

fastened on the dress in place, except in front, where it is left loose, and fastens with a button and buttonhole. Pointed cuffs, and a large turn-



over collar, square at the back, over which a linen one, edged with lace or Hamburg, is to be worn. If preferred, the kilted skirt can be

arranged to an under-vest. In that case, the upper part is made into a short paletot, and instead of the belt, trim the edge of the paletot with a wide cross band of the plaid, piped either with silk, or bound with braid. Large, smoke pearl or bone buttons are used.

Ulster for either a boy or girl of six years, of camel's hair cloth, trimmed with silk galoon. It is double-breasted, and has a round collar, terminating at the back with bow and ends of gros grain ribbon. For a boy, leave off the ribbon at the back. Otherwise, the trimming and style are suitable for both boy and girl.

PATTERNS of these "Every-Day" dresses, or for the costumes in our colored fashion-plate, or for our children's dresses, paletots, etc., may be had on application, by letter, to Miss M. A. Gordon, dress and cloak maker, 1113 Chestnut street, Philadelphia, who will cut them out after our patterns. We have made this arrangement in answer to numerous solicitations. In sending for the patterns, always send the number of inches around the bust, length of sleeve, and around the waist; and if for a child, name the age. Enclose price of pattern and stamp. All orders promptly attended to. All children's patterns, under twelve years, twenty-five cents. Polonaises, paletots, mantles, over-skirts, and basques for ladies, are fifty cents. Remember, that all these are late Paris patterns, and not the second-rate costumes offered elsewhere.

PERSIAN APPLIQUE EMBROIDERY.

BY MRS. JANE WEAVER.

In the front of the number, we give a superb colored pattern, as a "New Year's Gift" to our subscribers. This is in an entirely new style.

The foundation is Java canvas; but cloth or unbleached sheeting may be substituted. All the flowers, leaves, butterflies, and the edge are cut out of bits of colored cloth or velvet. The stitches connecting the parts and the ornamentation, on the designs, are done in colored silks.

First, cut out the different designs, and slightly gum them upon the under side, arranging them according to the pattern, a few pieces at a time; then put in all the stitches. It is better to finish a small piece, as the pieces appliquéd are apt to become frayed, unless immediately sewed down, in which case, the work will never look neat, or be satisfactory when complete. This Persian embroidery is now all the fashion.

LACE, IN APPLIQUE AND EMBROIDERY.

BY MRS. JANE WEAVER.

In the front of the number we give a new and pretty design for lace, in appliqué and embroidery. The groundwork is Brussels net, and the applications are in muslin, overcast at the edges. The leaves are satin stitch. Great care is required in cutting away the muslin from the net.

HENRY J. PERKINS
BY MISS JANE WEAVER.

PARDESSUS MANTILLA.

BY EMILY H. MAY.



We give, this month, for our Full-Size Dress Pattern, a Pardessus Mantilla, one of the newest and most fashionable things this winter. Above is our engraving of this pretty wrap, showing how it looks when made up.

Folded in this number, as a SUPPLEMENT, is a Pattern Sheet, with the various parts of this Pardessus, full-size. Aided by this Pattern sheet, any lady can cut out, and make up this elegant wrap for herself, without the aid of a mantua-maker, if she chooses. It will be seen that it consists of two pieces. But see the Supplement for yourselves. The pattern should be first cut out of some old material, and fitted to the figure, before you cut into the stuff: this is, at least, the most workman-like way.

The Pardessus may be made of velvet, cloth or

camel's hair material; the trimming may be of lace, in fine knife plaitings, with a ruche of narrower lace for the heading.

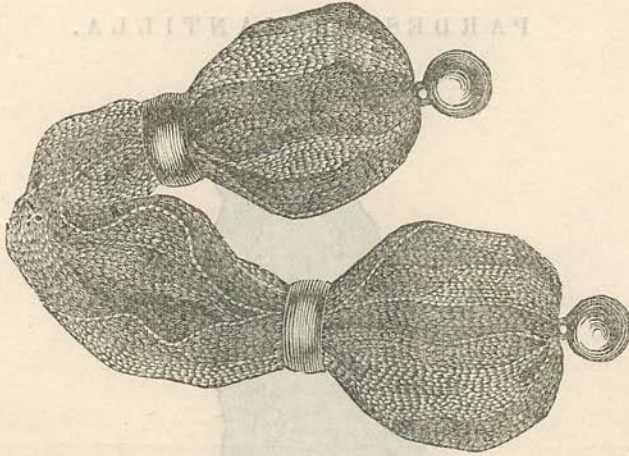
Our design has passmenterie tassels, at regular intervals, as ornamentation; but without these, the garment would be quite as stylish, and less expensive, if made of cloth, or camel's hair goods, trimmed with fine plaitings of silk, fringe or fur, as the taste may suggest; but we would prefer the plaited ruffles.

Line the Pardessus with flannel; make the lining entirely separate, and fasten at the neck and shoulder seams only, leaving it unsewed at the bottom edge, as it will set better.

The letters and notches, on the Supplement, show how to put the shoulder seams together. Make a seam, also, in the back.

HENRY III. PURSE.

BY MRS. JANE WEAVER.



Long purses are now once more restored to favor. Some are knitted and others are crocheted. Our model is crocheted in lengthwise stripes, with two shades of the same color in purse-twist—plain, close crochet. The rings and balls are either steel or gilt. A nice Christmas gift.

WAX FLOWERS. No. 1.

BY MRS. E. S. L. THOMPSON.

TO SHEET WAX FOR WAX FLOWERS.

Melt, by a slow heat, one pound of best cake wax in an earthen bowl. It is best to set the bowl in boiling water. When melted, add a large tablespoonful of balsam of fir, stirring in with a clean stick. If a pure white is wanted, add oil paint (such as comes in tubes), until the mixture looks white and clear. Then strain through very thin muslin into a clean bowl; this removes all impurities. Have ready a pane of glass, a basin of water, and a dipper with a long handle. A small table, with a covering of thick, brown paper, is best to work on. Have your wax on the stove hearth, keeping it warm, but not hot. Dip your pane of glass in the basin of water, shake off all the drops quickly; then dip up a dipper of wax, and pour down lengthwise of the pane. Slip the point of a case-knife under one edge, and remove carefully. Wet the glass again, shake off the drops, and make another sheet, and so on, until you have a sufficient quantity. If you wish colored wax, add the tube paint, in any shade you desire, to the melted wax, to which the balsam of fir has previously been added. By using care, a very desirable re-

sult may be obtained. In cool weather, always work with wax in a warm room, as it breaks easily.

GENERAL DIRECTIONS.

To clean soiled wax.—Moisten a cloth in turpentine, and rub very carefully.

To give the petals of flowers a velvety appearance.—Dip, first, in powdered arrow-root, then in the dry paint (whatever shade they may require). Do not dip the part to be joined to the stem, as the arrow-root and paint prevent sticking.

For Tea Roses.—Use two shades of wax, very light straw-color for the centre, and very light pink for the outside row of petals. Light yellow (dry paint) and carmine mixed; only a little carmine makes a handsome shade for roses. Cut the petals of pure, white wax, rubbing them afterward with the carmine and yellow mixed.

For Pansies.—Use Victoria carmine, rubbing it into the white, sheet wax, (have the wax near a fire); then tint up with light yellow, using the natural flower for a guide.

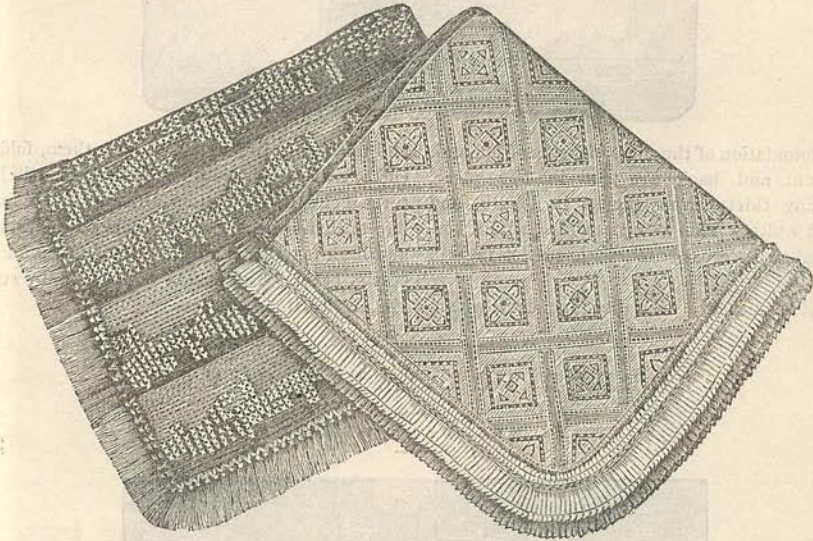
For Coral Honeysuckles.—Rub Vermillion (dry paint) into the white, sheet wax.

White Crosses.—If the cross-frame is not painted

white, cover it with thick writing paper; paste the paper on with starch, which has been well boiled and strained. Use white spool-wire (silk wound), for the stemming of small, fine flowers, and spool-wire, (cotton wound) for the large flowers. For pinks, tube-roses and honeysuckles it is best to have the tin flower-cutters. They vary in price from ten to twenty-five cents each, and may be had of any first-class Art Dealer. Next month, we shall describe how to make roses.

COVERLETS.

BY MRS. JANE WEAVER.



The first one is crocheted in alternate rows of shades of red and tea-green double, Berlin wool of four shades of each color. These stripes are then embroidered in cross-stitch with colored filoselle. Round the outer edge is a knotted fringe. The stripes are worked in plain crochet, with four shades of wool, so as to have four working threads. Cast on seven stitches of each shade of the wool, and then crochet as usual. Afterwards do the embroidery.

The second design—of which we give the detail

of the working pattern—is a square of dark-colored cashmere, over which canvas is placed, worked with the same colored floss silk in cross-stitch, which takes in two threads to each stitch. The canvas threads are then drawn out, and a narrow ribbon or velvet placed between the embroidery. The two designs which we give below, are for the squares so made, and are to be worked in different colors—forming an oriental design. These are to be worked upon the canvas before pulling out the threads.

DETAIL OF SECOND COVERLET.



SHOE POCKET.

BY MRS. JANE WEAVER.



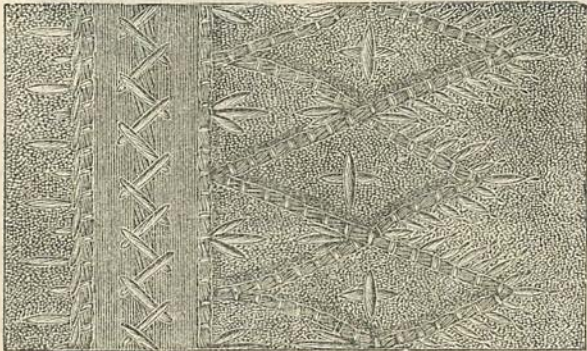
The foundation of the shoe-pocket is of holland. The front and back are cut in one piece, measuring thirty-seven inches in length, and eight in width. This is ornamented with a border worked in cross-stitch with scarlet ingrain cotton.

and ten inches in length. To fix them, fold one end of the long piece up ten inches, this will leave three inches for the bottom, and four inches for the flap to turn over at the top, place the sides, front and back together, and bind them all round with scarlet braid. The pocket is fastened by scarlet ribbon tied in a bow.

The sides measure each three inches in width,

BORDER FOR TABLE-COVER.

BY MRS. JANE WEAVER.



A band of black velvet is placed two inches from the edge. Gold colored braid is then laid on each edge, and sewed down by regular stitches in a contrasting colored silk. The diamonds are

done in the same manner. All the other stitches are put in in different colored silks; the greater variety the better. Make the cover of linen canvas or cloth.

BAND, IN EMBROIDERY.

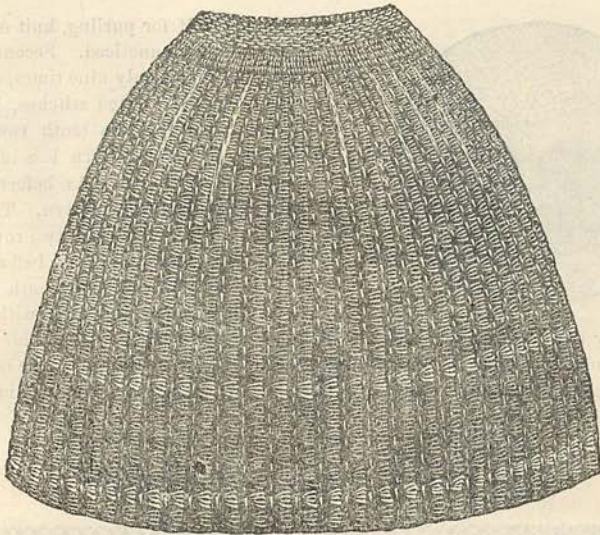
BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of a band in embroidery, which may be used for a chair, cushion, table-cloth, etc., etc., according to the taste or wishes of the person work-

ing it. The foundation may be either cloth or satin; if the latter is used, it should be lined with muslin. The embroidery is worked with crewels and filloselle.

SHETLAND PETTICOAT, IN POINT-NEIGE.

BY MRS. JANE WEAVER.



We give, here, an engraving of a warm petticoat, for winter wear, to be made of Shetland wool. For materials there are required: half an ounce of mauve Shetland wool, one and a-half ounces of white, a fine bone hook, and a pair of No. 12 knitting needles. Make a chain of two hundred stitches, turn. Take up the third, fourth, fifth, sixth, and seventh stitches from the needle in the usual way, then draw the wool through all five on the needle; * third ch., take up the second and third of the third ch., the loop drawn through all five stitches, and the two next chain of the foundation draw the wool through all. Repeat from *. At the end of the row join the work. Make five long chain; take up the three first of these two ch., the two ch. on the point under-

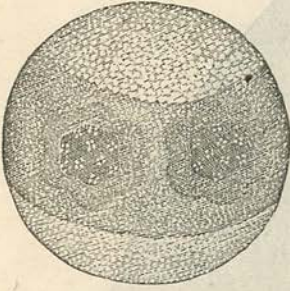
neath, and draw the wool through, *, then three ch., take up the third and second ch., the loop through the four stitches, the second last chain on the next point, draw through; repeat from *.—Work eighteen rounds of white, one mauve—twentieth round. White.—twenty-first to the twenty-sixth rounds. Mauve.—twenty-seventh round. White.—twenty-eighth round. Mauve. Cast off, take up the stitches cast on with the knitting needles, and knit ten rounds of two purl, two plain stitches.—eleventh round. Knit two together throughout the row; then eight rows plain.—ninth row. Knit two together,* make one, knit two together; repeat from *. Then four rows plain, and cast off. Every lady should have a warm petticoat like this.

NAME FOR MARKING.

Gabrielle

KNITTED BALL.

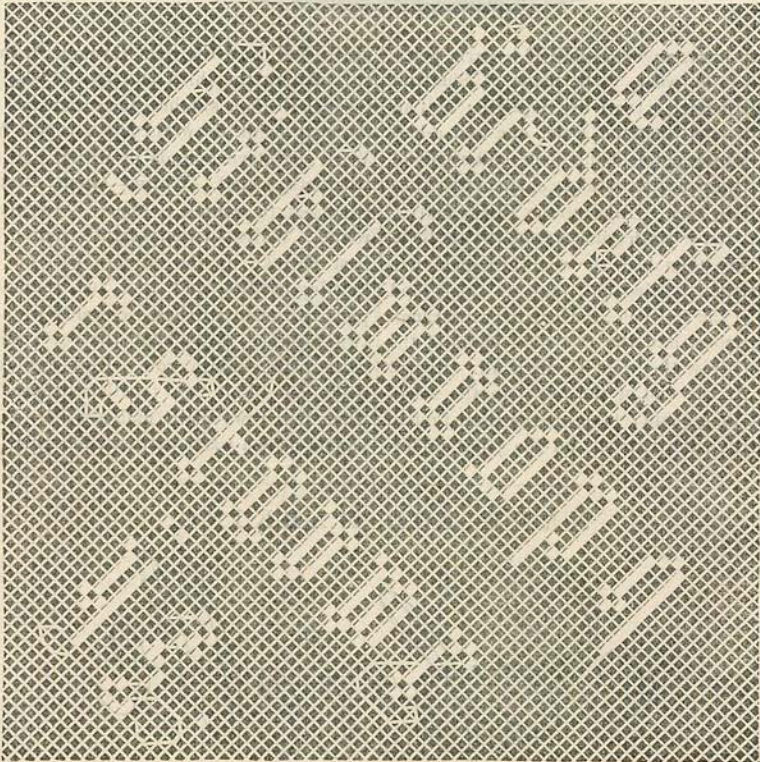
BY MRS. JANE WEAVER.



CAST on twenty-two stitches with black wool, and knit along them with blue wool as follows: First row : Ten times alternately cotton forward,

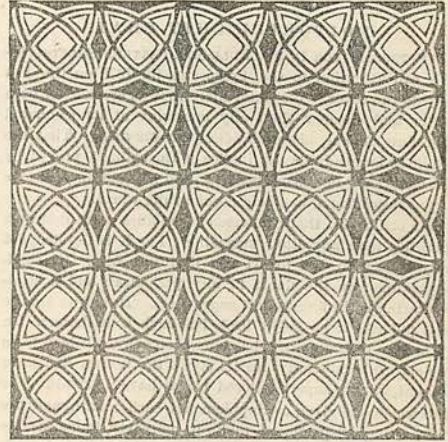
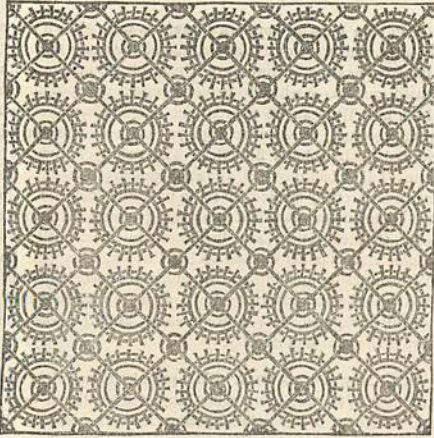
slip one as if for purling, knit one, leave the last two stitches unnoticed. Second row : Like the last, but repeat only nine times, and knit together the made and knitted stitches, leave the last two unnoticed. Third to tenth row : Like the preceding, with one pattern less in each succeeding row. Eleventh row : As before, but knit to the very end in the same pattern. Twelfth row : Same as Eleventh. Then come two rows in patent knitting with black wool as before. Then repeat once the first to the fourteenth row with yellow and black wool, and once with blue and black wool; there must be six blue and six yellow sections. Then cast off, fill the ball with wadding, and sew the knitted part together.

ALPHABET FOR MARKING.



WHEEL DESIGN. MOORISH DESIGN.

BY MRS. JANE WEAVER.



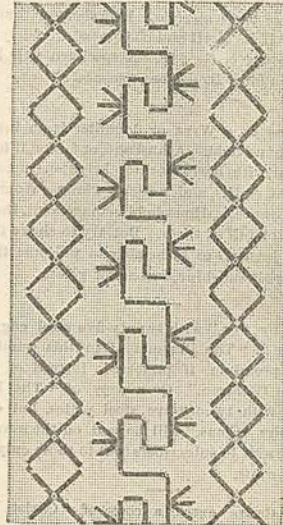
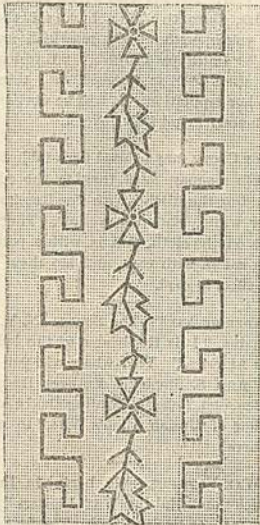
We give, here, two pretty designs:

WHEEL DESIGN.—Is suitable for reticella lace work, or for fillings and centres of modern point lace.

MOORISH DESIGN.—Might be utilized, if suitably enlarged, for patchwork, for a border to be painted on wood or canvas, on imitation of inlaid work.

BORDERS: RUSSIAN EMBROIDERY.

BY MRS. JANE WEAVER.



We give, here, two very pretty borders in the colored silks, or wool, or braids, for sacque and Russian Embroidery, now so popular. Work in dress trimmings.

WAX FLOWERS. No. 2.

BY MRS. E. S. L. THOMPSON.

THE ROSE AND BUD.

Materials.—One package white, light pink, deep crimson, or pale buff wax (if variety is desired, a rose and bud of each of these colors may be used in bouquet); one package green stem wire; one package dark green wax; one package light green wax. Use large, glass-headed moulding pin for moulding leaves into shape. Rose leaf mould, large or medium size, according to the color of rose you are making. Make a small hook at the end of one stem wire; then, with a narrow strip of green sheet-wax, wind the stem very neatly. Cover the hook with a small piece of wax, which has been doubled three or four times, so as to form a small ball. This ball should be the same color as the rose you intend making. Below the first ball, make one slightly smaller, which is covered with green wax, for the calyx, after the rose is complete.

Now cut ten leaves, the size and shape of Fig. 1. 1. Dip the head of the glass pin in water, shake

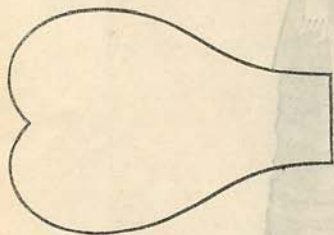


Fig. 1.

off the drops, and roll these pieces cup shaped. In rolling, the glass head must be kept wet, so it will not adhere to the wax. Now, begin placing them on the stem; roll the straight part of the first leaf round the bottom part of the ball made on the hook. The wax is very pliable, and no difficulty will be experienced in giving the leaves the natural shape and position of the rose leaf. Continue, until you have placed five on the stem, letting the sides of each leaf lap, the one over the other; this gives the rose a rich, double appearance. The five remaining leaves may now be placed on the stem; the curved or scalloped part of each leaf a very little below the first row of leaves. Now cut ten leaves, a size larger than Fig. 1; roll them in the same manner as the first ten, and place five of them on the stem, a little below the last leaves moulded on, giving them a

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curve here and there, as near like the natural rose as possible. Thirty leaves will make a large, full blown rose. If a small tea rose is desired, cut the leaves the same shape, but smaller. A natural or artificial rose is good for a model. Now cover the calyx with a narrow, double strip of the green wax, and cut four pieces like Fig. 2, roll-

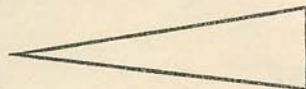


Fig. 2.

ing these pieces a little, and arranging as on the outside of a natural rose. To make a half-blown bud, use half the number of leaves. Use the green sheet-wax, light or dark, according to the color of the rose, for the stem leaves. Dip your brass leaf-mould in water, shake off the drops, and lay on it a sheet of wax, lengthwise; press down with the warmth of the hand, cutting off around the edges; then lay in a stem, which you have previously wound neatly with a narrow strip of green wax, and fold over your sheet of wax, to make the back of the leaf, pressing down around the edges, and cutting off neatly. *All leaves are moulded in this way, using different leaf-moulds.*

THE FUCHSIA.

Materials.—Fuchsia leaf-mould; one half package each, white, pink, and light green wax; one bunch fuchsia stamens. Pure white fuchsias are used with fine effect on white wax crosses. Then we have in the natural flower, those with very double, purple centres, and deep crimson petals; others with pink centres, and white petals. To make a spray of those with pink centres, cut



Fig. 3.

eight pieces from the pink wax, the size and shape of Fig. 3. Roll them cup shape, exactly as you did for the rose. Make a hook at the end of the stem, the same as for the rose; then take a piece of wax, not quite one inch long, and less than half an inch wide, and roll round the

hooked part of the stem. Before making the hook on stem, wind it neatly with a narrow strip of green wax. Place five stamens, one in the centre, projecting somewhat longer than the two on each side, immediately in the centre of the strip of wax, before rolling it around. This will be readily understood by looking at the natural fuchsia.

Now place the cup-shaped pieces on the stem. For a double fuchsia, use eight pieces; for a single one, only four. First, put on one, and then another, immediately opposite, until you have the required number. Now cut from the

white wax four pieces, like Fig. 4. Roll so that the pointed part will bend slightly backwards. Place on the stem, with the straight of Fig. 4, rest-

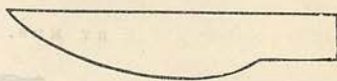


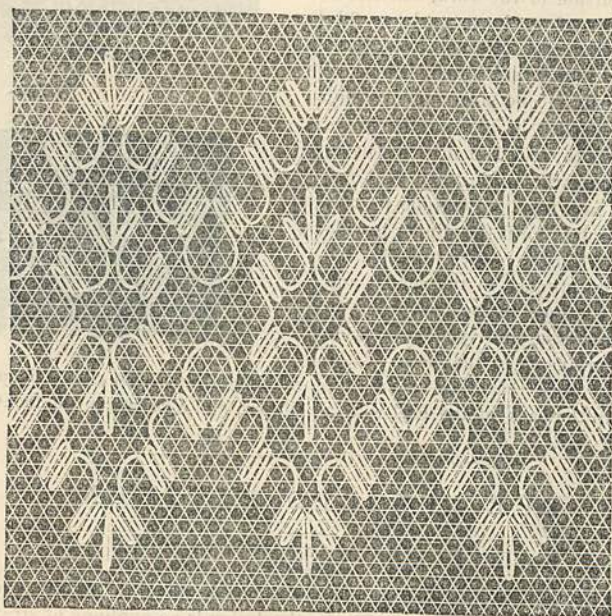
Fig. 4.

ing immediately where you placed the pointed part of Fig. 3. Finish your fuchsia with a small strip of green wax for the calyx.

Mould your leaves on the fuchsia leaf-mould, as described for the rose.

BRETON LACE.

BY MRS. JANE WEAVER.

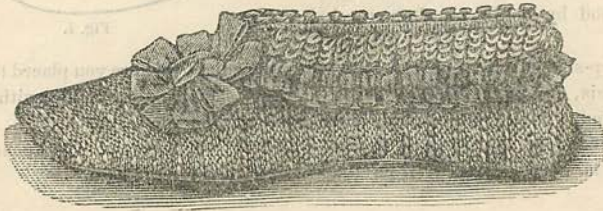


An excellent imitation of this new and fashionable Breton lace can be made by using bobinet footing—the widest that can be procured—and on it darn the pattern given with fine linen floss. Baste the footing upon a dark blue paper, or anything dark and glazed, so that the needle may not catch. These laces have no points on the

edge; they are all straight-edged, and will be used in trimming, fichus, summer and evening-dresses. They are plaited in fine knife-plaitings and are very becoming for the neck and sleeves of dresses. It will be used also in this way as trimming for skirts of dresses, tunics, etc., and is always lady-like.

DRESSING-SLIPPER.

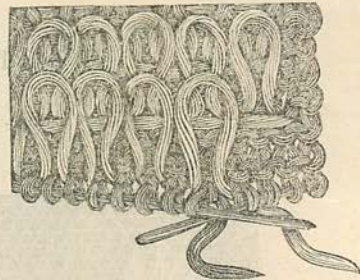
BY MRS. JANE WEAVER.



We give, here, a pretty design for a dressing-slipper, with details of the stitches. The materials are, four ounces of blue double Berlin wool, and four ounces of white; three bone knitting pins, and a pair of cork soles.

Commence the slipper at the toe with blue wool, cast on ten stitches, and increase one by pulling the wool forward, after the first stitch and before the last stitch of each alternate row. No. 1 shows the outside of the work, and No. 2 the inside; the loops of wool are made as follows: When knitting each alternate row, pass the white wool between every stitch, leaving a loop of about an inch on one side, and drawing it tight on the other side; in knitting the intervening rows, the white wool is not used, but is drawn straight across the work when required to commence the next row. Continue to knit backwards and forwards until the slipper is wide enough across the instep; then divide the stitches, cast off ten stitches in the centre, and with a third pin continue to work as before on one-half without increase, until you have made the length from the instep to the back of the heel; cast off, and work the other side in the same way; join up the back of the heel with a

needle and wool; sew the top of the slipper neatly to a warm cork sole, lined with flannel; a



ruching of blue satin ribbon is placed round the slipper, and a rosette in the front.

OUR COLORED PATTERN.

BY MRS. JANE WEAVER.

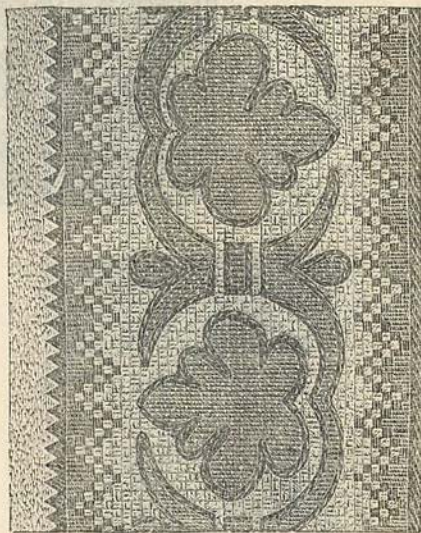
In the front of the number, we give, printed in colors, three designs, in what is called *Elysée Embroidery*, for Borders for Curtains, Table-Cloths, etc., etc. These costly embellishments, as expensive as a chromo, but more useful, are a specialty with "Peterson," no other magazine being able to stand the expense.

The materials required for these Borders are inexpensive: the foundation is satin cloth of the

fashionable olive or Holbein green shade; and the design is an appliqué of straw-colored percaline, worked with ruby filoselle. The design is traced on the percaline, which is appliqué on to the satin cloth; and the veinings of the leaves, etc., are embroidered with ruby or blue filoselle in satin stitch; the tendrils are worked in chain-stitch, and the ornamental border is dotted with French knots, likewise in filoselle.

WASTE PAPER BASKET, WITH DESIGN FOR EMBROIDERING ON JAVA CANVAS.

BY MRS. JANE WEAVER.



We give, here, engravings of a Waste-Paper Basket, with a design for the embroidery on Java canvas.

Any wicker basket, of the form illustrated, can be ornamented in this way. The band is of Java canvas and the design is worked in blue, crimson

and black silks, or crewels. At each edge of the band, there is a narrow border of crimson cloth, vandyked at the edge. A row of fringe encircles the basket, below the band, and bows of ribbon to match are added. Nothing of the kind can be prettier than such a basket.

NEW STYLE OF HAIR-DRESSING.

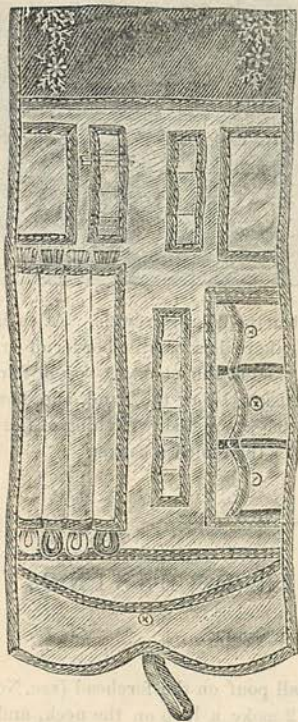
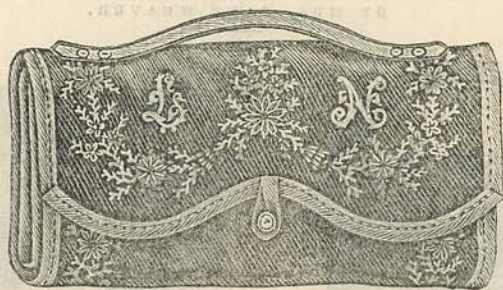
BY MRS. JANE WEAVER.

In the front of the number, we give four engravings, (all on the same page,) illustrating a new and pretty style of dressing the hair, especially for young ladies. Begin by combing the hair *à la Chinoise*, and tie at the top of the head, leaving a parting at each side. See No. 1, representing the locks A, B. Divide the lock A into two parts, and tie these locks, 1 and 2, with the lock which is below the ear. Twist lock 1 into half an 8 at the side of the head, above the lock B. With lock A form a catogan, and place

a small pouf on the forehead (see No. 2). With lock 2 make a loop on the neck, and place some curls (C) at the top of the head (see No. 3). Lastly, form the curls into loops, as seen in No. 4. By following these instructions, and with the aid of the cuts, any young lady can dress her hair, or that of a friend, as well as if a professional hair dresser had been called in; and professional hair dressers are not always to be had, even when ladies can afford to pay for them, or prefer their services.

CASE FOR EMBROIDERY SILKS, CREWELS, ETC.

BY MRS. JANE WEAVER.



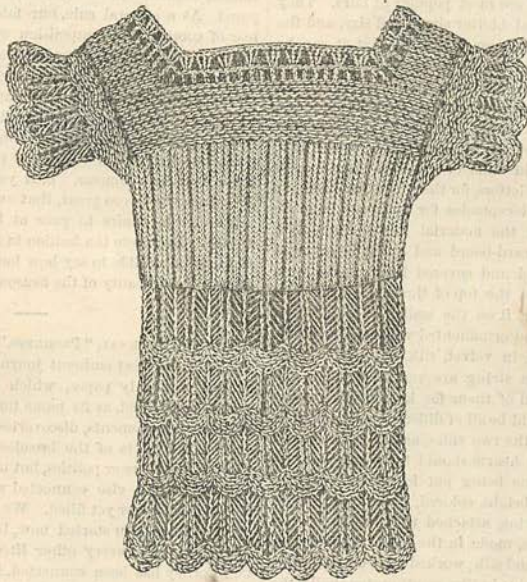
We give, here, engravings of a case for embroidery, silks, crewels, needles, etc., with details of the embroidery for the case.

Make the outside of the case of velvet or silk—maroon or black—and do the embroidery in various colored silks, for which we give the design (166)

full size, and it shows the manner of working. Line the inside with fine linen crash, binding all the pockets and divisions with ribbon, in a pretty contrasting color. Follow the engraving for the arrangement of the same. The case should be 10 inches wide by 25 long.

CHILD'S KNITTED SHIRT.

BY MRS. JANE WEAVER.



We give, here, an engraving of a knitted shirt, for a child, three or four years of age. The materials are four needles, No. 11, and one ounce Shetland wool.

Cast on three needles, eleven stitches for each scallop, sixteen scallops, or one hundred and seventy-six stitches. Cast one hundred and twenty-eight on one needle, sixty-four on each of the two other needles, knit four rounds in purl knitting.—5th round. Knit one, * over, knit 3, knit 2 together twice, knit 3, over, knit 1; repeat from *. For the sixth and eight following rounds repeat the fifth round, then purl 3 rounds; repeat from the fifth round twice more; then repeat the fifth round eight times. Knit two plain rounds. After that knit forty rounds of four plain stitches, two purl stitches. In the forty-

first round of ribbing you divide for the two fronts. Knit on the needle with one hundred and twenty-eight stitches fifteen more rows of ribbing, then sixteen rows plain. On the first fourteen stitches knit twenty rows plain, cast off. Then cast off the middle stitches; leave fourteen at the end, and knit twenty rows plain on them; then leave them. On the other half the stitches knit fifteen more rows of ribbing, then sixteen rows plain; cast off and on the first and last fourteen stitches as you do so, knit in the last of the little rows with them. For the sleeve cast on sixty-six stitches; repeat the first fourteen rows of the pattern. Then knit and purl alternate rows for sixteen rows; cast off, set the sleeve into the armhole. Round the neck crochet the same two rounds given for the small vest.

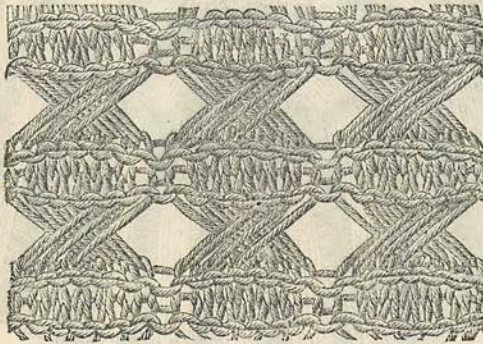
edge with either a wide, worsted braid, or a bias band of silk.

If preferred, the overlap may be continued to the throat, instead of being cut out square and filled in. The pattern turns over at the dotted lines, as marked. Cut out, first in some old

muslin, and fit to figure before cutting into the material. If found too complicated to follow the diagram, when the skirt part turns over, cut only to the dotted lines (---) thus, and then add the length and breadth by measurement, according to the lengths and the breadth given.

HERRING-BONE STITCH KNITTING.

BY MRS. JANE WEAVER.

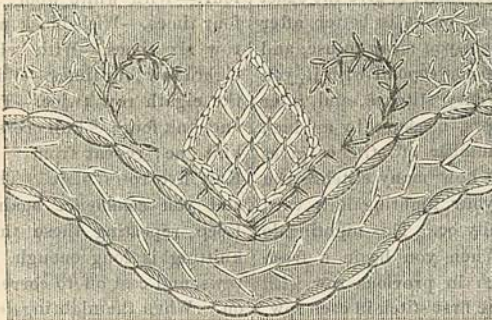


This stitch is so useful a one for cloaks, shawls and scarfs, that we illustrate it. Worked with Shetland wool, it forms a very light and pretty shawl. For a specimen square of knitting cast on thirty stitches, knit three rows plain.—Fourth row. Knit plain, but with the wool three times round the needle for each stitch.—Fifth row.

Slip off the first six stitches the full length, pass the fourth, fifth and sixth through the first three, then knit plain the fourth, fifth, sixth, the first, second and third; take off every six stitches in this way, and knit the whole row; three rows plain, and repeat from the fifth row.

EMBROIDERY ON BLUE CLOTH.

BY MRS. JANE WEAVER.

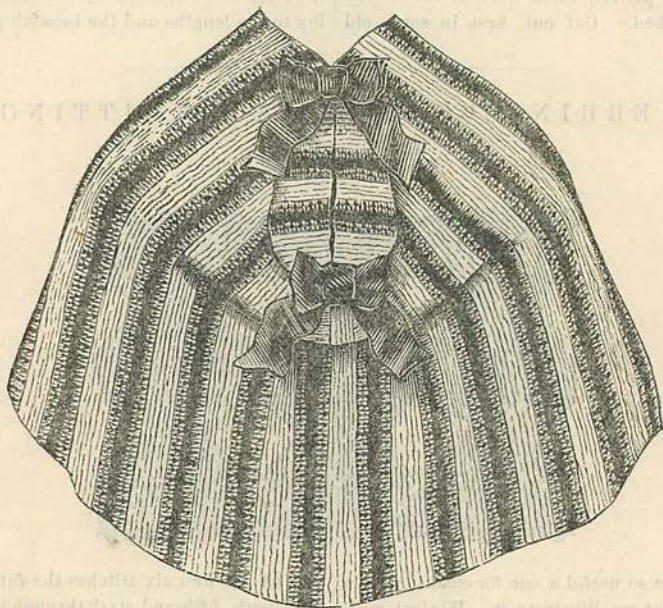


This design is intended for valances for corner cupboards, brackets, etc. The herring-bone stitches are worked in shaded embroidery silks; the waved patterns on either side, are of brown

and light green wool. The centre design is chain-stitch in buff wool, and the lattice work is pale pink. The branches are in shaded brown.

NIGHTINGALE KNITTING.

BY MRS. JANE WEAVER.



If a very warm wrap is wished for, knit this pretty one, called a Nightingale, in double Berlin or fleecy wool; a medium one in single Berlin or fingering wool; and a light, though warm one, in the Scotch merino wool. About eleven pounds of wool will be required, but this depends on the length knitted. The usual-sized nightingale when finished should measure two and a-half yards in length. For the thick wool use needles No. 6 or 7; for finer No. 9 or 10. As it is difficult, owing to people knitting so differently, to give the exact number of stitches to cast on, it is better, after you have fixed on the wool you mean to use, and the size of the needles to correspond with it, you should cast on, say, twenty stitches, and, after plain knitting a few rows, measure by an inch tape what width this number of stitches gives you, then calculate by it how many stitches you must cast on to make your nightingale a yard wide, which it should fully be. This nightingale is knitted in stripes. When you begin a fresh stripe, knit the *last* stitch in previous row with it, to enable you to slip the first stitch in each row, which otherwise you could not do. The different colors must never be knotted together when you commence a stripe, but break off a short length of wool, which afterwards fasten securely with a

wool needle. With mauve wool: cast on the number of stitches you will require. Knit six plain rows, slipping first stitch of each, excepting in the first row, after casting on.—Seventh row. Slip one, knit three; * make one, by throwing wool over the needle, slip one, taking it off as if going to purl, knit one; repeat from *. End with knit four.—Eighth row. Slip one, knit three, * make one, slip one, knit crossed-over loops together; repeat from *. End with knit four.—With white wool: repeat the eighth row four times.—With black wool: repeat the eighth row six times.—With white wool: repeat the eighth row four times.—With mauve wool: repeat the eighth row twice.—Twenty-fifth row. Slip one, knit four; * knit crossed-over loops together, knit one; repeat from *. End with knit four. Knit five rows plain. This finishes the stripe, and you commence again as at seventh row. Keep repeating these thirty rows until your knitting is long enough. End with five plain rows, and cast off to correspond with the casting on. When the nightingale is finished, turn back cuffs to make a kind of sleeve; form the hood at the back, putting bows of ribbon to hold it firmly down, and place ribbon to tie on the chest.

WAX FLOWERS. No. 3.

BY MRS. E. S. L. THOMPSON.

THE CALLA LILY.

Materials.—One package each white and green calla lily wax, one prepared calla lily centre (to be had at any first-class art-store), large, glass-headed cutting-pin, plaster-paris leaf-mould, green stem-wire, one bottle chrome-green, dry paint. Cut of the white wax two pieces the size and shape of Fig. 1, enlarged until your pattern,

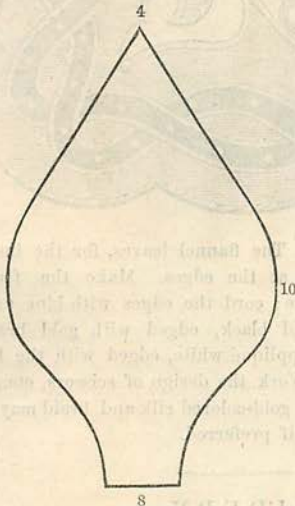


Fig. 1.

which you can make of stiff cardboard, is 5 inches long, from top to bottom, and $5\frac{1}{2}$ wide at the part marked by Fig. 10. First, roll this

piece so as to curve it outward a little on the edges. At the point marked Fig. 4, tint with a little of the green paint. Now put the white piece on the prepared stem, allowing the point designated by Fig. 8 to wrap around the stem at the bottom of the yellow part. You can make your own centre, if you desire, by using a whole sheet of light yellow wax, doubled around heavy wire, until it is the shape of a calla lily centre. Then mix light yellow paint in a teaspoonful of corn meal, dip the centre in mucilage, and then roll it in the prepared meal. This will be just as nice as the centre you buy, but of course requires nicety in preparation. The plaster leaf-mould will require five cents worth best plaster-paris, a calla lily leaf, knife, spoon, cup of water and deep dish to mix plaster in. Dip the leaf in water and shake off the drops, then lay it (wrong side up) on a perfectly smooth, pine board. Mix up your paris quickly, stirring well with the spoon. Have it tolerably thick, pour over the leaf, and smooth a little with the knife dipped in water. Allow this to stand fifteen minutes or more, then raise the mould with a knife, and remove the leaf. Now, with a sharp pen-knife carefully trim off to the edge formed by the exact shape of the leaf. Let the mould harden for half a day, then varnish with gum shellac, dissolved in alcohol. When this is dry, and you wish to mould your leaves, dip the mould in water, and mould according to the directions given for rose and fuchsia leaf-moulds.

DESIGN FOR CROSS-STITCH.

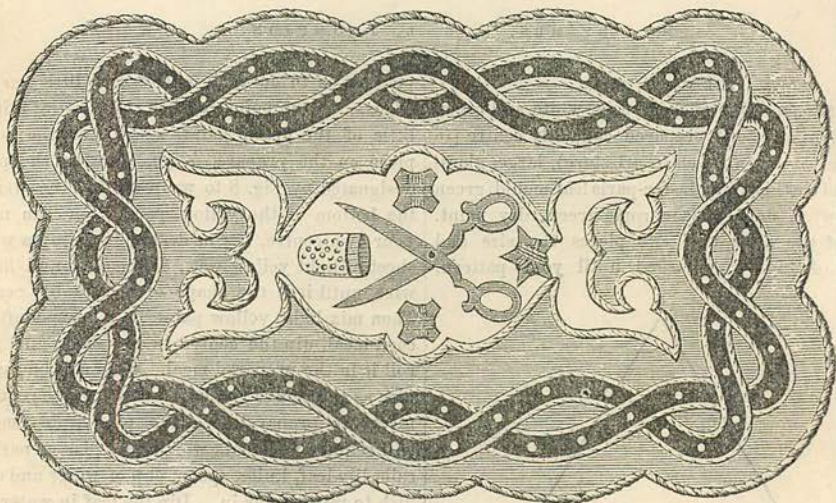
BY MRS. JANE WEAVER.

In the front of the number, we give a design for cross-stitch on linen, satin, or silk. The design is given full working size. It may be carried out on satin, silk, or any other material for cushions or couvrettes. In Germany the designs are used on linen sheets, for ornamenting the ends that turn down over the beds; even in the poorest houses you find the bed linen more or less ornamented. For linen it is not necessary to use canvas; but on silk or other material fine

canvas is tacked down on the groundwork, and over this the cross-stitch is worked; when this is finished, the canvas threads are carefully drawn out, one by one. The design now given has a stripe of velvet introduced, which is worked over in point Russe. When these designs are used for linen, they should be worked in Turkey red ingrain cotton, white, or ingrain blue; for American taste white would be, by many, preferred to color.

NEEDLE-CASE: APPLIQUE.

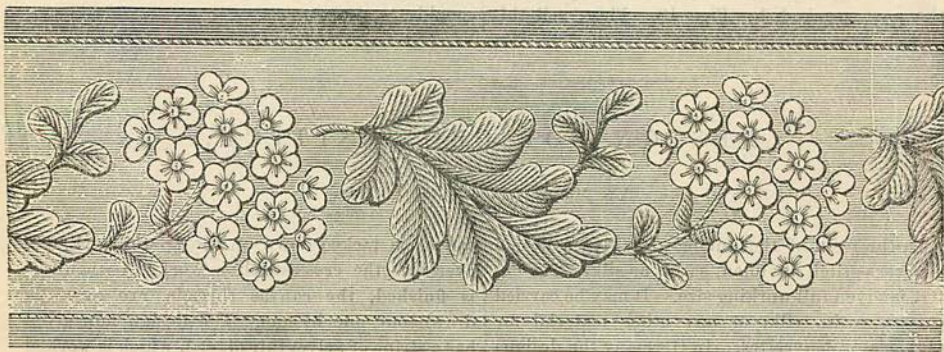
BY MRS. JANE WEAVER.



This cover of a needle-case is made of cashmere; the edge is scalloped and corded, which corresponds in color with the appliqué, which is ornamented with scissors, thimble, etc. The braid that forms a framework to these implements of the work-table, is fastened down in the centre with French knots. Both sides of the case are alike, and are joined at one end with a bow of ribbon. The flannel leaves, for the inside, are notched at the edges. Make the foundation light blue; cord the edges with blue and gold; the braid black, edged with gold braid; the centre appliqué white, edged with the blue and gold. Work the design of scissors, etc., in gold thread; gold-colored silk and braid may be used instead, if preferred.

BORDER EMBROIDERY.

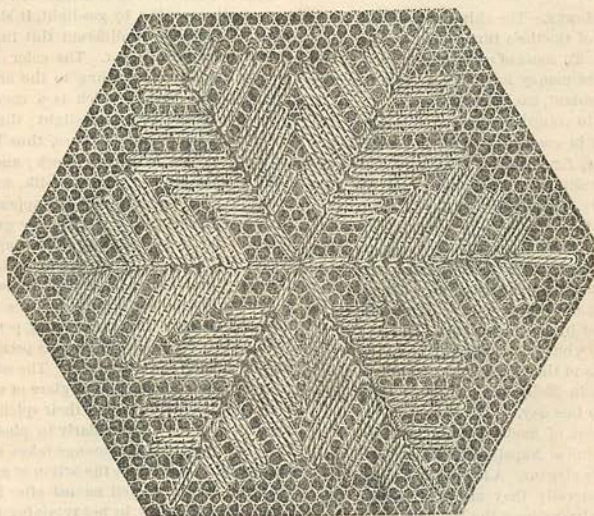
BY MRS. JANE WEAVER



This design is very suitable for ornamenting children's frocks, etc. The ground is white cashmere, the flowers are blue, and the leaves different shades of green. The stitch is that known as *au passé*.

STAR EMBROIDERY ON NET.

BY MRS. JANE WEAVER.



This star is to be studded all over black Grecian net, and is suitable for an antimacassar. It is darned with single Berlin wool, and veined with silk. The color must be selected in accordance with the upholstery of the room for which the antimacassar is intended. This same design,

done in linen floss, on bobinet lace, will make lovely cravat ends; or done on mosquito net and coarse, linen floss, for centre of tidy; to be edged with a darned lace, to correspond; patterns for which, we have given repeatedly.

DESIGN FOR BORDER OF TABLE-COVER.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for the border of a table-cloth, a new, and exceptionally pretty, pattern.

Use light grey or drab cloth for the cover, Java canvas, mummy-cloth, or unbleached sheeting. Cut the branches out of brown cloth; the leaves out of three shades of green. Arrange according to the design. Buttonhole them down, neatly,

with fine sewing or embroidery silks, in colors to match, or shaded. The veining of the leaves is done with the shaded silks. Taste, and neatness of execution and finish, are indispensable for this kind of embroidery. Some beautiful borders are made by cutting out leaves and branches from pieces of cretonne. Then arrange them, and proceed in the same manner.

EMBROIDERY ON MECHLIN NET, Etc.

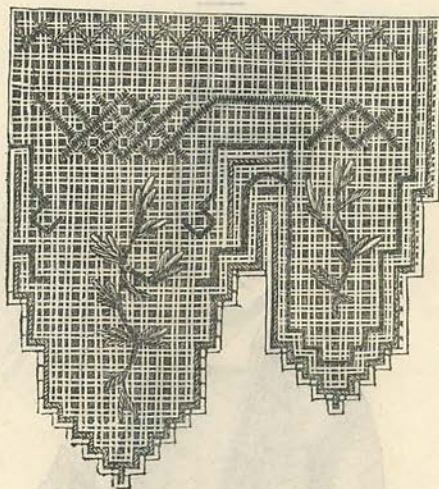
BY MRS. JANE WEAVER.

We give, here, two designs for embroidery on Mechlin net, Java canvas, outline and cross-stitch work. They can be used for small mats of Java canvas, or for antimacassars and cushion

covers in Mechlin embroidery, and executed in crewels, embroidery wool, floselle, or three thread silk of optional colors. The illustrations are in the front of the number.

VANDYKE OF CARD-BOARD: EMBROIDERED.

BY MRS. JANE WEAVER.



This vandyke is useful for ornamenting brackets, port-folio stands, etc. It is made of gold or silver card-board, and worked in chenille, or different colored embroidery, silks or zephyrs. Finish the points with tassels to match; line with silk or silesia to match.

WAX FLOWERS. No. 4.

BY MRS. E. S. L. THOMPSON.

THE SINGLE TUBEROSE.

Materials.—One bunch fine stamens, light green tips; two sheets double white wax; three pieces green stem-wire; one sheet light green wax; the cutting-pin you have used for other flowers. Cut of white wax eighteen pieces the size and shape of Fig. 1. This will be enough for three



Fig. 1.

blossoms. Roll them so that the rounding or top part turns back a little. Now wind each of your three stems with a narrow strip of green wax. Make a hook at the end of each stem. Then cover the hook with a small piece of white wax, letting it come down the length of the stem over half an inch. Cut of white wax six pieces the

size and shape of Fig. 2. Roll only the pointed

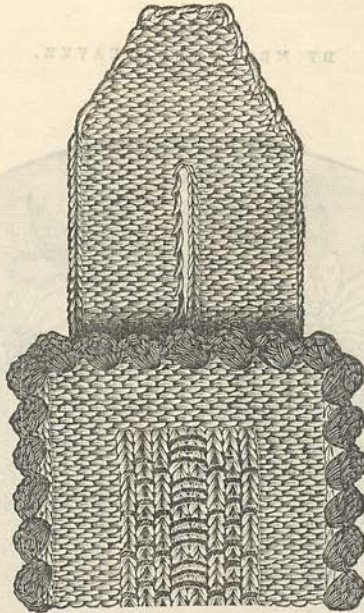


Fig. 2.

part of Fig. 2, so that the points will bend out a little. Place two of these pieces on each stem, joining the sides marked by a cross with the warmth of the fingers. When these pieces are arranged on the stems, arrange on the outside of each stem five of the green-tipped stamens, allowing to come just a little above the points of the pieces marked Fig. 2. You may now arrange the first pieces you cut; six pieces forming one rose. Let the bottom rest on four of the scalloped pieces. Finish off by spraying the three roses together. No leaves are made, as they are too large for beauty.

DESIGN FOR BRACES: KNITTED.

BY MRS. JANE WEAVER.



MATERIALS, ETC. White and blue cotton. Begin with eight stitches. First to twenty-second row: Slip one, then alternately purl one, slip one as for purling. In the following rows the slipped stitches are purled, and the purled knitted; but from the second to the eighteenth row increase one at the beginning of each row. For the buttonhole divide the stitches equally, knit each half twenty-eight rows as above, and then knit six more rows along all the stitches. Then cast on four stitches each side and begin the brace as follows:—First to eleventh row in preceding pattern. Twelfth row: four times alternately

slip one, purl one, then eight times alternately miss one, knit one, then four times alternately slip one, purl one; repeat this pattern as often as necessary, and knit the last eleven rows like the first eleven. Then cast off four stitches on each side, and knit the buttonholed part as above described, but, of course, in reverse order of rows, and decreasing instead of widening. Round the outer edge crochet with blue cotton, one double, two chain, three treble where the double was crocheted, miss two. Then darn the stitches, which appear knitted, with blue thread. See illustration.

EMBROIDERED LUNCH OR SUPPER CLOTH.

BY MRS. JANE WEAVER.

In the front of this number, we give a pattern for an embroidered lunch or supper-cloth. The style of embroidery, which is now so fashionable, is worked, as we have often said before, on a foundation of linen, either bleached or unbleached. The darkest stitches in the design are of black silk, the next shade, cardinal red, and the

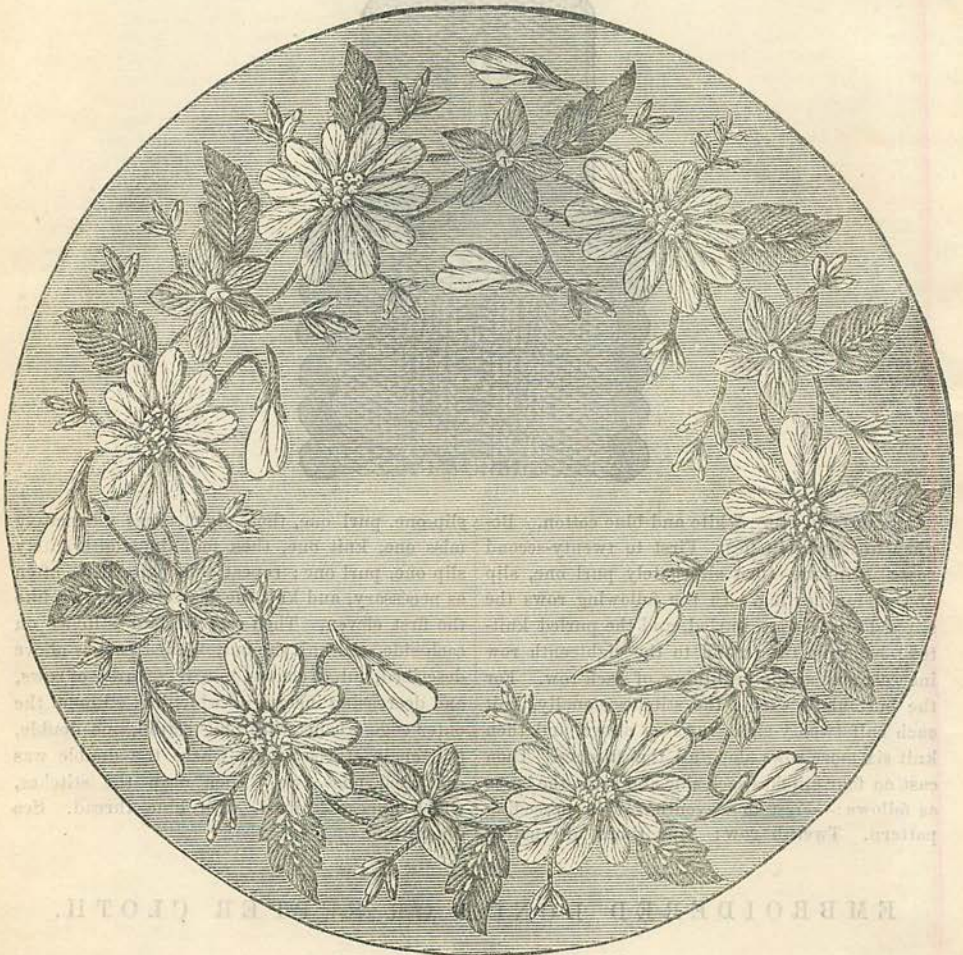
lightest, blue; ingrain cotton or silk may be used. Before working, the silk should be passed through boiling water, in order to prevent its shrinking after the embroidery is worked. The work is entirely in cross-stitch. We also give, on the same page, two patterns for borders in cross-stitch embroidery.

DESIGN FOR BRACES: KNITTED.

BY MRS. JANE WEAVER.

MAT IN CREWEL EMBROIDERY.

BY MRS. JANE WEAVER.



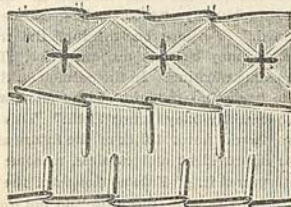
The foundation may be either satin, cashmere, cloth or crash, according to the place designed for the mat. If it is required for the top of a box or pincushion, satin is the best material. If for a footstool, lamp mat, or table-top cover, cloth or crash are preferable. Work in crewels, or embroidery silk. White, with yellow centres, for the large flowers and buds; blue for the smaller ones; shaded green for leaves and stems. This is one of the prettiest of recent patterns.

WALL-POCKET FOR DRESSING-ROOM.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for a wall-pocket.

This pocket is intended for holding soiled laces, handkerchiefs, etc. It is made of striped red and white or blue and white ticking, the white stripes being ornamented with embroidery in fancy stitches with various colored silks. The lining is of cashmere or alpaca, and the ruche-red silk. We give, here, a detail of the embroidery.



WORK-BAG: JAVA CANVAS.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for a new style of work-bag.

The material is Java canvas, the edges being raveled out to form a fringe. Both sides are ornamented with corn-flowers, worked in blue silk, and with two bands of canvas placed cross-

wise. Blue silk braid is twisted around these bands, and they are held in place at the four corners with bows of ribbon. The handles have braid twisted round them in the same way. Any simple pattern may be substituted for the corn-flowers.

OUR COLORED PATTERN.

BY MRS. JANE WEAVER.

In the front of the number, we give a design, printed in colors, one of the very best of the Art Decorative School.

It may be used, of the size given, for the end of a narrow table cover, such as is laid on a teapoy, or other narrow table. Or it may be used for a tidy. Have for the foundation, crash, or the coarse linen burlap, which comes for

this kind of embroidery, and is as effective.

If used for a tidy, the design must be enlarged. Only work upon one end of the tidy. Employ, always, colors corresponding to the design; only improving it by careful shading. Fringe out the ends of the crash or linen, and with a worsted needle tie in the colored crewels, and then knot the fringe.

WAX FLOWERS. No. 5.

BY MRS. E. S. L. THOMPSON.

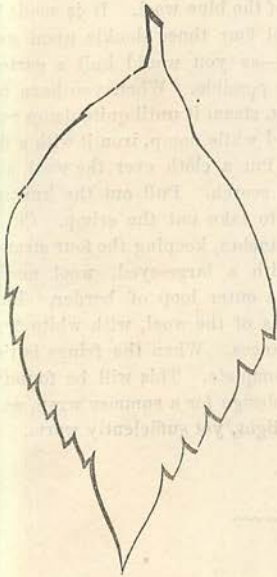


Fig. 1

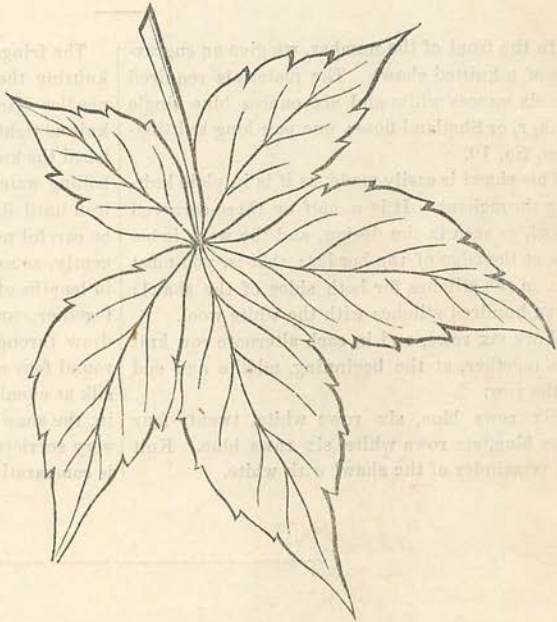


Fig. 2.

THE VIRGINIA IVY.

Materials.—One package light yellow wax; one bottle carmine; one bottle Victoria carmine; one bunch cap wire, (such as you buy at millinery stores); one large size rose leaf-mould, for veining your leaves. Cut the cap wire apart, and shred off the thread. Now cut ten pieces two and a-half inches long, and wind these pieces with narrow strips of the yellow wax. Now, with your cutting-pin, cut eight pieces the size and shape of Fig. 1. Lay in you stem-wire, which you have prepared between two pieces, up as

high as the point 6. Press the pieces together with the warmth of the hand; then dip the rose leaf-mould in water, shake off the drops, and vein your leaves, using the back of the mould to get the most perfect veins. Now, cut eight pieces two sizes larger, stem and vein in the same manner, and sixteen pieces two sizes smaller, stem and vein as before. You are now ready to spray your leaves together. This ivy is five-leaved, as you will see by Fig. 2. Arrange as shown in the illustration, Fig. 2. It is very nice for looping up lace curtains.

HANDKERCHIEF BORDER.

In the front of the number, we give, printed in colors, a design for a handkerchief border.

Work in blue, (French embroidery cotton,) on a fine, hem-stitched handkerchief. Buttonhole the edge, and above the hem, work the design. Colored handkerchiefs are quite the rage for the

hand, and also to make breakfast-caps of, using them for the crowns, and the edge forms the border, with a crêpe lisse frill beneath. Bows of ribbon to match are the only trimming required.

Some handkerchiefs are worked in two colors, red and blue, pink and blue, and are very stylish.

KNITTED SHAWL.

BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of a knitted shawl. The materials required are six ounces white and six ounces blue single zephyr, or Shetland floss; one pair long knitting-pins, No. 10.

This shawl is easily made, as it is in plain knitting throughout. It is a half or three-cornered shawl, as seen in the design, and the work is begun at the edge of the border; that is, you must cast on the stitches for both sides of the shawl; seven hundred stitches with the white wool.

Work six rows, and in each alternate row knit two together, at the beginning, middle and end of the row.

Six rows blue, six rows white, twenty-four rows blue, six rows white, six rows blue. Knit the remainder of the shawl with white.

The fringe is of the blue wool. It is made by knitting the wool four times double upon steel needles—No. 14—as you would knit a garter; knit as tightly as possible. When you have finished the knitting, steam it until quite damp over boiling water, and while damp, iron it with a flat iron until dry. Put a cloth over the wool, and be careful not to scorch. Pull out the knitting gently, so as not to take out the crimp. Cut it in lengths of ten inches, keeping the four strands together, and with a large-eyed, wool needle draw through the outer loop of border. Bind round four strands of the wool, with white floss silk at equal distances. When the fringe is tied in, the shawl is complete. This will be found a very serviceable design for a summer wrap, as it is comparatively light, yet sufficiently warm.

TIDY IN INDIAN EMBROIDERY.

BY MRS. JANE WEAVER.

In the front of the number, we give, as an *extra* colored pattern, a design for a tidy, or antimacassar, in Indian embroidery, and waved braid.

This is quite a new style of work, but a very beautiful effect is produced by it, by a very simple process. The materials are, three stripes of book-muslin five inches wide, and twenty-two inches long; eighteen yards vandyke braid, No. 2; crochet cotton, No. 2; knitting cotton, No. 6; stripe of traced pink cambric.

The embroidery is formed by passing a needle filled with soft knitting-cotton from edge to edge of the design; the little curves at the edge are formed by the loops left in passing the needle to and fro, as in darning. The cotton thus left at the back of the tracing produces a soft, raised effect.

If ladies are, in the least, given to drawing their work too tightly, it is best to have a small piece

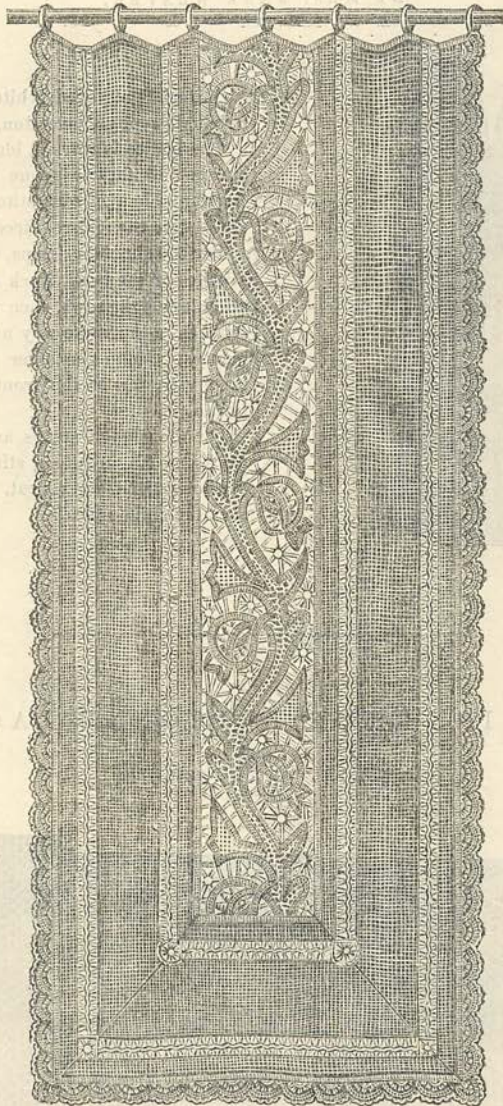
of toile cirée placed under the glazed cambric upon which the tracing is drawn.

The effect of the work is very beautiful; it has the appearance of an *appliqué* design, but is far more simple work than can be imagined from its appearance. Experienced workers, to whom we have shown the antimacassars, have exclaimed: "Appliqué, but how troublesome it must be to work in a material like book-muslin!" We have then shown them the back of the work, and they have been astonished at so excellent an effect by such a simple process. The stripe will serve for a very pretty border for curtains, or stripes to intermix with crewel work stripes for curtains.

The muslin must be smoothly tacked upon the tracing. Always work from the bottom of the leaf, and from the stalk end of the leaves. The stalks may be worked in ordinary stitch, or merely darned, if preferred.

SWISS WINDOW CURTAIN: ANTIQUE LACE.

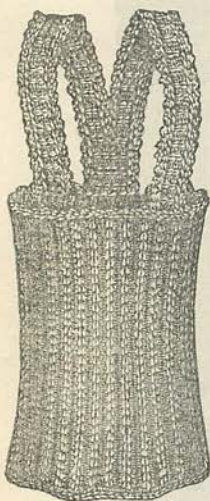
BY MRS. JANE WEAVER



This Swiss muslin curtain has a wide insertion, seven to nine inches wide, for the centre stripe. It is in imitation of antique lace, several designs of which we have given. Use point lace braid for the outlines of the design, and fill in with lace stitches of medium-sized thread. Lay the insertion upon the Swiss, turning the corners neatly at the bottom, and finish the edge, where the joint comes, with the braid. A narrow insertion is let into the Swiss border, and is finished with a lace edge, to match. This curtain hangs flat, like a shade, and is put up at the window with brass rings upon a pole. It is one of the most fashionable that has come out for years.

CROCHETED BODICE FOR A CHILD OF ONE TO TWO YEARS.

BY MRS. JANE WEAVER.



Materials required, white wool, (Germantown,) or single zephyr, or cotton.

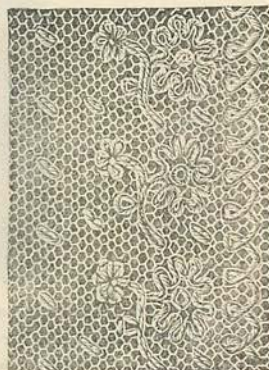
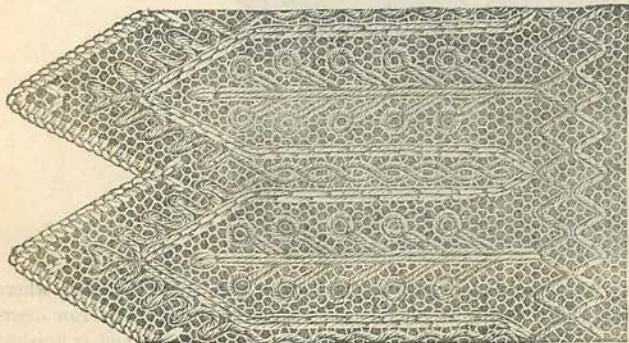
The bodice is worked lengthwise. Work backwards and forwards one double into the back horizontal loop of each stitch until you have made the bodice the size required, join round.

For the shoulder-straps, work on the ten centre stitches of the back, work one double into each stitch for eight rows, then work on half the ten stitches in the same way until the strap is long enough. Make the other shoulder-strap in the same way, sew to the front of bodice, as shown in the design.

For the edge of straps and the top of bodice, work one single into a stitch, three chain, pass over one stitch, and repeat. The bodice is passed over the child's head.

DESIGNS FOR BRETONNE LACE.

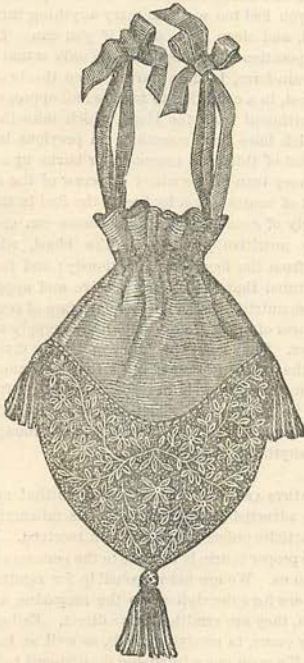
BY MRS. JANE WEAVER



These designs may be used for trimming dresses, } used for the foundation. The patterns are
fichus, cravats. Bobinett lace and footing are } darned in with linen floss.

FASHIONABLE BAG.

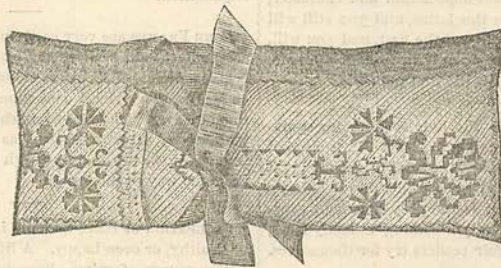
BY MRS. JANE WEAVER.



The bag is cut in two pieces; it is made of light bronze silk, lined with white. The embroidery is worked with pale blue silk, on velvet of a darker bronze. The velvet is sewn to the silk, after the embroidery is worked; the sides are then sewn together, and finished by tassels of blue and bronze. The bag is drawn together by ribbon strings.

SHOE POCKET.

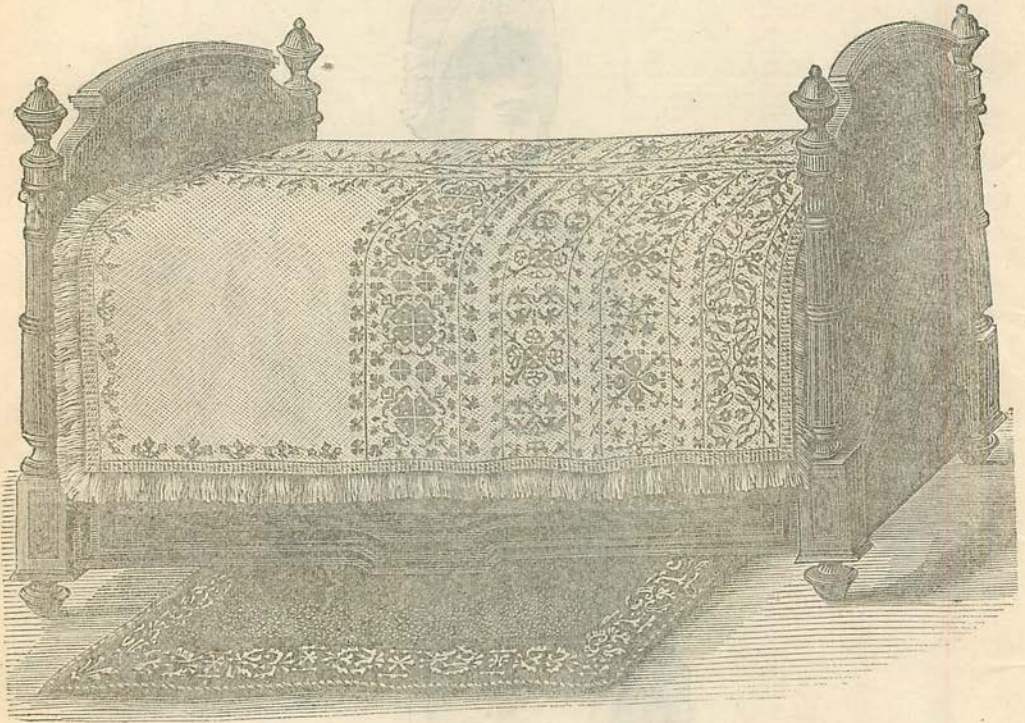
BY MRS. JANE WEAVER.



To form this pocket, cut a piece of undressed holland or crash, twenty-seven inches long, and six wide, and ornament it with cross-stitch designs worked with colored ingrain cotton; turn one end up eleven inches, sew up at both sides; this will form a pocket for one pair of shoes, leaving a flap to turn over at the top measuring five inches; a length of ribbon is attached to the edge of the flap, and is passed round the pocket, and tied in front.

COUNTERPANE IN CROSS-STITCH.

BY MRS. JANE WEAVER.



The whole of the work is in the ordinary cross-stitch, or Berlin wool stitch. The counterpane may be worked on linen canvas, with the stripes joined, and the joints may be hidden by working the patterns over them. Some coarse, wide linen sheeting, or fine, wide cotton sheeting, would be very suitable for the purpose. This is a revival of antique work, of which many beautiful specimens were exhibited a few years ago at the South Kensington Museum, London, lent by members of the aristocracy, consisting mostly of bed-hangings and coverlets, worked on white linen with red, blue and yellow silk; but the fashion was most generally to use but one color only. Any material that is wide enough, and the color of which will suit the room for which it is intended, is suitable for the counterpane.

If any difficulty is experienced in counting the threads of such a material, canvas may be put over it, worked through, and the threads drawn out when the work is finished, as in any ordinary worsted or Berlin work.

(476)

Crewel, the *colored* darning-cotton, used for children's stockings, or marking filoselle, may be used to work the design in, according to the taste of the worker.

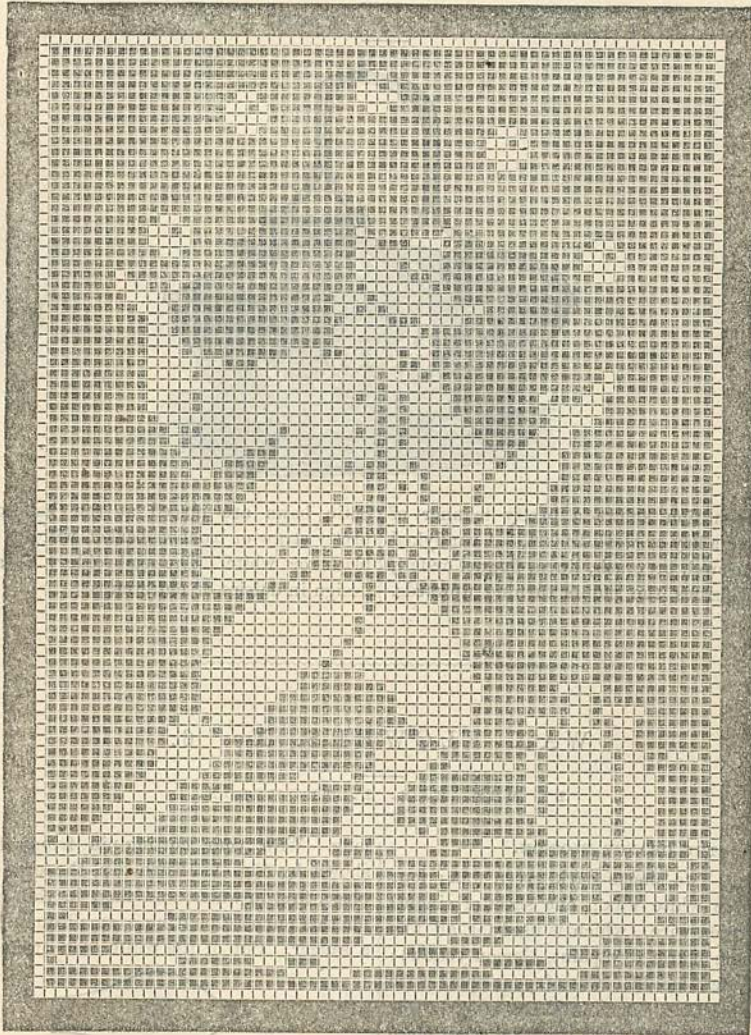
In the front of the number, on two opposite pages, we give the details of this beautiful counterpane.

No. 1, represents half the lower stripe next the foot of the bed; No. 2, the upper stripe; No. 3, the one next it; Nos. 4 and 5, alternately, are sections for the designs for the next stripe; Nos. 6 and 7, form the border and centre stripe. The fringe is formed of the foundation, frayed out, and colored threads are sewn into it at equal distances. The counterpane can be made of any size. The best plan is to begin the work from the centre on each side, so as to make the pattern match in the centre.

The mat beside the bedstead may be worked to correspond; cloth of a suitable color would look well, and firmness could be given to it by lining it.

TIDY IN CROCHET OR ON JAVA CANVAS.

BY MRS. JANE WEAVER.



PILLOW-CASE SHAM. (SEE SUPPLEMENT.)

BY MRS. JANE WEAVER.

We give, by request, on our SUPPLEMENT, a braiding design for pillow and sheet sham, full size. For the sheet, use the corners; and repeat the design from * to * for the centre of the sheet. Use star braid on linen for the shams.

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We also give, on the SUPPLEMENT, an alphabet for marking, large size. We are constantly asked for initials or monograms of this size; but to give all is impossible, so we give an alphabet, in order that ladies may select their initials.

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KEY OR WORK BASKET.

BY MRS. JANE WEAVER.



This illustration shows a pretty manner of ornamenting a key or work basket. A vandyked border in crewel, or crash, linen, flannel or felt, encircles the sides, the points turning upwards. Satin bows are placed at the handles. Any pretty straw or bamboo basket will do, either in black or white. The embroidery is a simple design in daisies or buttercups.

WAX FLOWERS. No 6.

BY MRS. E. S. L. THOMPSON.

THE ORANGE BLOSSOM.

Materials.—Two sheets dark green wax; four sheets double white wax; one sheet of single; one spool green wire, (which is used for all fine flowers); one bottle dry paint, (lemon yellow); one orange leaf-mould. Cut of your spool wire pieces three inches long. Make a hook at the end of each stem, and cover it with a small piece of your green wax, rolled into a little ball. On

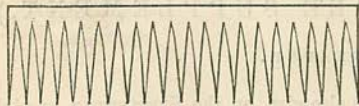


Fig. 1.

the inside of the orange blossom, you will always see the little, green orange. Now fold one of your sheets of single wax double, and cut some pieces an eighth of an inch wide, and one inch

long. With your cutting-pin fringe them, as shown by Fig. 1. Then dip the edge of each piece, first in water, and then in the dry paint, for this purpose pouring a small quantity out in a saucer. Cut of the white wax twelve pieces,

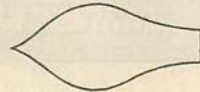
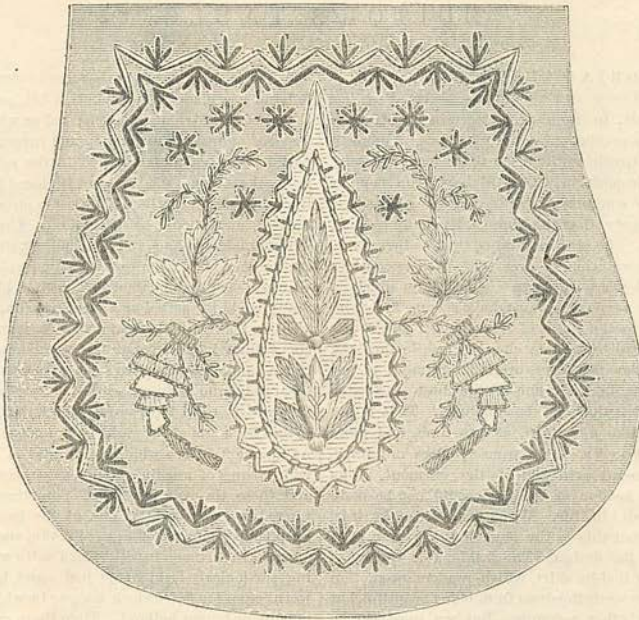


Fig. 2.

the size and shape of Fig. 2. Roll, so that the rounding point will turn back a little. First arrange your fringed pieces on the stem, with the straight part wrapped around the bottom of the small, green ball. Then put, for each blossom, four pieces like Fig. 2. One, and then another, opposite, until you have the four. Finish the blossom with a small calyx of green wax, and mould your leaves as before described. Wind all your stems neatly with narrow strips of green wax.

HANDKERCHIEF POCKET OR PURSE.

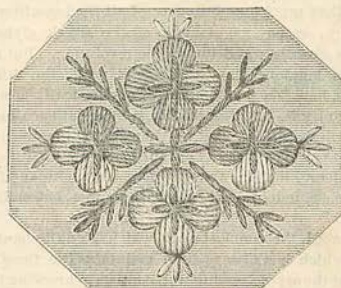
BY MRS. JANE WEAVER.



This little purse or pocket is in Russian embroidery, and can be made on kid, leather, velvet, or satin; and both sides are alike. The material must be lined with muslin, before it is embroidered. Different colored silks are used for the embroidery, and the centre piece is of a contrasting or else a lighter shade of the same color, appliquéd on, and then embroidered. If required for a purse, this will be full size; if for a pocket, it must be enlarged, according to the size that is desired. A steel clasp is added for either purse or pocket.

INFANT'S SHOES, WITH DETAIL OF EMBROIDERY.

BY MRS. JANE WEAVER



These shoes are worked on white cloth, and lined with blue flannel. We give the pattern, in detail, also. The flowers are done in shades of blue silk. The fronts of the shoes are trimmed with a fine ruching of blue silk, in imitation of feather trimming, and the straps are stitched with blue, and fastened with blue buttons.

body No. II. is plaited or gathered into the back of the yoke No. II.*, the front piece being longer than the back; there should be no fulness under the arm, either back or front.

The yoke is trimmed with white embroidery, likewise the edge of the basque; the trimming is

laid on the sleeve to simulate a cuff; the tunic is in the same style.

We give, also, on the SUPPLEMENT, full-size patterns for cutting out a BABY'S BOOT, for the description of which see under the proper head, a very useful affair.

WAX FLOWERS. No. 7.

BY MRS. E. S. L. THOMPSON.

THE SWEET PEA.

Materials.—One package very light rose-pink wax, one large-headed cutting-pin, green spool wire, cut in lengths two inches long, with one stem cut five inches long for the centre or main part of the spray. Make a hook at the end of each stem, cover it with a small piece of the pink wax moulded in an oval form. Now cut twenty-four pieces the size and shape of Fig. 1.



Fig. 1.

Crease a dent through the middle, and roll so that the edges marked by a cross will turn backwards. Now cut twenty-four pieces the size and shape of Fig. 2.

Roll these pieces so that they will be cupped almost double, and place them on the stem, so as to form the centre of the sweet pea. (A spray of

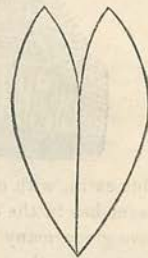


Fig. 2.

artificial or natural sweet pea will aid you very much in the arrangement of this flower). Then put on your outside pieces, so that the curves on each side will turn outwards. Finish off the calyx with a small pointed piece of light green wax. Twist the stems together, four or five in a cluster, and then attach to the main stem. The sweet pea may be made in pure white, and is very nice for wreaths or crosses.

SCARF, IN KNITTING.

BY MRS. JANE WEAVER.

We give, in the front of the number, a design for a knitted scarf, very stylish and useful. The materials are: eight ply Berlin wool or four ply fleecy, selecting any two colors that contrast for the ends, the centre being made with one of the colors only; two knitting pins, No. 8 Bell gauge. Cast on with the wool seventy-four stitches, that is three stitches for each pattern, and two over for the edge stitches.—First row. Bring the wool in front of the pin in the right hand, then turn the wool quite round the pin, so as to bring it in the front again, and purl two stitches together; *the wool will now be in the front; turn it round the pin so as to bring it in the front again, pass the needle down the next stitch, and take it off

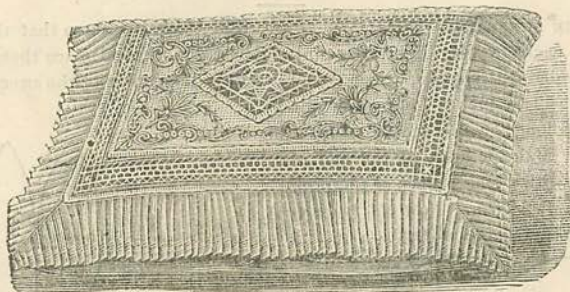
without knitting it; then purl the next two stitches together, and repeat from * to the end of the row.—Second. Bring the wool in front of the pin, and turn it round as before, then purl two stitches together: * turn the wool round the pin, bringing it in the front; then slip the next stitch, thus—put the pin down at the back of the stitch, and, bringing the pin in the front, take off the front part of the stitch without knitting it—this stitch slipped is a long loop; then purl the two next stitches together, and repeat from * to the end of the row. All the rows are the same as the second. Knit six rows of each color alternately for about one-quarter of a yard, then, working the same stitch, but only one of the wools, knit

about one yard, and make the other end to correspond with the beginning. Cast off, and one plain, then two rows more the same, working the plain stitch in the five chain of the preceding row. For the fringe, cut the wool in lengths of about eight inches, and loop them into the last row of crochet.

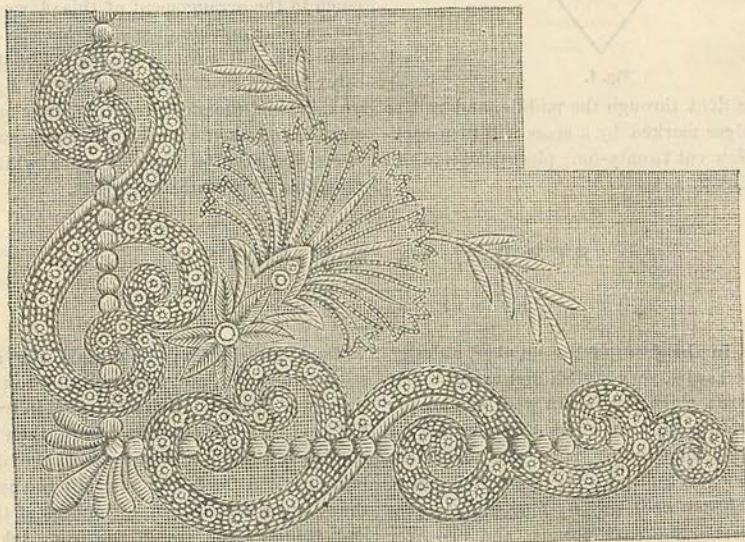
The Edge: Use the same color as the centre, and Walker's Uncotopic needle, No. 1. Crochet on the edge of the knitting a row of five chain

EMBROIDERED CUSHION.

BY MRS. JANE WEAVER.



Cushion of blue satin, with cover of fine Swiss muslin. The cover has in the centre a square of guipure, (we have given many designs for such.) This square is sewn on to the muslin with buttonhole-stitch, and the muslin is cut away from beneath the work. The embroidery for the corners is worked upon the muslin, in overcast, plain and purse-stitch. The border is of guipure insertion, and the cover is edged by a pleated frill of cambric, edged with lace. The frill is sewed on by vandykes in buttonhole-stitch, and the muslin is cut away from beneath the insertion to correspond with the centre piece. We give the design in full-size for the corner piece.



BORDERS FOR RUGS, TOWELS, Etc., Etc

BY MRS. JANE WEAVER.

In the front of the number, printed in colors, we give four designs (all on the same page,) for working borders for rugs, toilette sets, ends of towels, etc., etc. This work is now very fashionable, and is done in cross-stitch on Java canvas, linen duck, or other suitable materials.

CHAIR, IN ITALIAN EMBROIDERY.

BY MRS. JANE WEAVER.



We give, here, a design for a chair cover in Italian embroidery; and in the front of the number give details of the pattern. This cover is made of felt. The band is of straight felt. The color may be either dark blue, red or maroon, for the back and seat, and the border of another material, or of the same, if preferred, richly embroidered, and finished off on the lower edge with a worsted fringe, of the same colors. It is worked with coarse embroidery silks, in stitches following the design. The oblique points forming the lozenge-shape pattern brings out the centre to advantage. It is executed by the aid

of transparent canvas, on which the stitches are counted; some are cross-stitches and some are side ones, as may be seen. Between the fringe and the border a simple pattern of stars is worked upon the felt, making a pretty finish; also pointed stitches join the border to the seat. This is repeated, where the border joins the back. The rungs of the chair are covered by this same simple design, worked upon bands of the felt, wide enough to cover the rungs. After working tack them on with small upholstery tacks. However it is not necessary to cover the rungs; it is optional.

DRESSING SLIPPER.

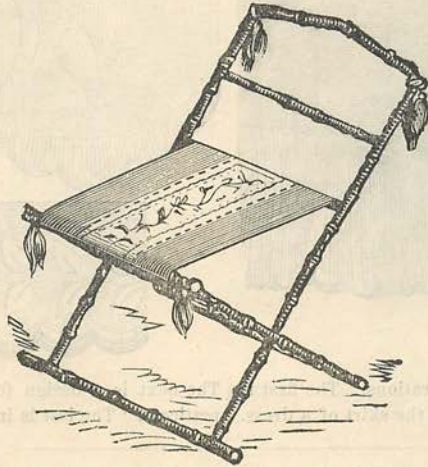
BY MRS. JANE WEAVER.

In the front of the number, we give a new pattern for a lady's dressing-slipper. The foundation of the slipper is of Java canvas; it consists of drawn threads, which are interlaced, and through which black ribbon velvet is drawn. The remainder of the design may be worked with

Berlin wool or filoselle, according to taste, three colors or shades are needed. The front is lined with cashmere or flannel, and is sewn to a cork sole, padded and lined. A ruching of ribbon, silk cord and tassels ornament the front. This is an unusually pretty slipper.

FOLDING CHAIR.

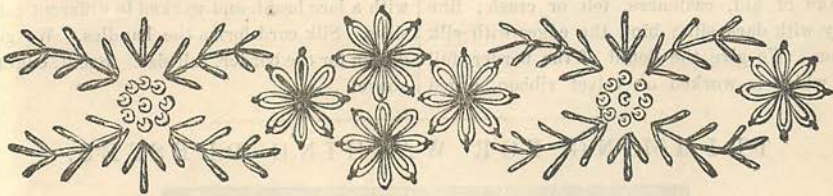
BY MRS. JANE WEAVER.



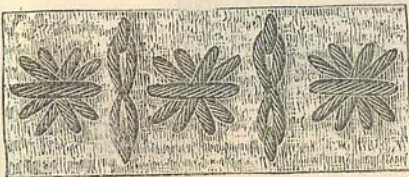
This style of chair is always improved with a band of embroidery, the material of which may be Java canvas, ticking, or crash. The tassels should correspond with the embroidery in color. The seat of the model is of blue cloth, and the band of embroidery is worked in colors.

EMBROIDERY DESIGN FOR APRONS, SACQUES, Etc.

BY MRS. JANE WEAVER.



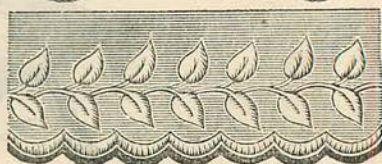
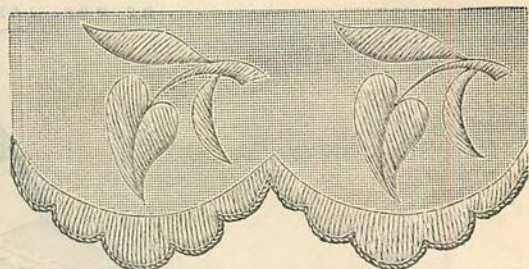
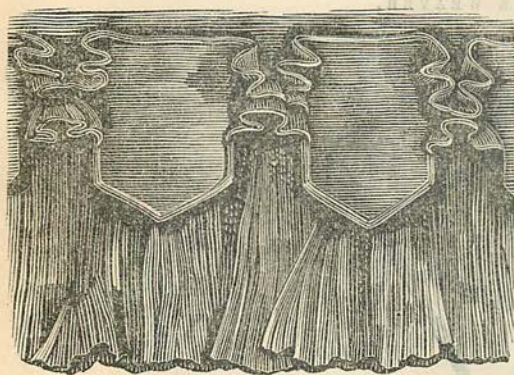
TRIMMING FOR BATHING DRESSES.



It has become the fashion to embroider bathing costumes when they are made of white or light-colored flannel. The design, here given, is carried out in coarse fleecy wool of any bright hue, such as scarlet, blue, etc., etc.

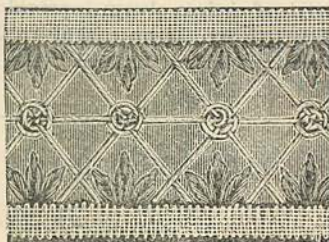
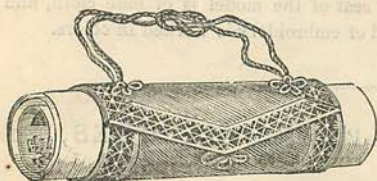
TRIMMING, EMBROIDERIES, ETC., ETC.

BY MRS. JANE WEAVER



We give, here, three illustrations. The first is a new style of trimming for the skirt of a dress. The next is a design for embroidery on flannel petticoat. The last is in white embroidery.

COVER FOR MUSIC ROLL.



Make of kid, cashmere, felt or crash; line neatly with dark silk; bind the edges with silk galloon. We give the detail of the border, full size, which is worked on velvet ribbon, edged with a lace braid, and worked in different colored silks. Silk cord forms the handles. We give a design for the border, full size. See it, engraved above.

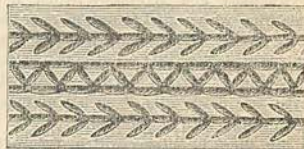
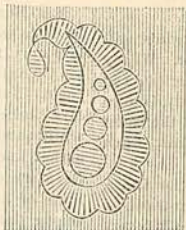
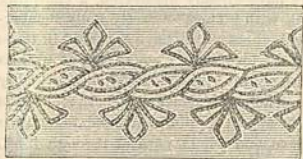
TRIMMING FOR WASHING DRESSES.



This trimming is composed of a band of blue linen, embroidered in long and chain-stitches with dark blue and white embroidery cottons. It is just in season for summer dresses.

GALONS AND EMBROIDERED PALM.

BY MRS. JANE WEAVER.

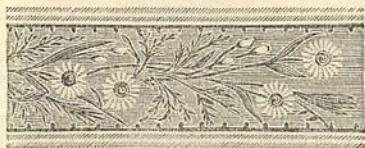


Two galons, the first in chain-stitch, the other in herring-bone and feather stitches. These galons are very suitable for trimming children's frocks, etc. They are worked on canvas braid, and ingrain red cotton is used for the fancy stitches.

We also give an engraving of a palm, which may be used on waistcoats, cloaks, children's frocks, etc., etc. This will look very effective, carried out in floss silks of various shades, at the taste of the worker.

DESIGNS FOR AFGHAN STRIPES.

BY MRS. JANE WEAVER.

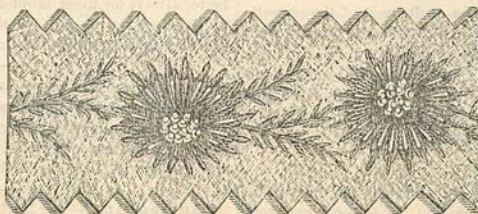


We give, above, two pretty designs to be worked on the stripes of an Afghan. One is of corn-flowers, wheat and oats; the other is of daisies and brown grasses. The corn-flowers, it will be seen, come between every spray of wheat and oats.

The daisies and also the brown grasses are worked alternately. Any stitch may be used in working these patterns, according to the taste of the worker. The leaves should be shaded with tea-green. The flowers and grasses are to be done in natural colors.

TRIMMING: EMBROIDERY ON CLOTH.

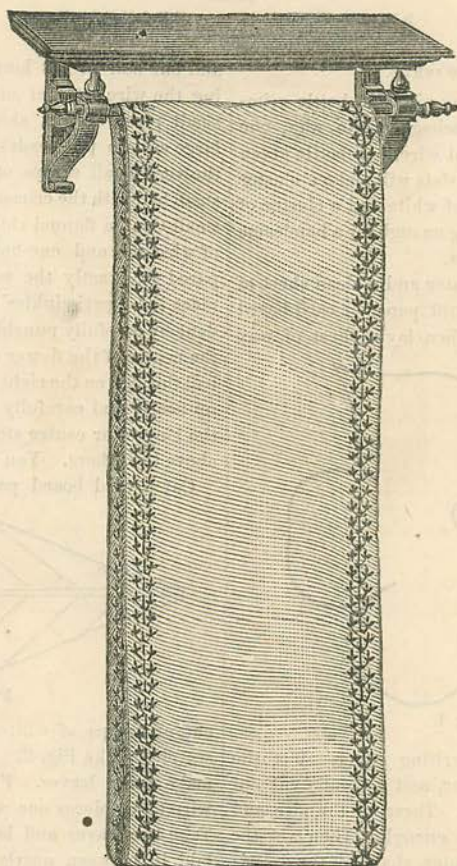
BY MRS. JANE WEAVER.



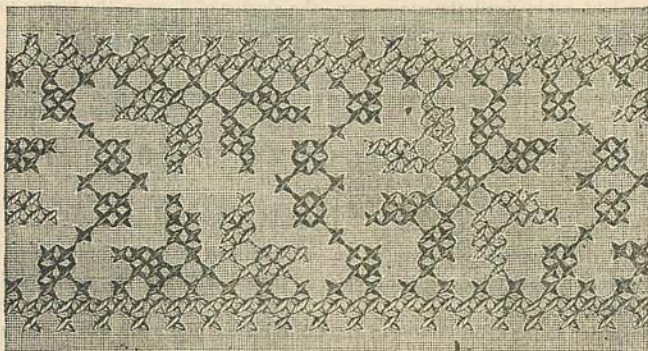
The foundation is white cloth, and the edges are pinked out; the flowers are embroidered with blue silk, the French knots in gold silk, the connecting leaves in shades of green silks.

BATH ROOM RACK AND TOWEL,
WITH DETAIL OF BORDER, FULL SIZE.

BY MRS. JANE WEAVER.

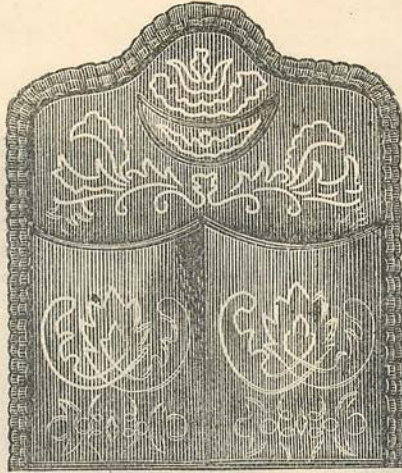


These towels are made of fine Russia crash, } simple cross-stitch, a design for which we give
and the border is worked with red or blue, or } in full-size.
both in combination. French working cotton in }



BRUSH BAG.

BY MRS. JANE WEAVER.



This useful bag can be made any size desired. The material is brown holland, which is braided with crimson, and bound with crimson braid. The small pocket in the form of a crescent is bound all around with the braid, before being sewn on the bag, which is finished by a quilling of crimson braid, as may be seen by the engraving. A loop is attached to hang it to the wall.

ETEGERE, FOR BOOKS OR CHINA.

BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of an *Etegere*, and also of design in embroidery for the lambrequin with which it is decked. This *Etegere* may be used either for books, or for china, or for the various nick-nacks that all refined women delight to collect.

Any carpenter can make a set of deal shelves, that can be stained black; there is no need for the elaborate ornamentation which is seen in our diagram, on the sides at the top; the back can be of quilted silk, of some dark color, if preferred; but if books are to be placed on it, that is unnecessary; and if it is for the purpose of displaying china, etc., the black wood will answer just as well.

The *lambrequin* (of which we give a pattern), which ornaments the edge of the shelves, may be of crimson, blue or any other colored cloth, that may be fancied; it is cut in large scallops, and these scallops are pinked out on the edges; and the embroidery may be in different colored crewels.

SLIPPER: IN EMBROIDERY.

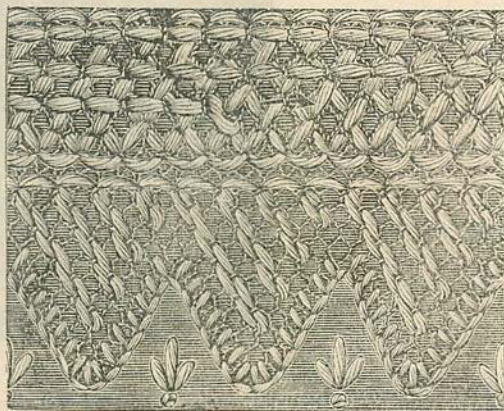
In the front of the number, we give an engraving of a slipper in embroidery. Two illustrations are for the toe and heel. The pattern (in order to get it in the page,) had to be cut in half; but the lower part of the pattern joins exactly, as will be seen, to the upper, and so completes the one strip.

Cloth, or dark velvet, may be used for the

foundation of this pretty slipper; and the edge may be dispensed with if required. The embroidery is worked with silks of darker shades, but of the same color as the ground. The edge is soutache, barred down with silk of a darker shade. The design also looks well worked in shades of gray and white silks on a black satin ground.

BAG FOR SOILED COLLARS, LACES, ETC.

BY MRS. JANE WEAVER.



The foundation of the bag is scarlet or blue cashmere, lined with white linen. It is cut in three pieces, measuring twelve inches long, and seven inches wide, cut to a pointed form at the bottom. These three parts are ornamented with darned mosquito net, part stripe of which is given in the full size, and two rows of embroidery worked with white linen flossette. The three parts are sewed together, the seam covered with a fancy linen or cotton braid. A hoop of cane or wire is sewn in at the top, to keep the bag in shape. The top is trimmed with torchon lace, and three lengths of ribbon are joined at the top under a bow. A bow of ribbon is also placed at the bottom of the bag. A most useful as well as ornamental contrivance for the purpose.

NAMES FOR MARKING.

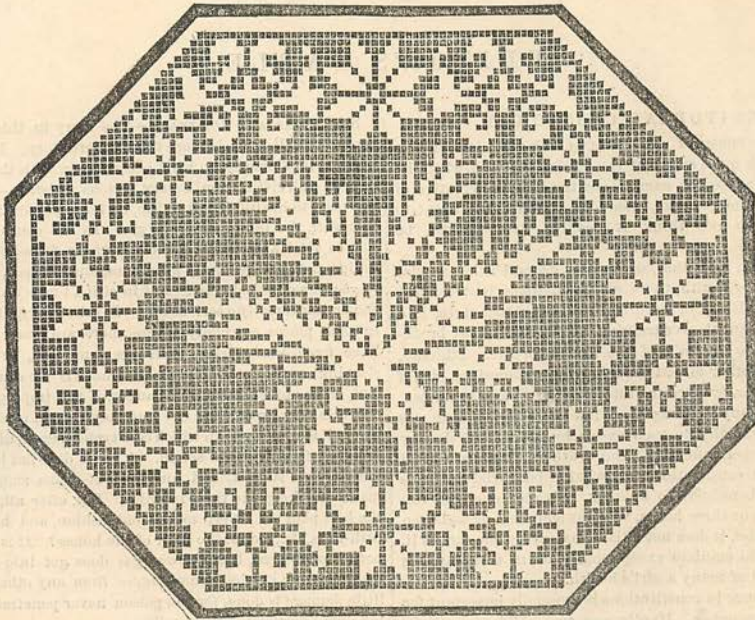
Berthe Claire Céline

Cécile Elise Gabrielle

Hélène Isabelle Jeanne

Louise Lucy

BREAD-CLOTH: IN CROCHET.



The materials for this useful article are about five reels of crochet cotton.

Make a chain of 160 stitches, and work on it one row in Dc.

2d Row.—Begin with one chain, and work two Dc in each of the two first Dc of last row. One Dc in each of the others, except the two last, in both of which work two, and end with a chain-stitch.

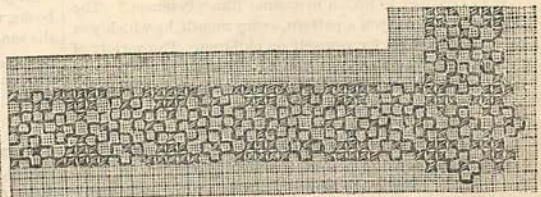
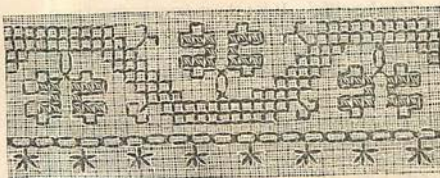
The remainder is to be worked from the design, in ordinary square crochet, but as there is first an increase of a square at each end, and afterwards a decrease, to the same extent in every row, the space in the centre only being without either increase or diminution, we will describe the way in which the decrease is so effected as to leave a regular edge; the increase being always done as we have described in the second row. There are two close squares at each end.

FOR THE DECREASE.—Slip on the first stitch, Sc on the next, Sdc on the next, Dc on the fourth, do three more Dc, two Ch, which form the first open square in the line. At the other extremity reverse the process, working on the four last stitches, one Dc, one Sdc, one Sc, one slip. In the succeeding rows that are decreased, make the slip stitch on the first Dc stitch of the previous row, at each end, thus shortening every row by three stitches.

The edge being of two close squares, allows for all the ends being worked in, which should invariably be done.

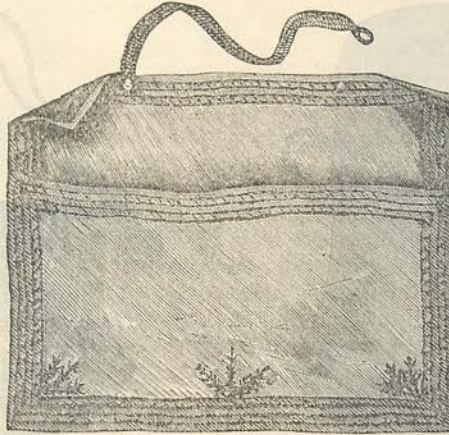
Work one row of open square crochet all round, with the Dc stitches sufficiently close at the corners to set flat; and in every square knot a fringe of twelve or sixteen strands, and two inches deep.

BORDERS: CROSS AND ITALIAN STITCH.



NIGHT-GOWN SACHET.

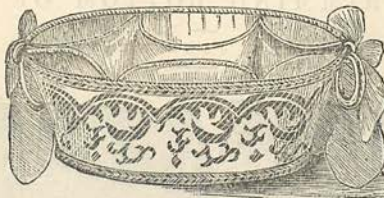
BY MRS. JANE WEAVER.



The material may be either crash or piqué, and the border is done in rows of plain and fancy braid, scarlet or blue. The corners and centre are ornamented with embroidery in Turkey red cotton, or blue. The strip at the top is ornamented in the same way, and may be used or not.

FOR THE LITTLE FOLK.

BY MRS. JANE WEAVER.



As the little folk, not less than their adult relations, will wish to take a part in Christmas, New Year's and birthday presents, we propose to give, for the next three or four months, patterns for the Work-Table, which, with but little instruction, the little folk can work. It is always better that a gift to a mother, father, or any one that is loved, should be the handiwork of the giver; and, therefore, these patterns, we think, will be heartily welcomed, by the little folk. We begin with a work-basket for mamma.

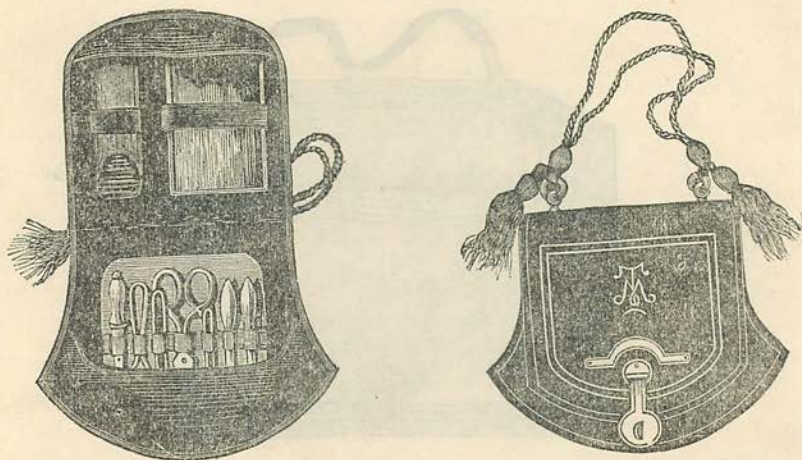
The materials should be a piece of white filet, a little blue crochet silk, a frame, some white and blue satin, cardboard, and blue gimps, and a yard of blue satin ribbon. Cover your frame with white satin on the outside, and blue in the interior, the bottom being slightly stuffed with wadding. The sides are put in rather full. For

the pockets you will take a piece of blue satin double the depth of the basket, fold it in two, with a thickness of fine wadding scented with pot-pourri within it, and sew it in six pockets in the inside, plaiting in the fulness at the bottom, and concealing the stitches with a chenille gimp, which also edges the top. The outside of the basket is covered with the white netting, darned according to the design, in blue silk. It is edged at the top with three different gimps, and at the bottom with two, of blue and white intermingled. The handles are neatly covered with chenille, and further decorated with a hard gimp, besides being finished with bows and ends.

This is most elegant and appropriate. It may be made in any other color, if desired; but should crimson or any deep color be used, *black* filet would be more appropriate than white.

HOUSEWIFE. (OPEN AND CLOSED.)

BY MRS. JANE WEAVER.



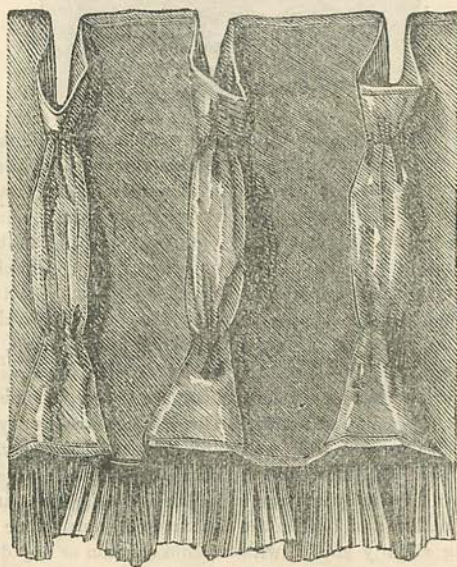
This small *nécessaire*, or housewife, will be found most useful when traveling. Our model is made of silk or velvet, and lined with holland.

The upper flap contains a small mirror and comb. A skein of thread and silk is in the centre, and several toilet implements in the lower

flap. This useful receptacle can be made almost any size. Cord and tassel for the handles, and a patent fastening, or button and cord to hold the upper and lower flap together when closed. Narrow gold braid, and the monogram are all the ornamentation.

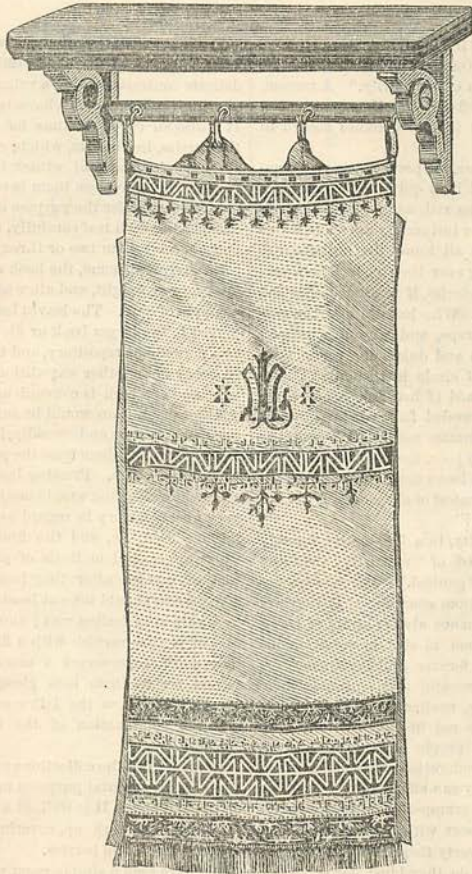
DESIGN FOR TRIMMING BOTTOM OF DRESS-SKIRT.

BY MRS. JANE WEAVER.

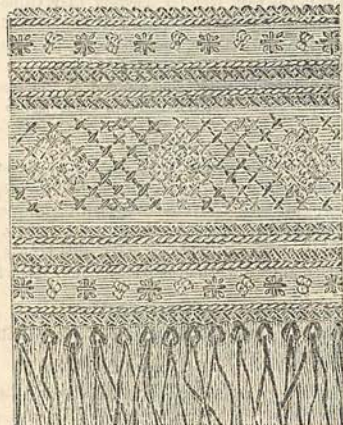


BATH-ROOM RACK AND TOWEL.

BY MRS. JANE WEAVER.



The rack for this towel is of oiled walnut—a simple shelf, with bar below furnished with four hooks. The towel is of Russia crash, and the embroidery is done in cross-stitch, with red and blue French working-cotton. Fringe one end, and knot the fringe. We give a design for the embroidery. This towel is simply intended as a cover or shield for the towels in use, which are hung behind, as may be seen.



WAX FLOWERS, No. 11.

BY MRS. E. S. L. THOMPSON.

THE ABUTILON.

Materials.—Half package light green, half package white, half package yellow (light) wax; some green spool-wire; abutilon leaf-mould; glass-headed moulding-pin; small camel's hair brush; one tube dark yellow oil-paint; and one bunch rose stamens. These materials will cost about one dollar, and will be sufficient to teach three or four persons.

First mould your leaves in this manner: Take a piece of wire, three inches long, and wind it with a narrow strip of green wax; now wind two other pieces of wire, each one and one-half inches long. Dip the leaf-mould in water, then shake off the drops, lay a sheet of wax lengthwise of the sheet, on the back of the leaf mould; press it down around the edges, when it will cut off. Now lay the longest wire, which you have already wound, exactly in the centre of this leaf,

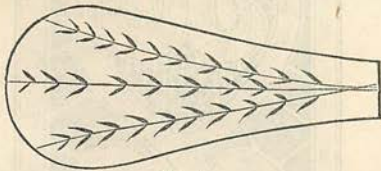


Fig. 1.

and lay over it another piece of wax lengthwise of the sheet. Press this firmly down, so as to

get a good impression of the veins: when this is done, take the leaf from the leaf mould.

Dip your finger in water, and rub around the edges, when it will easily come off. Mould two more leaves, using the shorter pieces of wire, and join them to the first leaf. Now for the flowers: cut six pieces, the size and shape of Fig. 1. Roll until cupped around the rounding edges. Then, with your camel's hair brush, barely dipped in the dark yellow paint, draw fine veins all over the six pieces. These veins are represented by the lines in the figure. Lay them aside, and cut off a piece, two and a-half inches long, of the spool-wire. Make a hook at one end, and cover it with a narrow strip of wax, one-half inch long and a fourth wide. In this place five rose stamens, the one in the middle longer than the rest, folding the wax around firmly to keep the stamens in place.

After this is done, wrap the stem with a narrow strip of light green wax. Now place the six pieces like Fig. 1 on the stem, allowing the bottom, which has a narrow, straight edge, to rest right around the full part covered with a narrow strip of wax. The abutilon is full-shaped, and when the pieces are all on, its appearance is rich and double. Finish off with a piece of green wax, shaped like the calyx of a rose. For white ones, use white wax, veining with the yellow paint.

AFGHAN, OR BABY'S CRIB COVER.

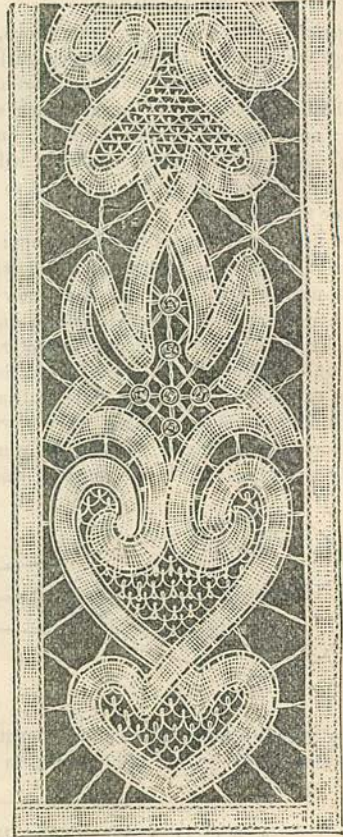
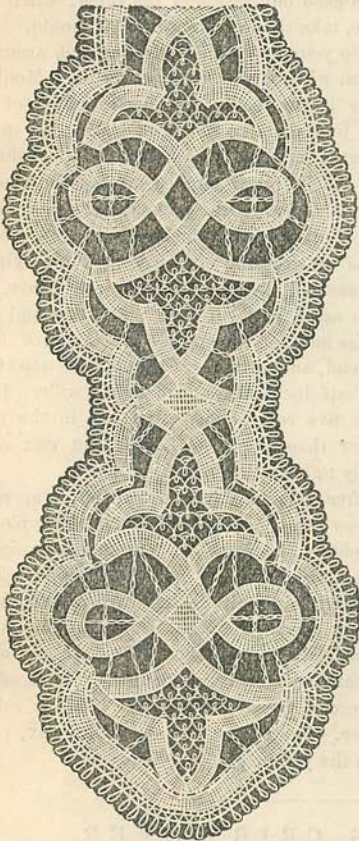
BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of an Afghan, an entirely new pattern, and also of various parts of the work in detail. The pattern may likewise be used for a Baby's Crib Cover, only, in this case, it must be executed in smaller size. Three stripes only are given in our illustration, but these are sufficient to indicate the entire work, as they may be increased in number, at will. The colors, in which the work is to be done, are marked by letters printed on the three engravings that represent the detail, viz.: on the design for the marguerite, that for the cornflower, and that for the narrow band connecting the stripes. The ground is crocheted in *crochet tricotée*, each stripe being sixteen

stitches wide. Letter G denotes the ground, which is either blue or scarlet Saxony wool; letter H, the petal of the marguerite, very light grey; letter I, a stitch of white silk for the centre of the petal; letter J, the centre worked in yellow silk, in French knots. The ground of the stripe is figured in the cornflower cut, white or very pale grey; letter M, calyx of flower, black wool; letter N, the embroidery on the grey in white silk. The smallest of the cuts represents the narrow connecting band of the rug. Black wool is the ground; this band is only six stitches wide; the letter P, pale blue silk; letter Q, gold silk. The stripes are joined together by a row of chain stitch, using black wool.

POINT LACE: TRIMMING, INSERTION.

BY MRS. JANE WEAVER.



We give, here, patterns, in Modern Point Lace, one for trimming, the other for insertion.

The braid used is very fine, the edges being open, or a *jour*. The fillings, composed of various stitches, are made with *couleur de lin*

thread. The bars that hold together the meshes are over-cast.

The patterns make an effective trimming on a washing dress, if lined with red Turkey twill or silk.

FOR THE LITTLE FOLK.

BY MRS. JANE WEAVER.

A pen-wiper for father, or brother, would be nice for a present. Here is one, in application, a kind of work very fashionable now. Application means that one substance or color is gummed

on another, and the edges sewed over with some sort of ornamental work or braid. This 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



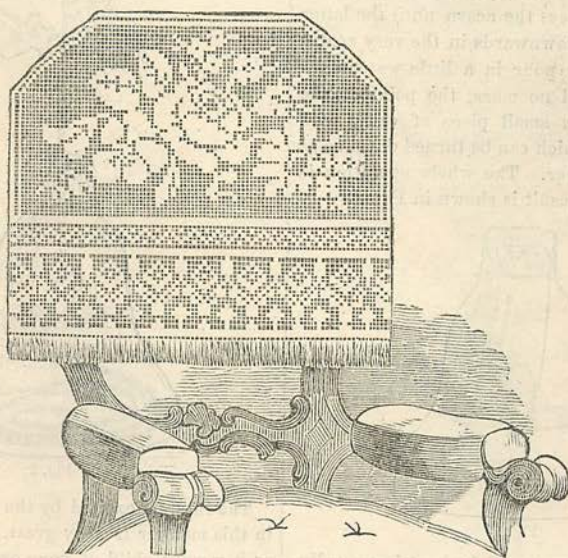
also edged on each side with gold thread. Black

glass beads are dotted here and there over the pattern. These should not be sewn on at one time, for then there would be large spaces between them, but should be threaded on a length of black silk, and then, with another needleful of silk, a stitch should be taken across the thread, between every two beads. The silk, in which the beads are threaded, should be very coarse; but they ought to be sewn over with fine. If preferred, a trimming of gold beads, or black bugles, may be put round the pen-wiper.

In the centre of the pen-wiper, as given in our illustration, is an eagle, with wings outstretched. Any other ornament, however, may be substituted. A button, either gilt, or covered, would do very well. All you want is that something brilliant, to give effect, should glisten on the dark velvet.

TIDY FOR CHAIR: IN CROCHET.

BY MRS. JANE WEAVER.



The materials for this very beautiful tidy are crochet cotton, Nos. 8 and 12, and about eight ounces of torquoise-blue beads, No. 3. A crochet hook No. 17.

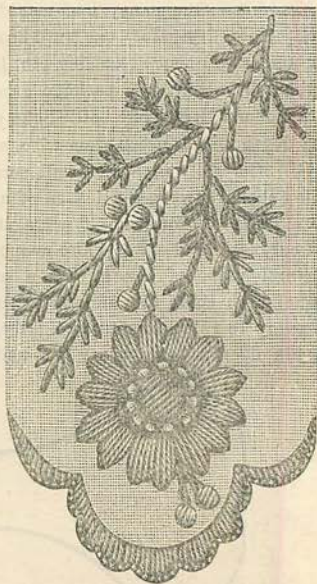
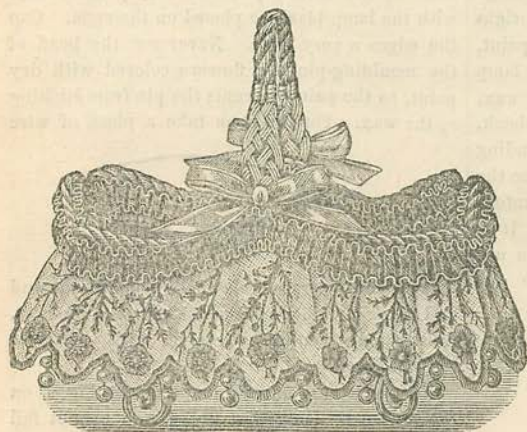
The entire upper part, including the narrow border, is to be worked in open square crochet from the engraving, a foundation chain of two hundred and ninety-five stitches. No. 12 cotton

must be used for this purpose. The decreasing at the edges in the upper part is to be done in the mode often described in these pages. (See among others, the September number.)

The border is to be done in Sc, on the wrong side of the upper part; for it is to be remembered that the beads always appear on the reverse side.

WORK BASKET, WITH DETAIL.

BY MRS. JANE WEAVER.



For this work basket select a pretty shaped willow basket, rather shallow. Round the basket is a scalloped lambrequin of silk, embroidered with floss silk according to the illustration, which we give in full size. The flowers and buds are worked in satin stitch with red silk; the tendrils in overcast stitch, and point Russe in brown, and fawn-colored silks. Round the outer edge, which is done in buttonhole stitch, with fawn-color, between each scallop are ball tassels of red silk. Finish the upper edge with a quilling of red satin ribbon, and bows at the sides of the handle. We give a detail of the pattern to be worked, full size, to facilitate the working.

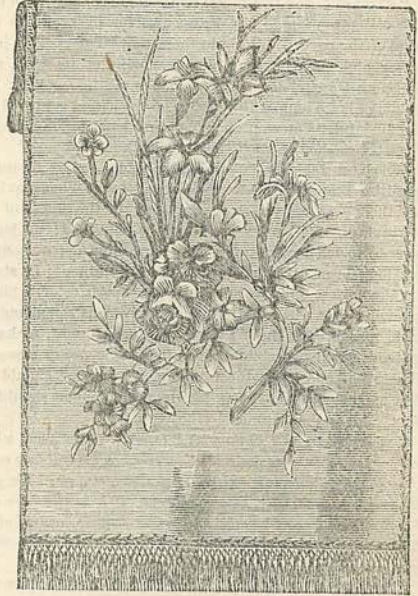
NECK TIE: IN EMBROIDERY.

BY MRS. JANE WEAVER.

In the front of the number we give a pattern for a neck-tie in embroidery. For the foundation use silk, cr pe de chine, or fine French muslin. The embroidery is done in colored silks. The ivy-shaped leaves in shades of green; the long grasses in pale shade of olive-brown. The forget-me-nots in pale blue, with gold centres; the leaf along side in a darker shade of blue, with dots of gold. The edge of the cravat is done in buttonhole stitch, with the brown silks. If the neck-tie is made of muslin, the same design can be worked in white cotton, or in the colored silks, if desired; but the latter will not wash more than once without fading, and then the washing must be done with great care. This is a charming present.

ANTIMACASSARS: APPLIQUÉ OF CRETONNE.

BY MRS. JANE WEAVER.



These designs are given in miniature, but they serve as models for embroidery, painting, appliqué of cretonne, or what is better, a combination of the two last. The birds, flowers, etc., are cut out of the cretonne. They are arranged according to the taste of the worker, each piece being tacked in its place. The stalks and stems can be either painted on, or else worked in embroidery silks. Fasten down the pieces of cretonne with silks to match, and work in button-hole stitch. The veins of the leaves are sometimes put in with gold thread. Satin, silk, cloth, unbleached sheeting, or crash, can be used for this work. These designs also serve for covers for little tables, sideboards, etc. Any other designs, of course, will do as well.

EMBROIDERED DRESS TRIMMING.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for one of those embroidered dress-trimmings, now so fashionable. This band can be embroidered in either white or color. In white, using either jaconet or muslin, it is very suitable for children's frocks; if colored silks are used, the groundwork may be either flannel, satin,

or cashmere, according to the destination of the trimming.

We also give, on the same page, a design for a book-marker, to be worked on Bristol board. It would make a very pretty Christmas gift to a mother, brother, friend, etc. etc.; as would the dress trimming also.