weyden a pound,

That on the Sondag weren upon hir hede.

*Chaucer* (1326—1400).

**Kersey.**—According to Booth, Kersey is double-twilled Say, the name being a compound of Danish and Swedish *Kersing* and the Scotch *Kors*—cross; because Tweeling is woven so as to have the appearance of lines of plaited threads, running diagonally across the web. Kersey is a kind of coarse, narrow, woollen cloth, woven from long wool, and usually ribbed. Sometimes, however, it used to be made of a finer quality. In Stafford's "Briefe Conceipte of English Policye," 1518, he speaks of the vanity of serving-men, who would have their "hosen of the finest Kersey and that of some strange dye, as Flanders dye or French puce." According to Planché, many descriptions of Kerseys are mentioned in the reigns of Henry VIII. and Edward VI., "varying according to the texture in length, breadth, and weight of the piece, which was strictly regulated by Statutes." There were the "ordinary Kerseys, sorting Kerseys, Devonshire Kerseys (called 'washers,' or 'wash-whites'), Check Kerseys, Kerseys called 'dozens,' and Kerseys called 'straits.'"

**Kerseymere.**—A twilled, fine woollen cloth of a peculiar texture, one-third of the warp being always above, and two-thirds below each shoot of weft. It is of two thicknesses, single and double milled, being reduced in width by the process of milling from 34 inches or 36 inches to 27 inches. It is thin, light, and pliable. The name is derived from the locality of the original manufacture, on the "mere" or brook which runs through the village of Kersey in Suffolk. We learn from Stow that "about the year 1505 began the making of Devonshire kersies and corall clothes." Kerseymeres must be tested by their feeling in the hand, and by a close inspection. If of good quality, they are more durable than plain cloths.

**Kid Skin (Leather).**—The best kid skins employed in

the manufacture of gloves are collected from the south of France. They are also imported from Ireland, Germany, Switzerland, and Italy. Those exported from Ireland are much esteemed. As soon as the kid ceases to be nourished on milk only, the fineness and delicacy of the skin becomes deteriorated, and it is rendered unsuitable for the best gloves. The French dyers of kid gloves have produced between ninety and one hundred different shades of colour. See GLOVES.

**Kilting.**—A term employed in dressmaking to denote an arrangement of flat single plaits, or pleats, placed closely side by side, so that the double edge of the plait on the upper side shall lie half over the preceding one on the inside, each showing about 1 inch and hiding 1 inch. The arrangement is precisely that of the short petticoat worn by Scotchmen as a part of their national costume, and whence the term Kilting is derived. It must always be made on the straight way of the material.

**Kilting Machine.**—An appliance used for the purpose of both Kilting with more perfect regularity, and greater speed, than in working by hand. Under the name of "Accordian," whole skirts of fine machine-kilting may be had; as well as Trimmings, in Ruchings of Net Tulle, and dress stuffs.

**Kincob or (Kincaub).**—An Indian textile fabric of muslin, gauze, or silk, woven in various ways, and sometimes embroidered with gold or silver. It is used for both male and female dress, and is sometimes very costly. It is chiefly manufactured at Ahmedabad, Benares, and Trichinopoly, and is produced in several varieties. In some the silk predominates, and in others the silver or gold. Tunics for men's wear are made of this material, and it is much employed for women's skirts, for which latter purpose, were the petticoat of moderate length, the price would vary from £3 to £5 sterling.

**Kirriemure Twill.**—A fine twilled linen cloth, named after the town where it is manufactured, in Forfarshire. It is employed for purposes of Embroidery.

**Knickerbocker.**—A species of Linsey cloth, manufactured for women's dresses, having a rough surface on the right side, composed of what appear like small knots in the yarn. They are of variegated colours, speckled, yet without any design; and also to be had in grey, black, and white.

**Knitting.**—The art of Knitting was unknown in England until the sixteenth century, but before that time it was practised both in Italy and Spain. The tradition in the Shetland Isles is, that it was first introduced there when the Spanish Armada was dispersed, the ship belonging to the Duke of Medina Sidonia being wrecked at Fair Isle, and the rescued sailors teaching Knitting to the inhabitants; and that from those islands it was imported into Scotland and England. But before that date Knitted silk stockings had been presented to Edward VI., from Spain, and some stockings had been made in England. The Scots claim the invention of Knitting, because the first Knitting Guild, founded in Paris, took for their patron saint, St. Fiacre, the son of a Scotch King. Knitting obtained an unenviable notoriety in the time of the great French Revolution, from the practice of the Parisian

women, when viewing the executions in the Place de la Concorde, of Knitting, and as each head fell from the guillotine, of counting the number as if they were counting their Knitting stitches. The best knitters on the Continent are undoubtedly the Germans and Poles, but the art is universally practised, and even in Turkey the scarlet fêzes are knitted, and then blocked, dyed, and made to resemble cloth. The Pyrenean Knitting executed in the Bas Pyrenées is justly celebrated for its lightness, and also for the diversity of colours used in it; but no Knitting exceeds in beauty of texture that made in Shetland, at Unst. The wool from which this is made is obtained from sheep which resemble those in the mountains of Thibet, and is of three kinds, that from the "Mourat," a brown coloured-sheep, being the most valued, that from the "Shulah," a grey sheep, ranking next, and the white and black varieties being the least esteemed. The finest wool is taken from the neck of the living animal, and is spun and prepared by the natives, and Knitted in warm shawls 2 yards square, and yet so light and fine that they are easily passed through a wedding ring. The Knitting from Fair Isle is closer in texture, and is dyed by the islanders with dyes procured from seaweeds or rag and madder wort, and the colours produced are delicate pinks, grey-blues, and soft browns. These colours, with white, are knitted upon patterns in the stockings and caps worn in Shetland, and in many cases the designs of these patterns are extremely good.

The word Knit is derived from the Anglo Saxon *Cnitan*, and means threads woven by the hand. It is executed by means of long needles or pins, formed of bone, steel, or wood; one thread only is worked, which is formed into loops, and passed from one pin to another. In Straight or Flat Knitting, two pins are used; in Round, four or five. The excellence of the work is judged by its evenness and regularity, and when stitches are carelessly dropped off the pins the effect of the Knitting is marred, as they cannot be raised without spoiling its appearance.

The materials used are silk, wool, worsted, and cotton; the silk used is generally Adams' or Faudell and Phillip's Knitting silk, but silk should not be employed until the worker is somewhat experienced, as the shiny look of the silk is destroyed if unpicked or split; a piece of silver paper put over the knitted parts prevents their getting spoilt by the hands while working the rest of the pattern. Pyrenean or Shetland wool is used for fine Knitting, such as light and warm shawls and babies' socks; Eider yarn, lamb's wool, four thread-fleecy, and Andalusian for medium sized Knitting; Scotch Yarn, worsted, and fleecy wool for strong and rough Knitting; and Strutt's and Arden's cotton for ordinary Knitting for toilet and breadcloths, and the finest Crochet cotton for d'oyleys and pincushion covers.

All Knitting should be worked loose enough for the pins to pass easily through the stitches, but not too loose. If really worked with intelligence, there is much scope in Knitting for individual art, as, after the preliminaries are once understood, new shapes and designs can be invented. When the learner has thoroughly taken in that a Knit

stitch will make a Chain stitch, a Purled; a Raised rib, an Over; will increase if Knitted, or, if Slipped the next time will make a hole or open stitch; and that all open spaces in Knitting are formed as to the size by the number of Overs put round the pin; and that open parts can be made in the work without increasing the number of stitches on the pins or spoiling the evenness of the work, by Knitting two stitches together instead of one, a great variety of forms and shapes will be within the power of the Knitter to attempt.

**TERMS.**—The various terms used in Knitting instructions are as follow:

*About.*—Similar to a *Round* (which see).

*Back Stitch.*—Similar to *Purl* (which see).

*Binding.*—See *Joining Together*.

*Bring Forward, or Pass the Thread in Front.*—Take the working thread and pass it between the needles to the front of the work.

*Cast Off.*—The manner of finishing. To work: Knit two stitches and pass the first over the second, and drop it, so that only one is left upon the needle; then Knit another stitch and pass the second made stitch over that and drop it, and continue knitting in this manner, never keeping more than one stitch upon the right-hand needle, until the whole of the stitches have been Knit and dropped. For the last stitch draw the wool through it, and sew the end down.

*Cast On.*—The manner of commencing the work, and done with either one or two pins. To Cast On with one pin, as shown in Fig. 504: Hold the knitting pin in the right hand (marked A), and allow a long end of cotton to hang down, holding it in the right hand, twist that

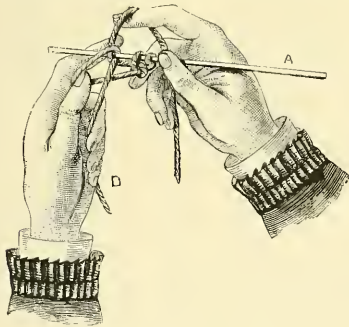


FIG. 504. KNITTING—CAST ON.

round the thumb of the left hand (marked B), and put the pin through the loop thus made, pass the end of the cotton that is on the ball of cotton round the needle tightly, and draw the needle back through the loop to make a stitch, and then slip the cotton off the left thumb, and draw that end tight.

Another way: This second plan is used chiefly in Stocking Knitting, where a raised edge strengthens the work. Put the two knitting pins together, leave an

end of about a yard, or more, according to the number of stitches required, and make a loop on the pins, hold them in the left hand, put the end over the third and fourth fingers, and the thread from the ball of cotton under the thumb, pass both the threads round the little finger of the right hand, leaving 3 inches of thread between the hands, and then put the thumb and first finger of the right hand, opened wide, in between the threads, twist the thread from the ball round the right thumb, and into the loop thus formed put the closed pins so as to bring the loop on to the pins, twist the other round the pins with a movement of the first finger of the right hand, and draw the loop on the thumb over it and drop it; a stitch will thus be formed upon the pins with a ribbed edge.

To Cast On with two pins, as shown in Fig. 505:

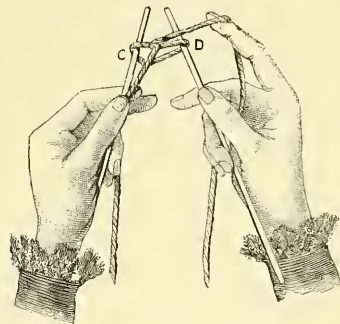


FIG. 505. KNITTING—CAST ON WITH TWO PINS.

Make a loop at the end of the thread, and put it on the left-hand pin (marked C), hold the other pin (marked D) in the right hand, and put it into the loop, pass the thread between the pins, and bring the point of the right-hand pin in front, pass the thread through the loop on the left pin; there will then be a loop upon each

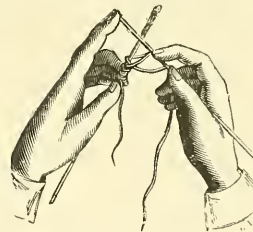


FIG. 503. KNITTING—CAST ON WITH TWO PINS.

pin, finish by slipping the right-hand loop on to the left-hand pin. Work in the rest of the stitches as shown in Fig. 506, thus: Put the right-hand pin through the stitch last made, KNIT it, and SLIP the stitch from the right pin on to the left.

*Cast Over.*—Similar to *Over* (which see).



*Crossings.*—These are formed as follows: When the part where a Crossing is to be made is reached, take off upon a spare pin three or four of the first stitches on the left pin, and keep it to the front of the work, then KNIT the next three or four stitches loosely, or PURL them; when these are knitted, Knit or Purl the stitches upon the spare needle, on the needle held in the right hand. By so doing, the stitches first knitted are laid under the last stitches, which are raised above the rest of the work.

*Decrease.*—There are several ways of Decreasing, and the methods are also known as Narrowing, or Taking in; but when the word Decrease is used in the instructions without other explanations, it is understood

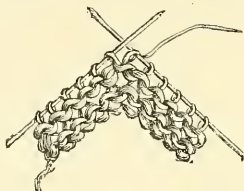


FIG. 507. KNITTING—DECREASE.

to mean KNIT two stitches together. To Decrease see Fig. 507: Put the right-hand needle through two stitches on the left-hand needle, and KNIT them as if they were a single stitch.

*Decrease when Purling.*—Put the right-hand needle through the first stitch on the left-hand pin, and draw the stitch on to the pin without Knitting it; Knit the next stitch, and draw the unknit stitch over it, and let it drop.

*Double Stitch.*—One of the methods of Increasing, and consisting of making two stitches out of one. To work as shown in Fig. 508: KNIT a stitch, but leave it

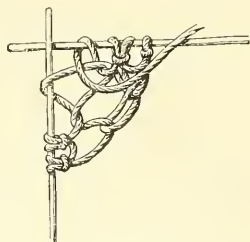


FIG. 508. KNITTING—DOUBLE STITCH.

on the left-hand needle, then bring the thread to the front of the work between the pins, then Knit the same stitch again, putting the right-hand pin through the back part of the stitch and the thread round it at the back; return the thread to the back of the work when the stitch is finished. The illustration shows the stitch Knitted once, and the thread brought to the front ready for the second part.

Another way: Put the right pin through a stitch, and pass the thread once round the pin (see Fig. 509), then pass it again round the pin, as shown in Fig. 510,

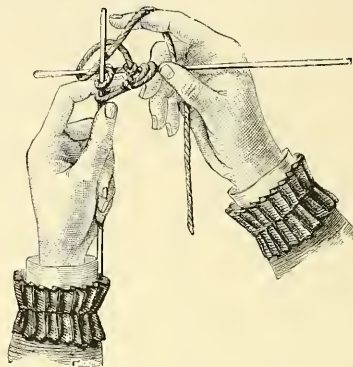


FIG. 509. KNITTING—DOUBLE STITCH.

and KNIT the stitch, bringing two threads through it and on to the right-hand pin instead of one.

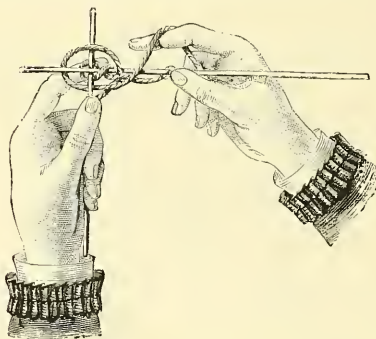


FIG. 510. KNITTING—DOUBLE STITCH.

*Dropped Stitch.*—Stitches are Dropped in Knitting for the purpose of making open spaces, or when Decreasing; but no stitch should be Dropped unless it has been caught, and will not unravel the work. There are two ways of Dropping a stitch: First way—When an Increase in the Knitting has been made in one row, put the cotton round the needle (termed an Over) in the next row, slip that Over off the needle without being Knitted, and allow it to amalgamate into the work without fear of unravelling. Second way—SLIP a stitch from left to right pin without working it, KNIT or PURL the next stitch, and pass the Slipped Stitch over the last made, and allow it to drop on to the work, it being secured by being held up by the second made stitch. Dropped Stitches that are slipped off the pins without the Knitter being aware of the

mistake must be picked up at once, or the work will be spoilt; their loss is detected by the loop which forms the stitch running down the work. The Knitting is either undone until the line where the loop is reached, or if simply Plain Knitting, the stitch is picked up thus: Put a crochet hook through the dropped loop, stretch the Knitting out until every line run through is visible, and CHAIN STITCH the loop up these lines until the last row of Knitting is reached, when slip it on to its pin.

*Edge Stitch.*—The stitches in straight Knitting that begin and end the work are known as the Edge Stitches. They are rarely mentioned in the instructions for Knitting patterns, but they are added as extra stitches in all cases, as they serve to keep the Knitting straight and to form a compact edge. Edge Stitches are Knitted and Slipped alternately.

*Fasten On:* When commencing the Knitting, tie a loop of the thread upon one of the needles.

*Fasten Two Threads together:* Lay the two threads together contrarywise, and KNT a few stitches with them both, or fasten them together with a WEAVER'S KNOT, and Knit the ends in, one upon each side.

*Form a Round.*—Rounds are worked with either five or four pins, and are required in Stocking and other Round

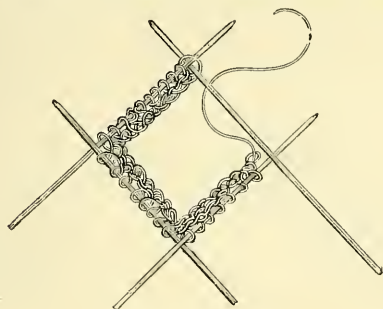


FIG. 511. FORM A ROUND.

Knitting. The Germans use five pins, and the English four pins in this kind of Knitting. To work, as shown in Fig. 511, with four pins: CAST on the number of stitches

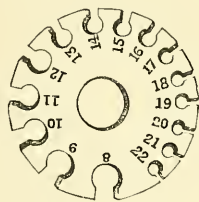


FIG. 512. CIRCULAR GAUGE.

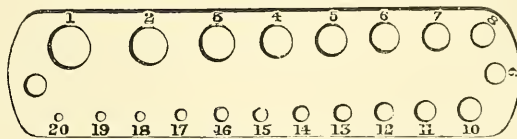


FIG. 513. STRAIGHT GAUGE.

and Knit with it the first stitch upon the first pin, and draw the thread tight, and with it the third pin, up to the first. Work several Rounds, and then SLIP some of the stitches from one pin to another, so that in no place is the division of the stitches the same through all the work.

*Gauge.*—The instrument used for measuring the size of the Knitting pins. These are usually either circular, bell-shaped, or elongated, and are made of wire or steel. In the circular Gauges the outer edges have graduated circular cuts through to the extreme rim, to form what look like the cogs of a wheel; each hole has a number to distinguish it from its fellows, and there is a still larger circular hole in the middle of the instrument. Bell gauges are shaped like a bell, with the same arrangement of holes as the circular. In the elongated gauges the holes are within the outer rim, and occupying the central portion likewise. But as there are upwards of two dozen varieties, two only are illustrated in Figs. 512 and 513. These appliances are employed by wire-drawers, and are essential to the Knitter as well as to the seller of Knitting Needles.

*Hang On.*—Another term for *Cast on* (which see).

*Hole.*—These are formed in open fancy Knitting in the following manner: For a small hole—Make a stitch with an OVER in the previous row, and DROP that stitch without Knitting in the place where the open space is required. For a large hole: In the previous row pass the wool round the pin either two, three, or four times, according to the size of the hole required, and when these OVERS are reached in the next row, KNT the first, PURL the second, and repeat the Knitting and Purling until they are all formed into stitches.

*Increase or Make a Stitch.*—Terms used when the number of stitches upon the pin have to be augmented. The ways of Increasing are as follows: The simplest is the Over or Bring Forward, used for open plain Knitting. It is worked as follows: Bring the wool from the back of the work to the front between the pins, and put it over the right-hand pin ready to KNT the next stitch; form the same Increase when Purling, by passing the thread already at the front of the work quite round the right hand-pin, and bring it back to where it started from, ready to PURL the next stitch. DOUBLE STITCH is another form of

required upon one pin, and KNT or PURL them off on to the three pins. Divide them so that the number of stitches upon each pin are nearly the same. Take the fourth pin

Increasing, and one chiefly used for close work. When stitches are to be Increased at the end of a row, Knit the last stitch but one, make an OVER, and Knit the last

stitch. An increase is also formed by picking up or raising a stitch, thus: Hold the work right side to the front, and put the pin into the work so as to pick up the loop nearest the last one, Knit, pull this up as a loop on the pin, and pass the working thread round the pin and through the picked up loop, to form a stitch, let the loop off the pin as in ordinary Knitting.

*Join Together or Binding.*—To work as shown in Fig. 514: Put the two pins containing the work together, the one holding the longer piece at the back. Take a spare

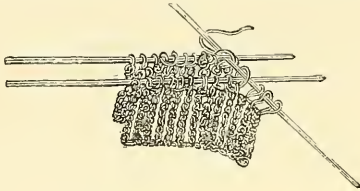


FIG. 514. KNITTING—JOIN TOGETHER.

pin and put it through the first stitch upon the front pin, and the first stitch upon the back, and KNIT the two together; continue to Knit the stitches together in this manner until all are absorbed.

*Knit.*—The first and chief stitch in Knitting, and sometimes called Plain Knitting. There are two ways of making the stitch, the one shown in Figs. 515 and 516

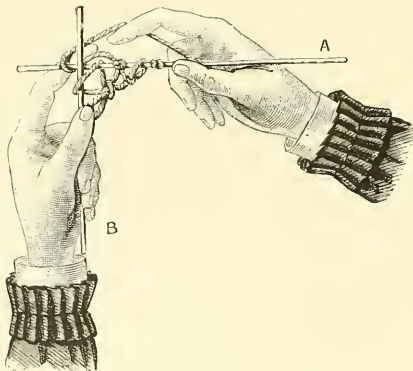


FIG. 515. KNIT—ENGLISH METHOD.

being the English method. To work: Hold the pin with the stitches on in the left hand (marked B), and the pin to which they are to be transferred in the right hand (marked A), and wind the thread round the little finger of that hand, bring it under the third and second finger, and over the first finger, and keep it tight; put the right pin into the front part of stitch, so that the front of the stitch lies across the pins, and slide the right pin behind

the left; then, with a movement of the right forefinger, pass the thread between the pins (see Fig. 516); draw it through the loop and up on to the right pin as a stitch, push the left pin down with the right forefinger, slide the KNIT Stitch off it, and let it drop.

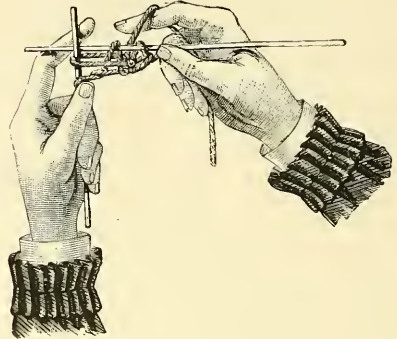


FIG. 516. KNIT—ENGLISH METHOD.

To work in the German method: Hold the hands over the pins, and these between the first finger and

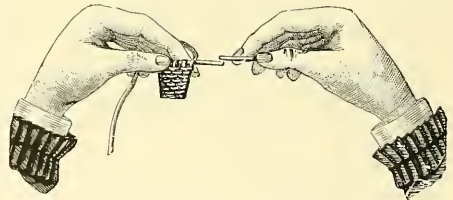


FIG. 517. KNIT—GERMAN METHOD.

thumb of each hand, as shown in Fig. 517, with the thread over the first, second, and third fingers of the left hand, and held tight between the little finger and third finger. Put the right pin through the stitch, but at the back, not front (see Fig. 518), open the stitch out, twist the pin round the thread stretched on the left fingers, draw it through the stitch, with a movement of the left wrist bring the right pin to the front, push the left pin down, and drop the stitch on it. The hands are held closer together than shown in the engraving; they are there divided in order that their position may be made clear. The German manner of Knitting is the quickest, and also, from the stitch being Knit from the back, it lies more smoothly upon the surface. Fig. 518 also gives the appearance of a piece of work with all the front part in the plain loops formed by Knitting. In Round Knitting, this is accomplished by Knitting every Round: In Straight Knitting, where the work has to be turned, the back row is Purl'd,



so that the knots of the Knitting are all at the back, and the loops in front.

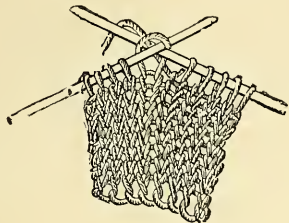


FIG. 518. KNIT.

*Knit from the Back.*—A term used when in English Knitting the Knit Stitch is to be taken at the back as in German Knitting: it is done for the purpose of making the work smoother in that place.

*Knit Three Stitches Together.*—Put the right pin through three stitches on the left-hand pin at the back, and KNIT them as one, or SLIP the first stitch of the three, Knit the two next together, and Slip the first stitch over them and drop it.

*Knit Two Together.*—One of the ways of diminishing, and also known as DECREASE or NARROW; it is illus-

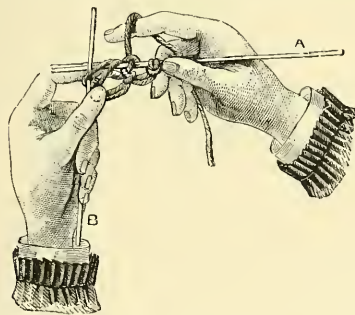


FIG. 519. KNIT TWO TOGETHER.

trated in Fig. 519, and worked thus: Put the right pin (marked A) through two stitches on the left pin (marked B), and KNIT them as one.

*Loop.*—A term used occasionally instead of Stitch.

*Make a Stitch.*—To INCREASE in the various ways described.

*Marks.*—These are used in Knitting patterns to save the trouble of recapitulation. When an asterisk (\*) is twice put, it indicates that the instructions for Knitting between the two asterisks are to be repeated from where the first asterisk is placed to the last, thus: Knit 3, \* Purl 1, Knit 6, Over, repeat from \* twice, would, if written out at full length be, Knit 3, Purl 1, Knit 6, Over, Purl 1, Knit 6, Over, Purl 1, Knit 6, Over. When a row is worked to a certain stitch, and is then repeated back-

wards, either the place is marked by the letters A and B, or by a cross (+). For example: A, Purl 4, Over, Knit 6, B, means that after the stitches a e once worked they are repeated thus: Knit 6, Over, Purl 4. Other marks beside the asterisk and the cross are occasionally used, but they are generally explained in the instructions given with the work.

*Narrow.*—To DECREASE either by Knitting two together or by a TAKE IN.

*Over.*—To INCREASE: In plain Knitting, pass the thread to the front of the work through the pins and back again over the pins; or in Purl Knitting, when the thread is already at the front of work, pass it over the needle and right round it, so that it again comes out at the front. The Over makes a new stitch when Knitted off on the next row, and the method of Increasing by Overs is the one commonly employed in open Knitting patterns.

*Pass a Stitch.*—See Slip Stitch.

*Pass the Thread Back.*—When changing Purling to Knitting, pass the thread which is at the front of the work for Purling to the back.

*Pass the Thread Forward.*—When changing Knitting to Purling, the thread that is at the back of the work for Knitting is passed between the stitches to bring it to the front for Purling. This movement of the thread is generally understood, but not expressed, although the term is sometimes used in old books.

*Pick up a Stitch.*—See Raised Stitches.

*Plain Knitting.*—See Knit.

*Purl.*—Also known as Back, Reversed, Ribbed, Seam, and Turned. It is the stitch next in importance to Knit, and produces the ribs or knots in the front of the work where they are required, or, when worked as the back row,

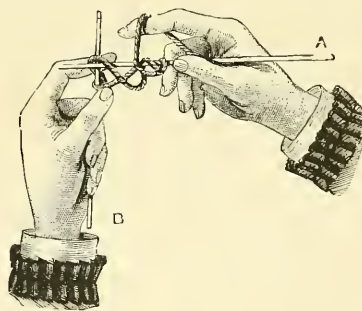


FIG. 520. KNITTING—PURL (ENGLISH METHOD).

gives the appearance of Round Knitting to a straight piece of work. To Purl as worked in England, and as shown in Fig. 52): Hold the thread in the right hand (marked A), and be careful that it is in the front of the work, put the right pin through the stitch in front of the left pin (marked B), lift the thread with the right forefinger, and pass it round the pin, keeping it quite tight, bring the right pin out behind the left, and draw the stitch off.

To work in the German method, as shown in Fig. 521: Hold the hands over both pins, and the pins between the thumb and forefinger of each hand. Bring the thread to the front of the work, pass it over both pins, and hold it tightly over the left hand. Put the right pin through the stitch and before the left pin, and, with a jerk of the left hand, bring the thread behind it, then draw the pin out

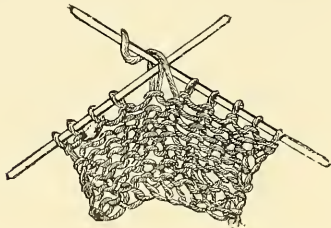


FIG. 521. KNITTING—PURL (GERMAN METHOD).

behind the left pin, and with the stitch on it. The German manner of Purling is the quickest and smoothest. Fig. 521, besides showing how to Purl, gives the appearance of a piece of Knitting which has been Knitted at every back row and Purred in every front row.

*Purl Three Stitches Together.*—PURL the first stitch, put it back on the left pin, draw the next two stitches on that pin over it and drop them, and put the first stitch on the right pin.

*Purl Two Stitches Together.*—Take two stitches on the pin at the same time, and PURL them as one stitch, or Purl the first stitch and put it back on the left pin, and then draw over it the stitch next to it on that pin, which drop, then take the first stitch on to the right pin.

*Quite Round.*—To make an Over in Purl Knitting. See *Over*.

*Raise Stitches.*—Hold the work in the right hand, and with the right pin pick up a loop, then pass the thread through it, and so make a stitch.

*Reversed.*—To make an Over in Purl Knitting.

*Rib.*—Another name for Purl. Rows Ribbed the length of the Knitting are made by KNIT 2 stitches, PURL 2, and repeat to the end, and in the next row Purl the Knitted and Knit the Purred.

*Round.*—When Knitting with four or five pins, each time the stitches have once been Knitted is called a Round.

*Row.*—When Knitting in straight Knitting with two pins, when all the stitches have been Knitted off one pin on to the other it is called a Row.

*Seam.*—A name given to Purl Knitting, but usually indicating the one Purred Stitch down the leg of a stocking, to form the seam, and which aids in counting the stitches.

*Slip.*—To Slip a stitch, proceed thus: Take a stitch off the left pin, and slip it on to the right pin without securing it in any way. The Slipped Stitch in Fig. 522 is shown upon the right pin. To Slip a stitch the

reverse way: Pass the stitch from one pin to the other, taking that part of the loop that is towards you.

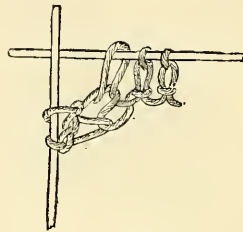


FIG. 522. KNITTING—SLIP.

*Take In.*—One of the ways of DECREASING. The term either means KNIT two or three stitches together, or

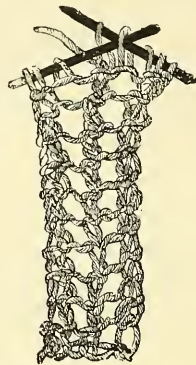


FIG. 523. KNITTING—TAKE IN.

as shown in Fig. 523. SLIP the first stitch, Knit the second, and pass the Slipped Stitch over the Knitted.

*Take In Reversed.*—PURL the first stitch, put it back on the left pin, and draw the second stitch over it.

*Tucked.*—Used when wide or narrow tucks are made as ornaments to the work. To make: When arrived at the spot, KNIT and PURL the rows until sufficient depth is made. Pick up on a spare pin the loops showing of the first row, and place this pin alongside of the one in the Knitting. Knit a loop from one pin and a loop from another together. Be careful to arrange the tuck to fall on the right side of the knitting.

*Turned Row.*—A Purred row, or a row at the back of Straight Knitting.

*Turn Stitch.*—Another name for PURL, which see.

*Widen.*—To Increase.

**PATTERNS AND STITCHES.**—Knitting Stitches, although so few in number, are capable of forming a great variety of patterns, of which the following are a selection:—

*Boule de Neige.*—This forms a raised knob between open parts. CAST ON any number of stitches that

divide into six, for the pattern, and three extra stitches. First row—KNIT very loosely. Second row—Knit three, \* Knit five together, make five stitches of one, thus: PURL and leave stitch on the needle, OVER, Purl, Over, Purl, and then take off, repeat from \*. Third row—Knit. Fourth row—Purl. Fifth row—Knit. Sixth row—Purl. Seventh row—Knit loosely. Eighth row—repeat from second row. In every pattern row the five stitches made in the previous pattern row must be the ones knitted together, so that the raised knobs are formed at the side, and not over the last made ones.

*Brioche Pattern.*—This is also known as Patent Knitting, and is used for warm petticoats, waistcoats, and coverpieds. The name Brioche originated in the stitch being used first to make cushions whose shape resembled a French cake of that name, but which are now obsolete. To work: CAST on the number of stitches required, and that will divide by three. First row—PURL. Second row—SLIP 1, \* OVER, Slip 1, KNIT 2 together. Repeat the second row to the end of the work, always taking care that the Over of the last row is the second of the two stitches knitted together in the new row.

A variety of the stitch is made by Knitting the Over of the last row as the first of the two stitches Knitted together; this alteration turns the knitting from a close piece of work, with perpendicular lines running up it, to a stitch with raised knobs and open places.

Brioche Knitting in two colours is worked upon needles without knobs at the ends, securing the colours one at each end, and alternately working them backwards and forwards.

*Cable Pattern.*—This is also known as CHAIN STITCH. It can be worked either with coarse or fine wool or thread, and with any even number of stitches, and it forms a raised cable in the centre of the work, surrounded with Purred knitting. The raised cable is managed by slipping upon a spare needle 3 or 4 of the centre 12 stitches (according to the width of the strip), and Knitting the remaining number of centre stitches, and then Knitting the ones put on one side; by this means a twist is given to the cable. To work with No. 18 needles and fleecy wool: CAST on 14 stitches, and KNIT first and second rows. Third row—Knit 3, PURL 8, Knit 3. Fourth row—Knit. Repeat third and fourth rows six times each. Seventeenth row—Knit 3, take off 4 stitches upon a spare pin, Knit the next 4, drawing the wool tight, and then Knit the 4 on the spare pin and the 3 still upon the needle. Commence the next cable by Knitting 3, Purling 8, and knitting 3 stitches, as in third row, and repeat from that row.

Another Cable Pattern is made by Knitting long strips of Knitting, and then Plaiting them together.

*Close Pattern.*—This simple stitch is useful for making gloves, knitting heels to stockings, or for anything that requires to be close and warm. CAST on any number of stitches that divide into 2. First row—KNIT 1, SLIP 1, and repeat. Second row—Knit. Repeat these two rows to the end of the work, being careful that the Slipped Stitch of the new row should come always over the Slipped Stitch of the last row.

*Cross Pattern.*—The stitch shown in Fig. 524 is suitable for scarves, counterpanes, and antimacassars. It is worked in strips, and when used for the last mentioned articles the strips are made in contrasting colours and sewn together. It requires fleecy wool and bone needles. To work: CAST on any number of stitches that divide into 6, with four extra for EDGE STITCHES. First and second row—KNIT and PURL. Third row—Knit two,\* OVER three times, Knit one, repeat from \* until within two stitches of the end, which simply Knit. Fourth row—Knit two, \* draw the next six stitches on to the right-hand needle as long loops, and then pass the left-hand needle

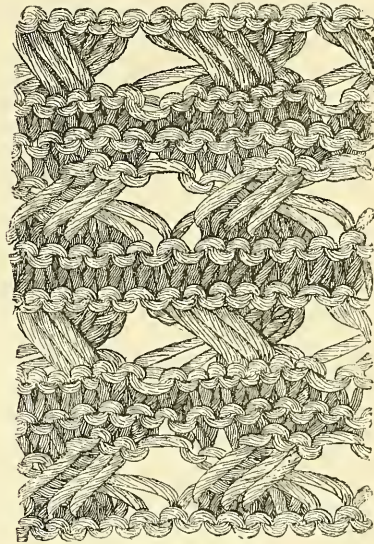


FIG. 524. KNITTING—CROSS PATTERN.

through the first three loops taken on the right-hand needle, and draw them over the other three, keeping them in regular order; put all six loops back on the left-hand needle, and knit them one after the other. Repeat from \* to within two stitches at the end, which Knit. Fifth row—Purl. Sixth row—Knit. Seventh row—as fourth. Repeat fourth, fifth, and sixth rows to the end of the pattern.

*Double Knitting Pattern.*—There are two ways of Knitting this stitch so that the fabric, although only knitted with two needles and at one time, has the appearance of two pieces of knitting laid together. Double Knitting is suitable for all warm articles, such as comforters and petticoats. It is worked with fleecy and fine wools upon pins suitable to the thickness of the wool. To work: CAST on an even number of stitches, and add EDGE STITCHES, which always KNIT. First row—Knit one, and put the wool twice round the pin; when doing so, bring the wool to the front between the pins, SLIP a stitch, and put the wool back; repeat. Second row—Knit the



Slipped Stitch, with the wool twice over the pin, and slip the Knitted Stitch, bring the wool to the front before Slipping, and pass it back afterwards. Repeat these two rows to the end of the work.

Another Way.—This is worked on the wrong side, and turned inside out when finished. To work: CAST ON an even number of stitches, and two extra for EDGE STITCHES, which always KNIT. First row—wool in front, PURL 1, SLIP 1, continue to the end, always keeping the wool in front of the needle. Second row—slip the Purlled Stitch and Purl the Slipped.

*Dutch Corn Knitting Pattern.*—Hold the work in the left hand, also the wool, and, instead of making a stitch in the ordinary manner, wind the wool round the little finger to keep it from slipping, insert the right-hand pin into the stitch, and let it draw the wool from the back of the work to the front through the stitch. The stitch on the left pin is then let go, and the wool on the right pin makes the new stitch. Repeat for every row.

*Fancy Patterns (1).*—The open pattern, shown in Fig. 525, is a useful one for working scarves and small shawls in. It should be worked with fleecy wool and ivory needles. To work: CAST ON an even number of

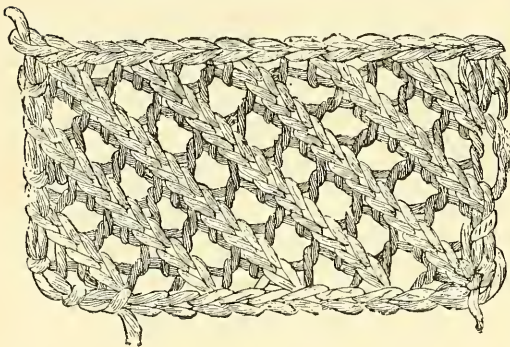
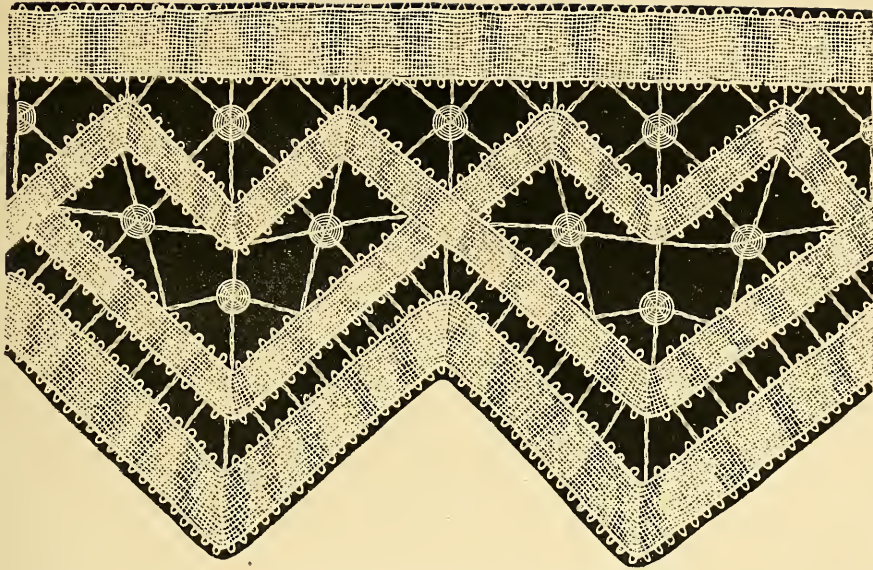


FIG. 525. KNITTING—FANCY PATTERNS.

stitches, and two extra as an EDGE STITCH upon each side, which KNIT and SLIP alternately. First row—\* OVER, Knit 2 together; repeat from \* to the end of the row. Second row—PURL every stitch. Repeat the first and second row for all the pattern.

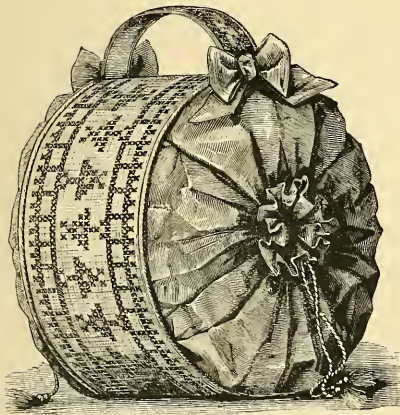
(2).—The pattern given in Fig. 526 is useful for counterpanes, and is worked in strips with No. 8 Strutt's cotton and No. 17 needles, or with fleecy wools and bone pins for couvrepieds. The stitches require careful counting, and attention should be frequently given to the direction of the slanting lines, that they diverge from and join each other as drawn. The lines slanting from left to right are formed by Knitting two stitches together, the ones slanting from right to left by Slipping 1, Knitting 1, and passing the Slipped Stitch over knitted; this is called Take In in the directions. When decreasing the diamonds in the pattern, and Knitting stitches together, always Knit them from the back of the stitch, as, by so doing, the

stitches that are dropped lie flatter. To work: CAST ON twenty-nine stitches and PURL back. First row—KNIT 1 \*, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 1, OVER, TAKE IN, OVER, TAKE IN, OVER, TAKE IN, OVER, Knit 1, repeat from \*; there will be thirty-three stitches now upon the needle. Second and all even rows—Purl. Third row—Knit 1, \*, Knit 2 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 3, OVER, TAKE IN, OVER, TAKE IN, OVER, TAKE IN, Knit 1, repeat from \*. Fifth row—Knit 2 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 5, OVER, TAKE IN, OVER, TAKE IN, OVER, Knit 3 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 5, OVER, TAKE IN, OVER, TAKE IN, OVER, TAKE IN. Seventh row—Knit 1, Knit 2 together, OVER, Knit 2 together, OVER, Knit 7, OVER, TAKE IN, OVER, TAKE IN, Knit 1. Ninth row—Knit 2 together, OVER, Knit 2 together, OVER, Knit 1, OVER, Knit 2, Knit 3 together, Knit 2, OVER, Knit 1, OVER, TAKE IN, OVER, Knit 3 together, OVER, TAKE IN, OVER, Knit 1, OVER, Knit 2, Knit 3 together, OVER, TAKE IN, OVER, Knit 1, OVER, TAKE IN. Eleventh row—Knit 1, Knit 2 together, OVER, Knit 3, OVER, Knit 1, Knit 3 together, Knit 1, OVER, Knit 3, OVER, TAKE IN, Knit 1. Thirteenth row—Knit 2 together, OVER, Knit 5, OVER, Knit 3 together, OVER, Knit 5, OVER, Knit 2 together. Fifteenth row—Knit 2 together, OVER, Knit 1, Knit 3 together, Knit 1, OVER, Knit 3, OVER, Knit 1, Knit 3 together, Knit 1, OVER, Knit 3 together, OVER, Knit 1, Knit 3 together, Knit 1, OVER, Knit 2 together, SEVENTEENTH ROW—Knit 1, OVER, TAKE IN, OVER, TAKE IN the three stitches at the top of the diamond, OVER, Knit 5, OVER, Knit 3 stitches together at top of diamond, OVER, Knit 1, OVER, Knit 1, OVER, Knit 1, OVER, TAKE IN three stitches, OVER, Knit 5, OVER, Knit 3 together, OVER, Knit 2 together, OVER, Knit 1. Nineteenth row—Knit 2, \*, OVER, TAKE IN, OVER, TAKE IN, OVER, Knit 1, Knit 3 together, Knit 1, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 1, OVER, repeat from \*, end at Knit 1. Twenty-third row—Knit 2 together, \*, OVER, TAKE IN, OVER, TAKE IN, Knit 1, Knit 2 together, OVER, Knit 2 together, OVER, Knit 1, OVER, repeat from \* at the end, Knit 2 together instead of the first Knit 1. Twenty-fifth row—Knit 1, OVER, Knit 1, OVER, \* TAKE IN, OVER, TAKE IN, OVER, Knit 3 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 2 together, SLIP 1, Knit 1, SLIP 1, repeat from \* at the end instead of last, Knit 2 together, Knit 1, OVER, Knit 1. Twenty-seventh row—Knit 2, \* OVER, TAKE IN, OVER, TAKE IN, OVER, TAKE IN, Knit 1, Knit 2 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 2 together, OVER, Knit 3, repeat from \* at the end, Knit 2 instead of 3,

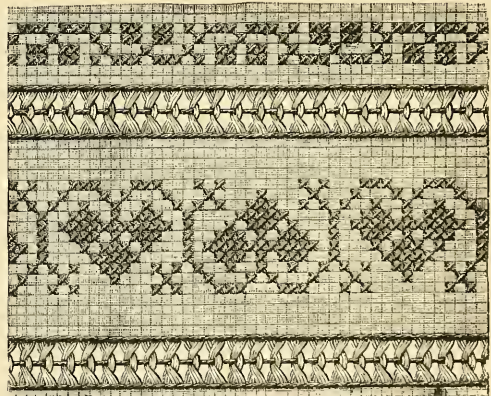


No. 167. FURNITURE LACE FOR MANTEL OR TABLE BORDER.

Materials required: Ecu braid of two widths, and ecru-coloured thread. The braid should be that woven with a picot edge. To work: Tack the braid to a foundation in vandyke lines, OVERCAST it well together at the points, and make the BARS and ornamental WHEELS. Untack the braid from the foundation, and use the lace as an edging.



No. 168. DRUM WORK-BASKET.

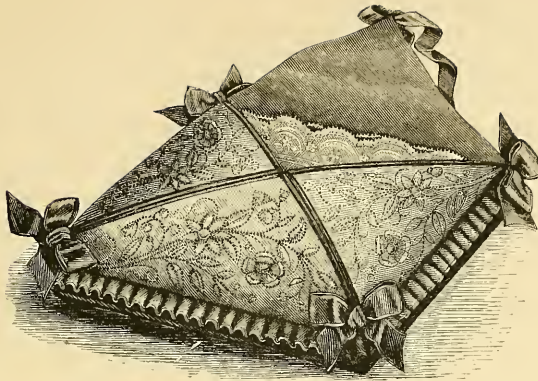


No. 169. CROSS STITCH PATTERN FOR DRUM WORK-BASKET.

Foundation of Basket, a round of millboard 5 inches in width, and a handle of the same, 8 inches long, and 2½ inches wide. The lining is of dark purple or blue Surah silk, and is sewn to the millboard, and gathered with draw strings at each side. To work: Cut out the size of the millboard in Java canvas, embroider the wide strip with the pattern shown in detail in No. 169, and take the edging of the pattern only to work on the handle. Work in CROSS STITCH, and with coloured filocelles. Bind the Java canvas to the millboard with ribbon, and make up the ribbon bows, and place them at the ends of the handle. Use a handsome silk cord for the draw strings.

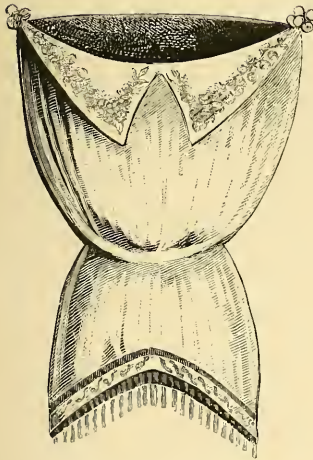






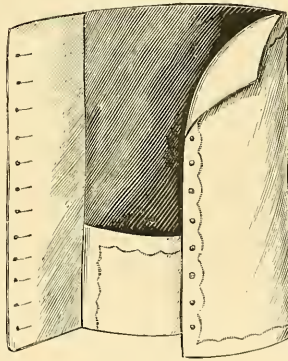
No. 170. HANDKERCHIEF SACHET.

Made of a Liberty's Oriental handkerchief, lined with Surah silk, and trimmed with ribbon. To make: Cut the handkerchief to shape, line it, and bind it with ribbon. Embroider the design with SATIN STITCH, make ruches and bows of ribbon, and sew them on to the Sachet.



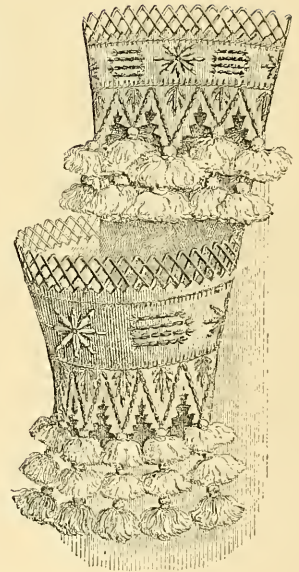
No. 171. WALL POCKET.

Foundation, a stiff cardboard back, covered with plain velvet, 12 inches square, with the lower corners rounded off. For the Bag, take a piece of satin or brocaded silk, 20 inches wide and 24 inches long, and ornament one edge with a strip of BULGARIAN EMBROIDERY and a ball fringe. Cut the upper edge of the satin down the centre for 5 inches, turn the two points over, stiffen them with buckram, and trim with Bulgarian embroidery. Make up the Pocket by gathering the satin 6 inches from the bottom edge, and sewing it to the lower edge of the cardboard. Line the satin, sew it to the cardboard back, and finish with ribbon bows.



No. 172. FOOT MUFF.

Made of crimson baize, 4 feet by 3 feet 6 inches, and grey baize 2 inches larger every way. To make: Fold the crimson baize in half the short way, and cut out from one end the two corners, measuring a square of 12 inches. Lay the two coloured baizes together, the grey undermost. Fold the grey baize over the crimson, to the depth of 2 inches, all round. Scallop the grey edges, and BUTTONHOLE them to the crimson baize. Turn up the flap left where the squares have been cut out, and form with it the pocket for the feet. Finish with wooden buttons and silk buttonholes. When the feet are in the Muff, it is buttoned to the knees of the wearer.



No. 173. WIDE POCHE.

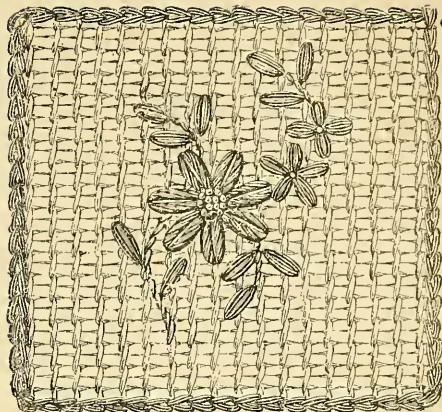
Foundation, a small wicker basket. Embroidery worked on bands of soldier's scarlet cloth. To work: Cut out the bands, and vandyke their edges. Work the stars, in pale blue Berlin wool, in RAILWAY STITCH, and the rest, with deep carnation-coloured purse silks, in BACK and FEATHER STITCHES. Make the tassels of the wool and silk combined, and BUTT-HOLE the bands to the foundation.





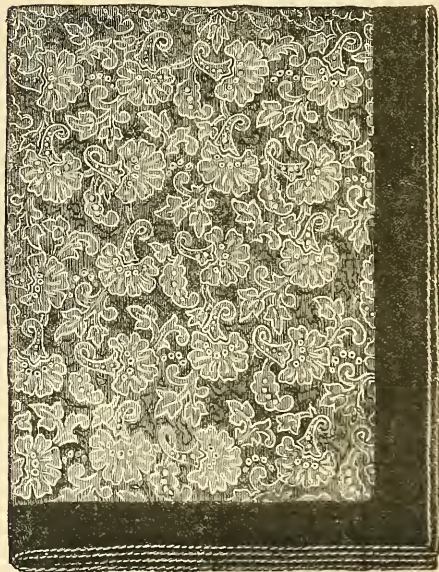
No. 174. WALL POCKET FOR LETTERS.

Foundation material, dark brown kid, embroidered with shades of bright brown filosselles, and ornamented with fine brown silk cords. To work: Cut a strip of leather or kid, 14 inches long, and  $5\frac{1}{2}$  inches wide, scallop out the top as shown, and work the running border in BACK STITCH, and the top medallion in SATIN STITCH, COUCHING the fine cord round the flowers and leaves and stems. Cut out three Pockets in kid, each 5 inches wide and 4 inches high, work the designs shown on them in Satin Stitch and Couching, sew them to the foundation, and border with the cord. Finish the Wall Pocket with a mill-board back, and sew a handsome cord on as an edging.



No. 175. SQUARE FOR COT QUILT.

The foundation is worked in CROCHET TUNISIAN with white Saxony wool, the design in pink or blue single Berlin wool, and with CREWEL STITCH. To work: CAST on 18 stitches, and work 18 rows in IDIOT STITCH. Border this square with a row of SINGLE CROCHET, worked with the coloured wool. Use the same coloured wool to form the flowers and leaves, and finish the flower centres with FRENCH KNOTS.



No. 176. GENTLEMAN'S SACHET.

The Sachet is of large size, and is intended for gentlemen's use. The cover is made of silk brocade, finished with a border of plush and a silk cord; the inside lining and pockets are of quilted satin. To work: Cut a piece of brocade, 18 inches long, and 8 inches wide. Outline the flowers on this brocade by COUCHING round them fine gold cord, and work in their centres, with FRENCH KNOTS and SATIN STITCHES, in coloured silks. Cut bands of plush, 2 inches wide, and sew these round the brocade. QUILT the lining and the pockets, sew them inside the cover, and hide the joins at the edges with a wide silk cord OVERCAST over them.

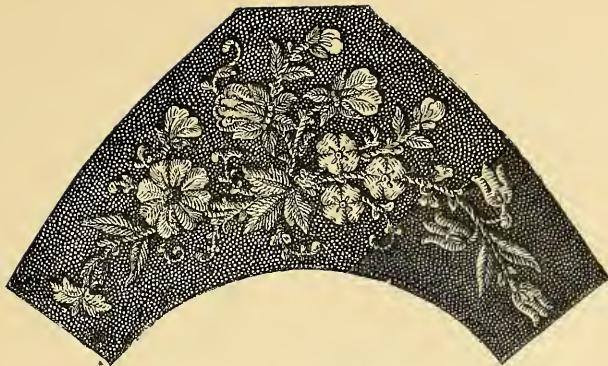






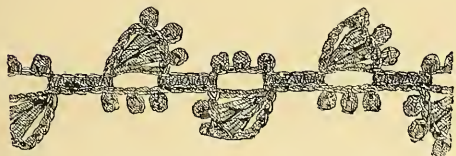






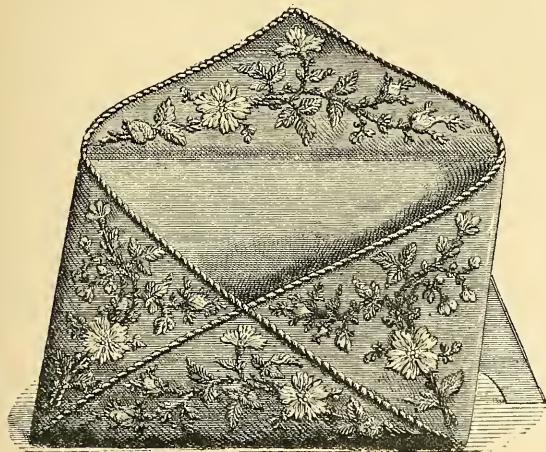
No. 181. TOE OF CHILD'S SLIPPER.

Worked upon rough cloth, with crewel wools. To make: Cut the cloth to the size of the child's shoe, and work the toe in SATIN and ROPE STITCH with crewels of natural shades; sew the rough cloth to a slipper sock, and edge with a silk cord or narrow fur trimming.



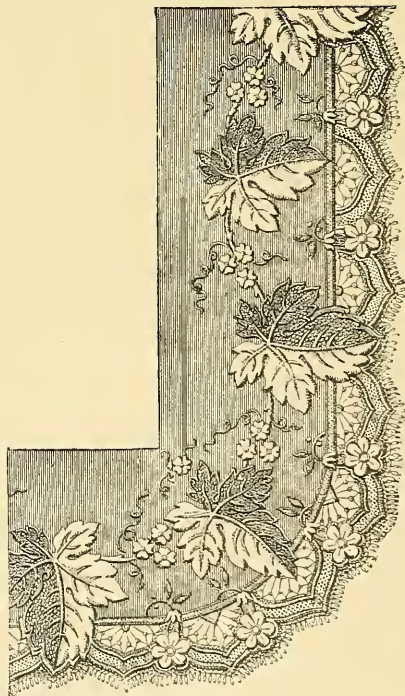
No. 182. CROCHET EDGING FOR A PINCUSHION.

Worked with coarse crochet cotton. First row: 6 CHAIN, 4 Chain to make a PICOT, 1 Chain, repeat from 4 Chain twice; 10 Chain,\* cotton round the hook twice, and a LONG TREBLE into the seventh Chain; 4 Chain to make a Picot, and repeat from \* twice, then repeat from the commencement of the row. Second row: Like the first, except that 6 DOUBLE CROCHET are worked over every 6 Chain of the last row, and the 3 Picots above the Long Trebles, the Long Trebles above the Picots.



No. 183. PHOTO STAND SACHET.

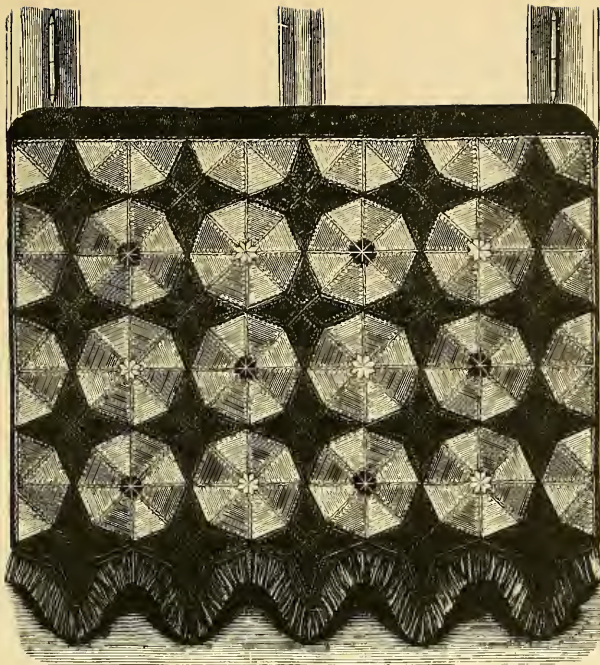
Foundation and stand of strong millboard. Sachet, a square of ribbed silk. To work: Cut the square, as shown, into four flaps, embroider these with flowers in natural colours, and with filosselles in SATIN and DOT STITCHES. Sew three flaps together, surround with a silk cord, and carry the cord round the fourth, which is open. Glue the back of the sachet, and the back of the extended flap, to the millboard mount.



No. 184. HANDKERCHIEF BORDER.

Material for centre, fine white cambric; edging of white lace. To work: Trace the design upon the cambric, and work with French embroidery cotton in RAISED SATIN, OVERCAST, SATIN, and FRENCH KNOT STITCHES.





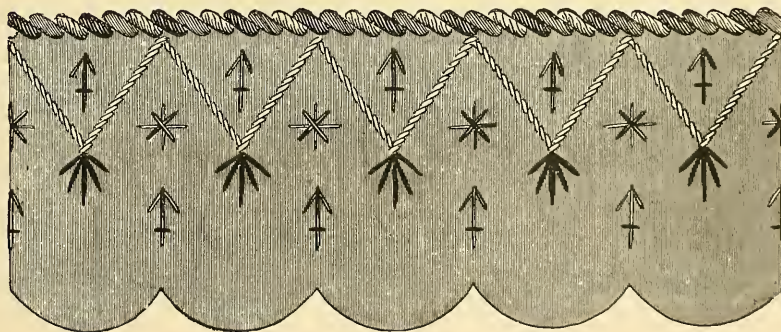
No. 185. WINDOW SILL VALANCE OF PATCHWORK.

Materials required : Black velvet background, patches of silk and satin, and some filossels. To work : Cut out the octagon stars, allowing two shades of one colour to each, such as two shades of grey, two of crimson, and two of olive green. TACK the patches together, and conceal the tacking threads with lines of FEATHER or CORAL STITCHES. BUTTONHOLE each star to the foundation velvet, and work connecting lines on that from one star to the other, as shown.



No. 186. WHITE EMBROIDERY FOR UNDERCLOTHING.

Worked, with French embroidery cotton, on fine white linen. To work : Trace the design, and work it over in RAISED SATIN, OVERCAST, ROPE, and POINT DE POIS STITCHES.

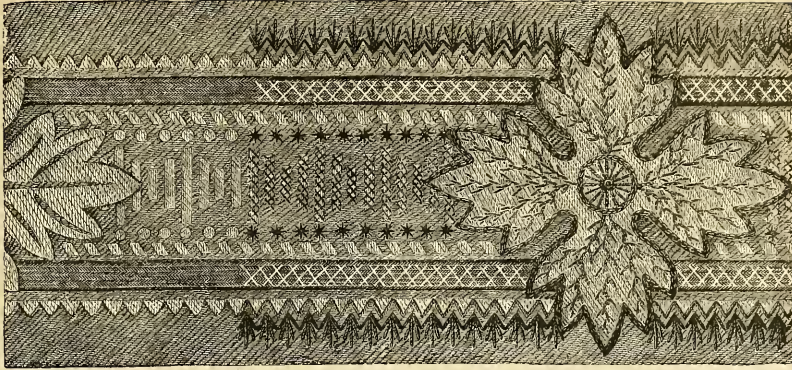


No. 187. CLOTH EDGING FOR BOOK SHELVES.

The shelves are of plain wood, and, to hide their edges, strips of cloth ornamented with embroidery are used. To work the Edging, cut a strip of cloth the length of the shelf, and 2 inches in width ; scallop one edge, and OVERCAST the other with double Berlin wool. Work the pattern with two distinct coloured filossels, in CREWEL and SATIN STITCHES.

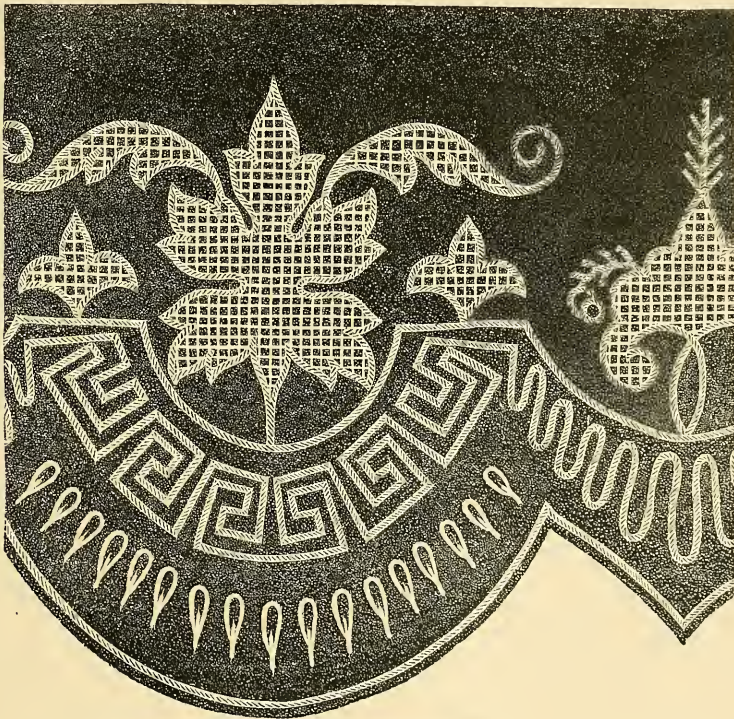






No. 188. EMBROIDERY FOR TENNIS APRON OR DRESS APRON.

The Embroidery is worked upon a band of one colour, and then laid upon material of a contrasting shade. For a Tennis Apron it is worked on scarlet twill, and laid upon grey or white twill; for a Dress Apron, to the scarlet band blue stars are appliqué, and the embroidery is laid on a black foundation. To work: Cut out the stars in grey or blue materials, lay them on the scarlet band, and work them round with CHAIN STITCH. Finish their centres with FEATHER STITCH and BUTTONHOLE. Work on the scarlet material in HERRINGBONE, SATIN, and CROSS STITCH. Use old gold, pale blue, and deep crimson filosselles, for the Embroidery.



No. 189. BRAIDED MANTEL BORDER.

This design is also suitable for a wood basket or a table border. It is worked on dark cloth, with fine gold-coloured braid, and the centre fillings made with purse silk. To work: Trace the design, and BACK STITCH the braid round the whole outline. For the fillings, make crossbars of the strands of purse silk, and secure the bars where they meet with a back stitch. The Border can be worked either upon maroon, navy blue, olive green, or black cloth, with black and gold, plain gold, or fancy braids.

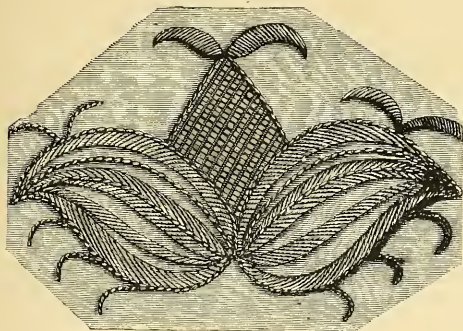






No. 190. D'O'LEY OF MUSLIN, LACE, AND TULLE.

Cut circles, 5½ inches in diameter, in thin muslin and tulle; arrange on the muslin dried leaves and grass, and gum them down; sew the tulle circle over them, and trim with two rows of fine lace put on very full; sew a row of gold beads over the join between lace and tulle.

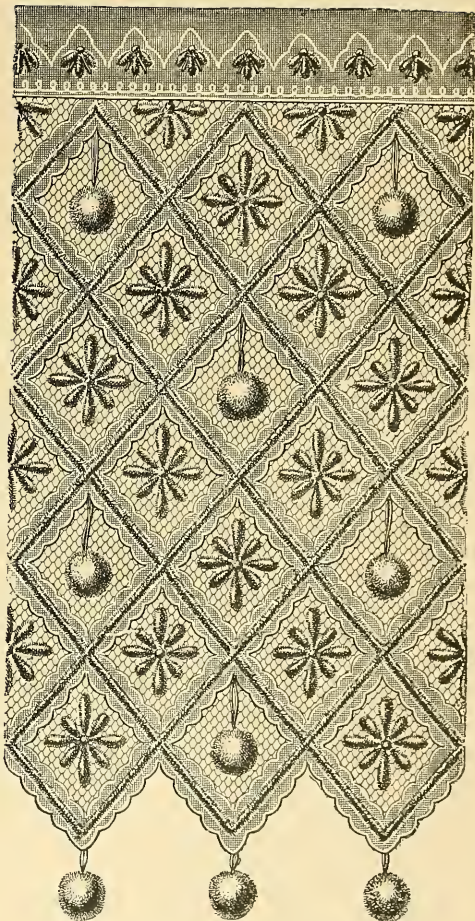


No. 191. DETAIL OF CHAIR BACK.



No. 192. CHAIR BACK OF DRAWN WORK, LACE, AND EMBROIDERY.

The border of this Chair Back is one-third of the length of the material, and is made by sewing insertion lace between wide rows of DRAWN WORK. The narrow edge round the Toile Colbert centre is of Drawn Work and Lace. For the Embroidery, work the detail shown in No. 191. Work, in SATIN and OVERCAST STITCHES, with Oriental silks.

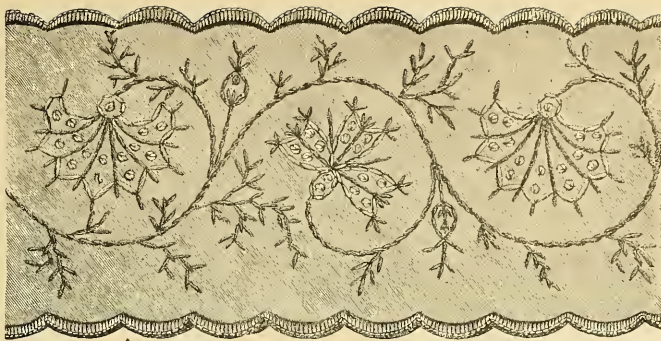


No. 193. EDGING FOR MUSLIN WINDOW BLIND.

The net foundation is bought with the white vandykes already arranged, and the work consists in sewing a line of Arrasene silk along these lines, working the stars, and hanging on the plush balls. To work: OVERCAST the Arrasene with filoselle to the foundation, work the stars in SATIN STITCH, with Arrasene, and hang on the plush balls with loops of filoselle.

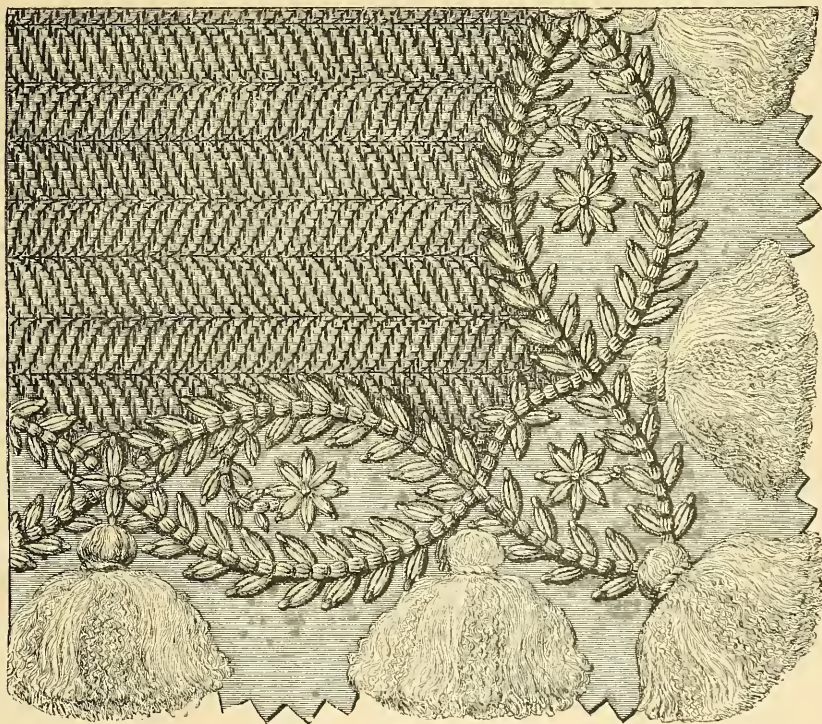






No. 194. TRIMMING FOR CHILDREN'S SUMMER FROCKS.

Materials required: Brown holland or white piqué for the foundation, crewel wool or ingrain cotton for the embroidery. To work: Trace the design upon the foundation strip, and scallop the edges, which work round with BUTT-HOLE STITCH. Work the design, in two shades of one colour, in CREWEL STITCH and POINT DE POIS.



No. 195. BORDER FOR TABLECLOTH OR PERAMBULATOR RUG.

Materials required: For the centre, a piece of tapestry cloth; for the Border, a piece of plain cloth matching the darkest colour used in the centre, and double crewel wools and silks of a lighter shade, but of the same colour, as the plain cloth. To work: Cut one edge of the plain cloth in scallops, and TACK this edge to the centre piece. Work the spray design in RAILWAY STITCH with the double crewels, and COUCH down two strands of the same wool to form the curved lines. Use the silk to make the Couching stitches, and to fill in the centres of the rosettes. To make the tassels, wind strands of wool round a card, cut and tie them, ravel out some silk, lay this over them, and retie with the silk strands.

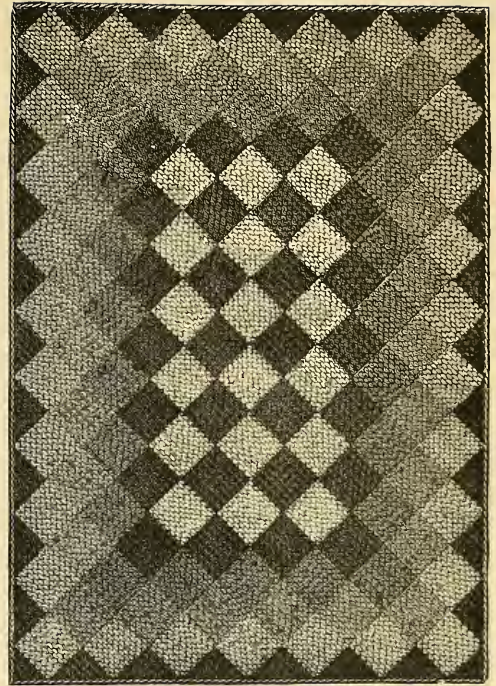






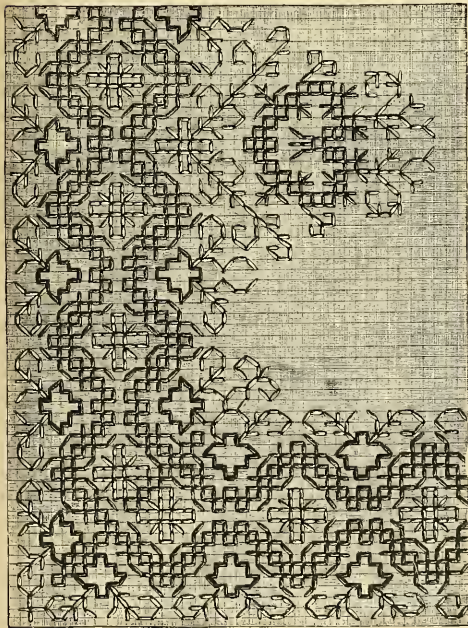
No. 196. D'OYLEY IN ROMAN WORK.

Worked on fine linen, with French Embroidery cotton. To work: Trace the design, OVERCAST the outline, and connect it to the border with fancy PICOTS. Work the border in BUTTON-HOLE STITCH, and cut away the spare linen.



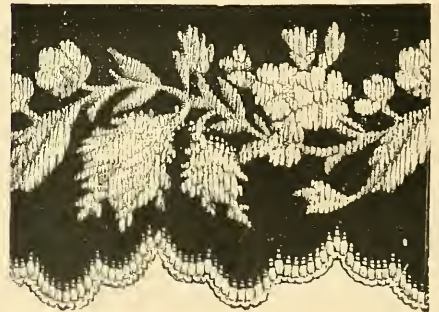
No. 197. KNITTED QUILT FOR BASSINETTE.

Worked in four shades of one colour, with Laine de Vienne or single Berlin wool, and needles No. 11. To work: For a perfect square, CAST on 40 stitches, and KNIT in Plain Knitting an exact square; for the border of half squares, cast on 40 stitches, and decrease by KNITTING 2 together at the beginning of every alternate row, until only 2 stitches remain on the needle. Sew the various squares together in the arrangement of colour given in the pattern, line the Quilt with thin silk, and sew a coloured cord round the edge, or make a long fringe with the spare wool.



No. 198. SQUARE LAMP MAT IN HOLBEIN EMBROIDERY.

Materials, Java canvas, and ingrain silks of three shades. To work: Execute the entire design in HOLBEIN STITCH, and put in the three shades of colour as indicated by the dark or light printing. The same design worked on Toile Colbert is used for window blinds as in Holbein Stitch; both sides of the work are alike.

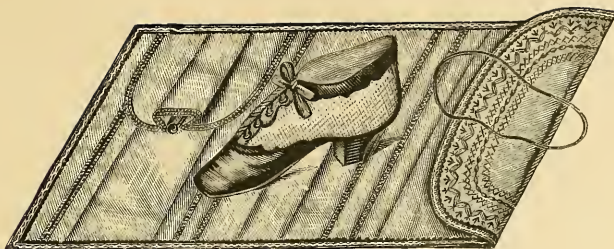


No. 199. BORDER FOR BABY'S HEAD SHAWL.

Foundation, either blue or scarlet flannel. Embroidery worked with white, unbleached silk. To work: Scallop out edge of shawl, and work it round with BUTTONHOLE STITCH; trace the design above it, and execute it in SATIN STITCH.

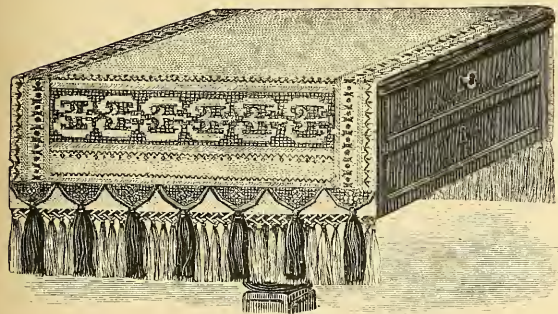






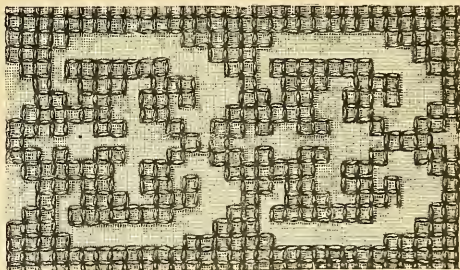
No. 200. LAWN TENNIS SHOE CASE.

Materials used: American cloth of a thin make, brown holland, blue worsted braid, and blue crewels. To make: Cut a piece of American cloth, and one of holland, 24 inches in length, and 12 inches wide. Round the edge of one of the lengths, and embroider the American cloth with crewels in CROSS and VANDYKE STITCHES. Make two full holland pockets, and sew them to the holland, one on each side of the length of the material, and at a little distance from each other. Bind the holland and the American cloth together with braid, and make divisions by stitching down lines of blue worsted braid to the holland. Finish with a strap, or button and buttonhole.

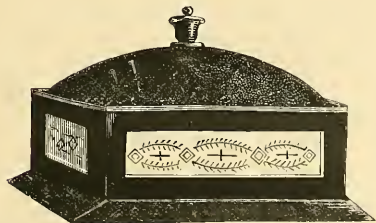


No. 201. SIDEBOARD CLOTH.

The foundation material is of crinkle cloth, or diaper cloth, with the border woven in the stuff. The embroidery is worked so as to bring the pattern out in relief, by filling in the background at the sides of the cloth; at the long edges the embroidery is placed between the woven lines. To work the sides, fill in the background with HOLEEIN STITCH, as shown in No. 202, with crewel wool. For the lines, work in CROSS STITCH, in ROPE, CORAL, FEATHER, and DOT STITCH.



No. 202. DETAIL OF SIDEBOARD CLOTH IN HOLEEIN STITCH.



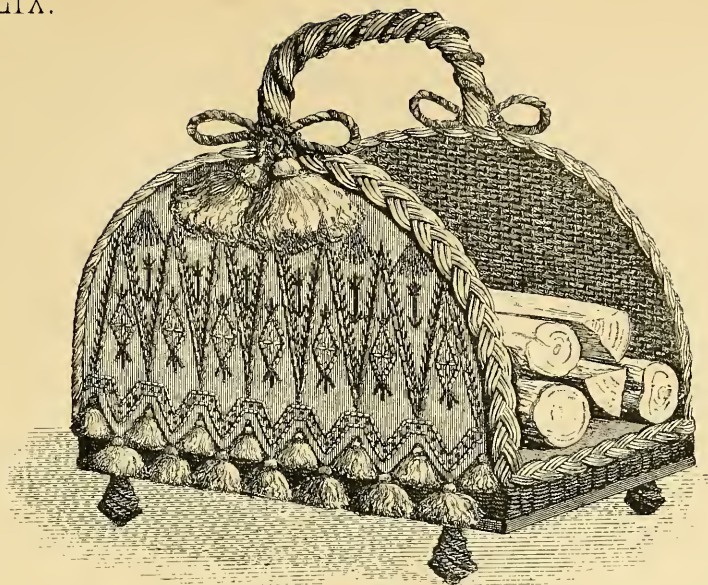
No. 203. LEAD PINCUSHION.

The foundation of the Pincushion is a square of lead, sunk in a wooden frame. Above the lead a cushion, stuffed with horsehair, and covered with black velvet, is sewn, and the wooden frame is concealed with black satin, to which a panel of old gold-coloured silk is Appliqué. To work: Cut out the panel, and work the pattern shown in No. 204 in FEATHER STITCH, with crimson purse silk. APPLIQUÉ to the black satin, and COUCH a crimson silk cord round the panel.



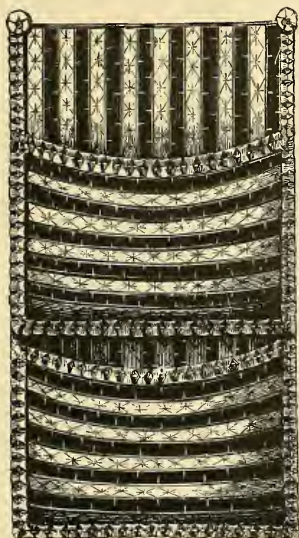
No. 204. EMBROIDERY OF LEAD CUSHION.





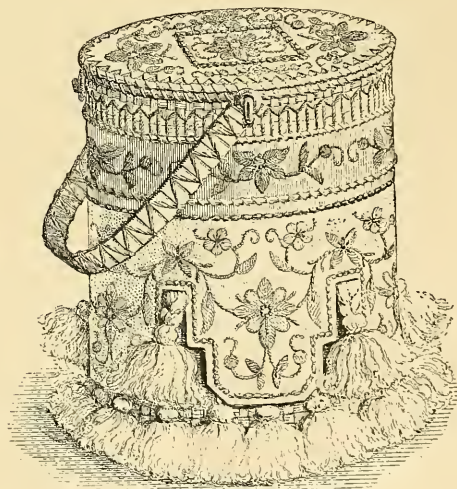
No. 205. WOOD BASKET.

Foundation, a black wicker Basket, with gilded handle. The sides of Basket are covered with a deep cloth valance, embroidered with single Berlin wools or crewels, and finished with wool tassels. To work: Cut out dark blue cloth to fit the side, and vandyke one edge. Work the pattern in POINT LANCE, BACK STITCH, and FRENCH KNOTS, in old gold and bronze colours, on the cloth. Finish with tassels of wool.



No. 206. WALL POCKET FOR DRESSING-ROOM.

Made of striped red and white ticking, and used for holding toilet necessities. Size of foundation, 12 inches by 7 inches; of Pockets, 4 inches by 7 inches. To work: Work stars, in SATIN STITCH, and with dark blue filosselles, down all the white stripes of the ticking. Line the Pockets with blue quilted alpaca, and finish the Pockets and edge with a ruche of blue ribbon.

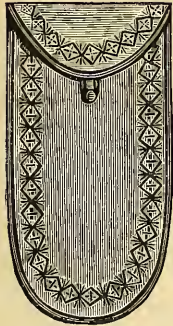


No. 207. WORK TUB.

Foundation, an American flour tub. The lid is covered with soldier's blue cloth, and a deep valance of the same material bides the Tub, while the wooden handle is also covered with the cloth. The cloth on the lid should be of a light blue, and that on the Tub of a darker shade. To work: On the lid cover embroider the pattern with SATIN STITCH, in shades of pale yellow and pink silks; on the Tub cover work in SATIN, CREWEL, and ROPE STITCHES, and with carnation-coloured silks. Make the tassels of Berlin wool, to which add strands of all the coloured silks used in the embroidery.







No. 208. BOOT BAG.

Materials required : Brown holland, scarlet braid, and scarlet in-grain cotton. To work : Cut one piece of holland, 13 inches by 6 inches, and another 16 inches by 6 inches. Round both edges of the longest strip, and one of the shortest. Work, in **HOLBEIN STITCH**, the bordering shown, as an edging to both pieces, sew them together, and bind round with the braid. Make a flap by turning the long piece over the shortest, and finish with a button and buttonhole.



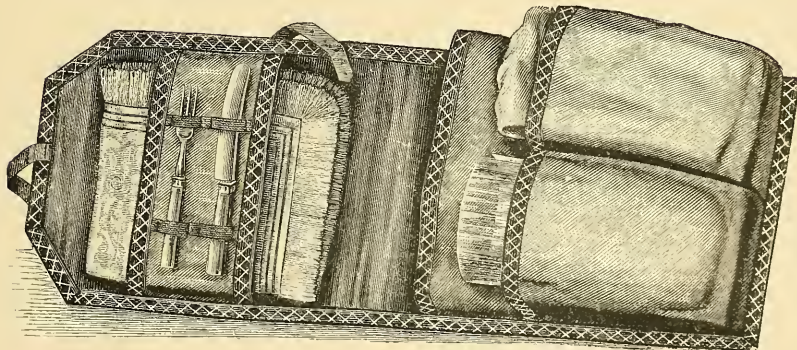
No. 210. CIGAR CASE.

The materials used are two shades of grey kid, two shades of ruby-coloured purse silks, and ornamental grey silk cord. To work : Trace the design and initials on the lightest coloured kid, and work in **RAISED SATIN STITCH**. Appliqué to the dark kid, and surround the panel with the ornamental cord. Work the design on the dark kid, in **SATIN STITCH**, with the darkest ruby silk.



No. 209. SPECTACLE RUBBERS.

Cut four pieces of thin card,  $2\frac{1}{2}$  inches long, and shape like a pear. Cover two with dark kid, and embroider them with a butterfly in **SATIN STITCH**. Pad the other two, cover with chamois leather, and sew on to the kid, to form the inside of the Rubbers. Take a small curtain ring, and cover it with **SINGLE CROCHET**, worked in purse silk. Sew the Rubbers on each side of this ring, leaving enough space for a narrow ribbon to be run through the ring.

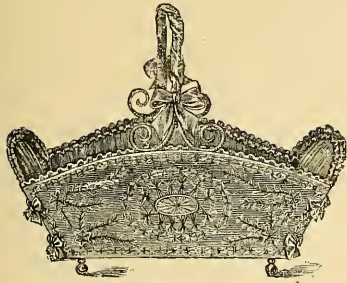


No. 211. LUNCHEON CASE.

Materials required : Waterproof cloth, dark brown holland, and navy blue dress braid. To work : Cut out the waterproof cloth, and line it with the holland. Make a large double pocket, to hold a nickel silver tumbler and a sherry flask; a wide pocket, to hold sandwich case, and a strap for table napkin, and knife and fork. These pockets are all made of holland, bound with braid, and the articles should fit them tightly. Ornament the braid with **HERRINGBONE STITCH**, worked in scarlet or white silk.

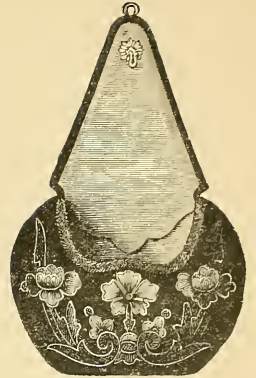






No. 212. KEY BASKET.

Foundation of wicker, covered with cloth, and worked with CLOTH EMBROIDERY. The Basket is lined with silk, and finished with a frill of ribbon.



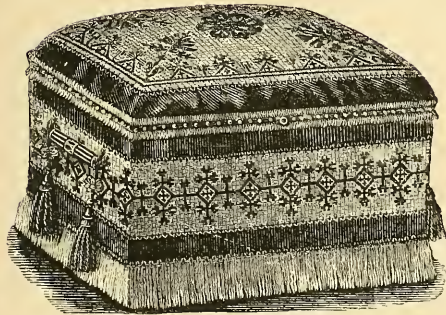
No. 213. WATCH POCKET.

Foundation of millboard; lining of pale blue rep silk; Bag of dark blue velvet, embroidered with SATIN STITCH; flowers edged with COUCHED lines of gold thread.



No. 214. DOLL'S TROUSSEAU BASKET.

Basket of wicker; trimming of ribbon and lace; lining of blue satcen.



No. 215. BOX PINCUSHION.

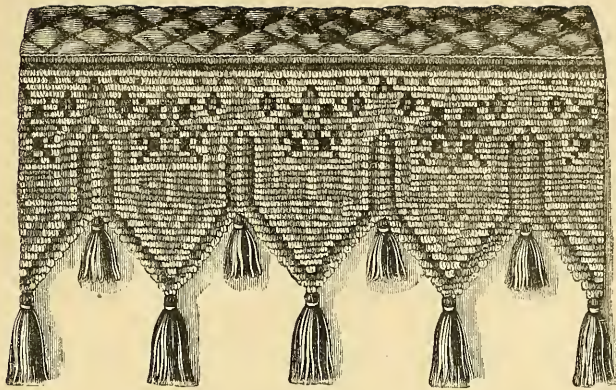
Foundation, a cigar Box; covering of German canvas, worked with CROSS STITCH; trimming, plush ribbon, silk fringe, and tassels and gimp.



No. 216. WORK-BASKET.

Foundation, an ordinary wicker Basket, which is worked with HOLBEIN STITCH, and lines of coloured tinsel sewn on between the work; edging of fine wire, covered with BUTTONHOLE; lining of silk; ribbons of silk.





NO. 217. GOBELIN WINDOW SEAT VALANCE.

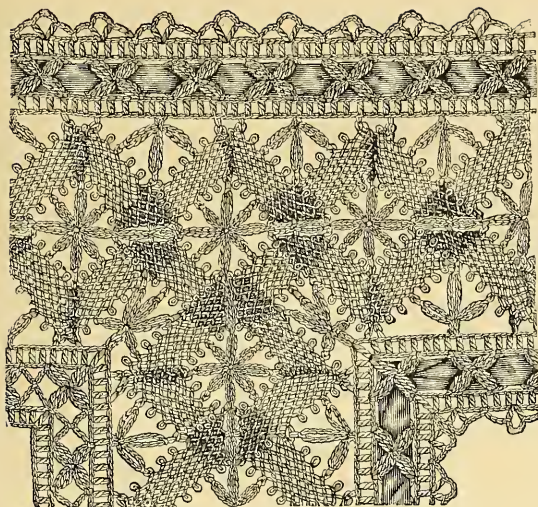
To work the Valance, *see* GOBELIN TAPESTRY. Finish with tassels matching the colours used; and for the Window Seat use quilted satin sheeting.



NO. 218. TAPESTRY SCREEN (*see* TAPESTRY).

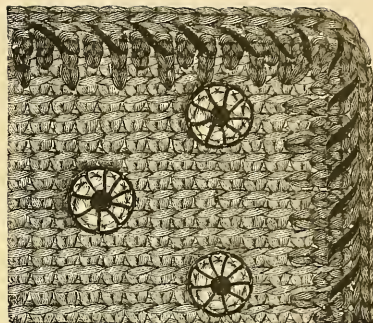






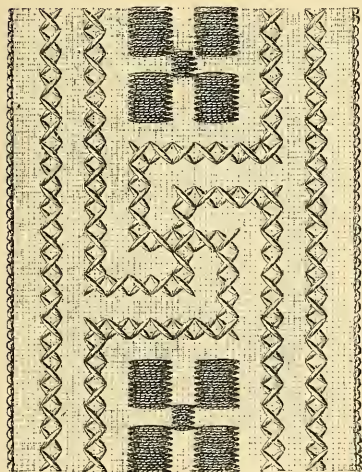
NO. 219. HANDKERCHIEF BORDER OF MIGNARDISE BRAID AND CROCHET.

To work : Sew the centre Braids together to form open diamonds, and connect them together with CHAIN STITCH loops. Work the Borders in rows of SINGLE CROCHET and CROSS TREBLES, and edge with Single Crochet loops. The Braid is taken down the centre of the Handkerchief, as well as round the sides.



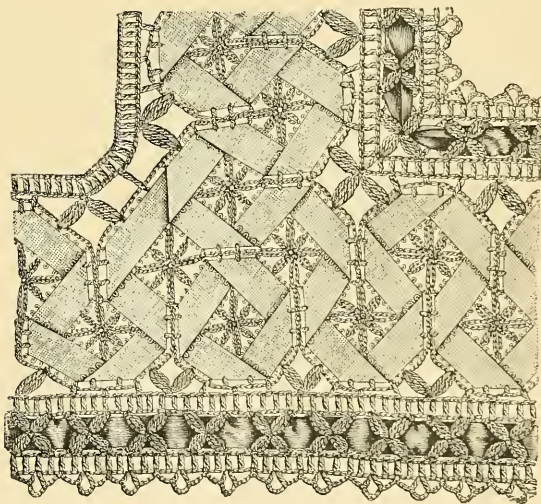
NO. 220. CROCHET SOFA RUG.

Foundation, IDIOT STITCH ; border of CHAIN STITCH, worked in a darker coloured wool than is used for the centre, and over the Idiot Stitch foundation. To make the rosettes, work a round of Chain Stitch in light wool, and fasten this down with BUTT HOLE STITCH, made with a dark coloured silk.



NO. 221. WINDOW BLIND BAND.

These ornamental Window Blinds are used to block out an unsightly view. They are made with alternate strips of Guipure Lace and Toile Colbert. Work the Toile Colbert in CROSS and LONG STITCH, with ingrain cotton.

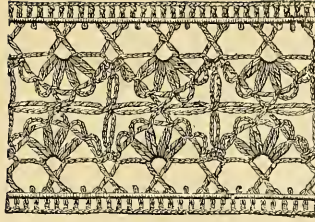


NO. 222. BORDER AND CENTRE FOR ORNAMENTAL PILLOW CASE.

Made with plain Mignardise braid and Crochet. To work : Sew the braid together to form the centre pattern, and ornament with loops of CHAIN STITCH and a border of Chain Stitch and SINGLE CROCHET. Rows of Single Crochet and CROSS TREBLES form the edgings.

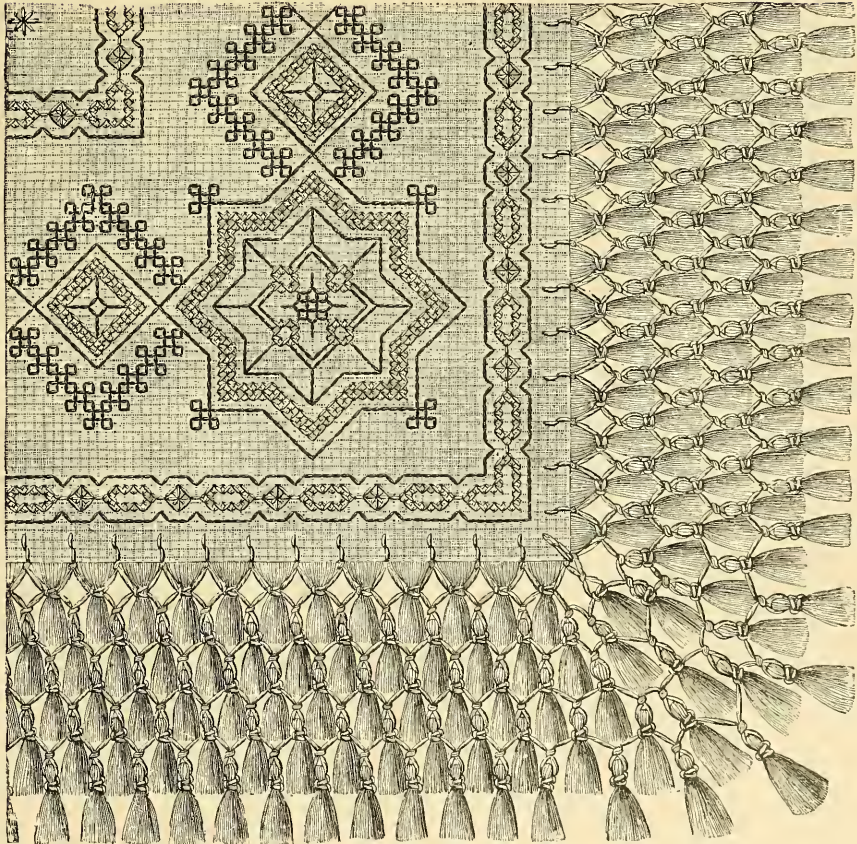






No. 23. INSERTION FOR CHILDREN'S UNDERCLOTHING IN CROCHET AND MIGNARDISE BRAID.

Foundation, a narrow row of braid. First row, CROSS TREBLES and 5 CHAIN alternately; second row, 5 DOUBLE CROCHET into the centre of the first Cross Treble, \* PURL FOUNDATION STITCH for one loop, 3 Chain into centre of second Cross Treble, 3 Chain back to Purl Foundation, draw through as a loop, and repeat from \* three times. Repeat from commencement of the row to the end. Work both sides of the Insertion in this manner, and join them together, as shown, with looped Chain Stitch.

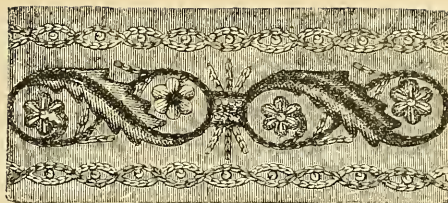


No. 24. TABLECLOTH FOR SMALL DRAWING-ROOM TABLE.

Foundation, ecm-coloured German linen, woven in squares. Design worked, in two shades of crimson ingrain cotton, in CROSS STITCH, HOLBEIN STITCH, and RUSSIAN EMBROIDERY STITCH. Border made by drawing out the foundation linen to a depth of 3 inches, and making tassels of the remaining threads, as shown, with the scarlet cotton securing them.

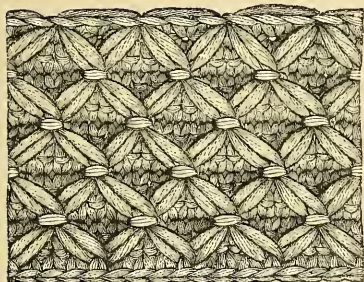






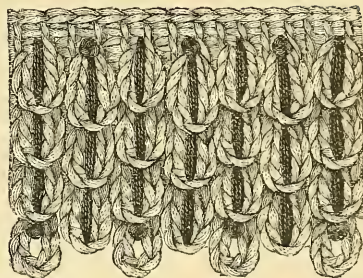
No. 225. BORDER FOR BOOK SHELVES.

Foundation, seal brown cloth; embroidery in Oriental silks of yellow shades, and in SATIN and CHAIN STITCH.



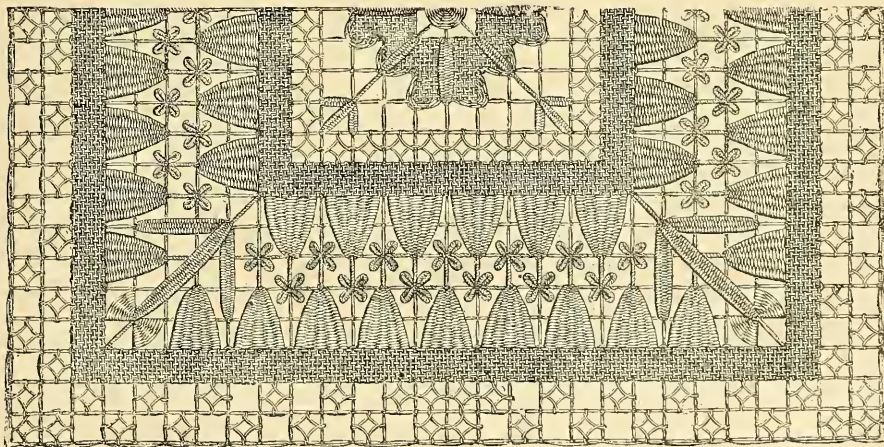
No. 226. CROCHET SOFA QUILT CENTRE.

Worked with double Berlin wool, in strips (each strip of a different colour), and with RAISED CROSS STITCH.



No. 227. LOOPED CROCHET BORDER FOR SOFA QUILT.

Foundation, a strip of crochet, worked in IDIOT STITCH. The loops are worked over the foundation, 9 CHAIN to each loop, and a dark coloured wool is fastened through them.

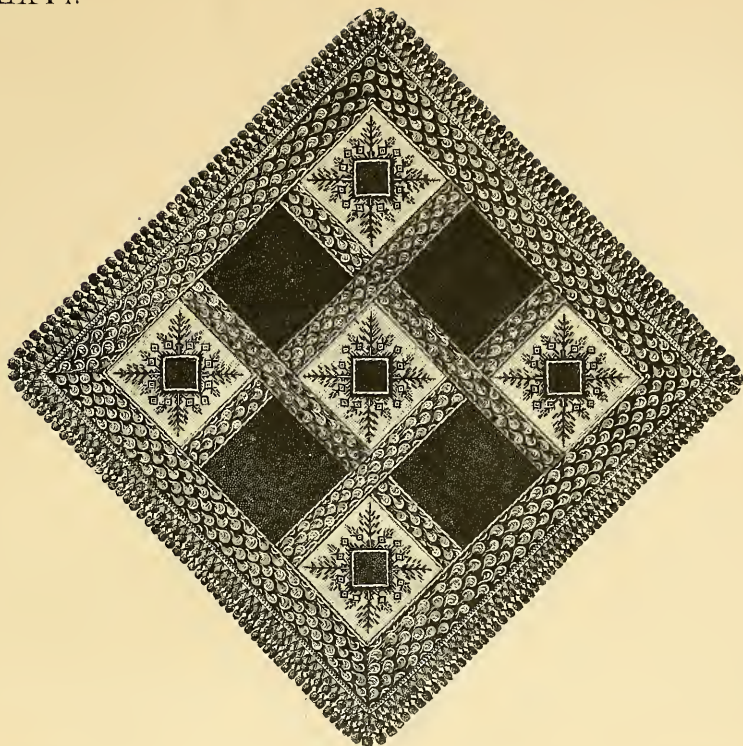


No. 228. HALF SQUARE OF GUIPURE D'ART, FOR SOFA CUSHION.

This Square is laid, when worked, upon a foundation of plush, and is edged with a broad band of satin, and finished with a wide frilling of satin and a Guipure Lace edging. Foundation, SQUARE NETTING, over which is worked, with fine linen thread, POINT DE TOILE, POINT D'ESPRIT, POINT DE REPRISE, GUIPURE EN RELIEF, POINT DE VENISE, and ETOILES.

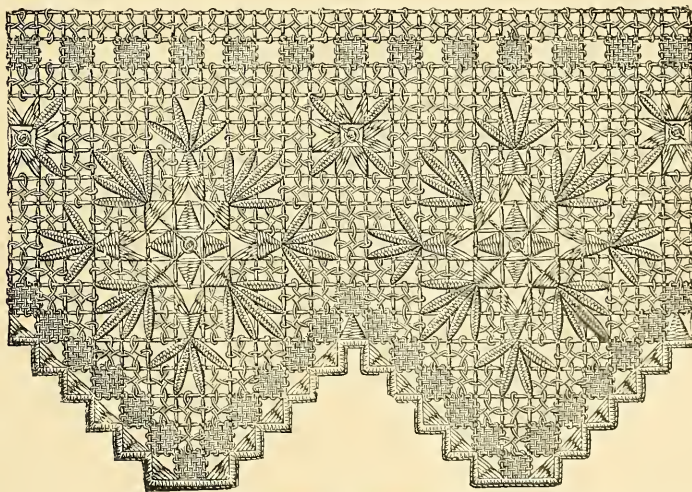






No. 229. CHAIR BACK.

Made with plush, satin, and fancy ribbon. To work: Cut out four squares of maroon-coloured plush, and five squares of old gold-coloured satin; size of squares, 6 inches. Cut five squares of plush,  $1\frac{1}{2}$  inches square. Sew the latter to the centres of the satin, and work the embroidery in SATIN STITCH and crimson silk. Edge the small plush centre with an old gold-coloured cord. Make up the various squares with the brocaded ribbon as connecting strips, and border with the same ribbon, concealing the stitches with an old gold silk cord. Finish with a bought tassel plush fringe.



No. 230. GUIPURE LACE EDGING FOR BLINDS.

Foundation, SQUARE NETTING, over which is worked, with fine linen thread, POINT D'ESPRIT, filling in background; and on the design, GUIPURE EN RELIEF, POINT DE VENISE, and ETOILES. For the border, POINT D'ETOILE, POINT DE VENISE, and BUTTONHOLE STITCH, are required.

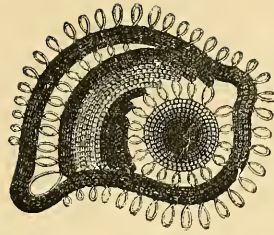




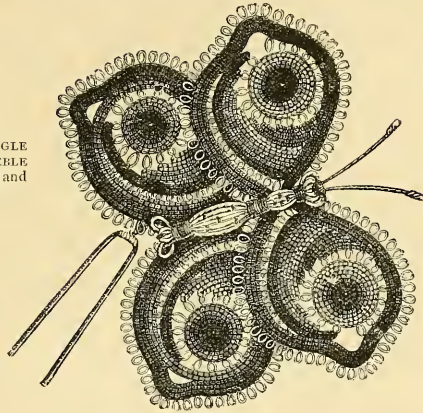


No. 231. LEAVES FOR BASKET.

Foundation, a fine wire, covered with SINGLE CROCHET. Open part of leaf, TREBLE CROCHET. Edging, a loop of 3 Chain and Single Crochet alternately.



No. 232. DETAIL OF BUTTERFLY.



No. 234. BUTTERFLY FOR THE HAIR.

Made of gimp and CHAIN STITCH; foundation of wings and body, fine wire. Lines of gimp OVERCAST to wire, and worked round the edges with loops of silk.



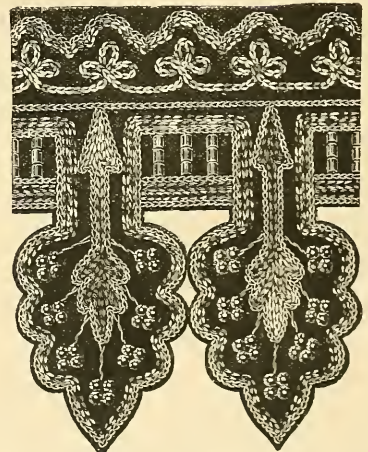
No. 235. WORK BASKET.

Foundation of wicker; leaves made with fine wire, worked over with single Berlin wool in CROCHET. A satin bag and pompons complete the trimming.



No. 233. ORNAMENTAL COVER FOR BRADSHAW.

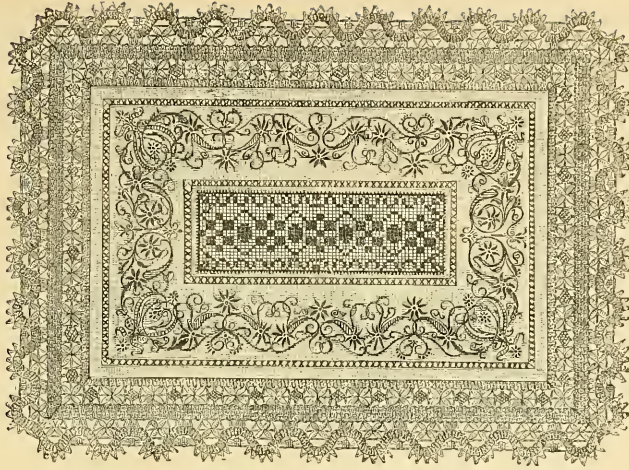
Foundation of satin, with corners embroidered with SATIN STITCH; border of HERRINGBONE STITCH. The foundation is crossed diagonally with a piece of plush that is edged with a silk cord and rosettes of embroidery.



No. 236. CLOTH EDGING FOR MANTLEBOARDS. CHAIN STITCH EMBROIDERY.

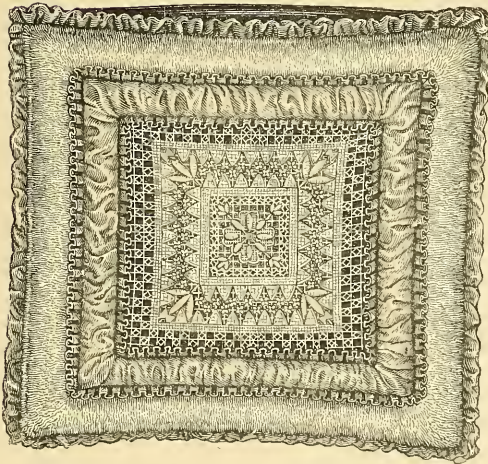
Foundation, plum-coloured cloth, worked in CHAIN STITCH, with two shades of pale blue silks, and ornamented with spangles and bugles.





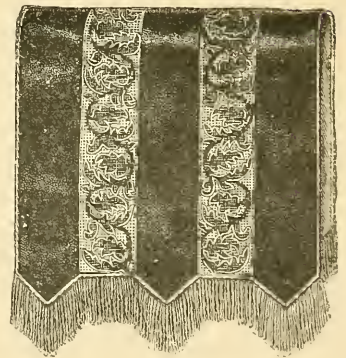
No. 237. TEACLOTH OF TOILE COLBERT BORDERED WITH LACE.

Centre of Tablecloth, CROSS STITCH, surrounded with DRAWN WORK. Embroidered border, of SATIN STITCH, finished with insertion and edging lace.



No. 238. ORNAMENTAL EIDER DOWN COVER.

Centre, a GUIPURE D'ART square, bordered with a puff and fillings of satin, edging of swansdown, and a frilling of double satin.

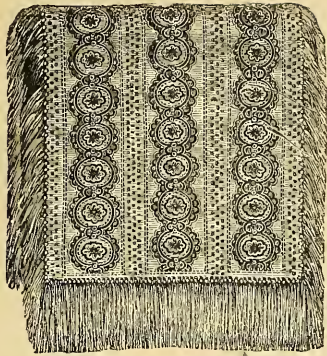


No. 239. CHAIR BACK.

Foundation, terra cotta-coloured plush, ornamented with BROCADE EMBROIDERY.

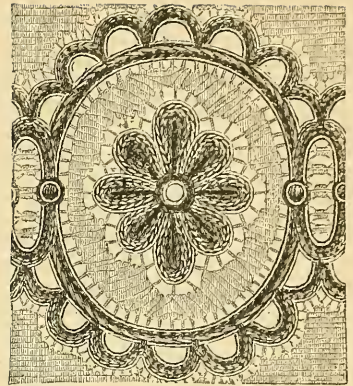






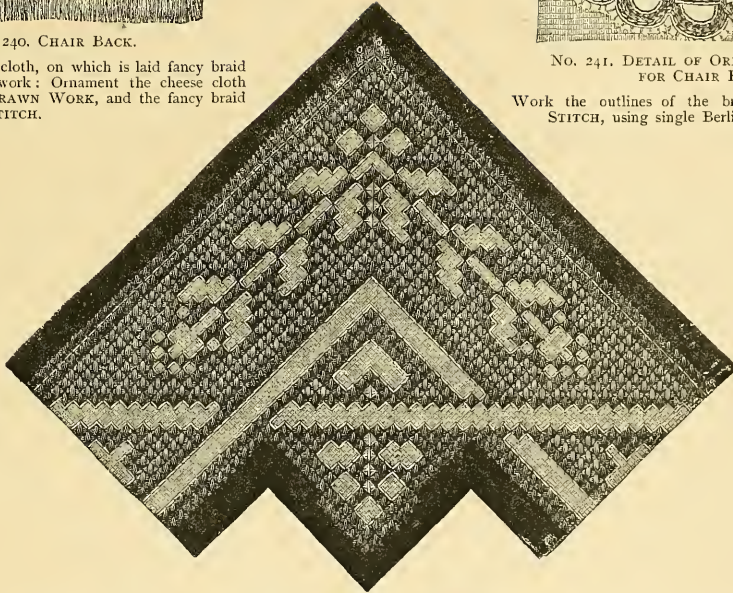
No. 240. CHAIR BACK.

Foundation, cheese cloth, on which is laid fancy braid in strips. To work: Ornament the cheese cloth with rows of DRAWN WORK, and the fancy braid with CHAIN STITCH.



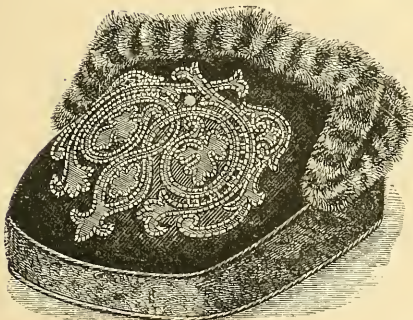
No. 241. DETAIL OF ORNAMENTAL BRAID FOR CHAIR BACK.

Work the outlines of the braid over with CHAIN STITCH, using single Berlin wool.



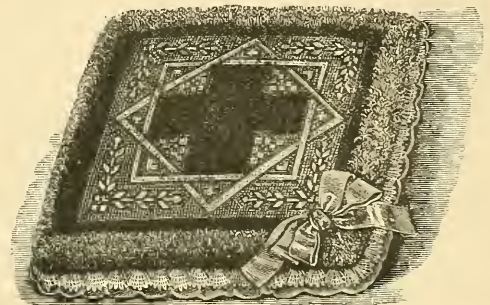
No. 242. CORNER FOR TABLECLOTH.

Foundation, German canvas. Background worked with two shades of single Berlin wool, in CROSS STITCH; pattern outlined with HOLBEIN STITCH, in purse silk.



No. 243. FOOT MUFF.

Foundation of velveteen and fur. APPLIQUÉ SILK EMBROIDERY upon the velveteen. A broad silk cord is COUCHED round the Appliqué pattern as a finish.

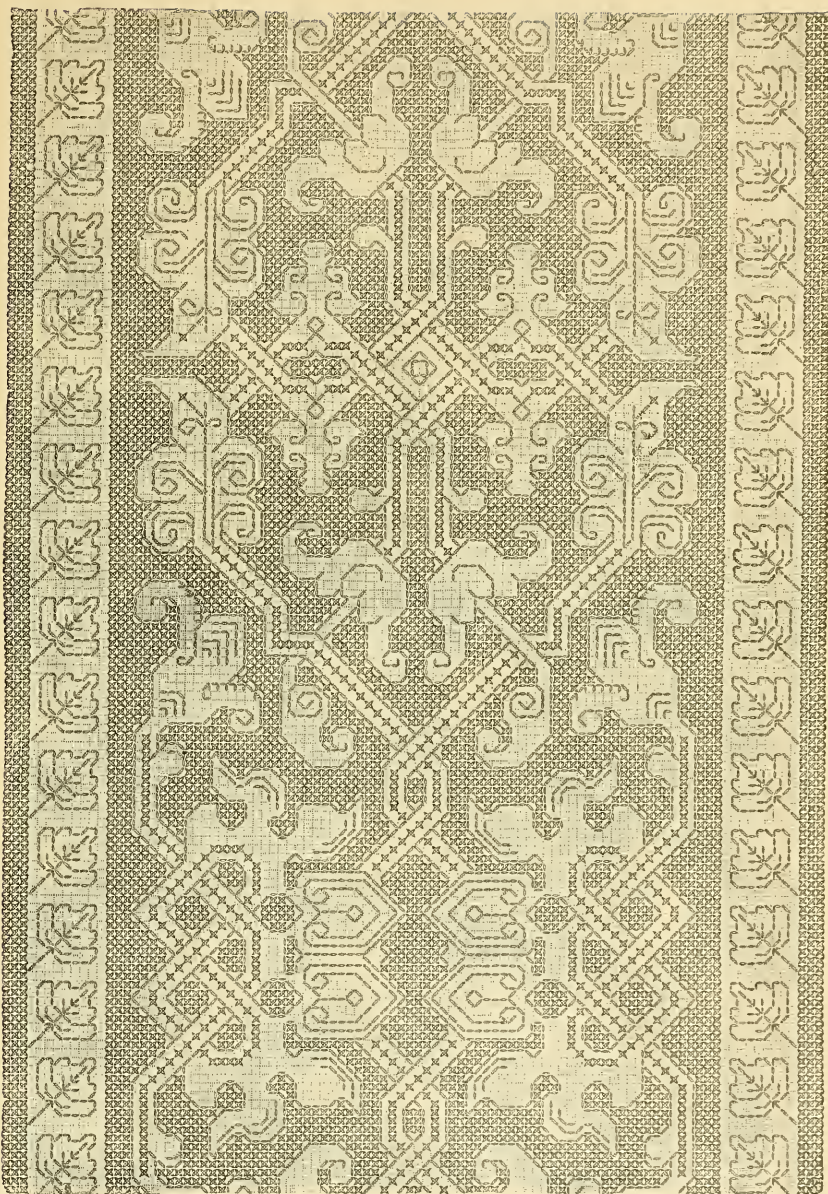


No. 244. POCKET HANDKERCHIEF SACHET.

Foundation of satin; trimming, a GUIPURE D'ART square, and Guipure edging. Border, FEATHER TRIMMING. Bow of satin at one corner as a finish.



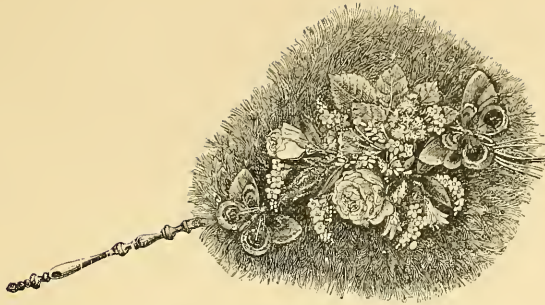




No. 245. ITALIAN CROSS STITCH AND HOLBEIN WORK-TABLE CENTRE.

Foundation material, German canvas embroidery, executed with ingrain scarlet and navy blue purse silk. To work: Fill in the background entirely with CROSS STITCH, and with the scarlet silk work HOLBEIN STITCH round the outlines of pattern, and, for the markings of the same, with navy blue silk.





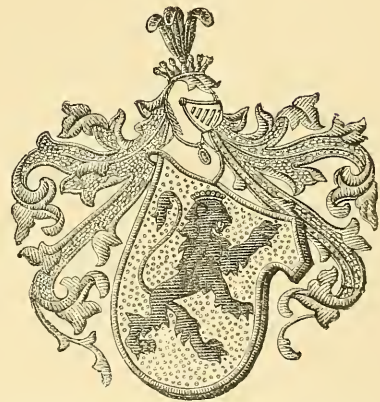
No. 246. HAND SCREEN IN FEATHER WORK.

Foundation of pheasant feathers. To make the butterflies, *see* FEATHER WORK. A spray of artificial flowers finishes the Screen.



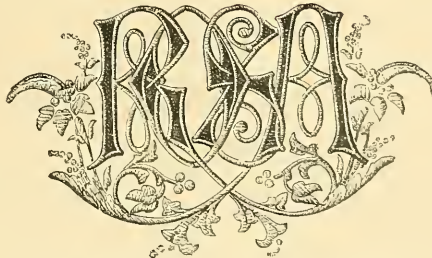
No. 247. EMBROIDERED PILLOW CASE.

Foundation, fine linen. Design executed in fine white linen thread, and with RAISED and FANCY EMBROIDERY STITCHES.



No. 248. DETAIL OF EMBROIDERED PILLOW CASE.

Worked in RAISED SATIN STITCH, POINT DE POIS, and SATIN STITCH.



No. 249. EMBROIDERED INITIALS FOR HANDKERCHIEF.

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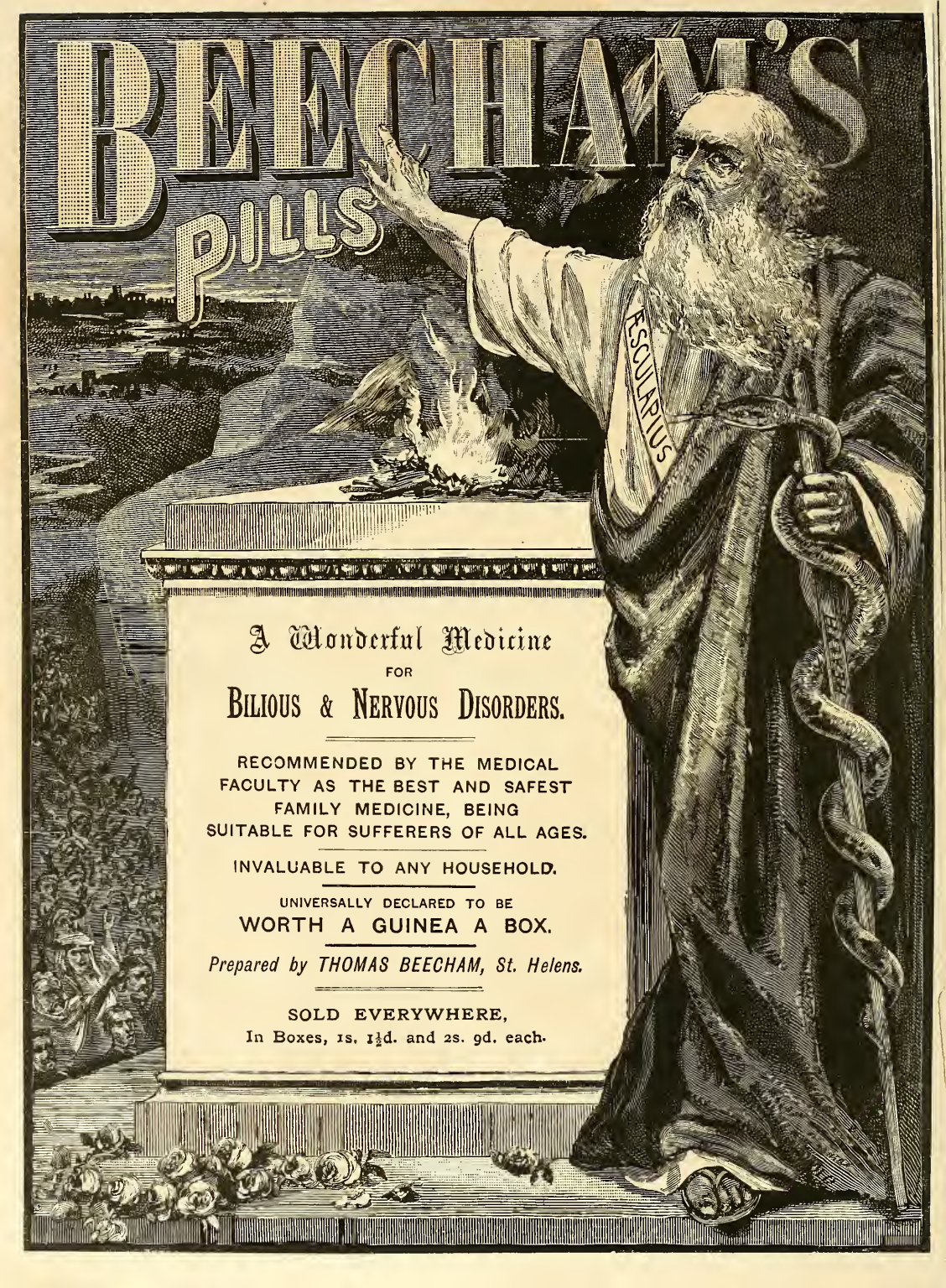
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