

DESIGN FOR WORKING A BALL-DRESS.

BY MRS. ANN S. STEPHENS.



MATERIALS.—Black net, and fillo-selle silks of the following colors:—Green, two shades; cerise, crimson, and gold color.

Several subscribers having requested a design which they could use for decorating their own ball-dresses, we give one which, we think, entirely suitable. The sprig we give here, and the flounce in the front of the number. Any number of flounces may be worked, according to the taste of the wearer; but if only two or three, the upper part of each, as well as that part of the dress not covered by them, must be embroidered with the small sprig.

The silk we recommend will be found far less expensive than floss; and if the net be fine, each needleful, when cut off, may be split in half; the design must be traced on white paper, inked with red ink, and tacked underneath the net for each scallop or bouquet to be worked. A piece of glazed calico may be pasted under the paper, to prevent it from wearing very quickly.

The design is simply *run*; the leaves, stems, and caly, in green; and the flowers and border in colors, choosing any tint preferred for the latter. The edges are to be trimmed with fringe.

Take care to join the silks as neatly and closely as possible, without leaving any ends. For fast-

ening the colored silk on the green, or *vice versa*, a weaver's knot would be the best.

We hope that a design so simple and effective as this, which can be worked with little expense or trouble, will encourage our young lady friends to try their skill in the manufacturing, or at least, decoration, of their own ball-dresses.

MOSAIC TAPESTRY.

BY MRS. ANN S. STEPHENS.

THE term Mosaic tapestry is applied to that sort of Berlin work in which a pattern is produced by partially covering gold or silver braid with silk; in this way, the design may appear in gold on a colored ground, or the ground may be in gold, and the pattern in colors.

Of all the various kinds of Berlin work, this is the simplest and the most effective: brilliant as it is, moreover, it can be done at comparatively a trifling cost, as, of course, *Mosaic* gold and silver braid only are used, and for many designs only one color of wool or silk is required.

It is essential, however, that this one color be well selected. Some tints throw out gold very much better than others; nothing with a tinge of yellow in it, will look well, consequently olives and yellow-greens must be avoided. The best contrasts are afforded by rich purple, claret, maroon, blue, and green, of that shade termed *vert d'islay*. Our readers will, perhaps, recognise it more easily as the bluish-green lately very fashionable for dresses. Groups of leaves worked in this shade of green, on a ground of gold braid, have a splendid appearance; but it is advisable to use several shades, to give, as nearly as possible, the effect of nature. When the pattern is in gold, the ground colored, one shade only is necessary; or if more be introduced, they may be regulated by measurement.

THE STYLE OF PATTERN SUITABLE FOR MOSAIC TAPESTRY.—Groups of leaves and flowers of a simple form, do best for this work; and almost any damask pattern will be found very effective. Leaves that are pointed, and of a marked character, such as the common ivy, do extremely well for this work. For borders, I prefer such simple patterns as may be worked by the thread; and such as are marked on checked paper, for working in square crochet, are often by no means ill-adapted for it.

TO PREPARE A DESIGN.—Draw the pattern on strong writing-paper, and ink all the outlines very clearly: then lay it under the canvass, keeping both in their places by means of weights, and trace the pattern on the canvass with a fine camel's-hair brush dipped in ink. The outlines should be marked as plainly as possible, and the coarser the canvass is, the more difficult to do it. It is well to allow some margin of canvass,

and the raw edges must be turned down and herring-boned.

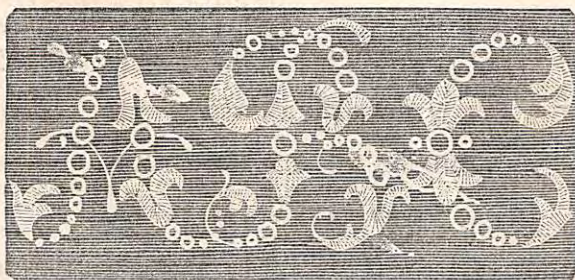
THE MODE OF WORKING.—Cut off a length of braid, and run it on the canvass, in a straight line; then work over it, omitting those parts where the braid is to be seen, and taking the stitches in a direct line across the braid, over two threads in height, but not crossing any in the width. Sometimes when the point of a leaf, or any other part, requires a very sharp angle, a stitch may be made in a slanting direction.

Patterns marked with ink, on the canvass, must be worked according to those marks; but where there is a design of a border on any simple piece to be worked by the stitch, it may be first done on checked paper and then copied, reckoning two stitches on the canvass (with one thread between them) for every square. If a square is to be missed, leave two holes, (or three threads) and always in missing squares, reckon by the spaces, not the threads.

In selecting materials for this work, choose the braid first; then canvass of such a size that two threads will be covered by the width of the braid. Much of the beauty of the work depends on this, as, if the canvass be too coarse, no after-care will enable you to fill it up; and if too fine, the wool will be spoiled. Never use German canvass.

Besides gold and silver braid, other materials may be used in the same manner. Russia silk braid and straw look very pretty; plain straw can only, however, be used for small articles; such as are not wider than the length of the whole straws sold in the bonnet-makers' shops, but the fancy plaids may be worked the same as metal or silk braid.

LETTERS FOR MARKING.



THESE are intended to be worked in satin-stitch; and from the delicacy of the design, it will be necessary to use very fine cotton, such as the No. 80.

The spots may be pierced with a stiletto, and

sewed round, if that will correspond better with the style of the handkerchief than the satin-stitch.

The coral branches ought to be considerably raised.