

NETTED BORDER.

(See description, Work Department.)

NOVELTIES FOR JULY.

LATEST STYLE OF HEADDRESSES, MANTLE, CAPS, ETC.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Figs. 1 and 2 are the back and front views of the same coiffure. The hair is *crêpe*, rolled, and dressed with feathers and flowers.

Fig. 3.—Marie Antoinette coiffure.

Fig. 4.—Very simple coiffure for a young lady.

Fig. 5.—Coiffure arranged in looped bands in front and a waterfall at the back.

Fig. 6.—Hair dressed in front with a succession of puffs and a ringlet behind each ear. A coronet tuft of flowers is placed between the puffs, and the hair is dressed in a double bow at the back.

Fig. 7.—The hair is in a double roll in front, with a curl falling behind each ear. The back

Fig. 8.



Fig. 8.—Summer mantle, made of white *barège*, and trimmed with bands of very narrow black velvet.

Fig. 9.



back hair is tightly rolled and formed in a scroll, and kept in place by two fancy pins.

Fig. 10.



Fig. 9.—Fancy dinner-cap, made of figured illusion, *point appliqué* lace, and violet ribbons.

Fig. 10.—Apron for a little girl from five to seven years of age.

Fig. 11.



Fig. 11.—Night-dress for a young child.

Fig. 12.

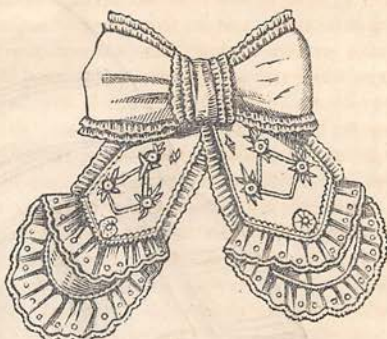


Fig. 12.—White muslin bow, trimmed with fluted ruffles.

LITTLE GIRL'S CROCHET UNDER PETTICOAT.



Materials.—Half pound of white double Berlin wool; half ounce of scarlet ditto; a long crochet needle.

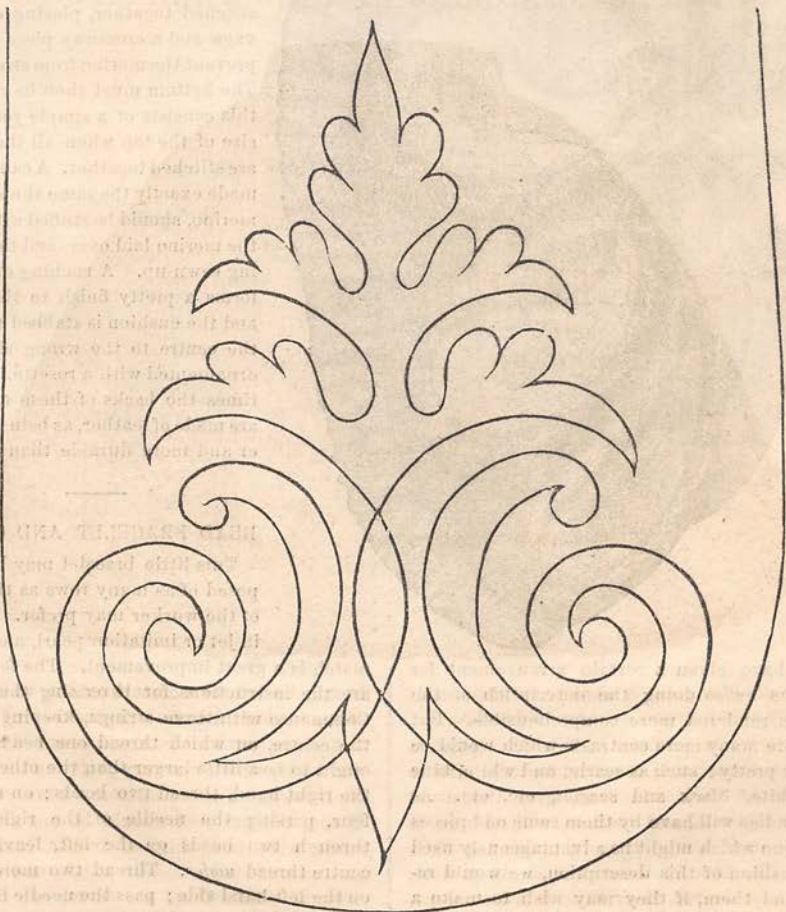
A NICE warm petticoat of this description is indeed a comfortable garment for little girls to wear *under* their crinolines, over the usual flannel petticoat, and mothers will do well to employ their leisure time in making a little article like this for their children, to protect, in a slight degree, their little legs from exposure to cold. The stitch that it may be done

in may be left, to a certain extent, to the taste of the worker; but we will give the full description of the petticoat from which our illustration was made, which was very pretty and comfortable-looking. For a child from six to seven years of age, the garment should be one and a half yards wide and thirteen inches long. The ground-work is in *Gobelin* stitch, and the borders, of which there are three, are in *Wave* stitch. Descriptions of these two stitches have

been given in previous numbers. In white wool, a chain of two hundred and ten stitches should be made, and on this a row of ordinary double crochet worked. Then commence the Wave stitch and work seven double rows, then three double rows of Gobelin stitch, five double rows in Wave stitch, three in Gobelin stitch, three in Wave stitch, thirty-seven in Gobelin stitch—so finishing the petticoat. Care must be taken to keep the work straight at the edges by always inserting the needle through the last loop in each row. The garment is joined behind, leaving an opening for the placket-hole, which should be worked round with double crochet. The small border at the edge in scarlet wool is done in the following manner: one double crochet, * three long, one

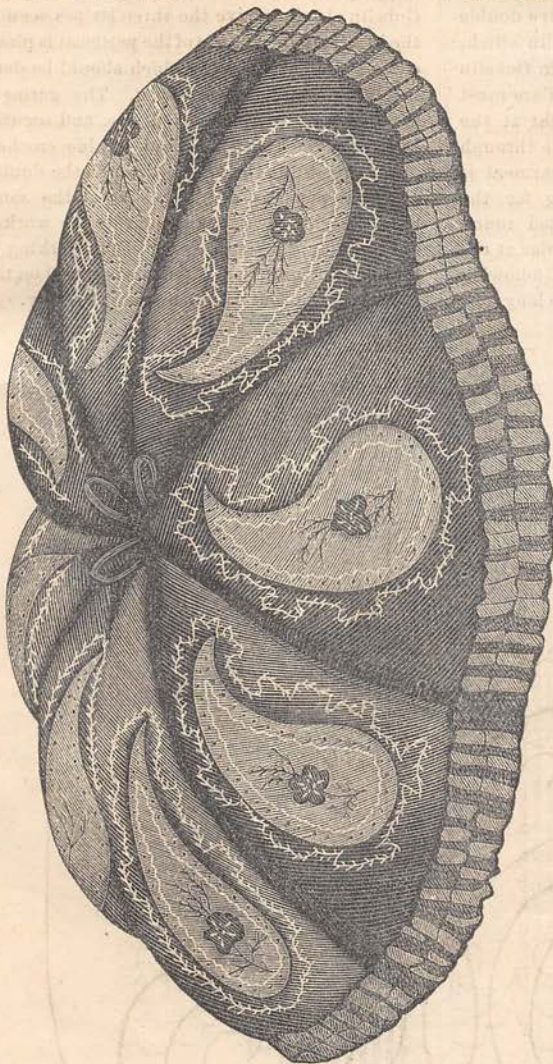
double in the first of these long, one treble in the same long, one double in the two following stitches of foundation; now repeat from *. A treble needleful of red wool should be run in the first row of Wave stitch, just below the Gobelin stitch, to give the three stripes seen in the illustration. The top of the petticoat is pleated and put into a band, which should be done in tightly-worked double crochet. The garment is pleated up to the desired size, and secured by a row of tightly-worked double crochet, always inserting the needle through the double or treble portions of the pleats at the same time. Eight rows have then to be worked very closely, leaving a space in the working to form the button-hole. A button is sewed on the other side, so that the band fastens neatly.

BRAIDING PATTERN FOR A LADY'S CRAVAT.



SOFA OR ELBOW CUSHION.

Materials.—Four pieces of blue French merino; four pieces of scarlet ditto; one skein of white purse silk; one skein of black ditto; one skein of bright amber ditto; one skein of scarlet ditto.



WE have given a certain arrangement for color, as by so doing the description of the work is rendered more comprehensible. But there are many more contrasts which would be equally pretty: such as scarlet and white, blue and white, black and scarlet, etc. etc. As many ladies will have by them some odd pieces of merino which might be advantageously used for a cushion of this description, we would recommend them, if they may wish to make a showy, and at the same time inexpensive pre-

sent, to work one of these pretty little articles. Cut out four pieces of blue and four pieces of scarlet merino, and allow enough for trimmings, and be particular that one side of each piece is cut the salvage way of the material. Then embroider the blue pieces in the following manner: Centre of pine white silk, pine amber silk, coral border round, pine, scarlet silk. In the scarlet merino the same arrangement of color, with the exception of the coral border, which should be done in black silk. Some of the embroidery is executed in buttonhole-stitch, some in herringbone-stitch, and some in varied dots. The making up, which is always a difficulty and an expense with articles of fancy work, may be accomplished by the worker. The eight pieces of merino must be stitched together, placing one selvage and a crossway piece so as to prevent the merino from stretching. The bottom must then be cut out; this consists of a simple round the size of the top when all the pieces are stitched together. A calico case, made exactly the same shape as the merino, should be stuffed with wool, the merino laid over, and the opening sewn up. A ruching of ribbon forms a pretty finish to the edge, and the cushion is stabbed through the centre to the wrong side, and ornamented with a rosette. Sometimes the backs of these cushions are made of leather, as being stronger and more durable than merino.

BEAD BRACELET AND CHAIN.

THIS little bracelet may be composed of as many rows as the taste of the worker may prefer. If made in jet or imitation pearl, a chain to match is a great improvement. The following are the instructions for threading the beads. Commence with three strings, keeping one for the centre, on which thread one bead, which ought to be a little larger than the others. On the right hand, thread two beads; on the left, four, passing the needle of the right hand through two beads on the left, leaving the centre thread *under*. Thread two more beads on the left-hand side; pass the needle from the right through them, bringing the centre thread

over. By passing the centre thread alternately under and over, the middle bead and thread are firmly fixed in their place. Repeat to the required length. Three rows make a pretty bracelet. Finish with a jet or fancy snap.

NETTED BORDER.

(See engraving, page 25.)

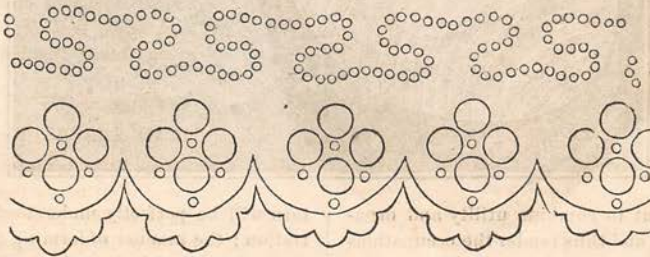
This border may be made any width, and is suitable for trimming bed-furniture, dimity window curtains, etc. Knitting Cotton No. 8, 3-threads, and 2 different sized meshes are required. After making a foundation, net 2 plain rows. *2d row:* Net 4 plain, wind the cotton 3 times round the mesh, putting the needle each time into the stitch, but not netting it; then, to knot the stitch firmly, pass the needle round the 3 loops without putting the thread over the

mesh, and secure it in the same manner as a buttonhole stitch would be made at the edge of embroidery. This, we think, will explain the mode of fastening the stitch. The arrangement of the little feathers in the netting can be easily worked from the illustration, and the pattern can be varied as taste dictates, making the diamonds larger, so decreasing the quantity of plain netting. When the top of the border is finished, the fringe is commenced with the largest mesh. *1st row:* Net 4 stitches into every alternate loop, and secure in the same manner as the smaller feathers or fancy stitches. The *2d row* is netted plain with the smaller mesh. The *3d row* the same with the large mesh. *4th row:* With the large mesh take 4 loops of preceding row, and make 1 stitch of them. Repeat. *5th row:* Same as 1st. *6th row:* Same as 2d.

NAME FOR MARKING.



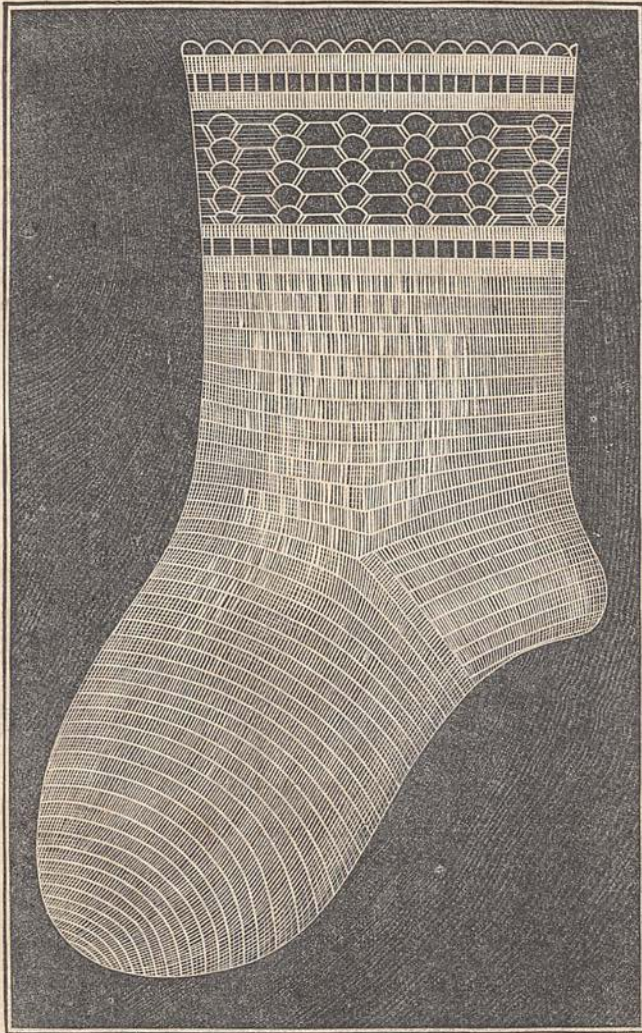
EMBROIDERY.



INSERTION IN EMBROIDERY.



CROCHET SOCK.



It is pleasant to combine utility and ornament together, and thus render the occupations of the work-table conducive to a double interest. Crochet is now so universally practised, that few ladies could be found who do not excel in this branch of fancy-work. We have therefore given a little article in it, which is so generally useful, that we feel sure it will be acceptable to many of our subscribers. Children's socks in this pattern are both easy of execution, and extremely durable; they are also adapted for summer wear from their openness, which renders them cool for the hot weather. The pat-

tern will be perfectly understood by the illustration; the manner of forming the sock is the same as that of knitting, namely, to begin at the top. In the one we are now giving, it must be commenced under the fancy pattern which forms the welt, as this is worked the contrary way after the sock is formed. After the upper part is worked, half the width is continued for the heel, which, when long enough, is folded and joined together, the foot being worked from it. The best way is to take a woven sock for a guide for the size, and form it exactly in the same manner. The pattern for the welt is

then worked from the top upwards, and must be in tighter crochet than the sock. If it were commenced at this part, the little pattern would be the wrong way upwards, which would spoil the effect. These socks are extremely pretty when completed. They must of course be worked in fine crochet cotton. The ornamental border at the top can be varied according to taste, as it can be made much more elaborate than the one given by those who are proficient in this branch of fancy-work.

RUFF FOR A YOUNG GIRL.

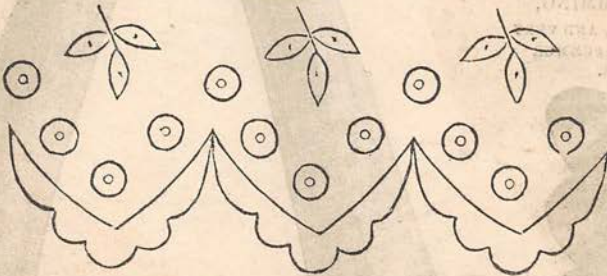
Materials.—Seven skeins of white wool, and seven of pretty rose color. Knitting needles, No. 15.

With the white wool cast on 130 stitches, and

knit a row. Purl the next; and knit and purl alternately six rows. Join on the colored wool. Purl the first row and knit the next. Repeat these alternately until six colored rows are done. Do the two stripes alternately three times more, then cast off loosely, dropping every fourth stitch, and subsequently undoing it to the foundation. Sew the edges together, and draw up the ends.

THE TASSELS.—Take some white wool, and also colored, and wind together round a strong cord about twenty-four times. Tie the strands tightly at even distances of three-quarters of an inch. Cut them between every two ties, and string the balls thus formed on wool, with a rug needle, to form the tassels. Chenille tassels also look very pretty.

EMBROIDERY.



A NEW STYLE OF CROCHET FRINGE.



EMBROIDERY.

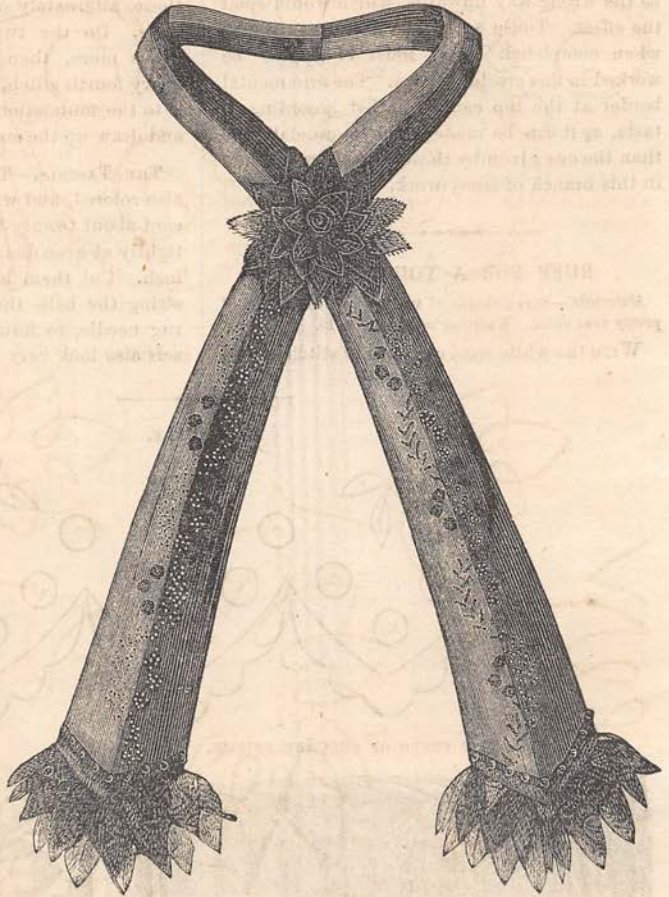


INSERTION FOR MUSLIN.

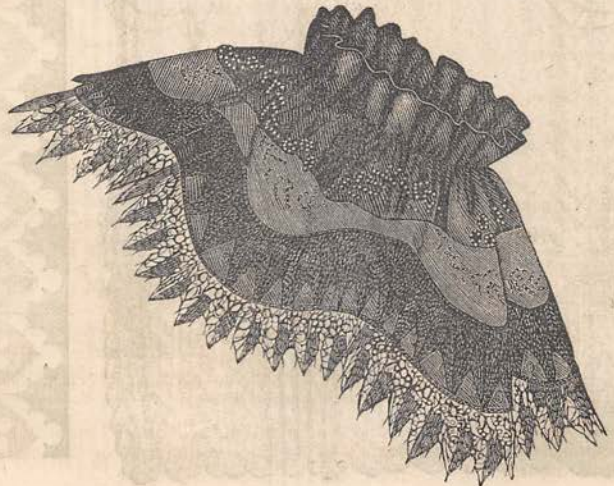


NECK-TIE AND CUFF,

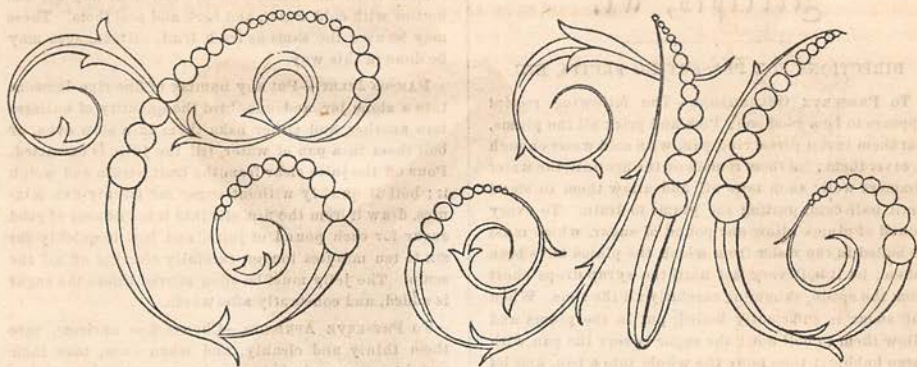
MADE OF BLUE AND BLACK RIBBON, WORKED WITH JET BEADS, AND EDGED WITH BLACK LACE.



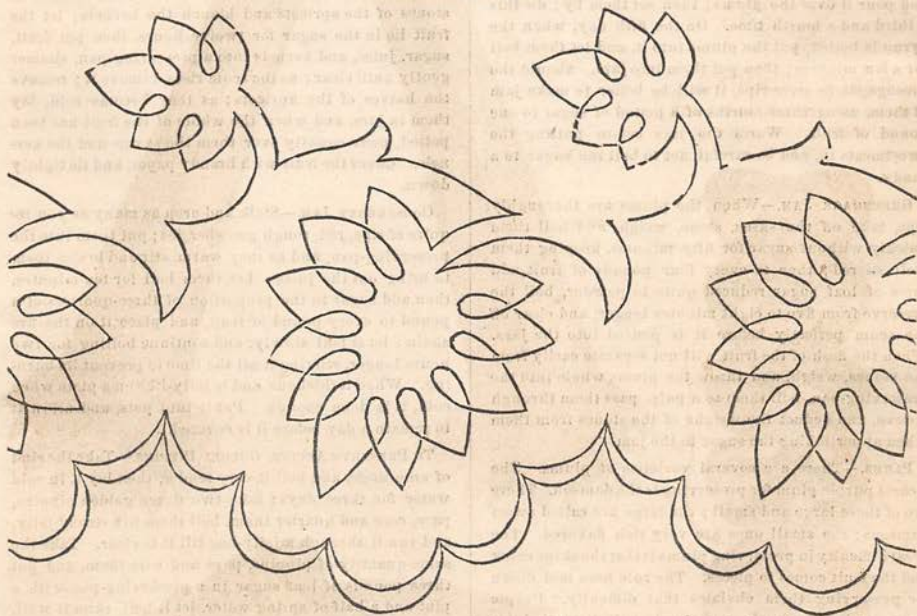
FANCY TRIMMING,
MADE OF RIBBON, AND VERY
SUITABLE FOR SUMMER
DRESSES.



EMBROIDERED INITIALS FOR A PILLOW-CASE.



BRAIDING PATTERN.



INSERTION ARRANGED FOR COLORED RIBBON OR VELVET.



There are numerous purposes for which these insertions may be applied. Collars, sleeves, and chemisettes are much improved by the ornamentation of tasteful insertions like this we have illustrated.

NOVELTIES FOR AUGUST.

CHEMISETTE, WAIST, SLEEVES, CAP, COIFFURE, ETC.

Fig. 1.

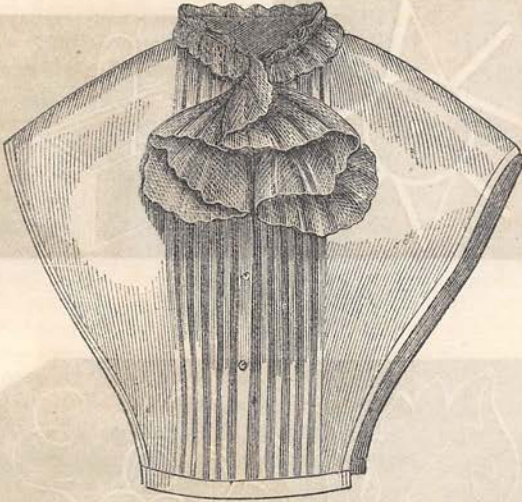


Fig. 3.



Fig. 2.



Fig. 4.

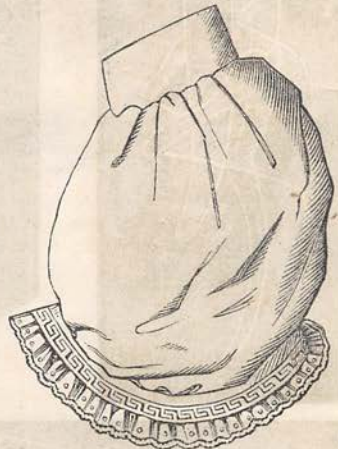


Fig. 1.—New style of chemisette, trimmed with deep lace.

Fig. 2.—Waist made of black lace; the upper part plain, and the lower part trimmed with puffs of the lace, with black velvet between. The sleeves are trimmed to match.

Fig. 3.—Fancy muslin undersleeve, trimmed with a ruffle.

Fig. 4.—New style of muslin undersleeve open to the elbow, and trimmed with a handsome ruffle.

Fig. 5.—Full suit for a little boy, suitable for any material.

Fig. 6.—An infant's cap, formed of embroidery, and trimmed with Valenciennes lace and a very large cherry velvet rosette.

Fig. 5.



Fig. 7.



Fig. 7.—Coiffure composed of lavender velvet and black lace, and highly ornamented with roses and fancy grasses.

PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,

No. 473 Broadway, New York.

Burnside Habit.—A new riding-habit, the jacket closely resembling a gentleman's cut-away coat; the skirt of the jacket is quite short; the sleeve, the plain tight-fitting coat style, with a turned-back cuff. This habit is

Fig. 6.

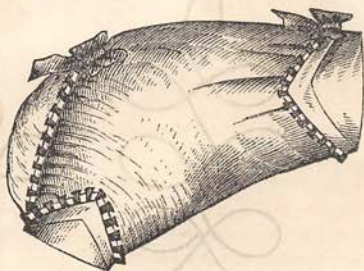


very pretty made in either blue or green cloth, the collar and cuffs being velvet, and when worn with the new buff or white vest, with a small neck-tie and puffed linen under-shirt,



with a small standing collar, is as stylish and perfect a costume as our lady equestrians can adopt.

The buttons may be either gold or velvet, to match the collar.



The Leonora Sleeve.—This sleeve is closed at the wrist, but cut open nearly up to the elbow,

so as to show the white undersleeve. It is shaped like the small bishop, only longer. It is then cut up at the back about half way, gathered on each side, and a trimming of ruffles, or ribbon laid on, finished with a bow at the top of the opening. The sleeve is also gathered at the seam, inside the arm; it has a cap cut in two points, trimmed like the opening at the back of the sleeve, and finished with a bow, and a small turned-back cuff, cut and trimmed like the cap.

Misses' Street Sack.—This pattern is sack shape, with a seam in the back. The front has a seam or small gore taken out, beginning at



the arm-size, and runs about half the length of the sack. This seam fits it slightly, and gives a better outline than when the usual fulness is

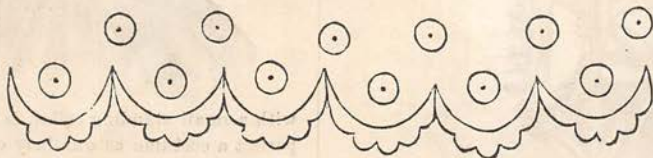
left in; requiring two and a half yards for a child of thirteen years.

The Clerical Tie.—This is one of the numerous variations of the popular tie, called "Clerical." It is made without a bow, merely two wide ends with a catch across, in which the

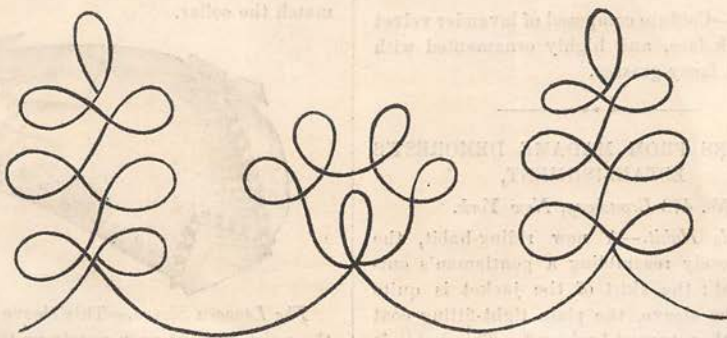


brooch is placed. It is composed of very fine muslin or bishop lawn edged, and trimmed with rows of Valenciennes lace; between each row of lace the muslin is delicately embroidered. The "Clerical" is also very pretty edged with lace, and having a handsome medallion in each end. Another kind, much worn, is made of fine muslin with large bows, the ends simply tucked, or tucked and insertion let in. Any of these styles are elegant and becoming, especially to a fair complexion. This tie is well suited to light silks and other fabrics.

EMBROIDERY.



BRAIDING PATTERN.



LATEST STYLES OF APRONS.

Fig. 1.



Fig. 1. *The Medori Apron.*—This apron has a small girdle bound with black velvet, with a white edge. Two rows of black and white

velvet are laid round the apron and the sash is heavily fringed.

Fig. 2. *The Alezandra.*—This apron is made

Fig. 2.



of black silk and trimmed with narrow pinked ruffles. A white braid is laid through the centre of the ruffle on the front of the apron, and the buttons are black, with white centres.

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GENTLEMAN'S KNICKERBOCKER STOCKING—KNITTING.

Materials.—6 ounces of coarse Scotch yarn, gray or brown; 5 knitting needles, No. 16, Bell Gauge. This will make a very strong and thick stocking, but if wished finer, fingering yarn may be used instead.



THERE are but few articles which a lady has it in her power to work which prove really serviceable to a gentleman. For long pedestrian excursions, the Knickerbocker possesses great advantages over the ordinary long trousers; and as the time has now come for summer excursions,

we trust that the following simple directions will prove useful to those ladies who wish to provide the travellers with Knickerbocker stockings.

Commence on the top of the leg, cast on 31 stitches on each of four needles, in all 124 stitches. Keep the fifth needle to make it round.

1st round.—Knit 2 and purl 2 alternately; repeat all round. Work 41 rounds more the same.

43d round.—Purl the first stitch, knit the rest plain. Work 140 rounds plain, but purling the 1st stitch of every alternate round, which is to be continued to the end of the heel to form the seam; then to decrease the leg.

184th round.—Knit 1, knit 2 together, knit the rest plain to the last 2 stitches, then knit 1, slip 1, turn the slipped stitch over the knitted one, which will make the decrease stitches correspond with the other side of the seam.

Knit 4 rounds plain, still purling the seam stitch.

Repeat the last 5 rounds 18 times more, when it will be reduced to 86 stitches.

Knit 82 rounds plain as before.

Then to shape the heel, purl 1, knit 22, turn back so as to work on the last stitches; and for the

1st row.—Slip 1, purl 44, turn back.

2d.—Slip 1, knit 21, purl the seam, knit 22, turn back; these 45 stitches should all be on one needle, and the remaining 41 stitches are to be kept on two of the needles until required for the front. Repeat these 2 rows 29 times more.

61st.—Slip 1, purl the rest.

62d.—Slip 1, knit 19, knit 2 together, purl 1, slip 1, knit 1, turn over, knit 20.

Repeat the last 2 rows 3 times more, working one stitch less each time before decreasing; then slip 1, purl 18. Place the two needles together, so as to double the work, and with the 3d needle slip 1, then knit a stitch off each pin together, turn the slipped stitch over, knit a stitch off each pin together again, turn the 1st stitch over, and repeat until these stitches are cast off.

THE INSTEP.—Commence at the last stitch of the 41 left on the needle, and with the 3d needle raise 36 stitches from the selvage of the rows at the right side of the heel. Take another needle and raise 36 stitches from the left side of the selvage; and for the

1st round.—Knit the 41 stitches on the two needles, then on the stitches which were raised purl 1, knit 70, purl 1.

2d.—All plain.
 3d.—Knit 41, purl 1, slip 1, knit 1, turn over, knit 66, knit 2 together, purl 1.

Repeat the last 2 rounds 13 times more, knitting 2 stitches less at the 66 stitches each time. Then work 63 rounds plain, purling the 2 seam stitches every alternate round.

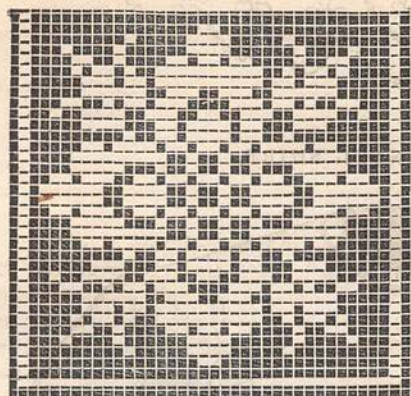
93d.—Knit 2 together, knit 37, slip 1, knit 1, turn over, purl 1, knit 2 together, knit 38, slip 1, knit 1, turn over, purl 1.

94th. All plain.

Repeat these 2 rounds 12 times more, knitting 2 stitches less between each of the decreases; then double the remaining stitches and cast them off the same as at the heel.

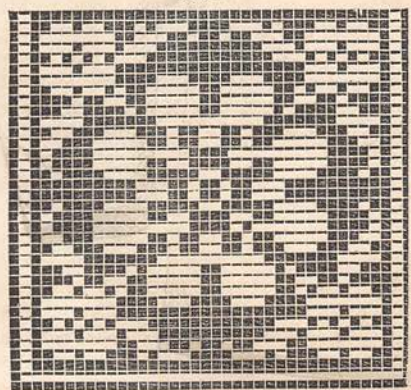
PATTERNS FOR NETTING OR CROCHET.

Fig. 1.



Figs. 1 and 2.—Serviettes suitable for fruit-baskets or small trays. Their effect will be

Fig. 2.



considerably improved if they are edged round with a broad net fringe.

A NEW MODE OF PAINTING IN OIL.

BY A CONTRIBUTOR.

Procure a stretcher the size of the engraving, allowing only so much of the margin to remain as will bring the frame to the edge of the picture when it is done. Procure also the finest and whitest canton flannel, and nail it to the stretcher with small tacks, closely and evenly, and as tight as possible, leaving the nap side up. Dissolve a few cents' worth white glue, when dissolved, put it into boiling water, and stir continually for a few moments. Have ready some clear starch, nicely prepared in cold water, and stir into the boiling glue. Take a flat bristle brush, and apply the preparation to the canton flannel evenly, moving the brush the way the nap lies, smoothly, until every part of the flannel is saturated. Lay the lithograph on a clean white cloth (after wetting it thoroughly in clean water), and lay another clean cloth upon it to absorb the superfluous moisture. Then let two persons take hold of the engraving, one person at each end, and lay it carefully and exactly, right side up, the wrong side next to the nap of the flannel. Take a soft clean cloth, and, commencing in the middle of the picture, rub lightly all over, until it is perfectly smooth, free from blisters and air-bubbles. Then with the brush, which must be fine and smooth, go over the picture with the same preparation, and set it away to dry.

After it is perfectly dry, give it one more coat, being cautious to have it perfectly dry at first. Allow not the least lump or roughness to exist in the glue. When the last coat is perfectly dry, commence to paint on the side prepared with the glue in the same manner as if it was a sketch drawn for oil painting by an artist, observing the lights and shades as they are found in the lithograph. Proceed in the same manner as in the oil painting, putting on as many coats as are desired (though two will generally be found sufficient), glazing, scumbling, and being especially careful and delicate in blending the tints. There will be no real necessity for so much labor: but each artist can follow his own plan. When the engraving is painted, let it dry perfectly before varnishing, which must be done with pure mastic varnish, laid on quite thin, or, if thick, diluted with spirits of turpentine.

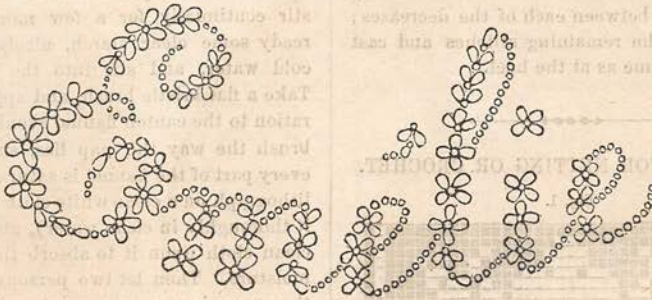
The advantage in this style of painting is the saving of time and labor in sketching, also in the number of coats required. Landscapes are formed very nice in this way, and defy the

closest observer to discover that they are engravings. If well mounted and properly prepared, they will last as long as any other paintings. Let the frame touch the edge of the engraving, covering the margin, and receiving the stretcher also, as in oil painting.

The preparation of glue must be applied when moderately warm; not a lump, however

small, must be allowed either on the flannel or on the engraving. The colors can be chosen according to taste. Use the best tube oil paint and best brushes, a palette and knife. Thin a little with poppy oil, if necessary. Very small white objects need not be painted at all—the varnishing will give the effect. Commence painting at the top, and go from left to right.

NAME FOR MARKING.



GENTLEMAN'S FLANNEL SHIRT.



A new pattern, which will be found very convenient.

A NETTED TIDY.

Materials.—Three meshes; No. 1, round mesh, a quarter of an inch to measure round; No. 2, a half an inch flat mesh; No. 3, three-quarters of an inch, also flat. It will be necessary to place a number on each of the meshes. No. 6 cotton. No. 8 cotton, or Magenta-colored Andalusian wool.

With round mesh. Net on a foundation (which must afterwards be cut off). 16 stitches,



unite, and net 4 rows of knots, or three diamonds.

No. 1 mesh. Net 2 stitches into every loop.

Round mesh. Net 3 rows, or 2 diamonds.

No. 1 flat mesh. Net 2 stitches into each loop.

Round mesh. Net 2 rows or 1 diamond.

No. 1 mesh. 1 row plain.

Same mesh. Net 2 stitches into each loop=128 stitches.

Round mesh. 5 rows, or 4 diamonds.

No. 1 mesh. 1 row plain *.

Same mesh. 1 row netting, 2d stitch 1st, and 1st stitch 2d.

Round mesh. 2 plain rows, or 1 diamond *. Repeat from * to * again.

No. 1 mesh. Net three stitches into every loop.

Round mesh. 1 row, taking up 3 loops into every stitch. Now continue these 2 last rows till there are 5 patterns of the long stitches (the last part of the pattern must finish with the small round mesh).

No. 1 mesh. Net 2 stitches into every loop.

Round mesh. Net sufficient rows to make 13 diamonds, reckoning them *perpendicularly*, and *not across*.

No. 2 mesh. 1 row plain. *

Same mesh. Net 4 stitches into every loop.

No. 1 mesh. 1 row taking up 4 loops of last row into every stitch.

Repeat these 2 last rows for six patterns of L stitches more; after the last row when No. 1 mesh is netted, net with same mesh 2 more rows plain.

BORDER.—* No. 3 mesh. Net 9 stitches into 1 loop (remove this mesh, and take up No. 1 mesh), then net 5 stitches, *i. e.*, 1 stitch into every loop, repeat from *, thus using the 2 meshes alternately all round.

Round mesh. Begin on the L stitches, and net 1 stitch into every loop of the 9, then net 2 of the short stitches into 1, then 1 plain, then net the 2 remaining short stitches into 1, and *repeat*.

Same mesh. 2 next rows. Net 1 stitch into every loop all round.

No. 1 mesh. 1 row, netting 1 stitch into every alternate loop.

DARNING THE PATTERN.—The beauty and strength of the darning in all netted work depends so much upon the method of working, that a few words upon the subject will not be out of place. The darning should always run one way; the needle used should be a blunt top rug needle of large size; the end of cotton should never be longer than can be conveniently used. First, to fasten on, make a small loop in the cotton about four inches from the end, pass the needle through one thread of the diamond, then through the small loop, and draw it up tight (this short end of cotton must afterwards be darned in), darn the pattern till the long end is used to within an inch or two, then tie on another end with a weaver's knot very tight, and continue the work, slipping the needle and cotton where the pattern requires it between the basket-work resemblance of the darning, and when required to fasten off, run the cotton backwards and forwards, so that it is unseen, till it becomes impossible to unravel

with washing. To darn the present engraved pattern, run a piece of colored wool into every 20th diamond from top to bottom; in each of these divisions the pattern must be worked; then in the 10th diamond, close against the bottom rows of the border, commence to work the centre of the termination of the pattern, as in engraving, with Trafalgar cotton or Andalusian wool.

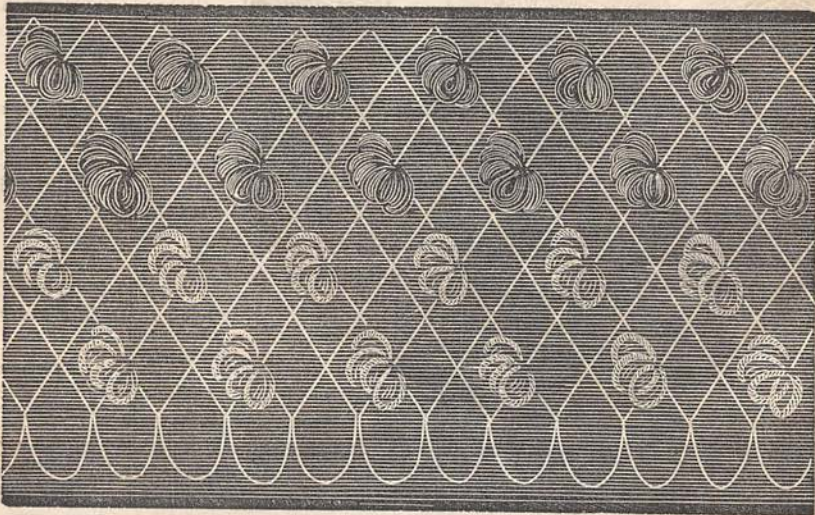
TUFT NETTING IN WOOL AND COTTON.

Materials.—Cotton, No. 4; a flat mesh five-eighths of an inch wide, two long netting needles, and some skeins of Magenta or red violet-colored Berlin or Andalusian wool; the latter is the prettiest, and does not felt or mat together like the Berlin wool.

This netting is entirely original, and is not

1st row.—Plain with cotton.

2d.—Net two stitches with cotton; having threaded the wool on one needle, lay the cotton needle down; not cut it off; take up the wool needle, and in the same stitch that has the last knot of cotton, pass the needle with the wool up through this stitch (leaving out a short end), then over the mesh and through the stitch again for eight times; now with the left thumb draw the cotton on one side from the wool; pass the wool-needle down between the tuft of wool and the loose cotton; pull the needle through downwards, and then pass it up through the loop, which forms a button-hole stitch or tie over the tuft; now net a stitch into the wool into the same loop where the tuft is, bringing the end of wool upwards so as to tie it in with the knot of the stitch, then cut off



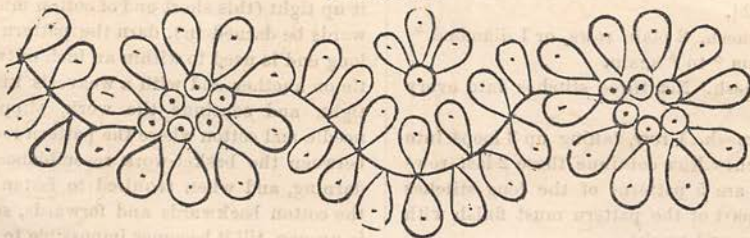
to be found in any netting or other books treating of fancy-work. It works well, and is adapted for sofa pillows, work-table covers, and tidies.

An even number of stitches, but edge stitches may be added.

both ends of wool, and lay the wool needle down; take up the needle with the cotton which has not been cut off, and net two loops; repeat with the tuft of wool into where the last cotton stitch was netted.

Next row.—Plain netting.

EMBROIDERY.



NOVELTIES FOR SEPTEMBER.

BONNETS, COIFFURES, CAPS, CHEMISSETTE, ETC.

Fig. 1.



Fig. 2.

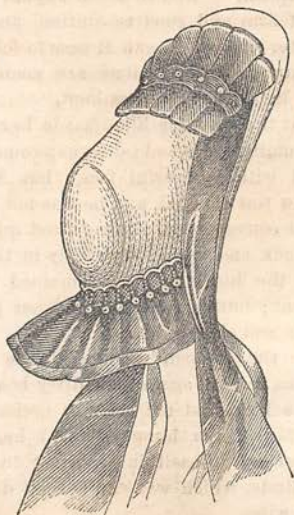


Fig. 3.



Fig. 4.



Fig. 1.—A white silk drawn bonnet, with sea-green velvet curtain, over which is a fall of blonde lace. The trimming consists of green

velvet, green feathers, and blonde lace. Carnation pinks of different shades form the inside trimming of the bonnet.

Fig. 2.—White chip bonnet, with a curtain of black velvet bound with scarlet, and headed with a box-plaiting of scarlet. The loops of velvet on the top of the bonnet are of a bright scarlet. The band fastening under the loop is of black velvet, and is carried down to form the strings. The inside trimming is of scarlet velvet and black lace.

Fig. 3.—White silk bonnet, with a full covering of crape. The trimming consists of violets, blonde lace, and violet ribbons.

Fig. 4.—White chip bonnet, trimmed with violet velvet and black lace, and a fancy straw ornament. The inside trimming is of pink roses and white blonde.

Fig. 5.

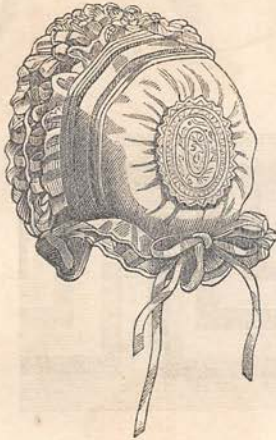


Fig. 5 is an infant's cap, made of embroidered muslin, and trimmed with white ribbons.

Fig. 6.

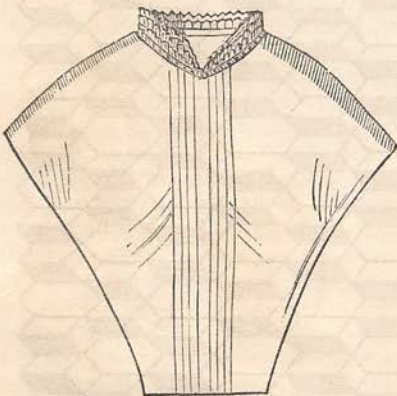


Fig. 6.—Chemisette with standing ruff—a favorite style for Zouave jackets. A small

cord and tassel is worn with them round the neck.

Fig. 7.—Coiffure, made of black illusion, cherry velvet ribbon, and cherry flowers. Suit-

Fig. 7.



able for a young married lady for dinner or evening dress.

Fig. 8.



Fig. 8.—The waterfall style of coiffure.

Fig. 9.—Child's white piqué sack, braided with black.

Fig. 10.—Garibaldi suit, made of Magenta merino, trimmed with black velvet.

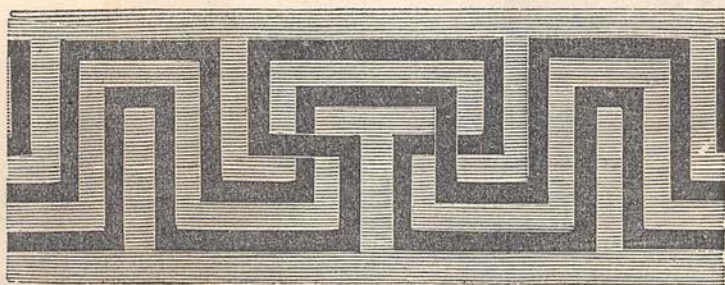
Fig. 9.



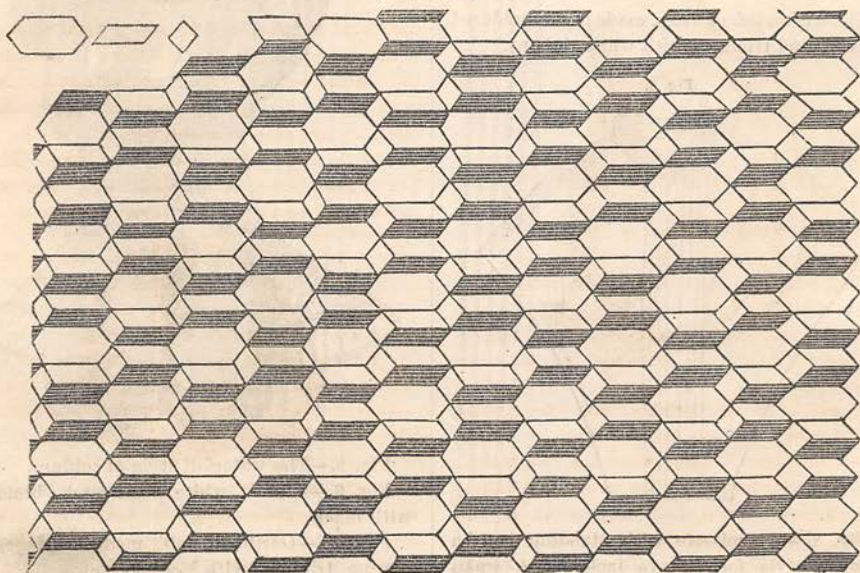
Fig. 10.



BRADING PATTERN.



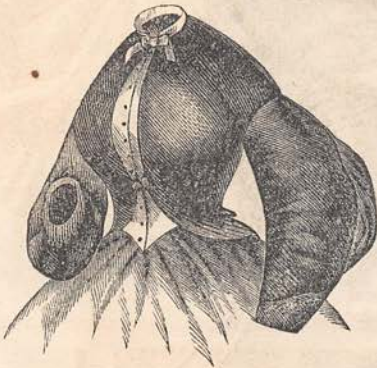
PATCHWORK.



PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,

No. 473 Broadway, New York.

The Central Park Jacket.—A very graceful combination of the jacket and vest, the jacket part consisting of a short polka, which rounds up to the vest in front, deepens to a point behind, and is laid in flat plaits at the back, surmounted by square pocket lappets. The sleeve



is a variation from the plain coat sleeve, formed by the insertion of a full gore at the back. The trimmings consist of a narrow quilling, headed by a pretty border done in braid. The vest is fastened down the front with flat steel, jet, or gilt buttons, according to the material of which the habit is composed. Gray, *à la militaire*, is in favor this season, or dark United States blue.

Undersleeve.—A plain sleeve gathered into a

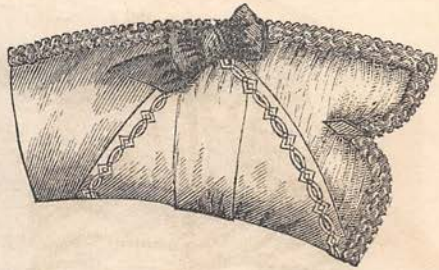


cuff, which is cut pointed, and the points turned back, as in the Byron collar.

Empress Sleeve.—This sleeve has two seams, and the upper half is cut longer than the other, and gathered about half the length of the sleeve. The centre of the upper half is caught up slightly with a band. There is also a side

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cap cut nearly a half square, the longest side set in with the seam inside the arm, and the



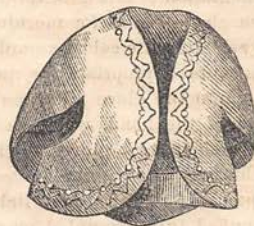
point reaches to the seam at the back of the arm, where it is fastened by a bow.

Clotilde Sleeve.—This is a plain flowing sleeve, and is caught up at each side in plaits, about half way from the seam to the outside or centre of the sleeve. The plaits are fastened by or-



namental buttons, and the edge finished with a handsome jet gimp. The band is attached only at the seam, inside of the arm and at the back of the sleeve. This exhibits the puffed laced undersleeve to advantage.

Child's Combination Jacket and Cape.—This pretty little waist, a combination of cape and jacket, will be very much worn this season, in



silk, dimity, or any pretty light material, in place of the sack so long worn as an extra cover for the neck, when low dresses are worn, or when additional warmth is needed.

GLOVE TRIMMING.



An ornamentation of this description may be used to trim gloves either for morning or evening wear, selecting the colors accordingly. It certainly is more appropriate for an evening toilet, but where the glove is somewhat short on the back of the hand, which is very frequently the case in dark gloves, a glove trimming like this would not be at all objectionable. It is composed, for white and light-colored gloves, of puffed tulle, mounted on a piece of elastic large enough to fit the wrist comfortably, and finished off in the centre with a thick wreath of very tiny ribbon bows, with two ends of wider ribbon to make a pretty finish to them.

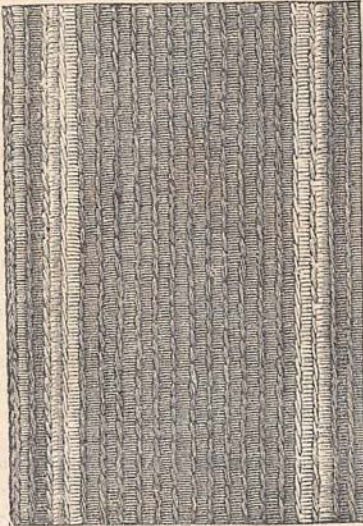
This wreath of bows should be made up on a piece of ribbon or stiff net *before* it is mounted on the wristlet, as it can be so much more easily arranged when off the elastic. For dark gloves the net should be black, and the ribbon should match the color of the kid.

GENTLEMAN'S BRACES IN CROCHET SILK.

Materials.—Black, red, and two shades of gray crochet silk; some fine white cord.

The pattern is worked in double crochet over fine cord. Each row is fastened off, and a

fresh one commenced at the other end. Four shades of silk are required to make these braces, but only one shade is worked at a time. The outer stripe is in red silk, the second in black, the third in dark gray, and the fourth in



light gray. The twelve centre rows are in scarlet, and the last four rows are the same as the first four, to form a border on each side. These braces, being sufficiently firm, as they are worked on cord, would not require lining.

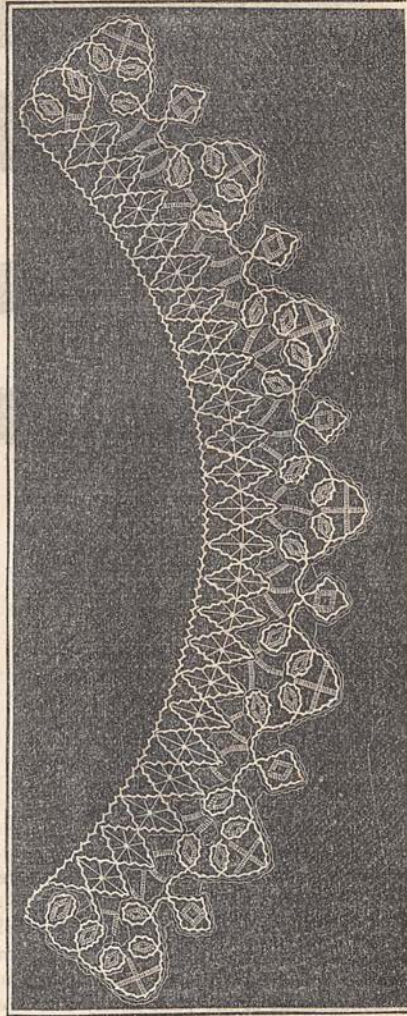
COLLAR IN WAVED-LACET BRAID.

Materials.—Waved lacet-braid; cotton, No. 24 and 34.

DRAW the pattern on paper and gum a piece of muslin at the back, then sew the braid firmly on the pattern; in the diamonds, work rosettes of point d'Angleterre; commence by working one stitch in the diamond where the braid crosses to secure it, cross to the opposite side, then back again to the other side, twisting the thread six or seven times round the first thread; then run the needle along the back of the braid, dividing the spaces into eight parts. When the last is worked, finish it in the centre, which will leave half a thread single; work one stitch in the centre to secure them, then work round by passing the needle round one thread and under the second, then round the second and under the third; repeat this till you have gone round six or eight times, then twist the thread three times round the single thread, and fasten off.

Fill all the spaces at the edge with thick

buttonhole stitch, then work round the outer edge of the diamonds with one rather loose buttonhole stitch and into it one tight; then work round the inner edge of the top in the same way, connecting the pattern wherever it



comes close. When this is done, work bars of thick buttonhole to connect the wide spaces.

For the edge, work one rather loose buttonhole stitch, and into it work four tight ones. Repeat this all round the collar.

For two or more rows work the loose stitches into the ones of the previous row, and the tight ones as before.

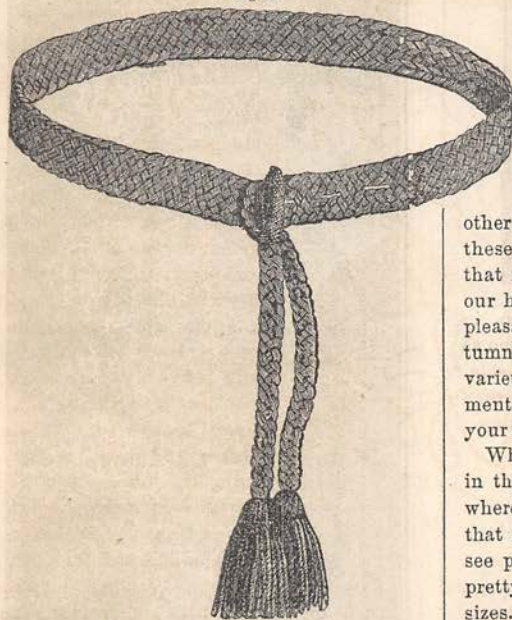
Cut the stitches at the back, and remove the collar carefully from paper. Half the collar will make a cuff.

LITTLE BOY'S BELTS.
IN PLAITED WORSTED CORD.

Fig. 1.



Fig. 2.



THE belt Fig. 1 consists of a plait of twelve, plaited in double cord. It is fastened in front with a buckle, to which the ends of the belt should be firmly sewn. We give an illustration of the belt complete, and also one showing the arrangement of the plait nearly full size. Each length of cord should be cut one yard long.

The belt Fig. 2 is arranged with two ends, ornamented with tassels, and has three buttonholes in the band to allow of its being let out or taken in, as may be required. It is fastened by means of an oval button, which can be put into either of the buttonholes. The plait is composed of eight pieces of double cord, each one and a half yard long, and when that portion of the belt is reached where it is necessary to make the buttonholes, the plait should be

divided, and two plaits of four made, then the plait of eight resumed. The method of making the buttonholes will be clearly seen by referring to the illustration, which shows the plait entire and divided.

These belts may be recommended for their solidity, the cheapness of their material, and the small amount of trouble occasioned in the working of them. Made in bright scarlet cord, and worn over Holland dresses or tunics, these belts would be both pretty and suitable.

RUSTIC ORNAMENTS.

PICTURE-FRAME OF OAK LEAVES AND
ACORNS.

EVERY autumn we have delightful summer-like days, when a ramble over the hills or in the woods affords much enjoyment to those who admire the beauties of nature, or can appreciate fresh air and healthy exercise. Another inducement for young ladies to go on these rural walks is that much can be found that may be manufactured into ornaments for our homes. Then make it the aim of these pleasant, health-giving rambles to gather autumn leaves, acorns, cones, and mosses of all varieties, and beautify your homes with ornaments which are none the less beautiful for being your own handiwork.

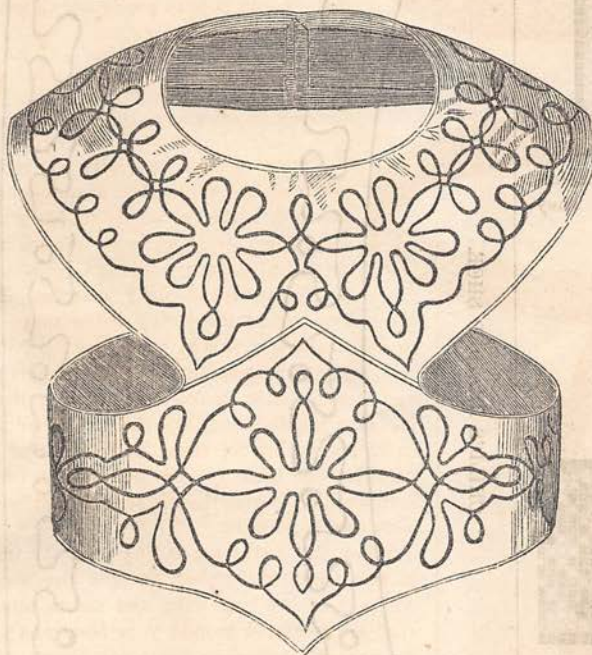
When the leaves are falling from the trees in the month of October, go into the woods where there are large oaks, and among others that are scattered around your feet, you will see perfectly fair and smooth oak leaves, of a pretty brown color, and of various forms and sizes. While you are looking about for some of the best of these, you will find a variety of acorns also. Press the leaves, and dry the acorns, and you have materials for a picture-frame. They should be fastened to the frame with glue. If you make an oval frame, arrange them in form of a wreath. If a square shape, have it smooth and stained before putting them on.

Commence by placing a small-sized leaf rather more than a third of the length of the side from the corner, and with the stem toward the corner; then two more on to and each side of that; lay a small acorn on the first leaf, the point toward the point of the leaf, and the stem under the two others; then two or three larger acorns, two or three more leaves, and so on. Put a group of the largest acorns at the corners, and fill in around them with small-sized leaves.

The leaves should not be fastened on flat, but bent and raised a little from the frame, and the whole arranged in a graceful manner. Varnish with furniture varnish.

This makes a handsome frame, and is a good imitation of leather-work, requiring but little time for its execution.

CHILD'S BRAIDED BIB AND BAND.



THE band and bib are cut out of one piece of Marcella, and the band buttons at the side. The bib portion may be lined and quilted if liked; it then protects the fronts of the little frocks more effectually. The design may be reproduced either in white or scarlet braid, the former being the most suitable color for babies' wear.

KNITTED ARTIFICIAL FLOWERS.

SNOW-DROP.

WHITE silk half twist is the best material for this flower, but it can be done in white split Berlin wool.

Six petals are required for each snow-drop: three small ones in the interior of the flower, and three larger over these.

Cast on four stitches, knit and purl alternately six rows plain, knit and purl six more

rows, increasing one stitch at the beginning of the first and second, the fifth and sixth rows, then knit and purl alternately eight rows without increase, and then begin to decrease one at the beginning of each row, till only four stitches remain; cast them off.

The small petals are knitted as three in one. Cast on six stitches.

Purl one row, make one stitch, knit two, repeat through the row. All the back rows are purred. Make one stitch, knit three, repeat through the row; continue thus to increase at the beginning, and knit one stitch more each row between the increase, until you have seven stitches knitted between each, then purl one row, knit one plain row and purl another, after which, knit eight stitches, turn back and purl them, knit four stitches, purl them back. Break off your silk about a yard from the work, gather the four stitches together, and fasten them; thread a needle with the silk left, and take a stitch or two down the side of your work, till you bring the silk before the four remaining stitches, knit these, and purl them back; gather them together, and fasten as the last; bring the silk down to the next stitch, knit eight stitches, and proceed exactly as before with them, as also with the next. Sew

a wire along the edge of the top with split wool just as for the Fuchsia. Embroider some little heart-shaped marks as in the natural flower, place the three exterior petals over these, and cover the stem with green, making it much thicker near the flower.

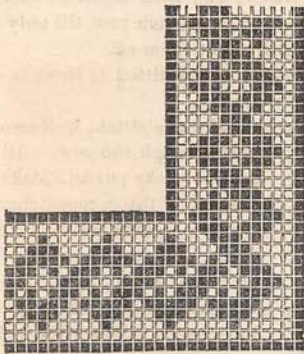
The buds must be made of silk or wool, as the flower. The smallest require eight or ten stitches to be cast on. Knit and purl a small piece, sufficient to cover a little bud of cotton wool, which must be fixed on a bit of wire, and covered with the piece just knitted.

The largest buds will require a few stitches to be increased, in order to make it wider at the top. The leaves are very simple, the shape being much like blades of grass.

Cast on four stitches, and knit and purl alternate rows, till a sufficient length is done; gather the stitches at each extremity, and sew a fine wire neatly round.

PATTERNS FOR NETTING OR CROCHET.

Figs. 3 and 4. *Borders.*—These pat-



terns will be found particularly useful, as they are designed with angles. They



have the advantage of being adaptable to any grounds with which it may be desirable to combine them.

POINT LACE.

13.

14.

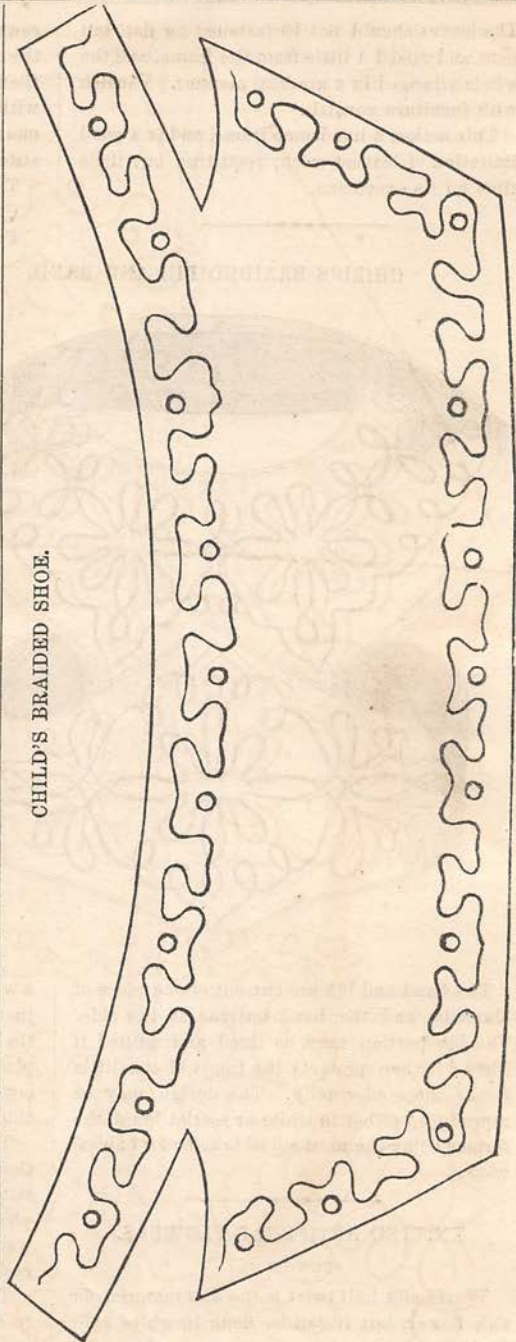
15.



13. Brussels Lace is a succession of rows of Brussels edge, worked alternately backwards and forwards.

14. Venetian Lace. Rows of Venetian edge, which should be worked all one way from left to right.

15. Sorrento Lace, same as Sorrento Edging, may be worked backwards and forwards.

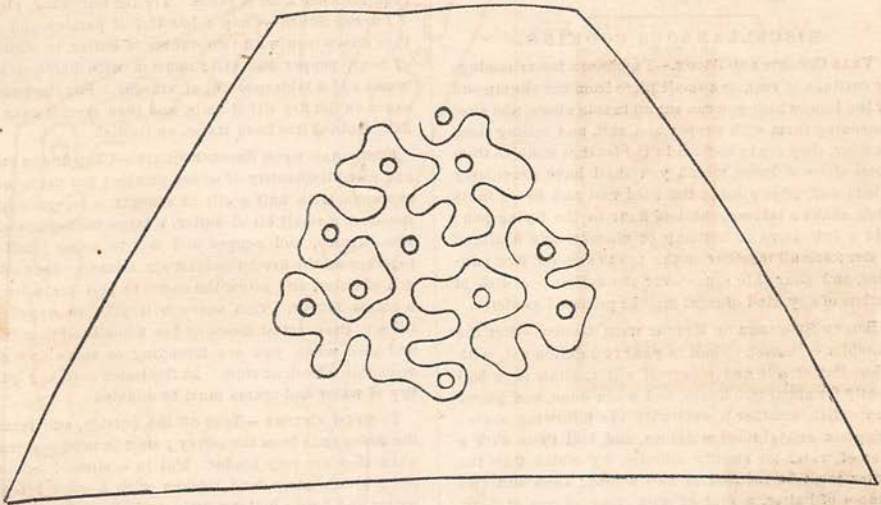


CHILD'S BRAIDED SHOE.

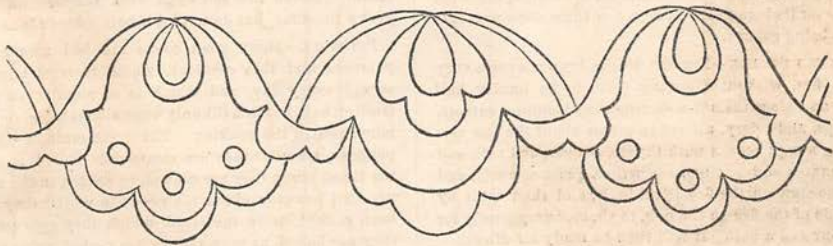
EMBROIDERY.



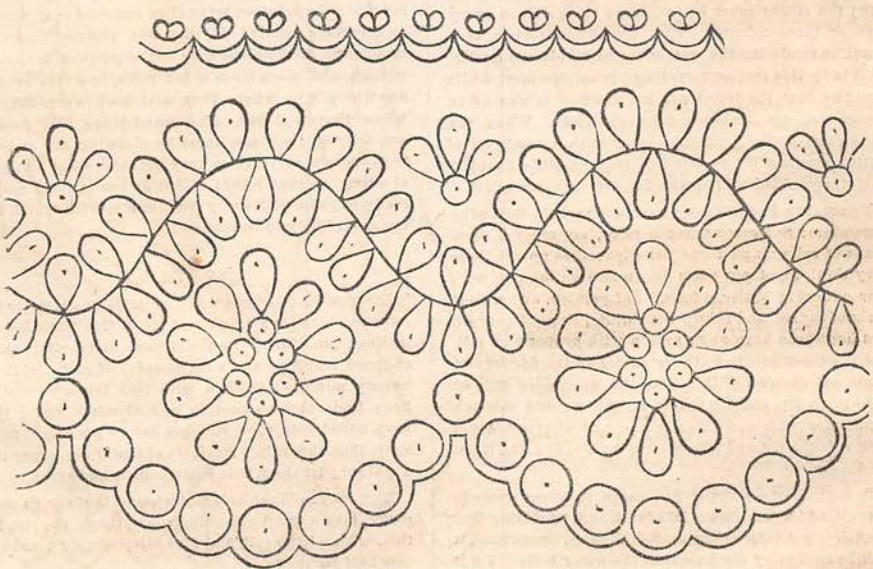
CHILD'S BRAIDED SHOE.

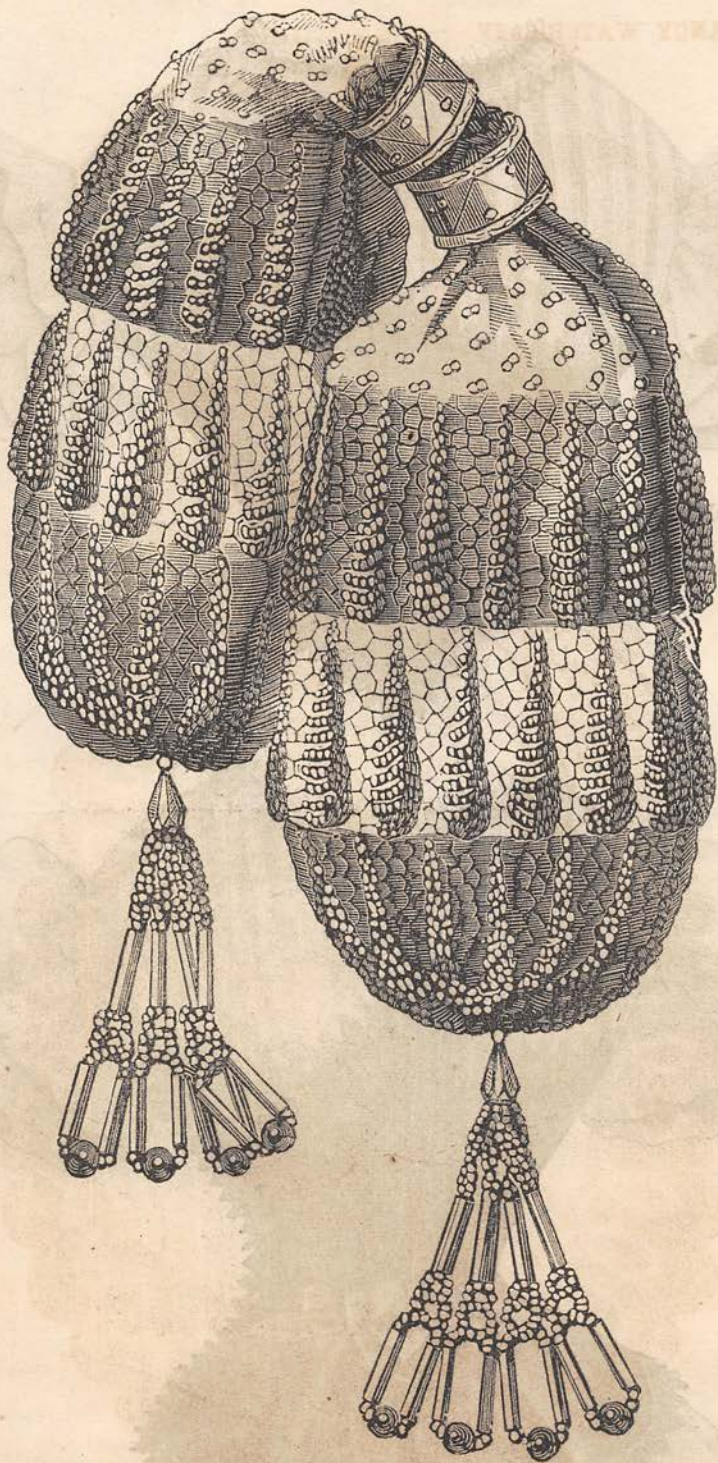


BRAIDING PATTERN.



EMBROIDERY PATTERNS.





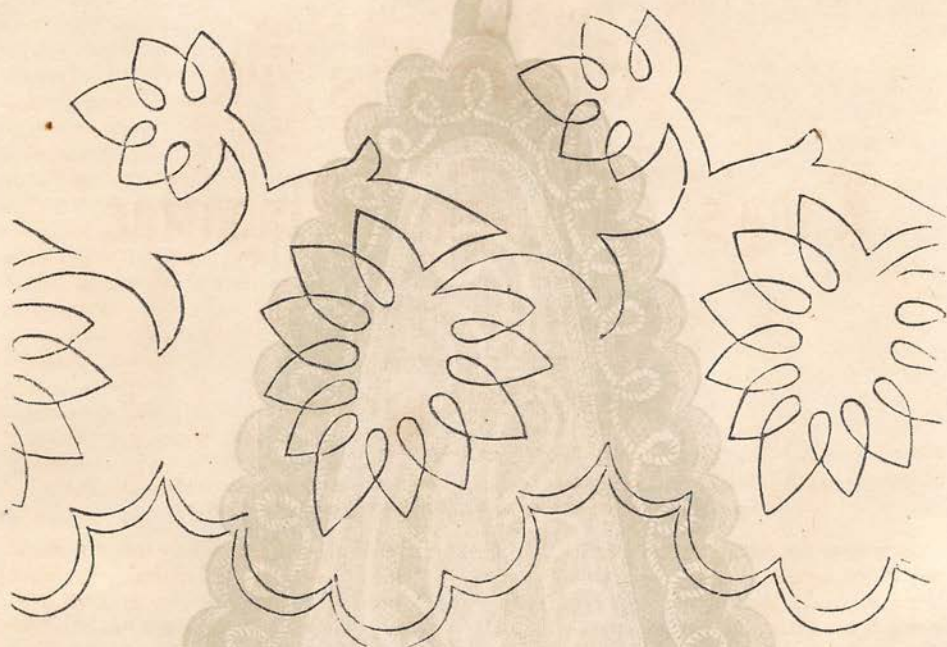
LADY'S PURSE.

(See description, Work department.)

FANCY WATCH-CASE.



This case is made of scarlet cloth, with applications of black velvet. It is richly braided and chain-stitched with gold-colored silk, and ornamented with jet and gold beads.



FANCY APRON, WITH POINTED GIRDLE.



Made of cuir-colored silk, richly trimmed with different widths of fluted black velvet and black wootton lace.

NOVELTIES FOR OCTOBER.

RIDING JACKET, CAP, CHEMISSETTE, HEADDRESS, ETC.

Fig. 1.

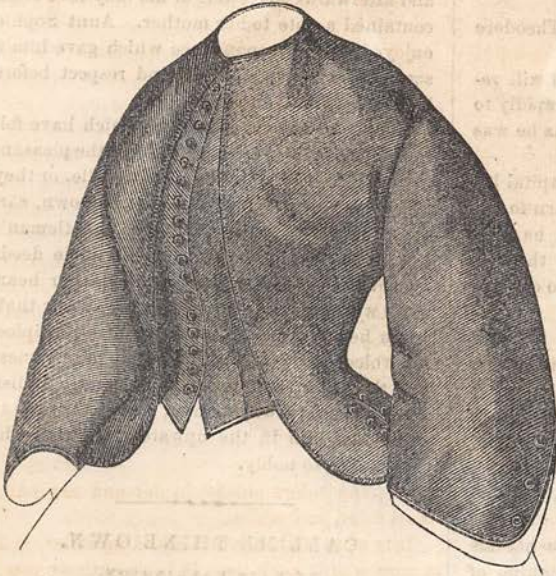


Fig. 1.—Riding jacket, made of cloth or alpaca. The vest can be of the same material as the jacket, or of *piqué*.

Fig. 2.

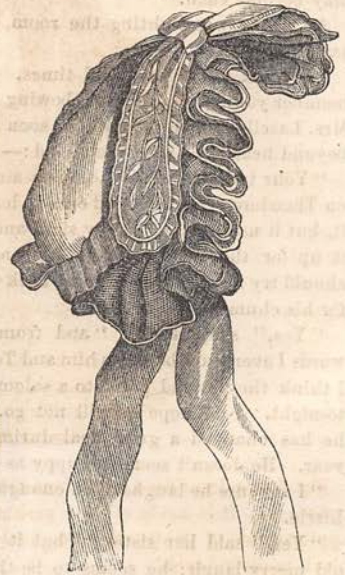


Fig. 2.—French cap, made of embroidered muslin, and trimmed with mauve ribbons. One of the latest styles.

Fig. 3.

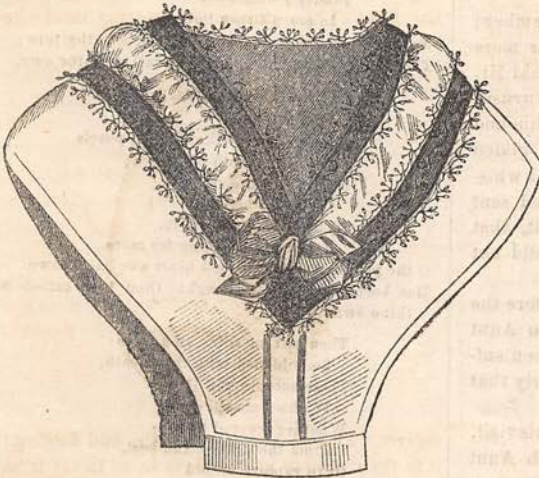


Fig. 3 is a fancy chemisette, trimmed with braided silk and lace.

Fig. 4.



Fig. 4.—Headdress, composed of lace and rose sublime ribbon.

Fig. 5.

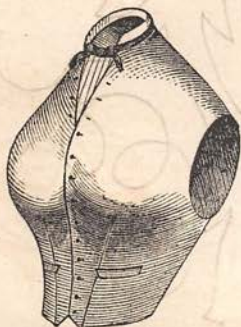


Fig. 5 is a dress for a child from three to five years old. It is made of blue cashmere, with applications of white merino, braided with black mohair braid.

PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,

No. 473 Broadway, New York.

Ladies' Vest.—A new and very becoming addition to the wardrobe this season is the vest. It is intended to be worn under an open jacket, and is made to fit the form closely round the waist; it is fastened with flat gold buttons to



within four inches of the top, where it is left open sufficiently to show a handsome chemise. The material used is fine cloth or cassi-

mere; the colors chiefly in demand are buff, fawn color, and white.

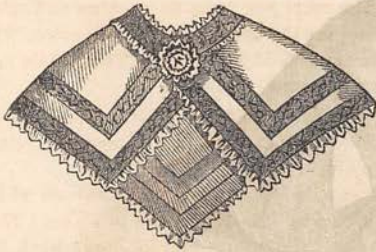
It is worn with a small standing collar, and a narrow silk neck-tie. It is so entirely new, elegant, and attractive, that it will form one of the chief features of the season.

Lavinia Sleeve.—Half flowing sleeve, plaited with a large double box plait on the shoulder, and trimmed with a cuff cut in points, and edged with plaited ribbon, the cuff carried up the front of the arm to the setting in of the



sleeve. This sleeve is cut plain and flowing; it is then plaited at the seam so as to set it to the form of the arm, and the bottom of the sleeve drawn into a narrow band the size of the cuff, which is set on plain.

Lace Cape.—A simple and becoming little cape to be worn with a low-necked dress. It is made of double illusion or figured net, and



trimmed with two rows of velvet, or ribbon; the cape finished on the edge with a pretty lace.

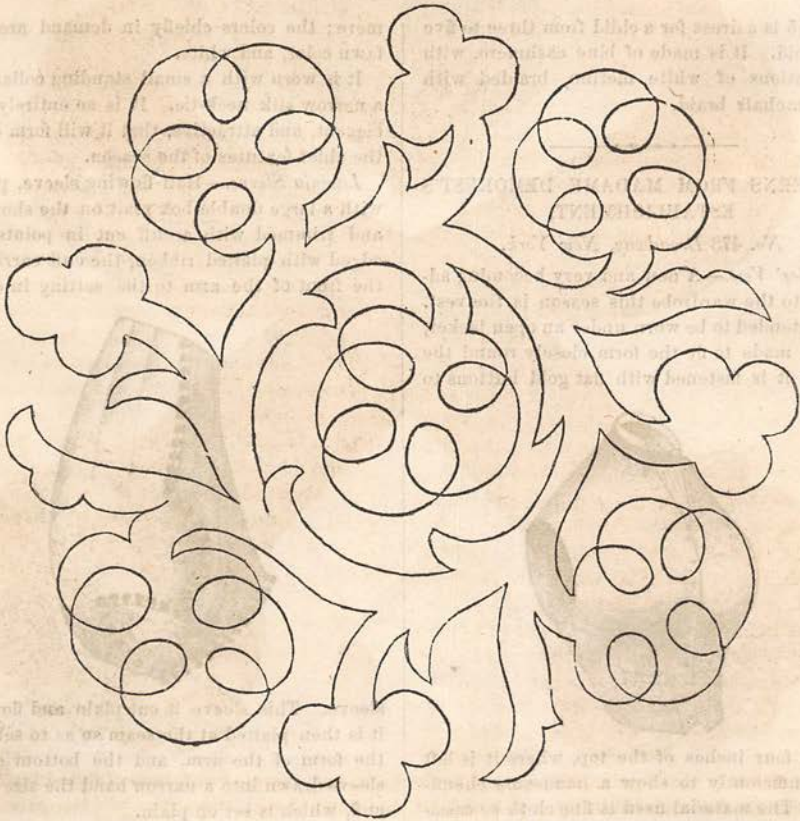
The Givaldine.—This cloak is a very pretty garment for a young lady of ten or twelve years. It resembles a circular with pelerine, but is not quite so full, being cut with seams just behind the shoulders, to set it closer to

the figure; the pelerine is braided with an elaborate and effective pattern, and forms a



graceful and becoming finish to the cloak; the armholes are also trimmed with a pretty braid pattern.

BRAIDED TOP OF PINCUSHION.



LADY'S PURSE.

(See engraving, page 304.)

Materials.—Two skeins of bright blue; two skeins of white fine purse silk; two bunches of gold, and two of steel beads, No. 4; one pair of knitting-pins, No. 18.

With blue silk and steel beads cast on forty-eight stitches, work four plain rows, then commence the pattern thus:—

1st row.—Make 1, purl 2 together, *, pass down 14 beads, keep them under the thumb, make 1, purl 2 together, make 1, purl 2 together; repeat from *.

2d.—The return row to be worked in the same stitch, but without beads.

3d.—As the first, only pass down 13 beads instead of 14. Every row the same with 1 bead less, until only 2 beads remain; then work the

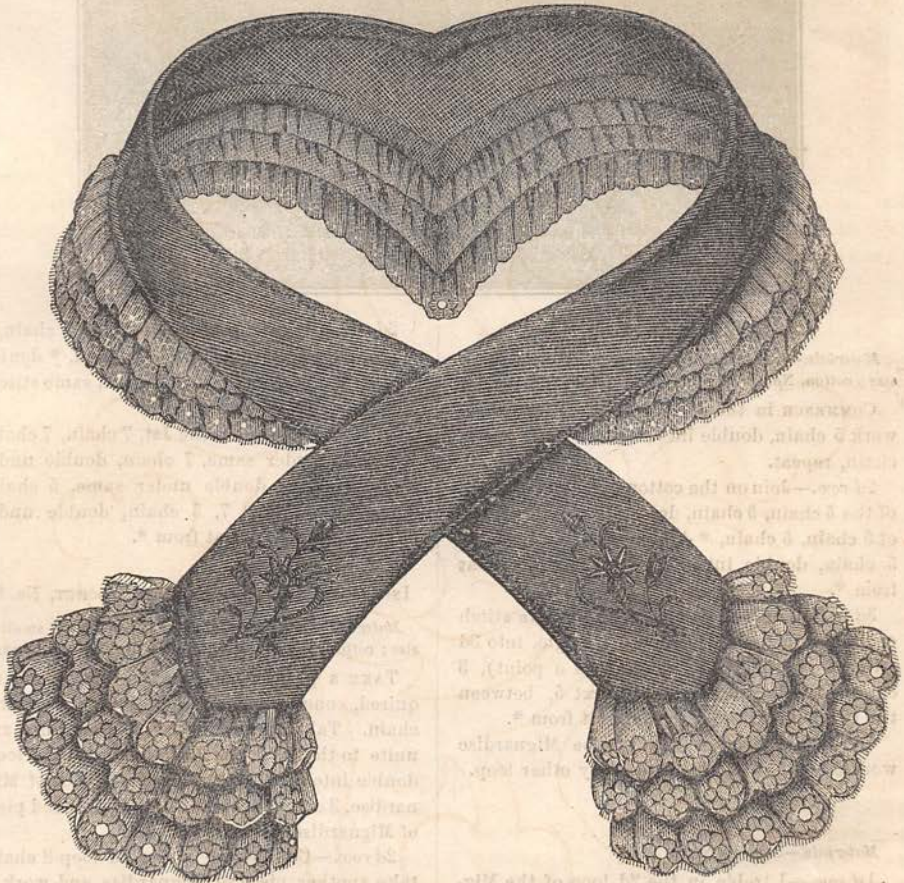
return row, and join on the white silk and gold beads. *, pass down 14 beads, make 1, purl 2 together, make 1, purl 2 together; repeat from *. The other row same as the blue and steel; then repeat the blue and steel once more. This forms one end of the purse. The middle may be worked thus:—

With white and gold beads make 1, purl 2 together, pass down 2 beads; repeat; return row plain.

Repeat these two rows four times in white, four times in blue, four times in white. Then commence the other end in blue; work the same as before, only commence with 2, and increase to 14 beads.

Sew up one-third at each end, and trim with mixed gold and steel tassels.

CRAVATE MARIE THERESE.



This cravat is of sea-green silk, shaped to the neck, and trimmed with rows of fluted black lace. The ends are embroidered in black silk and jet, and finished with three rows of fluted lace.

MIGNARDISE WORK.



EDGING No. 1.

Materials.—One piece of Mignardise, of the smallest size; cotton, No. 24; crochet hook, No. 19. Bell gauge.

Commence in the 2d loop of the Mignardise, work 5 chain, double into next loop but one, 5 chain, repeat.

2d row.—Join on the cotton on the first stitch of the 5 chain, 5 chain, double into centre stitch of 5 chain, 5 chain, * double into same stitch, 5 chain, double into next 5, 5 chain, repeat from *.

3d.—Join on the cotton in the centre stitch of the first 5 chain, * 6 chain, 1 single, into 3d stitch from the hook (this forms a point), 3 chain, double into centre of next 5, between the two points in last row, repeat from *.

4th.—On the other side of the Mignardise work 5 chain, 1 double into every other loop.

EDGING No. 2.

Materials.—Same as No. 1.

1st row.—1 treble in the 2d loop of the Mignardise, 5 chain, 1 treble, in next loop but one, 5 chain, repeat to the end of the length required.

2d.—1 single in the centre of the 5 chain, 7 chain, double in same stitch, 5 chain, * double in next 5 chain, 7 chain, double in same stitch, 5 chain, repeat from *.

3d.—1 double under the 1st, 7 chain, 7 chain, * double under same, 7 chain, double under same, 7 chain, double under same, 5 chain, double under next 7, 5 chain, double under next 7, 7 chain, repeat from *.

INSERTION IN MIGNARDISE AND CROCHET, No. 3.

Materials.—One piece of Mignardise of the smallest size; cotton, No. 24; crochet hook, No. 19. Bell gauge.

Take a piece of Mignardise the length required, commence in the 2d loop and work 3 chain. Take another piece of Mignardise and unite to the 2d loop, 3 chain, miss one loop, double into next loop of the first piece of Mignardise, 3 chain, unite to 2d loop of second piece of Mignardise, repeat to the end.

2d row.—Commence in the 2d loop 3 chain, take another piece of Mignardise and work in the same manner as before. At both outer edges work thus: commence in the 2d loop, 5

chain, miss 1 loop, double into next, repeat to the end.

CROCHET PURSE,

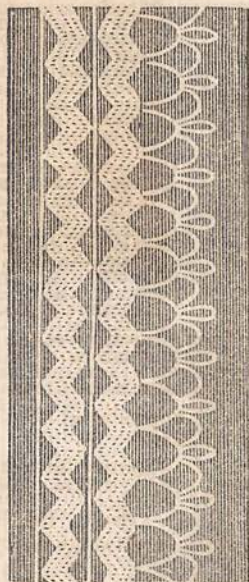
IN BLUE SILK AND STEEL BEADS.

Materials.—One and a half skeins of bright blue purse silk; one bunch of steel beads, No. 7; a few needlefuls of maize-colored purse silk; a steel clasp.

the top, to shape the purse, and finished off in the same manner, 12 stitches from the end of the row. The two following rows are then worked, commencing each one a little lower down, and then the purse is crocheted in straight rows again until it is finished. On referring to the illustration, it will be clearly seen where the length of the rows is diminished. The purse is sewn together on each side about half way, and is ornamented round with a fringe of beads; but before doing this the crochet is embroidered in little diamonds in maize purse silk. The clasp is then neatly stitched on, and the purse is complete.



EDGING IN WAVY BRAID AND CROCHET.



This little edging will be found useful for trimming many articles of the wardrobe; and it is especially suitable for children's dresses, being firm and durable.

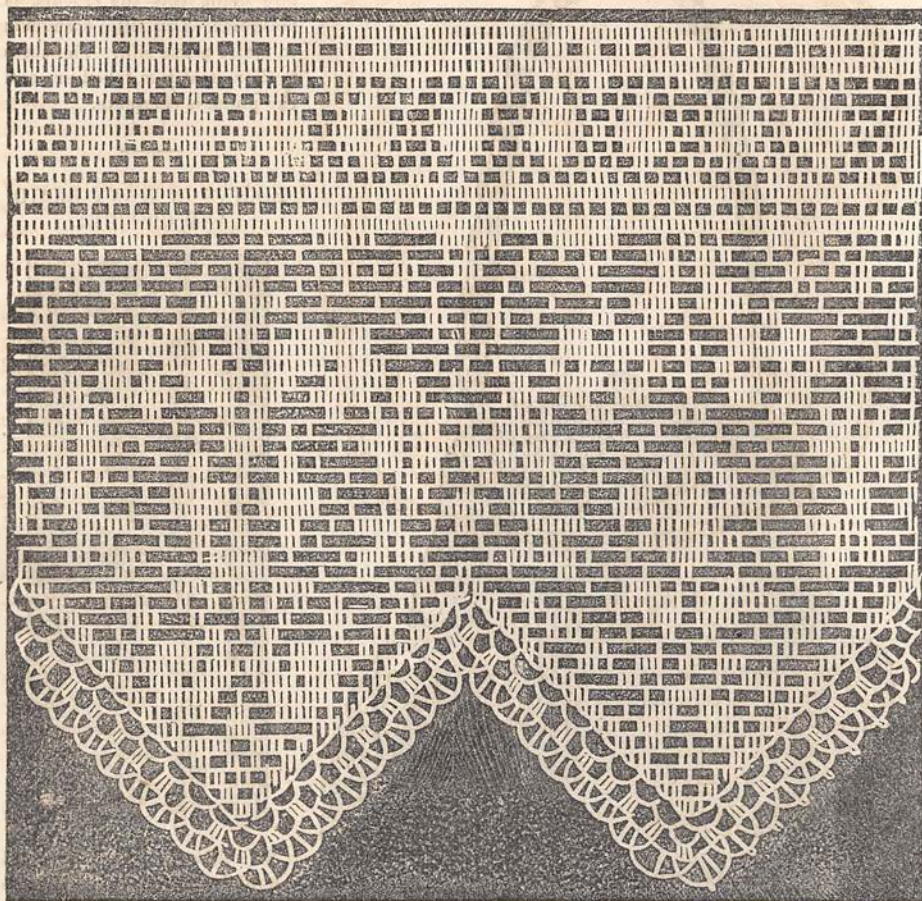
THREAD sufficient steel beads on the silk before commencing to work, and make a chain the length of the two sides of the purse. Work in double crochet in straight rows, breaking off the silk at each end and commencing a fresh row. A steel bead is put at regular intervals. When the centre of the work is reached, the row must be commenced about 12 stitches from

It is composed of a mixture of fancy braid and crochet. To commence, take a piece of wavy braid; double the length that will be required, on which work a row of *point de Bruxelles*, double the braid, making the points meet, and with No. 40 crochet cotton sew the points together, passing the thread down the middle line. Commence the crochet with No. 16 of

the same cotton, and make a chain of nine; loop into the point of the braid, and continue to the end. For the second row of crochet chain six; loop into the centre of the last row; chain four, loop in again on to the same, and continue thus working to the end. This completes the crochet. The other edge of the braid

is finished with another row of *point de Bruxelles*. Leaving out this last row and repeating the crochet to match the other side, makes a pretty light insertion corresponding with the edging, the two being thus arranged for accompanying each other.

BIRD-CAGE BORDER IN CROCHET.

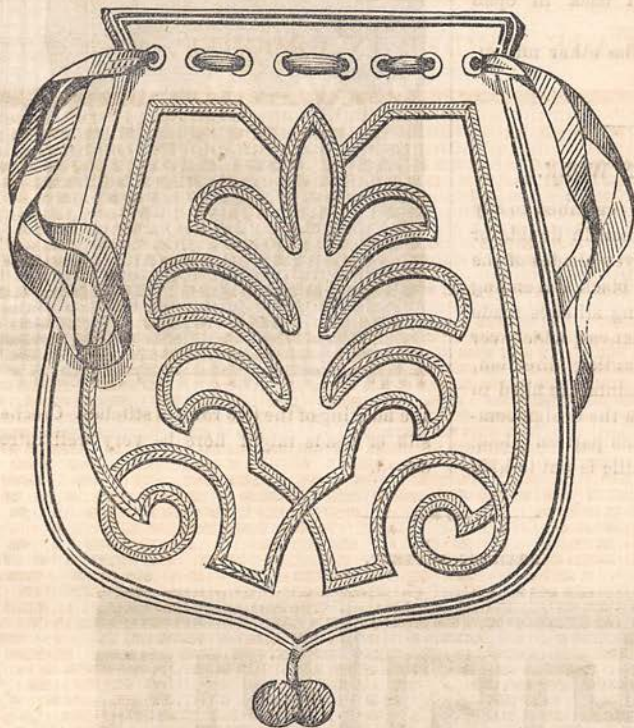


Among domestic pets there are none which seem to claim so much care and attention as the delicate and fragile little canary, which is so great a favorite among ladies, from its capability of tuition and strong attachment. There is now much taste displayed in the cages which are intended for the reception of those little birds, which charm us with their song, but they have not all the border of perforated metal which is sometimes added for the purpose of

protection from the habit which they have of scattering their seed and water, and thus giving an air of untidiness to the apartment in which they are located. As a substitute an ornamental crochet border is frequently adopted, which has a prettier effect, and is quite as efficacious. We now give a pattern for this purpose for working in crochet, and which, when arranged round the lower part of the cage, has quite an ornamental appearance. It is worked in the solid

and chain crochet, which is so easy to execute from any given pattern, that it requires no instruction beyond looking at the engraving. It is a great improvement to add to the point of each vandyke a tassel of white cotton.

FANCY BAG.



This bag is made of scarlet velvet, braided with gold braid. It is bound with gold braid, and trimmed with two gold balls. The same design is suitable for chain stitch.

INSTRUCTIONS FOR KNITTED MITTENS AND CUFFS.

MITTENS FOR LITTLE GIRLS OF EIGHT OR TEN YEARS OLD.

Hair brown, Magenta, or pink, and bright green. Three pins, No. 18. Forty-six to fifty stitches. Cast on fifty stitches in Magenta.

1st row—Magenta. Plainly knit across, and back in open work; that is, by putting the wool forward and taking two together.

2d, 3d, and 4th—Brown. Plain knitting.

5th—Green. Across in plain, and back in open work, as before.

6th, 7th, and 8th—Brown. Plain knitting, increasing one stitch on the left hand side, in

the front of the work (in the loop of the last stitch but one in the former row), in the 7th and 8th rows.

9th—Magenta. Knit across in plain, and back in open work.

10th, 11th, and 12th—Brown. Plain knitting, increasing one on the left, as before, in each of the three rows.

13th—Green. Across in plain, and back in open work, as above, increasing one.

14th, 15th, and 16th—Brown. Plain knitting, increasing one on the left, as before, in 15th and 16th rows.

17th—Magenta. Across in plain, and back in open work.

18th, 19th, and 20th—Brown. Plain knitting, increasing one, precisely as before, in 19th and 20th rows.

21st—Green. Across plainly, and back in open work.

22d, 23d, and 24th—Brown. Plain knitting, increasing one, as above, in the 23d and 24th.

25th—Magenta. Across in plain, and back in open work.

26th, 27th, and 28th—Brown. Plain knitting, increasing one, as before, in the 27th and 28th rows only.

29th—Green. Across in plain, and back in open work.

30th—Brown. Plain knitting.

31st—Brown. Knit plainly sixteen stitches only, for the thumb, turning back at the sixteenth, and leaving the other stitches (which should now be forty-four) on the pin.

32d—Brown. Plain knitting.

33d—Magenta. Across in plain, and back in open work.

34th, 35th, and 36th—Brown. Plain knitting.

37th—Green. Across in plain, and back in open work.

38th, 39th, and 40th—Brown. Plain knitting.

41st—Magenta. Across in plain knitting, and back in open work, as before.

42d—Magenta. Across and back in open work.

Cast off the sixteen stitches loosely. Commence at the 31st row for the hand, beginning at the right side.

31st and 32d—Brown. Plain knitting, adding one stitch, on the left, in both rows.

33d—*Magenta*. Across in plain, and back in open work.

34th, 35th, and 36th—*Brown*. Plain knitting.

37th—*Green*. Across plainly, and back in open work.

38th, 39th, and 40th—*Brown*. Plain knitting.

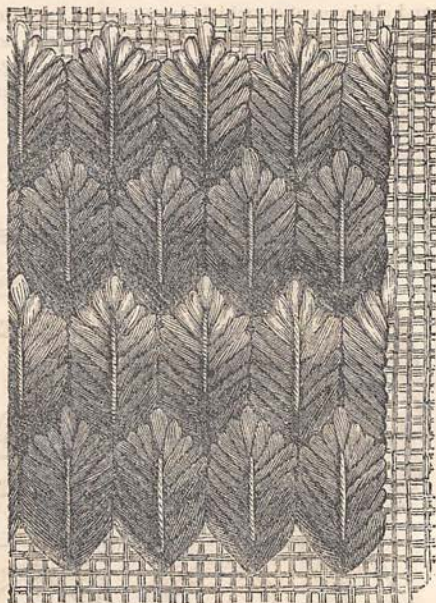
41st—*Magenta*. Across in plain, and back in open work.

42d—*Magenta*. Across and back in open work.

Cast off loosely, and for the other mitten, etc., see previous directions.

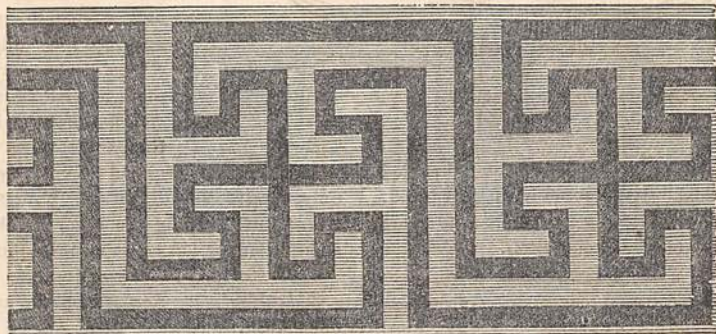
DESIGN FOR BERLIN WORK.

THIS pattern, which may be continued to any size, and may be worked either in double or single wool, is executed in seven shades of the same color, commencing with black and ending with white. It consists of long stitches made on four or six threads of the canvas, whichever is preferred, worked in a slanting direction, and the top portions of the points are filled in with smaller stitches, to make the design complete. Down the centre of each pattern a long stitch of gold cord or fine chenille is put to hide



the meeting of the two rows of stitches. Crochet silk or beads might here be very well introduced.

BRAIDING PATTERN.



INSERTION FOR SKIRTS.

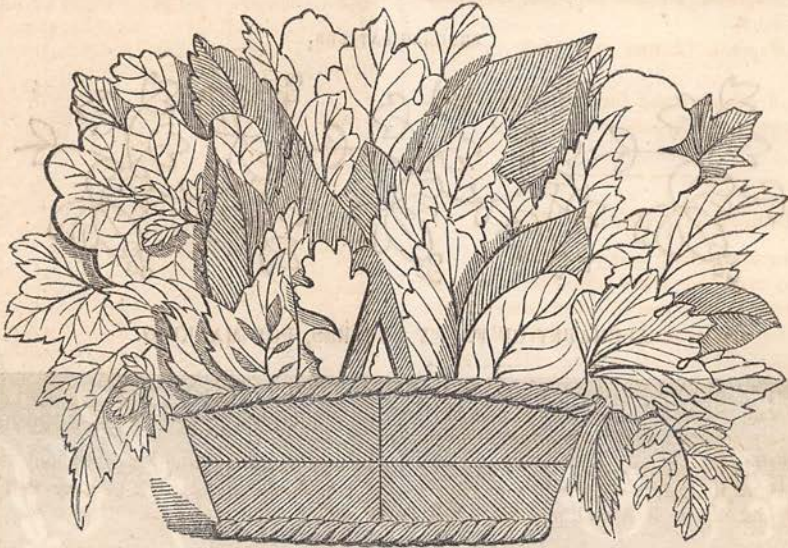


RUSTIC ORNAMENTS.

A WREATH OF AUTUMN LEAVES.

DURING the autumn months nature freely flings them at our feet, and if we pause to examine these autumn leaves, we shall discover

Take of brown Norway pine leaves, which have been well soaked in warm water, twelve leaves, or six pairs, and with fine brown cotton sew the ends to one corner of the basket, twist and fasten them to the opposite corner; then sew them on, making a short stitch on the inside

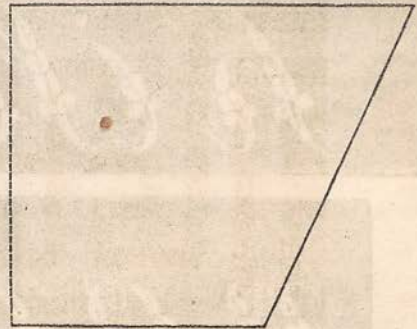


much beauty in their varied tints of brown, red, and yellow. Collect and press a good variety of them, and preserve them in the following ornamental way, and you will have a picture deserving as much notice as any modern Grecian or Oriental.

Have a wood, or stiff pasteboard frame of an oval shape, and about ten by twelve inches inside, and three in width. Cover the frame with autumn leaves, laying them in form of a wreath, and fastening them with glue. Varnish with white varnish, and when dry, fasten into the frame a sheet of fine drawing paper.

Cut of thin pasteboard the shapes 1, 2, and 3. Sew them together, and they form one side of a basket. Glue over the edge,

of the basket, and a long one on the outside, drawing the thread down among the leaves.



Half of Side.

This gives a finish to the edge of the basket. Finish the bottom the same way, only make the twist nearly twice as large.

For the bail, sew inside the basket, and each side of the bail ten pairs of leaves, twist, and bring them forward of the bail; then twist them all together, and fasten them at the end and top part of the bail. Cut away the lower part of the pasteboard bail. Now take two beech leaves, the color of the pine leaves; cut off the stem end of each, and glue them on the



Bail.



Half of Bottom.

and on the bail some light brown cambric.

basket as seen in the engraving, hiding the edges under the leaves.

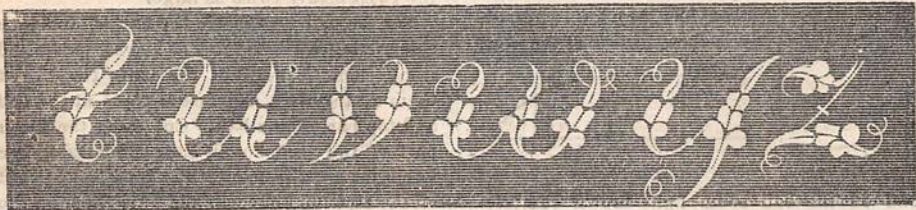
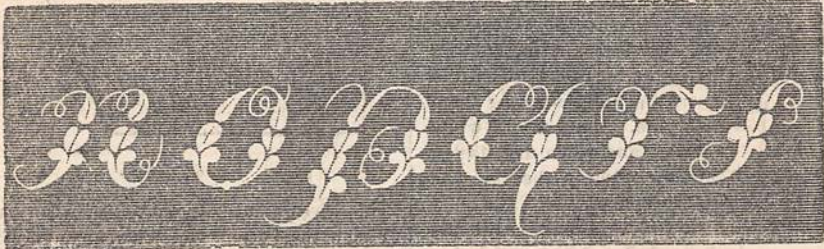
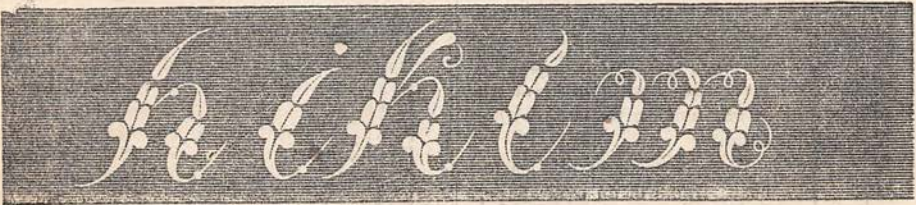
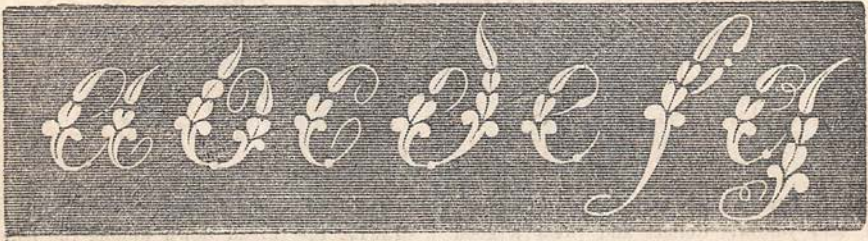
This piece of a basket must be glued on to the paper in the frame, two or three inches from the lower part of the frame, and filled

with autumn leaves, reaching within two or three inches of the top, and hanging over the sides of the basket. Varnish the leaves and basket with white varnish.

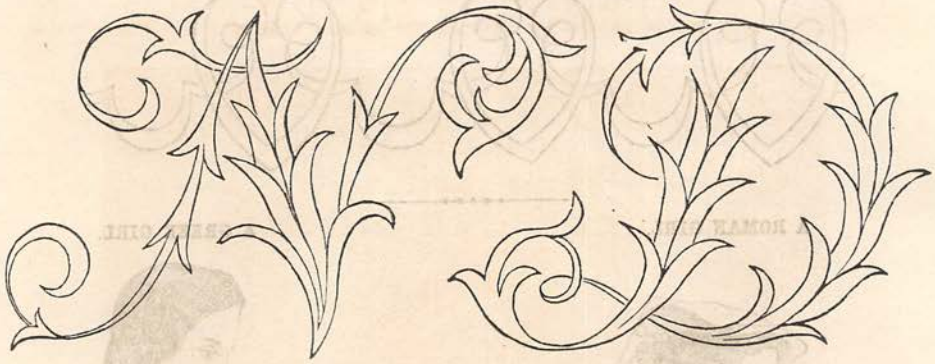
BRAIDING PATTERN.



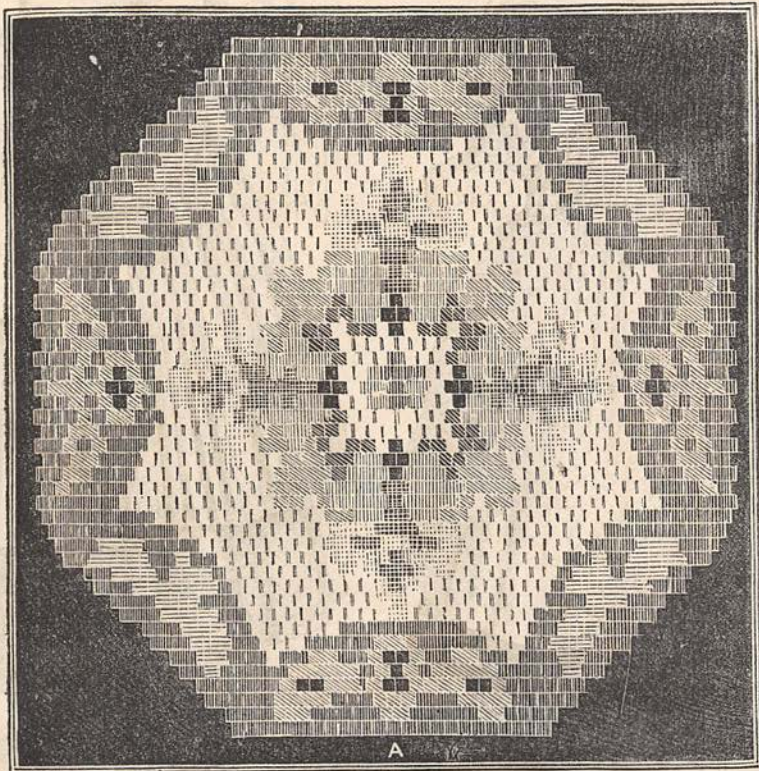
ALPHABET OF FANCY LETTERS, FOR MARKING.



INITIAL LETTERS FOR MARKING.



GLASS BEAD MAT.



This Mat must be begun from the centre A at the bottom, and worked upwards, by placing 1 dark red bead in the middle of the thread; then take 2 light green, one on each needle; then pass both needles through 1 light green, then take 2 black, 1 black, 2 black, 1 light green, 2 dark red, 1 light yellow, 2 light yellow, 1 dark yellow, 2 dark yellow, 1 dark yellow, 2 light yellow, 1 dark yellow, 2 dark yellow, 1 dark yellow, 2 dark yellow, 1 black, 2 black, 1 black, 2 white, 1 light red, 2 dark red, 1 dark red, to the centre; then work forward as before directed, and diminish according to pattern.

DRESS TRIMMING.

CONSISTING OF LACE INSERTION AND NARROW RIBBON.



This consists of lace insertion and narrow ribbon or ribbon velvet, folded at equal distances, so as to form the pattern very clearly represented in our illustration. A white muslin skirt, trimmed round the bottom with black lace insertion, and mixed with a bright colored ribbon, would be extremely stylish. To make the trimming easy to do, the design might be traced on a broad piece of ribbon, and the materials run on. This band could then be easily put on the skirt, and the skirt would not be so much tumbled as if the trimming were made on the dress in the first instance.

NOVELTIES FOR NOVEMBER.

HEADRESSES, BONNETS, CHILDREN'S DRESSES, SACK, WRAP, ETC.

Fig. 1.



Fig. 2.



Fig. 1.—Coiffure for a ball. The hair is dressed with plaits and rolls. A tuft of field-flowers is arranged as a coronet, and a spray of flowers is arranged with the back hair.

Fig. 2.—The hair is arranged in a knot on top of the head, and falls at the sides and back in heavy rolls, through which are twined branches of flowers.

Fig. 4.—The Alexandra ringlets, as worn by the Princess of Wales.

Fig. 4.

Fig. 3.



Fig. 3.—New style of waterfall, looped up in the centre by a braid.



Fig. 5.—Dress for a little girl from two to

Fig. 5.



four years old, of blue cashmere, braided with white silk braid. The corsage is made low and square, and intended to wear with a white muslin guimpe. The points round the waist are bound with white braid, and trimmed with white buttons.

Fig. 6.—Fall dress for a girl of ten years. The material is a Solferino poplin, bordered on the skirt with a black band, with a scalloped edge bound with velvet, and a white silk button on each scallop. The plastron on the corsage, the cuffs, and sash, are all of black, and

Fig. 6.



trimmed to suit the skirt. The corsage is half low, and worn over a white plaited muslin guimpe.

Fig. 7.



Fig. 7.—Fancy apron for a little girl. It is of thin white muslin, trimmed with puffings, through which bright colored ribbons are run.

Fig. 10.

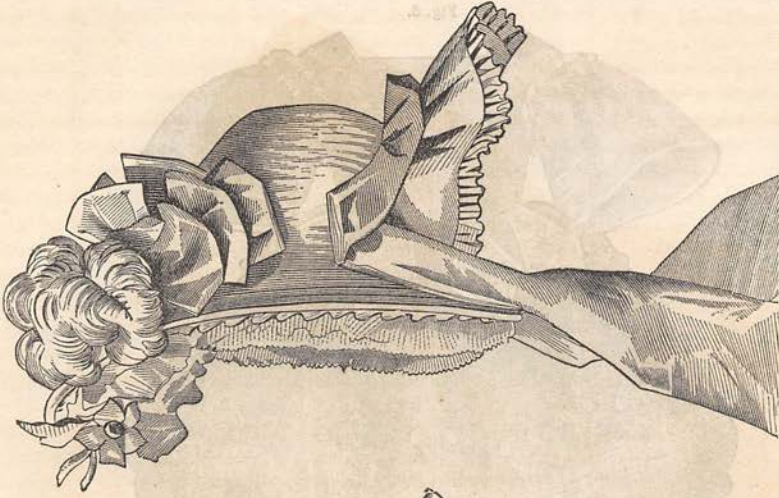


Fig. 9.

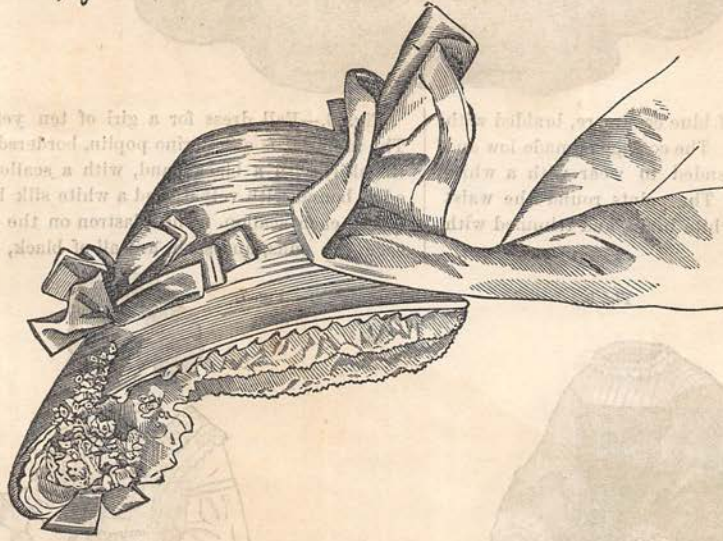


Fig. 8.

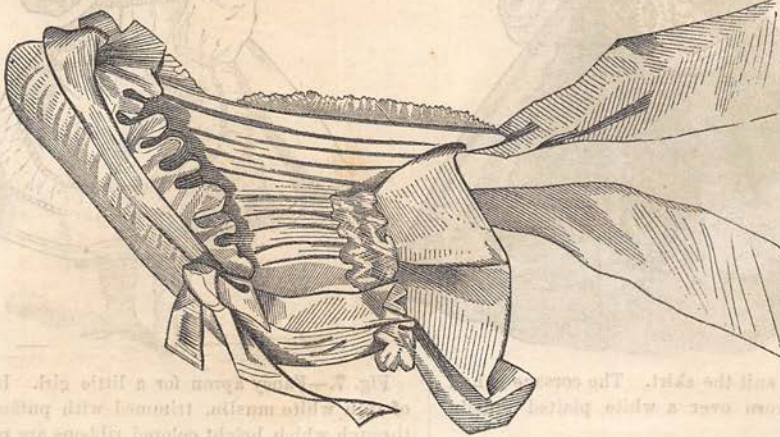


Fig. 8.—A bonnet of smoke gray uncut velvet, trimmed on the left side with a plaiting of bias scarlet velvet, which forms the inside trimming, and extends over on the outside of the bonnet to the crown, where it is finished with a bow and ends. A plaiting of scarlet velvet heads the cape, and the strings are of scarlet velvet.

Fig. 9.—Mauve velvet bonnet, trimmed with purple ribbon, as represented in our plate. The inside trimming is composed of loops of mauve and purple ribbon, and pink roses and buds.

Fig. 12.

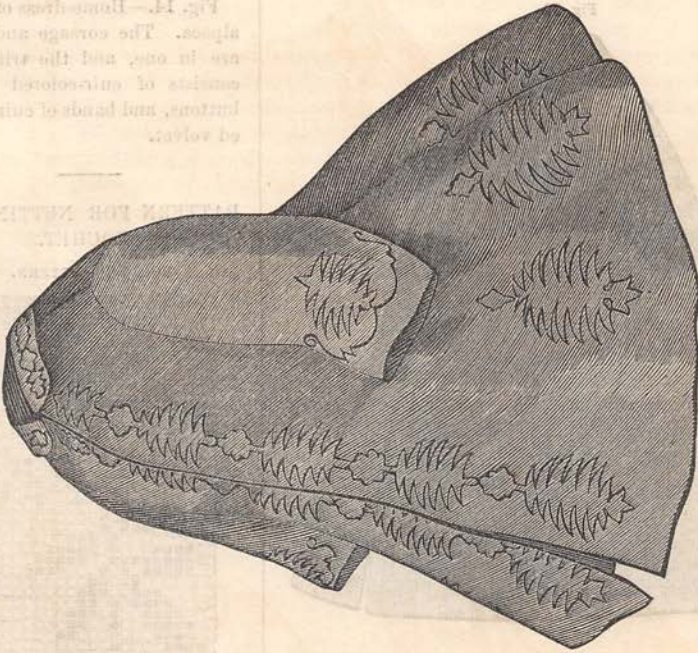


Fig. 11.

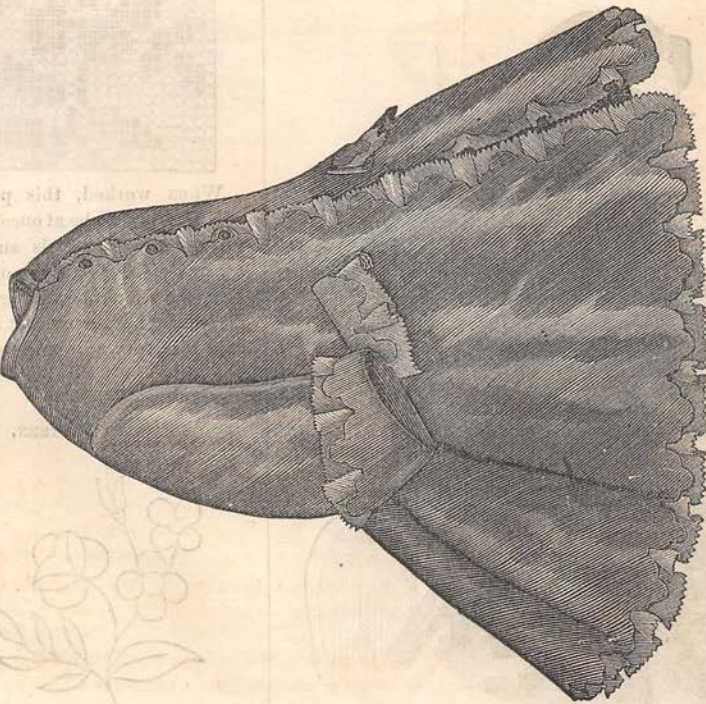


Fig. 10.—Bonnet of a dark shade of cuir-colored velvet, trimmed with a lighter shade of ribbon and feathers. The inside trimming is of azurline blue velvet and white flowers.
 Fig. 11.—Paletot for a little girl. This is made of black or dark gray cloth, scalloped all round. A plaiting of pinked scarlet cloth is stitched on the inside of the coat, and forms the trimming both for the edge and front of the coat and the sleeves.
 Fig. 12.—Fall wrap for a little girl. It is made of cuir-colored cloth, braided with black.
 Fig. 13.—Fall sack for a little boy. This sack is made of gray cloth, braided with black velvet.

Fig. 13.



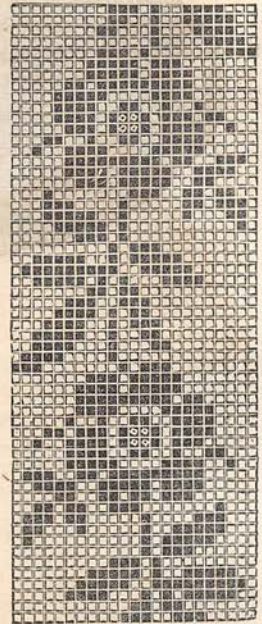
Fig. 14.



Fig. 14.—Home-dress of black alpaca. The corsage and skirt are in one, and the trimming consists of cuir-colored velvet buttons, and bands of cuir-colored velvet.

PATTERN FOR NETTING OR CROCHET.

BORDER PATTERN.



WHEN worked, this pattern will be found to be at once tasteful and showy. It is suitable for any piece of crochet or netting for which bordering may be required. For crochet night-caps it is very appropriate.

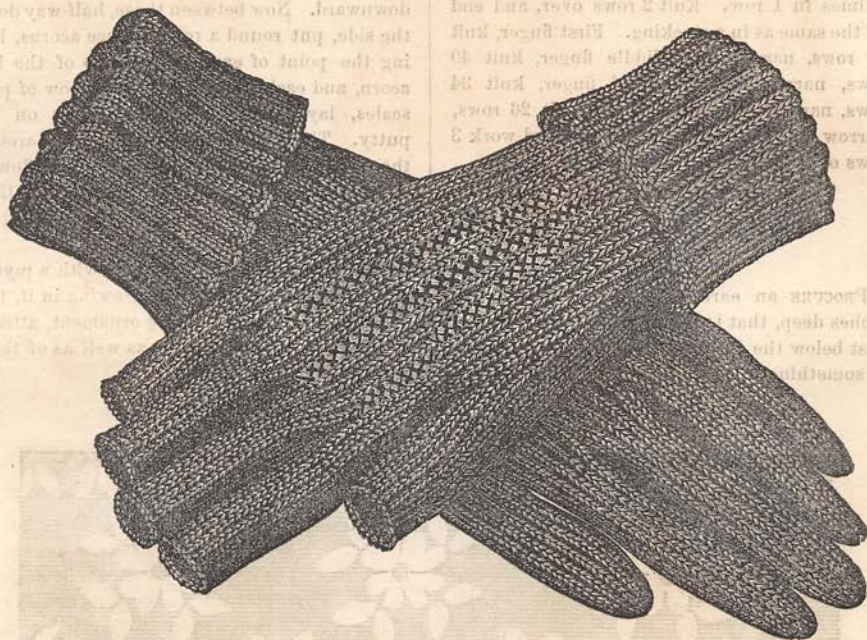
BRAIDING PATTERN.



HUNTING GLOVES.

THEY are to be knit with steel needles, and, as the plate shows, the right-hand glove has no tips to the fingers.

Set up 76 stitches. Knit 2 stitches right, and two wrong all the way round; continue to do so until you have 60 rows. Half of this knitting is to be turned over to form the double cuff. After the 60 rows, knit 2 rows right and 2 rows wrong, 2 rows right, 2 rows wrong, 2 rows right; then begin the glove. It is like the fingers: knit 1 right, 1 wrong; but the stitches must be twisted as you take them up to knit. Work now 3 rows of 1 stitch right, and 1 wrong.



4th row.—Widen 1 stitch, knit 3 stitches, widen 1, knit the rest of the row without widening. Knit 2 rows, widen again at the same places; but this time you have 5 stitches to knit between the widenings.

Widen at the same places 8 times. Knit 2 rows between each of the first 4 widenings; then knit three rows between each of the rest. This widening forms the beginning of the thumb. Now knit the thumb itself. Take up the 25 stitches which are between the widening stitches. Divide on two needles, and cast 8 stitches on a third needle. Knit 3 rows, narrow 1, stitch on beginning and end of the 8 stitches you have set up. Knit 3 rows, narrow the same way. Knit 2 rows, narrow 1 stitch on

the end of the 8. Knit 17 rows, without narrowing, bind off.

Now work on again where you left the mitten, pick up the 8 stitches you set up on the thumb, and knit 4 rows, narrow 1 stitch on beginning and end of the 8 stitches; then knit 22 rows, without either widening or narrowing. Now divide the stitches for the four fingers, and begin to put all the stitches on two needles. Take another needle, knit off 10 stitches; take another needle, set up 12 stitches. Knit 10 stitches off from the second needle of the mitten, which you have not taken off yet. Knit these 32 stitches in a rounding. 1st row.—Narrow on beginning and end of the 12 stitches. 2d.—Narrow 1 stitch only on the end of the 12

stitches. 3d.—Narrow on beginning and end of the 12 stitches. Knit 25 stitches. You have now 25 rows; then bind off. On the middle finger take the 12 stitches up first which you set up on the first finger. Knit 10 stitches off the first needle, the same as on the other fingers. Take another needle, set up 12 stitches; take another, knit off 10 stitches on the opposite side from it, and knit in a rounding (there are 44 stitches), narrow the first 4 rows on each side of the 12 stitches on beginning and end. Narrow 4 in each row; in 4 rows 16 stitches. This leaves you 28 stitches on the finger. Knit 30 rows without narrowing, and bind off the third finger.

Take up the 12 stitches you set up for middle

finger. Knit 10 off, set up 10, knit 10 off from the other needle. You have 42 stitches in this rounding; 4 first rows narrow on beginning and end of the 10th and 12th stitches. You will have 26 stitches left. Knit 23 rows, bind off.

For the little finger, pick up the 10 stitches you set up on third finger. Knit off the rest of the stitches you have on the other two needles, and narrow the first 3 rows on beginning and end of the ten stitches. Knit 19 rows, and bind off.

The left glove is knit in the same way, only the fingers must be longer, and have tips. On thumb of right hand you have 17 rows knit after the rounding.

On left hand knit 30 rows, then narrow off 6 times in 1 row. Knit 2 rows over, and end off the same as in a stocking. First finger, knit 36 rows, narrow off. Middle finger, knit 40 rows, narrow off. On third finger, knit 34 rows, narrow off. Little finger, knit 26 rows, narrow off. On the back of the hand work 3 rows of cross stitch in fancy colored zephyr.

RUSTIC ORNAMENTS.

HANGING VASE.

PROCURE an earthen flower-pot five or six inches deep, that is not glazed on the outside. Just below the brim (with a shoemaker's awl, or something similar) make two holes exactly

opposite each other, that it may hang level. Find the length of cord requisite for its suspension, and fasten the ends into the holes by passing them through from the outside, and making a firm knot at the ends. It should be a strong scarlet worsted cord.

Spread upon the pot a thick layer of putty, and fasten the cones to it by pressing them into it. If there is a hole in the centre of the bottom, stop it up with the putty. Put a large pitch pine cone in the centre of the bottom and a row of acorns, or small cones around it. Put a row of large acorns around the top of the pot, with the points up; then a row of cups below them: another row in the same way at the bottom of the pot, but with the points downward. Now between these, half-way down the side, put round a row of large acorns, laying the point of each on the cup of the last acorn, and each side of these put a row of pine scales, laying the outside of them on the putty. These will form quite a wreath around the vase. Cover the remainder of the flower-pot with small acorns, cones, and scales. Give it two coats, or one very thick coat of furniture varnish.

When suspended in a window, with a myrtle or some other trailing plant growing in it, this vase makes quite a pleasing ornament, attracting the notice of passers-by as well as of those within doors.

EMBROIDERY.



CROCHET TRIMMING.



A NEW STYLE OF GIRDLE.



This girdle forms a pointed basque both back and front, with long ends flowing from the left side. It is composed of black lace, trimmed

with chenille, narrow velvet, and a quilling of black ribbon.

CORNER FOR A HANDKER-
CHIEF.

To be traced on the cambric, and worked with embroidery cotton, Nos. 50 and 60.

The outer wreath of this design must be worked in satin-stitch; the edges of the ribbon have the black lines entirely cut away, after the bars of overcast stitch and the English spots are worked. The small flowers are also in satin-stitch, as is one of the initials. The other is done in graduated eyelet-holes.

This design may be enlarged considerably, if desired.

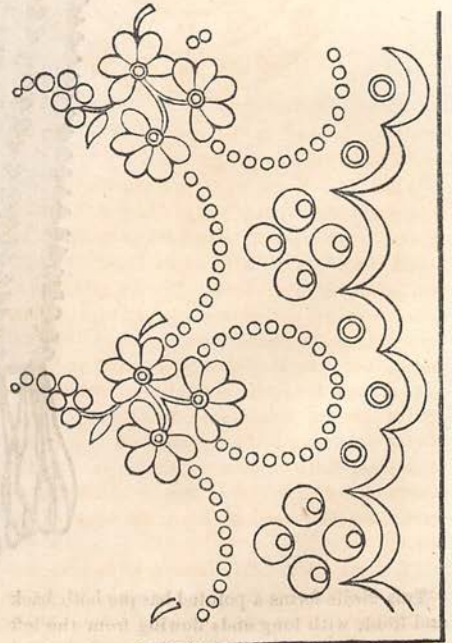
We may notice, *en passant*, that collars, sleeves, handkerchiefs, and every other article of lingerie, are now worked in Paris in scarlet, or other colored cotton; whether anything can ever be so pretty as white we may be permitted to doubt.



BRAIDING PATTERN.



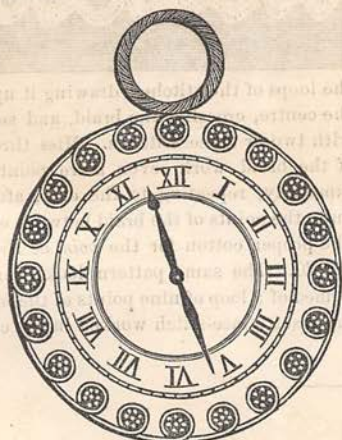
EMBROIDERY.



THE WATCH PINCUSHION.

This pretty little article has much the appearance of a gold watch set with turquoise. It is made in the following way:—

Two rounds are to be cut out in cardboard, the size of our illustration. This is best done with the help of a pair of compasses, as it is necessary that they should be very exact. Then take two small pieces of maize-tinted ribbon, or gold-colored silk, and cut them round a little larger, so that they may well wrap over the edges of the cardboard; then fasten them on with stitches at the back all round, from one side to the other, so that they may be not only quite secure, but flat on the face, and smooth on the edges. Then draw in with Indian ink, the face of the watch, and sew on one



small black bead in the centre. The figures ought to be very neatly put in.

When the two rounds of cardboard have been thus covered, and the face of the watch drawn in, the turquoise beads are next to be arranged round the edges of both, as well as in the central ornament at the back. Then a gold thread is to be taken and carried neatly in and out, according to the pattern, round these clusters of turquoise. The best way of securing the ends is to make a hole with a needle just under one of the sets of beads, and putting the ends through to fasten them down on the wrong side. Let it be understood that it is only the centre of the back that is now to be finished off with the gold thread, and not the edges of the watch.

Then take a few thicknesses of flannel, and stitch them through and through, so as to make them into a compact form; and, having done this, cut them round very accurately to

the shape and size of the round of your watch. Be careful not to make this too thick, as it would spoil your work to have it clumsy, and flat watches are fashionable. Then take a very narrow ribbon exactly of the same color you have been using before, and sew it round the front of your watch; after which, put in your flannel, already prepared, and sew in the back exactly in the same way. The stitches should be very small, and a very fine silk ought to be used. It may, perhaps, be rather difficult to procure a good ribbon sufficiently narrow for the edge, as it ought to be rather less than a quarter of an inch in width; but it does quite as well to fold one in two, which makes it stronger.

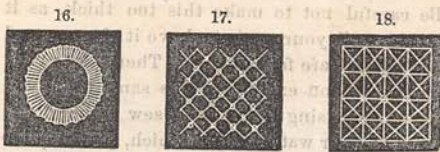
When the watch pincushion is thus formed, it only remains to finish it off with what appears to be the gold setting of the turquoise. For



this purpose, the gold thread must be taken and carefully carried all round the little clusters of beads, and on from one cluster to another, covering the stitches round the edge. The beads in our pattern are very small, and of a bright turquoise color; but if there should be any difficulty in procuring them of the same size, and some a little larger are taken instead, then it will be better to use only five, for fear of spoiling the delicacy of the effect.

It now only remains to take a wire button the size of the ring of the watch given in our illustration, and having cut out the thread centre, wind the wire ring round and round with the gold thread as regularly as possible, fastening the ends, when they meet, with a needle and the maize-colored silk, and without breaking off, sewing the ring on to the top of the watch, having before taken care that the join of the ribbon which forms the edge shall come in the same place.

POINT LACE.



16. Spanish Point. Fasten as many threads of soft cotton on your work as may be required for the design, to give the work a massive or raised effect; afterwards work from side to side with button-hole stitches, which must be worked close together and quite smooth. The edge may be finished as occasion requires, with No. 8 or 9.

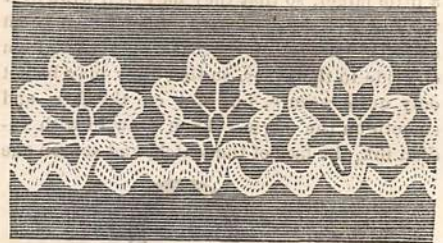
17. English Lace is made by filling a given space with threads crossing each other at right angles, at about the eighth of an inch distance; when all are done, commence making the spots by fastening your thread to the braid, and twisting your needle round the thread until you come to where the first threads cross each other, then pass your needle under and over the crossed threads until you have a spot sufficiently large; afterwards pass to the next one in the same way, until all are done. In filling a large space, they would look very well if the centre dot was large, and gradually getting smaller to the outer edge, or the reverse way.

18. Open English Lace is made in the same way as the last, with the exception that four

threads cross each other, and the spots are only placed where the four actually cross; this has a very beautiful effect if the horizontal and upright threads are considerably coarser than the other two.

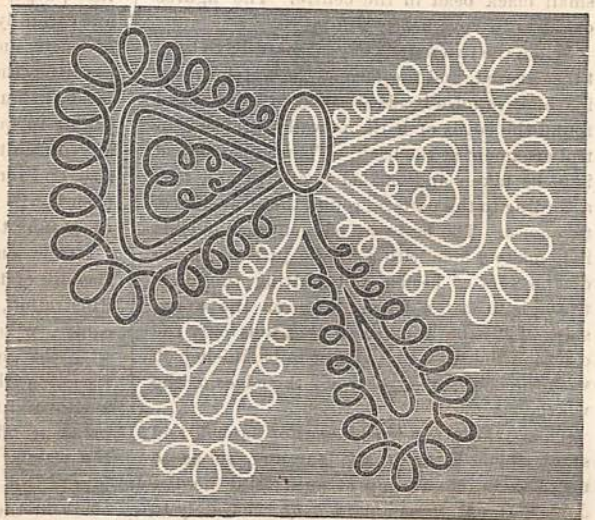
EDGING IN WAVY BRAID.

This simple little edging is formed by working seven stitches of *point de Bruxelles* on seven points of the braid, returning the thread through



the loops of the stitches, drawing it up close in the centre, crossing the braid, and securing it with two or three stitches. Miss three points of the braid, work seven more points in the same way, repeating to the end; after which unite the points of the braid between each loop. The proper cotton for the *point de Bruxelles* is No. 20. The same pattern looks very pretty formed of a loop of nine points of the braid with the rosette lace-stitch worked in the centre.

BRAIDING PATTERN FOR THE END OF A SILK OR MUSLIN TIE.



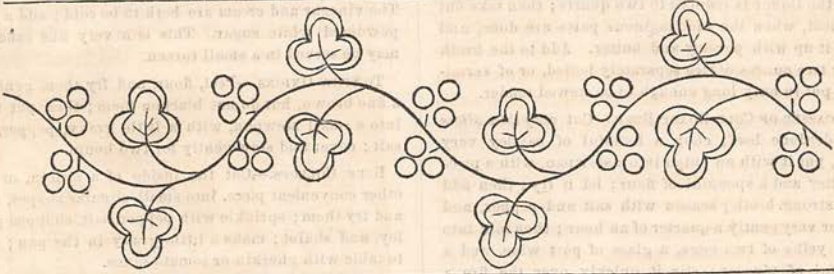
NAMES FOR MARKING.



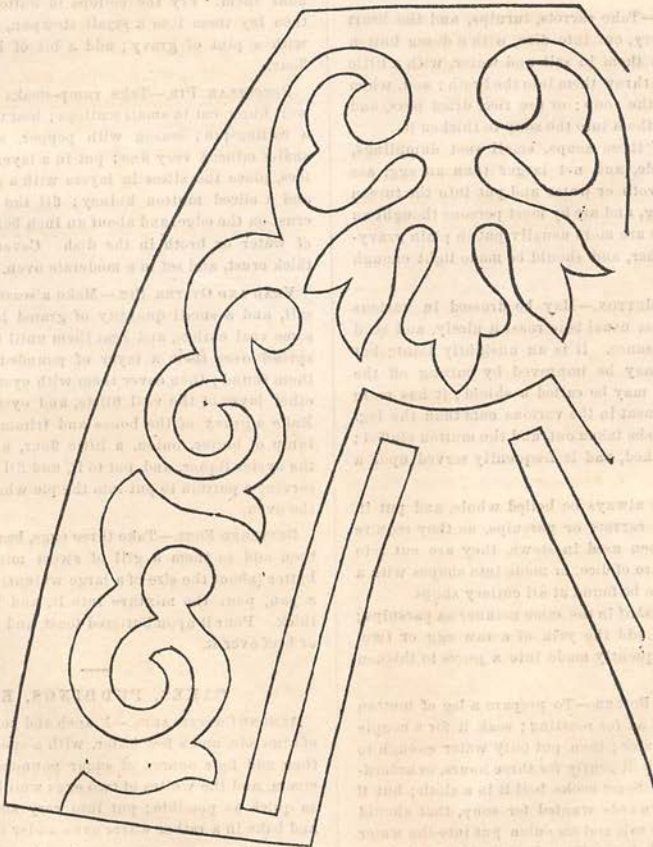
EMBROIDERY.



INSERTION.



BRAIDED SLIPPER.

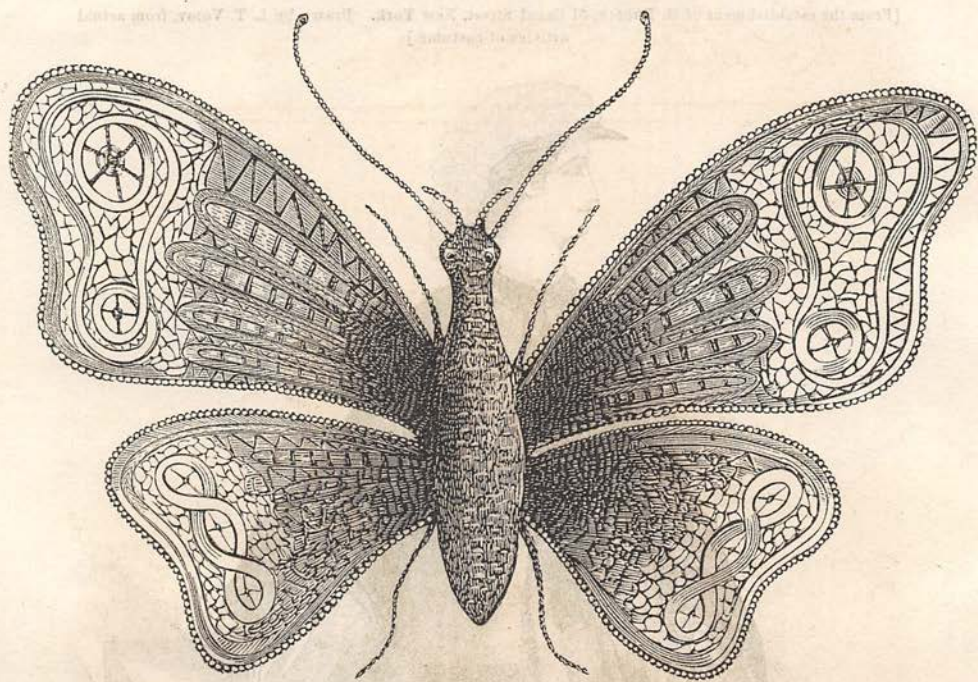


This little slipper is made with straps, which is a very convenient style for children. The

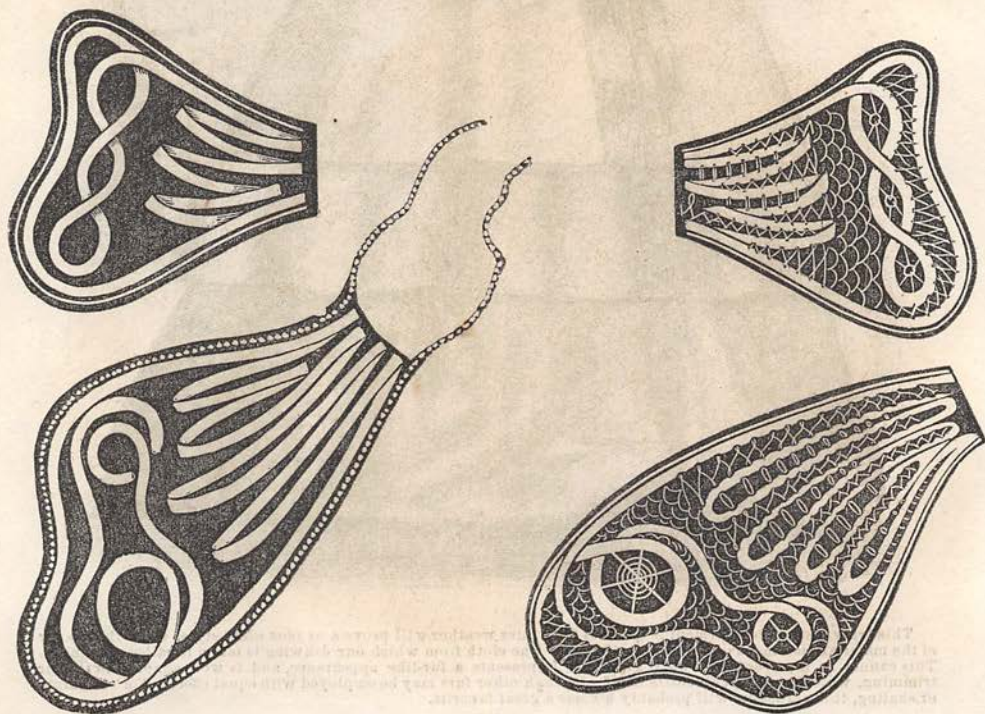
material is scarlet cloth, and the braid can be either of black or gold color.

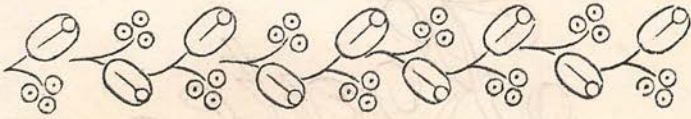
THE PSYCHE BUTTERFLY FOR HEADDRESSES.

(See description, Work department.)



SECTIONS OF WINGS.





COIFFURE HORTENSE.



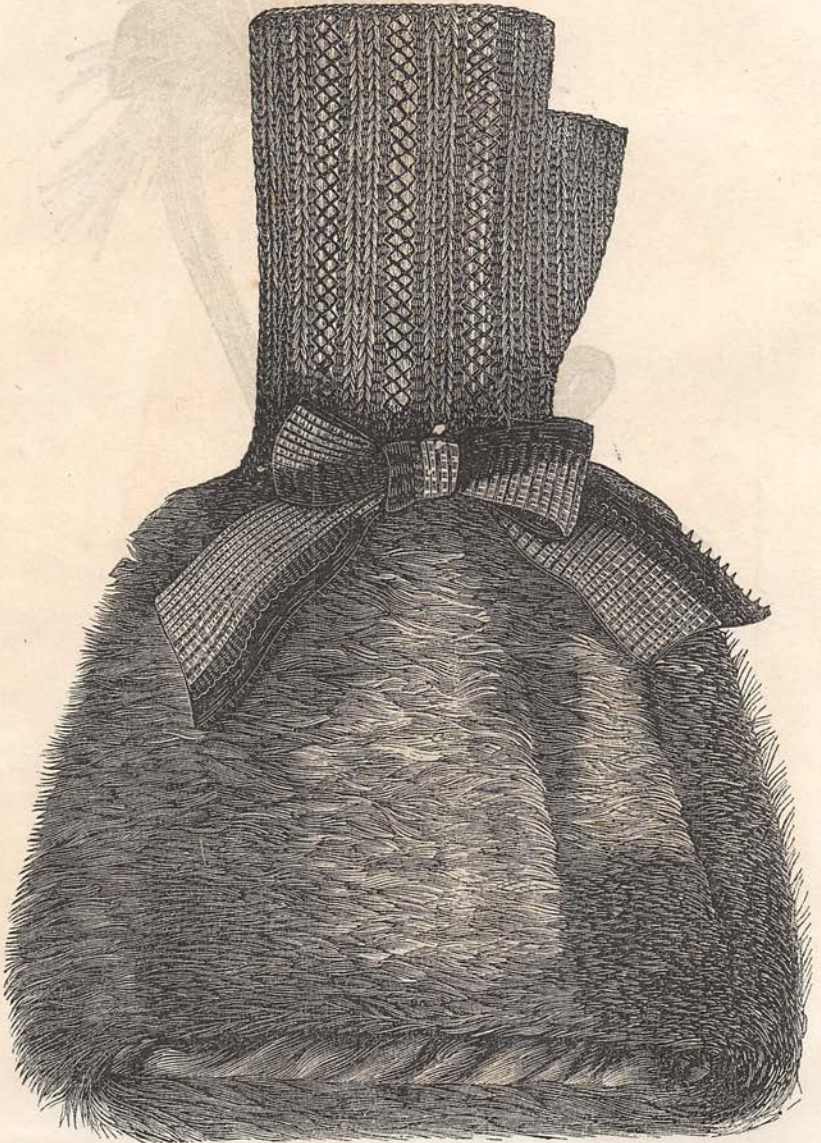
NAME FOR MARKING.

Kate

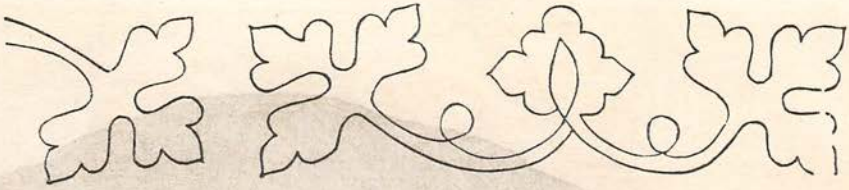
KNITTED GAUNTLET, WITH PLUSH CUFF.

FOR WEARING OVER KID GLOVES, DURING VERY SEVERE WEATHER.

(See description, *Work Department.*)

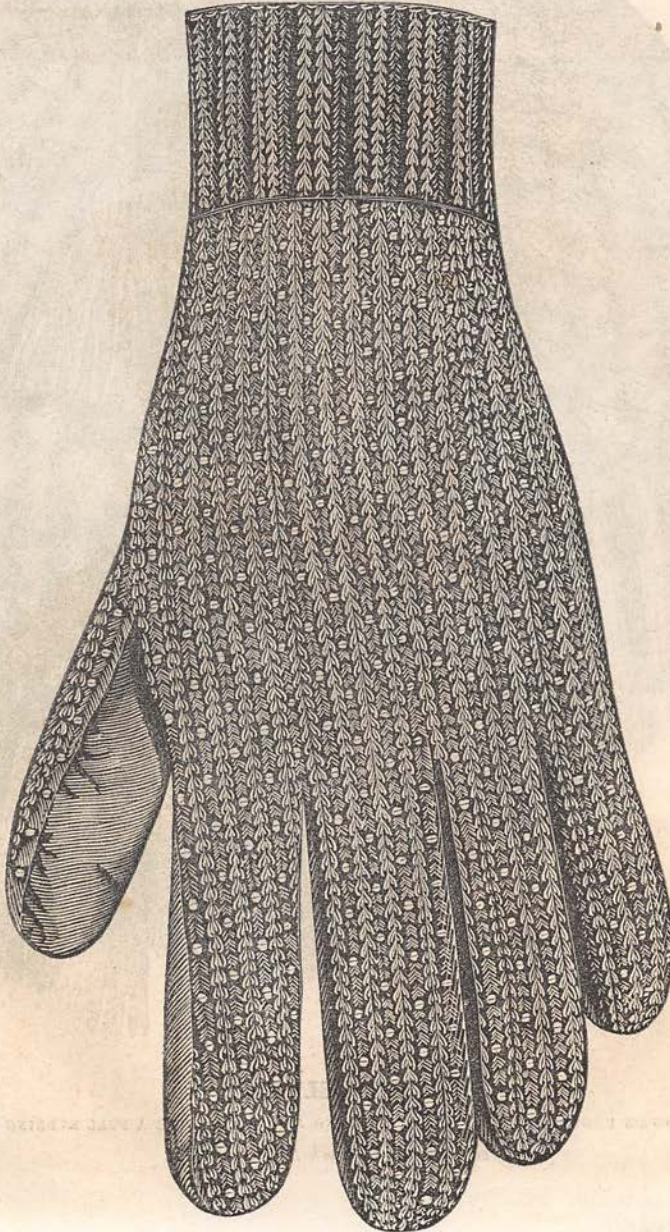


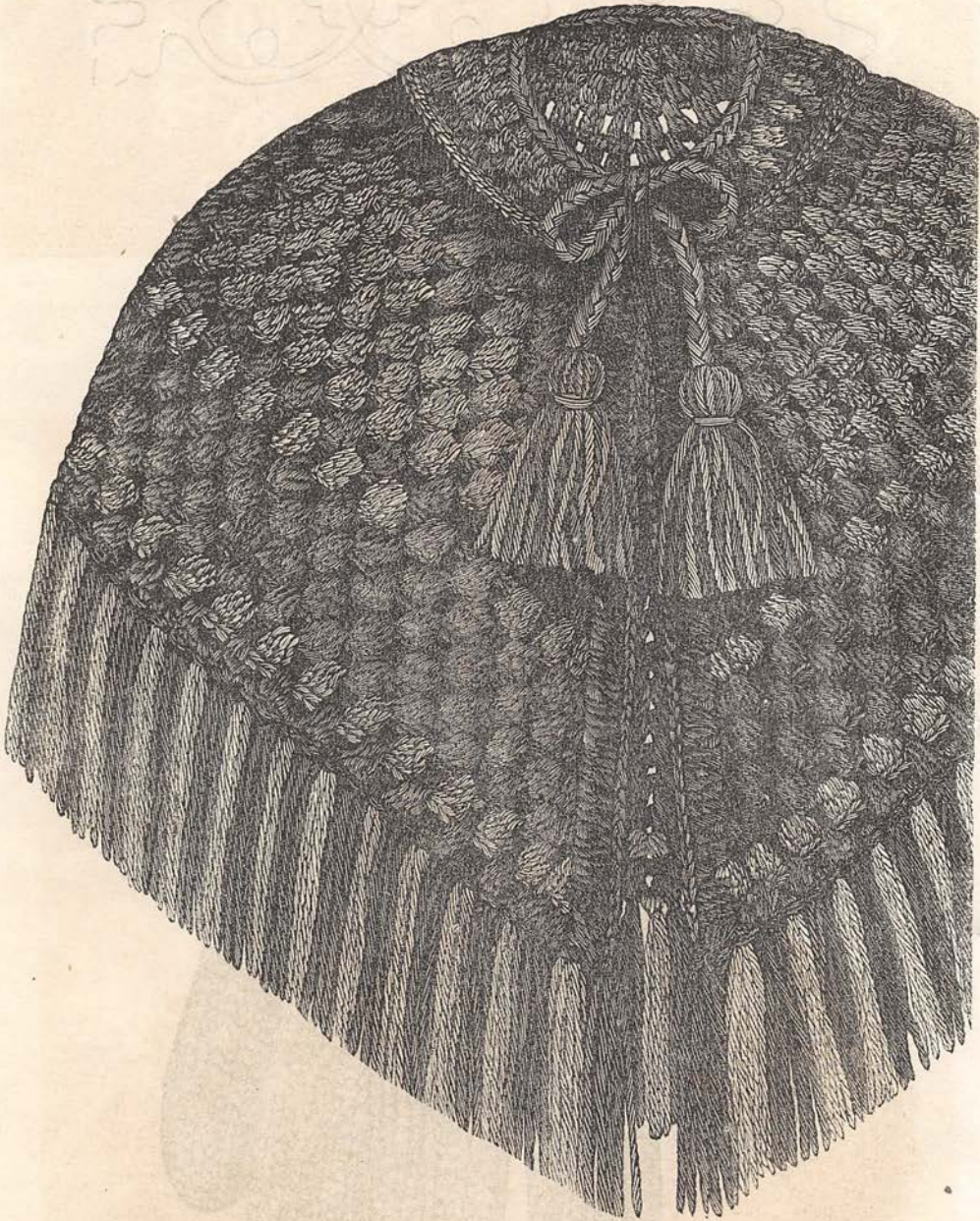
BRAIDING PATTERN.



GENTLEMAN'S DRIVING GLOVES.

(See description, Work department.)





CROCHET PELERINE.

FOR PUTTING ON UNDER MANTLES, OR FOR WEARING AS A WRAP WITH A FULL EVENING TOILET.

(See description, Work Department.)

INITIAL LETTERS. FOR BRAIDING.

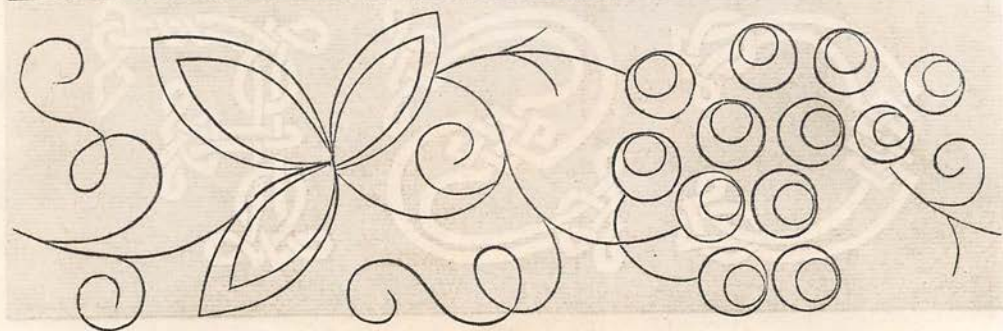


FANCY PEN-WIPER.

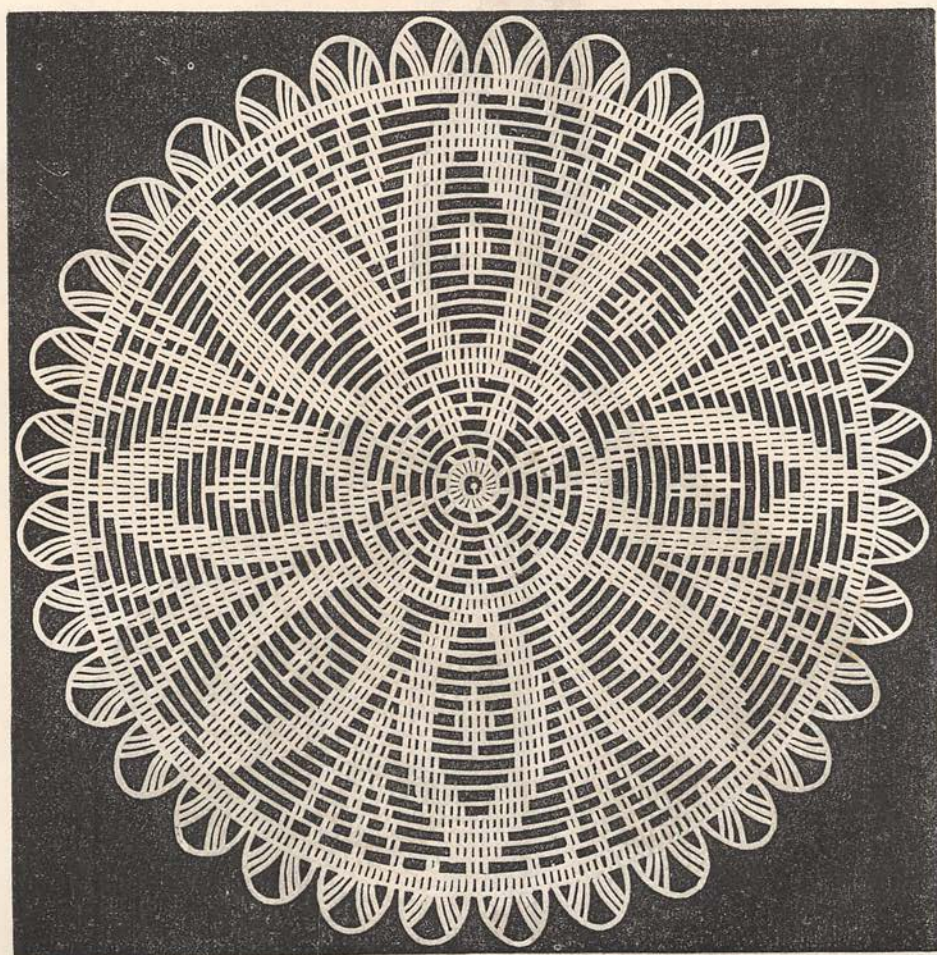


Take a doll's head and dress it, as represented in the cut, with pieces of bright cloth, worked with black, white, and gold beads.

BRAIDING PATTERN.



TOILET MAT IN CROCHET.

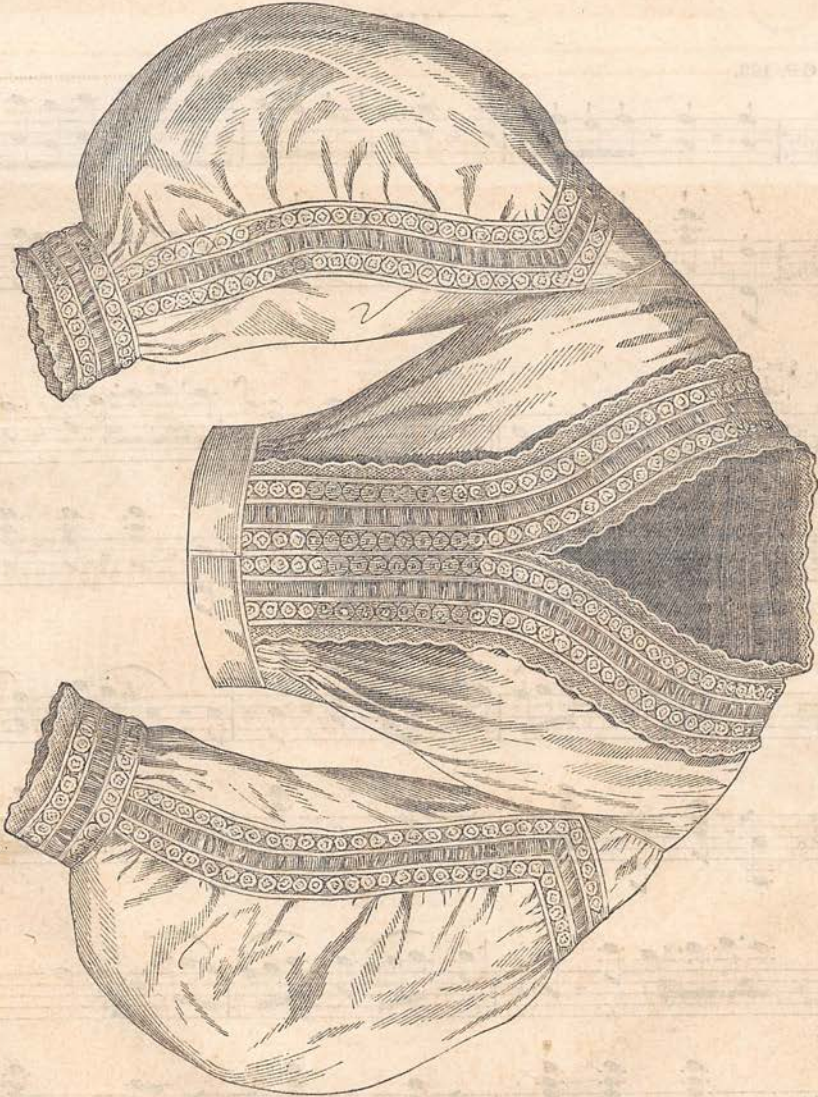


Commence in the centre, and continue round and round, the pattern being worked in every stitch, with the intermediate parts in chain.

INSERTION FOR SKIRTS.



FANCY SPENCER.



To be trimmed with puffings, inserting, and lace.

NOVELTIES FOR DECEMBER.

SACQUE, DINNER DRESSES, WAIST, ETC.

Fig. 1.

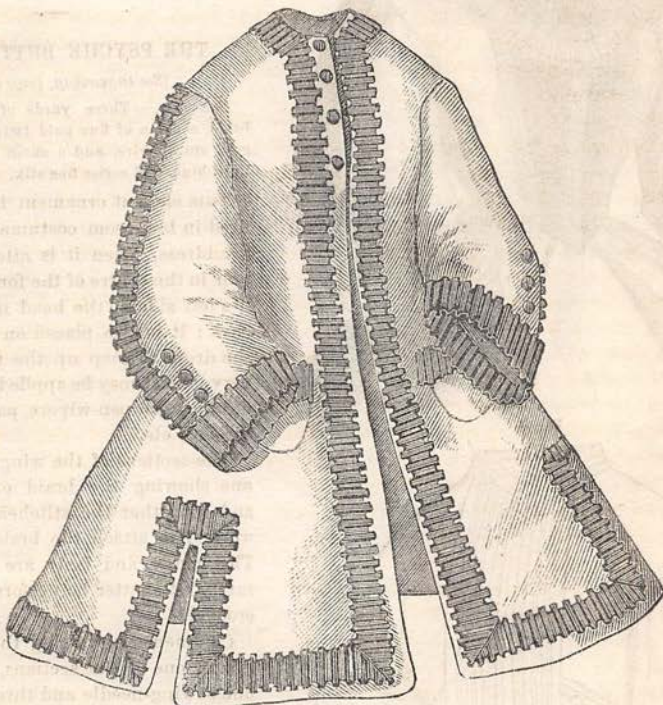


Fig. 1.—Fall or winter sacque. This style of wrap is very pretty for misses. It can be made of silk, or of any kind of cloth. It is trimmed with a ruching of velvet, silk, or cloth, either of the same shade as the material or darker. The latter has the more stylish appearance.

Fig. 2.



Fig. 2.—Dinner-dress of cuir-colored silk, made square both back and front, and trimmed with bands of black velvet, edged on each side with quillings of cuir-colored ribbon. Tassels of black chenille are placed both on the back and front of the corsage, as well as on the sleeves.

Fig. 3.—Dinner-dress of mauve silk, with a pelerine and plastron of black guipure, edged with a ribbon quilling. The sleeves are open from the elbow, and caught together by bands.

Fig. 4.—A new style of white muslin waist. The front has the appearance of a Garibaldi shirt, and the back is trimmed

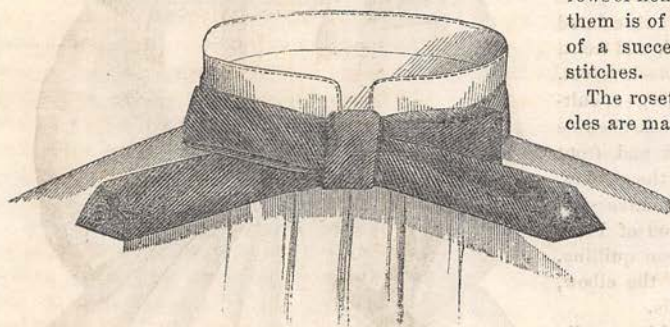
Fig. 3.



Fig. 4.



Fig. 5.



to resemble a jacket. The cuffs are composed of tucks, fluted ruffling, and fancy buttons.

Fig. 5.—Amazon collar, made of white linen, with one row of stitching on the edge. The tie is of black silk, doubled, with the ends embroidered in the new color called *Blé de Turquie*.

THE PSYCHE BUTTERFLY.

(See engraving, page 510.)

Materials.—Three yards of narrow gold braid, a skein of fine gold twine, one yard of gold spiral wire, and a skein each of white, light blue, and cerise fine silk.

This elegant ornament is now much used in ball-room costume, either as a headdress, when it is attached to the hair in the centre of the forehead, or on the left side of the head nearly at the back; it is also placed on the skirt of the dress to loop up the tunic or drapery, and it may be applied to a variety of articles, as pen-wipers, paper weights, screens, etc.

The sections of the wings are given, one showing the braid outline only, and the other the stitches, which are worked to attach the braids together. The wings and body are made separately, the latter being formed of plain crochet.

Commence by tracing the braid outline of one of the sections, and with a fine sewing-needle and thread tack the gold braid on the outline. These stitches should be taken across the braid, and not through it; then, with the blue silk and a sewing-needle, begin at the narrow part of the wing, and run the silk across the braids, darning it in and out of them eight or ten times; then work up the braids, joining them with rows of hem-stitch. The network above them is of the cerise silk, and formed of a succession of open button-hole stitches.

The rosettes in the centre of the circles are made of white silk, and to form them see the braid pattern in the preceding direction; the space between the two straight lines at the edge should be filled with blue silk.

When the work is finished, sew the gold wire round the edge of the braid, using the cerise silk, and at each side leave about two inches of

the wire to form the legs. Commence now on the body.

THE BODY.—Work with the gold twine and Penelope crochet needle, No. 3. Commence with 4 chain stitches, and work a single stitch in the first chain to make it round.

Work 2 plain stitches in each of the 4 stitches, then 2 plain both in one stitch, and 3 plain in successive stitches, 8 times; it will now be 16 stitches round. Work 80 plain; stuff the work with a little piece of wool. Decrease by taking two stitches together and working them as one stitch; then 5 plain, and decrease again, 8 times; and for the head, work 2 stitches in 1, 5 times; then 6 plain; and for the antennæ, take 3 inches of the gold wire, and, leaving half of it in front, place it along the last round, and work it under for 3 plain stitches. Leave the other end in the front, work 4 plain, then 4 single, take 2 together 5 times, miss 1, and 1 single, 3 times; then 3 chain, miss 1, and 2 single on it; 3 chain again, miss 1, and 2 single on it, 1 single on the head, and fasten off. Sew two beads above the antennæ for the eyes; then sew the wings to the sides of the body, leaving the wire for the legs.

- 12th.—Knit 1 rib, turn back.
- 13th.—Knit 1 rib.
- 14th.—Knit 1 rib, then knit each of the 5 ribs



MUFFATEE.—DIAMOND PATTERN.

KNITTING.

Materials.—Half an ounce each of scarlet, black, and white single or double Berlin wool, according to the thickness required; a pair of knitting pins, No. 15 Bell gauge, measured in the circle.

With the black wool cast on 39 stitches.

1st row.—Make 1, by bringing the wool forward, slip 1 and knit 2 together; repeat to the end. This stitch is used throughout the pattern. Every three stitches form one rib. Join on the scarlet wool, and for the

Scarlet half diamond, **2d row**, make 1, slip 1, and knit the 2 stitches which cross together; repeat 5 times more, that is 6 ribs; turn back, leaving the 7 black ribs on the other pin.

3d.—Knit the 6 scarlet ribs.

4th.—Knit 5 ribs, turn back, leaving a scarlet rib.

5th.—Knit the 5 ribs.

6th.—Knit 4 ribs, turn back as before.

7th.—Knit the 4 ribs.

8th.—Knit 3 ribs, turn back.

9th.—Knit 3 ribs.

10th.—Knit 2 ribs, turn back.

11th.—Knit 2 ribs.

left at the end of the previous rows, and on the black row knit the 7 ribs; then, commencing again at the 2d row, work to the end of the 13th row, so as to make a second half diamond at the other side. Join on the black wool.

15th.—Knit all the 13 ribs.

16th.—As the last row.

17th.—Knit 1 rib. Join on the white wool, and for the centre diamond knit 11 ribs; turn back, leaving one black rib.

18th.—Knit 10 ribs and turn back, leaving another rib; knit 9 ribs, turn back; knit 8 ribs, turn back; knit 7 ribs, turn back; knit 6 ribs, turn back; knit 5 ribs, turn back; knit 4 ribs, turn back; knit 3 ribs, turn back; knit 2 ribs, turn back; then knit the 4 white ribs which were left at the previous rows. Join on the black wool, and knit the remaining rib.

19th. Black.—Knit all the 13 ribs.

20th.—As the last.

Join on the scarlet wool. Commence again at the 2d row, and repeat the pattern until 5 or 6 diamonds are made, according to the size wished; then cast off, and sew the first and last rows together.

KNITTED GAUNTLET.

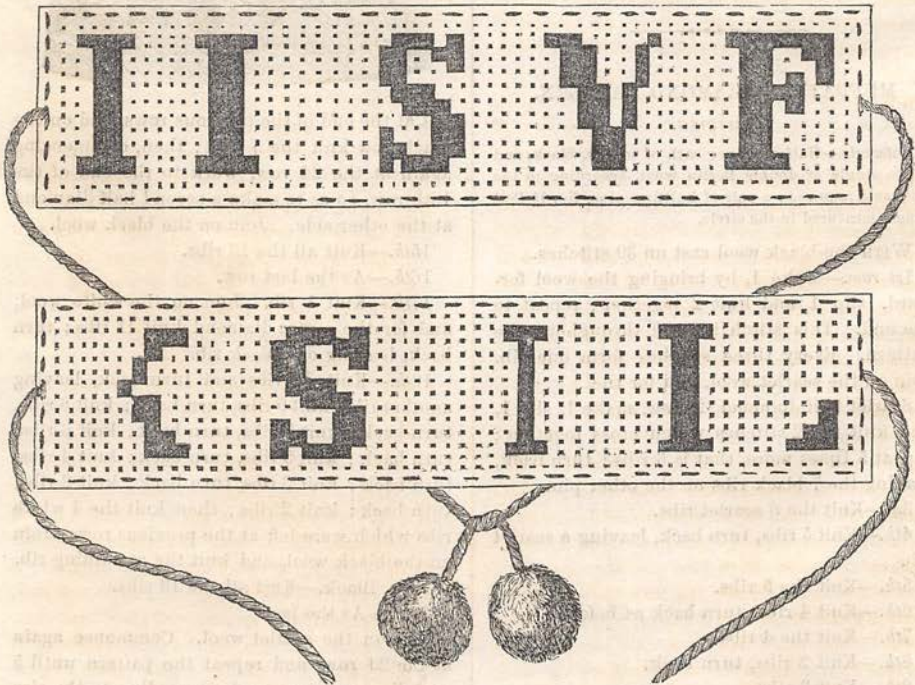
(See engraving, page 512.)

Materials.—Some single Berlin wool, of any shade that may be preferred; one-eighth of a yard of plush; one-eighth of a yard of silk for lining; one yard of ribbon.

THE season has now arrived for making these useful articles, which are so comfortably worn over a pair of kid gloves, when the weather is intensely cold. The portion of the gauntlet that covers the glove is knitted, and the gauntlet is made of plush, lined with silk and wadding, ornamented with a bow and ends of ribbon. Having only the glove to knit, a pair of these gauntlets would be quickly executed. The glove is knitted backwards and forwards (not round) in the following manner: Cast on 62 stitches. *1st row.* Slip 1, * make 1, purl 1, knit 1, repeat from *, knit 1. *2d.* Slip 1, * make 1, purl 1, knit 1, repeat from *, knit 1. It will thus be seen that the stitch that was purled in the preceding row will be knitted in the next, and so on. After having knitted 30 rows in this manner, the thumb must be com-

menced. This is made by casting on 10 stitches at each end of the knitting, making altogether 82 stitches. Fifty rows are required to make the thumb; and in knitting the extra 10 stitches at each end they must be diminished every now and then by knitting together the 4th and 5th stitch at the beginning and end. This diminishing must be done gradually, and at the end of the 50 rows there should be on the needle the same number of stitches as was commenced with; 20 more rows have now to be knitted, and the mitten is finished. The thumb is neatly sewn up, leaving the small opening at the top seen in the illustration. Our model is further ornamented on the back of the hand with 3 stripes of embroidered silk. This is very easily accomplished by taking 2 ribs of the knitting and working over them in coarse herring-bone stitch. The depth of the plush cuff is 4 inches, the length round 14 inches. This cuff should be shaped a little towards the glove portion, to suit the size of the bottom of the knitting.

FANCY PATTERN FOR PERFORATED CARD-BOARD.



WORK according to the patterns on perforated card-board, with split zephyr of any bright color. The first letter is "K," half of which is worked

on one piece, and half on the other. After working each piece, join them back to back. Make two small cords and tassels of your

zephyr, and place one in the centre of each end. By turning these cords quickly in the fingers, the words "Kiss Me" will appear."

GENTLEMEN'S DRIVING GLOVES.

(See engravings, page 513.)

Materials.—Black or white worsted, and seven knitting needles, Nos. 13, 14, or 15, according to the size of the hand. (The seven needles are used only in making the fingers.)

CAST on each of these needles 16 stitches, and close them into a round; after which, do one and a half or two inches of ribbed knitting, alternately knitting two and purling the same number. Do one plain round, and begin the pattern. *1st. round.* * knit 3, purl 1, * all round. *2d.* Plain knitting. *3d.* * knit 1, purl 1, knit 2; * all round. *4th.* Plain knitting. By continuing to work these four rounds, as directed, the purled stitches will always come over each other, at the distance of every fourth round, every *alternate* stitch being quite plain throughout the glove. After eight rounds, begin to raise the thumb, thus: purl 1, knit 1, bring a thread through and make another, purl 1. Continue the round as the others, observing that these purled stitches are always to be purled, and the increase for the thumb made between them. Increase at first every third round, then every second, finally every round, until you have got to the separation of the thumb, when you should have fourteen on the thumb, within the two purled stitches. Put all but these fourteen on three needles, and leave them, so as to finish the thumb; divide the stitches on two needles, and cast four on a third; form into a round, and knit round and round (in the pattern) until sufficient is done. Then gradually close and fasten off. Take up the edge of the four stitches cast on, and add to the rest for the hand. Knit about one and a half inches in depth, from the thumb, then the fingers. The little finger has twelve, and four extra cast on to come between it and the third; knit round the needful length, and close. The third finger must have five stitches from the front, and the same number from the back of the hand, with four also that were cast on for the little finger, and five to be cast on between the back and front, next the second finger; this, of course, must be longer. The middle finger has seven stitches from the back of the hand, and six from the front, with the cast-on stitches between it and the third, and also five fresh ones, next the forefinger: this is the longest of all. The forefinger has the re-

maining stitches, with those cast on between it and the middle finger; and when finished, it completes the glove. The ends are drawn in, and darned down on the other side. The pattern must be maintained throughout; and to make the gloves set well the stitches cast on at the separation of the thumb must run up the front of the forefinger. Sew wash-leather on the thumb and forefinger of the right hand.

CROCHET PELERINE.

(See engraving, page 514.)

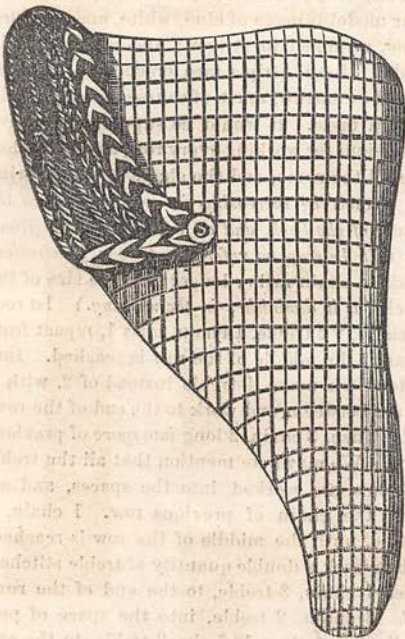
Materials.—One-half a pound of white Berlin wool; one-quarter of a pound of blue ditto; two ounces of speckled wool.

WE can recommend our subscribers to make themselves one of these useful pelerines, as they will find them a most convenient and comfortable addition to their wardrobe. They are extremely easy to make, and form a pleasant occupation for the long winter evenings. These little pelerines reach to the waist, and close at the throat, and are worn underneath a mantle out of doors; or they make an exceedingly comfortable wrap, on a cold winter's evening to put on in coming from a theatre or place of public amusement. Being arranged *without sleeves*, they are easily put on and taken off. Our model is made of blue, white, and speckled wool, arranged in stripes; and the manner in which these stripes are crocheted, whether broad or narrow, must, of course, be left to individual taste. It would be superfluous to give directions for working every row, as the stitches are all the same, and the shape of the pelerine is formed by *increasing in every row down the centre of the back, and on each side of the front, as will be seen on referring to our illustration.* Make a chain rather longer than the size of the neck (*as it diminishes in the working.*) *1st row.* 5 chain, * 2 treble, 1 chain, miss 1, repeat from * until the middle of the row is reached. Into this stitch make 4 treble instead of 2, with a chain between, and work to the end of the row. *2d.* Turn, 3 chain, 2 long into space of previous row. We may here mention that all the treble stitches are worked into the spaces, and *not* into the chain of previous row. 1 chain, 3 treble, until the middle of the row is reached, when work a double quantity of treble stitches, then 1 chain, 3 treble, to the end of the row. *3d.* 3 chain, 2 treble, into the space of preceding row, then 1 chain, 3 treble, to the end of the row, increasing as usual down the centre of the back. From the description of these 3 rows, it will at once be seen how the remainder

of the pelerine is worked, always bearing in mind to increase at the commencement and in the centre of every row. When the foundation of the pelerine is crocheted, a row should be worked all round, consisting of 1 chain and 3 treble; this finishes off the sides neatly and nicely. A small collar may be added, if liked (this is, however, not necessary), by crocheting into the foundation round the neck, and working 3 or 4 rows, in the same manner as the pelerine. This little collar is finished off round the edge with a row of double crochet worked into every stitch. The fringe which ornaments the bottom of the pelerine is easily made. It consists of lengths of partridge and blue wool, knotted alternately into every space and treble stitch of the bottom row. A piece of plaited wool, with a pair of tassels at each end, is run round the neck, with which the pelerine is fastened. The arrangement of color in our model is as follows: 10 rows of white, 1 row of blue, 1 row of speckled, 4 rows of blue, 1 row of speckled, 1 row of blue all round. Fringe, blue and speckled.

CARRIAGE BOOT.

Materials.—Three skeins each of black and scarlet double Berlin wool, and needle No. 9, Bell gauge.



Commence with the black wool and make a chain of 50 stitches.

1st row.—Miss the first chain stitch, put the

needle into the next chain stitch, take up the wool on a needle and draw it through in a loop; * keep the 2 loops on the needle, put the needle into the next chain stitch and repeat from * until the 50 loops are raised.

Work 9 rows more the same, changing the colors at each end throughout the boot, so that all the loops are raised with black, and worked back with the scarlet. The work should be tight, so that this piece measures 11 inches in length.

Work 5 rows more the same, but decreasing a stitch in the centre of each row. To decrease, two black loops should be taken on the needle and worked as one stitch.

16th row.—Decrease the first two loops, raise the rest, and take the last 2 loops together to decrease; work back.

17th.—Plain, but increasing a stitch in the centre. To increase, the needle should be inserted in the scarlet, between two black stitches, and the wool brought through in a loop as usual.

18th.—Decrease the first 2 stitches, raise the rest to the centre; then increase a loop as before, raise the rest, decreasing the last 2 loops; work back.

19th.—Plain, but increasing a stitch in the centre.

20th.—As the 18th row.

21st.—As the 19th row.

22d.—Decrease a stitch at the beginning and end of the row.

23d.—All plain.

Repeat the last 2 rows until it is decreased to 24 stitches, which finishes the boot; and, it being made on a new plan, it is as well to state that the last row, when joined, forms the toe, the two slanting sides the front, and the first row the back of the boot.

To make up the boot, it will require a pair of cork-soles bound with ribbon, and a half yard of scarlet silk or flannel. Cut the flannel the shape of the work, allowing half an inch for turnings.

Double the foundation row in half and sew the sides together, drawing about 6 stitches in the centre close, to form the heel; then sew up the toe.

To join the slanting sides which form the front, commence at the toe with the black wool, and work a row of single crochet, thus: keep the wool at the back, put the needle into a stitch of the right selvedge, and then into the left selvedge, bring the wool through them and also through the loop on the needle; repeat. Then round the top of the boot work 6 rows of plain crochet backwards and forwards very

loosely, working 2 stitches in the first stitch of each row; and for the last row, work 1 scarlet and 1 black stitch alternately, continuing the same down the sides of the black rows, and ending at the first stitch of the row. Fasten off.

Turn the boot on the wrong side, place the lining over it, and slightly quilt it to the work; then turn it on the right side, and sew on the sole. The plain rows at the top should be turned down over the boot, and the points fastened with a button.

A WARM OVER-SHOE, IN CROCHET.

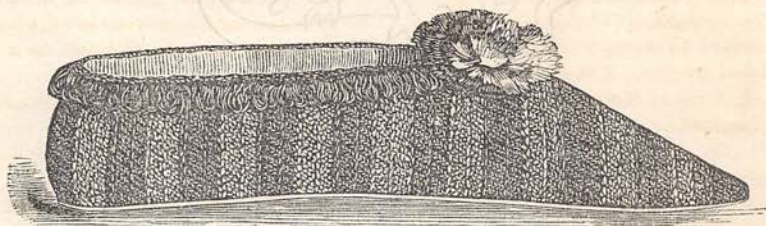
Materials.—1 ounce of black double Berlin wool, 1 ditto scarlet, 3 yards of narrow scarlet ribbon, a pair of cork soles 10 inches in length, a flat mesh half an inch in width; bone crochet-hook, No. 15, Bell-gauge.

work one double, in each stitch, and in the centre work 2 stitches in one, work 16 rows, always working 2 stitches, in the centre; work 2 rows of each color.

Commence for the sides on the 11th stitch, and work 44 rows, 2 rows of each color; join the 11 stitches on the other side of the front. Work 1 row in single-crochet, with 1 chain, between each stitch, all round.

Make the fringe in black wool (thus), pass the wool round the mesh, and work 1 single stitch, then 1 chain, pass the wool round the mesh, and repeat, until sufficient is made to go round the shoe, then sew it on.

Cut a piece of silk, the size and shape of the shoe, for the lining, turn the edges down, and sew neatly all round; then sew on the cork sole, turn the shoe to the right side, and run



THE shoe is worked throughout in double crochet.

Make a chain of 16 stitches, miss 1 stitch, and

in a piece of the ribbon under the fringe, to draw it in a little, make the rosette, and sew it on the front.

BRAIDING PATTERN.



ORIGINAL DESIGNS,

FURNISHED EXPRESSLY FOR GODEY'S LADY'S BOOK, BY W. CAMERON,

No. 228 North Eighth Street, Philadelphia.



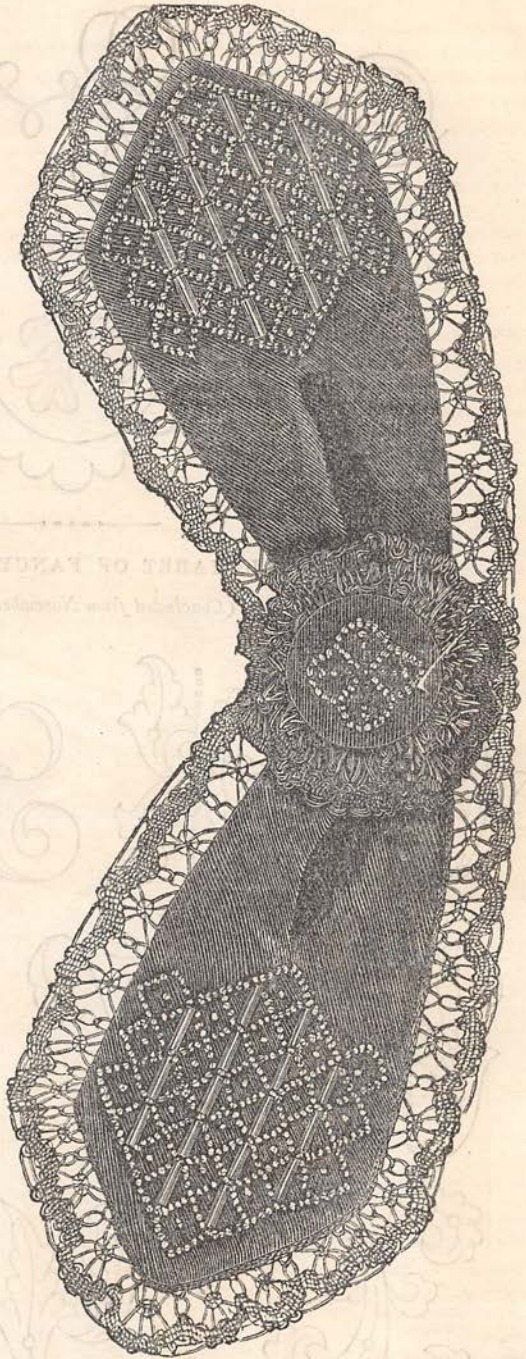
EMBROIDERY FOR CORNER OF POCKET-HANDKERCHIEF.



EMBROIDERY FOR FRONT OF A SLIPPER.

FANCY BOW FOR A CHILD'S HAT.

EMBROIDERY FOR THE SIDE OF SLIPPER.



This bow may be made of any color velvet or silk. It should be embroidered with jet beads, and trimmed with black lace.