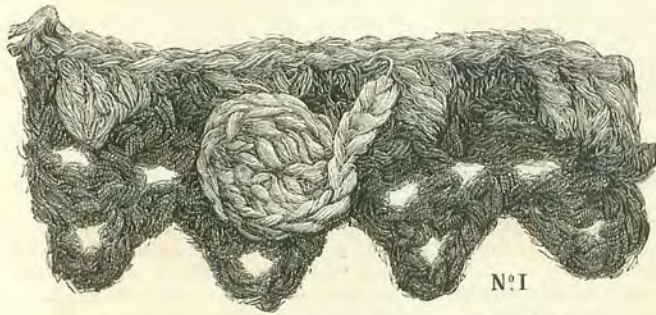


ORNAMENTING: WOOL CROCHET DESIGNS.



No. 1

My Aunt Dorothy was as poor as a church mouse, yet I never saw a prettier little home than hers. And it all came of her using up all sorts of odds and ends which other people would throw away.

I specially remember her little parlour, with its rows of book-shelves neatly ornamented with strips of wool work crochet, which she used to work with much ease and skill out of any odds and ends of wool she had in her drawer; and I can now see my little elderly aunt nailing these up with ornamental-headed nails. She had a happy knack in arranging colours, and generally managed to make her odds and ends into bright little patterns. A few of them I put down here, in case they may be "a new idea" to some girl who wishes to

just like No. 1, except that a other colour, either silk or wool (see pattern), can be added. Brown or russet green with gold go very well together. This pattern can be made to use up all sorts of odds and ends of wool. A thread of scarlet Shetland, or other wool split in half can be mixed with the wool you are working, as in the pattern.

No. 3 is also worked the same as No. 1. It is worked with brown and yellow wool combined.

No. 4 is also worked with a

taste made separately: 1 chain: 3 chain: 7 long stitches into the first chain stitch; join to form a circle; make three chain and end off.

Note.—If 7 long stitches do not lie flat, make 8 or 9 instead, as some people crochet so much tighter than others.

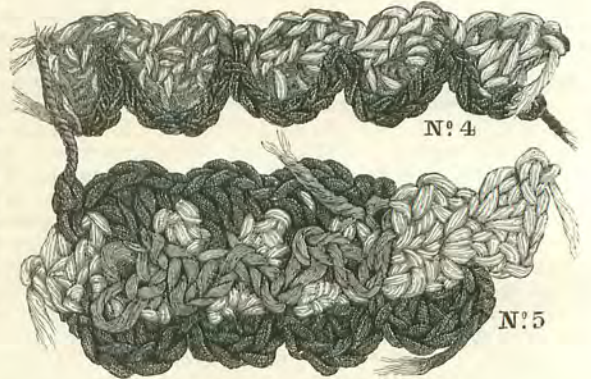
No. 2 is worked thread of some

No. 7. This pattern must be worked up and down with no right or wrong side. It makes a beautifully warm shawl, having no holes in it, as crochet shawls generally have. It is a most easy pattern when once learnt—being simply this. Instead of putting three long stitches into the same hole as is usually done, make a short stitch for the first of the three.

Rules. Make a chain of crochet the length you want your shawl or comforter to be.

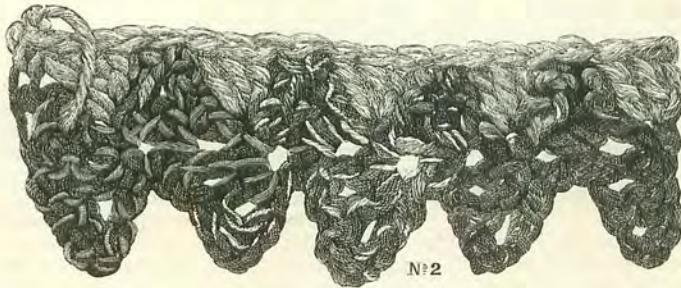
Reverse work: make 2 chain, 2 long into the last chain of the row of chain.

Miss two of the chain: and put a short stitch into the next chain. The short stitch is peculiar and is made thus. Do not put your thread round your needle, but putting your needle through the chain stitch next to



No. 4

No. 5



No. 2

make home look bright, but does not quite know how, having very little pocket-money to help her.

No. 1. Do the maroon part first thus—Four chain: put a long stitch into the first of the 4 chain: 1 chain, a long into same hole: 2 chain; 1 long in the same hole. *Reverse work: 4 chain: one long into the hole made by the two chain of the previous row: 1 chain, 1 long into the same hole; 2 chain, 1 long into the same hole as before. Reverse work and repeat *

Next do the grey part thus—make three long stitches into the hollow of each point in the maroon—all along one side.

Golden rosettes can be added according to

have done as much as you require.

Maroon edging is simply this. Make double stitch into the first point: 3 chain and catch into first hollow: 3 chain, and catch into next point, etc., to end.

No. 5. The grey part is worked like the brown and gold of No. 4. The scarlet edges can be added on one side or both sides according to taste.

The scarlet on one side is 3 long stitches into each hollow: the other side 4 long stitches into each hollow and then caught into the grey with a double stitch. The blue zigzag is 3 chain, and catch into one side of the grey: 3 chain caught into the other side of the grey.

No. 6 is worked the same as the maroon part of No. 1. It makes a nice edging to a *couvrepiéd*, or baby's blanket crocheted; or in stripes for an antimacassar.

It can also be used as an edging to a shawl as I have placed it joining the shawl pattern No. 7.

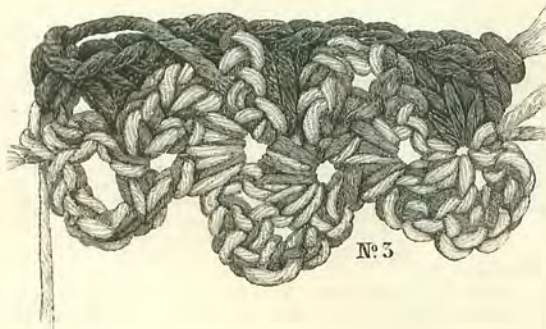
mixture of colours, thus—1 chain: 2 chain: 2 long stitches into first chain: reverse 2 chain: 2 long stitches into the top of the 2 chain: reverse: and repeat till you

the two chain stitches you have missed, pull the thread through that stitch, but not through the loop on your needle; pull the thread through the thread you have pulled through and also through the stitch on your needle. When this stitch is done you will see that it looks like 2 chain instead of a long stitch, and this draws the work a little tight so as to alter the look of the usual stitch entirely.

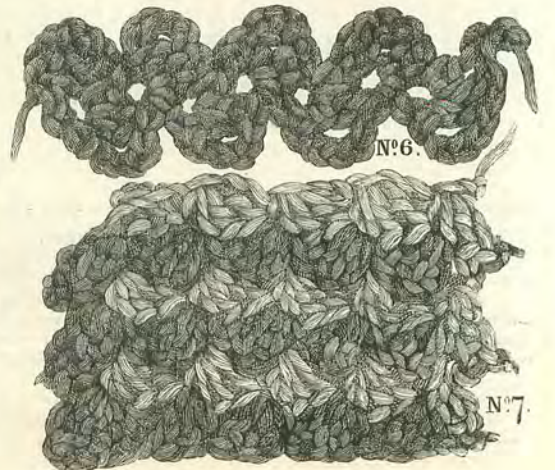
After making this chain-stitch make 2 long stitches into the same stitch as you put the last stitch into.

Repeat from "Miss two of the chain" and go on the same to the end of the row.

*Reverse work: 2 chain: 2 long stitches into the "short peculiar stitch." Make a "short peculiar stitch," and two long stitches into the next "short peculiar stitch" of the previous row: 2 long stitches into the same "short peculiar stitch."



No. 3



No. 6

No. 7

Repeat to the end of the row. Reverse work and repeat from *

This pattern can be worked in Berlin, or Shetland, or fingering wool. The latter shows the pattern much the best (see pattern), as being stiffer the wool sticks out in squares, whereas in Berlin or Shetland it lies quite flat.

It can be worked all in one colour (dove looks very pretty), or in red and grey each alternate row. This pattern is very thick and warm, and is equally suitable for shawls,

couvrepieds, comforters, baby blankets, etc. It can be edged with fringe, or a pattern like No. 6.

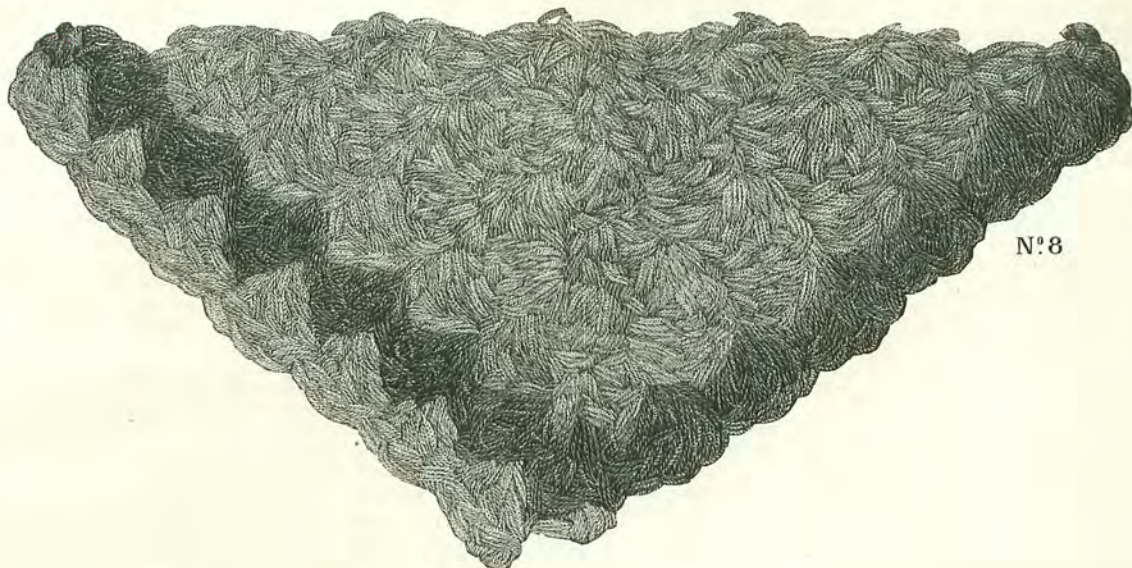
No. 8 is the same stitch as No. 7 worked up and down, beginning at the centre thus—1 chain, 3 chain, and make a long stitch into the first chain stitch.

Reverse work, 3 chain,* 2 long stitches into the top of the long stitch in the previous row. Make a "short peculiar stitch" into the next chain: 2 long into same chain-stitch.

Repeat four times more.

Reverse work, and repeat from 3 chain*; only when you come to the 3 clump of stitches which forms the peak of the shawl put one "short peculiar stitch" and 2 long stitches into its centre stitch, and one "short peculiar stitch" and 2 long stitches into the "peculiar stitch" next to it. This exactly makes the enlargement needed for the peak at the back of the shawl.

After making the first and second rows this is perfectly easy.



N° 8

WOMANLY WEAPONS.

PART II.
NEEDLES.

PERHAPS the most important of our "weapons" is after all the needle; its name is given to comprehend every kind of sewing, be it in the loveliest embroidery our "curious needle paints the flowers," in the fashioning of the homely garment, or even in the thrifty patch or cunning darn, that "the busy needle plies its task," all are needlework.

If we go back to very remote ages, we cannot affirm with any certainty what kind of needles were used by women in their work, but Pliny distinctly states that the needle was used by the Phrygians for embroidering robes, and learned authorities state positively that the Jews, who derived their skill in such work from the Egyptians, used the needle for the rich embroidery in gold and silver of the splendidly ornamented hangings of their tabernacle, which are described in the book of Exodus. We have also in the book of Psalms distinct reference to this little implement; there David says, "They shall be brought in raiment of needlework." The Greeks embroidered figures upon cloth with the needle, and in such high estimation did they hold the art, that they attributed its invention to sacred origin, saying that Minerva had taught it to mortals. We have but slight information respecting needlework in the middle ages; but sufficient is to be found to show that women were engaged in working tapestry with the needle from the earliest epochs of the French monarchy. Gregory of Tours at the close of the 6th century, describing the rejoicings of the people, which followed the profession of Christianity by Clovis and his people, speaks of

the churches and streets being adorned with embroidered hangings; and also in the consecration of the Church of St. Denis, he says there were tapestries embroidered with gold and pearls.

It was not until three centuries later that the art of making tapestry by the loom was introduced, and even then the needle was quite as much used in embroidering cloths for churches. In our own land our Anglo-Saxon women were celebrated for the delicacy and beauty of their needlework. Ingulphus mentions some hangings ornamented with golden birds in needlework and a veil or curtain on which was represented in embroidery the destruction of Troy. We know but little of how needles were made in those early days, or what they were like; much rougher, coarser, and ruder than the elegant and highly finished ones of our own days; they were no doubt in primitive times merely thorns of shrubs, plants and trees, then perhaps made of bone and later of bronze, and of brass. There is a story told of the early part of the 15th century, which shows that needles were then in use for the making of garments; it relates that, when the worst suspicions of King Henry IV. as to the conduct of his son, Prince Hal, had been infused into the king's mind, the prince regained his father's favour by appearing before him and offering the king his dagger, that he might if he pleased take his life on the spot; on this occasion, it seems, the prince was apparelled in a gown of blue satin, full of small eyelet holes, at every hole the needle hanging by a silken thread with which it was sewed. In an old book I have found a description of the furniture of a lady's workbox in the 15th century. The writer says: "Ladies

had also elegant etuis, etc.; amongst their articles of toilette was always a workbox, well furnished, and as the writing-case was ordinarily united with it, it was under this name that the whole of these utensils were comprised." In the inventory of Gabrielle d'Estrées the workbox is thus designated: "Une escriptoire couverte de maroquin du Levant, dorée et argentée ferrée d'argent, dans laquelle se sont trouvez une bourse, quatre eschevaux de fil blanc, trois petitz pelotons de mesmes fil, douze mousles a faire rescul, neuf esguilles, le tout de cuyvre; six autres mousles et sept esguilles de fer-blanc, et trois eschevaux de soye blanche."

Shakespeare in several of his plays refers to the needle, or neeld as he spells it, as a womanly resource in many a scene of life's drama; thus in *Midsummer Night's Dream*, Helena to Hermia says:—

"We, Hermia, like two artificial gods,
Have with our needls created, both one
flower,
Both on one sample, sitting on one cushion."

And of another heroine he says:—

"Or when she would with sharp neeld wound,
The cambric, which she made more sound
By hurting it."

It was certainly as late as the reign of Queen Mary that the manufacture of needles, similar to those at present in use, was introduced into England.

John Hall, in his *History of Inventors and Institutors of Famous Arts*, says, "Fine Spanish needles were first made in England in the reign of Queen Mary, by a negro in Cheapside, who refused to communicate his