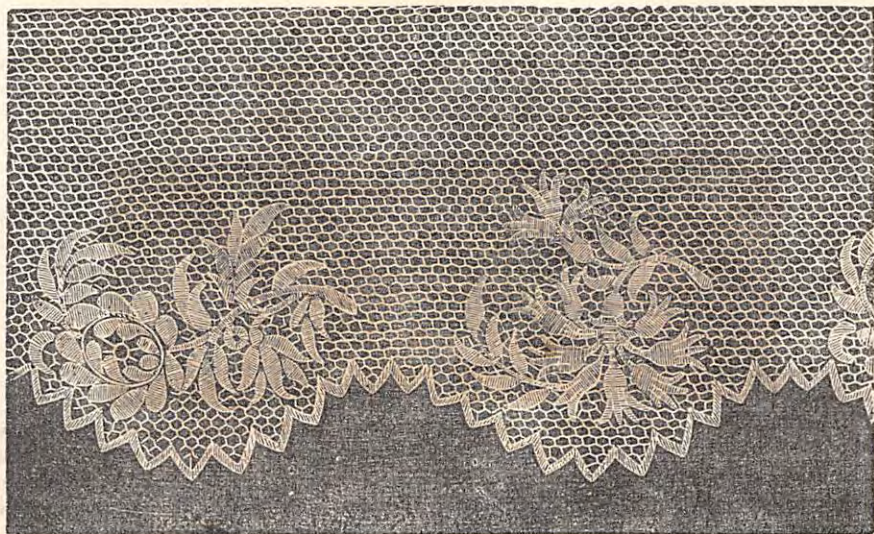


EMBROIDERED MANDARIN SLEEVE.  
WORKED ON BOBBINET.

BY M<sup>LE</sup>. DEFOUR.



MATERIALS.—Fine bobbinet, and working-cotton, No. 40. Also, No. 70.

To embroider in satin-stitch on net, the design must be accurately drawn on colored paper of the proper shape. The net must then be cut out rather larger—shrunk by pouring boiling water

over it—tacked on, and worked in the same way as muslin embroidery, only it must be considerably more raised. The centre of the rose is darned in fancy stitches, with the Boar's-head cotton.

CROCHET EDGING AND INSERTIONS.



THESE edgings and insertions are intended to be worked either with or without beads. If to be worked with beads one chain-stitch must be

recoined in the foundation, for every square, and the ground must be perfectly solid, with the pattern in beads. If to be worked in square

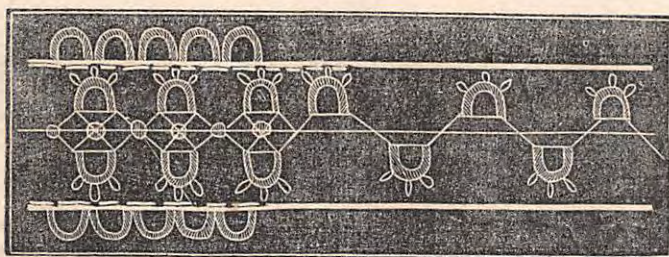
crochet three chains must be allowed for every square. In the scallops the ends of the thread must be neatly run in after they are done.

Reckoning from that part where the actual scallop begins, each must be done distinctly from the other.



## TATTED INSERTION.

SUITABLE FOR CUFFS, BANDS, ETC.



MATERIALS.—White cotton braid, No. 9; crochet, No. 70, and tating cotton, No. 3.

FOR THE TATTING.—6 double stitches; make a picot with a fine pin; 3 double stitches, 1 picot, 3 double stitches, 1 picot, 6 double stitches. Draw this loop up, and leave a space as great as that indicated in the engraving, before making the next. When a sufficient quantity of this is done, take a piece of colored paper, rather longer than you require the insertion to be, and on it rule two parallel lines, an inch apart, and another exactly between them. Take on the tating, allowing it to touch, alternately, each outer line; then back again in the same manner, so that the threads cross at the centre line, and form a

hexagonal space between every two tatted loops. Braid the outer lines and the ends; and if the piece be intended for a cuff, put a double line of braid at one end for the buttons, and also two braid loops at the other, for button-holes. A long needleful of Masland's griffin crochet, No. 70, must then be taken along the centre line, connecting the cross lines with a button-hole stitch wherever they occur. Then work a rosette of English lace in every space, and another when the four threads cross each other. The tating edging is made without picots, and lightly sewed on the outer edges of the braid, both sides of which should then be finished with a row of Venitian edging.

## EMBROIDERED SLIPPERS.

BY MRS. PULLAN.

MATERIALS.—Black velvet or kerseymere; mitorse silk, blue, yellow, lilac, green and white, all in shades; also, a small quantity of gold bullion of the smallest size.

The design must first be marked on the cloth or velvet already described. Then the convolvuluses are to be worked in shades of lilac; the stamens and pistils in yellow. That part of the flower adjoining the calyx in white, shading into

grey, the lightest part to adjoin the calyx; this must be worked in a blue green. The buds on the sides of the shoe are to be worked with one shade of white and two of the lightest lilac. The forget-me-nots are to be in their appropriate colors, blue, with a yellow spot in the centre, and the adjoining leaves in shades of yellow green. The stems may be worked in half-polka stitch, in shades of green; but the effect of fine

gold bullion, cut into lengths varying from the eighth to the quarter of an inch, and laid on in the same half-polka stitch is perhaps finer.

The slipper must be lined with quilted silk, and a ruche of quilled ribbon should go entirely round it. Pattern in front of number.

### INSERTION FOR SHIRT OR NIGHT DRESS FRONT.

If worked on linen for a shirt front, the common sewing thread of the finest Nos. must be used; or if the work is required to be heavier,

or on muslin, the English working cotton, Nos. 90 or 100, is to be employed. Pattern in front of number.

### BAND FOR A CHEMISE.

The scallop to be done in button-hole stitch, with No. 30 English working cotton, and the

other figures to be cut out and done in over-stitch with the same cotton.

### NAME AND LETTERS FOR MARKING.

JANE

H

I

K

L

M

N

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R

S

T

## DEEP LACE FOR SLEEVES.

BY MRS. PULLAN.

**MATERIALS.**—Italian braid, white cotton French braid, (No. 7,) point-lace cottons.

This pattern is here given of the full size; so that by merely repeating the design, any quantity may be drawn. Where a piece not more than half a yard long is needed, as for a sleeve, jabot, or cuff, a paper pattern the whole length required should be drawn; but with care, a pattern will admit of being twice worked over.

The scallop is made in Italian braid, which requires to be run on at both edges; the outlines of the flowers and leaves are in French braid, and the divisions between the petals are Venitian bars. For the footing either French or Italian braid may be used.

The ground is entirely in English lace; and in the mode of working this we have lately introduced a great improvement. Instead of making the bars, in one direction, of single lines of thread, twist back on every one, so closely, that the two threads appear but as one. Then, in crossing them, slip the needle *under* those already made at first; twist back to the nearest cross, and make the spot by always taking up the lowest thread (the single one.) When the spot is large enough, twist round the single thread to the next cross, and repeat. As this lace should be done rather closely when forming a ground, a single twist will probably be sufficient between every two spots. Those who may be persuaded to try this plan will find it a very great improvement on the old method: the spots are more regular, and the lace is firmer. For such close work, the finest cotton manufactured should be used—namely, sewing cotton, No. 150. The petals are filled alternately with Mecklin wheels, and graduated spots of English lace. The former are done with Meck-



lenburgh 120, the latter with sewing cotton of the same number.

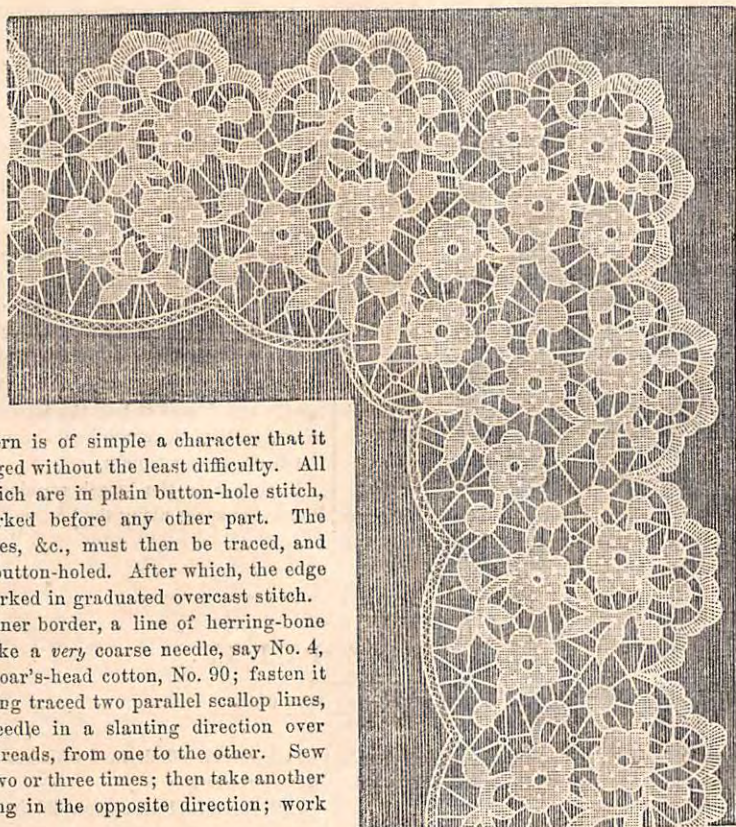
The Venitian bars which mark the petals are done before the filling in.

The leaves have each a veining up the centre, and small veinings branching from it. The best way of working them is to make the bar of three threads, and cover with button-hole stitch from the point of the leaf to where the first side

bar comes; make that, work it; make the opposite one, and work it; then continue down the centre bar to the next, and so on. The Brussels edge, within the leaf, is worked after the bars, in sewing cotton, No. 90. The edge of the scallop may be finished with either Sorrento on Venitian edge, or an Italian braid with an edge to it may be purchased.

HANDKERCHIEF BORDER IN IRISH GUIPURE.

BY MRS. PULLAN.



This pattern is of simple a character that it can be enlarged without the least difficulty. All the bars, which are in plain button-hole stitch, must be worked before any other part. The flowers, leaves, &c., must then be traced, and very neatly button-holed. After which, the edge should be worked in graduated overcast stitch.

For the inner border, a line of herring-bone is used. Take a *very* coarse needle, say No. 4, and Evans' boar's-head cotton, No. 90; fasten it on; and having traced two parallel scallop lines, take your needle in a slanting direction over about five threads, from one to the other. Sew over these, two or three times; then take another stitch slanting in the opposite direction; work over it.

Continue thus until you have worked all round two outlines, taking the stitches in all the the handkerchief; when you will sew over the holes.

EMBROIDERED DESERT DOYLEY.

BY M<sup>LE</sup>. DEFOUR.

MATERIALS.—Fine linen, and rose, green, and white royal embroidery cotton, No. 30. terns we have given too simple. The pattern is in front of the number.

This very beautiful doyley has been designed in accordance with the wish of several of our subscribers, who have thought some of the pat- gives a charming effect to it. The flowers are all outlined with a fine line of button-hole stitch

in pink cotton, the veinings being done in the same.

With regard to these veinings, it may be well to observe that they should not be traced at the same time as the rest of the patterns; but they should be run from the base of the flower, and sewed back, a plan which will obviate any difficulty in passing threads backward and forward. Where several veinings branch from one down the centre of a leaf, run the thread down that one, and sew back as far as the first branch vein. Then run and sew back that: then on the main one, until you come to the next; and so on.

The leaves are done in the same way, with the green cotton. The branches, tendrils, and grapes, are done in white cotton, the fruit being pierced and overcast.

The scallop forming the border is done in white cotton, as are also the holes; but the flower in each scallop is in pink.

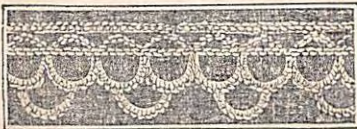
A line of open-hem separates the border from the centre of the doyley. Any initial may be placed in the centre, but it must correspond, in style, with the rest of the work. Scarlet cotton may be used in lieu of rose, if preferred. Both work equally well.

## NARROW CROCHET EDGING.

BY MRS. ANN S. STEPHENS.

MATERIALS.—No. 30 Cotton.

12 CHAIN, 1 plain into first stitch, turn, 8 ch, 1 pl. into space, turn, 8 ch, 1 pl. twice more, 8 ch, 1 pl. 10 ch, 1 pl. into centre space of foun-



dition, 9 ch, 1 pl. into last space, turn 9 pl. into first space, x 4 pl. into next, 8 ch, take out the

needle and insert it into the centre stitch of the 9 pl., draw the loop through 9 pl. into the 8 ch, 7 pl. into the last space, 1 single on foundation ch, 8 ch, 1 pl. into first space of foundation; repeat this three times; 10 ch, 1 pl. into centre space of foundation, turn, 8 ch, take out the needle and insert it into the fifth stitch of 7 pl. of last scallop, draw the loop through, 9 pl. into the 8 ch, repeat from x.

Having done the length required, work 4 pl. into every space along the bottom.

## LADY'S PURSE.

BY M<sup>lle</sup>. DEFOUR.

MATERIALS.—Two skeins purse silk, one hank gold beads, and one small gold tassel. For pattern see front of number.

Make a chain of 5 stitches.

1st round.—D. c.

2d round.—1 d. c., 1 chain into every stitch.

3d round.—D. c. with a bead in every stitch.

4th round.—D. c., increasing after every stitch.

5th round.—Same as 3d.

6th round.—1 long stitch into every loop.

7th round.—D. c. Work this round so as to have 40 stitches.

8th round.—Same as 3d.

9th round.—1 long stitch, 1 chain into every loop.

10th round.—1 long, 1 chain worked through the chain in last round.

11th round.—3 d. c., 5 with beads; 3 d. c., 2 beads; repeat.

12th round.—1 d. c. over 2d in last round, 1 bead, 2 d. c., 5 beads, 1 d. c., 1 bead, 1 d. c., 1 bead; repeat.

13th round.—1 d. c. over 1 in last round, 2 beads, 2 d. c., 1 bead, 1 d. c.; 3 beads, 2 d. c., 1 bead; repeat.

14th round.—9 d. c. 1st over last bead in last round, 4 beads; repeat.

15th round.—1 long stitch into every stitch.

16th round.—1 long stitch worked through the loop in the last round.

17th round.—D. c., with a bead in every stitch; repeat from 9th to 18th rounds.

Work one long stitch into every stitch, work 2 rows in this way. Fasten on the silk thread 11 beads, miss one stitch, fasten to the next

thread 11 beads; repeat; fasten the silk on the 6th bead, thread 11 beads, pass the silk through the 6th bead; repeat. To form the runner, 3 chain, miss 1; repeat. For the strings, make a chain the length required; fasten with a small tassel of beads.

BLOTTING-BOOK COVER.

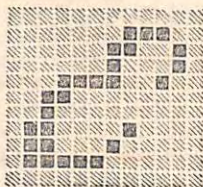
BY M<sup>LE</sup>. DEFOUR.

For a Blotting-Book Cover of Glove-Leather and Card-board, the materials required are as follows:—A piece of either white or buff perforated card, not too fine, about the size of a sheet of note paper; also some bits of scarlet, dark green, brown, light-green, and black kid leather.

DIRECTIONS.—Cut from the scarlet leather, five single petals for Scarlet Japonica, and cut the stalks from the brown, the leaves from the light-green, the ivy-leaves from the dark-green, and the berries from the black leather; press them on the back with a half-cold smoothing iron, and mark the veins with the scissors, held

with the points a little apart, so that the veins will look raised: touch the backs with gum and place them on the card as in design; when all are gummed on, leave the card to press under a book till next day, and then with a *weak* solution of gum, varnish over the leaves, flowers, &c., &c., being careful that none of the gum smears the card. It is now finished, and should be lined with scarlet silk and bound with dead-gold paper, or bordering; gold embossed corners give a very finished appearance. Any lady can get sufficient bits from half-soiled kid gloves for this work. The pattern is in front of the number.

LETTERS IN CROCHET.



## BABY'S BOOT.



**MATERIALS.**—White and blue Berlin wool, quarter ounce of each; needle, No. 16.

With the colored wool make a chain of 9 stitches, and work one row in double crochet; after this row increase by making one loop at the beginning and end of each row.

*2nd row.*—2 blue, 2 white; repeat.

*3rd row.*—1 white, (a) 2 blue above the blue in last row, 2 white; repeat from (a.)

*4th row.*—2 blue above the white in last row, 2 white above the blue; repeat.

*5th row.*—1 white, (a) 2 blue, 2 white; repeat from (a.) work those four last rows 4 times; which finishes the front. For the sides work 10 stitches of the front, repeating the pattern 10 times, then join this to the front, and work a row of open crochet all round. For the leg, work with white wool 2 chain, 2 long; repeat all round. *2nd row.*—2 chain, 2 long, making the first long above the second long of previous

round, and second above the first chain; repeat all round; repeat this row 6 times, finishing with a row of double crochet. Work a fringe as follows, with the blue wool, round the top of the boot, and above the row of open crochet, worked across the instep and around the shoe. Hold the wool loosely, pass the needle through the first stitch, and draw the wool through and make a chain stitch; work thus in every loop. For the sole make a chain of 8 stitches with the white wool, and work backward and forward in double stitch crochet, that is taking both loops; work 8 rows, increasing at each edge; work 7 rows without increasing, then 5, decreasing at each edge, then 6 rows without decreasing, then 3 rows increasing, then 5 without increasing; now decrease in the next row, which finishes the whole, sew it to the boot, and pass a narrow ribbon through the open round above the instep.

## CROCHET MAT.

BY MRS. PULLAN.

**MATERIALS**—Eight shades of scarlet wool, two skeins each, and six skeins of maize-colored filoselle silk, and eleven yards of rather fine

window cord. For pattern see front of number.

*1st Round.*—Deepest scarlet; form the end of



the cord into a round, on which work 12 sc. stitches.

2nd.—(Same shade.) Work two stitches in every loop.

3rd.—(Second shade and maize silk.) † 2 silk in 1, 3 scarlet in 2 †; repeat.

4th.—(Third shade.) † 5 stitches into 4, in silk, beginning on the stitch before the 2 silk of the last round, 2 scarlet in 1 stitch †; repeat.

5th.—(Fourth shade.) † 3 silk, beginning on the second of the 5 of last row, 4 scarlet in 3 †; repeat.

6th.—(Fifth shade.) † 4 stitches of maize in the 2 centre of the 4 scarlet, 5 scarlet; repeat.

7th.—(Sixth shade.) † 8 stitches of maize, beginning on the fourth scarlet in last round, 3 scarlet in 1 †; repeat.

8th.—(Seventh shade.) † 2 maize, beginning on third scarlet of last round, 2 scarlet in 1, 4 maize, 2 scarlet in 1, 2 maize, 1 scarlet †; repeat.

9th.—(Eighth shade.) † 3 maize in 2 maize of last round, 4 scarlet in 3, 2 maize, 4 scarlet in 3, 3 maize in 2, 1 scarlet †; repeat.

10th.—(Same shade.) † 4 maize, 11 scarlet in 8, 4 maize, 1 scarlet †; repeat.

11th.—Seventh Shade.) † 6 maize, 7 scarlet, 6 maize, 2 scarlet in 1 †; repeat.

12th.—(Sixth shade.) † 4 maize into 3, 1 scarlet, 2 maize, 8 scarlet into 7, 2 maize, 1 scarlet, 4 maize into 3, 2 scarlet †; repeat. Change the shade every round until you come to the seventeenth, when the darkest is used.

13th.—† 6 maize into 5, 12 scarlet, 6 maize into 5, 2 scarlet †; repeat.

14th.—† 4 maize, 1 scarlet, 2 maize, 11 scarlet into 10, 2 maize, 1 scarlet, 4 maize, 2 scarlet †; repeat.

15th.—† 5 maize, 15 scarlet, 5 maize, 2 scarlet †; repeat.

16th.—† 3 maize, beginning on the last of the 2 scarlet in last round, 1 scarlet, 2 maize, 15 scarlet, 2 maize, 1 scarlet, 3 maize, 1 scarlet into the same loop †; repeat.

17th.—(Having now come to the darkest shade.) † 1 scarlet in the centre of 3 maize, 2 maize, 22 scarlet into 19, 2 maize, 1 scarlet, 3 maize †; repeat.

18th.—31 of the darkest scarlet into 28 loops, 3 maize over the 3 in the last round.

19th.—Work all round quite plain in the darkest scarlet, pulling the cord rather tightly, after which cut it off.

20th.—All silk.) † 1 tc., 2 ch., miss 2 † all round.

21st.—(Sixth shade.) Work over a wire, sc. all round, with 3 stitches over every 2 ch. of the last.

22nd.—(Fourth shade.) 1 dc., 6 ch., miss 5; repeat.

23rd.—(Silk.) † tc. under loop, 3 ch., 2 tc. in same loop †; repeat in every loop.

24th.—As twenty-second, with third shade.

25th.—As twenty-third, with second shade.

26th.—As twenty-second, with silk.

## TRAVELLING BAG,

### IN MOSAIC TAPESTRY AND BRAIDING.

**MATERIALS.**—Coarse French canvass of any size that the bag may be desired. 2 or 3 oz. of rich brown Berlin wool, and either straw beading or orange silk braid. For pattern see front of number.

As the design must be enlarged for working this and all the other articles in tapestry, a few simple directions for this part of the work cannot fail to be acceptable to our readers.

Determine the size you wish the pattern to be, and mark the outlines of it on a sheet of stout writing paper. Then divide the entire surface, within the outlines, into squares or checks, by ruling lines, both diagonally and horizontally throughout the whole space, at equal distances, making large squares if the design is simple, and smaller ones in proportion as it is more

complicated. Then divide the engraving into the same number of squares, and it will be extremely easy to copy the drawing on the writing paper, enlarging every part just so much that it will fill the same in the large squares that it occupies in the smaller ones. Use a pencil for making the drawing, and ink it afterward. A very little practice will enable the worker to draw these patterns well.

The drawing being inked should be laid under the canvass, which must then be marked as clearly as possible. A camel's-hair brush, dipped in ink, is better for this purpose than a pen, which is very apt to sputter.

The border need not be marked as it can be worked by the thread.

The whole may be done in cross stitch. The

top and bottom of the border is to be done as follows.

1st row.—Do about 4 cross stitches for the end, then †, miss 3 cross stitches, work two †; repeat, end by missing three and working four.

2nd row.—Work 4 †, miss 1, work 1, miss 5 †; repeat, end with, miss 1, work 4.

3rd row.—Like the first.

The sides must be made to correspond.

I have advised straw or silk braid to be used, in preference to gold, for this bag, as being much more durable. Neither material requires to be

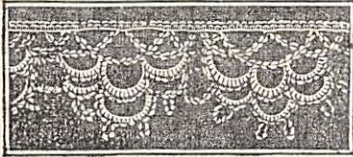
cut in lengths, and it is not necessary to run on the straw. It is merely to be held in its place, and worked over. At the end of the row, turn the straw round, and work the next row in the opposite direction. All the veinings of the leaves are to be done in wool, as are also the centres of the flowers.

The sides of the bag should be piped with stout piping-cord, covered with silk; and handsome tassels and cords should be used for the garniture.

## NARROW EDGING.

BY MRS. PULLAN.

MATERIALS.—Boar's-head cotton, No. 30, of Messrs. W. Evans & Co., of Derby.



12 ch, 1 pl. into first stitch, turn, 9 ch, 1 pl. into 12 ch, turn, 9 ch, 1 pl, turn 4 times, \* 6

ch, 1 tr. into centre space, 6 ch, 1 tr. into same, 6 ch, 1 pl. into last, turn, 7 pl. into 6 ch, 1 ch, twice, 7 pl. into last, 6 ch, 1 pl. into foundation, ch, turn, 7 ch, 1 pl. into 1 ch, twice, 7 ch, 1 pl. into foundation space, turn, 3 pl, 4 ch, 3 pl, 4 ch, 3 pl. into each, 7 ch, 1 pl. into foundation space, 9 ch, 1 pl, turn 6 times, repeat from \*, and to join the scallops, after 3 pl, make 2 ch, insert the needle into 4 ch. of last scallop, draw the loop through, 2 ch, then 3 pl, &c. Having done the length required, work 5, pl. into every space along the bottom.

## SLIPPERS IN PATENT APPLIQUE.

BY M<sup>LE</sup>. DEFOUR.

MATERIALS.—Cloth applique slippers, and a piece of gold-colored, or maize Russia silk braid. For the pattern, see front of number.

We have great pleasure in presenting to our readers a specimen of one of the most interesting inventions for the work-table that can be imagined. We all know how popular a work braiding is, from its great simplicity and moderate price. We have also, from time to time, given patterns in *applique*, a sort of work which, from its expense, as requiring the design to be cut out in two or three different materials, has

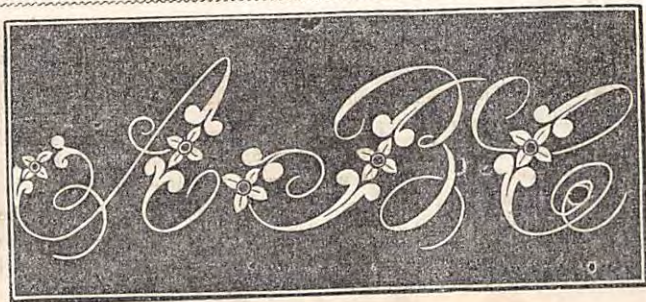
been, though always admired, not very generally used. It was difficult, moreover, to cover the raised edges with any braid or cord; and thus applique has never been general.

But the work we now introduce to the readers of "Peterson," is at once as cheap as the old braiding, and as effective as the more elaborate application. The figure or design is produced on a ground of a different color, and thus requires only to be braided at the edge, to give an admirable effect.

## BOUQUET OF FLOWERS.

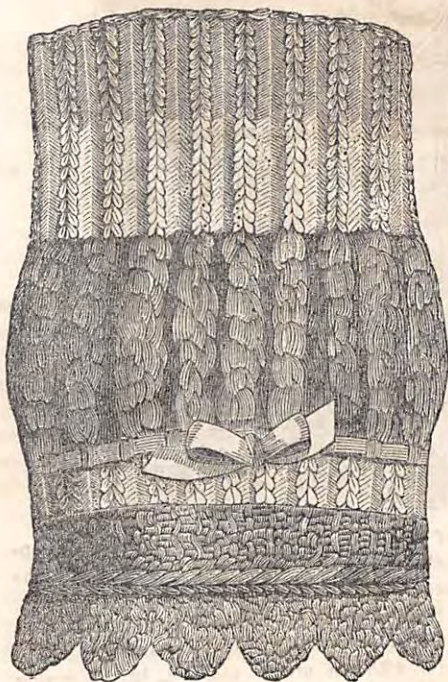
SUITABLE for the bottom of a work-basket, or for embroidery on a lady's neckerchief. To be

worked in colored silk. The pattern is in front of the number.



## WARM KNITTED CUFF.

BY MRS. PULLAN



**MATERIALS.**—Pink and black Berlin wool. Bone pins, No. 5 and No. 15. With the black cast on 52 stitches. Knit 8 rows.

With the pink knit 12 rows in brioche stitch. With the black wool, and No. 5 needles.

1st.—† m, 1, k 1, k 2 t, †; repeat.  
2nd.—Purled.

Do these 2 rows ten times over; then, with the finer needles, and pink wool, knit a band of 8 rows in brioche stitch, and make a row of eyelet-holes for the ribbon to run in, by throwing the wool twice over the needle, before knitting 2 together; and in the second row knitting the wool thus thrown over as 1 stitch, by which means a row of large holes is formed. Knit 2 plain rows, and cast off.

**FOR THE EDGING.**—(If Pyrenees wool, instead of Berlin, be used for lace, it will be a great improvement.) Cast on 13 stitches, and, if two needles be used, knit a plain row.

1st.—Slip 1, k 2, m 1, k 2 t, m 1, k 2 t, m 1, k 2 t, m 2, k 2 t, m 2, k 2 t.

2nd.—K 2, p 1, k 2, p 1, k 9.

3rd.—Plain knitting.

4th.—Purled.

5th.—Slip 1, k 2, † m 1, k 2 t, †, 3 times, \* m 2, k 2 t, \* 3 times.

6th.—† k, 2 p 1, † 3 times, k 9.

7th.—Plain knitting.

8th.—Cast off 5, purl the remainder.

## DIAMOND PATTERN FOR EMBROIDERED SLEEVE.

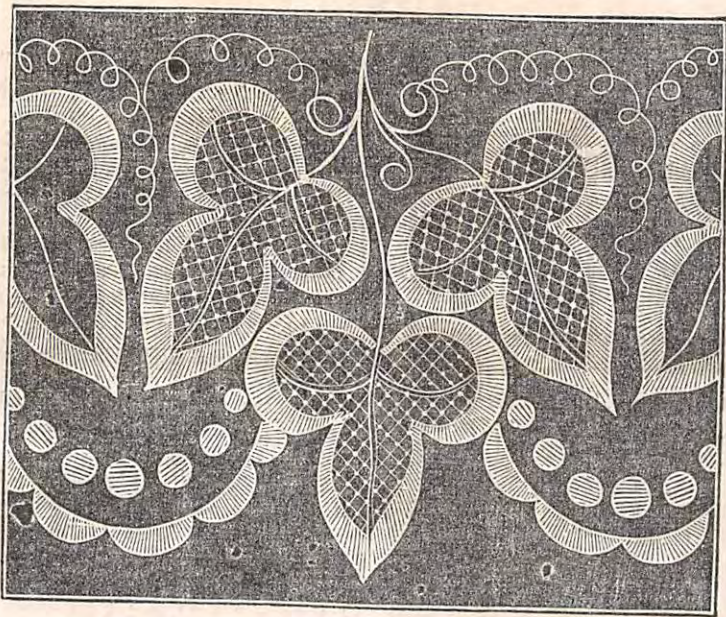
THE design, which we give this month, in the front of the number, is for a simple sleeve, which possesses the advantages of being executed with the greatest ease, producing at the same time an excellent effect. It is intended for morning toilet, being made up as a full sleeve and set into a wristband. We may notice that the open sleeves are gradually disappearing in morning

costume—the colder breezes of the advancing season rendering them less suitable for wear in the open air. The outline of the squares being first run, must be worked in buttonhole-stitch; the five holes in the solid square sewn over; the alternate squares are to be crossed with a crochet thread; their centres worked with a point-lace stitch, and the muslin cut out. As there are many ladies whose domestic duties and various engagements prevent them from undertaking pieces of elaborate embroidery; and who, not-

withstanding, may find leisure for lighter labors as a sort of recreation, we, hoping to be useful in their service, offer this Diamond Pattern to their notice. It is exactly the work for odd half-hours—is very easy, very quickly done, and, when finished, looks much better than many a design of five times the labor.

We need scarcely add that the size of the sleeve is optional, the pattern given being only a part, and that the narrow strip is for the wristband.

### DEEP MUSLIN EDGING.



**MATERIALS.**—French muslin, and embroidery cotton, Nos. 40 and 50; also sewing cotton, No. 50.

The section given is to be repeated for any length required. It is a design which is also very suitable for a pocket-handkerchief, for which it may easily be adapted. It is in contemplation of this use being made of it, that the leaves are filled up with English lace stitches. For ordinary muslin work, the edge

of the leaf only need be worked in buttonhole stitch, with fibres sewed over, as in the engraving.

The round spots within the scallop are to be eyelet-holes, and the tendrils are to be sewed over with the utmost neatness, in the sewing cotton, which should also be used for the English lace. The coarser of two sizes of embroidery cotton is used for tracing, and the other for sewing over the work.

### DOYLEY IN SQUARE CROCHET.

**MATERIALS FOR A DINNER D'OELEY.**—Cotton, No. 30, with crochet-hook, No. 21. To be worked

from the engraving, or the foundation may be done in Square Netting, and afterward the pat-



tern darned in. In this case, use Mecklenburgh thread, No. 7, for the netted foundation, and the same material, No. 12 for the pattern. Netted D'oyleys should be trimmed with borders in Point-lace.

## POINT LACE INSERTION.

BY MRS. ANN S. STEPHENS.



**MATERIALS.**—Point lace cottons, and No. 1 Mecklenburgh. No braid. Foundation, coarse linen thread.

This pattern is to be drawn on colored paper; but glazed calico, which I usually employ for mounting patterns, is not sufficiently strong for this work. Stout calico, or linen, is better; and

the lining should be larger than the paper, to allow the edges to turn over. The coarse thread is laid on and attached to the paper by stitches taken over it with a needle and fine thread. The foundation is thus secure, and all the various stitches are filled in. The Brussels lace and edge are to be done with cotton, No. 70. English lace.

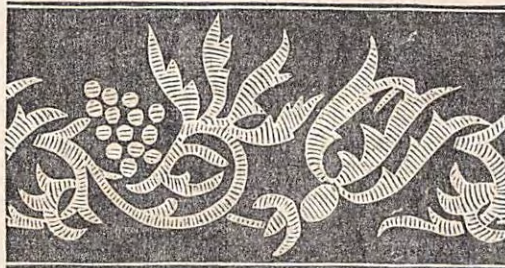
cotton, No. 90; Venitian and Raleigh (new) bars, Mecklenburgh, No. 120.

The outline thread is to be covered closely

with button-hole stitch, which must be done in Mecklenburgh, No. 100, after all the rest of the work is completed.

## EMBROIDERY.

BY MRS. PULLAN.



**MATERIALS.**—Embroidery cotton, No. 70. This scroll is suitable for muslin insertion. I have given it without an open-hem, as being so much more durable than when worked with one. The thick parts of this pattern should be consider-

ably raised; the grapes look prettiest when formed by making an eyelet-hole in the centre, and working round it in long button-hole stitches. They may, however, be done in raised satin stitch.

## ELEGANT WHATNOT.

BY MRS. PULLEN.

**MATERIALS.**—Five-eighths of a yard of French canvass, seven inches wide; very short white bugles, long ditto; half-an-ounce each of four shades of crimson, blue, or green Berlin wool; card-board, Gros-de-Naples, to match a medium shade of the wool, and satin ribbon of the same, respectively, one and-a-half and two and a-half inches wide. Instead of the ribbon, handsome cords and tassels may be used. For illustration, see front of number.

This article is at once one of the most useful and most elegant ornaments of the drawing-room: it appears, too, in the boudoirs of some of the most distinguished elegantes. It is a sort of basket, semicircular in form, the flat back of which stands against the wall, and is intended to be a receptacle of those "unconsidered trifles" which, scattered over a table almost inevitably, when a lady is working, yet present rather an untidy appearance if left there when no longer in use.

The frame is made of card-board, lined with silk or satin, the back is also covered with the same material, whilst the front is worked in

some handsome design in crochet or Berlin work, which affords scope for the exercise of taste and ingenuity on the part of the maker.

Berlin work is greatly preferable to crochet for this purpose, as being of a stronger and stiffer substance; it is therefore represented in the engraving, from which the pattern may be worked with perfect ease.

At the top and bottom of the basket, a roll or quilling of ribbon may conceal the joining of the canvass and silk, or a thick silk cording will answer the same purpose. Bows and ends of broad satin ribbon are placed at each side, or cords and tassels may be used if preferred, and a fringe of bugles should hang all round the front.

It is an elegant improvement to quilt the satin or silk, and little quilted pockets might even be made in the interior to hold cottons, &c. In that case, they should go all round the front, and be finished with very narrow quilled ribbon.

The pattern of the basket in the engraving is worked entirely in white bugles, so short that each one only covers three threads of canvass in

each direction. They are put on in a diagonal direction, and all lean in the same way. Cotton, No. 24, is a good size to use for this purpose. Fasten on and off very securely. When the pattern is worked, and a row of bugles sewed at each edge, the ground may be filled in with wool done in cross stitch. Begin with the right-hand corner and black wool, and work a piece four squares in each direction, slanting from right to left, there will be ten stitches of black; next work the darkest shades four squares

beyond the black, still keeping it slanting; so on with the other shades to the highest, leaving out every square covered by a bugle. Then begin with black, and so continue to the end, keeping the shading in slanting lines.

If preferred, the grounding may be all of one color; in that case, it should not be very delicate, or it will not contrast well with the bugles. White beads two or three sizes larger than seed beads, may be used instead of bugles.

NETTED ANTI-MACASSAR.

MATERIALS.—Knitting cottons, Nos. 8 and 10; bone mesh, half-inch wide; netting-needle, No. 15. For illustration, see front of number.

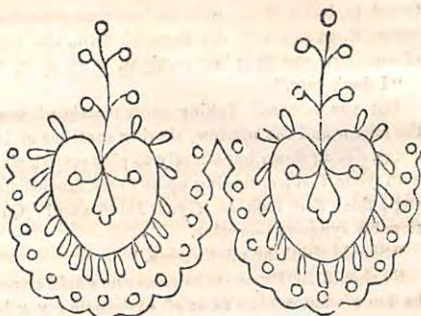
With No. 10 cotton make an oblong piece of netting, 60 stitches wide and 180 rows long; when this is done with a coarse embroidery needle, and No. 8 cotton, darn the pattern ac-

ording to the engraving, reversing it, of course, for the other quarters, so that all the corners shall correspond. It may be trimmed with a netted edge; but one in crochet is generally considered preferable, as the heavier-worked border retains the shape of the centre better.

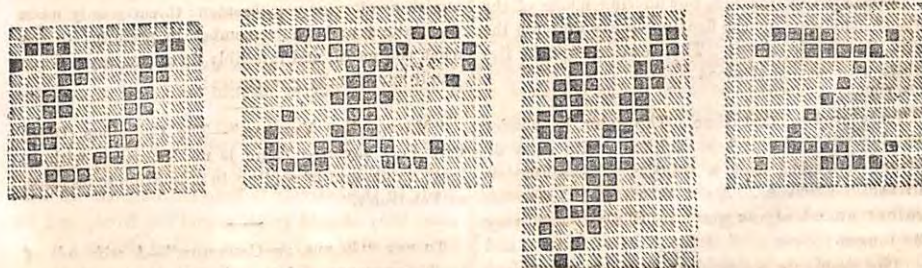
VARIETIES IN EMBROIDERY AND CROCHET.



HANDKERCHIEF CORNER.



EDGING.



LETTERS IN CROCHET.