

ADDITIONAL HINTS IN CROCHET.

BY MRS. ANN S. STEPHENS.

ALL the definitions of the stitches being given in a former number, we cannot add, in any way, to the clearness of those instructions; but we have from time to time received queries regarding certain processes in crochet, which we will now endeavor to answer.

1st. THE MODE OF WORKING PURSES AND OTHER ARTICLES IN VARIOUS COLORS.—In many of the fashionable purses, the ends are worked in patterns formed of four, five, or even more colors. These ends are done in *sc*, and no loose threads are visible on the wrong side. The manner of working is this: the threads, of all the colors but the one in use, are held along the forefinger of the left hand, parallel with the work in progress and close to it; these threads are then worked over, in the same manner you work over a cord or twine in a mat. When the color has to be changed, do it as follows:—

TO CHANGE THE COLOR.—At the last stitch of the color you are using, insert the hook, and draw through the loop with it; but *finish* the stitch with the new color, working in the old one with the others.

TO WORK WITH BEADS IN *SC*.—Thread the beads first on the silk, or other material; and then, in working, drop them where required, on the *wrong* side. Thus, any pattern worked from an engraving, is worked from left to right of the engraving, the side shown being the reverse side of that worked. The reason of this is, that a more even surface is obtained on the wrong side of *sc*, the chain-work visible on the *right* side causing it always to appear in lines.

TO JOIN A THREAD.—In *sc* this should be done

as we have already described for beginning a new color; namely, by finishing a stitch with the one you wish to join, and holding in the ends. When a join occurs in *dc*, let it come, if possible, in a part where there are many consecutive close stitches; as you cannot so easily and imperceptibly work in the threads, if there be much open work. Some people knot the ends of thread or silk, but we always prefer the mode we have given: it is much neater, and more durable, if from one to two inches are left of the ends, and worked in.

One other instruction may be useful; namely, that from passing from one round to another in open patterns, such as mats, cardigans, &c., generally the thread is broken off at the end of every round. As this is very untidy, a better way is, after finishing the round, to *slip-stitch* along the edge to the part where the next is to be begun, then make a chain of two, three, or four stitches, twist it, and reckon that as the first *sc*, *dc*, or *tc* stitch with which the round may begin. It will quite have the appearance of one; and you may then proceed according to the instructions. Generally the rounds begin nearly or exactly in the same place.

We regard to the asterisks, daggers, and other printers' marks, used in repetitions, it is only necessary to remember that in every row or round where *one* of a kind occurs, another of the same sort is sure to be found; and that the repetition is from one to the other of the same sort of mark, at whatever distance from each other they may be placed in the row, or however many of a different kind may be found interesting.

CORALINE ORNAMENTS.

BY MRS. ANN S. STEPHENS.

THE great popularity of the ornaments in imitation of coral which have recently been brought from France, the simplicity and rapidity with which they are made, and the excellent effect they produce, have induced us to think that an article on this subject will be accept-

able to the majority of our fair readers. The sleeves, which are now so fashionable, can, indeed, scarcely be worn without bracelets; and nothing better enlivens the darker winter dress than either coral, or the very admirable and inexpensive imitation of it, which our neighbors

on the other side of the channel have been the first to produce. A taste for elegance and beauty is one inseparable from the character of an accomplished woman; and it is her duty, not less than her interest, to study its dictates. Nor does this study by any means involve extravagance of expenditure; for it is notorious that one woman whose toilet is always becoming, will expend very much less than will another, who yet never appears fit to be seen, simply because the one studies the suitable and the other the costly—hence the superior appearance of the dress of a French woman. Her dress, bonnet, ribbons, all harmonize; they have been purchased for that express purpose; she neither adopts a monstrosity because of its value, nor despises an elegant addition to her toilet from its cheapness. Hence the extreme popularity of imitation coral in Paris at present, since nothing can be more becoming, whether the dress be black or white, than armlets of this pretty material. We propose giving several receipts for making them, premising that the one with which we commence is, in our opinion, the prettiest.

BRACELET, No. 1.—Two skeins of bright scarlet mohair braid; needle No. 15; scarlet sewing silk. Cast on 2 stitches, and knit them exactly as you would a garter, until you have done sufficient to go 6 times round the wrist, which will allow for its twisting round four times; cast off, and draw the end through the 2nd stitch to fasten off. Take one end of the knitting between the finger and thumb, and hold it, and also the quarter of the length for the round. Twist the remainder through this about four times, so that

the half is used, then twice more, which will use the length knitted, and form a very neat and regular twist. Fasten the ends very strongly together, but as invisibly as possible. This bracelet requires no snap.

BRACELET, No. 2.—Divide each skein of braid into three pieces, and twist each one separately. With a needle of scarlet silk join three pieces together in the middle, so that there will be six ends, and plait them together, slackly, either as three or six. This bracelet requires a gold or other stud to fasten it. A very thick gold thread may be plaited in with the coral, but we do not admire the intermixture. It is, however, very fashionable.

MEDALLION BRACELETS are rather more troublesome to make than the preceding, and do not so closely resemble corals; but, as they are very pretty ornaments, and form a variety, we give the receipt:—Cut out a dozen rounds of stiff muslin, a little larger than a shilling, and cover them with sarcenet ribbon exactly the shade of the braid. Knit the length of braid, then tack one end to the centre of the silk rounds, roll it round and round until it rather more than covers the muslin, tacking it here and there into place. It will now be at the outer edge of the round. Leave half-an-inch space, and tack it to the next round, both at the edge and centre; cover it in the same way, and repeat the process. About six medallions are required for each bracelet. Sometimes, instead of the braid being knitted, it is merely plaited. Chains are made of a single line of knitting of three stitches, or two lines of two stitches each, and twisted together.

PATTERN FOR CHAIR COVER, ETC.

THE engraving for this is in front of the number. This pattern is to be done on medium sized canvass, in zephyr worsted. The different colors are designated, by squares of different patterns, the key to which is given below the engraving.

NAME FOR MARKING.

