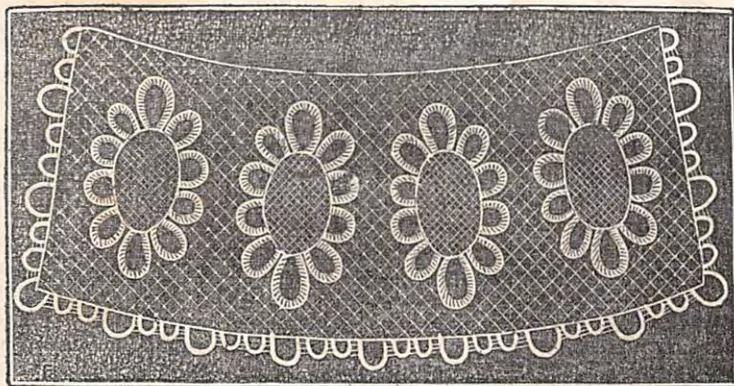


the edges of the shelves and the oval frames, together with the feet and pillars, are picked out with gold; the frames have plate glass in them, and also the back underneath the shelf, and the whole forms a most elegant piece of furniture.

GAUNTLET CUFF IN TATTING.

BY M^{lle}. DEFOUR.

MATERIALS.—The Tatting cotton, No. 3; with sewing cotton, No. 70 and patent glace thread, No. 40.

The tatting, which forms the edge and medallions of this cuff, is done separately, and in the following manner:

MEDALLION.—1st loop (at the point) 4 double stitches, 1 picot, 12 double, 1 picot, 4 double. Draw the loop up quite tight.

2nd loop.—4 double, join to the last picot, 10 double, 1 picot, 3 double. Draw it up, but not quite tight.

3rd loop.—3 double, join, 10 double, picot, 3 double. Draw it up, but not so tight as the last.

4th loop.—Like 3rd.

5th loop.—3 double, join, 10 double, picot, 4 double. Draw it up nearly tight.

6th loop.—(at the other point) 4 double, join, 12 double, picot, 4 double. Draw it up quite tight.

7th.—Like 2nd.

8th & 9th.—Like 3rd.

10th.—Like 5th, only instead of making a picot, join to the first loop. Knot the two ends together, and cut the thread.

Four of these medallions will be required for each cuff.

BORDER.—1st loop.—7 double, picot, 2 double, picot, 2 double. Draw it up, but not tight.

2nd loop.—2 double, join, 2 double, join, 7

double, picot, 2 double, picot, 2 double. Draw it up as before.

3rd loop.—2 double, join, 2 double, join, 3 double, picot, 2 double, picot, 2 double.

4th.—Like 3rd.

Repeat these 3—namely, the 2nd, 3rd, and 4th—alternately, until enough is done for the cuff. The best way is to cut out the shape of the cuff in toile ciré, and make your edging to fit it. The number of loops seen in the engraving ought to be enough; but, of course, this must depend on the size of the hand. The long loops at the corners should be drawn *quite tight*, and those on each side tighter than usual, to form the points.

When finished, tack both these and the medallions on the toile ciré; fill each medallion with English lace, done with the boar's-head cotton; then run a line of braid along the inner edge of the cuff, to form a foundation, and with the glace thread work a ground of English lace, done precisely in the same manner as the fine, but with the bars of thread nearly half an inch apart.

Finish the cuff by covering the threads at the base of the loops of tatting with close button-hole stitch, for which also the glace thread may be used.

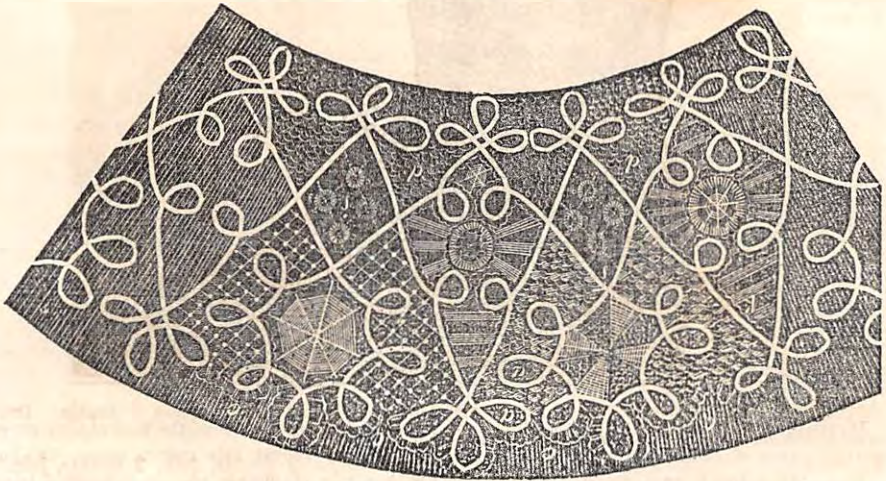
Collars may easily be made in the same way to match the cuffs, the shape of the collar being

cut in toile circle and the work adapted to it. This will be a close imitation of the worked colors with open grounds, now so fashionable, but they will be both handsomer and far more durable.

Our readers will remember that a double stitch in tatting means one stitch up and one down.

POINT LACE RUFFLE.

BY MRS. ANN S. STEPHENS.



MATERIALS.—Point lace cottons, and extremely narrow French white cotton braid, No. 7.

This pattern is suitable for a collar, as well as for the purpose for which it is more immediately designed.

To make the ruffle of a proper form, draw a complete circle on colored paper—the circle being twenty-four inches in circumference, or eight in diameter. This round is for the inner line of braid.

The pattern, which you will perceive to be a very simple one, must then be traced, marked with Indian ink, and braided, and the mode of

filling up the same only in every alternate section.

The stitches may be done in the following cottons:—

Mecklin lace; cotton, No. 100.

Valenciennes point; cotton, No. 90.

Brussels edge and lace; cotton, No. 70.

English lace; cotton, No. 90.

Venice lace; cotton, No. 90.

Rosette. Mecklenburgh cotton, No. 100.

Venitian bars; Sorrento bars and edging; Mecklenburgh cotton, No. 120.

Directions for Point Lace, with diagrams, have been published in former numbers.

HANDKERCHIEF BORDERS.

