

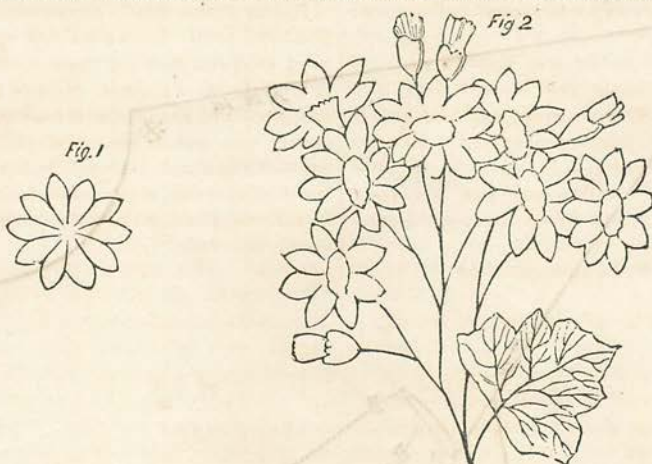
HOW TO MAKE A PAPER WILD FLOWER.*

BY MRS. A. M. HOLLINGSWORTH.

MATERIALS.—Lilac, pink and white tissue paper, yellow button heart same as for the Queen Margaret. pressing it down closely to the petals. Branch like the model.

Cut as many as desired like Fig. 1, or they can be obtained already stamped; touch the stamen with gum and string on one set of petals; finish with a small green calyx, the same shape as the flower, cut a little smaller. For the buds, turn down the end of a piece of green wire, put a small piece of wax on the wire to form a bulb, slip on a set of petals, press them closely around the wax that it may not be seen, then slip on the small green calyx,

* **MATERIALS FOR MAKING PAPER FLOWERS.**—Tissue paper of various colors, carmine paper for Pinks, Dahlias, and red Roses, variegated for Japonicas, Pinks, &c., wire, wax, gum arabic, stamens, pipes, green leaves, calyx, sprays, cups for roses and buds, all the small flowers being of sixty varieties, can be obtained ready stamped of Mrs. A. M. Hollingsworth's Fancy Store, No. 32 North Ninth Street, Philadelphia. *Orders by mail punctually attended to.* A box, with materials for a large bouquet or basket, sent, by mail, on receipt of one dollar, post-paid.



SHETLAND WOOL SHAWL.

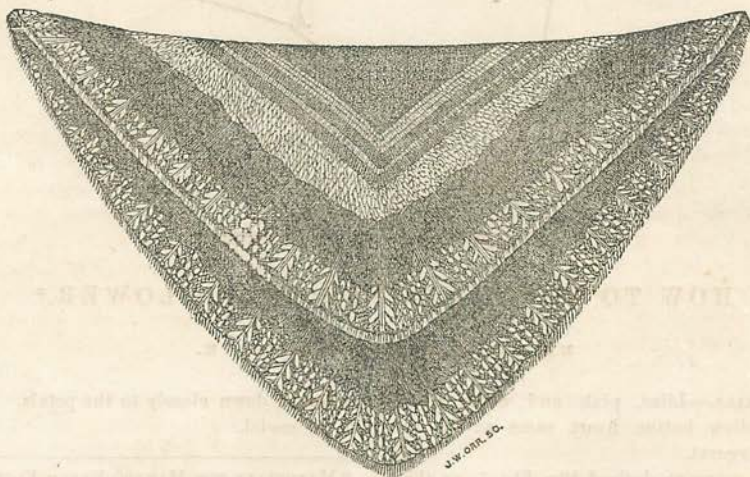
BY MISS LAMBERT.

FOR THE CENTRE.—Cast on 200 stitches on needles No. 7.

First Row.—Knit two; knit two together; thread forward; knit one; thread forward; knit

two together; knit one; knit two together; thread forward; knit one; thread forward; knit two together; knit one.

Second Row.—Plain knitting.



Third Row.—Knit two together; knit one; thread forward; knit three; thread forward; knit three together; thread forward; knit three; thread forward; knit three together. At the end of this row, plain knit the two last stitches.

Fourth Row.—Plain knitting.

Fifth Row.—Knit two; thread forward; knit two together; knit one; knit two together; thread forward; knit one; thread forward; knit

two together; knit one; knit two together; thread forward; knit one.

Sixth Row.—Plain knitting.

Seventh Row.—Knit three; thread forward; knit three together; thread forward; knit three; thread forward; knit three together; thread forward; at the end of this row bring the thread forward; knit two.

Eighth Row.—Plain knitting.

These eight rows must be repeated till a square is knitted.

BORDER FOR THE SHAWL—THIS IS FOR ONE HALF.—Cast on 600 stitches on needles No. 3.

First Row.—Knit two together four times; thread forward; knit one eight times; knit two together four times; purl one; knit two together four times; thread forward; knit one eight times; knit two together four times; purl one.

Second Row.—Purl knitting.

Third Row.—Plain knitting.

Fourth Row.—Purl; commence again as at first row. After having knitted a piece half a yard in depth, knit six rows plain and purred alternately; then six rows of holes worked thus, one row plain, second row thread forward; knit two in one, and so on, third plain; then six rows of plain and purred. To form the corner two and three stitches must be knitted together in the centre and at the ends, commencing from the plain rows.

WARDIAN FERN-CASES.

BY CHARLES J. PETERSON.

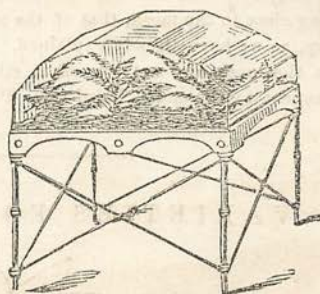
THESE beautiful ornaments for the parlor are becoming so popular, that we give, in this number, engravings of two less costly than the one given in last year's volume, and of which it was complained, that it exceeded the means of many persons. The first is a large soup plate, with an ordinary bell glass over it.



In this simple arrangement, is comprised all that is necessary for a fern-case: a compost of sandy, fibrous peat and turfy loam being, of course, placed in the bottom of the plate, for the ferns to grow in. By frequently admitting air, giving the plants water whenever they may seem to require it, and submitting them to the sun, when it is not too powerful, the hardier kinds of ferns may be cultivated, in this simple case, without any difficulty. Some of the tropical ferns, however, require more care.

If a larger case is desired, a very pretty, yet economical one, may be made, of pattern No. 2. Any cabinet-maker can construct the stand, which may be of cherry, walnut, mahogany, or rose-wood, to suit the taste. A glazier will pre-

pare the glass-case. The effect of such an ornament will depend very much on the contrasts in



the style of foliage. Light feathery ferns, opposed to more solid ones, make the best appearance. The protection, afforded by the case, is sufficient for nearly all the green-house kinds. It may not be generally known to those living east of the Alleghanies and south of Connecticut, that in the low, sandy alluvials of Long Island, New Jersey, Delaware, Maryland, &c., ferns may be found, growing wild, of a comparatively tropical cast.

NETTED WINDOW CURTAIN.

BY MRS. JANE WEAVER.

MATERIALS.—Nos. 8 and 4 of six cord crochet cotton. For pattern see front of the number.

Three meshes are required for this work: the smallest, which we shall call number one, a third of an inch wide; number two, half an inch; number three, three-quarters of an inch.

Cast on a sufficient number of loops for the

length of the curtain desired, which must vary according to the height of the apartment. Three hundred and fifty loops will make an average sized curtain.

These curtains are netted in stripes, which give variety and improve the effect.

The first stripe is in Honey-comb netting, for

which see "Dictionary of Needlework, No. I.," in this number. The intermediate pattern in thick No. 4 cotton is done as follows:—First row: With mesh number three, net a plain row. Second row: Net three loops in one to thread third row. Net three loops on one.

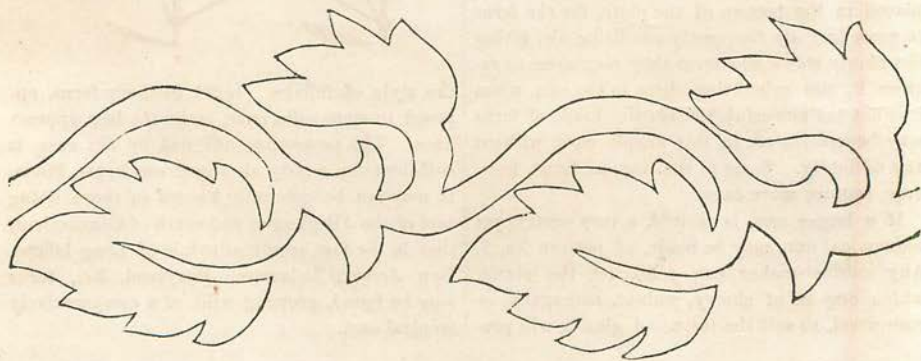
The next stripe is in a stitch not given in our "Dictionary," because it is one rarely used. Take mesh number one and cotton No. 8, and net one plain row. First row: Net three loops. Net one, passing the cotton twice round the mesh. Repeat to the end. Second row: Net one loop with the cotton twice round the mesh. Net two plain. Slip these three loops off the mesh, and take the first one on again at full length. Net the long stitch made last row. Net the next, keeping the mesh firm and even, by which means you tie this knot rather high up from the mesh. Draw out your mesh, and net two short stitches. Put the mesh in again to the last long loop and net two, the knot of the first being close to the mesh, that of the second higher up, as we have already explained. Then take out the mesh and net two short stitches, and so repeat to the end. Third row: Put the

cotton twice round the mesh and net one. Net one plain. Slip out the mesh, and put it in again to the first loop at full length. Net the two next. Net one with the cotton twice round the mesh. One plain. Slip the mesh out and net two. Continue to repeat to the end of the row. Fourth row: Net one. Net two loops, which will be found rather long. These two form the point of the diamond. Net two, which are short loops. Again net the two long loops. These two and two loops are to be continued to the end.

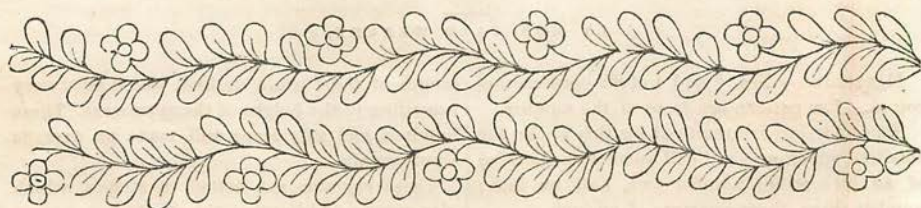
These four rows forming the pattern are now to be re-commenced.

We would recommend that a small piece of these three stripes should be tried, before the whole curtain is commenced, and we would also advise that the cotton for the different rows should be measured, so that the knots where it is joined may fall at the ends. It is also desirable to use a long netting-needle, as these hold a much larger quantity of cotton than a short one. They are now made with this view, having a considerable length without being more clumsy in their shape.

VARIETIES FOR THE WORK-TABLE.



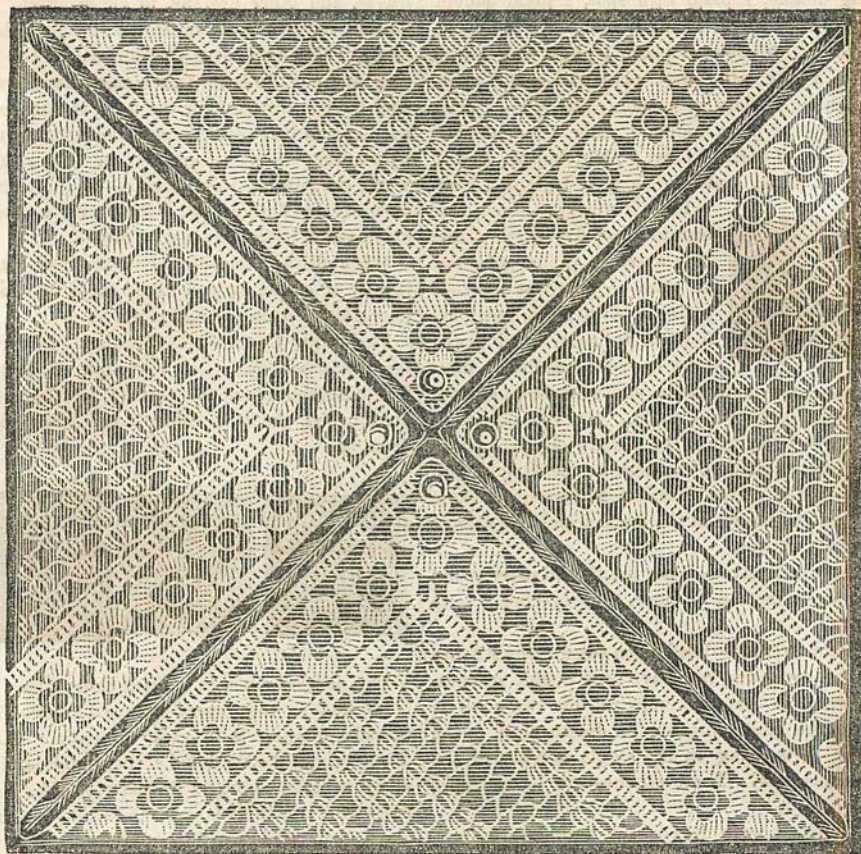
BRAIDING PATTERN.



INSERTION.

HANDKERCHIEF CASE IN COLORED SILK CROCHET.

BY MRS. JANE WEAVER.

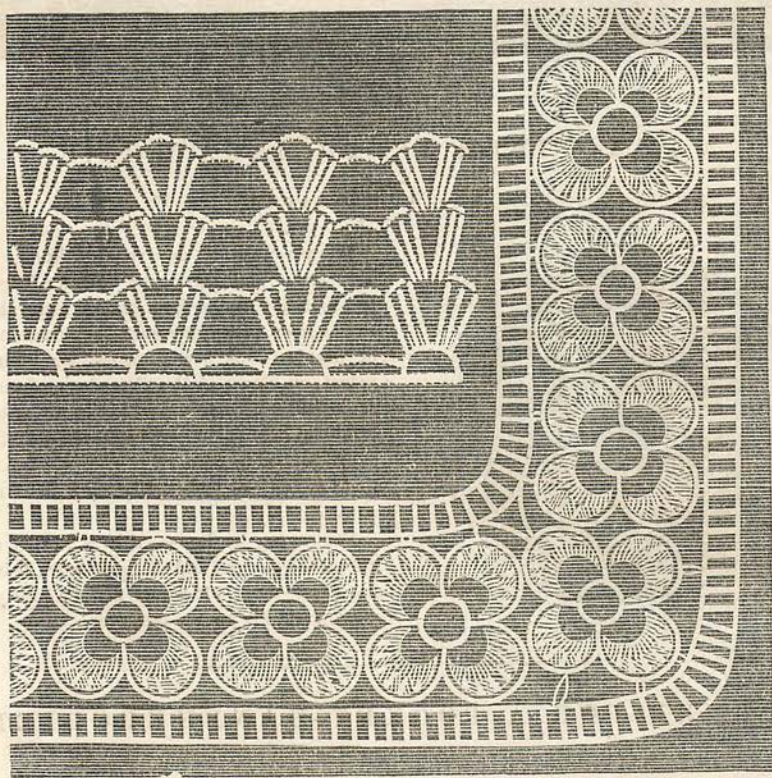


THIS consists of a square, folded over at the four corners, to meet in the centre, as seen in the above illustration, and is worked in crochet, with colored netting silk. An open pattern is required, in order that the lining of silk may show through.

We give, at the end of this article, a centre with a border round, which is worked in the following manner:—Make a chain of eight into a ring, on which work seven chain, looped in four times, leaving two loops between each. Then work on the four loops one stitch in single crochet, five in double, and one in single: this completes the star. Make as many of these stars as will be sufficient to form the border. About twelve will be found the right number for each

side of the square. Sew these stars together at the centre of two of the leaves, and work a row of crochet in a chain, taking up the centre stitch of the outside leaves. On this chain work a row of double crochet on every alternate loop. This must be done on each side of the stars to form the border. For the centre work seven chain loops in leaving five between, five chain loop in seven chain, repeat 2nd row, three long, three chain, three long on the last seven. Four chain, three long, three chain, three long on the next seven, repeat to the end of the row. 3rd row: three long, three chain, three long on three chain between the six long on the last row, four chain repeat to the end of the row. Continue this pattern until the centre is filled in. To make the

inner part of the case, cut a square of silk a little larger than the square of crochet, tack it on to a piece of wadding, and quilt it neatly in small diamonds; cut another square of silk, lay it on the quilted square, and run three of the sides together; turn it, and scent the wadding with any pleasant perfume. Slip-stitch the two edges together. This completes the lining. Lay the square of crochet on the side which is not quilted, and finish it all round with a pretty silk cord sewn round the four sides. Place four ornamental gilt buttons on the four points, that is, one on each point, and two loops of cord to fasten it with, and this very pretty little article is completed. The centre worked in rich violet silk, and the border in gold-color, looks extremely well; but the colors may be selected according to the taste of the worker.



BEAD AND CROCHET EDGING.

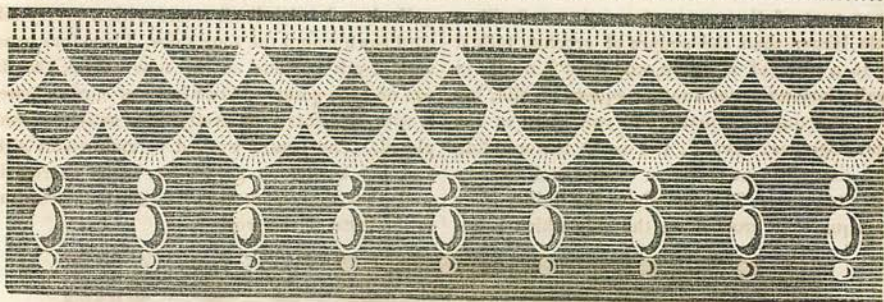
BY MRS. JANE WEAVER.

THESE little border edgings are now much in request for trimming dresses, mantles, bonnets, &c., &c.

This edging is made of black silk and black beads of three sizes. To commence, crochet a chain of the length required, and on it work a row of single crochet. On this work a succession of loops, having a chain of thirteen in each loop, and leaving six between each loop on this foundation.

Before commencing the last row, the beads

which form the pendant part must be threaded upon the silk in the following way. Take up the middle-sized beads, then the large bead, then the small bead, and, having done this, return the needle through the first two, which leaves the three secure upon the silk. Do this as many times as you have loops in number on your crochet work. Then commence a new row of loops, leaving, in the centre of each one of these, sets of hanging beads, and thus continuing to the end completes the work.



PEN-WIPER IN APPLICATION.

BY MRS. JANE WEAVER.

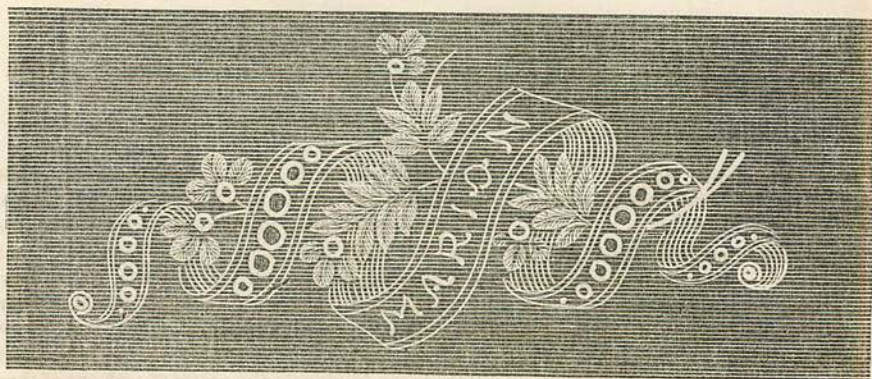


We presume all our readers know, that, in application, one substance or color is gummed, or otherwise fastened, on another, and the edges sewed over with some sort of ornamental work or braid. This pretty pen-wiper is in green velvet, on claret cloth; the edges of the velvet are covered with gold braid, and a line of black beads laid along the centre of the velvet, is also edged on each side with gold thread. Black glass beads are dotted here and there over the patterns.

For young beginners, this is a very suitable affair, the pattern and style of work being comparatively easy. It would make a pretty gift to papa, from his young daughter.

CORNER FOR A POCKET-HANDKERCHIEF.

BY MRS. JANE WEAVER.



MATERIALS.—No. 30 embroidery cotton.

The outline of the scroll must be run very

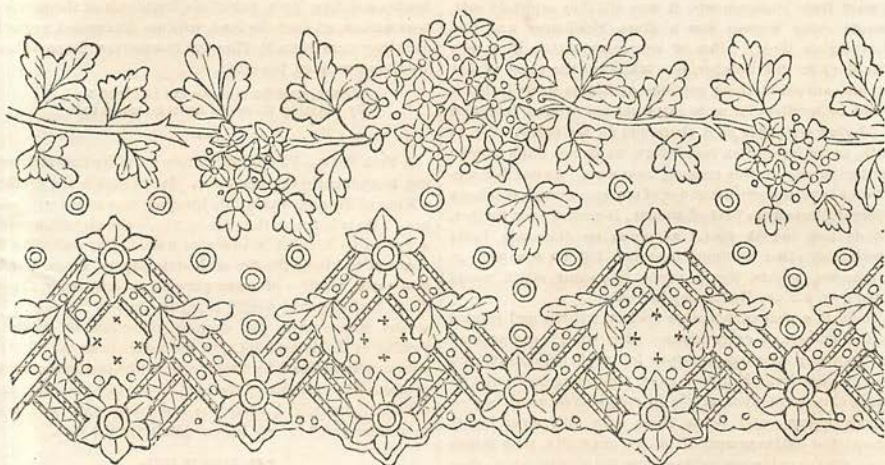
neatly with the cotton, then sewed over thickly.

The lined marks must be runned and sewed over

in the same way: the eyelet-holes worked very finely and thickly. The flowers and leaves are in satin stitch, veining the leaves by working half the leaf first. The name, or any other, may be written in marking ink, or may be finely stitched. The flowers may be omitted, if considered too much work.

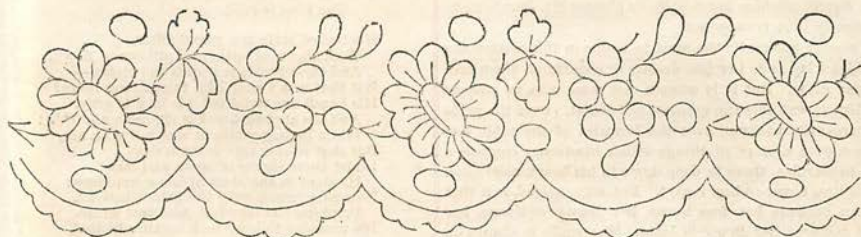
COLLAR, SLEEVES, &C., IN EMBROIDERY.

BY MRS. JANE WEAVER.



We give the collar and insertion, in the front sleeve. They make, together, a very beautiful part of the number. This pattern is for the and fashionable set.

VARIETIES IN EMBROIDERY.



YOKE AND SLEEVES OF CHEMISE.



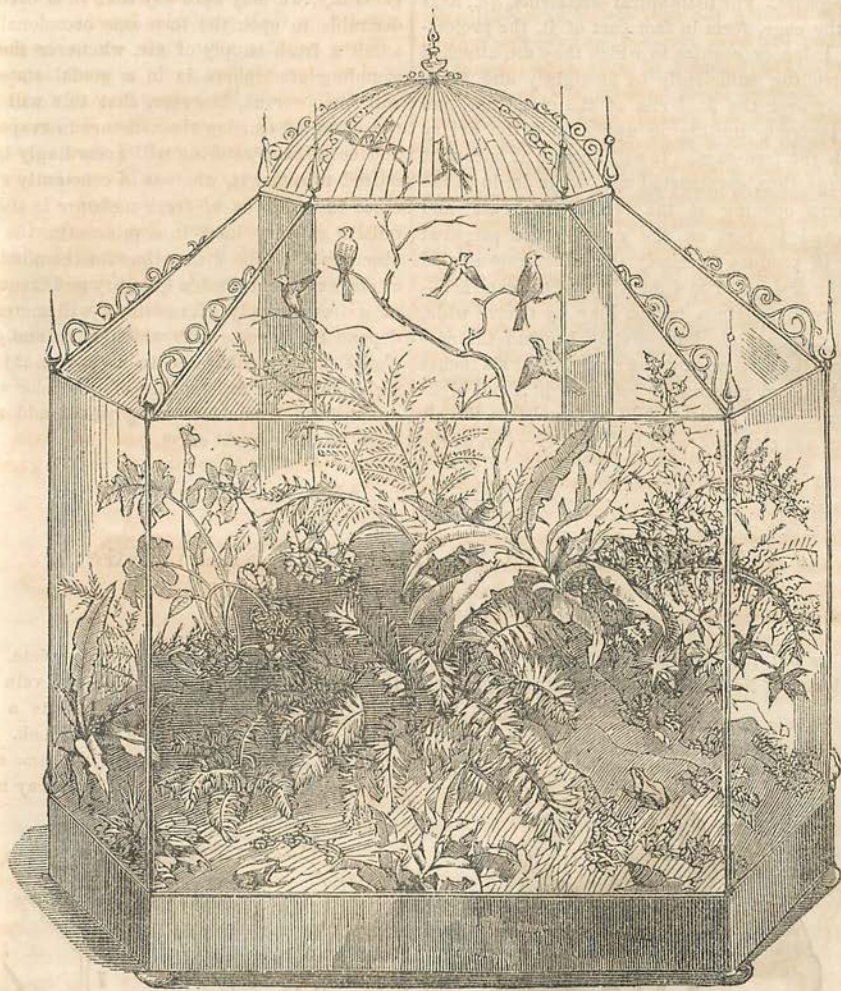
FLANNEL EDGING.



HANDKERCHIEF BORDER

FERN-CASE WITH AVIARY.

BY CHARLES J. PETERSON.



We described, in our last number, how to make small and economical fern-cases. We now give an illustration of a larger and more expensive one; and combined with an aviary. A very agreeable effect may by this means be produced, for the canaries or other small birds have the appearance of being surrounded, as it were, by a miniature forest, among the graceful foliage of which their flitting movements and cheerful song are productive of a very novel and pleasing effect.

The scale of the present design is three feet long, the space reserved for plants extending ten inches on either side of the cage, or aviary, which is sixteen inches wide. The height, to the commencement of the sloping roof, is eighteen inches; and the height to the point where the sloping glass roof meets the wire-work of the cage, nine inches more, making the total height twenty-seven inches, the wire-work rising about six inches above. The square flat upon which the bottom of the cage rests is raised twelve

inches above the general basement of the case, toward which the surface, composed of soil and rock-like stones, is made to slope picturesquely. The only peculiarity in the structure of the cage is, that the four sides are of glass, the top only being wire. The little spiral ornaments, &c., next to the cage, form in fact part of it, the projecting ledge or cornice to which they are attached protruding sufficiently to fit tightly and accurately over the final rim of the glass-case, and so perfectly uniting in appearance the aviary with the fern-case. It will be seen at once that a cage thus constructed will, when let in at the square opening at the top of the case, and allowed to rest on the raised stage prepared for it, produce precisely the effect represented in the design. The dimensions of the cage are—externally, sixteen inches long by twelve wide, and fifteen high, immediately beneath the cornice—the wire-work dome rising about six inches higher, and making its total height about eighteen inches. If it should be found that the air does not circulate with sufficient freedom in the

lower part of the cage, a few small perforations might be made in the bottom, corresponding with similar openings made through the stage or level on which it stands.

With reference to the ventilation of fern-cases generally, we may here say that it is certainly desirable to open the fern-case occasionally to admit a fresh supply of air, whenever the surrounding atmosphere is in a genial state. It will be observed, however, that this will have the effect of causing the moisture to evaporate, and occasional watering will accordingly be required to renew it, whereas in constantly closed cases the addition of fresh moisture is only requisite at very long intervals. On the nice observance of the fitting time for the admission of air, and the desirable quantity and frequency of a fresh supply of moisture, will materially depend the success with which ferns and other plants may be cultivated in a case of this description. The few touches of gay color which are derived from blossoming plants add materially to the general effect.

TO MAKE A ROSE OF WOOD SHAVINGS.

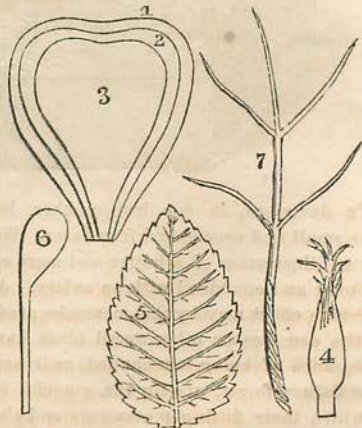
BY MRS. JANE WEAVER.

Cut out fourteen petals same as No. 3, and eighteen of No. 2; then twenty of the larger size.



Cut them on the length of the shaving, and curl them slightly at the edge with the scissors; then form a loop of wire as at No. 6, and having twisted a strip of shaving round it, commence to tie on the petals with some strong thread. Tie on the fourteen small ones; then the next

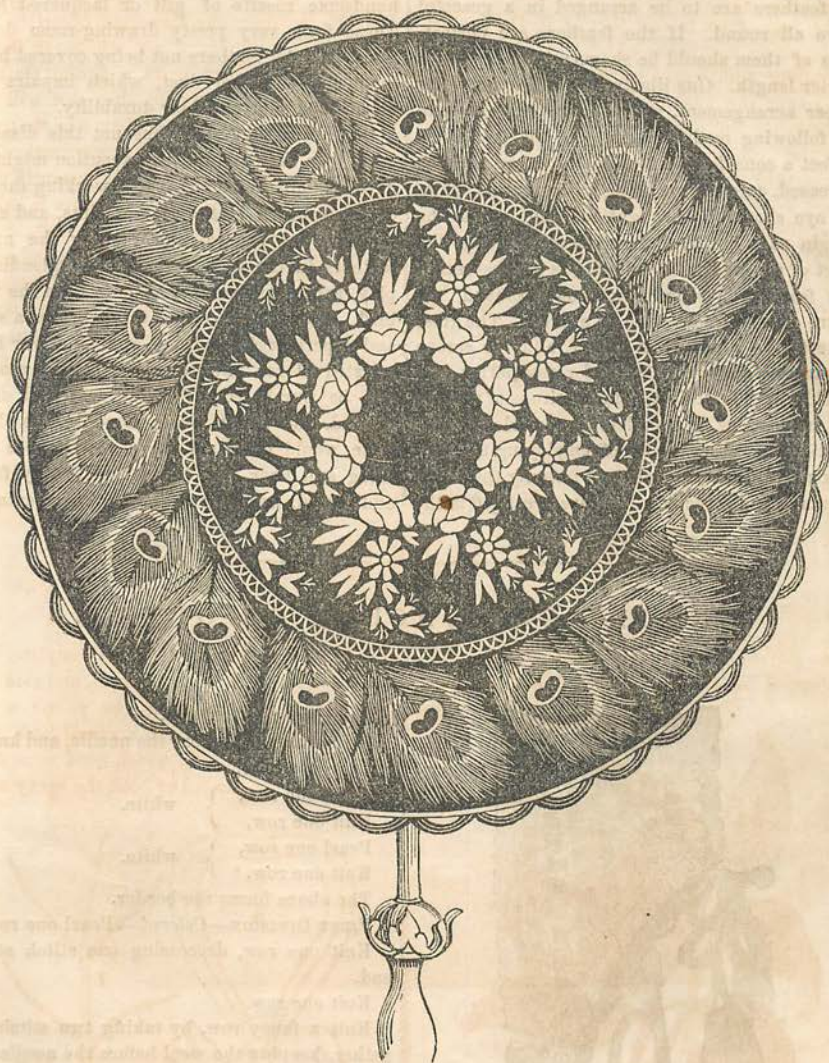
size, and so on till the flower is complete. Cut the rose leaves also on the length, and vein them with the scissors, holding the points a little apart, so as to give the vein a raised look. Gum them on the wire stalk, which form same as design No. 7. Be careful to bind the spray neatly



to the main branch with a slight strip of the shaving, and fasten off by a little gum at the end.

PEACOCK'S FEATHER FIRE-SCREEN.

BY MRS. JANE WEAVER.



Our design is given for a Circular Fire-screen, that can be procured, this color setting off the the outer part being composed of the peacock's bead-work to advantage and harmonizing the best with the surrounding feathers. When this work. In this last mentioned part, the outline portion of the work is completed, it is to be well of the pattern is put in with either gold or steel stretched over a strong cardboard, and the little beads, the inner portions being filled up with bead-border worked on in loops all round, according to our illustration: this is to be done either done in the richest tint of dark-green Berlin wool in the gold or the steel beads, whichever may be

selected for the outline of the design. The frame of the screen should be either gilt or carved wood. The back-ground of the screen is to be covered with dark-green silk, and the place for the needlework being traced out in the centre, the feathers are to be arranged in a graceful curve all round. If the feathers are perfect, more of them should be shown; if imperfect, a shorter length. Our illustration will explain the proper arrangement, which, however, is open to the following modifications. If the feather is perfect a considerable length, the curve must be increased, care always being taken that its splendid eye should be brought to range round the margin as a border. This curve improves the effect of the work. Regularity is also essential. The feathers having been thus arranged, the centre of needlework is to be affixed. The glass protects the whole from injury, and the screen has an elegance which fits it for any parlor.

While on this subject, being desirous of making our suggestions as complete as possible, we will mention two other modes of employing the peacock's feathers. The first is forming them into circular hand-screens. They are arranged in the

same order, and with the same curve as we have already described, the only difference being that as this article is so much smaller than the Fire-screen, all the ends of the feathers are brought together in the centre, which is covered with a handsome rosette of gilt or lacquered metal. These form very pretty drawing-room decorations, but the feathers not being covered have a tendency to harbor dust, which impairs their beauty and shortens their durability.

Our other suggestion has not this disadvantage. On the contrary, its execution might produce a family heir-loom. It is working the body of the peacock in the richest tints, and closest imitation of nature, and placing the natural feathers in the way of their own splendid display, spread out behind, so as to form the whole bird. We are aware that this requires a skilful and experienced hand, but at most of our Berlin worsted stores patterns for working peacocks can be purchased. Flowers scattered on the ground, the whole being done in the Chalon style, would make not only a picture, but something still finer, and being handsomely framed and glazed, would be strikingly ornamental.

SNOOD FOR CONCERT OR OPERA.

BY MISS LAMBERT.



THIS is prettiest in double German wool, but three-thread fleecy may be used.

Cast on seventy-four stitches, white.

Pearl one row, } white.
Knit one row, }

Pearl one row, colored.

Bring the wool before the needle, and knit two stitches together.

Pearl one row, } white.
Knit one row, }

Pearl one row, } white.
Knit one row, }

The above forms the border.

FIRST DIVISION—Colored.—Pearl one row.

Knit one row, decreasing one stitch at each end.

Knit one row.

Knit a fancy row, by taking two stitches together, keeping the wool before the needle.

SECOND—White.—Pearl one row, decreasing one stitch at each end.

Knit one row, decreasing two stitches at each end.

Knit one row, decreasing one stitch at each end.

Knit a fancy row as before.

THIRD—Colored.—Pearl one row, decreasing one stitch at each end.

Knit one row, decreasing one stitch at each end.

Knit one row, without decreasing.

Knit a fancy row as before.

FOURTH, FIFTH, SIXTH, SEVENTH.—The third division to be repeated, alternately with white and colored wool.

EIGHTH—*White*.—NINTH—*Colored*.—In these two last divisions, only two stitches are to be decreased in each; this is to be done in the row after the pearl, decreasing one stitch at each end.

N. B.—There should be forty stitches left on the needle in the last row.*

Pick up thirty stitches on each side, and make the borders at the sides and back like the first.

Make up the cap by turning in the border to the fancy row, and hem it all round: it is to be tied behind, and under the chin, with ribbons or plaited wool, with tassels of the same.

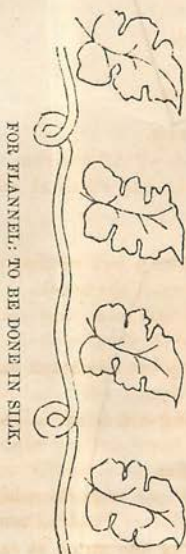
*If the pins are small, commence with eighty stitches; then, there should be forty-six stitches on the needle instead of forty.

BANDEAU FOR THE HAIR IN VELVET AND BEADS.

BY MRS. JANE WEAVER.

This pretty little bandeau, consists simply of a velvet ornamented with beads, those which are pendent being left slightly loose on the thread, so as to change with any motion of their wearer. The velvet should be double. The beads ought to be chosen according to the dress which they are to accompany. The imitation pearl is especially pretty, next to which gold may be classed. Coral is also very suitable, and black may be worn on any occasion. If gold is selected, it must be understood that the light bead which is merely lined with gold, in the same way as the quicksilver bead, is meant. These do not tarnish, and are more agreeable to wear, as their weight is too inconsiderable to occasion any inconvenience.

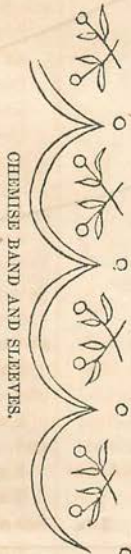
PATTERNS IN EMBROIDERY.



FOR FLANNEL: TO BE DONE IN SILK.



FOR BABY'S BLANKET.



CHEMISE BAND AND SLEEVES.



INSERTION.



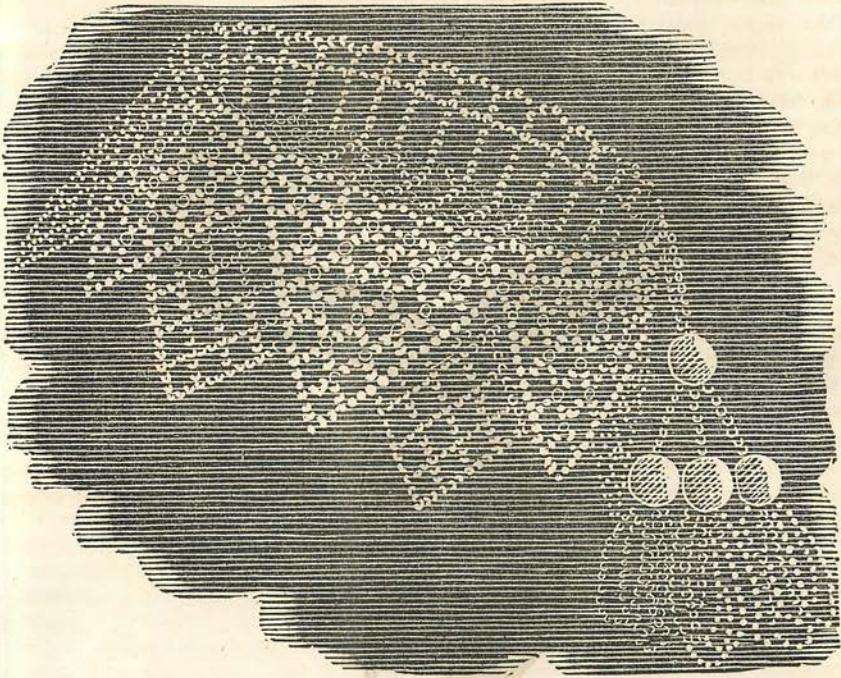
BAND AND SLEEVE OF CHILD'S CHEMISE.



BOTTOM OF BABY'S PETTICOAT.

VANDYKE BRACELET.

BY MRS. JANE WEAVER.



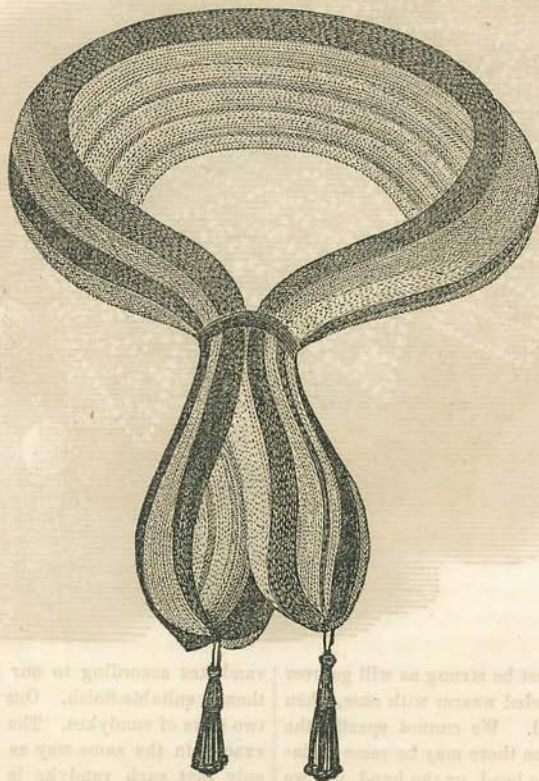
As many beads must be strung as will go over the hand of the intended wearer with ease, when formed into a round. We cannot specify the exact number, because there may be some variation in the size of the bead, or the hand, but we may mention about a hundred and fifty. This string is to be of the two colors which compose the bracelet. Clear white, and either ruby, emerald-green, or turquoise-blue. Take three white and one colored, until the string is long enough. Divide this into six equal parts, and on each part thread a row of loops, consisting of two white, one colored, and two white; then, taking up the colored bead on the foundation string, repeat this until the sixth part of this foundation string is filled with loops, then pass the needle back to the last colored bead and thread five in the same way, take up the colored bead of the loops, going back again, and so completing the diamonds. Repeat this until you come to the last diamond, which forms the point. The other five divisions are to be done exactly in the same way. Then thread a border of loops round these

vandykes according to our illustration, to give them a suitable finish. Our bracelet consists of two rows of vandykes. The under one is formed exactly in the same way as we have described, only that each vandyke is separated from its foundation string by a row of loops six or eight beads deep, before commencing the diamonds, merely to make it hang a little deeper than the upper row, so as to show better. When these two rows of vandykes are done, they are to be put together with the point of the one to come exactly over the division of the other, and fastened together by a row of loops, through the opening of which an elastic is to be passed. This elastic causes the vandykes slightly to diverge, which improves the effect of the bracelet. A little string of beads having the treble tassel at each end is to be linked through this elastic.

All the colors we have mentioned look extremely well, but when the turquoise-blue can be procured of the genuine color, perhaps it is more beautiful made up alone, without the mixture of the white.

NECK-TIE IN CHINCHILLA COLORS.

BY MRS. JANE WEAVER.



No. 6 Knitting Pins; Chinchilla color and white or black 4-thread Berlin wool, six skeins of the darkest shade, five of the second shade, three of the third, and seven white.

Cast on one hundred stitches in the darkest shade, and knit and pearl alternately nine rows, then join on the white and knit and pearl alternately seven rows; join on the next shade and

work the same; then the white, then the lightest shade; then white, then the next darkest shade; then white, and lastly, the darkest shade, and cast off; dress up the beads and finish with tassels, and secure it at the neck with a scarf ring.

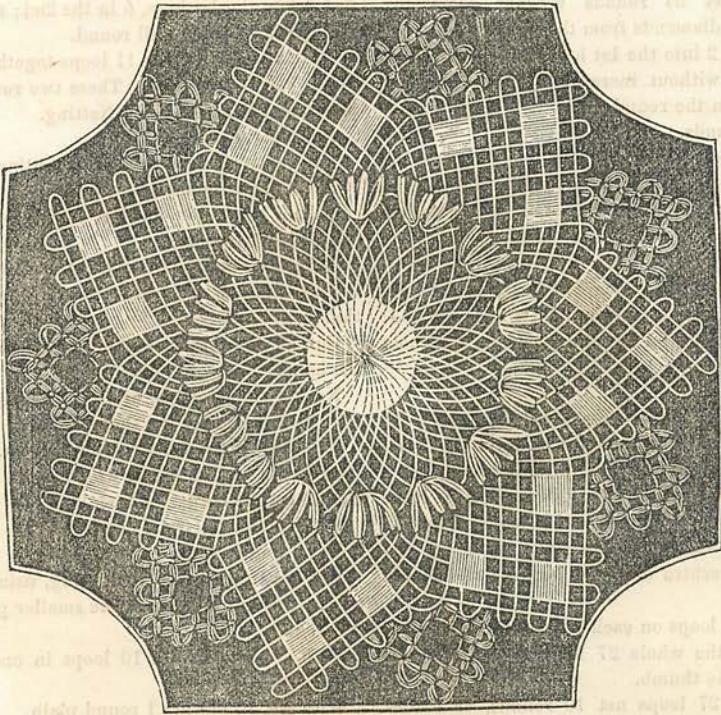
The wrong or plain side of the colored stripes is the right side of the tie.

NETTED MAT.

BY MRS. JANE WEAVER.

MATERIALS.—Six skeins of white Berlin wool, and six pink ditto. One bone mesh in width, and one No. 11.

With the large mesh work one round of thirty-two stitches, with the pink wool. Then five rounds with the fine mesh. Take the large



mesh; † four stitches in one, miss the next; † repeat all round.

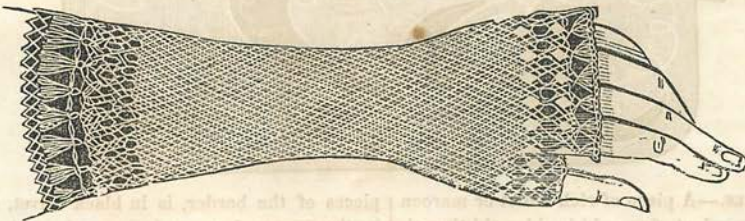
Do two more rounds with the fine mesh. A point. Nine stitches, turn; eight stitches, turn; seven stitches; turn the work, do six only, always omitting the last; turn, do five; turn, do four; turn, do three; turn, do two; turn, do one. Break off the wool, leaving an end, which must be neatly fastened off. Repeat all round.

Darn a diamond at each point with white wool, and draw up the centre.

Do another mat with the white wool, in exactly the same manner, and darn three diamonds on it with the pink. Draw it up; lay it over the pink, with every point coming between two points of the latter, as seen in the engraving, and sew them together in the centre.

NETTED MITTEN.

BY MRS. JANE WEAVER.



Four skeins of the very finest Purse Silk that can be procured. For a large hand use No. 17 Pin, or for a small one use No. 19 Pin; also No. 10 Pin.

Begin on a foundation of 78 loops.

Net 14 rounds, or 7 diamonds.

Decrease, by netting 2 loops together once in every fourth round for 6 times, but not always in the same place.

There should now be 38 rounds, or 19 diamonds, from the foundation.

Then net 54 rounds without decreasing, making 46 diamonds from the foundation.

Now net 2 into the 1st loop, the remainder of the round without increasing—thus increasing once only in the round.

Net 3 rounds.

Net 1; net 2 into the 2nd loop; net the remainder without increasing, till within 3 loops of the end; net 2 into the 1st of these; net the other two plain.

Net 3 rounds.

Net 2; net 2 into the 3rd loop; net the remainder without increasing, till 4 from the end; net two into the 1st of these; net the 3 without increasing.

Net 3 rounds.

Continue thus to increase twice in every 4th round, leaving 2 more loops each time between the double stitches, (thus, after leaving first 3 and then 5 between, as just directed, next leave 7, then 9, &c.,) till there are 100 loops all round; now divide the Mitten in half, taking as the middle the centre diamond between the double stitches.

Count 13 loops on each side of this diamond, making in the whole 27 loops; join these together for the thumb.

On these 27 loops net 10 rounds, or 5 diamonds; then one pattern of Leaf Netting, thus:

Net * 5 in the 1st loop, 5 in the 2nd; net 3 loops plain; repeat from * all round.

Next round; net the 11 loops together; net 4 plain; repeat all round. These two rounds complete one pattern of Leaf Netting.

Net 2 plain rounds.

Net 1 pattern round of Leaf Netting.

Net 2 plain rounds.

Take a No. 10 pin, and net 6 stitches in 1 loop, miss 3 loops, repeat.

Take the smaller pin, and net 1 plain round.

This finishes the edge at the top of the thumb.

Cut off the silk or cotton, and fasten it on at the hand.

Net 20 plain rounds, or 10 diamonds; net the edge as directed for the thumb.

Cut the Mitten from the foundation. Fasten the silk on to this point, which is the arm, and commence the border and edging:—

Net 1 pattern of Leaf Netting.

Net 2 rounds plain.

Net 1 pattern of Leaf Netting, using No. 10 pin in the 1st round, and the smaller pin in the 2nd round.

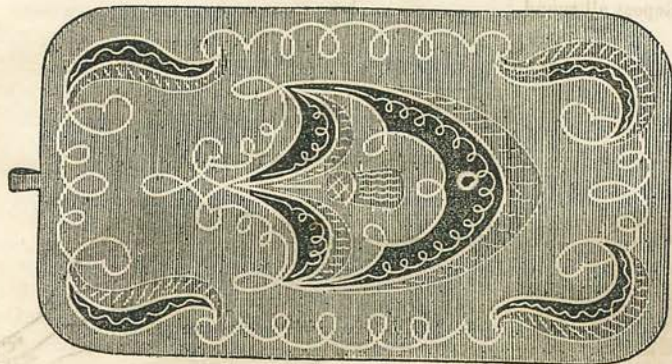
With No. 10 pin net 10 loops in one, miss 4 loops, repeat.

With No. 10 pin net 1 round plain.

With smaller pin net 1 round plain.

SHIELD CIGAR-CASE IN APPLICATION.

BY MRS. JANE WEAVER.



MATERIALS.—A piece of rich violet or maroon cloth, black velvet, fine gold braid, gold thread, and black silk.

In the centre of the shield, where a pendent tassel is now seen, the initials of the owner may be embroidered. The pattern, with the corner

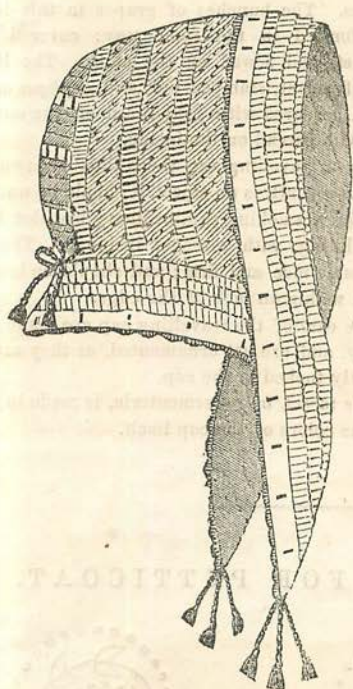
pieces of the border, is in black velvet, cut out in the proper form, and gummed on the cloth.

All the edges are covered with gold braid, which also forms the various scrolls, except those on the velvet itself, which are in gold thread. To work the fringe you will take a succession of

stitches with coarse black silk, the length required for the pattern, each one being straight down. At equal distances, say every fifth stitch, appears one in gold thread. The lower part of the tassel is worked in the same way; the upper part slightly raised, and with cross bows of silk.

OPERA HOOD, WITH KNITTED ERMINE BORDER.

BY MRS. JANE WEAVER.



MATERIALS REQUIRED.—Two and a half oz. scarlet zephyr, half oz. black zephyr, two oz. double white zephyr, a bone crochet needle, medium zephyr size, a pair of bone knitting needles, medium.

FOR THE FACE OF THE HOOD.—Make a chain of two hundred and fifty stitches with the scarlet zephyr.

1st row.—Work in double crochet on every alternate loop of chain.

2nd row.—Work in double crochet, narrowing one stitch at each end. (Narrow by dropping the stitch.)

3rd and 4th rows.—Work in double crochet, narrow by dropping the stitch.

5th, 6th and 7th rows.—Work in double crochet, narrowing five stitches at each end.

8th row.—Work in double crochet, narrowing nine stitches at each end.

9th row.—Work in double crochet, narrowing five stitches at each end.

Then work six rows single crochet, narrowing one stitch each end as before.

Then work one row double crochet.

Then work six rows single crochet, narrowing as before.

Then work one row double crochet.

Then work six rows single crochet, narrowing as before.

Then work one row double crochet; this completes the face.

FOR THE CROWN.—Make a chain of twenty stitches.

Work one row double crochet.

Work four rows single crochet, widening one stitch at each end. (Widen by making two stitches in one loop.)

Work one row double crochet.

Work four rows single, widening as before.

Work one row double crochet.

Work four rows single crochet, narrowing one stitch at each end.

Work one row double crochet.

Work four rows single crochet, narrowing one stitch at each end.

Work one row double crochet.

This completes the crown.

FOR THE CAPE.—Make a chain of eighty-eight stitches.

Work six rows in double crochet, narrowing one stitch at each end of every row.

Sew the several parts together, edging the whole with one row of shell stitch, which is done by working one stitch in single crochet, three in double, one again in single, placing the five stitches in every alternate loop, observing to place a single stitch between each shell pattern.

FOR THE BORDER.—Cast on the knitting needles twelve stitches with the white zephyr. Knit in garter stitch enough for the face and cape. Embroider spots in this with the black zephyr,

in imitation of ermine. Turn over the face of the hood as far as the sixth row, sew the ermine border upon the face and cape.

Complete with tassels of the scarlet zephyr at the ends; cord and tassels to tie behind, drawing the hood any size to fit the head.

VINE-LEAF TRAVELLING CAP IN APPLICATION.

BY MRS. JANE WEAVER.



MATERIALS.—Rich brown cloth, black velvet leaves, small steel rings, black silk, gold braid, and thread.

This cap is done in application. Our readers may remember the small rings, which covered

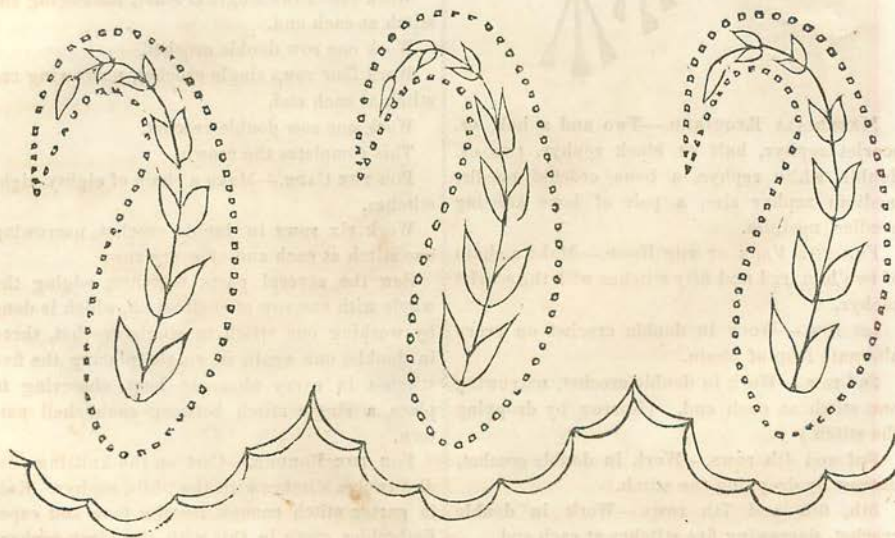
with crochet, were used some time ago for purses. The bunches of grapes in this design are formed in the same way; covered with crochet, and sewed on the cloth. The leaves are of velvet, stamped out, and *applique* on the cloth, bordered with gold braid on the outside, and with thread on the inside.

For a travelling cap there should be ~~two~~ ears, and as warmth is an object, it should be wadded; but for a smoking cap, ordinary bed-tick is the best lining, with sarsenet inside it. The tick makes it nice and firm; and should be brought down within an inch of the edge.

The ears of the travelling cap are made separately, and are not ornamented, as they are frequently tucked in the cap.

The tassel, of passementerie, is made to unite all the colors of the cap itself.

PALM-LEAF PATTERN FOR PETTICOAT.



HOW TO MAKE A SANGUINIA ROSE.

BY MRS. A. M. HOLLINGSWORTH.



MATERIALS.—Carmine, Sanguinea and cherry-color tissue paper, rose hearts; three sizes moulders.

Cut three sizes as directed for making a rose, the largest size of carmine paper, the medium size of sanguinea paper, and the smallest of the cherry-color. Mould the largest size in the palm of the hand with the largest size moulder. This size does not require to be very much crimped. The next set of petals crimp with the medium size moulder; the smallest, which should be crimped the most, with the smallest size moulder. Touch the heart or stamen with gum, slip on the smallest sizes first, then the medium, the

largest set last, touching each set of petals with gum to keep them in their place. The buds and leaves can be had ready prepared.

* MATERIALS FOR MAKING PAPER FLOWERS.—

Tissue paper of various colors, carmine paper for Pinks, Dahlias, and red Roses, variegated for Japonicas, Pinks, &c., wire, wax, gum arabic, stamens, pipes, green leaves, calyx, sprays, cups for roses and buds, all the small flowers being of sixty varieties, can be obtained ready stamped of Mrs. A. M. Hollingsworth's Fancy Store, No. 32 North Ninth Street, Philadelphia. *Orders by mail punctually attended to.* A box, with materials for a large bouquet or basket, sent, by mail, on receipt of one dollar, post-paid.

JACKET FOR A LITTLE BOY.

BY EMILY H. MAY.

UNDER this department, "How To MAKE ONE'S OWN DRESSES," we give, this month, a diagram, by which to cut out a JACKET FOR A BOY FOUR OR FIVE YEARS OLD.

- No. 1. Half of the back.
- No. 2. Half of the front.
- No. 3. Back of a sleeve.

No. 4. Front of a sleeve.

This jacket is to be worn over a full white body or skirt, and to be fastened by two or three buttons down the front. It is cut somewhat pointed behind. The sleeves are made with a seam on the outside of the arm like a coat sleeve.

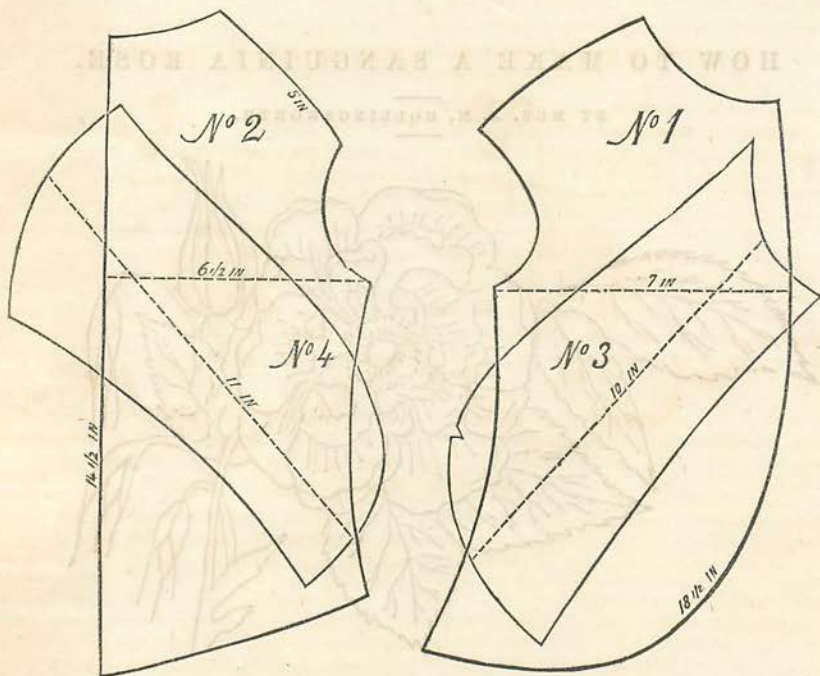
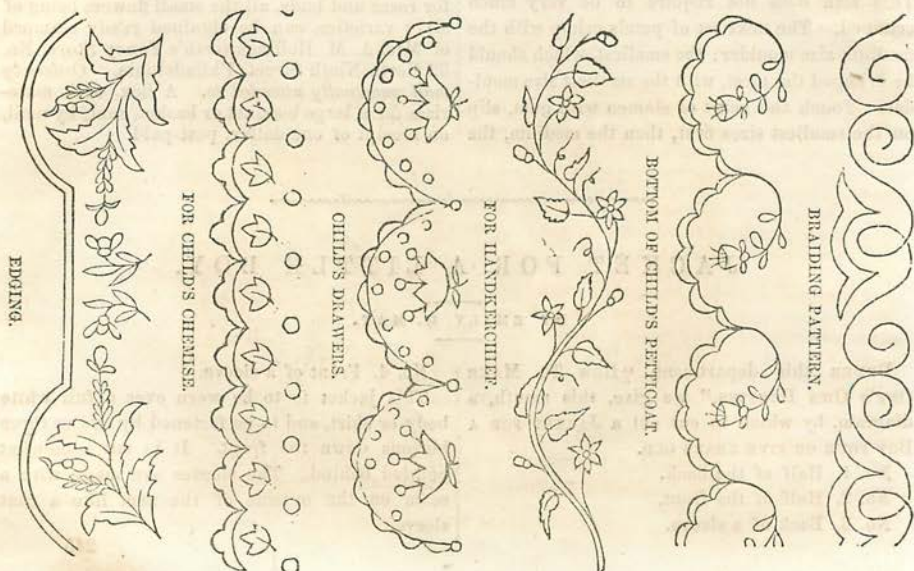
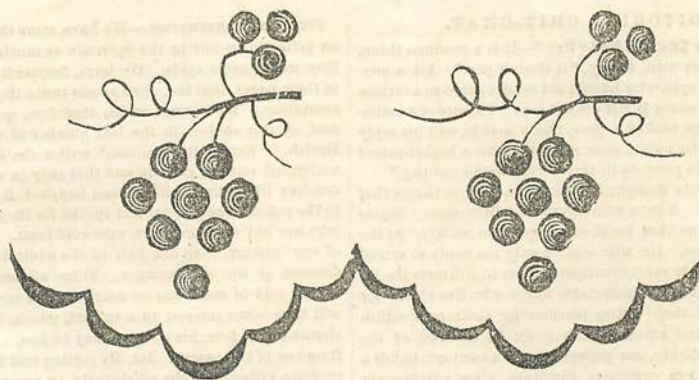


DIAGRAM FOR JACKET OF A LITTLE BOY.

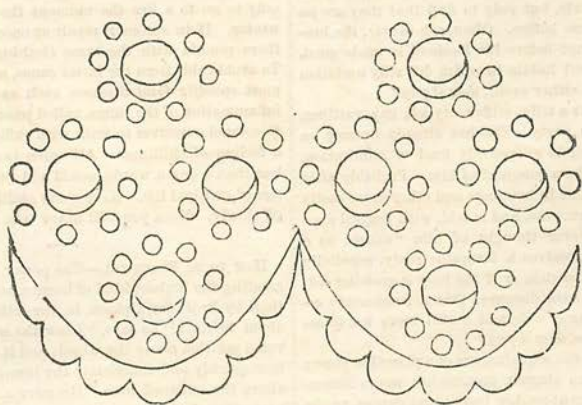
VARIETIES IN EMBROIDERY.



PATTERNS FOR THE WORK-TABLE.



EMBROIDERY ON FLANNEL.



BOTTOM OF SKIRT.



INITIALS FOR MARKING.

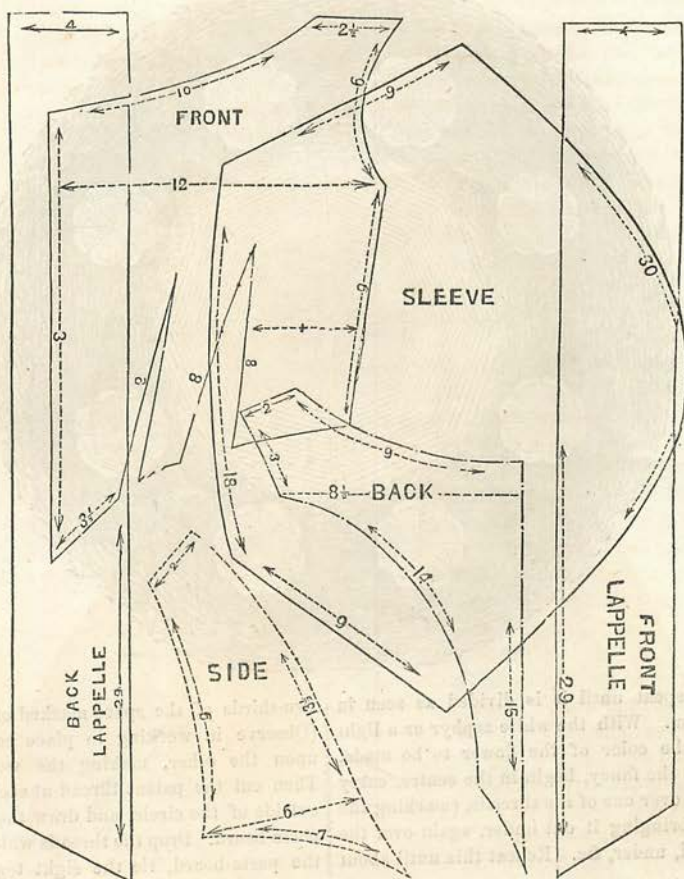


DIAGRAM OF BALL OR PARTY DRESS.

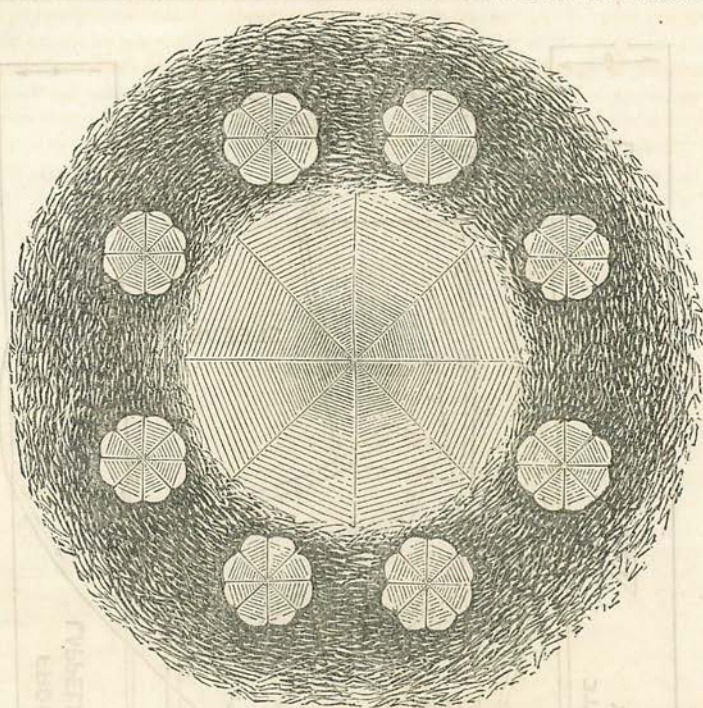
TO MAKE MOSS MATS WITH FLOWERS.

BY MRS. JANE WEAVER.

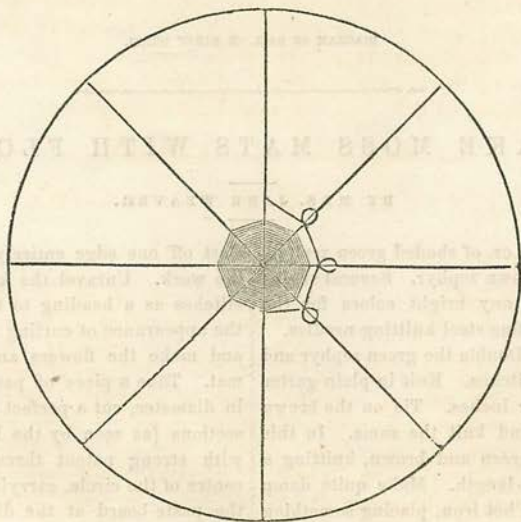
MATERIALS.—One oz. of shaded green zephyr, one oz. of shaded brown zephyr. Several skeins of pink, red, &c., any bright colors for the flowers. A pair of fine steel knitting-needles.

FOR THE MOSS.—Double the green zephyr and cast on seventeen stitches. Knit in plain garter stitch three or four inches. Tie on the brown zephyr (doubled) and knit the same. In this way shade in the green and brown, knitting a piece two yards in length. Make quite damp and iron dry with a hot iron, placing something over the work that the iron may not discolor it.

Cast off one edge entirely, the whole length of the work. Unravel the knitting, leaving three stitches as a heading to the fringe, which has the appearance of curling moss. Lay this aside and make the flowers and foundation for the mat. Take a piece of paste-board seven inches in diameter, cut a perfect circle, divide it off in sections (as seen by the lines in the diagram) with strong patent thread, beginning in the centre of the circle, carrying the thread through the paste-board at the distance of two inches from the outside of the circle, back again to the



centre. Repeat until it is divided as seen in the diagram. With the white zephyr or a light shade of the color of the flower to be made, shading to the fancy, begin in the centre, carry the zephyr over one of the threads, (marking the sections,) bringing it out under, again over the next thread, under, &c. Repeat this until about two-thirds of the space marked off is filled up. (Observe in working to place each row close upon the other, making the work compact.) Then cut the patent thread at each point at the outside of the circle, and draw the work off the paste-board. Drop the threads which were under the paste-board, tie the eight together. Then



tie together every two of the upper threads which hold the zephyr. This will fasten the work and complete the flower. The foundation of the mat is made precisely as the flower—with the exception—not to separate the work from the paste-board. Cover the under side with silk, and dispose the moss already made around the edge, arranging it that the knitted stitches may not be seen, and that the colors may be prettily disposed. Put in the flowers according to taste. Eight are enough to look well. Let them be bright and prettily shaded, and the mat is complete. It may be made any size desirable by increasing the size of paste-board used for flowers, &c.

STRAW WORK BASKET.

BY MRS. JANE WEAVER.

IN the front of this number we give the pattern for a new style of Work-Basket, which may be made of various sizes, according to the taste of the lady, or as she may have pieces of silk or satin, which may thus advantageously be put to use. Having determined on the size, take a square of strong brown cartridge paper of the appropriate dimensions. This is merely to give regularity to the straw, which must be tacked down at the edges at equal distances and plaited in and out, so as to form an openwork frame or square. This being done, the edges are to be cut even all round, leaving the outer stripe of straw smooth and regular. Having withdrawn the foundation paper, a strong wire is now to be sewn all round the edge. An open framework of straw will now appear in regular diamond divisions.

This being done, take two squares of colored satin, either ruby-colored or blue look remarkably well; lay a square of the best cotton wadding between them, and quilt them in diamonds as evenly as possible. The beauty of this work depends upon its regularity; therefore, a few words on the best mode of doing it may not be unacceptable. Before laying the squares of satin over the wadding, take one of them, and with a

smoothing iron not over-hot, and yet sufficiently warm, press the satin into regular folds, first across one way and then the other, so as to mark the diamonds for running with the needle. In doing this, precaution must be used to press the iron only on the edge of the fold, as going beyond would necessarily erase the previous marks.

There is another thing which must on no account be forgotten. It is that every line of running must be the cross way of the web. When these are done with the web, the whole beauty of the raising up of the diamond pattern is quite lost.

The quilting of the satin being completed, it is to be laid in the inside of the straw shape, fastened round, cut even at the edge, bound round and bent into the right shape. A pretty chased gilt ring is to be attached to the two corners which turn up, a handsome tassel to each of those which turn down. A quilting of satin ribbon is then carried all round, both inside and out, a cord and tassel passed through the two rings, and this really tasteful article will be found complete.

A square of about ten inches on every side makes a pretty basket.

CROCHET NECK-RIBBON IN COLORED WOOL.

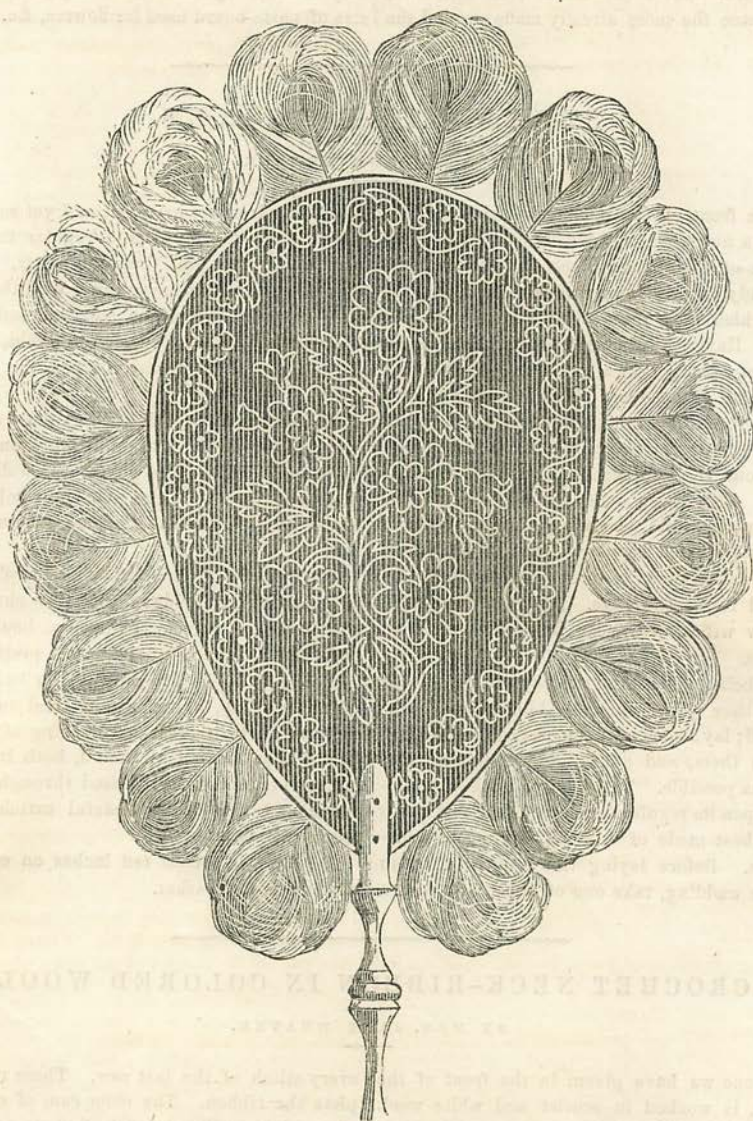
BY MRS. JANE WEAVER.

THE one we have given, in the front of the number, is worked in scarlet and white wool. Make a chain about three-quarters of a yard in length, on which crochet one chain and one long loop on every loop of the first row, work these stitches on both sides of the first chain all round both ends, and then work over every loop two long stitches. This row is done with the white wool; but as the white is too delicate for the outside edge, a single loop is worked through

every stitch of the last row. These rows complete the ribbon. The color can, of course, be changed according to taste, but as scarlet has claimed the throne of fashion this season, a degree of allegiance is necessarily paid to this color, so we now have, not only scarlet petticoats, but scarlet stockings with black clocks, and scarlet under-sleeves and scarves to match. Brightness of color, therefore, is the prevailing taste.

THE FRENCH FEATHER FAN.

BY MRS. JANE WEAVER.



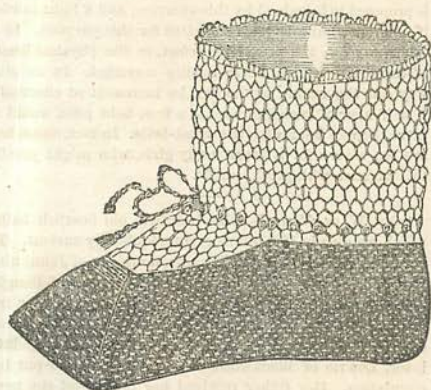
Among the beautiful novelties, just introduced at Paris, is the French Feather Fan. It is made of white watered silk, braided in gold thread, according to our design. It consists of two pieces, back and front, and when these are thus prepared they must be stretched over two pieces of cardboard cut to the form with as much neatness and regularity as possible. The front may be tacked down with stitches round the edge, the gold thread being carried round to cover them. The back requires a lining, which need not be of the silk, as it does not appear to the

eye. This can be sewn round the edge, so that the tacking threads, which have been put in as for patchwork, may in the same way be taken out. A row of small gold beads over this sewing makes an excellent finish and hides all the stitches. This being done, a row of small Marabeau feathers is to be laid all round the back of the Fan, their stalks being fastened down on to the lining. This requires to be done with regu-

larity, so that their outer margin should possess a perfect sweep. After this, the front of the Fan, which has already been prepared, must be laid on, which, fitting the back exactly, all the stems of the feathers are completely hid and secured. We have said white for this Fan, but it is equally elegant in pink or pale blue, in which cases the Marabeau feathers must be tipped with either of the colors.

TO CROCHET A BABY'S SOCK.

BY MRS. JANE WEAVER.



MATERIALS.—Eight skeins of white zephyr, sixteen skeins colored, fine bone crochet hook.

Make a ch (with the white wool) of thirty-six stitches, join the ch, and work seven rows in dc stitch, observing always to make one ch between every dc stitch. Fasten off the thread by drawing it entirely through the last loop.

Now tie the white wool, between the sixth and seventh dc stitch on the seventh row, and work six dc stitches.

2nd row.—Work backward five dc over the six just done.

3rd row.—Work four dc over the five in second row.

4th row.—Work three dc over the four in third row.

This narrows one every row, and completes the stocking part of the sock.

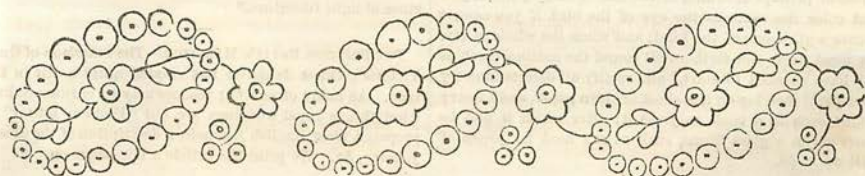
Fold the work directly in half and tie the colored wool there.

Take up every loop and work twelve rows in sc stitch, widening one stitch every row at the points of the toe.

Again fold the work, bringing the points of the toe opposite each other, and sew the sole of the sock together, beginning half an inch from the heel and sewing within half an inch of the stitches widened at the toe.

Find the middle stitch between the points of the toe, pin it to the point just sewed, and shape the toe by sewing right and left from this place, drawing in the corners slightly, not to make the toe too square. Gather up the stitches (unsewed at the heel) into one stitch, and fasten off the thread. Turn the sock and finish the top by one row of shell stitch; which is done by working one sc, three dc, one sc—all in one loop, then one ch stitch in next loop. Repeat the five stitches and ch to the end of the row. Complete with cord and tassels.

INSERTION.



BABY'S FRENCH EMBROIDERY CAP.

BY MRS. JANE WEAVER.



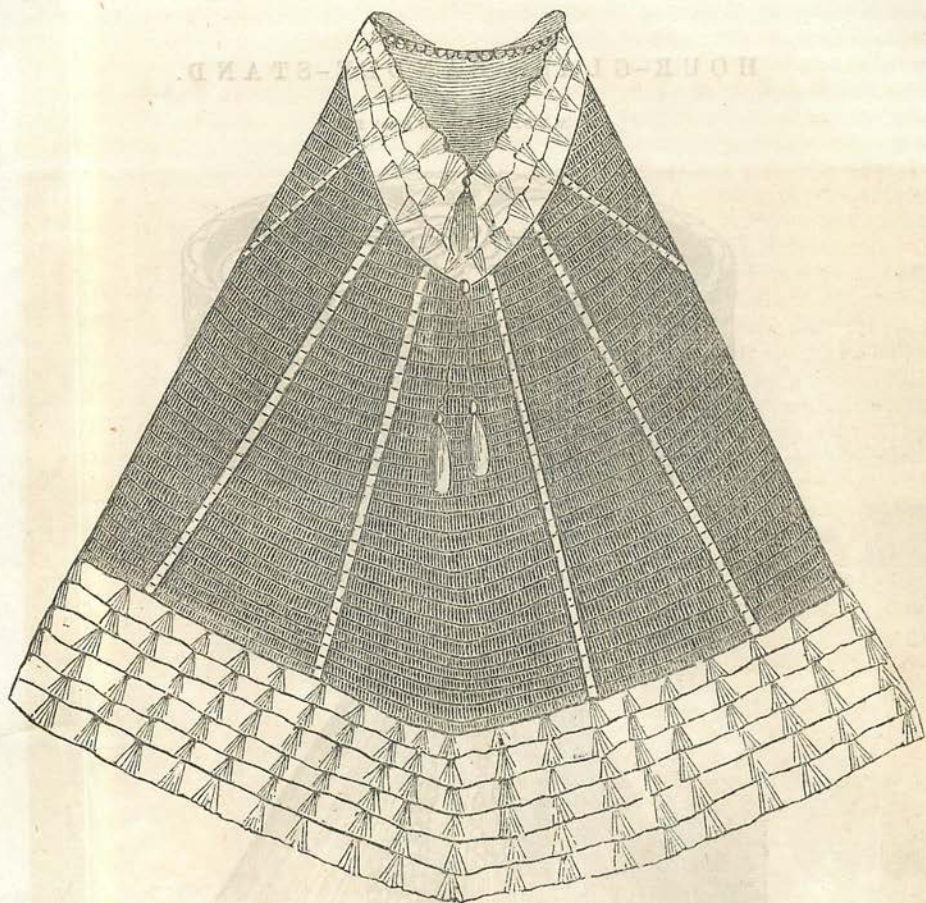
We give this as a new and beautiful pattern for a Baby's Cap. The pattern is worked in satin-stitch and holes, on cambric. The long piece, of which we give an illustration in the front of the number, goes over the top of the head, and the other portion, with a corresponding one, forms the two sides. In making this cap up it is requisite that the long part should be slightly gathered for about three inches in the centre. When the material on which embroidery is executed is cambric, more than usual care is necessary to render the work especially neat, and to prevent the cambric from being frayed. Very fine cotton, and a small needle, are most desirable for this purpose, and instead of piercing the holes only with a stiletto, a very small incision should be made; this prevents the work from being drawn up.

TO CROCHET A TALMA.

BY MRS. JANE WEAVER.

This is a pattern which we have designed expressly for the readers of "Peterson."

MATERIALS.—Four oz. of white split zephyr, four oz. of colored split zephyr.



Make a ch of eighty-two stitches with the white wool.

1st row.—Work in sc.

2nd row.—Work in 8 ch, 2 dc in first loop, 3 ch, miss 3 loops of the first row, make 3 dc in next 3 loops, 3 ch, miss 3 loops as before, 3 dc in next 3 loops. Repeat this 3 ch and 3 dc to the end of the row.

3rd row.—3 ch, 2 dc, 3 ch, 4 dc into the 3 dc stitches of 2d row, 3 ch, 4 dc as before. Continue to the end of 3rd row.

4th row.—3 ch, 2 dc, 3 ch, 5 dc into the 4 dc stitches of 3rd row, 3 ch, 5 dc as before. Repeat to the end of the row.

Work thirty-seven rows in this manner, widening each row as above described, observing to put the additional stitches in each row in the same place.

FOR THE BORDER.—Use the colored wool. Work in shell stitch, which is done by making 6 dc in groups, with 1 long ch between each group,

placing the groups in every 3rd stitch of the 37th row. Do from 6 to 16 rows.

HOOD.—To be done in shell stitch. Make a ch of 25 stitches with the white wool.

1st row.—Sc.

2nd row.—3 ch, 4 dc in groups, placing each group in every 3rd loop of 1st row. Do fourteen rows.

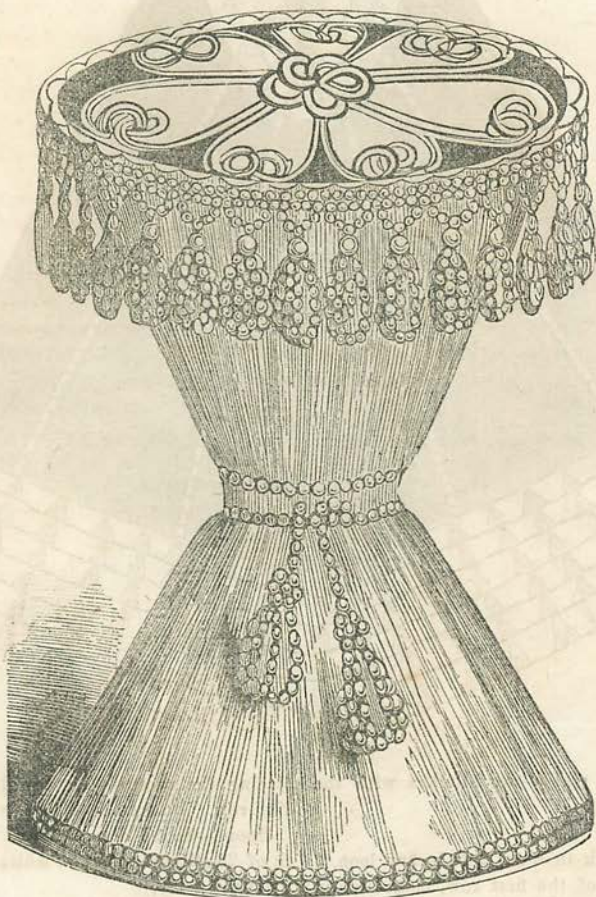
Make a second square like this. Connect the two squares with a ch of 20 stitches.

15th row.—Shell stitch as before. Do 24 rows, dropping one group of stitches at both ends of every row. This will bring it to a point.

BORDER OF HOOD.—Use the colored wool. Take up the stitches at equal distances. Do 7 rows in shell stitch. Turn the border up on the hood, and draw to fit, with cord and tassels. This completes the hood. Join the hood to the talma, crocheting them together with 1 row of shell stitch. Cord and tassel fitted to the neck, complete the Talma.

HOUR-GLASS CANDLE-STAND.

BY MRS. JANE WEAVER.

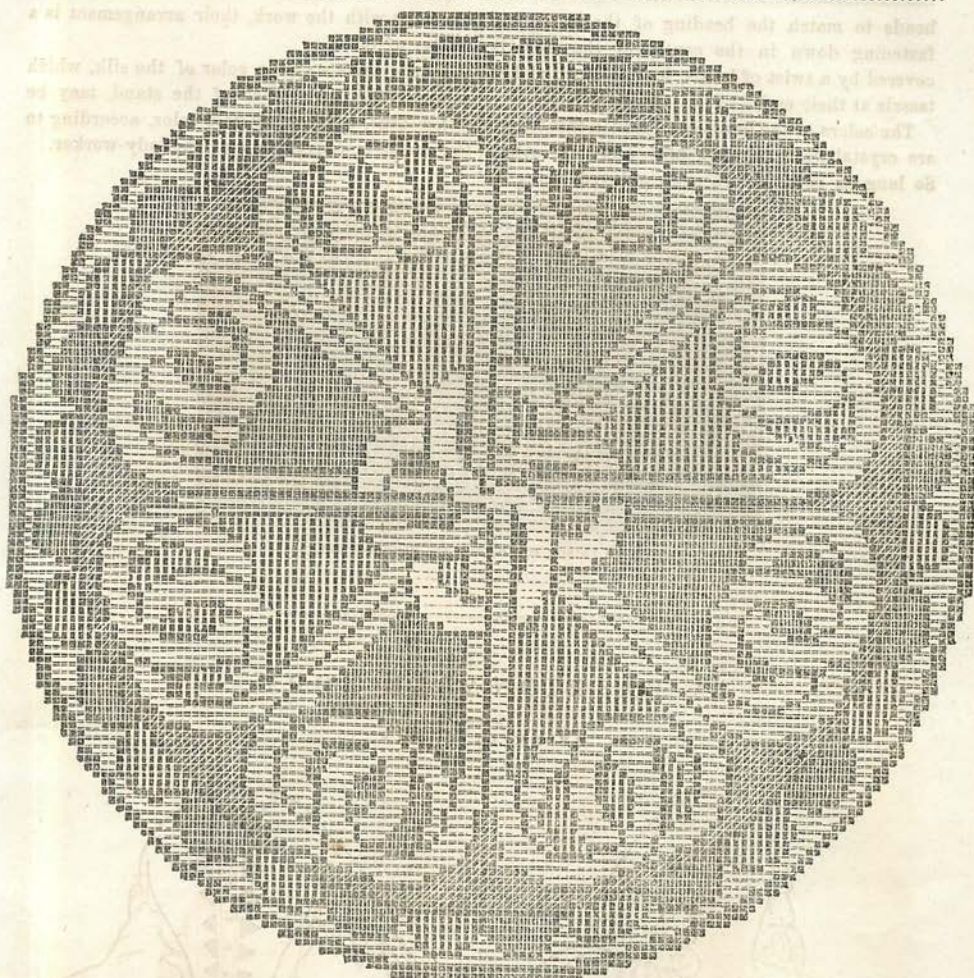


We give, among other things, a pattern for an Hour-Glass Candle-Stand for the toilet-table. Most ladies have experienced the inconvenience arising from the candles on their toilet-table throwing their light upward rather than downward on their glass. These candle-stands have been invented to obviate this defect of arrangement. One of these articles being placed on each side of the mirror, the candle-sticks are to be mounted upon them, at once raising the light to the required height, and furnishing tasteful ornaments for the table.

The foundation for this stand is made of two flat rounds of wood, connected together by a

stem having a groove cut in its exact centre. These rounds are about six inches across, and the stem about eight inches in height. Any common turner can supply this article at very trifling expense.

The design which we have supplied for the top of this stand is in woolwork. Having counted the stitches, a canvas must be chosen, which, taking in the pattern, will also fit the round of wood. Being a trifle smaller when worked, will not be an objection, as a few rounds of plain stitches will easily enlarge it sufficiently. The outline is to be worked in black, the parts within the two black lines being a golden yellow. The



TOP OF HOUR-GLASS CANDLE-STAND.

- White.
- Yellow.
- Red.
- Blue.
- Chocolate.
- Black.

six compartments within the scrolls are alternately rich crimson and bright French blue. The intertwining bow in the centre has a black outline filled in with white. The ground between the scrolls and the outer border is deep chocolate. The scollops which form the border have a black outline, and are alternately of the crimson and the blue. The space beyond these, and yet within the outer black line, is of the golden yellow. The white in the centre and all

the yellow are greatly improved by being crossed with floss silk.

This round of Berlin woolwork being completed must be mounted on the top of the wooden frame. An inverted bag of silk must then be well fastened down all round, turned over, which leaves the rough edges in the inside, fastened round the centre in the groove of the stem of wood in regular flutings, and then secured all round the bottom, which thus becomes the stand of the frame. In this way an exact resemblance of the Hour-Glass is obtained.

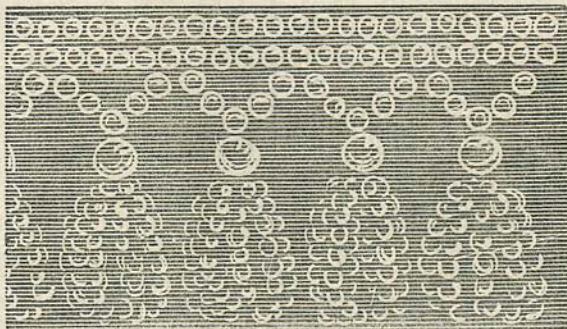
The finishing decoration is done by carrying round the top a fringe formed with a beading of two rows of O. P. beads thread in and out, having a loop of five beads, from which hangs a tassel formed of one large bead with pendant loops. The base has simply the two rows of

beads to match the beading of the top. The fastening down in the centre of the stem is covered by a twist of beads, having much richer tassels at their ends.

The colors of the beads employed in this fringe are crystal white, French blue, and gold color. So long as these colors are employed, being in

harmony with the work, their arrangement is a matter of taste.

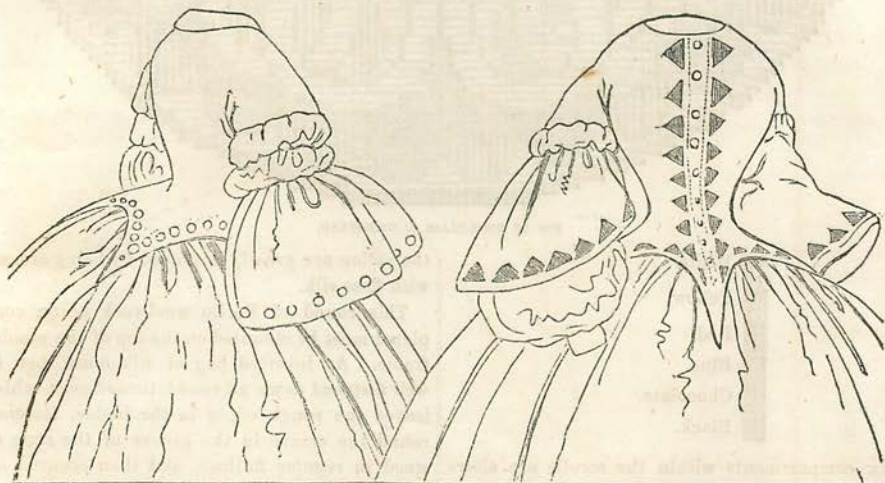
In the same way the color of the silk, which conceals the frame-work of the stand, may be either blue, crimson, or gold color, according to the choice or convenience of the lady-worker.



BEAD FRINGE FOR HOUR-GLASS CANDLE-STAND.

A FASHIONABLE BODY.

BY EMILY H. MAY.



With this number we give a pattern for a very fashionable body, of which see the front and back views above, and the diagram on the next page. The body is formed in points, one in the front, one at the back, and one on each hip. We have not cut out the plaits in front, leaving that to be arranged according to the size required for the wearer.

The three patterns of the diagrams are as follows:—

No. 1. Half of the Front.

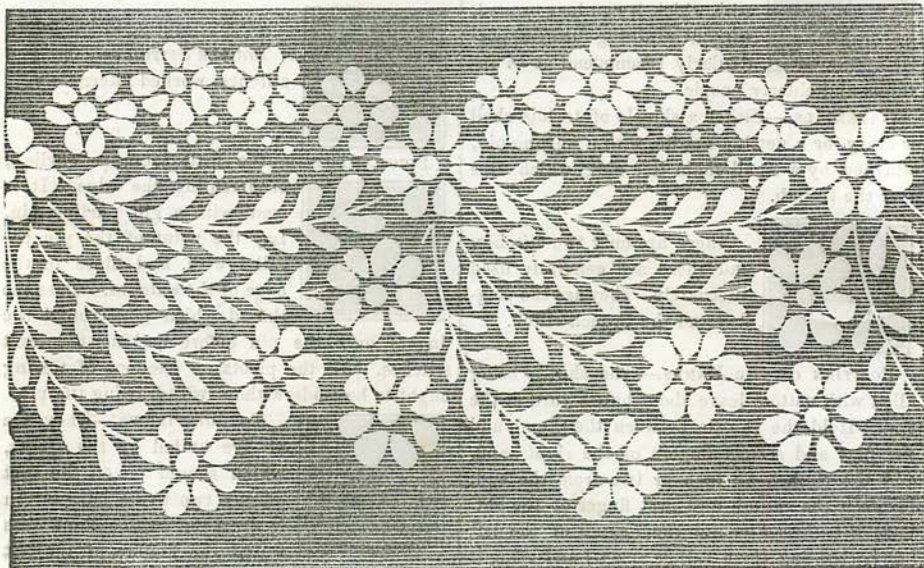
No. 2. Half of the Back.

No. 3. Side-Body.

These are to be enlarged, in the manner we have frequently described. Each pattern has the number of inches marked on it.

LACE BORDER

BY MRS. JANE WEAVER.



Our design is for a lace border in running and darning. It has a lighter effect, when introduced into evening dress, than embroidery or muslin, and does not require so much time to be spent in the work. Much of the beauty of this sort of lace-work depends upon the thread employed. The proper material is Persian thread,

for tracing the design and for running the interior parts. This peculiar thread has a beautiful gloss upon it, which gives the work all the appearance of a thread lace, which it never loses, however much it may be washed and worn. It is finished with a purl edging, which much improves its lightness and effect.

LADY'S RETICULE.

BY MRS. JANE WEAVER.

MATERIALS.—Six yards of gold cord, one skein of gold thread, No. 1, and three skeins of silk of any bright color that may be desired, blue, green, or cherry, being the most suitable. The trimming consists of a handsome tassel, a cord, and two small gold balls.

The gold cord here introduced is a Parisian novelty, which is extremely pretty as well as

durable, and much used for purses, bags, work-baskets, &c.

It is about the thickness of very fine window-blind cord, and very brilliant, though not, of course, made of pure gold. The way of using it in crochet is to work over it, in the same way as over ordinary cord for mats, but instead of taking the stitches closely together, and so com-



pletely covering the cord, they must be far apart, and with very long chains to them, so that the gold is the principal thing visible, and the silk is comparatively little seen.

Begin by working on the end of the cord and closing it into a round, on which work with such an increase as will keep the circle perfectly flat, until it is large enough to form the bottom of the reticule, say four and a half inches in diameter. Now hold the cord so as to form the sides, and work on it, still in the same straggling manner, until a depth of about two and a half inches or more is done. Fasten off the gold cord.

With the silk only do a dc stitch in every stitch, with one chain between 2nd and following rounds. Dc under chain, one ch, repeat all round.

This part must be about as deep as the corded piece. For the edging † sc on a chain, five ch, miss three dc and the intervening chain † repeat all round.

2nd Row.—† one sc, one dc, three sc, one dc, one sc every chain of five † all round.

3rd Row.—With the gold thread. Sc on every stitch of the last round, and on every sc of the round preceding.

Run in the cords for strings, in the top line of dc and chain.

As the reticule is only intended to hold a handkerchief, it need not be very large. Worked in the same manner, and with the same materials, but not exceeding three inches in diameter, it makes a very strong and novel purse for a lady. As it is not flat, however, it is not suitable for the pocket.

DIRECTIONS HOW TO MAKE A PRIMROSE.*

BY MRS. A. M. HOLLINGSWORTH.



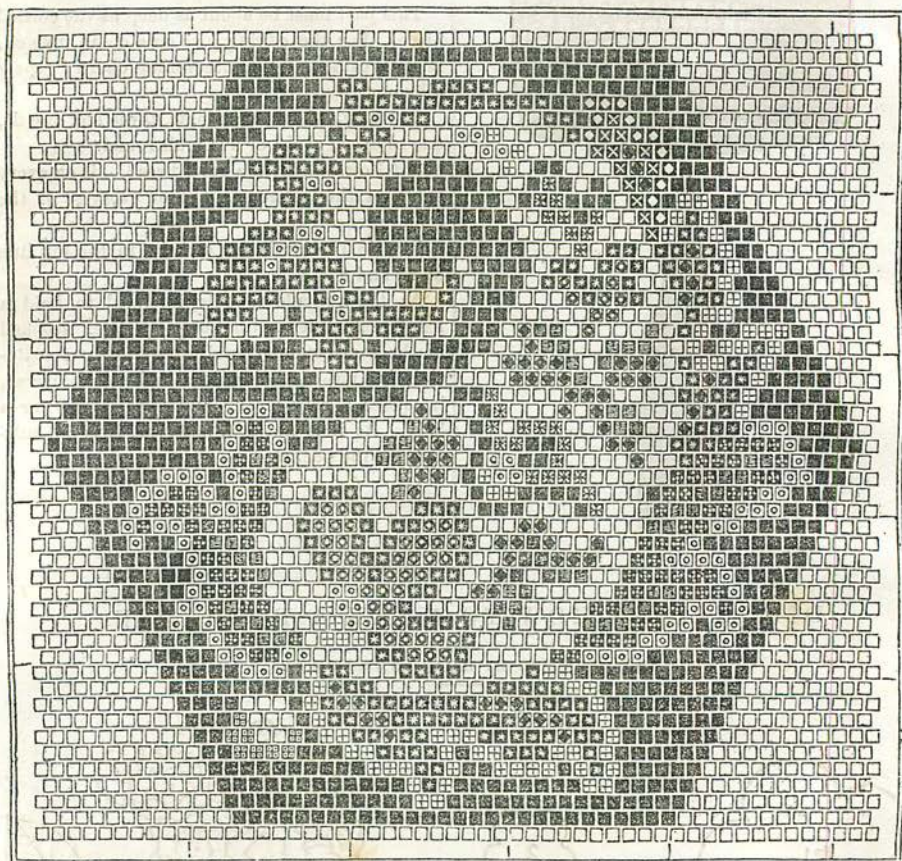
MATERIALS.—Carmine paper, yellow ditto, light green tissue paper, fine green pips, leaves, etc.

Cut as many as required of No. 1 and 2; gum the smaller on to the larger; (No. 1 of carmine paper, No. 2 of the yellow;) make the calyx of light green tissue paper. Fasten three or four small green pips on to a thin piece of wire to form the stamen and stem of each flower. Branch with green leaves like No. 3.

***MATERIALS FOR MAKING PAPER FLOWERS.**—Tissue paper of various colors, carmine paper for Pinks, Dahlias, and red Roses, variegated for Japonicas, Pinks, &c., wire, wax, gum arabic, stamens, pipes, green leaves, calyx, sprays, cups for roses and buds, all the small flowers being of sixty varieties, can be obtained ready stamped of Mrs. A. M. Hollingsworth's Fancy Store, No. 32 North Ninth Street, Philadelphia. *Orders by mail punctually attended to.* A box, with materials for a large bouquet or basket, sent, by mail, on receipt of one dollar, post-paid.

PALM-LEAF IN BERLIN WORK.

BY MRS. JANE WEAVER.



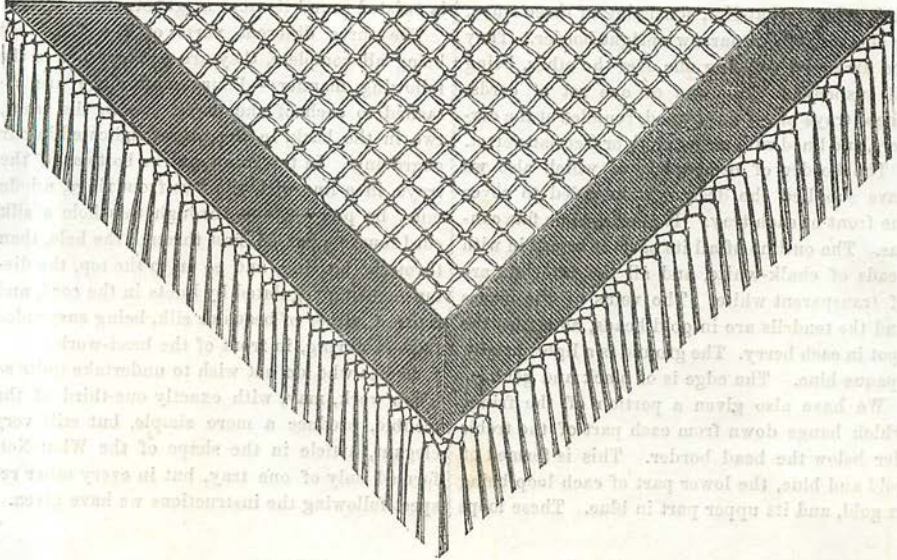
We give a beautiful pattern, for a Palm-Leaf { be worked for a variety of purposes. Annexed in Berlin worsteds, in eleven colors, which may { are the colors for working.

- White.
- Grey.
- Yellow.
- Orange.
- Brown.
- Rose.

- Carmine.
- Vermilion.
- Dark Brown.
- Light Blue.
- Dark Blue.

TO KNIT A SHAWL.

BY MRS. JANE WEAVER.



MATERIALS.—Five oz. white double zephyr, seven oz. of colored single zephyr, one pair very large wooden needles for centre, one pair small bone needles for border.

Cast on (the wooden needles) six stitches. Commence by placing the needle under the thread, which makes a stitch. Knit three stitches plain, this makes four stitches; lift the second one over the third and fourth stitches already knitted, then put the needle under the thread, which makes a new stitch; knit the remaining three, lift the one next the made stitch over the two. This is the first round, and differs only at the commencement.

2nd Round.—Take off the first stitch without knitting, and pearl to the end of the round.

3rd Round.—Place the needle under the thread, (as in 1st round,) this makes a stitch, knit the next stitch, then spread open the needles, and you will see that you can take up a stitch, knit two, now you have four, lift the second over the third and fourth—bring the thread forward, knit three. The first or one next the made stitch lift over the two last knitted. If you have a stitch left, knit it plain,

sometimes there will be two, if so, lift a stitch and knit the two together.

4th Round.—Pearl, observing always to take off the first stitch without knitting. Every alternate round is to be done in pearl stitch.

5th Round.—Like third.

The piece of work when knitted forms of itself a three-cornered shape for the shawl. Make as large as desirable.

FOR THE BORDER.—Use the small needles and colored zephyr.

Cast on one or two stitches.

Work in plain garter stitch, observing to make a stitch on one side of each row at the beginning. This makes it straight one side, bias the other, when you have about $\frac{1}{4}$ yard in width, stop, begin at the point, take up a stitch every four, from the bias side. This will make the border the proper shape at the point. Knit enough to border the centre-piece, on the three sides—finishing the whole by a deep fringe of the zephyr as seen in the drawing.

This is a shawl, which we have ourselves designed and knit; and know it, therefore, to be convenient and tasteful.

A BEAUTIFUL WHAT-NOT.

BY MRS. JANE WEAVER.

In the front of the number, we give a beautiful design for a What-Not, consisting of three trays, or shelves, with a narrow upright border. They are arranged to hang one over the other, being all suspended by means of one set of cords. These trays are of light wood, rounded at the corners, and lined with either cloth or German velvet.

The border of bead-work, of which also we have supplied the design, is intended to cover the front of each tray. It is worked on fine canvas. The outline of all its parts is traced in with beads of chalk-white, and all the interiors are of transparent white. The veins of the leaves and the tendrils are in gold beads, as is also the spot in each berry. The ground is a light, bright, opaque blue. The edge is of black and gold.

We have also given a portion of the fringe which hangs down from each part of the treble tier below the bead border. This is formed of gold and blue, the lower part of each loop being in gold, and its upper part in blue. These loops

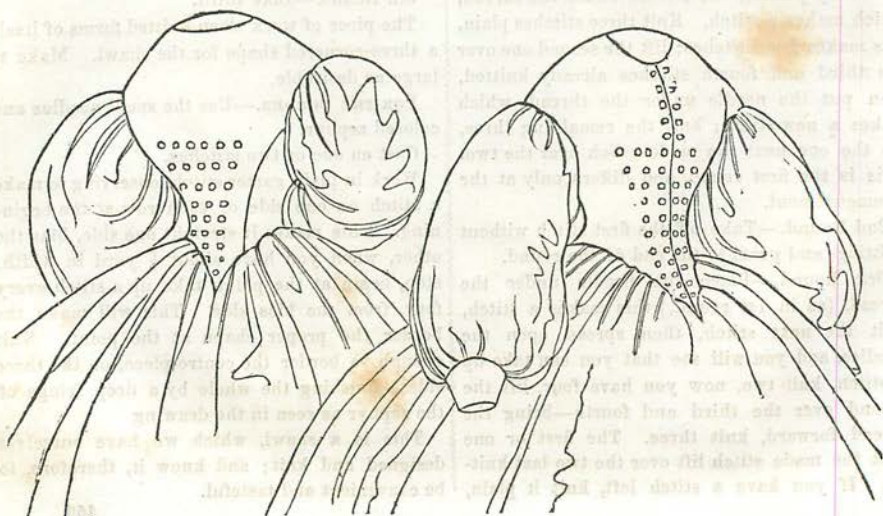
being thread of regularly graduated lengths, each is twisted round its next neighbor.

The three different parts of the What-Not being all complete, they are put together in the following manner:—Four small rings are attached to each of the trays, two in the front, two in the back, in the places indicated in our engraving. In the fronts of the bottoms of the trays, in a line with the two front rings, a hole must be pierced, and through this hole a silk cord must be passed, first through the hole, then through the ring, and so on to the top, the distances being regulated by knots in the cord, and a tassel, either of beads or silk, being suspended from each ring, in front of the bead-work.

Ladies who do not wish to undertake quite so much work, may, with exactly one-third of the trouble, produce a more simple, but still very elegant, article in the shape of the What-Not, formed only of one tray, but in every other respect following the instructions we have given.

FASHIONABLE BODY AND SLEEVES.

BY EMILY H. MAY.



first knitted over the other; knit another; pass the former over this one. Continue so.

BRIOCHE STITCH.—The number cast on for brioché stitch must always be divisible by three, without a remainder. Bring the thread in front, slip one, knit two together. It is worked the same way backward and forward.

GARTER STITCH.—Plain knitting in anything which is in rows, not rounds. The sides appear alike.

MOSS STITCH.—Knit one, purl one, alternately. In the next row let the knitted stitch come over the purl, and *vice versa*.

TO KNIT RAPIDLY AND EASILY.—Hold the needles as near to the points as possible, and have no more motion in the hands than you can avoid. Keep the forefinger of the left hand free to feel the stitches, slide them off the needle, &c. The touch of this finger is so delicate that by using it constantly you will soon be able to knit in the dark.

RIBBED KNITTING.—Knit and purl alternately

so many stitches as two. In rounds the knitted must always come over the knitted, and purl over purl. But in rows, the purl stitch will be done over the knitted, and *vice versa*. Thus if you end a row with a purl stitch, that stitch must be knitted at the beginning of the next row, to make it right.

CONTRACTIONS IN KNITTING.—K. Knit (plain knit.)

P. Purl.

M. Make (increase.)

K 2t. Knit two as one. K 3t. Knit three as one.

D 1. Decrease one, by taking off a loop without knitting; then knit one, and pass the other over it.

D 2. Decrease two; slip one; knit two together, and pass the slip-stitch over.

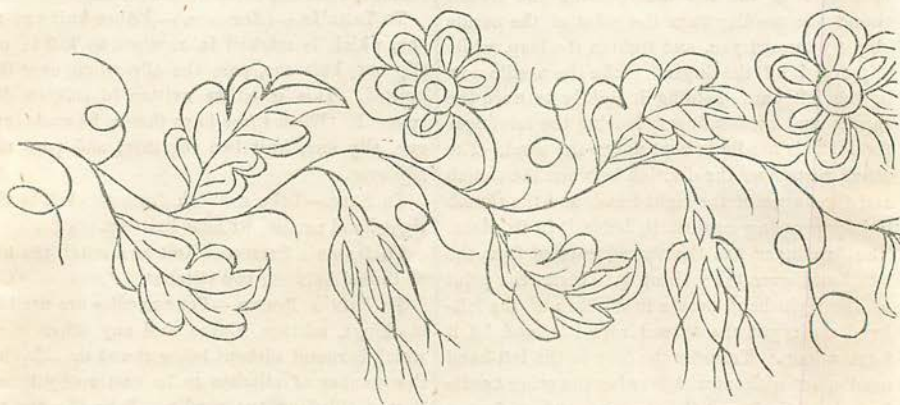
Sl. Slip.

R. Raise.

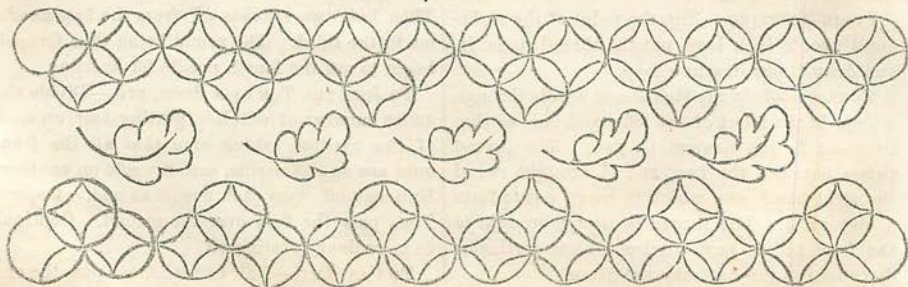
T.K. Twisted knitted stitch.

T.P. Twisted purl stitch.

VARIETIES IN EMBROIDERY.



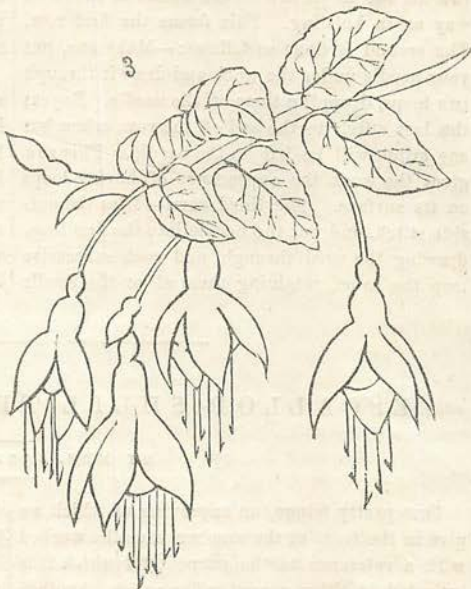
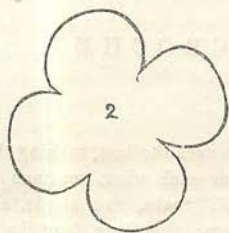
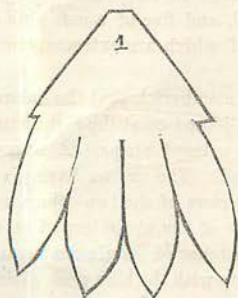
FUCHSIA PATTERN FOR FLANNEL.



WHEEL AND LEAF PATTERN.

DIRECTIONS HOW TO MAKE A FUCHSIA.*

BY MRS. A. M. HOLLINGSWORTH.



MATERIALS.—Carmine paper, purple tissue paper, small green cups, stamens made of pink Mannillo or thread, green leaves, twisting paper, &c.

Cut an equal number of No. 1 and 2, No. 1 of the carmine paper, No. 2 of the purple tissue paper; gum the edges of No. 1 the same as directed for Honeysuckle; the purple petals should be moulded in the hand with the medium sized moulder; touch the stamen with gum to keep the petals from coming off; slip on the purple first, then the carmine; finish with a small green cup; branch like No. 3. Leaves

and stamens can be had ready prepared, also the buds.

*** MATERIALS FOR MAKING PAPER FLOWERS.**—Tissue paper of various colors, carmine paper for Pinks, Dahlias, and red Roses, variegated for Japonicas, Pinks, &c., wire, wax, gum arabic, stamens, pipes, green leaves, calyx, sprays, cups for roses and buds, all the small flowers being of sixty varieties, can be obtained ready stamped of Mrs. A. M. Hollingsworth's Fancy Store, No. 32 North Ninth Street, Philadelphia. *Orders by mail punctually attended to.* A box, with materials for a large bouquet or basket, sent, by mail, on receipt of one dollar, post-paid.

BABY'S BASSINET COVER IN PERSIAN CROCHET.

BY MRS. JANE WEAVER.

THIS beautiful article, an engraving of which we give in the front of the number, is arranged for execution in a new stitch, partaking half of the nature of crochet and half of a sort of knitting. It requires a needle made for the purpose, which consists of one of the long knitting pins having the exact resemblance of the usual crochet needle at its end. This allows a great number of loops to be on the needle, and consequently articles of very large size to be produced. To

commence the Baby's Bassinet Cover, a simple chain is worked in the usual crochet stitch the length required. We do not call this a row, but simply the foundation for the first row of the Persian Crochet, which is done as follows:—Work one chain into each stitch, retaining each stitch upon the needle, so that at the end of the row all the loops are on the needle in the same way as in knitting. This forms the first row. The second is done as follows:—Make one, put your needle under the wool, and draw it through two loops, dropping them off the needle. Repeat the last stitch to the end of the row, when but one stitch will be left on the needle. This row gives the work the appearance of having loops on its surface. The third row:—Miss the outside stitch, and put the needle into the first loop, drawing the wool through, and each successive loop the same, retaining them all on the needle

as in the first row. It must be remembered, that the first row is used only in commencing, it being the second and the third which in reality form the pattern. This work is also done backward and forward without turning the work or breaking off the wool. The Baby's Bassinet Cover is extremely pretty worked in stripes, five stripes of white Berlin wool, and five of a soft pink or pretty blue, either of which are extremely suitable.

But it must be remembered, that the colored wool must always be joined on at the right hand, in commencing the colored stripe. A narrow border must be added. The one we have given is composed of three rows of the two colors, say white, blue and white of five chain looped in, on the last row eight stitches of single crochet are worked into every loop with the blue wool, giving it the appearance of a button-hole edge.

ESCALLOP SHELL FRINGE IN CROCHET.

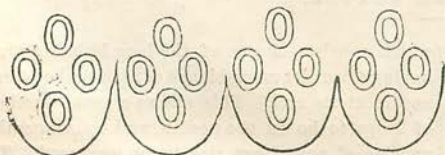
BY MRS. JANE WEAVER.

THIS pretty fringe, an engraving of which we give in the front of the number, must be worked with a reference to the purpose for which it is intended, in either coarse or fine cotton. Another row added to it, and worked in coarse cotton, makes a very handsome finish to a light summer counterpane.

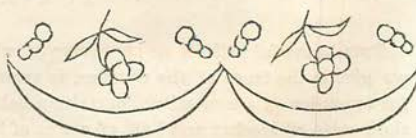
In working it to go round a cover, it can always be joined at the corners without showing the slightest blemish, and this prevents so long a portion being worked in one piece. Make a chain, on which work one long, one chain, in every alternate loop. 3rd row: Twenty-two chain, loop in single, six chain, nine single, six chain, loop in, continue twenty-two chain, &c. 4th row: Work one long, three chain, into every alternate loop of the last twenty-two chain, six chain, seven single, six chain, repeat. 5th row:

One long, three chain over the last, making the bars always come over each other, continue all round the scallop, six chain, five single, six chain, repeat. 6th row: One long, four chain, continue round the scallop, six chain, three single, six chain, repeat. 7th row: One long, five chain, repeat all round, six chain, one single, six chain, repeat. 8th row: Chain seven, loop in short, continue all round. This row is the one on which the fringe is tied in. The top is finished by seven chain loop in. The last row work eight single on each loop. This forms a sort of button-hole scallop. The fringe is tied into each loop according to the length and thickness required, but about three inches long and fourteen threads in thickness makes a very pretty size—that is, when cut before being inserted, seven threads, six inches long, for each knot.

PATTERNS FOR EDGINGS.



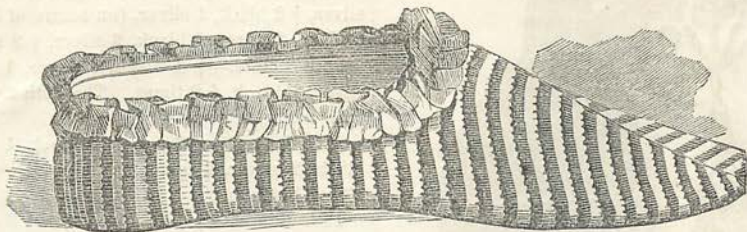
EDGE OF CHEMISE.



BOTTOM OF CHILD'S PETTICOAT.

A BED-ROOM SLIPPER FOR A LADY.

BY MRS. JANE WEAVER.



MATERIALS.—One ounce each of bright violet and stone-color 4-thread Berlin wool; a pair of cork socks. No. 2 Penelope hook. $2\frac{1}{2}$ yards of violet binding ribbon; 4 yards of violet satin ribbon, one inch wide.

This slipper is worked in stripes alternately of violet and stone-color, in ridged crochet, that is, by always taking back loops instead of the front.

VIOLET.—21 ch turn back; 20 dc 1 ch T; (or turn on reverse side;) loop in the stone-color to this violet ch; pull the violet wool as tight as possible.

Make another tight ch of the stone-color; now 10 dc; (taking back loops;) 2 ch 10 more dc. This row is now increased to 22 loops; make 1 ch T. Cut off the violet to within an inch of the dc.

VIOLET.—Loop into the stone color; pull the latter very tight; make another tight ch in the violet; work 11 dc 2 ch; 11 more dc 1 ch T. Cut off the stone-color as the violet.

STONE-COLOR.—Loop it into the violet ch; pull the latter tight; another tight ch in the

stone-color; 12 dc 2 ch; 12 dc 1 tight ch. (This ch at the end is to prevent any diminution of the number of stitches on either side, but is never worked into, and merely permits the hook to be inserted in the first stitch.)

Continue working and increasing in the same manner, till 9 violet and 8 stone-color rows are completed; run a piece of white cotton in centre of the violet row. Now work 9 more violet rows, increasing these as before; but work the 9 stone-color rows without increasing.

Now count 11 stitches from the centre; commence on the 12th stitch from centre, and work 21 rows of violet and the same of stone-color, to form one side; but omitting to work the 22 stitches which form the instep. Now work the other side the same, and, when completed, turn on drab side; crochet the two sides together at the back. Cut the ends of wool off round the edges, but not too close; bind the upper part with narrow ribbon, and sew the under round the cork sole, but sewing it inside, so that the stitches will not show through. The quilled ribbon should be about an inch in width.

MOURNING PURSE.

BY MRS. JANE WEAVER.

MATERIALS.—One and a half skeins black crochet silk, No. 2, (French.) Nine skeins of silver thread. Tassels as represented in the engraving, of black and silver, and slides to match. Crochet hook, No. 21.

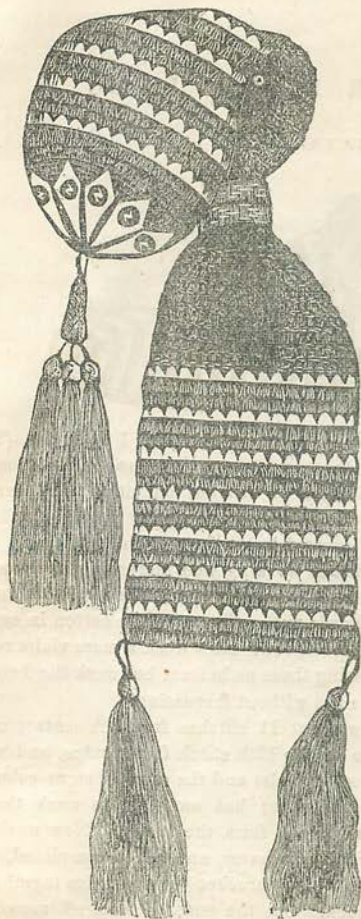
Of course this purse can be made in any other combinations of colors, and being extremely simple, is very suitable for a learner.

Make a chain of five, and close it into a round with the silk.

1st Round.—Sc, 2 in 1 all round.

2nd Round.—Silver and black, † 1 silver, and 1 black, † 10 times.

3rd Round.—† 1 silver on silver, 2 black on 1, † 10 times.



4th Round.—† 2 silver on 1, 2 black on 2, † 10 times.

5th Round.—† 3 silver on 2, 2 black on 2, † 10 times.

6th Round.—† 4 silver on 3, 2 black on 2, † 10 times.

7th Round.—† 5 silver on 4, 3 black on 2, † 10 times.

8th Round.—† 1 silver on the same stitch as last black, 1 more silver, † 3 black on centre 3 of 5 silver, 2 silver, 2 black on centre 1 of 3, 2 silver, † 9 times. 3 black, 2 silver, 2 black.

9th Round.—† 1 silver on last stitch, 1 more silver, † 2 black, 1 silver, (on centre of 3 black,) 2 black, 2 silver, 1 black, 2 silver, † 9 times.

10th Round.—† 1 black, 3 silver, 1 black, 2 silver, 1 black, † 9 times. The 10th time finish with 2 black.

11th Round.—† 2 silver, 2 black, 1 silver, 2 black, 2 silver, 2 black on 1, † 9 times. The 10th 2 black on 2.

12th Round.—† 1 black, 2 silver, 3 black, 2 silver, 3 black, † 10 times.

13th Round.—† 2 black, 5 silver, 4 black, † 10 times.

14th Round.—† 3 black, 3 silver, 5 black, † 10 times.

15th Round.—† 4 black, 1 silver, 6 black, † 10 times.

16th Round.—All silk, without increase.

17th and 18th Round.—All silk, † 5 dc in 1, miss 4 † 22 times. In the 18th and all following rounds, the 5 dc are worked in the centre of the 5 dc of the previous one.

19th Round.—The same, in silver, with 1 chain between every 5 dc.

Repeat these three rounds, 2 in silk, and 1 in silver, 5 times.

For the opening, with silk only, † 1 dc, 1 ch, miss 1, † work backward and forward twenty rows.

Form again into a round, and work the 17th, 18th, and 19th rounds, as before, but 7 times instead of 5.

To close it up, work a row of sc, taking the stitches of both sides.

Work round the opening in sc, with silver thread.

CORNER FOR HANDKERCHIEF.

BY MRS. JANE WEAVER.

As many fair readers will make our acquaintance, for the first time, with this number, we give here directions for transferring this and similar patterns in embroidery. Scrape some red or blue chalk; brush it lightly over a sheet of thin tissue paper, shake off the loose grains, lay the chalked side of the paper on the muslin, and over it the pattern, which you will trace with a hard, sharp-pointed pencil, and the de-

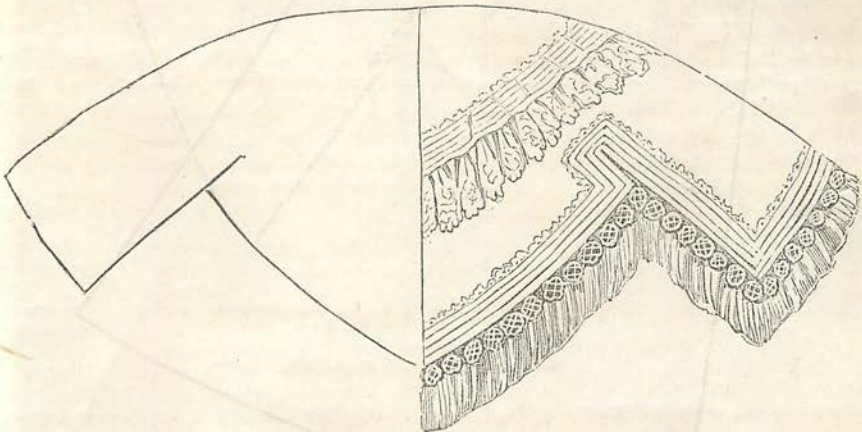
sign will be clearly marked, and require no further trouble. When any parts of the pattern are repeated—as the quarters of a cushion or a handkerchief, or the scallops of a flounce—have only the pounced pattern of one quarter or section, and mark all from that one. It will be found a much more accurate mode than that of making the whole paper pattern perfect.



HANDKERCHIEF CORNER.

THE SCARF MANTLE

BY EMILY H. MAY.



We give, this month, a pattern for a beautiful, new style summer mantle; and also a diagram by which to cut it out.

No. 1. A Front.

No. 2. Half the Back.

Join the two pieces at A A and B B, along the shoulder seam. We give one half trimmed, and

one plain, so that our subscribers may see how to put the paper together. It is possible that the pattern given may require to have more taken out of the neck, so that it will show the shoulders. It must be observed, that it is slightly cut up to give freedom to the arm. The diagram is on the next page.

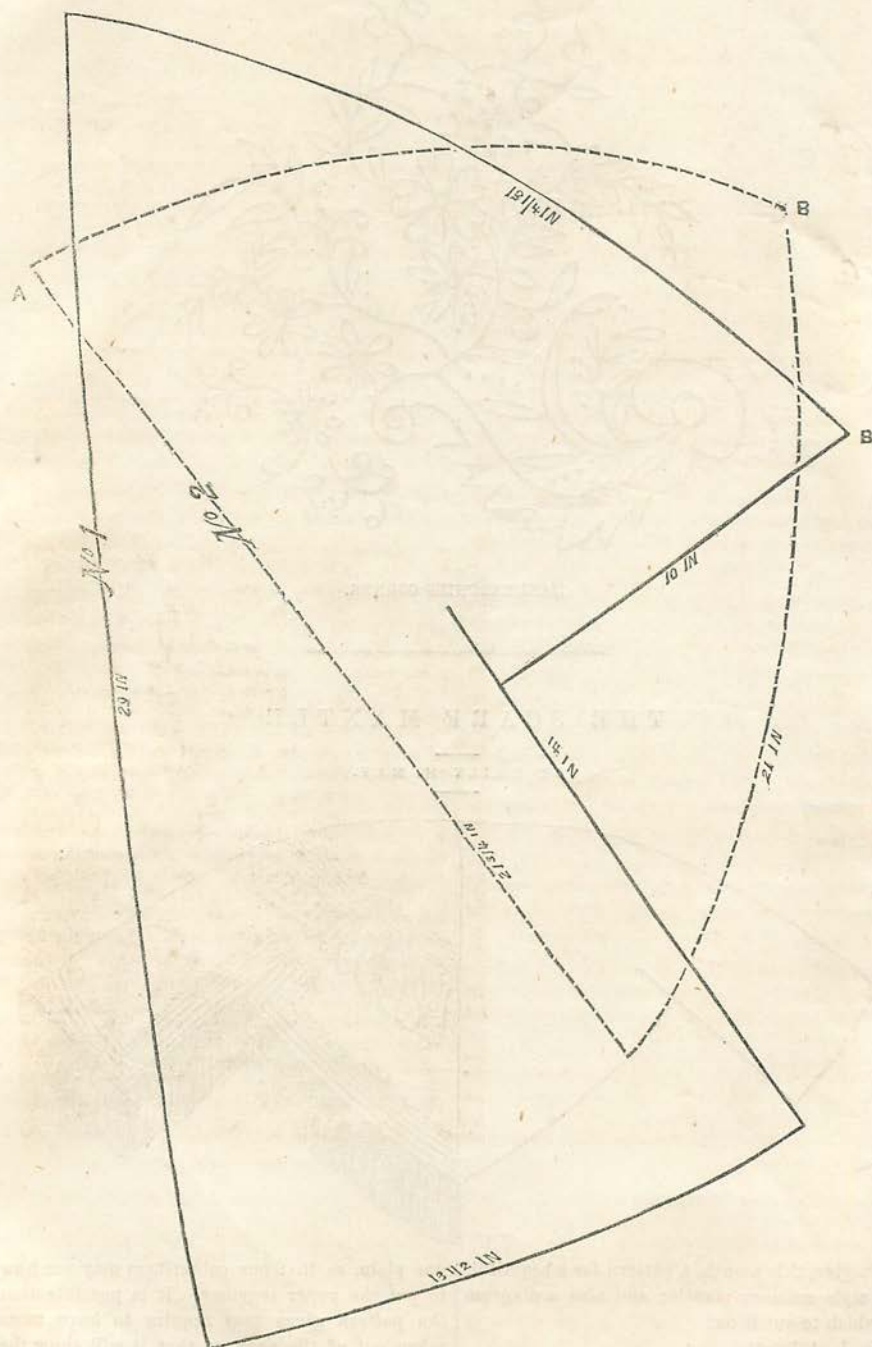
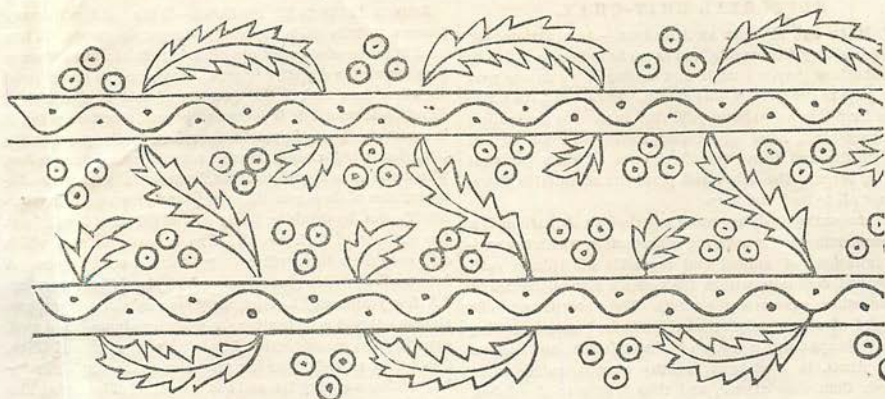
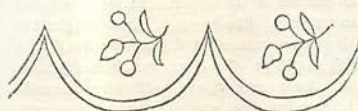


DIAGRAM OF SCARF MANTLE.

PATTERNS IN NEEDLEWORK.



EMBROIDERY ON FLANNEL OR MUSLIN.



EDGING.



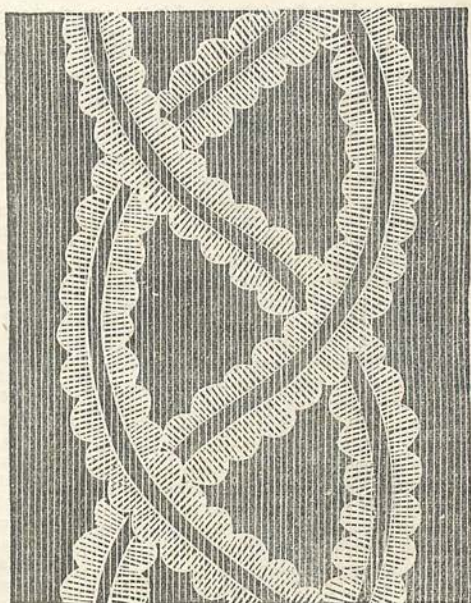
BAND AND SLEEVE OF CHEMISE.



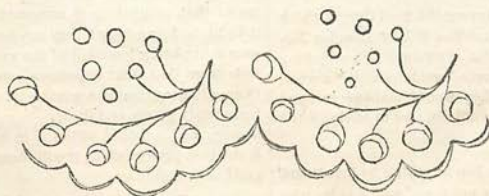
INSERTION.



EDGING.



SHIRT FRONT.



EDGING.

covered with wool or silk, in crochet, for mats.
Caruntille, a fine wire used in flowers.

BRAIDS, (SILK.)

RUSSIAN BRAID is flat, and with even edges. Each knot is of one color only. The best is firm, even, and glossy.

STAR BRAID.—This braid appears like a succession of diamonds; the edges, therefore, are in points. It is an extremely pretty braid.

EUGENIE BRAID.—This appears as if crimped, or waved with irons.

ALBERT BRAID is more properly a fine fancy cord. For sofa cushions and ottomans it has a much richer effect than flat braid, especially if two shades or colors are laid on close together.

SOUTACHE.—A French name for very pretty ornamental braids, often combining gold and silver with chenilles, silks, &c. They are made in every variety of shade and pattern. Sold in pieces of about thirteen yards long.

Broad silk braids, used for aprons, children's dresses, &c., are rarely found in this country.

BRAIDS, (COTTON.)

FRENCH WHITE COTTON BRAID.—The term French applies to the *plait*, which looks as if woven. The best comes from Paris, and is very firm, even, and close; varies in size from No. 1 (very narrow) to No. 14.

MOHAIR BRAID.—Narrow, closely woven, brown or black silk braid, for chains.

RUSSIA COTTON BRAID is plaited like the hair formed into what is called the Grecian plait. It is used for children's dresses.

WAVED BRAID is another variety, used for the same purpose.

EUGENIE TAPE is a cotton braid, crimped like the Eugenie braid. It is nearly one-third of an inch wide.

WORSTED BRAID.—That usually sold is narrow, and intended for braiding anti-macassars, &c. It is in various colors, and washes well. It can also be had wider, for children's dresses.

VARIETIES IN EMBROIDERY.

BY MRS. JANE WEAVER.



EDGING FOR SKIRT.



EDGING FOR CHEMISE.



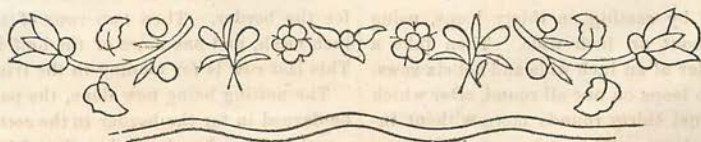
BRAIDING.



CHAIN STITCHING.



CHAIN STITCHING FOR FLANNEL SKIRT.



EDGING.

PENDANT FLY-CAGE.

BY MRS. JANE WEAVER.



THE materials for this Fly-Cage are No. 12 superior six cord crochet cotton for the netting, and No. 10 knitting cotton for darning the pattern.

Commence by casting on thirty loops, using any mesh about an inch wide. Then take a mesh a quarter of an inch wide and net six rows. Then net two loops on one all round, after which continue to net thirty rounds more without increasing the loops. Then take a mesh half an

inch wide and net one row round. Then take the quarter inch mesh again and net as many rows as will take in the pattern. Then one row of the half inch mesh. This leaves the division for the border. Then two rows of the quarter inch mesh, and one more of the half inch mesh. This last row is for looping in the fringe.

The netting being now done, the pattern must be darned in for the border in the cotton already mentioned, and a long, hanging fringe looped

and linked through every point of the netting. The cotton should be folded into lengths of not less than eight inches, four or six in each, which being looped in the middle leaves a fringe of four inches deep.

The two rows of half inch loops, one being on each side of the ornamental pattern, must now have the wire run in, which gives shape to cage.

Two pieces of the petticoat wire now in common use answer this purpose remarkably well. The ends being secured, they must be twisted round with a narrow ribbon, interlaid between

the loops, and the two ends being fastened together, a circle is thus formed, which gives the proper shape to the work.

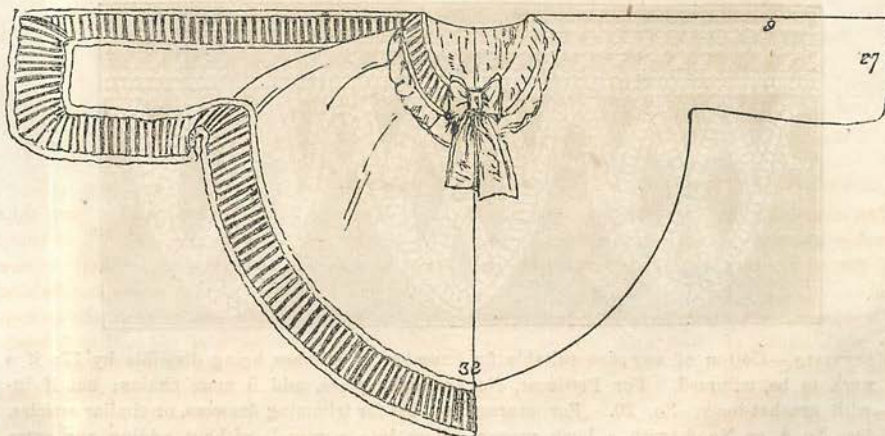
Returning to the first row of the foundation loops a cord must now be thread through them, drawn up and tied with a tassel to hang down. It is an improvement to introduce a fringe round this top, but it can be done either with or without. When introduced it is by linking a couple of lengths of cotton into each of the long loops of the foundation before drawing them up, and, when strung, suffering them to hang down.



SIDES OF FLY-CAGE, FULL SIZE.

A BOURNOUS MANTILLA.

BY EMILY H. MAY.



WE give, this month, the latest Parisian } composed of *glace* silk. Our page will not admit
novelty, a *Bourneous*, with square ends in front, } of our giving it quite complete, but our diagram

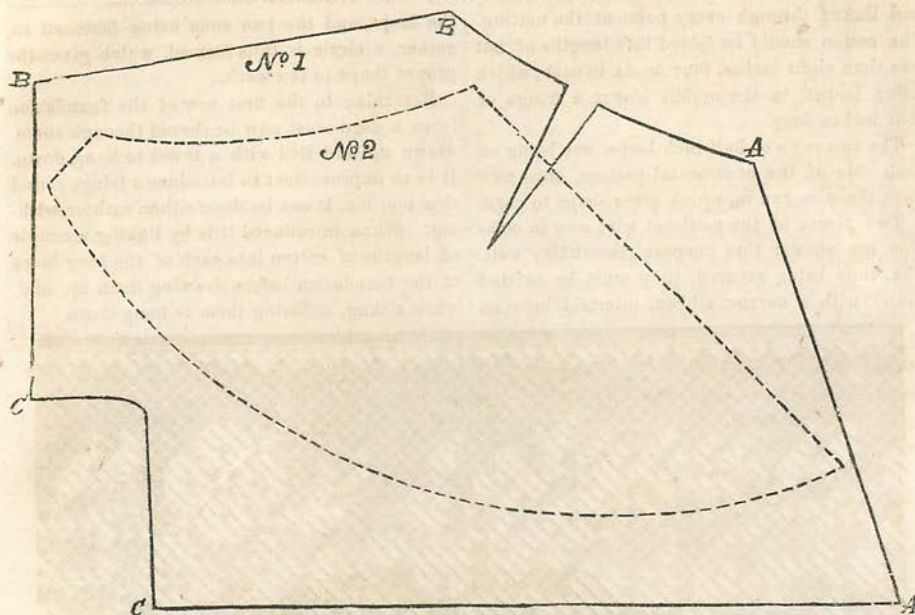


DIAGRAM OF BOURNOUS MANTILLA.

will show how to continue the portion given. We give one-half the hood in full, and have only to remark that the trimming consists of a goffered flounce, edged with narrow lace. We must also mention that in front it has a bow and ends, similar to the one shown at the back of the hood.

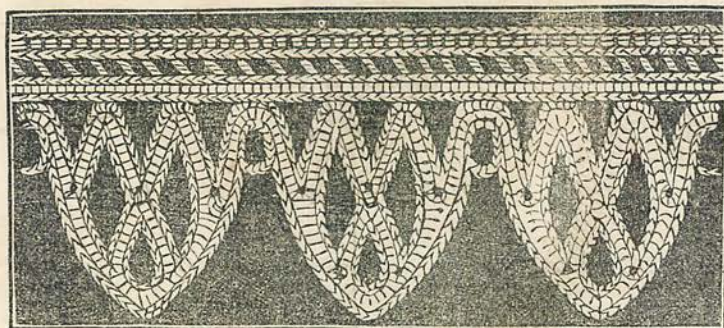
No. 1. Part of the Mantilla.

No. 2. The Hood.

From A to A is part of the back, down the middle. From B to B is part of the front. From C to C is where it falls over the arms.

GOTHIC EDGING, IN CROCHET.

BY MRS. JANE WEAVER.



MATERIALS.—Cotton of any size suitable for the work to be trimmed. For Petticoat, No. 16—with crochet-hook, No. 20. For coarser articles, No. 4, or No. 8, with a hook proportionably large.

Make a chain of the length required, the

number of stitches being divisible by 17: if a straight piece, add 5 more chains; but if intended for trimming drawers, or similar articles, close into a round, without adding any extra stitches.

1st Row.—Sc.

2nd Row.—† 1 dc, 1 ch, miss 1, † repeat.

3rd Row.—Sc.

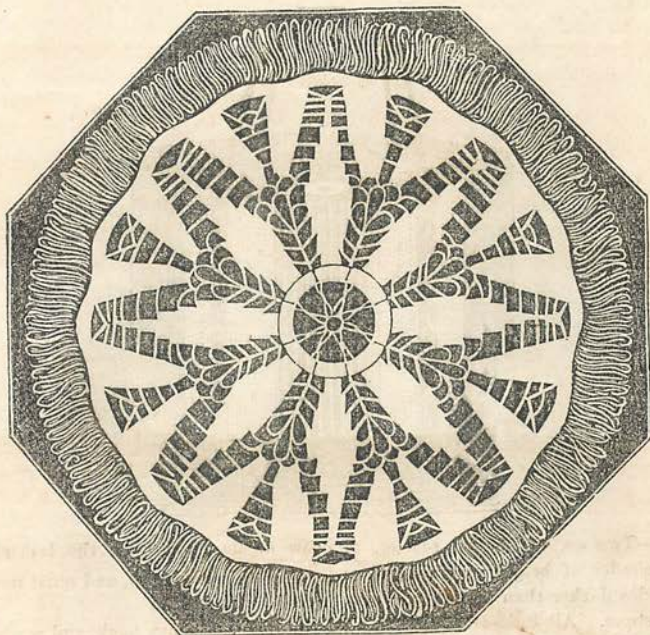
4th Row.—5 sc, putting the hook through both sides of the ch, of the previous row, at every stitch † * 11 ch, miss 2, 3 sc, (under both sides of the ch,) * 3 times, 2 sc, † repeat for every pattern.

5th Row.—5 sc, on 5, then on the first loop, 6 sc on the first 6 of 11 ch, † 1 sc, 2 dc, 1 sc, on next, 4 sc, on next 4, 1 sc, on centre of 3 sc. On the next loop, 5 sc, on 5 chain; 1 sc, 2 dc, 1 sc on the 6th ch; 5 sc on the next 5; 1 sc on centre of 3 sc. On the next loop, 4 sc on 4 ch; 1 sc, 1 dc on next ch. Turn the work on the wrong side:—8 ch, 2 sc on the point of the 2nd loop; 8 ch, 2 sc on the 2 dc, at the point of the

1st loop. Turn the work on the right side:—4 sc on 4 ch; 3 sc on the next; 1 on each of the last 3. Miss the 2 sc at the point of the second loop; and on the other chain of 8, 3 sc, on the 1st 3, 2 sc on the next. Turn the work on the wrong side:—6 ch, 2 sc at the point of the loop. Turn on the right side:—2 sc in the 1st; 2 ch, 2 sc in each of the next 2; 2 in the next 2. Sc down the chains of the half loops, taking care not to contract the edge at all. 5 sc on 5 sc; 3 sc on chain of the next loop; 3 ch, draw the loop through the corresponding part of the sc of last loop. Slip back on the 3 ch; 3 sc on 3 more chains of the loop. † repeat as often as may be required for the number of patterns.

A MAT FOR A TOILET CANDLESTICK.

BY MRS. JANE WEAVER.



MATERIALS.—Two reels cotton; No. 3 Penelope hook.

1st Row.—11 chain, unite, (this forms a circle,) * 9 chain, dc under the circle, repeat from * 7 times more, (in all 8 chains of 9.) Each row must be commenced afresh.

2nd Row.—Dc into the centre loop of the 9 chain, 9 chain, repeat.

3rd Row.—1 L into every loop of the 9 chain, omitting the dc stitches.

4th Row.—5 L in the 5th loop of the 9 L, 5 chain, 1 dc between the two groups of 9 L, (that is, just over the dc stitches in 2nd row,) 5 chain, repeat.

5th Row.—Dc on dc, 5 chain, 7 L, the 1st into the 5th loop of the 5 chain, 5 chain, repeat.

6th Row.—Dc on dc, 7 chain, 9 L, the 1st into 5th loop of the 5 chain, 5 chain, repeat.

7th Row.—Dc on dc, 9 chain, 11 L, the 1st into the 7th loop of the 7 chain, 9 chain repeat.

8th Row.—9 L, the 1st on 2nd L, 5 chain, dc into 4th loop, 5 chain, dc into 7th loop of the 2nd, 9 chain, 5 chain, repeat.

9th Row.—7 L, the 1st on 2nd L, * 5 chain, dc into centre loop of 5 chain; repeat from * twice more, 5 chain, repeat from beginning.

10th Row.—5 L, the 1st on 2nd L, 7 chain, miss 1 chain of 5, 5 L into centre loop of next 5, 7 chain, repeat.

11th Row.—3 L, the 1st into the 2nd L, 7 chain, 5 L, the 1st into 8th loop, 3 chain, 5 L, the 1st on next, 7 chain, repeat.

12th Row.—1 L on 2nd of the 3 L, 7 chain, 7 L, the 1st into 7th loop, 5 chain, 7 L, the 1st on 2nd L, 7 chain, repeat.

13th Row.—1 dc immediately before the 1 L,

then 2 more dc (1 into each loop, making in all 3 dc,) 5 chain, 7 L, the 1st into 6th loop, 5 chain, dc into centre loop of 5 chain, 5 chain, 7 L, the 1st on 2nd L, 5 chain, repeat.

14th Row.—5 dc over the 3 dc (that is, 1 immediately before and after the 3 dc,) 5 chain, 7 L, the 1st into 4th loop, 5 chain, dc into centre loop of 5, 5 chain, dc into centre loop of next 5, 5 chain, 7 L, the 1st on 2nd L, 5 chain, repeat.

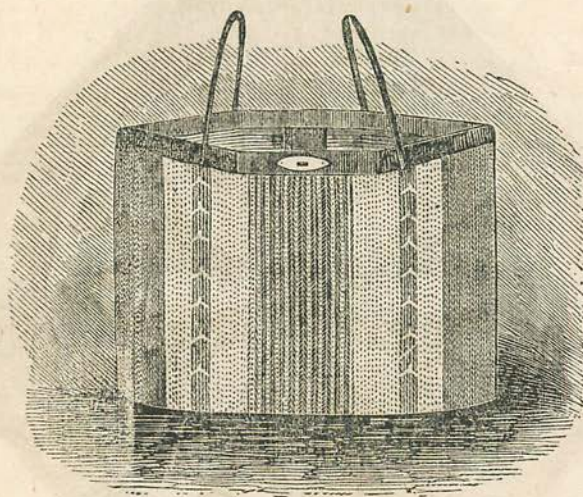
15th Row.—7 dc over the 7 L, 14 chain, repeat.

16th Row.—Dc over the dc stitches, 14 L in every 14 chain, repeat.

17th Row.—*Fringe*.—Dc in a loop *, 40 chain, dc into next loop, repeat from *.

DESIGN FOR A CARRIAGE-BAG.

BY MRS. JANE WEAVER.



MATERIALS.—Two oz. of shaded scarlet. 1 oz. each of 2 shades of bright emerald green; one to be 3 shades darker than the other. 1 oz. light drab or stone. All 8 thread wool. No 1 Penelope hook. A foundation bag with clasp, 12½ inches wide, 10 inches in depth, from the top of the clasp to the bottom. This bag is worked entirely in dc or double crochet.

Make a chain a trifle longer than the bag, measuring from the clasp on one side, round to the opposite side.

Now work 9 rows of Ridged Crochet, in scarlet, which is worked thus:—

1st Row.—After the chain, turn, and work a

row of dc, then after the last stitch, make 1 chain; this is to turn, and must never be worked into.

2nd Row.—Turn back, and work into the back loops instead of the front; do this 9 times.

Now work the following rows in plain dc, without turning back, beginning at one end every time.

† One row of dark green.

One row of light.

One of dark green.

Three rows of drab.

One row of 7 stitches scarlet, 1 stitch light green.

One row of 6 stitches scarlet, (the first time only,) 2 stitches dark green; afterward, 5 scarlet stitches instead of 6.

One row of 7 stitches scarlet, 1 light green.

Three rows of drab.

One row dark green.

One row light green.

One row dark green. †

Four rows of scarlet ridged crochet.

* One row green ridged.

One row scarlet ridged.

Work from * 4 times more, that is, 6 rows of green, and 6 rows of scarlet, using the two colors alternately.

Four rows of scarlet ridged.

This forms the centre stripe. Now work from † to † again; then nine rows of scarlet ridged. Damp, and lay between linen, under a heavy weight; then make up on the foundation, which may be procured at any Berlin house.

PATTERN FOR PATCH-WORK QUILT.

BY MRS. JANE WEAVER.

The two eight-pointed figures are differently arranged. A may be filled up in eight pieces, while B should be composed of nine—a star of eight points in the centre, and eight diamonds round it. Or, if on a sufficiently large scale, the inner star may be of eight pieces. Two very distinct shades of the same color will look better for A than many different tints. B may have a dark centre and bright points, or *vice versa*. The intermediate figure, C, should be of such neutral tints or dark shades as may throw up the brilliant hues of which the star should be composed. The illustration will be found in the front of the number.

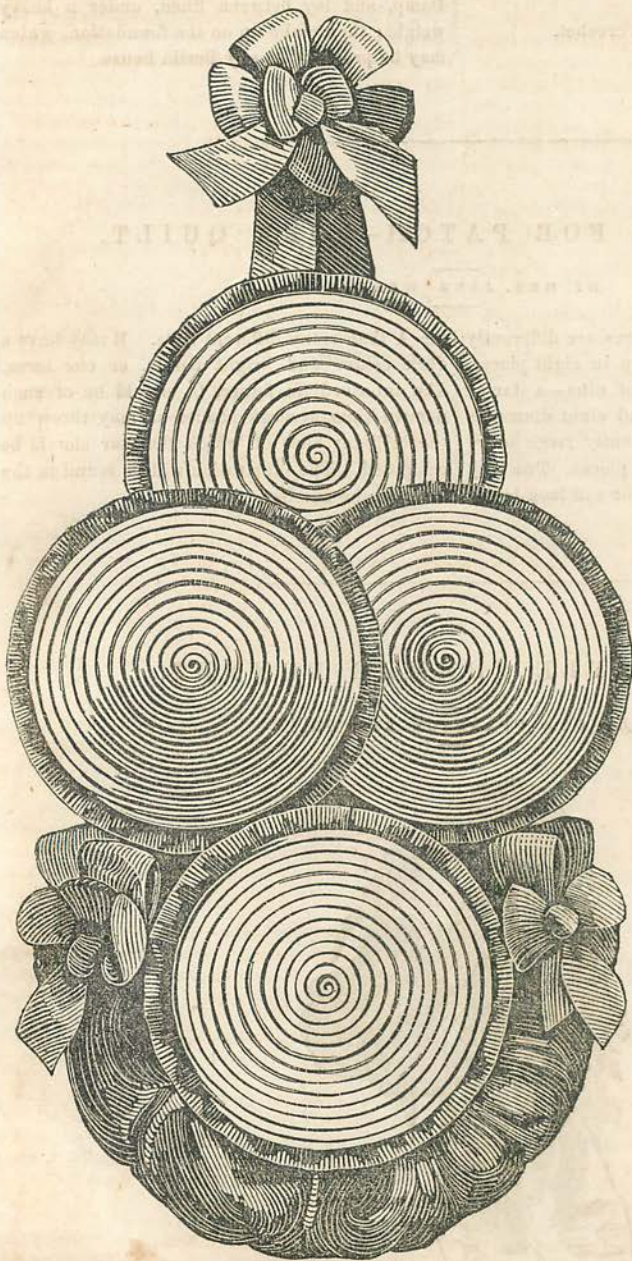
NEW STYLE SUMMER BONNET.

BY OUR "FASHION EDITOR."



STRAW WATCH-POCKET.

BY MRS. JANE WEAVER.



Our illustration represents a pretty variety of the watch-pocket—an article always in requisition, both for use and ornament. It has a sort of rustic effect, being principally formed of straw, with which its pink silk bag and pink satin ribbon bows contrast remarkably well.

It is necessary to commence by forming four rounds of straw, similar to those which are on the centres of the crowns of the straw bonnet. Having done these, and pressed them under a warm but not hot smoothing-iron, having a piece of damp muslin laid between them and the iron, they must be bound round with narrow pink ribbon. These rounds, when complete, measure two inches and a-half across.

The back or foundation on which these are afterward fastened is a piece of card-board five inches and a-half long, the bottom part being circular and a little smaller than the rounds of straw; the upper part must be narrowed toward the top. A second complete round of card-board to match the lower part must also be cut. These are both to be bound round with narrow sarsenet ribbon.

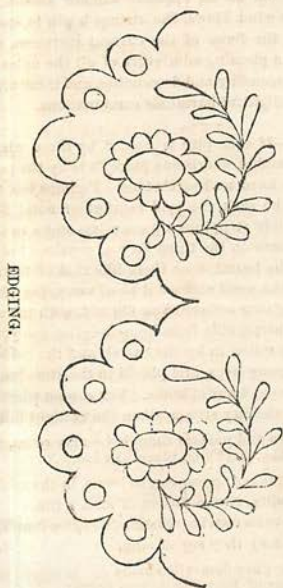
Then take a piece of pink silk, six inches long and two inches and a-half wide. Narrow it about half an inch at its four corners. A piece of pink ribbon of the required width will answer the same purpose. This should be

lined, to give it stability. It must be gathered at both edges, and full in on the back to the round which terminates the card-board shape, and in the front to the corresponding round, leaving a sufficient opening for the watch. The four rounds of straw must then be attached, one in the front, three behind; a little wadding, covered with silk, laid and fastened inside, to protect the watch, the bows of pink satin ribbon

placed at the top and the two sides, and this pretty little article will be found complete.

Those ladies who may wish to avoid the trouble of forming the straw into the required rounds, can easily procure them of any straw bonnet maker, at a very trifling expense, and perhaps this would be the most eligible mode, as, from long practice, they would have the advantage of greater exactitude.

VARIETIES IN EMBROIDERY.



EDGING.



FOR CHILD'S CASHMERE CAP.



EDGE FOR HANDKERCHIEF.



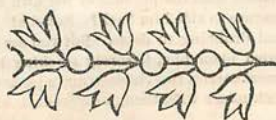
EMBROIDERY ON FLANNEL.



EDGING.



BAND AND SLEEVE OF CHEMISE.



INSERTION.



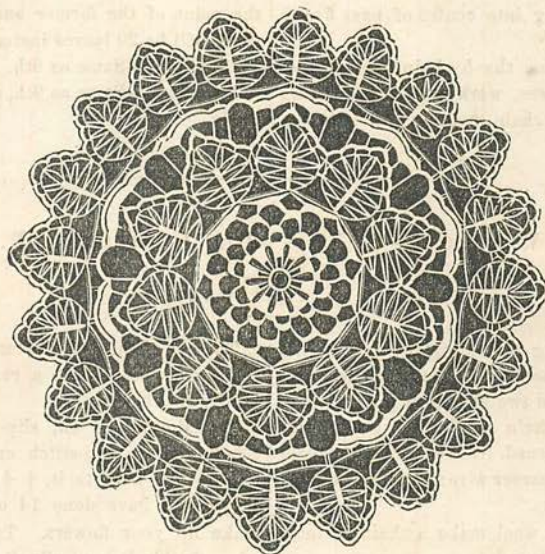
CHILD'S HANDKERCHIEF CORNER.



B.WILKEY & CO.

D'OYLEY FOR A ROUND CRUET STAND, OR FOR A D'OYLEY.

BY MRS. JANE WEAVER.



If intended for a Cruet Stand, use No. 12, or if for a D'Oyley, No. 16 cotton. No. 4 Penelope Hook.

1st Row.—Make 13 chain, unite, *, 9 chain, dc under this circle, repeat from * 9 times more, in all 10 loops of 9 chains, regulate them, and fasten off; every round must be commenced afresh.

2nd Row.—5 long under the 9 chain, 1 chain, repeat 9 times more.

3rd Row.—3 dc under the 1 chain, 7 chain, repeat.

4th Row.—5 dc under the 7 chain, 7 chain, repeat.

5th Row.—6 dc under the 7 chain, 7 chain, repeat.

6th Row.—The same, only making 7 dc.

7th Row.—1st Row of Leaves.—Begin in centre loop of 7 chain. $\frac{1}{2}$ 8 chain; make 7 dc down this chain of 8, (this is for centre of leaf.) 1 chain to cross, dc into opposite side of chain, 9 chain dc into next loop, 9 chain dc into next loop but one, 9 chain dc into next loop but one, 9 chain dc into next loop, 9 chain dc into same loop; there will now be 5 chains of 9; 11 chain dc into loop at top of leaf, 9 chain dc into next

loop down the other side, 9 chain dc into same, * 9 chain dc into next loop but one, repeat from * again, 9 chain dc into last loop, 5 chain, turn round on the finger, dc into centre loop of 1st 9 chain, † 2 chain dc into next, repeat from † twice more, 3 chain dc into next, 4 chain dc into 11 chain, 4 chain dc into 9 chain, 3 chain dc into 9, 2 chain dc into 9 for 3 times, 5 chain dc into the bottom of the leaf and through the 1st dc stitch; 5 chain dc into centre loop of the 7 chain. (In the outside circle of leaves do this twice, then 5 chain dc on dc,) 5 chain dc into centre loop of 7 chain, repeat from $\frac{1}{2}$.

8th Row.—Dc under 1st 2 chain in leaf, * 5 chain dc under next, 5 chain dc under 3 chain, 5 chain dc under 4 chain, 7 chain dc under 4 chain, 5 chain dc under 3 chain, 5 chain dc under 2 chain for 3 times, 3 chain dc under 1st 2 chain of next leaf, 5 chain dc under next 2 chain, repeat from *. (When this row is finished pull out the leaves well at the points.)

9th Row.—(Great care must be taken to work this row tight; the edge must not be in the least full.) 7 dc under the 7 chain at top of the leaf, dc on dc, 5 dc under each of the 5 chain for 3 times, making a dc on dc between each 5 dc,

then dc into the 2nd dc stitch of next leaf, and work the same up the leaf; (by doing this one 5 chain in each leaf is missed.)

10th Row.—Dc into centre loop of the 7 dc stitches at point of leaf, 5 chain, 1 long into centre loop of 5 dc stitches, 5 chain, 1 double long into centre of next five, 5 chain, 1 double long into centre loop of the dc stitch in the other leaf, 5 chain, 1 long into centre of next five, 5 chain, repeat.

11th Row.—Under the 5 chain, that is, between the two leaves, work 5 dc, then 7 long under the other 5 chain, making a dc stitch on

every dc and long stitch in previous row, repeat. This row must be worked tightly, and kept quite flat.

12th Row.—* dc into the dc stitch on the top of the leaf, and work as at 7th row, only at the end there will be an additional chain of 5, repeat from *.

The next leaf will come immediately above the point of the former one, on the dc stitch; there will be 20 leaves instead of 10.

13th Row.—Same as 8th.

14th Row.—Same as 9th, only omitting the dc on dc.

WATCH-HOOK IN CROCHET.

BY MRS. JANE WEAVER.

For the engraving of this pretty affair see the front of the number. The materials are two shades of green, and two shades of pink or crimson wool; also a skein of claret crystal wool; one skein of gold thread, No. 10; a reel of canneltile, and piece of coarser wire: also two mother-o'-pearl watch-hooks.

With the crystal wool make a chain of four, and form it into a round.

1st Round.—2 sc stitches in every stitch.

2nd Round.—2 stitches in every stitch, inserting the hook under both sides of the chain in every stitch, in this and all the following rounds.

3rd Round.—2 sc stitches in every one of the eight in the preceding round.

4th Round.—Increase eight stitches in the round, at equal distances, which will be done by working two in every other stitch.

5th to the 11th Round.—Sc all round, increasing eight stitches, at equal distances, in every stitch. Fasten off.

FLOWERS, of which fourteen will be required for the pair of watch-pockets, six being of one shade, and eight of the other. Every flower has five petals, which are worked thus:—Take the pink or crimson wool, make 5 ch. Take a finger-length of canneltile, and work round the chain, miss 1—1 sc, 1 sdc in one stitch, 2 dc in the next, 2 stc in the next, 2 sdc in the next, 1 dc in the same, 1 sdc and 1 sc in the same. Bend the wire, and make 1 sdc in the same stitch, then 1 dc, and 2 stc in the same, 2 stc in the next, 2 dc in the next, 1 sdc and 1 sc in the last, in which work also a slip-stitch, and fasten off. This forms one petal, and five will be required for each flower.

The eye of the flower is made with gold thread. 1st, 5 ch, close it into a round by a slip-stitch on the 1st chain.

2nd Round.—3 ch, slip-stitch on the slip-stitch, † 3 ch, slip-stitch on the last stitch and on the one next to it, † 4 times. Fasten off. When you have done 14 of these, proceed to make up your flowers. Take a piece of fine wire, double it, and slip it through the centre of the little golden star; arrange the petals round, and fix them in their places, by covering the wire and all the ends with green wool, worked closely round it. Then take some very fine yellow silk, and sew each point of the star down to one of the five petals.

THE LEAVES.—With the green wool, 18 ch, take a piece of green canneltile, three times as long as the 18 chain, hold it in, and work on the chain—1 sc, 1 sdc, 1 dc, 2 dc in the next, 1 dc in the next, 1 sdc in the next, 1 dc in the next, 1 stc in the next, 2 stc in the next, 1 stc in the next, 1 dc in the next, 1 sdc in the next, 2 dc, 2 sdc, 1 sc, 1 ch. Bend the wire, and do 1 sc stitch in the stitch in which you worked the last sc; 2 sdc, dc, 1 sdc, 1 dc, 1 stc, 2 stc in one, 1 stc in the next, 1 dc, 1 sdc, 1 dc, 2 ddc in one, 2 dc, 1 sc, 1 slip-stitch in the last stitch. Fasten off.

Do 40 leaves, half the number being of each shade.

Cut two rounds of cardboard, the size of the rounds already made in crystal wool. Cover them with silk on one side, drawing up the other, and covering it with the woolen round. Sew them together at the edges. Take a piece of stout wire, large enough to go more than

twice round the circle. Hold the ends together, having bent it into the form seen in the engraving, and cover the ends with green wool rolled round it; place the leaves and flowers on the wire, as seen in the engraving, covering in the ends, and joining them to the thick wire, by winding on the green wool. When the whole of the wire, including the loop by which it is to be suspended, is covered, sew the round to it, and add the mother-o'-pearl hooks.

PATTERNS IN EMBROIDERY.



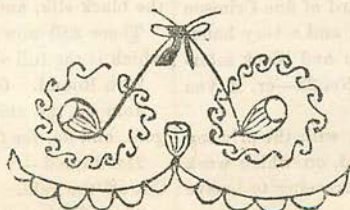
EMBROIDERY ON FLANNEL.



INSERTION.



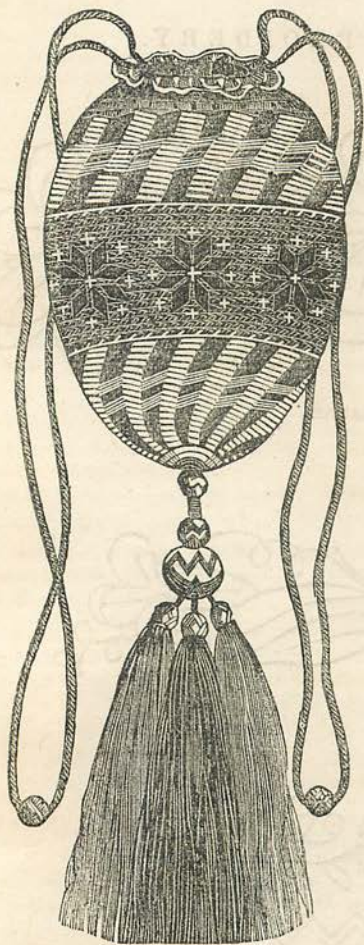
EDGING.



CORNER FOR HANDKERCHIEF.

SHORT PURSE IN CROCHET

BY MRS. JANE WEAVER.



MATERIALS.—2 skeins of fine Crimson Netting Silk; 2 skeins of Black ditto; 4 skeins of Gold Thread of the same size; a yard of fine Crimson Cord; 2 small Bullion Slides, and a very handsome Tassel of Gold, Crimson and Black intermingled. Use Crochet-hook No. 23—or, if you work loosely, No. 24.

Make a chain of 6 stitches, with the crimson silk, and close it into a round, on which work another round of crimson, increasing to twelve stitches.

2nd Round.—Gold sc, increasing to 24 stitches.

3rd Round.—Gold, increasing to 36 stitches.

4th Round.—Black, † 2 sc on 2, 2 ch, miss 1, † 12 times.

5th Round.—Black, † 1 sc on the second of the two in last round, 2 sc on the first of the two chain, 2 ch, † 12 times.

6th Round.—Black, † sc on the 2nd and 3rd of the three sc of last round, and on the first chain, 3 ch, † 12 times.

7th Round.—Black, † 1 sc on 2nd sc, 1 on the 3rd, 2 sc on the first chain stitch, 3 ch, † 12 times.

8th Round.—Black, † sc on the three last or 4 sc, and on the first chain, 4 ch, † 12 times.

Join on the gold thread, and cut off the black. As only very short ends can be left, the knots must be very carefully made, and the following will be found the best. Make a small slip-knot close to the end of the new color, and pass the end of the old one through the loop, then tighten the slip-knot, as much as possible, by drawing both threads of the new color at once. This forms the most secure knot possible, for every kind of work, as the ends may be cut off quite close.

9th Round.—† miss 1 sc, sc on each of the three others, and on the first chain, 4 ch, † 12 times.

10th Round.—† miss 1 sc, sc on the next 3, and on 1 ch, 5 ch, † 12 times.

11th Round.—Crimson, † miss 1, sc, sc on each of the next two, 2 sc on next, 1 sc on ch, 5 ch, † 12 times.

12th Round.—Crimson, † miss 1, sc, sc on each of the other four, and on the first ch, 5 ch, † 12 times.

13th Round.—Gold. Like 12th.

14th Round.—Like 13th.

15th to 19th Round.—Like the 12th, but with the black silk, and worked rather looser.

There will now be 120 stitches in the round, which is the full size of the purse.

20th Round. Gold. Like 12th.

Join on the crimson, without cutting off the gold, and do. for the

21st Round.—† 1 crimson, 1 gold, † 60 times. Cut off the gold.

22nd, 23rd, and 24th Rounds.—Sc with crimson only.

25th Round.—Join on the gold, which must be worked with the crimson, † 9 crimson, 1 gold, 10 crimson, † 6 times.

26th Round.—Join on the black also, † 3 crimson, 1 gold, 2 crimson, 1 black, 1 crimson, 3 gold, 1 crimson, 1 black, 2 crimson, 1 gold, 4 crimson, † 6 times.

27th Round.—† 2 crimson, 3 gold, 1 crimson, 2 black, 1 crimson, 1 gold, 1 crimson, 2 black, 1 crimson, 3 gold, 3 crimson, † 6 times.

28th Round.—† 3 crimson, 1 gold, 2 crimson, 3 black, 1 crimson, 3 black, 2 crimson, 1 gold, 4 crimson, † 6 times. Cut off the gold.

29th Round.—† 6 crimson, 3 black, 1 crimson, 3 black, 7 crimson, † 6 times.

30th Round.—† 2 crimson, 4 black, 1 crimson, 2 black, 1 crimson, 2 black, 1 crimson, 4 black, 3 crimson, † 6 times.

31st Round.—† 3 crimson, 4 black, 1 crimson, 1 black, 1 crimson, 1 black, 1 crimson, 4 black, 4 crimson, † 6 times.

32nd Round.—Join on the gold, † 2 crimson, 1 gold, 1 crimson, 4 black, 1 crimson, 1 gold, 1 crimson, 4 black, 1 crimson, 1 gold, 3 crimson, † 6 times.

33rd Round.—† 1 crimson, 3 gold, 4 crimson, 3 gold, 4 crimson, 3 gold, 2 crimson, † 6 times.

34th like 32nd Round.—After which cut off the gold.

35th like 31st; 36th like 30th; 37th like 29th. Join on the gold. 38th like 28th; 39th like 27th; 40th like 26th; 41st, like 25th.

42nd, 43rd, and 44th, all crimson.

45th Round.—Join on the gold, and do one

gold stitch and one crimson alternately all round.

46th Round.—Gold. Fasten off the crimson.

47th Round.—Black. † 5 sc, 5 ch, miss 5, † all round.

48th and three following Rounds, with black; † 5 sc, beginning always on the second sc of the previous round, 5 ch, † repeat.

52nd and 53rd Rounds.—Same with gold.

54th and 55th Rounds.—Same with crimson.

56th and 57th Rounds.—Same with gold.

58th to 62nd Round (inclusively).—The same with black.

63rd to 68th Round.—All black, † 1 dc, 1 ch, miss 1, † all round. Fasten off.

This is the top of the purse. The lace edging which falls back, below the strings, is then worked on the 66th round, thus—

With the crimson silk, † 5 dc in one chain, 1 ch, miss 4, † repeat.

2nd Round.—Gold. Sc on every dc, and under every chain.

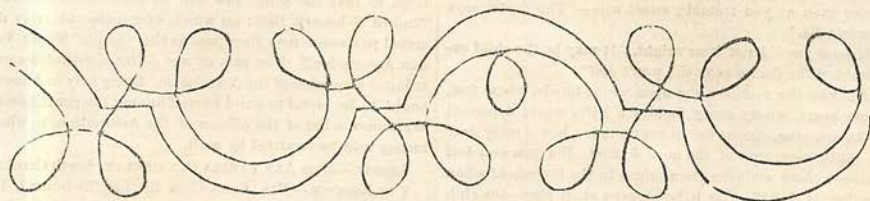
3rd Round.—Crimson, † 5 dc, over the third of the 5 dc, 1 ch, † repeat.

4th Round.—Gold. Sc on every dc, and under every chain. Fasten off neatly.

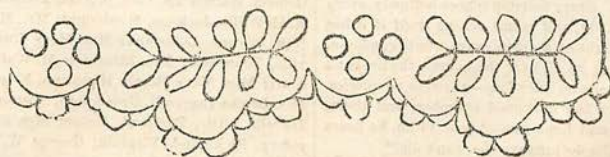
Two rounds of open crochet being thus left, above the lace, the crimson cord is to be run in there, for the strings; the ends of the cord to be finally sewed together, and the joins concealed by the small bullion slides.

The purse is to be finished by sewing on a very handsome French tassel at the bottom of the purse.

BRAIDING AND EMBROIDERIES.



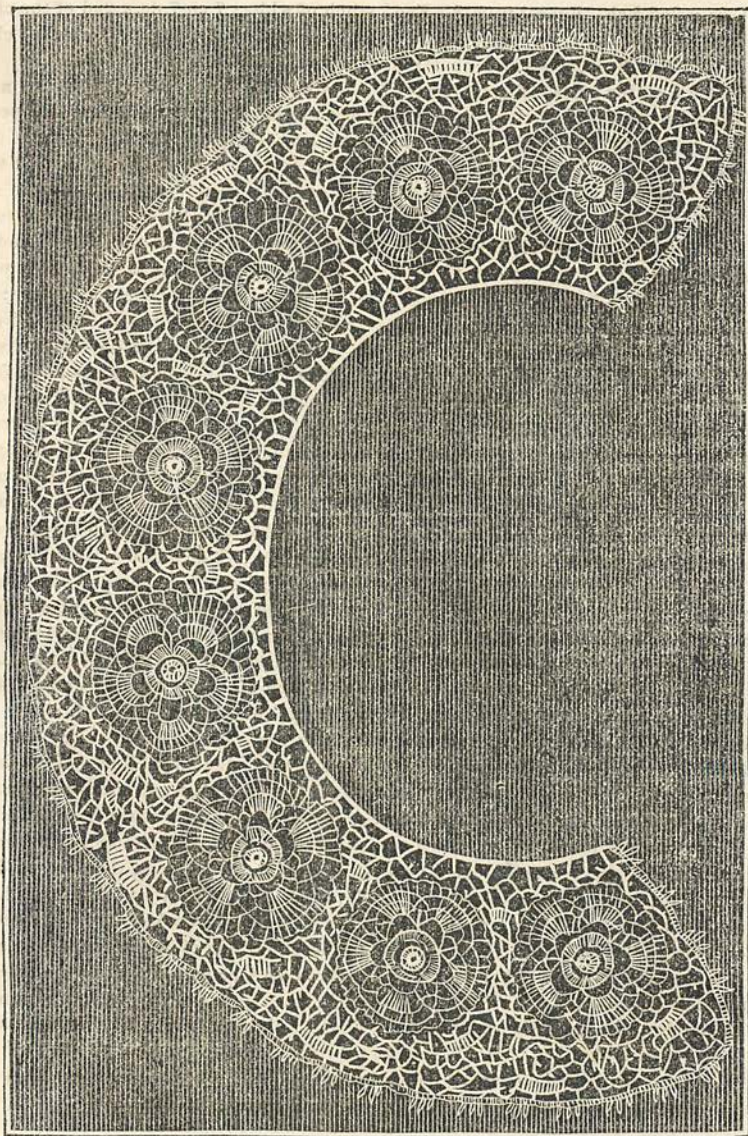
BRAIDING.



EDGING.

UNIQUE COLLAR, IN SCARLET AND WHITE.

BY MRS. JANE WEAVER.



MATERIALS.—One reel cotton, and one reel of Ingrain scarlet, No. 20.

For the centre of Scarlet Medallion White cotton, 3 ch, (or chain,) unite; under this circle work 15 dc; loop on the red cotton, 1 ch; leave an end of white, pull the latter tight; work with red.

2nd.—5 ch dc into every 3rd loop of the 15 (5 chs of 5.)

3rd.—5 ch * 7 L u 5 ch 3 ch. Repeat from *.

4th.—5 ch 1 L u the 5 ch before the L stitches; * 7 ch 1 L u 3 ch; 5 ch 1 L u same; 5 ch 1 L u 283

same. Repeat from *. Tie the red and white ends together in a tight knot at the back.

5th.—* 5 ch 9 L u 7 ch; 5 ch dc u 5 ch; 5 ch dc u next 5 ch. Repeat from *. End with 5 ch dc u 5 for twice.

6th.—* 5 ch 1 L 1 ch on every L stitch for 9 times; 5 ch dc u 2nd 5 ch. Repeat from *. End with 5 ch dc u 2nd 5 ch.

7th.—* 5 ch; 1 L 2 ch, u every 1 ch for 8 times; 5 ch dc u 5 ch for twice. Repeat from *. End with 5 ch dc u same 5 ch as the last.

8th.—Loop on the white, make 1 tight ch, leave an end of red, pull the latter tight. 5 ch 1 L u 2nd 2 ch; 3 ch 1 L u same; 5 ch dc u 3rd 2 ch; ** dc u the last of the 2 chs; 7 ch dc u 2nd 5 ch; 5 ch T 5 dc u 7 ch; 5 ch T 4 dc on dc; 7 ch dc u 5 ch of red; ** dc u same; ** dc u 3rd 2 ch; 3 ch 1 L u 2nd 2 ch; 3 ch 1 L u same; 5 ch T 1 L u 2nd 3 ch; 5 ch 1 L u centre of bar; 5 ch dc u same; 5 ch 1 L u next bar (always u centre); 5 ch dc u next chs; 5 ch 7 dc u 5 ch at end of dc; 3 ch 1 L u next bar; 7 ch 1 L u next chs; 5 ch T 1 L u 7 ch; 5 ch 1 L u same; 5 ch 5 dc on dc (taking the back loops); ** dc u chs; 3 ch 1 L u next chs; 7 ch T dc u bar; 5 ch 1 L on centre of dc; 5 ch dc u chs; 5 ch T 5 dc u each of the chs for 3 times; 5 ch dc u chs already worked into where the L stitch is; ** dc u next chs; 5 ch 1 L u next; 5 ch T dc u bar; 7 ch 1 L u chs; 7 ch T dc on dc stitch in centre of bar; 5 ch T dc u 7 ch; ** dc u the L stitch; 15 dc on dc; 7 ch dc u 2nd 5 ch; 5 ch dc u next chs; ** dc u the L stitch; ** dc u chs between the L stitches. Tie the white and red end together in a secure knot; 5 ch 1 L u 1st chs of red; 5 ch dc u same; 3 ch 1 L u chs previous to L stitches; 5 ch dc u next 2 ch; 7 ch T dc u 5 ch; 5 ch dc u 3 ch; 5 ch T 5 dc in each of the chs; 5 ch T 10 dc on dc; 5 ch 1 L u chs between the L stitches; 5 ch dc u next chs; ** dc u same; ** dc u next bar; 5 ch 1 L u next; 5 ch T 5 dc u 5 ch; ** dc u bar; 5 ch dc u next; 5 ch dc u next chs; 7 ch 7 dc on dc; 5 ch T 5 dc on dc; 3 ch 1 L u 7 ch; 3 ch 1 L u 5 ch; 5 ch dc u next chs; 7 ch T dc u 2nd of the chs; 5 ch T dc u chs; ** T dc u the chs close by the dc; 7 ch dc on the centre of the dc; 7 ch T dc u chs; 3 ch 1 L u bar; ** T dc u chs; 7 ch dc u 1st 5 ch; 7 ch dc u next; ** dc u chs of white already worked into; 3 ch 1 L u

2nd 2 ch; ** dc u next 3rd 2 ch; 5 ch dc u 5 ch; 5 ch 1 L u next; 7 ch dc u 1st 2 ch; ** dc u 3rd 2 ch; 5 ch 1 L u 2nd 2 ch; 5 ch 1 L u 1st 5 ch; 7 ch dc u next 5 chs for twice; ** dc u 3rd 2 ch; 7 ch dc u next 3rd 2 ch; 7 ch dc u 5 ch; 5 ch 1 L u next; 3 ch dc u next; 5 ch dc u L stitch of white; 7 ch 7 dc u 2nd of the chs; 7 ch dc u next L stitch that goes across; 7 ch 7 dc u chs previous to bar.

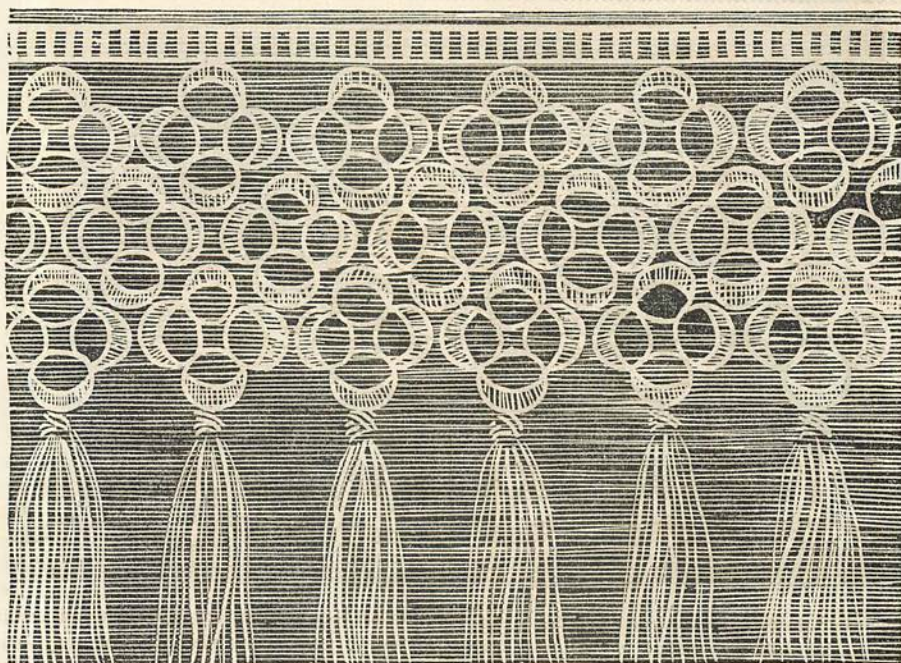
Fasten off; leave an end. Make a second piece the same; do not fasten off, but proceed to join thus:—T, place the first piece at the back of that just completed, but not so that the sides shall match; therefore it will be the opposite side to that which has the end of cotton; dc u centre of bar of b (or back piece); 5 ch dc u next chs at b; 2 ch dc u chs in f (or front piece); 4 ch dc u next chs at b; 4 ch dc u same; 2 ch dc u chs in f; 5 ch dc u bar at b; 2 ch 5 dc on dc in f; 3 ch dc u bar at b; 3 ch dc u chs in f; 5 ch dc u chs at b; 1 ch dc u chs in f; 5 ch dc u chs at b; 6 ch dc u chs at f; 5 ch, open the pieces; T 9 dc u 6 ch; 5 ch dc u centre of bar of left hand pattern; 6 ch T 7 dc on dc; 2 ch dc u 1st chs of left hand pattern; 5 ch dc u next; 5 ch T 1 L on centre of dc; 3 ch dc u next chs; 5 ch 1 L u bar already worked into; 5 ch 1 L u next chs; 9 ch T dc u 2nd of these chs; 5 ch dc u next 2nd; 7 ch dc u centre of bar. Fasten off.

Make and join seven or eight of these divisions. For the neck, make 1 L u bar at corner; 5 ch 1 L u same for twice; * 4 ch 1 L u chs 3 times; 4 ch 1 L u chs already worked into; 4 ch dc u next chs 3 times; 4 ch 1 L u bar. Repeat from *; make both corners alike; do not fasten off, but make the Edge thus:—7 ch dc u chs 3 times; 7 ch dc u bar and u chs twice, and u bar at corner; 7 ch dc u same bar; * 7 ch dc u L stitch; 7 ch dc u chs already worked into; 7 ch dc u bar, and u chs three times; 7 ch dc on 4th dc; 7 ch 1 L on next 4th; 7 ch dc u bar; 7 ch dc u bar already worked into. Repeat from * to the other side of the neck; where along the neck, make 4 dc u each 4 ch to the other side of neck; then join on the scarlet cotton for the Edge; 2 dc u 1st ch; * 7 ch 2 dc u same. Repeat from * twice more. (3 chs of 7 and 8 dc stitches;) 9 dc u next 7. Repeat these two patches all round, and fasten off.

CROCHET FRINGE.

BY MRS. JANE WEAVER.

THERE are so many purposes for which a most useful articles in our Work-Table Department. It is quite astonishing to see how much pretty fringe is applicable, that it is one of the



can be accomplished in the way of ornament, with a very small outlay of expense and the exercise of taste and industry. Curtains, toilet-table covers, counterpanes, may all, at a very trifling expense, be converted into ornamental articles of daily use, in this way. The Crochet Fringe we have given has a very pretty effect round any of the articles enumerated; and when these are all trimmed to match, they look extremely well. Each star is worked separately, a chain of twelve loops joined to form a ring.

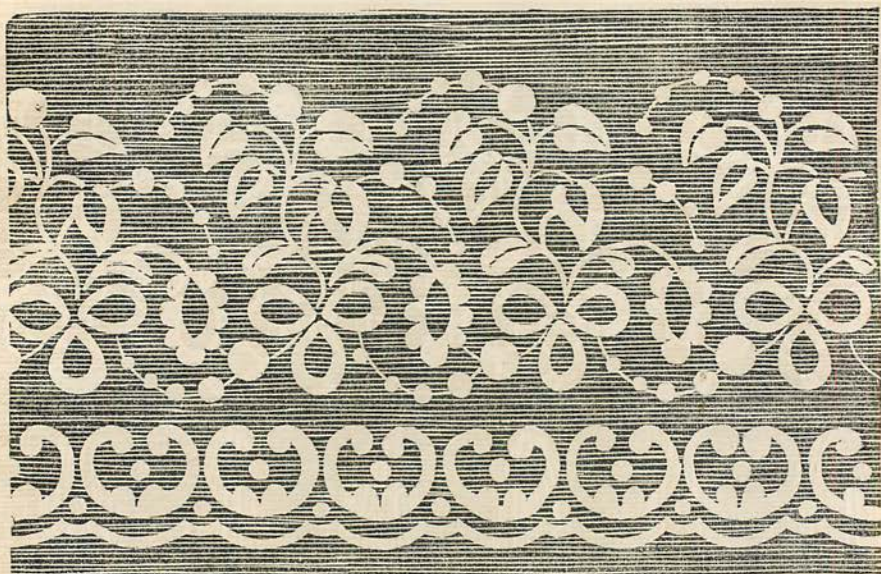
This is worked over with single crochet. The net row is chain nine, loop in third stitch, chain nine again and repeat, making four chains of nine stitches on the ring. On these work over two stitches of single, seven of double, and two of single again, in each of the four loops. These stars are sewn together as many rows as may be preferred, to form either a deep or narrow fringe. Six or eight thicknesses of cotton are then tied into the outer row, in every star. The proper cotton is No. 10 Six-cord Crochet Cotton.

APPLIQUE LACE.

BY MRS. JANE WEAVER.

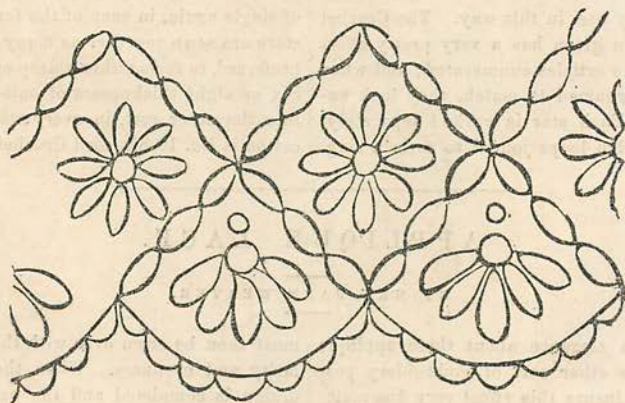
THERE is an elegance about these applique laces which no other sort of embroidery possesses; but to insure this effect very fine materials and extremely neat work are indispensable. Good Brussels net, which will not shrink when washed, and fine, clear Swiss muslin, form the groundwork materials. These must be tacked together before commencing the pattern. The pattern must then be carefully arranged and closely tacked as much in the intermediate parts as at the edges, so that there should be no dragging of either the muslin or the net. It must then be neatly traced in cotton. Every line

must then be sewn over with the greatest regularity and evenness. When the whole of the design is completed and the paper pattern removed, the superfluous muslin must be cut out, leaving only the pattern in the muslin on the net ground. The designs for applique must be arranged expressly for this sort of work, as they are quite different from those intended for the general style of embroidery. The one we have this month given is extremely elegant, when worked, and for any purpose of dress where a superior degree of ornament is required, this will be found especially suitable. For a berthe,

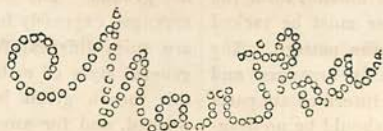


and short sleeves for full dress, or for a cap or a veil, this work would show to great advantage. It is equally important that the best cotton should also be selected for working, as it is quite as requisite as that good net and muslin should be used. Two sizes are necessary—one for tracing the pattern, the other for sewing over. The first may be No. 20, the latter No. 40.

VARIETIES IN EMBROIDERY.



BOTTOM OF SKIRT.



NAME FOR MARKING.

THE GERMAN WATCH-HANGER

BY MRS. JANE WEAVER

Dark Orange.

Light ditto.

Dark Yellow.

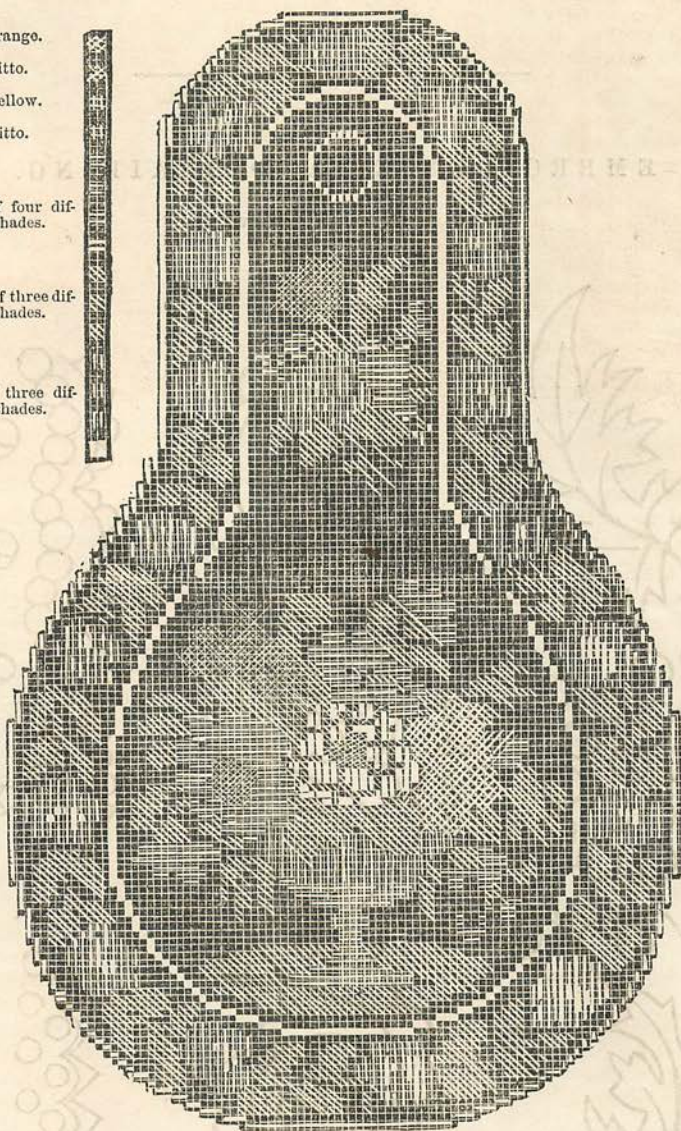
Light ditto.

Blue of four different shades.

Green of three different shades.

Red of three different shades.

White.



We have this month selected for illustration an article which is as useful in every house as it is ornamental. The colors contrast effectively with each other, and, being of a soft character, their introduction will not disturb the harmony of tone, whether grave or gay, already prevailing in the apartment for which it is intended.

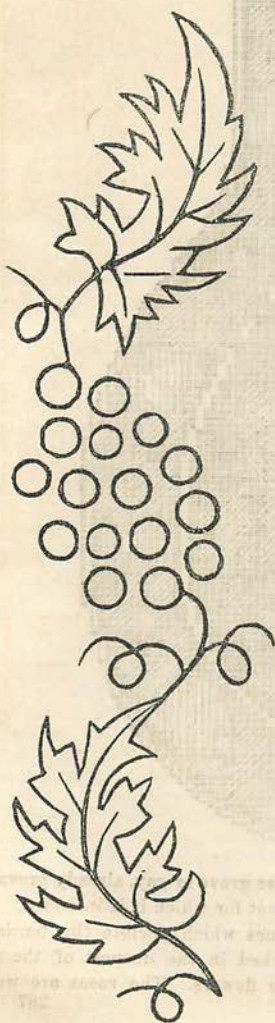
The two lines which enclose the border of roses are worked in the deepest of the three shades of the flowers. The roses are worked

in floss silk, the light being in white floss silk. The ground is a very soft, pale blue in Berlin wool. The flowers in the centre group are also in floss silk, but not any of the leaves. Our scale of colors will best explain the flowers. Attention should also be paid to the size of the canvas.

In making up, a cardboard shape must be cut to the exact size, over which the work must be stretched and lined with silk. The stitches are to be concealed by a row of opaque blue beads the same color as the ground, one bead being taken in the needle at every stitch, and using blue reel cotton.

EMBROIDERIES AND BRAIDING.

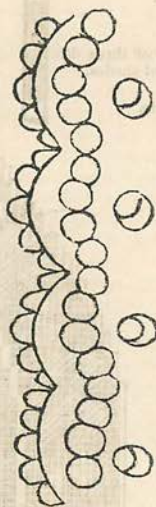
BY MRS. JANE WEAVER.



THE GRAPE PATTERN.



THE SCROLL PATTERN.



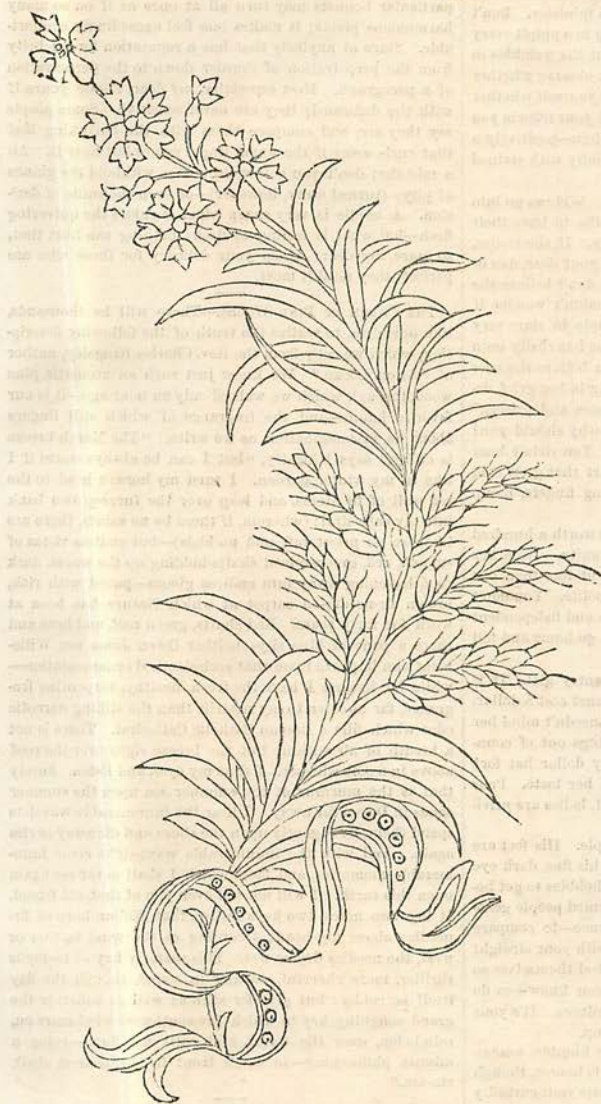
EDGING.



EDGING.

VARIETIES IN EMBROIDERY.

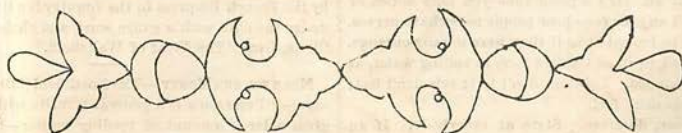
BY MRS. JANE WEAVER.



HANDKERCHIEF BORDER.



INSERTING.



EMBROIDERY ABOVE THE HEM OF FLANNEL SKIRT.

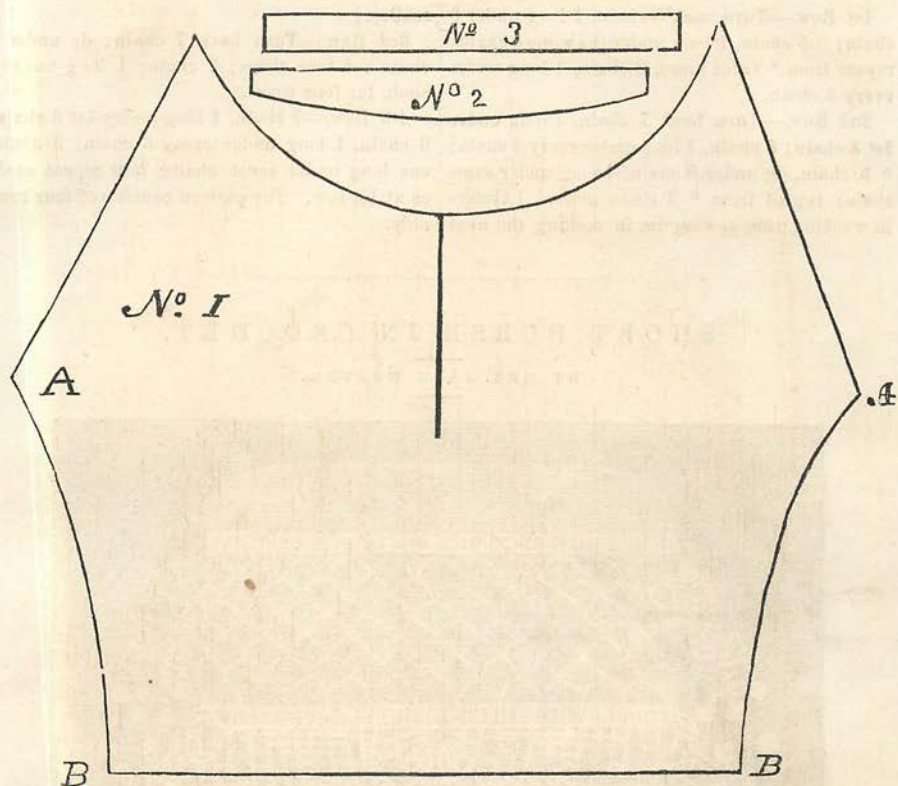
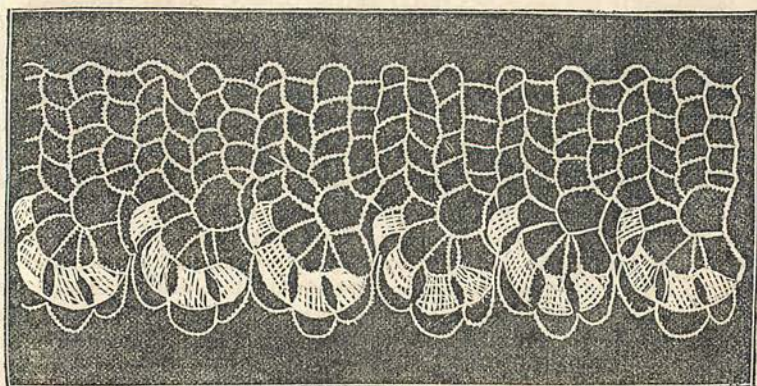


DIAGRAM OF CHILD'S DRAWERS.

CROCHET EDGE, WORKED THE SHORT WAY.

BY MRS. JANE WEAVER.



No. 20 cotton. No. 4 Penelope Hooks. { 1 long into 4th loop for four times; 5 chain; 1
 Make a chain of 20 stitches; 1 long, 3 chain; } long into last loop.

(This row is to be omitted after this time.)

1st Row.—Turn back 8 chain, 1 long under 5 chain; * 5 chain, 1 long under the same 5 chain; repeat from * twice more, 3 chain, 1 long under every 3 chain.

2nd Row.—Turn back 7 chain, 1 long under 1st 3 chain; 3 chain, 1 long under every 3 chain; * 3 chain, dc under 5 chain, 4 long under same chain; repeat from * 3 times more. (Always in working this row again, in making the next

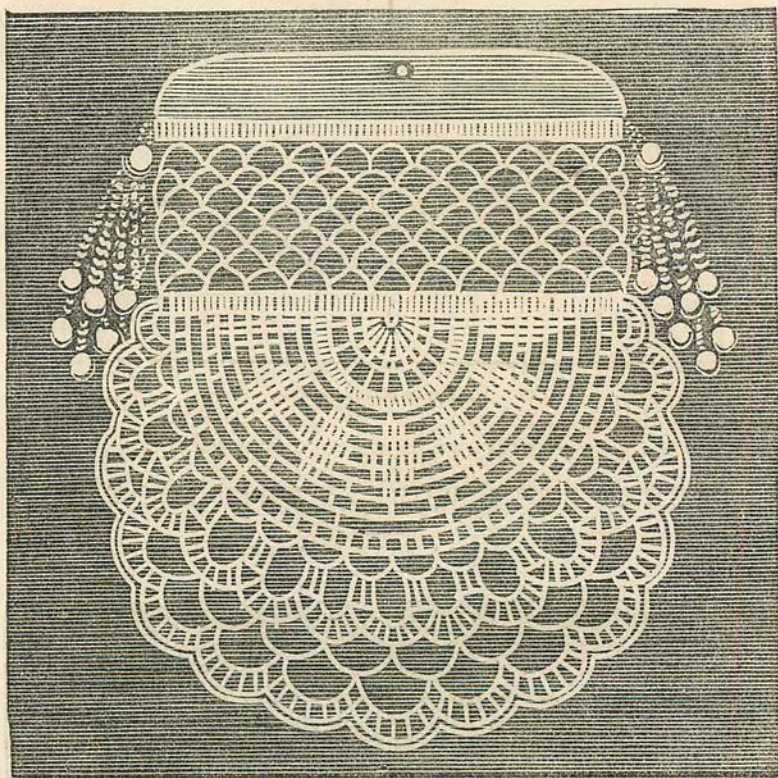
scallop, after the last *, dc into dc of previous scallop.)

3rd Row.—Turn back 7 chain; dc under 3 chain for four times; 3 chain; 1 long under 3 chain for four times.

4th Row.—7 chain, 1 long under 1st 3 chain; 3 chain, 1 long under every 3 chain; 5 chain, one long under seven chain; now repeat again as at 1st row. The pattern consists of four rows only.

SHORT PURSE IN CROCHET.

BY MRS. JANE WEAVER.

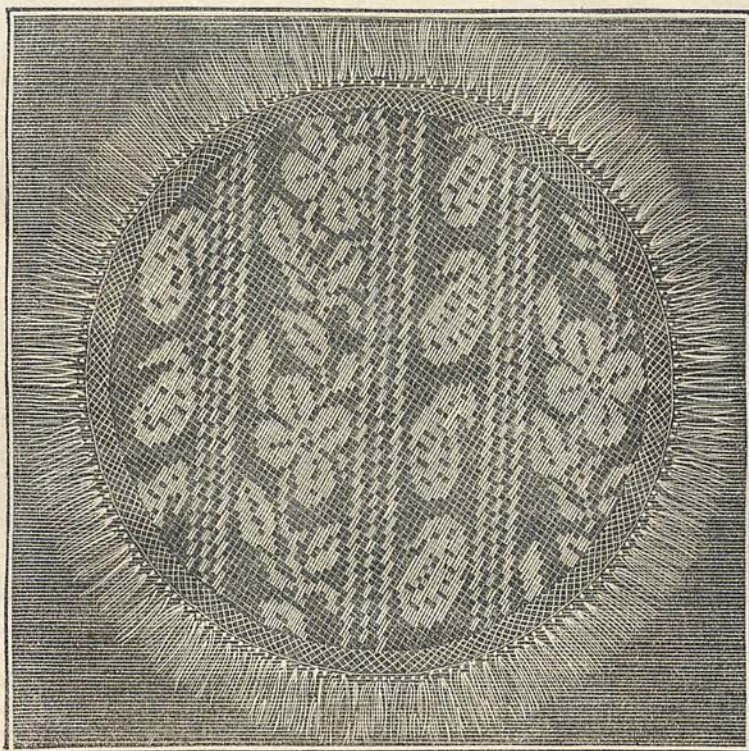


TASTE and elegance in purses have lately been superseded by durability. Leather has been substituted for silk netting and beads, but has been found too heavy for general use—not but what the power of daily becoming lighter lies in the nature of all purses. We might almost assert it as a fact that the empty purse is the heaviest that can be carried. Notwithstanding this peculiar principle in the article, the silk purse is decidedly prettier than the leather one, and being an especially feminine manufacture, and one which, when completed, is so essentially necessary to the happiness of most ladies, and the use of which is so well understood by them, that it certainly belongs to this corner of our Work-Table Department. The design we have given is in very simple crochet in one color, but the effect is very pretty, and it forms a very strong purse. Colors are always a matter of taste; crimson, dark green, bright blue, or brown, are

most generally chosen. It should be commenced by making a chain the required length for the round of the top, on which must be worked the two half stars, according to the pattern, the top part being finished afterward. The last row must be worked on the two halves, to close them together all round. When the top is made a sufficient depth, it is fastened on to a pretty steel or gilt clasp, with two tassels to correspond, and forms a very useful and pretty article, either for a present or for personal use.

ROUND NETTED ANTI-MACASSAR.

BY MRS. JANE WEAVER.



MATERIALS.—Crochet cotton, No. 4, for the netting, and knitting cotton, of the same size, for darning. A round, wooden mesh, No. 6, will be used.

To produce a piece of round netting, begin with twenty-five stitches, and increase by doing two in one at the end of every row for fifty rows. Do the same number of rows without either increasing or diminishing, and then the like number decreasing, by netting two together at the termination of every row. You will finish with the same number that you commenced with. This makes the nearest approach to a round that can be obtained in netting. To complete it four or five rounds of netting, and knot a

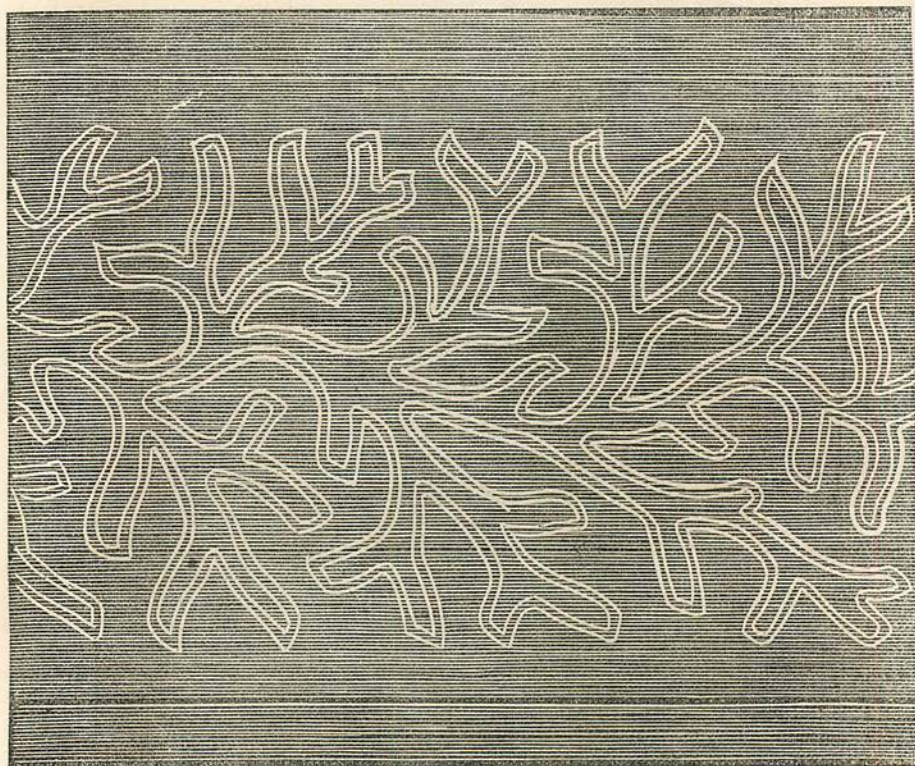
heavy fringe, four inches deep, in every stitch of the last round.

Nothing can be easier than this fringe-knotting. Take a card of the width the fringe is required, and wind the cotton round it any given number of times (twelve will make a thick fringe.) Slip it off the card, and with a coarse crochet hook draw the mass sufficiently far through a stitch to allow the other end to pass through it. Draw this tightly, and when all are done, cut the strands of cotton.

Wash, slightly stiffen, and dry the anti-macassar, before darning it. This must be done from the engraving. The thick cotton gives it a rich effect, with very little trouble.

CORAL PATTERN FOR EVENING DRESS.

BY MRS. JANE WEAVER.



DOUBLE SKIRTS are now much worn, and are elegant in a ball-room. Our design may be worked on the edge of each, over a broad hem. A single skirt may be preferred, which will require three rows of the coral pattern between three sets of tucks. This would form a very handsome skirt, as the tucks are again coming into fashion, and likely to be very prevalent. At the edge of flounces it would also look very handsome. If the contrast should be too violent to suit the taste of the worker, it would look extremely pretty worked in white cotton. We should recommend that it should be executed in chain-stitch, as the length of the stitches, if worked in satin-stitch, would be too great. The outline should be first done, and afterward all the interior parts should be filled in with a sufficient number of rows to render it solid in appearance. This work would be found very durable, and would have a very good effect for this purpose, as well as being quickly executed. The muslin ought to be fine and clear.

PEARL PINCUSHION.

BY MRS. JANE WEAVER.

We give, in the front of the number, a beautiful design for a Pearl Pincushion: to be worked in pearls and blue silk. The opening in its centre is for the reception of flowers; but when

the season of the year will not admit that these should be freely replenished, then the handsome cut-class scent-bottle is to supply their place. The ornamental design upon the cushion is divided into four parts. One of these quarters we have given separately, (also in the front of the number) from which the whole are to be worked. The beads are imitation pearls, and the braided part is in small silver coral. The four quarters are divided by a larger silver cord, which, being tightly drawn, serves to raise the

different compartments. Round the edge, a rich silk fringe is carried, which is the more elegant, when headed by a string of pearls. This same pattern, if worked in white satin, makes a beautiful BRIDAL PINCUSHION. A mat may be worked, as a separate article, the cushion to be placed upon its centre. The materials are precisely the same, namely, blue or white satin, worked with the pearl beads and the silver thread. This is stitched over a round of cardboard, and finished with white fringe.

SOFA CUSHION.

BY MRS. JANE WEAVER.



MATERIALS.—A large square of blue or black cloth, two pieces of gold-colored Albert braid, a piece of Groseille ditto, and a piece of suitable French soutache. Cord and four tassels.

This consists of a rich centre pattern, and a Greek border, in which handsome scrolls are worked. The Greek pattern should be worked in gold-colored Albert braid; or on a blue ground, a black braid may be used. Those who do not regard expense may make a very handsome cushion by the application of black velvet on the cloth, for the Greek pattern. Velvet ribbon may be laid on for this purpose; or the design may be cut out of a square of any gold German velvet. In that case, the edges must be finished with black Albert or Russian braid; and a line of black glass beads, No. 1, may be laid along the centre of the velvet. The scrolls within the border are to be braided with a handsome soutache, or with Albert braid. The soutache should be selected with reference to the other colors of the cushion—a remark which applies equally to the braid. Black velvet and braid, with blue in the centre, on a claret ground, would be very rich. On a green ground, two shades of violet braid, with black velvet, might be used.

HEAD-DRESSES YOU CAN MAKE.

BY OUR "FASHION EDITOR."

WE give here (Fig. 1) a very pretty ornament for the hair, which any lady can make at her own work-table with trifling trouble and expense. Two sizes of the pearl beads are necessary, some small and delicate, with a few of the larger dimensions. The first are to be strung on bead wire, introducing a large one in the centre of each bow, and simply twisting the ends of the

wire together, so as to make it secure. Five of those being thus prepared are to be put together, and, being well secured, are to be fastened on a bow of black velvet, which is in its turn to be attached to a good hair-pin. The centre is formed with a bead of the larger size. These ornaments for the hair are worn over the forehead a little toward the left, and three behind.

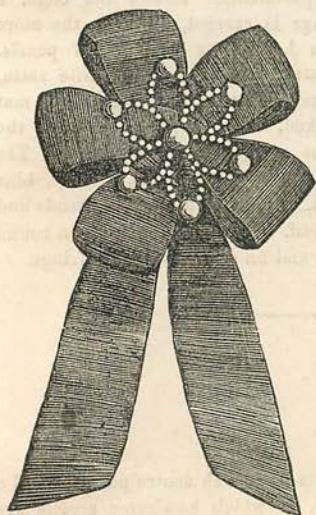


FIG. I.—ORNAMENT FOR HAIR.

They are very elegant, the pearl beads contrasting so extremely well with the velvet.

We also give (Fig. 2) a head-dress, which is easily made, but has a striking air of style when worn. The front is a plait of three in cerise-colored ribbon. Before commencing to plait the ribbon, each piece should be folded down the centre, and a narrow strip of stiff net laid within.

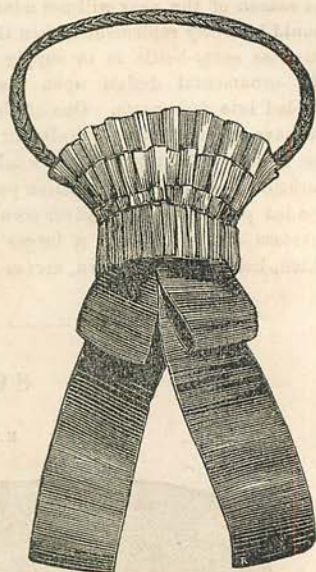
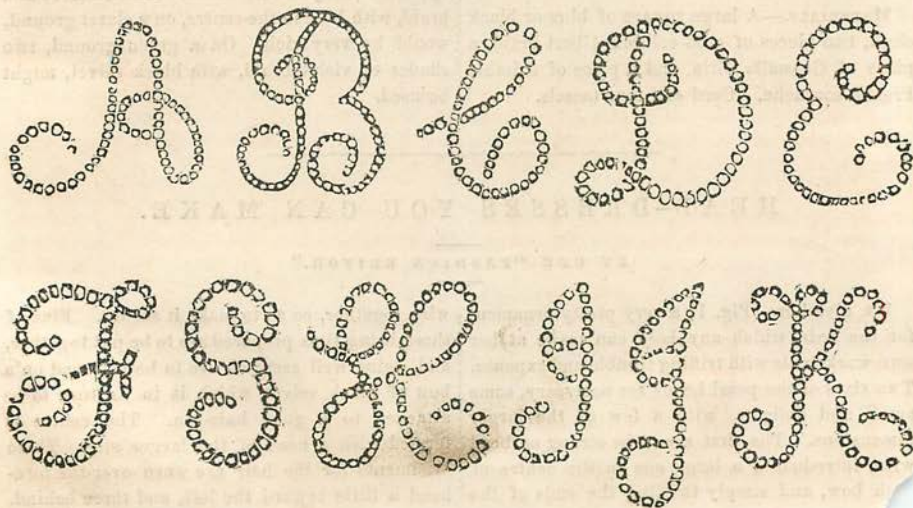


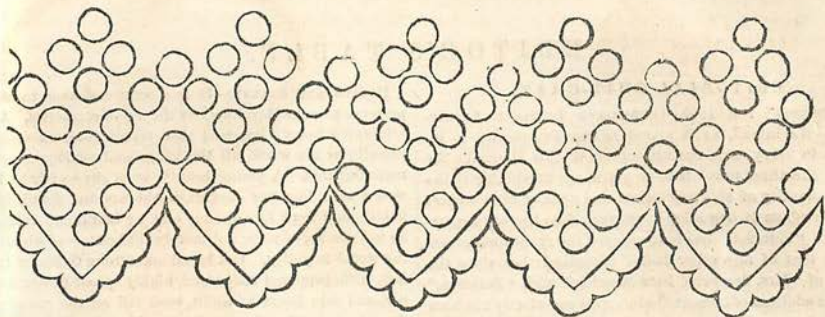
FIG. II.—HEAD-DRESS.

This gives the necessary firmness to the bandeau. The back is formed of three rows of ribbon, quilled at one edge, two of the quilled rows being turned upward and one down; under this last a large bow with long ends is fastened, hanging down from the centre of the hair behind. We strongly recommend this head-dress to the notice of our lady readers.

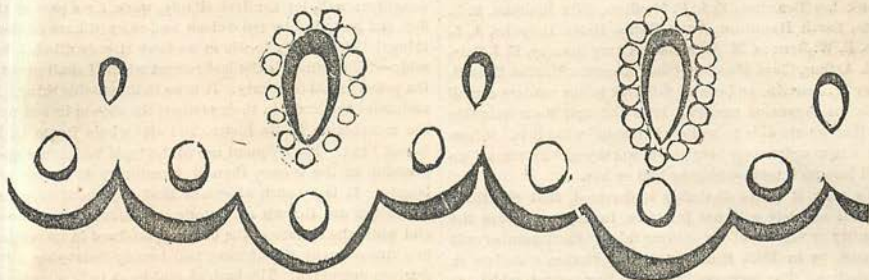
PART OF EMBROIDERED ALPHABET FOR MARKING.



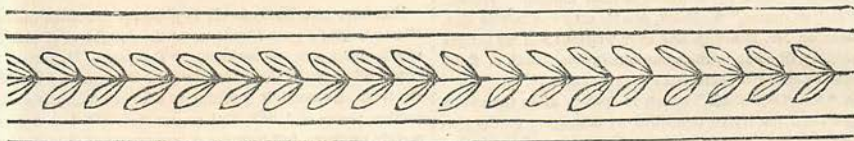
VARIETIES FOR THE MONTH.



TRIMMING FOR DRAWERS.



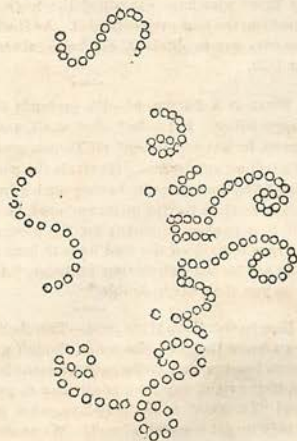
FOR BOTTOM OF SKIRT.



INSERTION.



HANDKERCHIEF CORNER.



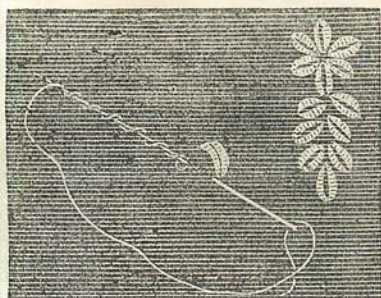
NAME FOR MARKING.

SLEEVE IN "POINT DE LA POSTE."

BY MRS. JANE WEAVER.



THIS is the name of a new and beautiful style of embroidery, which has been introduced on the continent of Europe, and which, though apparently requiring the greatest proficiency, is produced with ease and rapidity, as indeed its name implies. To render our description plain, we give, on the next page, an illustration showing the manner of passing the thread round the needle. Every double leaf requires the needle to be twice inserted. It is done by putting the needle through the muslin the length of the leaf, and twisting the thread round the point of it about twelve times; before drawing the needle through, place the thumb of the left hand on the



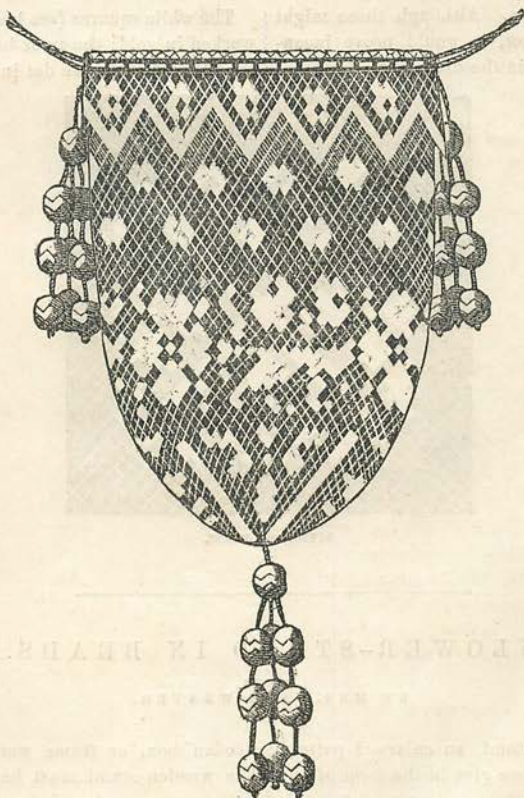
needle—this prevents the thread from being drawn up. Draw this twisted thread close up to the muslin, and pass the needle through the

length of the leaf. This forms the half of the double leaf. The needle is again brought out, the same as the first, close to the last stitch, and repeated.

A very few such experiments will render any lady able to acquire the greatest facility in executing this beautiful style of work. We have given a design for a sleeve to be worked on clear muslin. The stems and lines must, of course, be worked in the usual way. It is especially necessary to use a smooth and even cotton. The number must be selected according to the size of the pattern; for the one given, Nos. 20 and 24 will be sufficiently fine and perfectly well suited for its purpose.

THE CHRISTMAS PURSE.

BY MRS. JANE WEAVER.



We give, this month, as peculiarly appropriate } which is to be worked upon it; and which we
for the season, a netted purse, the pattern of } call "The Christmas Purse." It will be seen

that there are three engravings. The first is the purse as completed; the second the body of the purse; the third the bottom of the purse. With these to assist, even a beginner may easily work such a purse, at odd hours, in the time left between this and Christmas.

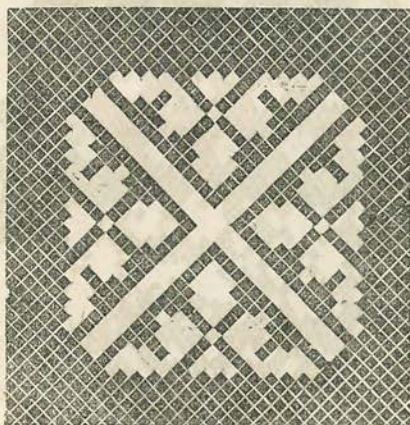
The entire purse is netted of fine silk twist. It is commenced with one stitch, and is continued round after round, with an increase of stitches at the four corners. The design in gold, the red and blue, to be worked with a needle. The trimming is made at the same time with the purse; it is detached, in order to show more distinctly the place where it should hang down.

The string must pass through two meshes of the net, and in order to give it a Chinese style, a little ball may be added at each opening. Some purses have three rows of trimming, ornamented with little balls, two being made separately from the purse. Although these might give it a pretty effect, it would prove inconvenient, by catching in the dress, &c.



BODY OF PURSE.

The white squares (see body of purse) are to be worked in gold; the cross-barred squares in red; the squares, with the dot in the centre, in blue.

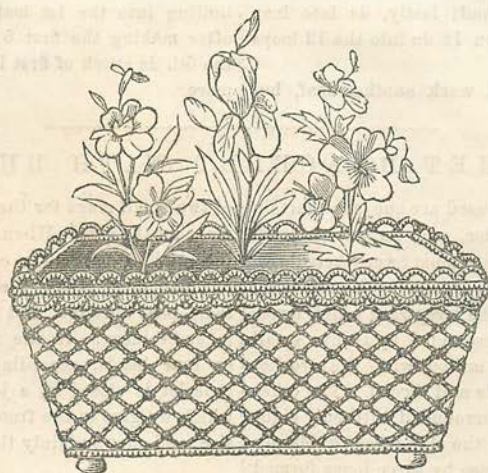


BOTTOM OF PURSE.

FLOWER-STAND IN BEADS.

BY MRS. JANE WEAVER.

This little flower-stand, an enlarged pattern of the side of which we give in the front of the number, may be placed upon a piece of furniture, and may be decorated with artificial, or natural flowers; in the latter case, a vase of tinplate, or zinc may be used. A small, white wooden box, or frame work is also required. The wooden stand must be covered with white satin, ornamented with bead lozenges. Double strands of fine wire must be fastened around the top of the flower-stand, and these must be twice as high as the stand. String six small, and one



large bead in the first bar, then six small and one large bead in the second, and finally six small beads in the third, which must pass through the large bead. These form the lozenges indicated in the pattern, given in front of the number. You see that each bar passes through a large bead with that which is transversely opposite. The work continues thus until completed; the

beads are stopped at the angles of the flower-stand, just as they began at the first. As a finish, the top of the flower-stand must be ornamented by stringing upon fine wire ten small and one large bead, which, in the next row are alternated, taking up the large beads to form a scalloped fringe.

COVER FOR BLIND-TASSEL.

BY MRS. JANE WEAVER.

THE engraving of this useful article will be found in the front of the number. The materials are Nos. 10 and 12 cotton, and No. 3 Penelope Hook.

1st Row.—Make 15 chain, unite, work 15 dc stitches round.

2nd Row.—1 L, 2 chain, 1 L into every dc stitch; after the last 2 chain, unite into the 1st L. (The cotton must now be cut off at the end of every row.)

3rd Row.—5 chain, dc on every L stitch; 15 chains of 5, in this row.

4th Row.—5 chain, dc in centre loop of every 5 chain.

5th Row.—3 chain, dc in centre loop of every 5.

6th Row.—7 chain, dc in centre loop of every 3.

7th Row.—3 chain, dc into centre loop of every 7.

8th Row.—3 L in the centre loop of the 3 chain, 1 chain, repeat.

9th Row.—3 L in the centre L stitch, 2 chain, repeat

There will be 75 stitches in this row.

FOR THE BORDER.—Begin on a L stitch; 37 chain, turn back, 1 L into 9th loop from hook, * 1 L, 2 chain, 1 L into 3rd loop, repeat from * 9 times more (in all, 10 spaces;) this forms the vein of leaf: 1 chain, dc into loop where commenced, 1 chain, turn the work round on the finger, 7 dc up the side of the vein; this will bring to the 3rd L stitch of vein. Then 25 L stitches up to the point in the 26th loop, work 4 L, 3 chain, 4 more L into same loop, then 25 L stitches down, then 7 dc stitches down to the loop where commenced; turn on wrong side, 5 chain, dc into 4th loop up the side of the leaf, 5 chain, dc into 4th loop; then 5 chain, 1 L into 4th loop till the last of the 25 L, then 5 chain, 1 L into centre loop of the 3 chain, 5 chain, 1 more L into same loop; then 5 chain, 1 L on 1st of the 25 L, then 5 chain, 1 L into every 4th loop for 6 times; then 5 chain, dc into 4th loop, 5 chain, dc into 4th loop, 5 chain, dc into loop where commenced. Turn on the right side: 5 dc under

every 5 chain all round; lastly, dc into loop where commenced, then 12 dc into the 12 loops of 9th row.

Now 37 chain, and work another leaf, but

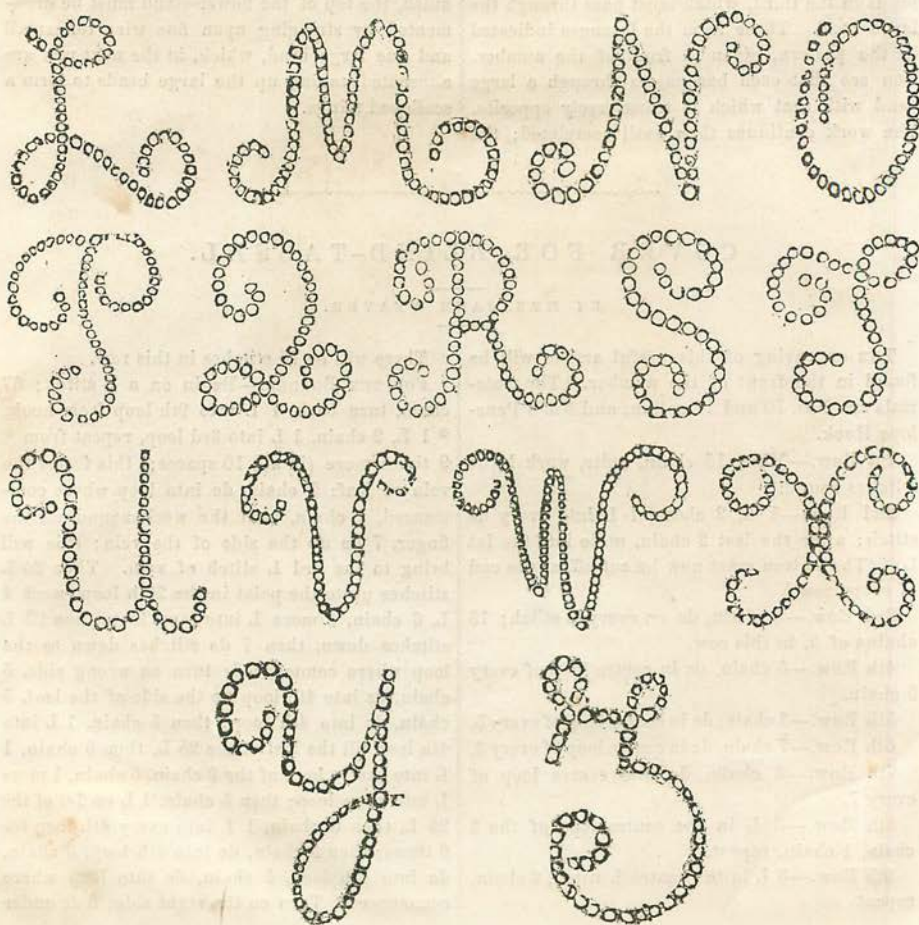
uniting into the 1st leaf for 7 times; that is, after making the first 5 dc stitches, unite into the 5th dc stitch of first leaf; repeat this 6 times more.

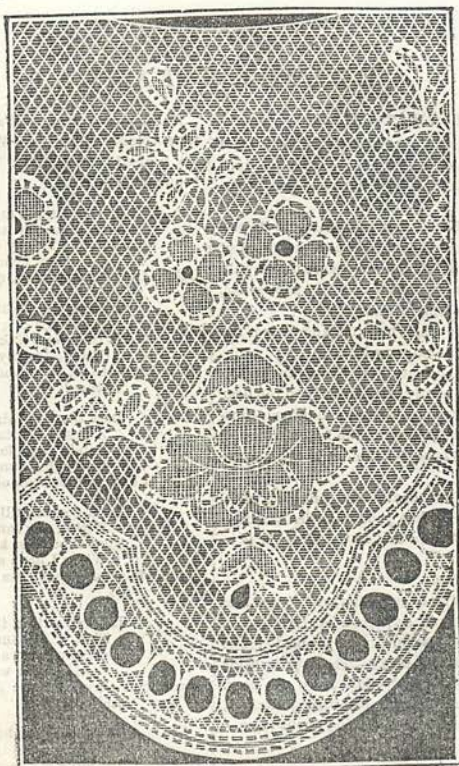
CROCHET BRACELET WITH BUGLES.

THE materials to be used are one large curtain ring, two dozen smaller, and forty-four small purse rings. All the rings must be crocheted with black twist; the work is similar to that of round purses with clasps. The large ring which forms the middle rose is surrounded by twelve small rings which may be united with the crochet needle, or with a needle and thread. The other large rings are to be surrounded with only eight small rings, and form the side roses, which are united to the middle rose by three loops formed

of two small rings for the centre, and three small rings for the sides. When the bracelet is finished, the beads are placed in each ring. In the large one you must string the beads so as to let the twist pass through, and work as in the wheels in embroidery. In the small ones string three or four beads, according to their size. The bracelet is closed by a jet clasp. The pattern, which we give in the front of the number, is full size, and shows plainly the whole work. J. W.

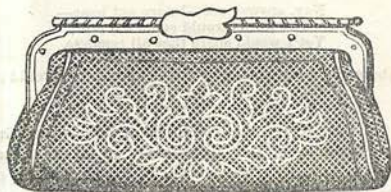
PART OF EMBROIDERED ALPHABET FOR MARKING.





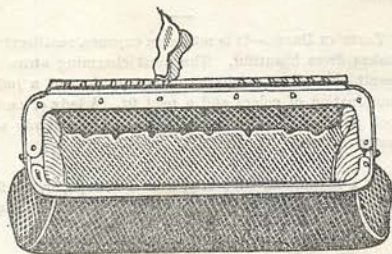
TOBACCO POUCH.

BY MRS. JANE WEAVER.



THIS would make a seasonable gift for a father, brother, or husband: and it is easily made. We give two engravings of it here, one showing the pouch closed, and the other showing it open: from which may be learned how to line it, and also what kind of clasp to select. In the

front of the number, we give a pattern, full size, of the two sides of the pouch, showing the embroidery. These two sides, when doubled, form the pouch.



INDIAN MOCCASIN FOR INFANT.

IN the front of the number will be found a beautiful pattern, full size, for an Indian Moccasin for an infant. It may be worked on yellow buckskin, or cloth, in colored embroidery silks or beads, in chain-stitch. It would make an appropriate Christmas present.

J. W.