

WORK FOR LITTLE HANDS.

By Mrs. FLOYER, Examiner in Needlework to the London School Board.



H—dear."

"My dear Bessie! What a terrible yawn! What is the matter?"

"Oh! grand-mamma, I am so tired; I've got nothing to do!"

"Nothing to do, my dear? Why I thought you had a great deal too much to do sometimes."

"So have, grand-mamma—a great deal too much to do. Why, just listen to what I have done this morning. There was my music lesson

from Mr. Strummer, my French with Miss Crapaud, my Latin, and algebra, and history, and physiology—all one after another till my head aches—and now, when I wanted to go out to get freshened up a little, this horrid rain hinders me, and I am too tired to do my physical geography or my German."

"Poor child! and all this cram fails to give you powers of self-amusement, and you are as weary of your own company as your little brother, who 'wants somebody to amuse him.' Come here to me, and let us see if we cannot find something which will be new to you. Do you ever do any sewing?"

"Oh! no. Miss Crammer says she had no time to teach such common things. She has passed first-class at Girton, and her time is too valuable for that."

"Well, perhaps, as I never had such an advantage, and my time may not be so valuable, it will not be so great a come-down if I teach you how you may rest your weary brain by a little manual labour, which will give pleasure to others, and therefore to yourself—for one of the safest ways to please one's self is to give pleasure to others."

"But, grandmamma, I don't know how to sew! When I was in the nursery I used to play with my dolls and cobble up bits of stuff; but that is years ago, and I have not touched a needle since—besides, how can it give pleasure to others?"

"Did you ever read any of the stories of little children who are sick, or lying helpless and weary, whose only pleasure is to look at a prettily dressed doll? How would it be if you were to try and dress a doll, and when you had done it, you and I would go to a pretty little hospital which I visited the other day, and you should have the pleasure of giving it to a little child I saw there, who has been through a severe operation?"

"Oh! but, grandmamma, I should be so long at it; the child would be grown up into a woman before I had made all the clothes."

"Ah! true, I had forgotten. Well, then, suppose you were to make a little flannel nightgale. That is pretty work, and soon done; you might have some pretty pink flannel, and some white silk, and coral-stitch it round, button-holing the edge."

"What is a nightgale, grandmamma?"

"It is a very simply folded piece of stuff, which falls into a shawl with armholes, and it is a most useful thing, either for a bedridden person or as a dressing jacket."

"But I don't know how to do those stitches."

"Well, then, we will omit the button-hole edge, and merely bind it with silk binding."

"Well, if you would show me how to do it, I

think I might manage that; but what good would it be when I had done it?"

"Did I not hear Miss Crammer saying on Monday how terribly she suffered last winter from cold when she used to get up early to practise before breakfast? Suppose you made it for her?"

"Oh, yes! that would be very nice! But I cannot begin now, for I have no materials."

"Not flannel, nor silk, nor binding, it is true; but fetch me an old newspaper and we will cut out the pattern, and then we can calculate exactly how much of everything we shall want—clearing our ideas, and so enabling us to go definitely to work, and ask for what we want when we enter the shop—not go, as I once saw two neatly-dressed women do, walk up to the counter and look at each other. The shopman, of course, inquired their wants."

"Well," said one, looking at him and then at her companion in an aimless way, "I want a bit o' ribbin." "What kind, ma'am—bonnet or cap ribbon, sarsanet, or satin, or gauze?" "Well, Mrs. Stubbs, and what do you think 'll be best? You see I want it for little Sally's Sunday hat to go to school with." "I'm sure I dunno what to say for the best, Mrs. Thompson. Suppose you ask for some bonnet ribbon." Just then your father called me, and the carriage was ready; so I never learnt whether these women ever got their ribbon after all."

"How tiresome! I hate anything that does not get finished and settled off; so we will begin and cut out and measure my nightgale at once, please grandmamma."

"Where are your scissors?"

"Oh! I have not got any!"

"Dear me, we must alter that, too. I will lend you a pair for to-day; but we must set you up with tools if you are going in for needle-work."

"What tools shall I want, grandmamma?"

"Cannot you guess some of them?"

"Well, first I must have a pair of scissors, to cut out with, and a thimble, and a needle or two. That is all, is it not?"

"And a pair of button-hole scissors, an inch tape, an emery cushion, a tape needle, some coarse and fine needles, and cottons to match, some darners, tapes, and buttons, a neat little case to put them in, and a small basket or work-box to put all tidily in, according to the old maxim, 'a place for everything and everything in its place.'"

"And when I have done the nightgale, what else can you think of for me? It will be quite a nice change from grammars and 'ologies to come and sit with you, and you must tell me stories—won't you?"

"If you really become such a needle-woman, we must have some patterns prepared, and here your knowledge of drawing will come in most usefully, and save the trouble of having large quantities of paper patterns, which are cumbersome. Each pattern can be condensed into a very small and portable compass by reducing it by four, and drawing it to true scale on sectional paper. This will also bring your knowledge of arithmetic to account, and your skill and neatness of execution in drawing fine lines and measuring; and so you can have a pretty little portfolio of patterns of garments as well as your portfolio of drawings in chalks or crayons."

"You might also make yourself a pretty nightgown case, with your monogram designed on it and worked in stitching, *piqué* as the French call it. And if you dismissed the pretties, and sought only the merely useful, the number of things you could do, both for your own amusement and for the benefit of your friends and neighbours, is endless—little day bed wrappers, or shirts for children in hospitals, aprons for the old women in the almshouse, frocks for the little children in many a missionary station both in England and abroad. And when you get old enough

to visit among the poor perhaps you may find your knowledge of cutting out accurately a great boon to the poor wives and mothers, as another young girl I know does. Accuracy of measurement and economy of material will always be useful accomplishments; knowledge of materials is also a great help—so you see what a wide sphere of usefulness lies here before you."

"Thanks, grandmamma; I will try, if you will help me; and who knows how much *you* may do to help too."

Ah! young reader, who knows? Some day, perhaps, we may benefit in these pages by grandmamma's hints.

VARIETIES.

THE FLOWER OF THE FLOCK.

I KNOW a home where there are several girls of various ages. One is very handsome, and much admired. Another is accomplished; plays and sings well, and shines in company. A third is literary, and may almost be described as "a blue stocking." But there is one, neither so attractive nor so popular as her sisters, yet is the most beloved, and the most valued. Bright, sensible, genial, she is the light of her home, and her mother's right hand. She is always neat and well-dressed, yet seems ever busy, and ever ready to turn her hand and her mind to anything. Is there some sewing, or mending, or tidying wanted? She does it. Do untimely visitors call? "Oh, I'll go." Is there any household difficulty to overcome, or advice needed? "Oh, I'll manage." Has the baby some ailment? She knows best what to do, and the presence of this gentle nurse charms away pain and sorrow. The brothers say, "She is no end of a good sister." Do you wonder at my calling her "the flower of the flock"? She is my favourite, and happy will be the man, I say, who gets her as his helpmate for life.

RIDDLE NO. 1.

Though delicate and weak,
I'm wanting not in sense;
I do, though silent, speak,
And ever need defence.
By day I shun what'er is bright,
And hang a curtain down at night.

AN INTELLIGENT MUSICIAN.—What is it to be intelligently musical? You are not so when, with eyes painfully fastened on the notes, you laboriously play a piece through; you are not so when you stop short and find it impossible to proceed, because some one has turned over two pages at once. But you are so when, in playing a new piece, you almost foresee what is coming; when you play an old one by heart; in short, when you have taken music not only into your fingers, but into your head and heart.—*Schumann*.

A WOMAN of sense is not ashamed of poverty, or of confessing to it, but her taste induces her to keep the marks of it out of sight.

A COSTLY WEDDING OUTFIT.—An Italian princess, lately married, had her trousseau made in Paris. To show her how to wear her dresses and with what adjuncts, the dressmaker sent with each toilette a little doll, attired from head to foot exactly as the lady herself should be—shoes, stockings, petticoats, head-dress, gloves, and every detail being exactly reproduced in the costume of the doll.

WE should never be ashamed of owning we have been in the wrong; it is after all but saying in other words that we are wiser now than we were then.

WHAT word may be pronounced quicker by adding one syllable to it?—*Quick*.



It must have been a very strange state of things when needles were so scarce in England that one in a family was considered quite a household treasure, and cherished accordingly. This was the case in England in the year 1566, when a comedy, called *Gammer Gurton's Needle*, was performed at Christ's College, Cambridge. The play was founded on the circumstance of an old woman having lost her needle, which threw the whole village into confusion. I should imagine, by the commotion thus caused, that it was the only needle of which the village could boast. A mischief-making wag sets about the report that another old gossip, Dame Chat, has stolen it, and the contention thereupon waxes so hot that not only are words exchanged, but blows; and the curate, Dr. Rat, is called in, when the needle is eventually found. It is probable that needles were not made in England at that time, which would account for their being so precious a commodity; however, a very short time afterwards Christopher Greening, with his three children, was settled by Mr. Damar at Long Crenodon, in Buckinghamshire, where the manufactory has been carried on to the present day.

My readers must not fancy from this tale that there was no needlework done in England in those days, because they would be quite in the wrong. The list of the various kinds of stitches is so long that it would quite astonish them. Many of these stitches cannot be identified with any with which we are now acquainted.

We cannot, however, complain of the scarcity of needles and other necessary implements to-day, for, on the other hand, the fitting-up of our workboxes is so easily performed that we are in danger of being wasteful in the midst of such profusion. Nothing adds so much to our comfort in working as to be provided with everything we need, and nothing tends so much to a proper performance of our tasks; so the first thing to enter upon, in our chat upon plain needlework, is the outfit for it.

An essential requisite is the little box, or bag, to contain them; but we need not linger over this, for any amount of money may be expended upon it, from sixpence to many pounds; the principal object required is that the box shall contain all that is wanted, that it be easily carried from place to place, and that its owner shall always keep it in perfect order. The contents should consist of a thimble, a pincushion, an emery-cushion, two bodkins, a small and a large one; two pairs of scissors, a pair for cutting button-holes and an ordinary pair of medium size; a stiletto or piercer, a tape-measure, a needle-book, containing needles of various sizes; darning and worsted needles, four or six reels of cotton, 24 to 50; a reel of red marking cotton, black and white linen thread, and tape, buttons, and darning-cotton, selected according to the kinds which the little learner will require for mending her own clothes.

As I look back, I think the first thing that I learned myself was to thread a needle. This

is the case with many little girls who have an elderly relative residing in the house, and in all probability it is their first introduction to "the beauty of service," when they find that their young eyes can see to perform this small office for the older ones. The first instruction in threading needles is best given with a coarse darning needle, or even a bodkin, which is not so trying to the sight as a small needle. The cotton should be held in the right hand, the needle in the left; and it should always be remembered that biting the cotton is an extremely vulgar trick, and ruinous to the teeth, so that it should never be allowed. Although knots are only required for basting work, the method of making one should now be learnt; and after that, provided with some long strips of paper, several lessons may be given on turning down and folding hems. The paper should be cut quite even, and, for beginners, in the shape of a ribbon; then a fold should be turned down on one side evenly, and then the same fold laid down a second time, of the same width as the first. This double fold forms what is called a hem, and the learner must be kept at the work of folding hems until she can lay one down quickly and neatly.

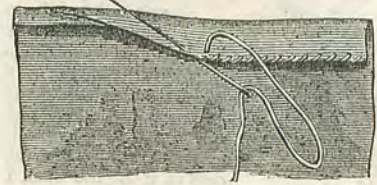
There are a number of little things to be learnt now—the method of holding the needle in the right hand, the thimble on the second finger of it, and the work laid over the first finger of the left. Then the proper length of thread to be taken, which should be from about three-quarters of a yard to a yard; the best cotton for a child's use in beginning is, I think, No. 40, with No. 8 needles. There is no advantage whatever in using very coarse needles and thread; and there is no need whatever for breaking needles. The coarse ones lead to untidy work, and the breakage of those that are fine may be prevented by reasonable care and proper tuition. The needle is worked through the material by the thimble, with the assistance of the thumb and forefinger. Any endeavour to force it through by means of the thimble alone is sure to cause a breakage. The use of the emery-cushion, too, should be more frequent than it usually is, as the needle becomes dull and blunted in its passage through the hot and nervous fingers which hold it. It must never be left in the work, as serious accidents may result from such carelessness, but taken out and replaced in the needle-book.

To make the first stitch, point the needle from you, keeping the eye next the chest, and leave out a small end of the thread, which must be carefully turned in under the hem, no knots being allowable in hemming. The next stitch, and every succeeding one should be made with the point directed towards the chest—not to the left shoulder, as children frequently point it. In turning down the hems of a square article, the hems should be made on the opposite sides first, as then the corners will all be folded alike. If our little learner be very young, or more than usually unhandy, it will be best to allow her to tack the hems down on the paper before hemming, or to use two pins, one before the other.

Thus far we have been working with strips of paper, on which much can be taught and practised, and which will make each succeeding stage the easier to the learner.

When the power of holding and guiding the needle has been fully acquired, strips of dark print may be used with white cotton, or the rule of the third schedule may be adopted—i.e., to use strips of white calico, beginning by sewing with black cotton, and advancing to red and blue cotton in succession, each change marking an advancement in the art of hemming. A pocket-hankerchief may also be used, being careful to cut the sides even to a thread, then folding the hems, the end of each being sewn over first. When the thread is

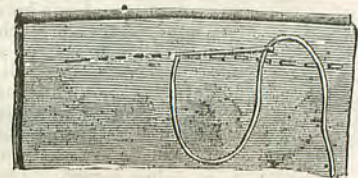
worked out, cut off the end of the old one, and turn it under the hem, beginning with the new thread, as we have before explained. The stitches should be short, and at even distances. The turning down should be as nearly as possible by the thread.



HEMMING.

The next stitch to be learnt is "sewing," or a plain seam. If the learner have been practising hemming on strips of calico, the easiest method of using them is to sew the hems together on the wrong sides. Hold the work firmly with the thumb, along the side of the first finger of the left hand, and support it with the second and third fingers; then leave the end of the thread, and sew it over with the first few stitches. Do not make use of a knot. When a new thread is required, leave an end of it, and sew it in, together with the end of the new thread. The seam should be either tacked, or pinned, to guard against puckering. The right position in seaming must be most carefully taught, as "puckering" is a certain result of holding the elbow close to the right side. The proper position is to hold the elbow apart from the side, the arm being in a horizontal position, so that the palm of the hand should face the chest, and the needle point straight to the middle of it. Selvages are so seldom even, that they are not good to learn upon, although in the best linen and longcloth they should be so. One thread is a sufficient depth for the stitch, and two or three stitches apart. No seam is finished until it is flattened-out, for which purpose the use of the handle of an old tooth-brush is preferable to scratching the work along with the nail, which is a vulgar habit, giving rise to a most unpleasant sound, and injuring the nail.

If the seam be a "run and fell," the raw edge of the upper part must be laid down as if for the first fold of a hem. Then place the other edge upon the fold, a thread or two below the double edge; tack them, and run them together. The running should consist of three threads left, and three taken in regular succession, and quite even to a thread. When the running is finished, turn the seam down very smoothly, and hem or fell it down. For a seam that is "sewn and felled," the first fold must be laid in the same way as for a "run and fell" seam, and then it must be turned back again from you, exactly at the raw edge of the turn, so that the fold shall be double. Then lay a single fold down on the second piece, and place the edges of both together—the turns inside—and baste them. Sew them, according to the directions given, neatly, and, when finished, lay down the seam



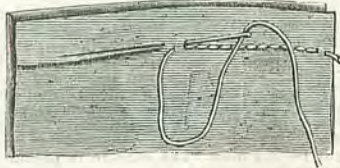
RUNNING.

smoothly, turn the work on the wrong side, and fell down the fold. The sewing should be on the right side of the cloth, the hem on the wrong.

The next thing taught by the Government

code is "pleating," and it may as well perhaps be acquired here as at any stage of our study of needlework, but it must be remembered that pleats are quite inadmissible as substitutes for gathers in the best ladies' underclothing, at the yokes of nightdresses, or the bands of chemises, and they cannot be admitted at the competitions as a proper method of performing fine work. Pleating is a method of putting a full part into a plain part by a succession of regular folds, each pleat being pinned or basted down, the worker being careful to make the pleats on each side to correspond respectively in size. They generally face toward the front, and the top of the material should be halved or quartered like gathers.

The next thing to be learnt is "stitching." The pieces to be stitched should be double, and they may be tacked together to keep them in their proper places. Wherever it is intended that the first row of stitching should be made, a thread must be drawn out, using the point of the needle to commence it. The end should then be firmly taken in the thumb and first finger of the right hand, and drawn gently along, while the thumb and first finger of the left hand hold and move on the gathers, as they are successively formed by the drawing of the thread. The row thus made is used to stitch by. It is formed by putting the needle back over two threads, from that with which you work, and passing it under two threads before. A thread left between the stitches quite spoils the appearance of the work. The stitches should be closely drawn, but not too tight. The fastening off must be done neatly on the wrong side, where the new thread must be joined on. This stitch is most easily acquired on canvas, and though considered



BACK-STITCHING.

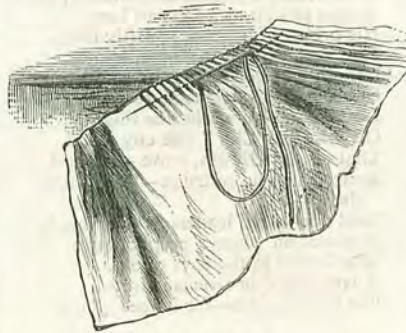
quite a test of a good needlewoman, is not difficult. It is the stitch at which the sewing machine helps us the most, and very fortunately too, as it is most trying to the eyes.

Sewing on tapes should now be learnt. The usual method of performing this is, to turn down the top end of the tape, and lay it where it is to be sewn on, at about half-an-inch from the edge, then to fell it round neatly on three sides, sewing the edge of the stuff and the tape together. In a recent manual I find a description of another method, which consists in sewing the tape on with two rows of stitching, on the right side of the material. With the knowledge which we have acquired so far, our pupil can now make a pillow, or bolster-case, and so make her new information of use at home.

Gathering must be done by a thread, and consequently, in learning this stitch, it is advisable to have course calico, as that decreases the difficulty to a beginner. The stitches should be taken with the greatest evenness, the rule being to take two threads to each stitch, and leave four between. Many people think it the wisest plan to gather with a double fine thread, instead of a coarse single one, for if one thread should break in the drawing up, the gathers will hold together by the remaining one, until they are set into the band.

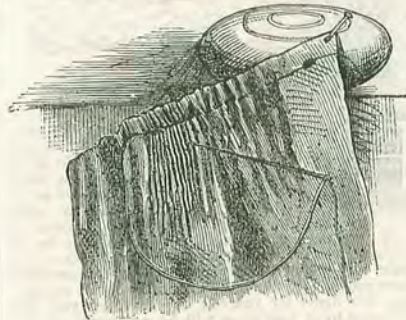
After the gathering comes the "stroking," during which the gathers should be worked up, and gradually pushed together, beginning from the part first commenced. The thread should be wound round a small pin, to prevent its getting loose. Then take a long darning

needle and pick out each gather separately with the needle point, pushing it gently under the thumb of the left hand, which should hold it firmly. This will need to be done twice over, when the thread will again want to be drawn tighter round the pin. Lastly, the top of the



GATHERING.

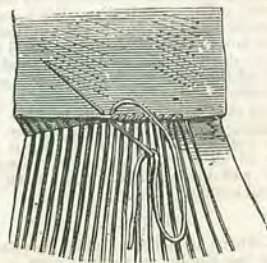
gathers should be stroked, to ensure complete evenness. Before proceeding to "gather," the material must be folded in half and quartered, a mark being made at each place. Then make a fold at about 14 threads from the top raw edge, and crease it, this will do for a mark by which to run the thread, as it is improper to draw a thread. The running should be on the right side. It is needful to observe great care in the stroking, which is frequently done



STROKING THE GATHERS.

with such violence that the pin-lines fall into holes after the first washing.

Before setting the gathers into the band, the latter must be divided into the half, and the quarters, and the gathers being a little opened, the corresponding parts of each must be pinned together, the edge of the band being placed exactly over the gathering thread, so as to be of the same length as the band, and the thread must be again secured round a pin; the work is held by the thumb on the first finger of the left hand, the gathers lying from



SETTING IN THE GATHERS.

right to left. The needle in sewing is pointed almost straight along the gathers, one gather being taken up at a time. The wrong side requires equal care, and the edges of the band should agree on both sides.

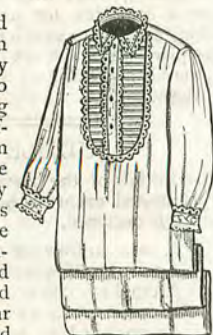
PRIZE COMPETITION.

NO. IV.—NEEDLEWORK.

We have selected for the Needlework Competition a nightdress, as the most suitable garment for imparting instruction upon, and also to present for hospital use. The amount of calico required for a nightdress for a full-grown woman is four yards; for a very short person, or a child, it would be less. If the calico be a yard wide, take two widths of the proper length, and slope off the gores at the top, sloping each gore off gradually from a width of 3½ inches at the top to a point in the middle of the length; then join the straight or selvedge side of each gore to the selvedge sides of the nightgown. This is the usual method of cutting the skirt of the nightdress. There are various ways of making the top, or neck piece. Some have a yoke at the back only; some have a yoke both back and front; and some are without a yoke, having only shoulder straps, with a gathered back and an ornamental front.

NIGHTDRESS, WITH
YOKE BOTH BACK
AND FRONT.NIGHTDRESS, WITH
YOKE AT THE BACK.

Night-dresses intended for the competition may be made in any of these methods, too much trimming being avoided, and only sufficient to make them pretty being used. The fronts may be neatly tucked, or the yokes ornamented by some fancy coral-stitch, embroidery being used for the neck, front, and cuffs. No particular size is required, and the wearers will range

NIGHTDRESS, WITH
SHOULDER-STRAPS
AND TRIMMED
FRONT.

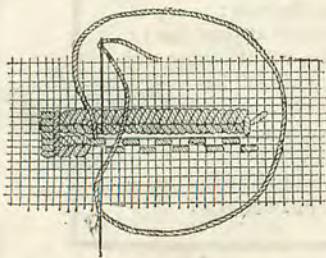
from 14 years old to grown women. We shall bestow the work on children's and other hospitals. The chief requirements are, that the nightdresses must be cut out by each competitor herself, and that they shall be clean, but not washed, neatly and properly made, and well-fitting, according to their size. The age of the intended wearer should be stated on the ticket, to be sewn on each article under the front opening. This ticket should also state the name, address, and age of the competitor herself, and bear the signature of a minister or teacher, who certifies that it is the competitor's unaided work.

No one over the age of nineteen will be eligible for a prize. The last day for receiving the work is May-day, 1880. The prizes offered by the Editor are of the same value as those announced for the Essays, Paintings, and Crewel Work, viz., Two GUINEAS and ONE GUINEA. Other deserving competitors will receive a CERTIFICATE OF MERIT.



We had advanced with our needlework lesson in No. 4 of *THE GIRL'S OWN PAPER*, as far as "setting in the gathers," having been instructed in all the preliminaries of working, as well as in hemming, sewing, running, and felling, stitching, sewing on tapes, gathering, stroking the gathers, and setting them in the band. In fact, we knew quite enough to enable us to enter into the competition for a prize in "Plain Needlework," as we had learned all the stitches required to make a night-dress, except the method of making button-holes, which is the next thing to be taught.

There are two methods of making the stitch in button-holing, and two kinds of button holes—those with rounded end, and those barred across at the ends. The best way of learning the stitch, and of practising until quite perfect in it, is to use the edge of a strip of calico, either selvage or raw-



edge, doubled, and working straight along it. The way of turning the ends can be taught afterwards. The work should be held lengthwise on the forefinger of the left hand, and begun on the side furthest from the point of the finger. Set the needle in four or five threads from the raw edge on the wrong side, and bring it out on the right. The stitch is made by putting the needle through the back of the loop of the thread, before it is drawn close, keeping the hand upwards, so that the loop may lie all along the edge of the button-hole. The end of the thread is fastened in by working it over with the first few stitches. The stitches should be set in exactly to a thread, and one thread only should lie between them.

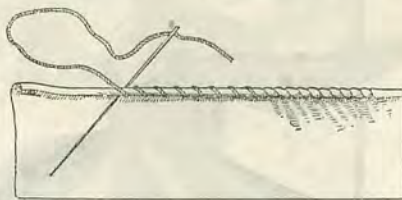
The other method of making the stitch is to insert the needle at the back, in the same place as before described; the cotton is then taken between the finger and thumb of the right hand, and passed under the point of the needle, so that it comes from left to right. The needle should be drawn out at right angles to the direction of the button-hole. If care be not taken to pass the cotton in the right way round the needle-point it will not produce button-hole stitch, but embroidery stitch. The button-hole scissors, which formed part of our outfit, will now come into use, and the holes must be cut by the thread with the most exact care, and should be properly the right way of the material, i.e., the selvage way. The length is proportional to the size of the button, being just long enough to reach across it. Beginners and little child-

ren should tack the button-hole all round previous to working with fine thread, to give some additional firmness, and to prevent the parts of the material from separating. Barred corners are usually made at the end of the button-hole, where the strain falls, but when they are cut across the material, or on the bias, both ends must be barred. Two long stitches are made across the button-hole, as foundations for the bar; on them eight button-hole stitches are taken, in a straight line. In teaching children to make the button-hole stitch, or, indeed, any stitch which requires neatness in commencing and finishing off, it is a good plan to use coloured threads on white calico, passing on to white threads only when some dexterity has been acquired.

Loops for receiving hooks are worked in the same stitch, over long loose stitches, taken four or five times in the same holes. Eyelet-holes made with a piercer, and used for inserting cords and strings, are worked round in buttonhole stitch, and the corners of under-clothing, where there is a strain of extra wear, should also be edged with it, in order to give strength. Buttons used to be made, not bought, and are still part of the work taught to the children in the Irish schools. They were edged with a row of button-hole stitch, and were famous for their excellent wear. I have seen a set of buttons out-wear the night-dress for which they were made, a wonderful thing in these days of continually sewing on new buttons!

What is called the "hem stitch" is chiefly used now for the edges of pocket-handkerchiefs, and it stands in the place of all other trimming. Turn down rather a wide hem exactly to a thread, and tack it down firmly; draw a thread or two close under the hem, pass the needle under two threads, and draw it out, the point being towards the breast; then put it back *across the same threads*, and out through the edge of the hem. This forms the stitch. In the case of muslin, or of fine linen, more threads must be drawn, and a greater number taken in each stitch.

The edge for whipping must be cut evenly to a thread, and then divided into halves and quarters, three times the amount of fulness being allowed of the length of the piece to be trimmed. The strip of muslin or mull must be first hemmed, and then halved and quartered; and for a beginner it is best to commence sewing the trimming to a piece of tape, as a firmer foundation for practice. Commence by rolling in the raw edge of the muslin very tightly with the left thumb upon the first



finger of the hand, about eight or ten threads deep and on the wrong side. In making each stitch put the needle in on the right side and bring it out on the wrong side, pointing it to the chest. Take the stitches evenly and at such distances as to draw up easily. The gathering-thread should be very smooth and strong, and may be drawn up at intervals of every two or three inches, and the same length of the whip is sufficient to roll down at a time. When a new thread is needful it must be taken at the halves and quarters. Draw up the fulness, and having regulated the halves and quarters with those of the material, upon which the frill is to be sewn, commence sewing, holding the frill next to you, and being careful that each stitch shall fall into the

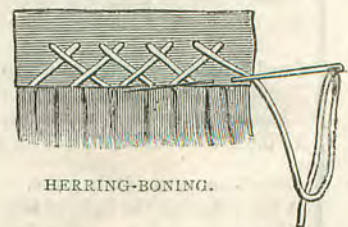
opening or the groove of the whip. The needle must be kept in a slanting position.

Running tucks must be done by the most careful measurement, and the material must be measured from selvage to selvage, and laid down in a fold by a thread, so that a crease is formed. The tuck is now laid down to the required size, and the running is made in the crease. The stitches must be small and very regular, and several may be taken at once on the needle. Whenever many tucks are to be made, a piece of stiff paper may be used as a gage, so as to keep the distances between the tucks carefully.

One of the most important things in plain needlework is, to understand the proper method of putting on a patch. The patch itself must be cut exactly to a thread, and should be an inch, or more, larger in every way than the worn piece it is intended to replace, as well as matching it in every possible way, the pattern, in particular, being made to correspond. I need not say that, after all our care, the beauty of our patch will consist in its being, as nearly as possible, *invisible*. The patch must be placed on the decayed part of the garment to a thread, also on the right side. Then tack it on slightly, to hold it firmly in its place, and proceed to sew it along the outer edges, taking especial care at the corners. Make the seam very flat and smooth, and then cut out the worn piece by the thread on the wrong side, leaving sufficient to form a hem. After having nicked it a little at the four corners, to make the hem sit well, turn the edges in neatly and fell them down. Although this may read somewhat easily in print, it is by no means easy to practice, and it must be patiently learnt till quite perfect. Flannel patches are herring-boned round, and sometimes they may be hemmed or felled on both sides, instead of being sewn on one only.

Torn or cut cloth is mended by a process called "fine drawing." This is usually entrusted to the hands of a skilful tailor, but there is no reason for this expense, as the stitch may be easily learnt and practised at home. First the edges are made perfectly even, and the two which are to be joined must be held lengthwise on the forefinger of the left hand. Pass the needle, with its point from you, through the edge of one piece, then point it to you and pass it through the edge of the other. Thus it will be seen that the stitches should be made through half the thickness of the cloth and then drawn closely together, without, however, laying one edge over the other. One stitch is taken alternately on each side. When the rent is mended, press the cloth with a hot iron on the wrong side, or, if on the right, place something between the cloth and the iron to prevent injury to the former.

As a change from plainer needlework, "herring boning" should be learnt here, and



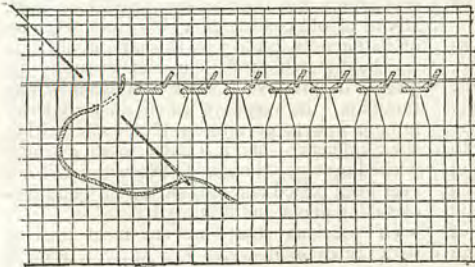
HERRING-BONING.

this, although used for flannel alone, is more easily learnt on canvas. It is worked from left to right, the canvas being held on the forefinger of the left hand; the stitches are taken above and below alternately, with about four threads between the top and the bottom stitches. It is used for the raw edge of flannel, which is hardly ever hemmed, and the edges should be cut to a thread; the selvage,

or list, must be cut off before flannel is used. It has a right and a wrong side, the latter being plain, and the former woolly.

Marking in cross-stitch is amongst those old things which have been brought back to daily use by a change in the fashion. The stitch is formed by taking two threads each way, putting the needle in from the wrong side at the lower corner, then drawing it out and putting it in on the right side top corner, and passing it out at the right hand lower corner. It is then inserted at the top left hand corner, and brought out at the left hand lower corner of the next stitch. Begin each letter separately, and work—in the end with the first two stitches. The thread should be fastened off on the wrong side at the end of every letter. It will be needful to leave from eight to ten threads between each letter in working on linen. The order in which the letters should be learnt is as follows:—First, the straight; then the slanting; and, lastly, the round.

Of course, marking must be learnt on canvas, with a coarse darning, or wool-needle, and darning cotton; and large and small letters should be practised until they can be made perfectly. When this has been achieved, a proper sampler should be commenced, which is made thus: Choose a fine piece of canvas, though not too fine, for your



specimen sampler, and purchase a quarter of a yard. This amount will be sufficient to form two, as it is half-a-yard wide; and the width may be cut in two. The canvas must, of course, be cut to a thread, and if hem-stitching have not been learnt before, it may be taught by my previous instructions, while hemming these samplers. Capital letters are generally seven stitches high, and four threads are left between each. The small letters are worked on a single thread. Both large and small letters must be worked, and also the numerals.

And now I think my instructions on stitches, and how to do them, and likewise on marking, are fairly concluded. It only remains for my readers to gather up the substance of their acquired knowledge, and to exemplify it if possible. In order to do this, I think the best method will be to make a kind of sampler, as the French nuns—who are beautiful needle-women—teach their pupils to do. The material used is a white linen, of a sufficiently fine texture to show the work to advantage. This has always seemed to me a most practical idea, as it forms a kind of diploma, or certificate of merit to the owner, and shows her to be possessed of all the secrets of the art.

Some of these samplers are ruffled or frilled all round, in order to show both whipping and gathering, the edges of the frills being hem-stitched, the hem on the square of linen in the centre being stitched, while tucks run across. Button-holes, eyelet-holes, and loops for hooks, patching, marking, herring-boning, &c., seem all to find their place, and the whole is so tastefully arranged that they form quite an ornament. I think one of these samplers should be one of the achievements of every girl in order to show her skill.

Patchwork is another variety, which may be

used as a means of improvement to the beginner in work, as it is an excellent exercise for sewing, and trains in neat habits of arranging work. I hope that the night-dress competition may inspire all our readers with the desire to make their own under-linen, and if they have carefully read and practised my instructions thus far, they are quite capable of undertaking the making of any, and every under-garment which can be manufactured by hand.

DORA DE BLAQUIÈRE.

AMERICAN WOMEN.



HE Member of Parliament for Rochdale, in a recent speech on Fur Trade with America, said: We trouble ourselves far too much as to what woman's mission is. They don't seem to have that difficulty in America. One grand mission of women is the education of the young. Go to the high schools in Boston, or New York, or Philadelphia, or Chicago, or even across the border into our own territory, and go to them in Montreal, and see the bright, intelligent, and handsome girls who are conducting the education of the classes. In the neighbourhood of Boston I went to a college which owes its existence to the benevolence of one man, a M. Durant. It is a college mainly for the education of 350 young ladies, from eighteen to three and twenty years of age, in their great mission of instruction of the young. In the States from 250,000 to 300,000 ladies are required to conduct the schools throughout the country, and the Wellesley College is an institution for the training of such ladies. Bear in mind it is not a free college. The expense which a young lady incurs there is about £50 a year, which embraces lodgings in a magnificent palatial building, and every advantage of the college. These young ladies know their mission. They don't lose one atom of their attractiveness because they take up that mission, but throughout the land they are respected and loved for the usefulness of the employment which they have chosen. In Washington, when I visited the Treasury, the secretary, Mr. Sherman, told me with something of pride that they employed 650 women, young ladies, in that establishment. It is there that they manufacture the paper money. There had been times when they have had rather too great facilities for manufacturing it. They manufacture the stamps to tax various articles, and I told Mr. Sherman that if I could have my own way I could dispense with that particular work. Still, 650 women are employed in that establishment in the most important and most useful duties. We sometimes in England doubt whether women will acquit themselves well in positions of power over other women, or in other positions in the general community; but in Boston I went down with a kind friend, Governor Rice, to an establishment which, during his governorship of Massachusetts, he had in the main helped to establish. It was a model prison for women, and contained 450 prisoners. The governor, or rather governess, was a woman. The doctor was a woman, the chaplain was a woman, the warders were women, and there was not a man in the establishment—not a male except the poor little infants in the nursery. I went with sadness

through that institution, and looking at some of the faces, I said to Mrs. Atkinson, who is at the head of the establishment, and who is worth going all the way over to Boston to see, for she has the character and physique befitting the position which she holds—I said to her “The faces of these poor women are almost all of a hopeless type.” “Hopeless,” she replied—“that is not a word we permit in this establishment, Mr. Potter, we hope for all.” We have heard about prison reform, but it did seem to me the angel of mercy in the shape of woman came with her blessing on that establishment. We looked at the solitary cells of these poor women, which they were allowed to decorate with a few pictures friends might give them—a few cuttings from an illustrated paper—or to grow in them a few ferns and flowers. As one poor woman said, “it is great kindness on their part to permit us this great favour.” In that nursery of poor children who had arrived when their mothers were in prison, it was a touching thing to observe the kindness of the head of the establishment to each mother and child, though but the child of a State prisoner. It was good to see the look of pleasure which passed across each mother's face when a kindly notice was given of her child by the ladies who were visiting the prison, and I came away from that establishment glad to have seen the experiment, hopeful of its success, and confident that woman was not exceeding her mission in undertaking such a responsibility as was undertaken by Mrs. Atkinson and her able colleagues.

MY LADY'S JEWEL CASE.

BY CLARA MATEAUX.

“Dumb jewels often, in their silent kind,
More than quick words, do move a woman's mind.”



THE great Shakespeare says this, and he further observes that, as “torches were made to light, so were jewels to wear,” a fact which seems to have been discovered from the earliest times, and practised in all parts of the world by all sorts of people. Here they all are, glittering and glistening as the sunlight falls upon them. If they could but speak, what curious tales they would tell of dank mine, and rock, and sandy desert; of hidden depths, where human eye never peered and hand never touched but to reach forth these treasures, buried there for such centuries that man grows dizzy in thinking of them.

Maids and matrons of every degree have always loved to adorn themselves with such

"What about Zara? There was some mystery about the girl."

"Yes, Fred. You wonder why all the money I possess in the world is made over to her? It was a debt owed to her by members of my family. The last injunction my mother ever made was a solemn charge to make restitution to Zara, should she ever come in my way."

"Where did you meet with her first?"

"I never even knew of her existence until I saw her name on a play bill at Seabright. It was stuck on the ruin of an old house on the beach. You saw it, Annis?"

"I did not observe the name. It made no impression."

"It acted on me like a trumpet call, rousing me to a neglected duty. From that moment, the one effort of my life has been to make poor Zara full restitution."

"Even by giving her yourself in the bargain," said Walter.

"Yes, when the step was urged on me, and I thought she expected it. I have been a very victim to events I could not control. However much I have erred and blundered, my mother's solemn charge and the promise I made her, formed the secret key to my actions."

"Recollect, we were in the dark about all this. You must not blame us for having judged you harshly," Fred replied.

"I never felt myself at liberty to explain. I never knew how much or how little I ought to reveal. Heaven only knows how I grieved over that girl. Her untrained mind, her neglected education, her questionable position, all seemed like bitter reproaches to me, for I knew I had been enjoying the money that was rightfully hers. I had been reaping the advantages she should have had. I felt as though I should have been in her place, *she* in mine."

"Had you given us your confidence before, we might have helped you, Paul. We must often have seemed unkind and unjust," said the vicar, musingly.

"We thought you blinded by a mad infatuation, and felt you had altogether upset our former ideas of you," added Fred.

"What could I do? I was driven half mad sometimes."

"I don't altogether agree with your plan of secrecy. Had we known your motive principle, we should not have judged you by what appeared on the surface," replied the vicar.

"I am sure I did not sufficiently consider that view of the subject, Mr. Venn. Knowing what I was bound to do, I set every nerve to carry out my purpose. Zara has her fortune now, and I am rid of the money that was weighing me down, soul and body. *She* is happy in her own way. And, I am free! And I am very thankful for it."

His lip trembled with emotion.

"One question more. Did you really love the girl?" asked Fred.

"I pitied her from my very heart, and would have married her, and have been a faithful husband. But I had no love to give her; I never professed to have."

"No love! Then your affections were engaged elsewhere?"

"You are right," replied Paul, with emotion, and his eyes rested just for one moment on the drooping figure opposite.

Annis was sitting in the window in the fast-gathering twilight. Her head was turned away, perhaps to hide the tears that were blinding her eyes and that she was afraid to wipe away, lest Paul should see.

"Annis, Annis, come here."

It was Fred who spoke. He half raised himself from his couch in his eagerness, and when his sister came towards him he took her hand in his.

"Paul, come here; come nearer, my dear fellow! Once I refused to give you my hand; do you recollect?"

"Don't speak of that now."

"I called you hard names, and was very unjust."

"But I never bore you any malice, Fred."

"Thank you. I withdraw my accusations, and call you the best, the noblest fellow I ever knew. Give me your hand; let me clasp it with a brother's love. Dying people see things in their true light, and I know you are richer now towards God than you were when the money—not lawfully yours—was in your possession. I honour you for your self-sacrifice, and the just God will reward you in the end. Here is my hand, my friend, my brother!"

The hands were linked together with a warmth and tenderness that brought tears to the good vicar's eyes.

"Annis, my love, my sister, give your hand to Paul also; he deserves it. You will both know what that means—you, who have loved each other so well and so long."

Paul drew Annis towards him. Her face was hidden on his shoulder, and his arm was round her in a strong, loving clasp, as he whispered passionately—

"My own! my darling!"

They had come together at last. There was no need for further explanation, for inquiry, for apology, for forgiveness.

As Fred had said, they both understood what it meant. It was their solemn betrothal; their new life together had begun. The joy had been long in coming, and they realised in that moment of intense emotion how deep and tender was their love.

Fred was the first to recover himself. He looked up, and smiled.

"The second wedding cannot be just yet," he said.

Paul returned his smile, and looked down into the sweet eyes of his betrothed, raised so trustfully, so lovingly to his.

"No, Fred; I must try and make my fortune first."

"A brave heart and an earnest purpose like yours will soon make the way smooth in that respect. You are neither of you extravagant in your tastes, and must begin life with moderate means," said the vicar, with parental encouragement.

"No fear but Paul will get on. Dr. Hamilton wants him as his partner the

minute he is ready," added Walter, brightly.

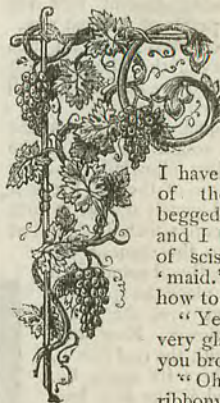
"I was not alluding to want of fortune when I spoke of waiting," said Paul. "I meant that you must wait until I am gone. Though I shall not be here to see your wedding, to my latest breath I will thank Heaven for your happiness, Annis and Paul, my sister and brother!"

THE END.

WORK FOR LITTLE HANDS.—II.

By MRS. FLOYER, Examiner in Needlework to the London School Board.

(Continued from page 11.)



GRANDMAMMA, I have come to see if we could go on with that nightingale you promised to show me. Look,

I have brought some sheets of the *Times*, which I begged of the housekeeper, and I have borrowed a pair of scissors from mamma's 'maid.' Can you show me how to cut it out?"

"Yes, Bessie, I shall be very glad to help you. Have you brought an inch-tape?"

"Oh, yes, if you mean some ribbony stuff with inches on it. I have one in a little

vegetable ivory nonentity which Aunt Maria brought me from Margate, but as I did not care for such things I put it away, and I'm sure I don't know where it is."

"Never mind, Bessie, reach me my workbox from the large table. I have one there."

"Oh, grandmamma, what quantities of scissors and things you have—what can you do with them all?"

"They are all useful for different purposes, and as you get on you will find out for yourself how necessary they are. But now let us keep to the matter we have in hand. Let us clear ourselves a space on the table. Now spread a full-sized sheet of the *Times* and measure down the same way as the column 36 inches, or exactly 1 yard. The columns serve to show the 'warp' of the material, of which the edges are called 'self-edge,' now often written 'selvage' or 'selvedge.' Here is a pencil. Now make a mark B to show where the 36th inch comes. Very well, that's right. Now write A at the corner you began to measure from, *i.e.*, the left hand upper corner of the sheet of paper, and measure from A to the right 26 inches and mark C. Now, of course you have a T square."

"Oh, yes, grandmamma, I'll fetch it directly."

"Well, now set it along the upper edge, and bring the arm downwards and rule a line till you come parallel to B, and mark it D. Then rule a straight line from B to D."

"Why, grandmamma, this is drawing—it's like a geometry lesson."

"True, Bessie, and you will find how very useful your knowledge of drawing will be to you in needlework. Now take your scissors, and cut from A to C and C to D, and from D to B. There. Now, of course, you can tell me what the shape of that piece you have cut is?"

"It's a parallelogram."

"So it is; and Miss Crammer will be glad to have so distinguished an article of dress. Now I did not forget my promise to you, so when I went shopping last I bought some fine, soft, claret-coloured flannel ready for the next time you would be at leisure. Well, now, here are some pins and a little saucer.

"But, grannie, they won't lie flat."

"Why, grannie, it just fits all over the flannel!"

"I have done that, grand-mamma."

"Why, grannie, that's a triangle off the corner!"

"Mark M? I've done it, grandmamma."

clear of the paper. Do the same at both edges at G and H, keeping the pins each on their fold of flannel and clear of the paper—so. Now carefully unpin your paper pattern from the flannel. You see now where your pins are fixed in the material. Unfold the flannel, and you have a piece 2 yards long by 26 inches wide. Fold C and D back till the self-edge touches E and F as the pins now mark out, copying from the marks on the paper, and turn back the corners B far enough till the line G to H forms an edge. Pin them to keep them at present so fixed back in a triangular shape. Now fold K to J and L to M, or, as we should say in ordinary needlework language, make two pleats, one lying up and the other downwards, on each half of the flannel, or one box pleat, the line A, E, and C being the centre of the flannel. All this sounds a very long story, Bessie; and no doubt if I had folded it all for you and put a pin here and there we should have managed the 'nightingale' between us. But whether you would

"Oh! grandmamma, I had much rather do it in this manner, it is so much more definite and independent, besides being more interesting, because one must think about it. I dislike doing anything in a haphazard, happy-go-lucky way."

HALF NIGHTINGALE PATTERN.

the flannel and neatly run it on, taking very tiny stitches, being careful to take upon your needle just as much stuff as you leave down, and going both through the flannel and ribbon. Begin at D (the right-hand corner), and run it round towards B, taking care to fold a mitred corner with the ribbon at B, which is neater than felling it round, and this will enable the ribbon to go on from B up to H. Do 3 or 4 inches beyond H, which will enable you to fell the ribbon by turning it up over the edge of the flannel, and hemming it neatly on the reverse side. This will also show you how to do one corner, and you can finish the rest at another time. Now here are a hook and an eye. Sew the eye at H and the other at G. Fold the pleats K to J and L to M, fasten them firmly and put a hook at one M and an eye at the other, or two strings of ribbon if you like. Now fold up the loose ribbon which you have not run on to keep from tangling, and let us try how it fits. You see the object of the pleats is to shape

"How nice, grandmamma, and now I really think I can finish it by myself, and I am so much obliged to you for showing me."

2 yards fine flannel at 2s. 6d.	5	0
6 „ ribbon at 2d.....	1	0
1 reel silk at 2d.....	0	2

The hook and eye are infinitesimal, as you can get 3 doz. for 1d. Then for tools, we want thimbles, needles, scissors, inch-tape, pencil, T square, and newspaper and white cotton. Now, Bessie, one thing more, don't go at this work and do it hurricane fashion for a day or two, and then forget all about it. Do a little piece every day, steadily, till it is finished. 'Slow and steady wins the race,' and 'By little and little the bird makes her nest.'"

"Yes, grannie, I'll try, and as I should like to surprise Miss Crammer, may I come every day into your room and do it while you are dressing for dinner. I can get dressed first, and then we can go down together. Let me see, 2 yds. by 2 equal 4., at 26in. wide by 2 equal 52in., or 196in. all round once, 196in. by 2 equal 392in. of work in running on the ribbon and felling it down, say 400in.; if I do 18in., or half a yard, every evening, I shall be twenty-two evenings and a little over, so if I allow twenty-four evenings to finish it off thoroughly I shall do it nicely to give it to Miss Crammer before she goes home for her Christmas holidays. How useful drawing and arithmetic are in needlework. I shall reduce this pattern on to sectional paper on the scale of one-eighth of an inch, it will be so much less trouble to keep. I have some paper on which I am drawing my maps, and I shall make a book of it and call it my needlework drawing

book. See, grandmamma, here is my first diagram."

"What a good idea, Bessie. I wish you success with it."

THE CHARM OF NOVELTY.

"HAVE you seen him?" cried the Peacocks, clustrung round the grand old one that was strutting at the end of the yard with his tail spread.

"Not I," said the angry bird. "I saw a whole troop, from the master and mistress down to the cow-boy, stand and stare at him as he walked in. *We* were thought wonders of beauty before he came; a poor, colourless, insipid thing, *I* call him; but there's no accounting for taste."

"Ah, brother!" cried the Peacocks again. "Don't be angry; when they get used to him, his white dress will go for nothing, and we shall be the pride of the yard again."