

Project Gutenberg's Beeton's Book of Needlework, by Isabella Beeton

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*** START OF THIS PROJECT GUTENBERG EBOOK BEETON'S BOOK OF NEEDLEWORK ***

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BEETON'S BOOK

OF

NEEDLEWORK.

CONSISTING OF DESCRIPTIONS AND INSTRUCTIONS, ILLUSTRATED BY
SIX HUNDRED ENGRAVINGS, OF

TATTING PATTERNS.

CROCHET PATTERNS.

KNITTING PATTERNS.

NETTING PATTERNS.

EMBROIDERY PATTERNS.

POINT LACE PATTERNS.

GUIPURE D'ART.

BERLIN WORK.

MONOGRAMS.

INITIALS AND NAMES.

PILLOW LACE, AND LACE STITCHES.

*Every Pattern and Stitch Described and Engraved with the utmost
Accuracy and the Exact Quantity of Material requisite for
each Pattern stated.*

CHANCELLOR PRESS

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SAMUEL BUTLER'S PREFACE

The Art of Needlework dates from the earliest record of the world's history, and has, also, from time immemorial been the support, comfort, or employment of women of every rank and age. Day by day, it increases its votaries, who enlarge and develop its various branches, so that any addition and assistance in teaching or learning Needlework will be welcomed by the Daughters of England, "wise of heart," who work diligently with their hands.

The recent introduction of Point Lace has brought a finer, and, apparently, more difficult class of fancy work into general favour. Ladies may now, however, confidently commence, with our patterns before them, to reproduce Antique laces; for care and patience, with a knowledge of Point Lace stitches, are alone required to perfect the beautiful work, which, as shown in existing specimens of exquisite Old Lace, constitute the chief glory of women's refined industry in past centuries.

INSTRUCTIONS in **TATTING**, in **EMBROIDERY**, in **CROCHET**, in **KNITTING** and **NETTING**, in **BERLIN WOOL WORK**, in **POINT LACE**, and **GUIPURE D'ART** are prefixed to the pages devoted to these separate branches of needlework. The whole work is interspersed with coloured and other Patterns in Point Lace, Guipure d'Art, Tatting, Embroidery, and Designs for Monograms and Initials for marking handkerchiefs and table-linen. The quantity of materials required for each class of work is also given with every pattern.

The idea of combining a series of minute and exact instructions in fancy needlework with useful patterns was conceived some years ago by one whose life was devoted to the inculcation of the practical duties of woman's life, and to assisting her sex in their daily work of **HOUSEHOLD MANAGEMENT** and **REFINEMENT**.

Her great wish was that her **BOOK OF NEEDLEWORK** should be as valuable in its way to her Countrywomen as her work upon Household Management was useful in showing the best mode of providing for the diurnal wants of families. Other hands have brought to a conclusion her original plans. The best attainable workers have contributed to this volume. Only those who knew the extent of the late Mrs. Beeton's design, will miss, in the pages now before them, "the touch of a vanished hand."

S.O.B.

Paternoster Row, 1870.

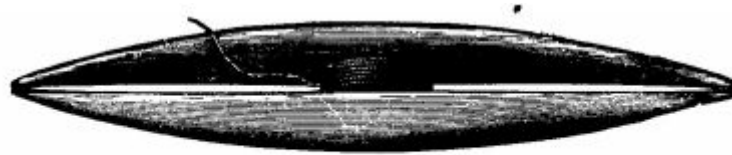
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TATTING

[i]

TATTING INSTRUCTIONS



Tattling Shuttle.

The needlework called Tatting in England, *Frivolit * in French, and *Frivolit ten* in German, is a work which seems, from all accounts, to have been in favour several generations ago. Modern ingenuity has discovered some ways of improving on the original plan of tatting, which was, indeed, rather a primitive sort of business as first practised. To Mrs. Mee, one of our most accomplished *artistes* in all matters connected with the work-table, belongs, we believe, the introduction of the plan of working from the reel instead of the shuttle. By this alteration the advantage of the shuttle being constantly kept filled with cotton was gained, and the necessity also obviated for frequently [ii] joining the thread; and to Mdlle. Riego, equally distinguished in all details appertaining to the employment of the needle, ladies are indebted for an arrangement by which the same thread used in the making of the pattern is used for fastening the work. The old plan only provided for the working of the different portions which constituted the pattern, and then these portions had to be sewn together with a needle and thread. The ingenious workers on the Continent have also given much attention of late to the art of tatting, and our instructions now printed comprise what we consider the best mode of learning and doing this exceedingly interesting and fashionable work.



Tattling Pin.

Tatting differs entirely from crochet, and is composed of stitches forming *knots*. It is intended as an imitation of point lace, and is especially used for trimming under-linen, on account of its strength.

To make the stitches or knots a small instrument is used, called a *shuttle*. This shuttle consists of two oval pieces, flat on one side and convex on the other, and is made of wood or ivory.

[iii]

The two oval pieces are joined together by a strong cross-piece. The illustration shows the construction of the shuttle. These shuttles are made in ivory, pearl, tortoiseshell inlaid with pearl, and silver; they are also manufactured in coloured bone, black, red, and white. The best to work with are the pearl for a white shuttle, and the inlaid tortoiseshell for a black shuttle; the prices vary from sixpence to one shilling and two-and-sixpence each. In selecting a shuttle be careful to see that the ends close, as if dropped it soon becomes unthreaded, which is very inconvenient. The cotton intended for the work is wound round this shuttle, and the thickness of the cotton varies according to the style of work. It is better to use the proper tating cotton, because it is stronger than the ordinary kinds; this is manufactured by Messrs. Walter Evans and Co. for the purpose. Their Boar's Head Cotton is also frequently used, and answers very well.

Shuttles.

These are made in 3 sizes:--Finest, No. 1; No. 2, useful medium size; No. 3, the largest.

The Way to Hold the Hands.

Take the shuttle in the right hand, between the thumb and second finger, and allow the forefinger to remain at liberty, and rest the under part of the shuttle *between* the second and third and *on* the middle finger. Place the thread round the three middle fingers of the left hand, so as to form a loop, keeping the second and third fingers a little apart, and bring the cotton again between the thumb and forefinger, letting the end fall within the palm of the hand, while the end of cotton which holds on to the shuttle passes over the thumb-nail.

To Make a Stitch.

[iv]

Keep the hands in the position above described; pass the shuttle at the back, through the loop--that is, between the second and third fingers. Take the end of the shuttle which comes out from the loop between the forefinger and thumb of the right hand, and strain the cotton very tightly towards the right. When the cotton is drawn through the loop, this cotton must not be impeded by the fourth finger; it should, on the contrary, slide over it, and be drawn tight. It should divide the loop into two parts. After this withdraw the second left-hand finger, which is *above* the cotton, and pass it again under that cotton, so as to draw up the loop. A *half-stitch* is thus formed, and must be tightened by being drawn closely to the forefinger and thumb of the left hand. For the remaining half of the stitch keep the hands in the same position, but, instead of letting the cotton fall over the thumb, pass this cotton over the back of the hand; then let the shuttle fall between the second and third fingers of the left hand, in front, and take it out again at the back, strain the cotton very tightly, withdraw the second finger from the loop, letting the cotton which is behind the hand sweep over the fingers. When this is done, guide with the unoccupied fingers of the left hand this second half-stitch up to the other, thus completing *one stitch*.

The Way to Make a Loop in Tatting.

When a certain number of stitches are made, very tightly draw in the loop by straining the cotton until the first stitch touches the last, and thus a loop is formed. During this process the stitches should be held tightly between the forefinger and thumb.

[v]

The Way to Make a Purl.

A *purl* is a small loop of cotton often used as an edging in tatting, as, for instance, round the outer edge of the ovals in tatted insertion No. 2. The following is the easiest method of making a purl:--The stitches are not made quite closely together at the place where a purl is to be made; about one-sixth of an inch is left between each. This space is left free until the loop is made by uniting the stitches; then the small piece of cotton in the space bulges out between the stitches, and forms the purl. If several are required a small space is left between every two or three stitches, according to the desired number. Care must be taken in that case that the small pieces of cotton left be all of the same length, so that the purl may be perfectly even. The purl can also be made thus: At the same time with the end of thread take the tatting-pin or a very large darning needle or knitting needle in the left hand, so that the point may come out farther than the row of stitches; if then you wish to make a purl, throw the cotton on the pin before making the stitch; then fasten this stitch, and push it at once close to the preceding; the pin with the cotton should come above the stitches. Do not take out the pin before all the purl and all the stitches are completed and joined together.

Joining the Work.

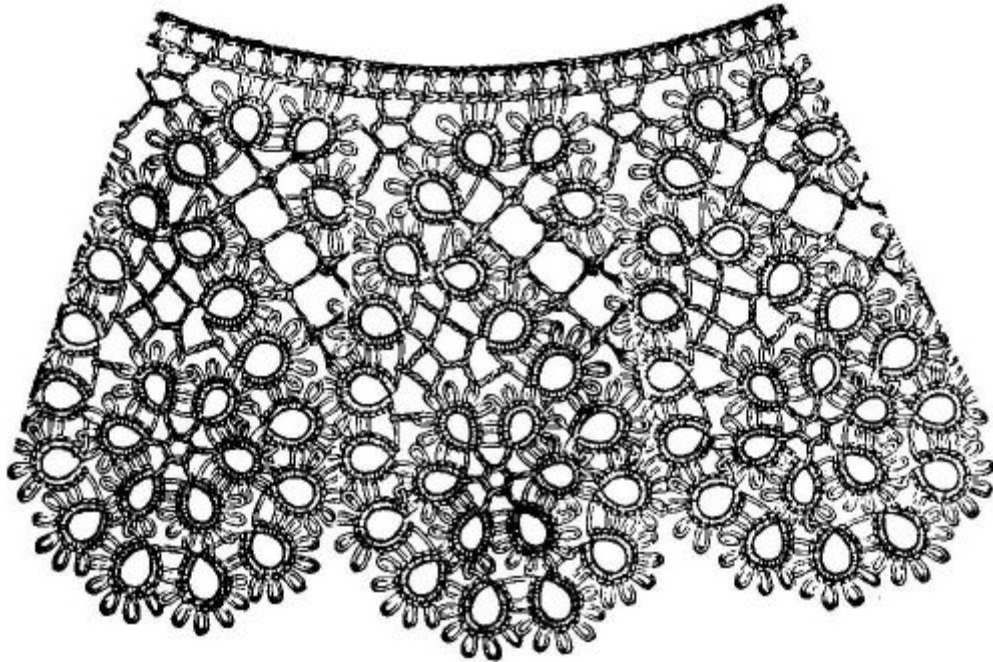
Place the tatting-pin in the loop that is to be joined, and with the hook draw the thread of the loop--that is, round the hand through it--pass the shuttle through this loop, and draw it up tightly close to the stitches.

A "straight" or double thread is used to join various parts of the work, and forms very beautiful patterns. Without the straight thread we [vi] should be unable to imitate point lace patterns, or, indeed, to execute any designs but those composed of circles, ovals, &c. To use this straight thread 2 shuttles are required; they should be of different colours. Sometimes one end of thread is left attached to the reel instead of using the second shuttle. In commencing a loop the straight thread is held between the second and third fingers of the left hand, about 2 or 3 inches from the work; the other shuttle is held as usual in the right hand, and the stitches and purls worked with it upon the foundation of the straight thread of the second shuttle.

[1]

TATTING PATTERNS.

1.--Pine Pattern Collar in Tatting.



1.--Pine Pattern Collar in Tatting.

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 80, or tatting cotton No. 60; tatting-pin No. 3; a small shuttle.

This collar is worked with very fine tatting cotton as follows:--*1st circle*: 2 double, 1 purl 7 times, 2 double, draw up the cotton.

2nd circle: 3 double, join it to the last purl of the 1st circle, 1 double, 1 purl 8 times, 2 double, draw the cotton up.

3rd circle: 2 double, join it to the last purl of the 2nd circle, 1 double, join it to the 7th purl of the 2nd circle, 1 double, 1 purl 8 times, 2 double, draw the cotton up.

4th circle: 2 double, join it to the last purl of 3rd circle, 3 double, [2] 1 purl, 1 double 7 times, 1 double, draw the cotton up.

5th circle: 2 double, join it to the last purl of 4th circle, 2 double, 1 purl, 1 double 3 times, draw up the cotton.

6th circle: 2 double, join it to the last purl of the 5th circle, 1 double, join it to the 5th purl of the preceding circle, 1 double, 1 purl 6 times, 1 double, join it to the first purl of the 1st circle, 2 double, draw up the cotton. This completes the star pattern in centre of pine.

1st circle of pine: 2 double, 1 purl, 1 double 8 times, 2 double, draw up the cotton.

2nd circle: 3 double, join to the last purl of 1st circle, 1 double, join it to the 7th purl of 1st circle, 1 double, 1 purl 6 times, 3 double, draw up the cotton and join it to the 3rd purl of centre star.

3rd circle: 3 double, join to the last purl of 2nd circle, 1 double, 1 purl 8 times, 2 double, draw up the cotton and join it on to the centre purl of 2nd circle in star.

4th circle: 2 double, join to the last purl of 3rd circle, 1 double, 1 purl 5 times, 3 double, 1 purl, 2 double, draw up the cotton and join it to the 5th purl of 2nd centre circle in star.

5th circle: 2 double, join the cotton to the last purl of 4th circle, 1 double, 1 purl 7 times, 2 double, draw up the cotton, repeat the 5th circle twice more, then join the cotton to the centre purl of 4th circle in star.

8th circle: 2 double, join to the last purl of 7th circle, 1 purl, 1 double 5 times, 2 double, draw up the cotton and join it to the centre purl of 5th circle in star.

9th circle: 2 double, join to the last purl of 8th circle, 1 double, 1 purl 6 times, 2 double, draw up the cotton. Repeat the 9th circle 3 times.

13th circle: 3 double, join the cotton to the last purl of the 12th circle, 1 double, 1 purl 7 times, 4 double, draw up the cotton, turn the work downwards, and work the

14th circle: 2 double, 1 purl, 3 double, join it to the 1st purl of the 1st circle of pine, 1 double, join it to the 2nd purl of first pine circle, 1 double, 1 purl 6 times, 2 double, draw up the cotton.

[3]

15th circle: 3 double, join to the last purl of the 13th circle, 1 double, 1 purl 6 times, 3 double, draw up the cotton.

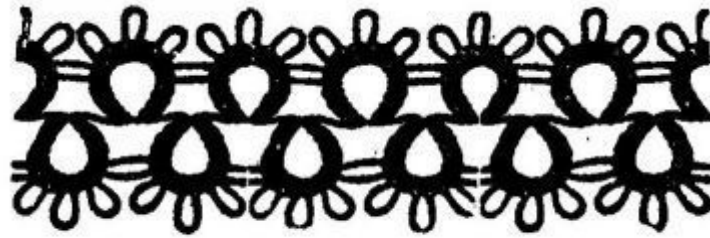
16th circle: 3 double, join to the last purl of the 15th circle, 1 double, 1 purl 4 times, 3 double, 1 purl, 1 double, draw up the cotton.

17th circle: 1 double, join to the last purl of the 16th circle, 1 double, 1 purl 6 times, 2 double, draw up the cotton.

18th circle: 1 double, join to the last purl of the 17th circle, 1 double, 1 purl 8 times, 1 double, draw up the cotton, and repeat from commencement until the collar is the required size. The upper part of the pines is filled in with lace stitches, as clearly shown in our illustration.

2.--Tatted Insertion.

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 30, or Boar's Head crochet cotton No. 12; tating pin No. 2; large shuttle.



2.—Tatted Insertion.

This insertion should be worked with coarse cotton. 5 double *, 1 purl, 2 double, repeat from * 4 times, 1 purl, 5 double, draw up the cotton, turn the pattern downward, and work another circle the same as that above described, leaving one-sixth of an inch of cotton between each circle.

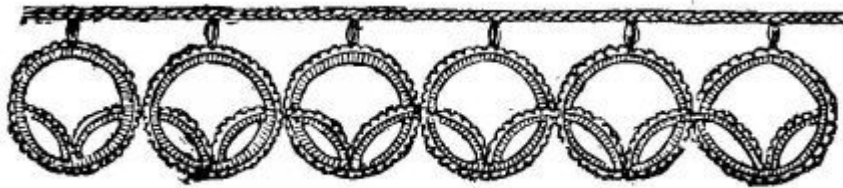
3.--Lace Edging in Tatting.

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 10, or tatting cotton No. 20; tatting-pin No. 3; any sized shuttle. For a finer edging, No. 18.

1st oval: Fill the shuttle, but do not cut it off from the reel, as a double thread is used, and commence by working 10 double stitches, 1 purl, 10 double; draw up.

[4]

Double thread: Putting the thread attached to the reel round the left hand, work 8 double, 1 purl, 8 double.



3.—Lace Edging in Tatting.

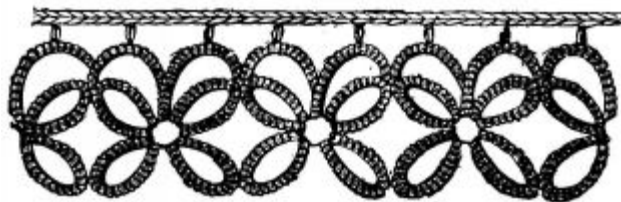
2nd oval: 10 double, join to purl in 1st oval, 10 double; draw up.

The pattern is now complete. Repeat from beginning, taking care that the next oval be close to the last.

Crochet a heading with the same cotton, working 7 chain, 1 double into the purl in double thread. Repeat.

4.--Lace Edging in Tatting.

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 10, or tatting cotton No. 20; tatting-pin No. 3; any sized shuttle. For a finer edging, No. 18.



4.—Lace Edging in Tatting.

1st oval: Fill the shuttle, but do not cut it off from the reel, as a double thread is required, and commence by working 10 double stitches, 1 purl, 10 double stitches, draw up.

2nd oval: Close to last oval, work 10 double, 1 purl, 10 double; draw up.

Double thread: Putting the thread attached to the reel round the left [5] hand, work 12 double, 1 purl, 4 double; then join the shuttle-thread to the purl in 2nd oval, by drawing it through with a pin. Then do another similar chain of stitches with the double thread, viz., 4 double, 1 purl, 12 double.

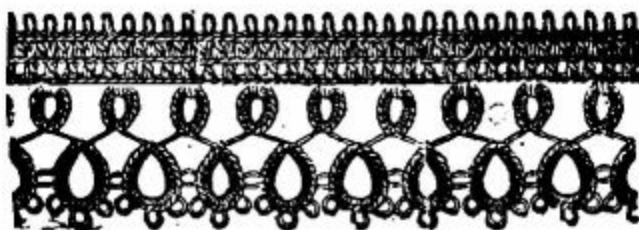
3rd oval: 10 double, join to the purl in 2nd oval--the same as that to which the shuttle-thread has been fastened--10 double; draw up.

4th oval: Close to last oval, work 10 double, join to purl of 1st oval, 10 double, draw up.

The pattern is now complete. Repeat from beginning, taking care that the next oval be close to the last. Crochet a heading with the same cotton, working 4 chain, 1 double into the purl of double thread, 6 chain, 1 double into the next purl. Repeat.

5.--Border in Tatting with Crochet Edging.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 60, or crochet cotton No. 80; tatting-pin No. 2; a bone shuttle.



5.—Border in Tatting with Crochet Edging.

Work * 4 double stitches (that is, 4 times following 1 purled stitch and 1 plain), 1 purl, four times following 3 double stitches, 1 purl, 4 double stitches, draw up the cotton so as to form an oval, and for the smaller oval, work 9 double stitches, but leave, before beginning the first double stitch, the space of one-sixth of an inch between this oval and the preceding; repeat from *, leaving the same space between each oval; join together the larger ovals by the purl.

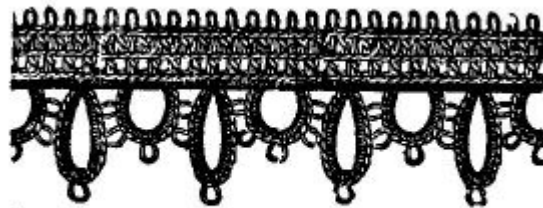
For the crochet edging, work the 1st row in the following manner:--

1 double (followed by 6 chain) in each of the smaller ovals. The 2nd and 3rd rows are composed of short treble stitches, placed one above the other, and divided by one chain. While working the short treble stitches of the 3rd row form the small purl thus:--

* 1 short treble in the first short treble of preceding row, let the loop slip off from the crochet needle, insert the needle in the under stitch, from which comes the loop now made into a purl, work 1 double in the first short treble of preceding row, 1 chain, under which miss 1 stitch, and repeat from *.

6.--*Border in Tatting with Crochet.*

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 20, or tatting cotton No. 40; tatting-pin No. 2. For a coarser size use Boar's Head cotton No. 4, or tatting cotton No. 20.



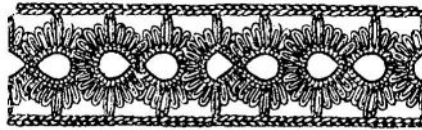
6.—*Border in Tatting with Crochet.*

4 double stitches, 1 purl, 4 times following, 3 double stitches, 1 purl, 4 double stitches, draw up the oval, but not quite tight, leave a space about one-sixth of an inch, leave a similar space between this oval and the next, work 3 double stitches, fasten them to the nearest purl of preceding oval, then work twice following 4 double stitches, 1 purl, then 3 double stitches, 1 purl, 3 double stitches, and draw up the oval.

7.--*Tatted Insertion.*

Materials: Messrs. Walter Evans and Co.'s Boar's Head crochet cotton No. 18; tatting-pin No. 3.

This strip of insertion is worked with crochet cotton, and [7] consists of a row of circles, two of which are always joined together, and edged on either side with chain stitches. Work first * 2 double, 4 purl divided by 1 double, 1 double, 1 long purl about one-fifth of an inch long, 10 double divided by 1 purl, 1 long purl, 4 times alternately 1 double, 1 purl, then 2 double; join the stitches into a circle; work close to this a second circle, and knot the end of the cotton together with the cotton with which the first circle has been begun; repeat from *, but henceforward in the first of the two circles fasten the cotton on to the middle purl of the preceding circle, instead of working the middle purl. When the strip of insertion is sufficiently long, edge it on either side with a row of chain stitches, by working 1 double in 1 long purl and 5 chain between.

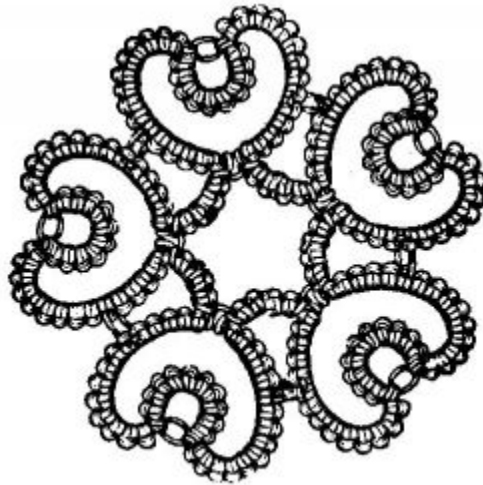


7.—Tatted Insertion.

8.—*Rosette in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 40; tatting-pin No. 3.

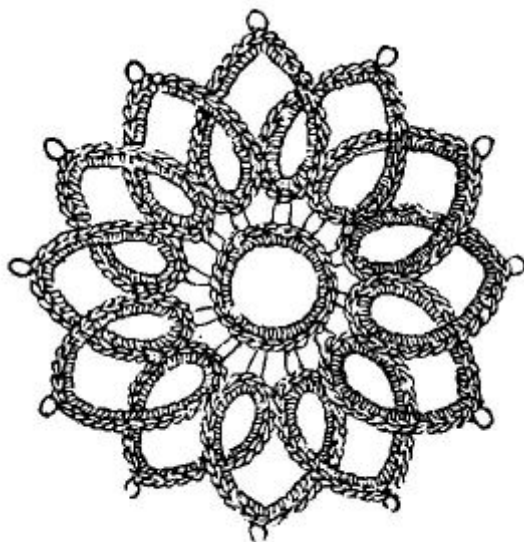
This rosette is worked with two cottons, viz., 1 plain, 1 purl, 1 plain, 5 double, 1 purl, 10 double, 1 purl, 1 plain; turn the work downwards, 10 double, fastened on the last purl turned downwards; this forms one loop turned upwards; turn work downwards, 10 double, 1 purl, 5 double, fastened on first purl turned downwards; turn figure thus formed downwards; 4 double, 1 single, repeat 4 times more from *, joining the [8] figures by means of the purl stitch; the ends of the cotton are knotted together.



8.—Rosette in Tatting.

9.—*Star in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 50; tatting-pin No. 3.



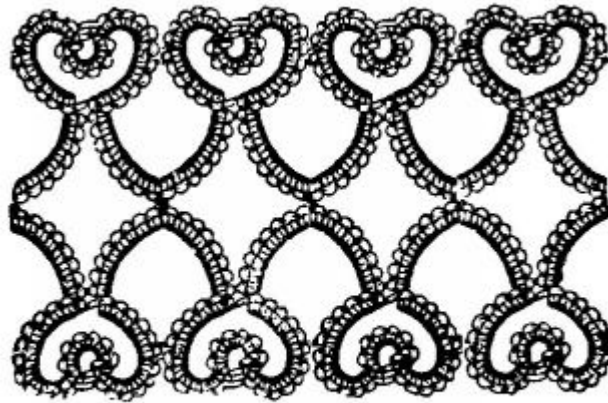
9.—Star in Tatting.

Fill the shuttle, and commencing a loop, work 1 double, then 1 purl and 1 double 12 times, draw into a round; join the cotton to the 1st purl loop. 1st oval.--Commence a loop close to the joining, work 7 double, join to 1st purl of round, work 7 double and draw close; reverse the [9] work. Join the thread from reel, and holding it out for a straight thread, commence the scallop:--

5 double, 1 purl, 5 double, reverse the work. The 2nd oval same as first. Repeat oval and scallop alternately, until the star is completed.

10.--*Insertion worked in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 50; tatting-pin No. 3.

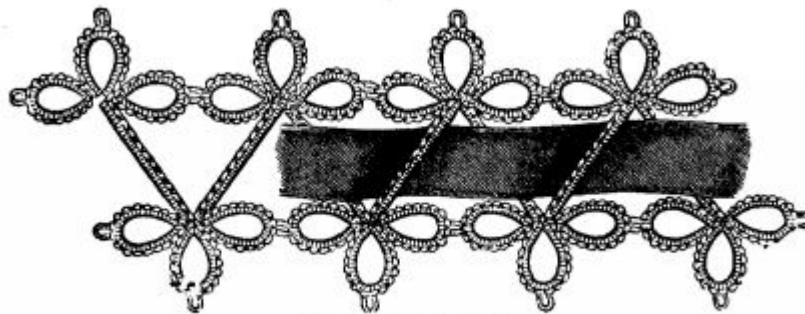


10.—Insertion worked in Tatting.

This strip of insertion is worked with two cottons. Work with the cotton in the left hand over that in the right hand. Both ends of cotton are fastened together at the beginning by a knot. First work one half of the insertion the long way in the following manner:--1 plain, 1 purl, 1 plain (the purl must be very short); turn the purl downwards, 6 double, 1 purl, * 6 double, 1 purl, 1 plain, which must all be turned upwards; then turn the work so that the upper edge is turned downwards; work 6 double, fastened on to the last purl turned downwards (the fastening of the stitches is made with the thread in the right hand); a loop turned upwards is thus formed; turn the work downwards, draw the cotton in right hand underneath that in left hand, and work 6 double, 1 purl, 6 double, all turned upwards; fasten these stitches on 1st purl turned [10] downwards. In this pattern 1st of border pattern is thus completed; turn it downwards, 8 double, 1 purl, 8 double, 1 purl, 1 plain, turn work downwards, 6 double, fastened on last purl of last pattern, turned up. Repeat from *. When the insertion is of sufficient length, work the other half in same manner, and fasten it on the 1st half by means of purl stitches between the 8 double stitches twice repeated.

11.--*Tatted Insertion for Trimming Lingeries.*

Materials: Messrs. Walter Evans and Co.'s tatted cotton No. 40, or crochet cotton No. 20; tatted-pin No. 3.

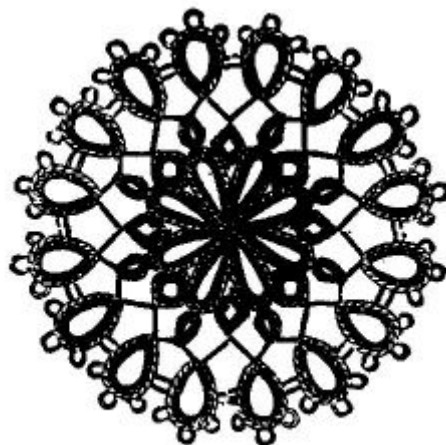


11.—Tatted Insertion.

This insertion consists of 2 rows of three-branched patterns which lie opposite each other, and are joined by slanting rows of knots. A coloured silk ribbon is drawn through these rows which join the patterns. Each of the 3 branches of 1 pattern consists of 9 double, 1 purl, 9 double, and must be worked close to another. When the 3rd branch is completed, fasten another piece of cotton on to the middle branch. Work 12 double over this 2nd piece of cotton, and then work without the 2nd piece of cotton a 2nd three-branched pattern like the 1st.* Fasten the 2nd piece of cotton on to the middle branch of the just-finished pattern, work 12 double over it, then again a three-branched pattern; in this pattern as well as in the following ones, instead of working the [11] purl of the 1st branch, fasten it on to the purl of the 3rd branch of the preceding three-branched pattern of the *same* row, as can be seen in illustration. Repeat till the strip of insertion is sufficiently long.

12.--*Circle in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatted cotton No. 80; tatted-pin No. 3.



12.—Circle in Tatting.

Work first 8 ovals, each composed of 5 double stitches, 3 purl divided one from the other by 4 double stitches, 5 double stitches; these ovals are joined together by the purl at the sides, then the circle is tightened as much as

possible, and the cotton with which you are working is twisted round the ends of cotton that have been cut: the cotton is then fastened off nearly underneath.

Begin a fresh small oval, composed of 12 double stitches, which should be fastened to the preceding oval after 3 double stitches (to the purl in the centre of the first oval), then fasten it again to the purl which joins together the first and the second oval; leave a space of about one-fourth of an inch, and work an oval composed of 4 double stitches, 5 purl, followed each by 2 double stitches, 4 double stitches. A very little farther [12] off make a very small oval, composed of 8 double stitches, which after the four first double stitches is joined to the centre purl of the second oval, leaving the same space between as before, make another oval of 4 double stitches, 5 purl, each followed by 2 double stitches, 4 double stitches; but the first purl is *missed*, because at this place the oval is joined to the fifth purl of the corresponding oval; once more leave a space of one-fourth of an inch, and repeat. At the end of the round the two ends of cotton are tied tightly together.

13.--*Tatted Border with Beads.*

Materials: Black purse silk, or, for white trimming, Messrs. Walter Evans and Co.'s tating cotton No. 2; tating-pin No. 3; 3 hanks of beads No. 4 to the yard of border.



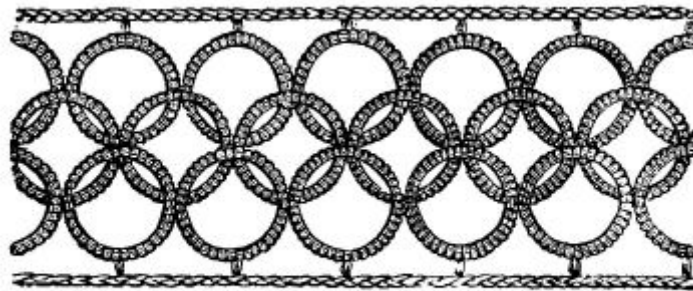
13.—Tatted Border with Beads.

This border, edged with beads No. 4, is worked in middling-size purse silk over fine silk cord of the same colour as the silk. Before beginning to work this pattern, thread the beads which take the place of purl stitches, and which are slipped in between two double stitches. When the row of stitches is of the length required, form the trefoil leaves, and sew a few beads over the places where they are joined. These trefoil leaves are made separately, and then sewn together.

[13]

14.--*Insertion in Tatting.*

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 10; tating-pin No. 3; any sized shuttle; for a finer insertion No. 18 or 20.



14.—Insertion in Tatting.

1st oval: Fill the shuttle, but do not cut it off from the reel, as a double thread is used, and commence by working 10 double stitches, 1 purl, 10 double, draw up. Double thread: Putting the thread attached to the reel round the left hand, work 8 double, 1 purl, 8 double.

2nd oval: 10 double, join to purl of 1st oval, 10 double, draw up. Repeat till the length required is worked, then cut off.

For the fresh length, which will make the other half of the insertion, the shuttle must still be attached to the reel. Commence by working--

1st oval: 10 double, join to the purl which connects the first and second ovals of the piece already worked, 10 double, draw up.

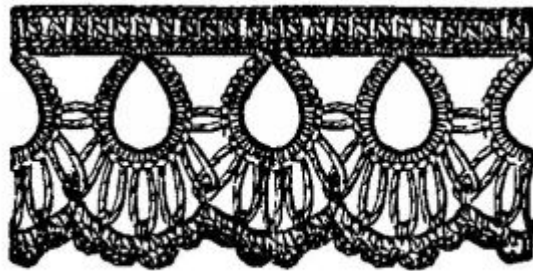
Double thread: 8 double, 1 purl, 8 double.

2nd oval: 10 double, join to the same purl as last--namely, the one connecting the first and second ovals of the piece already worked, 10 double, draw up. Repeat, joining the two next ovals to the purl which [14] connects the two next in the piece already worked, and so on.

Crochet a heading each side, working 7 chain, 1 double into the purl of double thread, repeat. With a heading on one side only, this makes a pretty wide edging.

15.--*Border in Tatting and Crochet.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 40, and crochet cotton No. 80; tatting-pin No. 3.



15.-- **Border in Tatting and Crochet.**

This lace is rendered stronger by the crochet rows of scallops and treble stitch round the edge. Begin with the tatting as follows: Make a circle of 8 double, 7 purl divided by 2 double, 8 double. This circle is repeated at a distance of about three-fourths of an inch, only instead of the 1st purl each following circle must be fastened on to the last purl of the preceding circle. Then take some crochet cotton, which must be finer than the cotton used for tatting, and work a row of double stitches over the thread which joins the circles. The number of stitches depends on the length and size of the cotton; work double stitches round the circles at the place where both ends meet. The outer row consists of treble stitches, which are worked with 1 chain stitch between, missing 1 stitch under each chain. The scallops consist of the two following [15] rows:--1 double, with which the last and first purl of 2 circles are joined, 4 chain; in each of the other purl, 1 double, 4 chain, between 2 double stitches.

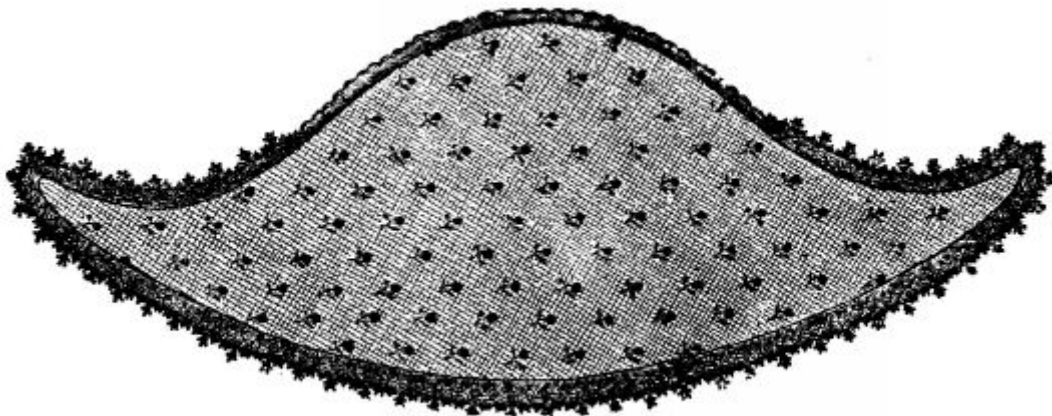
2nd row: 1 double in each chain stitch scallop, 1 double, 3 long double, 1 double.

16 and 17.--*Lady's Veil in Net and Tatting.*



16.--*Lady's Veil in Net and Tatting.*

This veil is slightly gathered in front and fastened to the brim of the bonnet. It is tied at the back under the chignon. The veil is of black silk net. The flowrets are tatted with black purse silk, and worked in appliqué over the tulle. The veil is edged round with a tatted lace made [16] with the same silk. For the patterns and lace and instructions, see Nos. 18 and 19. No. 16 shows the way in which the veil is worn upon the bonnet, and No. 17 shows its shape when stretched out.



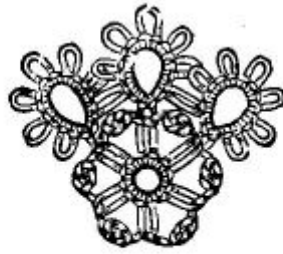
17.--*Shape of Veil.*

P L C S

P L C S

18 and 19.--*Patterns in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 120 for a white veil; fine black silk for a black veil; tatting-pin No. 2.



18.—Tatting Pattern for Veil
(16).



19 —Tatting Pattern for Veil
(16).

The patterns Nos. 18 and 19 are meant for ornamenting the veil No. 16. They are sewn upon the net at regular distances.

[17]

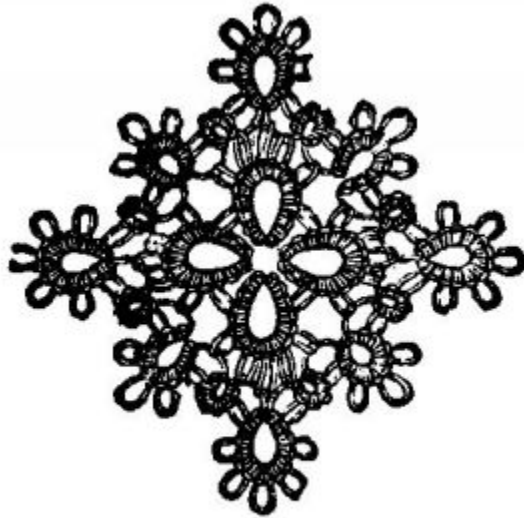
For working the pattern No. 18, make with black silk or white cotton 6 times alternately 2 double, 1 purl, at the end 1 purl, then join the stitch into a circle, *fasten the silk on to the next purl. Then 1 spot or Josephine knot, consisting of 6 plain stitches, carry the shuttle downwards through the loop, and draw the stitches close together; repeat 3 times more from *. Fasten the silk on to the next purl, and work a circle as follows:--8 times 2 double, divided by 1 purl; fasten the silk on to the next purl, work again 1 spot, after which the silk is fastened, then work 2 more similar circles divided by 1 spot; they are fastened on to the last purl of the preceding circle instead of the 1st purl. Fasten off the silk after the last circle.

For No. 19 work 25 double, divided by 1 purl, join the stitches into a circle, knot the beginning and the end of the cotton together, cut off the ends at a short distance. Then work a smaller circle, consisting of 8 double, divided by 1 purl; at the place of the 1st purl fasten the cotton at a short distance on to the 2nd purl of the large circle. The ends of this circle are knotted together and cut off in the same way. Then work a circle consisting of 11 double, fasten the silk on to the 20th purl of the large circle, work 5 double, and join the stitches into a circle. Then take the ends of the 3 circles, and work close fine stitches with silk round them, so as to form the stem. The completed pattern is sewn upon the net.

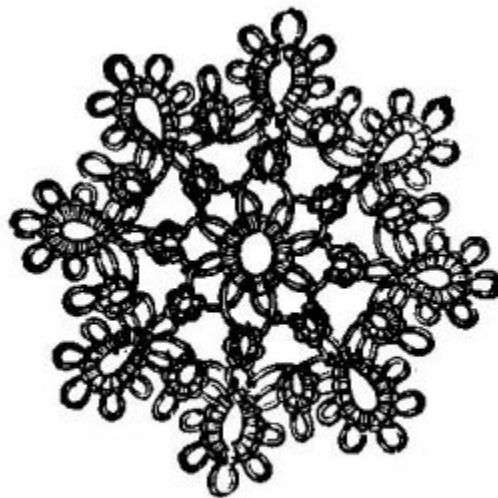
Materials: Messrs. Walter Evans and Co.'s tatting cotton No 30; tatting-pin No. 3.

20.--DIAMOND PATTERN.--

Work, not far one from the other, four leaves, [18] each composed of 5 double stitches, 7 rather long purl divided one from the other by 2 double stitches, 5 double stitches. Instead of making the 1st purl in each of the 3 next leaves, fasten the cotton to the last leaf of preceding leaf. Fasten off and cut the cotton; begin a fresh circle by 2 double stitches, 7 purl divided by 2 double stitches, 2 more double stitches; fasten the cotton to the centre purl of one of the four leaves, and work a very small circle thus:--2 double stitches, fasten the cotton to the last purl of the first circle, 3 double stitches, 1 purl, 2 double stitches; fasten the cotton * to the 6th purl of the leaf; work a larger circle thus:--2 double stitches fastened to the purl of the small circle, 2 double stitches, 4 purl divided by 2 double stitches, 2 more double stitches; fasten the cotton not far off to the second purl of the second leaf; work another small circle similar to that above-described; fasten the cotton to the third purl of the second leaf, then to the fourth purl of the same leaf, and repeat from * three times more, always fastening the first purl of the first circle you are working (each time you repeat the pattern) to the purl of the last small circle last worked; fasten off and cut the cotton.



20.—Diamond in Tatting.



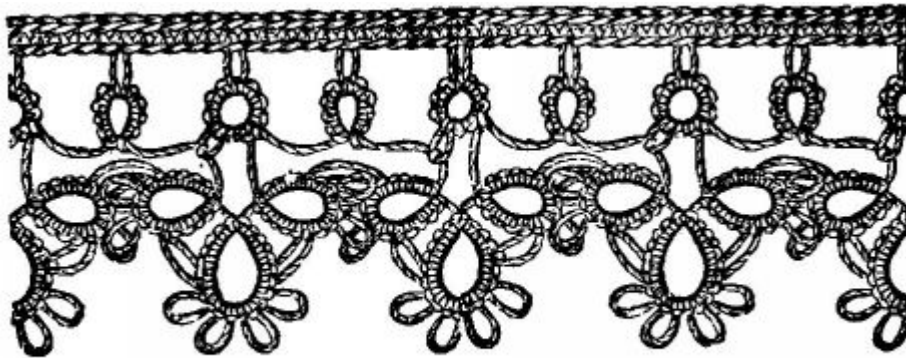
21.—Circle in Tatting.

21.--CIRCLE.--

Begin it in the centre by working a circle of 8 purl, rather long, divided one from the other by 2 double stitches. After you have fastened off and cut the cotton, work * one very small circle [19] composed of 3 double stitches, 1 long purl, 3 double stitches; fasten the cotton not far off to the first purl of the circle, and repeat from * 7 times more, at regular distances. Fasten off and cut the cotton, and begin * a fresh circle of 2 double stitches, 7 purl divided each by 2 double stitches, 2 more double stitches; fasten the cotton to the purl of the very small circle, and work, not far off, a circle of 2 double stitches, 2 purl divided by 2 double stitches, 2 more double stitches; fasten the cotton to the purl of the next small circle, and repeat from * 7 times more. Instead of making the first purl of the next large circle, fasten the cotton to the last purl of the small circle.

22.--Border in Tatting and Crochet.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 20; tatting-pin No. 3.

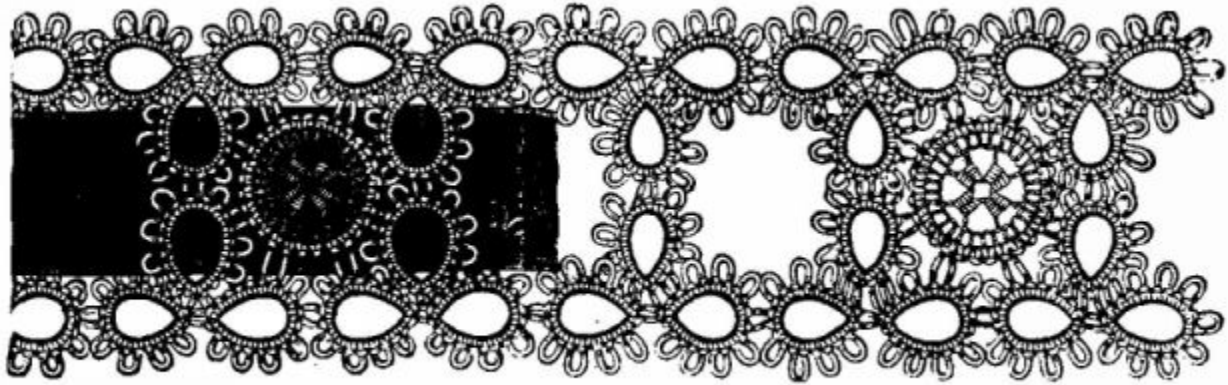


22.—Border in Tatting and Crochet.

Begin this border with one of the smaller circles consisting of * 3 double, 1 purl, 3 double, 1 purl, 3 double; work a large circle at a short distance, 5 double, 4 times 1 purl divided by 2 double, 5 double; close to this circle another as follows:--5 double, fastened on to the last purl of the preceding circle, 5 times 2 double divided by 1 purl, 1 purl, 5 double; a third circle as follows:--5 double fastened on to the last purl of the preceding circle, 3 times 2 double divided by 1 purl, [20] 1 purl, 5 double; the cotton is fastened a short distance further on to the second purl of the first worked small circle, which must be turned downwards; then turn the work so that the three circles which are joined together are turned downwards. Work another small circle as follows at the distance of two-fifths of an inch:--4 double, 1 purl, 4 double, leave again an interval of about two-fifths of an inch, and repeat from * till the lace is long enough; but in working the following figures, consisting of three circles, the 1st circle must be fastened on to the last purl of the 3rd circle at the place of the 1st purl. Complete the tatting with the 2 following rows of crochet:--* 1 slip stitch in the purl of one of the small circles turned upwards, 5 chain, 1 slip stitch in the next purl, 4 chain; repeat from *. In the following row work 1 double in every stitch.

23.--Insertion in Tatting and Lace Stitch.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 80; tatting-pin No. 3.



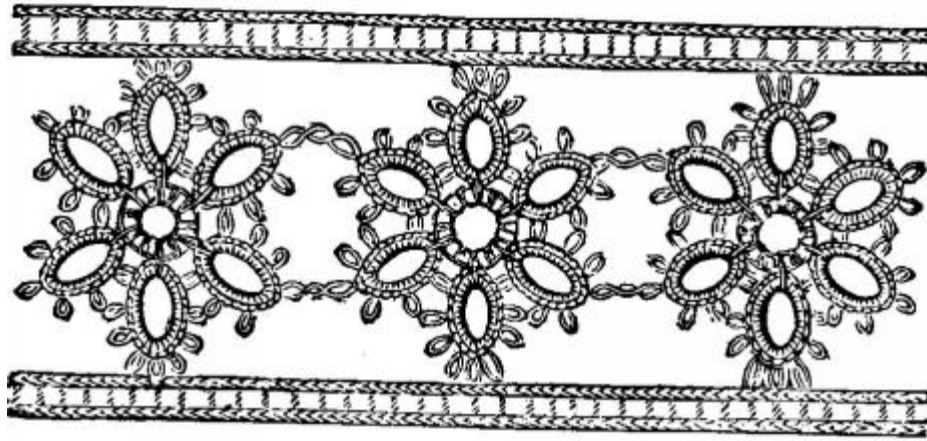
23.—Insertion in Tatting and Lace Stitch.

This insertion forms a very pretty standing-up collar when worked with fine cotton and a coloured ribbon drawn through. It consists of 2 rows [21] of 3 branched figures turned opposite one another, which are worked separately and then joined into a row. Work 9 times as follows:--2 double, 1 purl, 2 double, * draw into a circle and * work at a short distance a 2nd circle as follows:--2 double fastened on to the last purl of the 1st circle, 8 times 2 double, 1 purl, 2 double, repeat once more from *, knot together the two ends of the cotton, and fasten them on the wrong side. One figure is thus completed; each following figure is fastened on to the preceding one on the middle purl of a circle (see illustration). When a sufficient number of such figures have been worked, work a 2nd row of them in the same manner, and fasten from illustration each middle circle of one figure on to the corresponding circle of the 1st row. The circles filled with lace stitch are worked when the 2 rows are completed from illustration in the empty places between 4 patterns; work first 3 double, fasten them on to a purl on the side of a leaf turned inside, * 3 double, fasten them on to a purl of the next leaf, repeat 5 times more from *, work 3 double, join the stitches into a circle, but not too close, so that the purls keep their natural position; cut off the cotton, and fasten the two ends on the wrong side. The lace stitch inside of these circles is worked with fine crochet cotton; the pattern may be changed for a single or double wheel.

24.--*Insertion in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 30; tatting-pin No. 3.

Begin by working separately a sufficient number of small rosettes, each composed of six ovals of double stitches and purl. These ovals are worked first in a straight row, then they are joined into a circle and united in the centre by button-hole stitches. The rosettes are joined together with fine cotton. The crochet border is then worked on either [22] side in chain stitches and treble crochet, as seen in illustration.

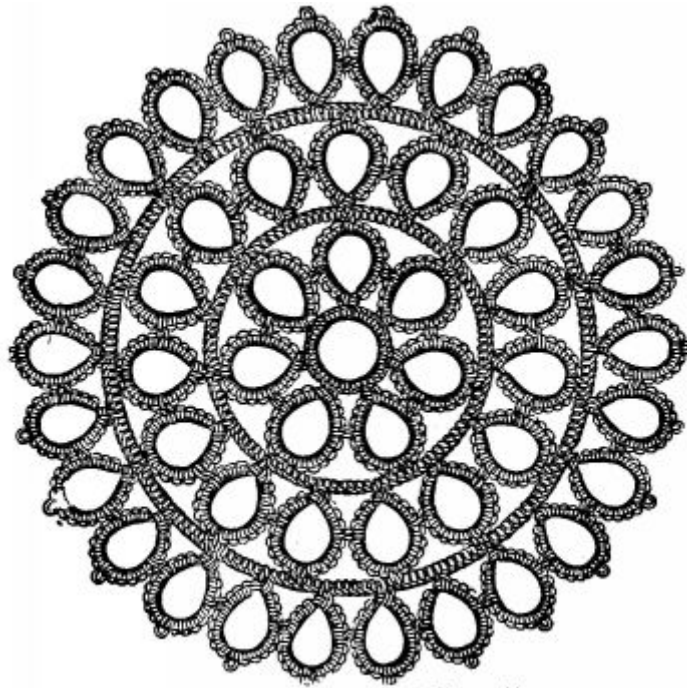


24.—Insertion in Tatting.

25.—*Centre of a Tatted Couvrette.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 20, or crochet cotton No. 1; tatting-pin No. 2.

This illustration shows the centre of a tatted couvrette in full size, and measuring 12 inches across. Separate rosettes like the pattern may be joined together with smaller ones, and form a very pretty couvrette. The pattern is worked in rounds. Begin the rosette with a circle, consisting of 4 double, 1 purl, 6 double, 1 purl, 6 double, 1 purl, 4 double. Take up another shuttle, and work over the cotton on it, fasten the end on the last double of the circle and work over it, beginning close to the circle, 6 plain, 1 circle like the 1st worked with the 1st shuttle, and which is fastened on the last purl of the 1st circle at the place of the 1st purl; 6 plain, and continue to work so alternately till you have 7 circles divided by 6 plain stitches. Draw up very tightly the cotton over which you work, so that the circles form a rosette, which is closed by sewing together the two corresponding purl of the first and [23] last circle. Both the ends of the cotton over which you have worked are knotted together. For the 2nd round, fasten the cotton on one shuttle on the middle purl of a circle, work a circle like those of the 1st round, take up the 2nd shuttle, and work on exactly as in the 1st round, only work 8 plain between the circles over the cotton on the 2nd shuttle. The 2nd round consists of 15 circles; the cotton with which you work must be fastened at the required places on the middle purl of a circle of the preceding round. The 3rd and following rounds are worked in the same manner; the number of circles must be such as to keep the couvrette quite flat. In the pattern the 3rd round has 26 circles. Fasten the cotton well after each round.



25.—Centre of a Tatted Couvrette.

[24]

26.--*Tatted Lace.*

Materials: Messrs. Walter Evans and Co.'s tatted cotton No. 30; tatted-pin No. 2.

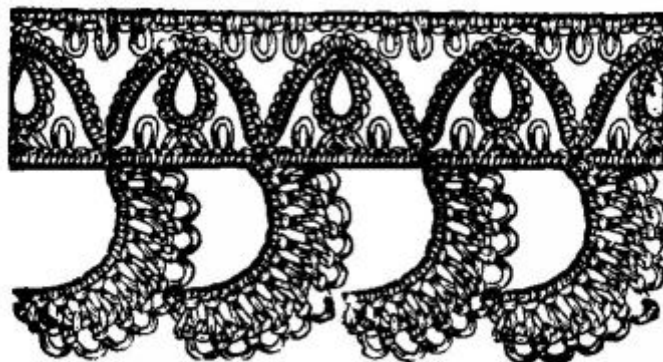


26.—Tatted Lace.

This very simple lace consists of scallops which look as if they were slightly gathered. It must be worked with tatted cotton. Each scallop consists of 5 plain, 1 purl, 5 plain, then alternately 5 purled stitches, draw up these stitches till the cotton between the 1st and last stitch is two-fifths of an inch long, and work a 2nd similar scallop at a short distance from the 1st. But in the following scallops fasten each to the last purl of the preceding scallop instead of working the 1st purl.

27.--*Tatted Lace.*

Materials: Messrs. Walter Evans and Co.'s tatted cotton No. 50 or 80; tatted-pin No. 3.



27.—Tatted Lace.

This pretty lace is worked with fine tating cotton. Work with 2 threads; the knots are worked over the cotton, which is held in the right hand. Work first the outer scallops of the lace.

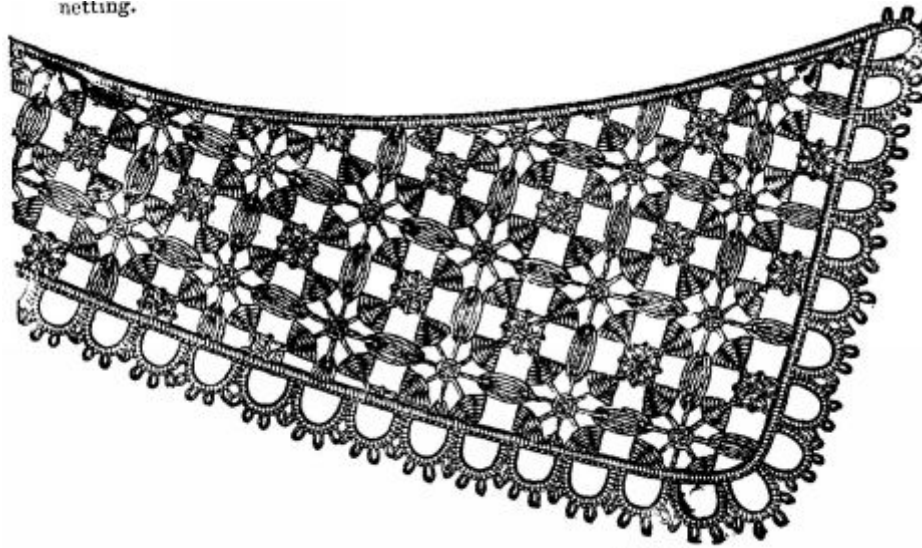
[25]

Fasten both ends of cotton together and make 10 double, divided by 1 purl, turn the work so as to turn the wrong side upwards, fasten the cotton over which you work on to the last purl, go back over the same row, miss 1 purl next to the cotton with which you work, 9 double divided by 1 purl, fastening the cotton over which you work on the next purl of the 1st row after every double stitch. This forms 1 scallop. * Turn the work downwards (that is, the purl stitch must be turned downwards), make 4 times 2 double, 1 purl, 1 purled stitch: this is the straight row between 2 outer scallops of the lace. Then work a scallop like the preceding one, fastening it from illustration after the first row on the middle one of the 9 outer purl of the preceding scallop, with the cotton over which you work; repeat from * till the lace is long enough, and fasten the cotton. Knot both ends together again, fasten the cotton over which you work on the first purl of the first scallop, make 9 double, 1 short purl, 1 double, turn so that the upper edge of the row is turned downwards, and the scallops upwards, 5 double, fasten the 2 middle purl of the 4 of the next straight row together by drawing the cotton, with which you are working through the 2nd purl, so as to form a loop, draw the cotton over which you work through this loop and draw up the latter; work 5 double, fasten the cotton over which you work on to the short purl worked after 9 double, turn the work so that the outer scallops of the lace are turned downwards, 10 double, fasten the cotton over which you work on the first purl of the next scallop, repeat from *, and fasten the cotton. After having fastened both ends together again, turn the work the right side upwards and the outer scallops upwards also, fasten the cotton over which you work on to the short purl which is under the first loop; * work 4 times 2 double, 1 purl, 2 [26] double, fasten the cotton over which you work on the purl under the next loop, and repeat from * till the lace is completed.

28.--*Collar in Tatting and Darned Netting.*

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 40; tating-pin No. 3; Messrs. Walter Evans and Co.'s French embroidery cotton No. 60; square netting.

netting.

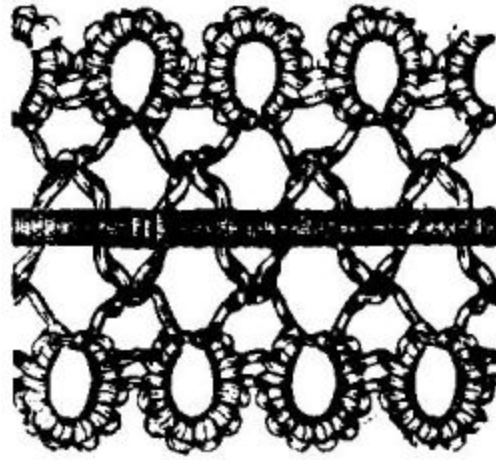


28.—Collar in Tatting and Darned Netting

The pattern is worked with very fine cotton; the netted grounding over a mesh measuring two-fifths of an inch round. The collar is ornamented round the outer edge with a tatted lace. Work a straight strip of netting for the grounding; begin with 2 stitches, work 18 rows backwards and forwards, increasing 1 at the end of each row, so that the last row has 19 holes; work 1 row without increasing; then continue to work with the same number of stitches, increasing 1 at the end of one row and decreasing 1 at the end of the other. When the strip is sufficiently [27] long, work 1 row again without increasing or decreasing, and form the side by making 18 rows, decreasing 1 stitch at the end of each, cast off the 2 last stitches on 1 stitch without forming a new stitch on the needle. Trace the outline of the collar on the grounding with thick cotton, and begin to darn it from illustration. When the darning is completed work the tatted lace with the same cotton, as follows:--6 double, 1 short purl, alternately, 3 times 3 double, 1 purl, 6 double, draw up the stitch so as to form a scallop leaving one-fifth of an inch between the first and last stitch; work a second scallop at a short distance from the first, and so on; every scallop is fastened on to the preceding one after the first 3 double stitches. Work a row of double overcast stitch between the darned netting and the tatted lace; work this row over the cotton tracing, marking the outline of the collar on the grounding and over the cotton between the tatted scallops. Work also a row of double overcast round the neck part, gathering in the collar a little if necessary. Cut away the netting on the wrong side close to the row of overcast stitches.

29.--*Mignardise and Tatting.*

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 40; fine mignardise braid.



29.—Mignardise and
Tatting.

Patterns formed of mignardise and tatting are of quite new style, and look very pretty. The insertion is easy to work by the following process:--Make first a circle, as follows: 1 plain stitch, 2 double, 1 purl, 6 double, 1 purl, 2 double, 1 plain; fasten the cotton on to one side of the mignardise, at the distance of about five-eighths of an [28] inch, by taking 2 loops of it together; work a second circle at a short distance from the first, and so on. When the strip of insertion is sufficiently long, work in the same manner on the other side of the mignardise. This kind of work is destined to become very popular, and nothing can be more light and graceful than the union of mignardise and tatting.

30.--*Linen Bag for Cotton.*

Materials: Fine linen, 6 inches square; Messrs. Walter Evans and Co.'s tatting cotton No. 40.



30.—Linen Bag for Cotton.

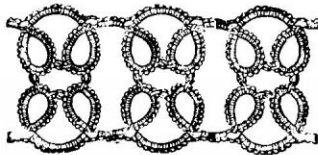
The bag seen in illustration No. 30 is meant to keep the cotton for working a couvrette; it consists of a round piece, measuring 6 inches across, which is hemmed all round, and trimmed with a tatted lace. It is drawn together at top.

31.--*Tatting Insertion.*

Materials: Messrs. Walter Evans and Co.'s cotton No. 30.

[29]

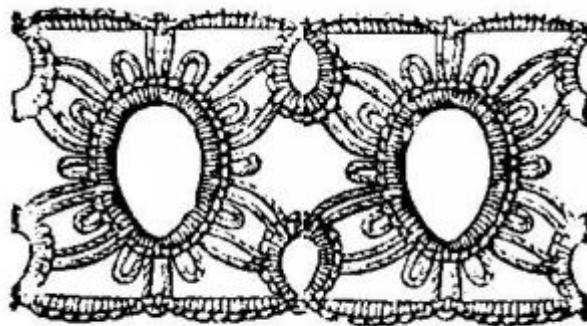
The insertion shown in illustration No. 31 is composed in two similar halves. Begin the first in the following way:--10 double, 1 purl, 3 double, 1 purl, 10 double, join the stitches into a circle, and work a second similar circle at a distance of one-third of an inch; instead of the 1st purl, draw the cotton through the 2nd purl of the first-worked circle; leave an interval of one-eighth of an inch, and repeat the two rounds till the insertion is sufficiently long. Then tat round the pieces of cotton which join the two rounds, work round the longest 10 double, and round the shortest 4 double, inserting the shuttle alternately once upwards and once downwards, but for the rest proceeding as in the common button-hole stitch. When the first half is completed, work the second in the same way, and fasten it on to the first with the purl.



31.—Tatting Insertion.

32.--*Tatting Insertion.*

Materials: Messrs. Walter Evans and Co.'s cotton No. 30.



32.—Tatting Insertion.

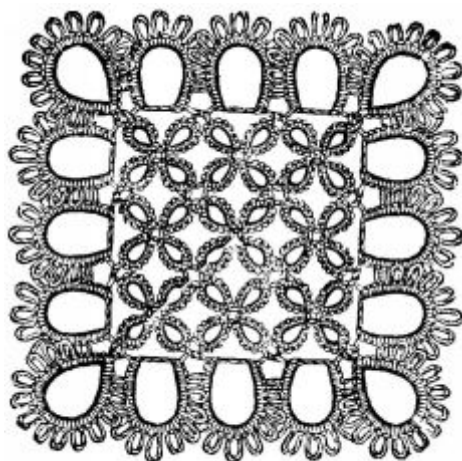
The pretty effect of the insertion shown in illustration No. 32 is obtained by means of longer and shorter purl. Work as follows:--Join 9 double into a circle, 1 long purl, 3 double, 1 long purl, 4 double *. [30] After an interval of five-eighths of an inch, begin the large figure of the pattern: 2 double, 1 small purl, 2 double, draw the cotton through the last purl of the small circle, 2 double, drawn through the 1st purl of the same circle, 2 double, 1 small purl, 2 double, 1 long purl, 2 double, 1 small purl, 2 double, repeat 6 times more from *, and draw up. After an interval of five-eighths of an inch comes another small circle: 4 double, draw the cotton through the last purl of the large figure, 3 double, draw the cotton through the next long purl of the same figure, 2 double, 1 long purl, 3 double, 1 long purl, 4 double. Repeat the pattern for the length of insertion required. The threads which join the small circles are worked over with 7 double in the manner described above, only the

cotton at the principal figure must be left loose the width of a straw, so as to imitate a long purl. Complete the insertion from illustration by tating round the small circles of 16 double on the other side (but in the contrary direction), form no purl, but draw the cotton through the long purl of the large figure; the threads which join the 2 circles are likewise drawn through the middle long purl of the large figure; this thread is then tatted over with 7 double, like the opposite outer edge.

33.--Tatted Square or Diamond.

Materials: If for couvettes, Messrs. Walter Evans and Co.'s tating cotton No. 20, or crochet cotton No. 4; tating-pin No. 3. For d'oyleys, tating cotton No. 50; tating-pin No. 2. For headdresses, tating cotton No. 80; tating-pin No. 2.

The square is composed first of nine 4-branched patterns, worked in 3 rows of 3 patterns each, and joined on one to the other with purl. Each pattern consists of 4 branches close to each other, and each branch consists of 7 double, 1 purl, 7 double; when the 4 branches of one [31] pattern are completed, cut off the cotton, and fasten both ends together so as to form a small circle in the centre. Then work a second pattern, which is fastened on to the first and second branches of the first pattern, instead of working the purl stitch; work a third pattern, which is fastened in the same manner on to the second pattern. Then work 2 more rows exactly the same as can be seen in illustration.



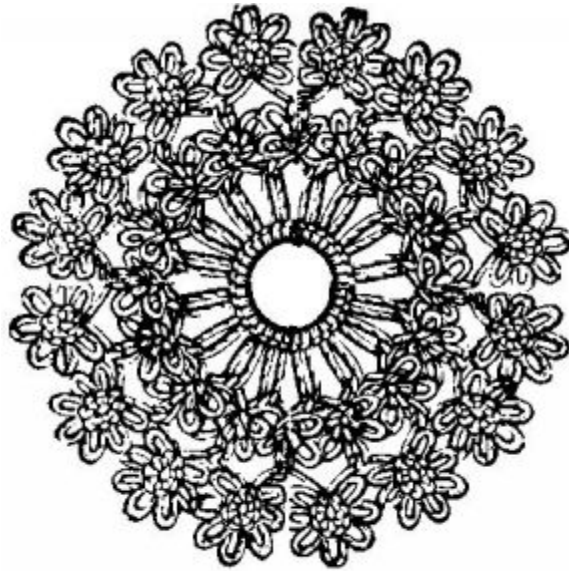
33.—Tatted Square.

*For the border of the square, fasten the cotton on the first purl of the first pattern, work 4 double, 13 purl divided by 2 double, 4 double, draw up the stitches close, fasten the cotton again on to the same purl of the first pattern *, and work the following scallop at a short distance:--4 double fastened on the last purl of the preceding circle, 10 purl divided by 2 double, 4 double, draw up the stitch, leaving an interval of two-fifths of an inch between the first and the last; fasten the cotton on to the next purl which joins two patterns, repeat twice more from *, and continue to repeat from *.

[32]

34.--Tatted Rosette.

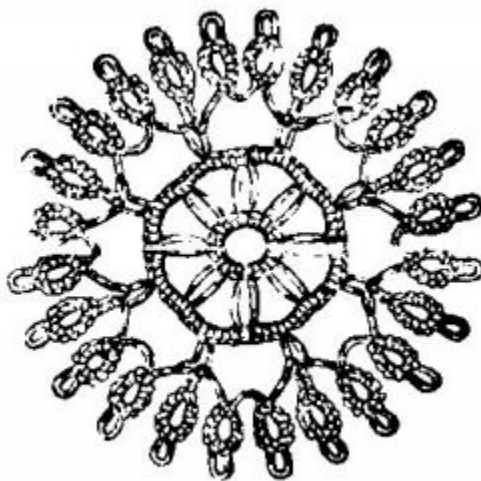
Materials: Messrs. Walter Evans and Co.'s tating cotton No. 40, or crochet cotton No. 60.



34.—Tatted Rosette.

This rosette is very pretty for trimming *lingeries*; it is worked with very fine crochet or tating cotton. Begin in the centre and work one circle: 16 times alternately 2 double, 1 purl, then 1 purled stitch. Fasten the cotton on to the first purl and work the 2nd round: 1 small circle, consisting of 6 double divided by 1 purl. Fasten the cotton on to the next purl of the middle circle, and repeat in rounds. 3rd round: Fasten the cotton on the middle purl of the first circle of the preceding round, * work at a short distance 8 double divided by 1 purl, join the stitches into a circle, fasten the cotton at the same distance on to the middle purl of the next circle of the preceding round, and repeat in rounds from *, after which the cotton is fastened off.

35.--Rosette in Tatting.



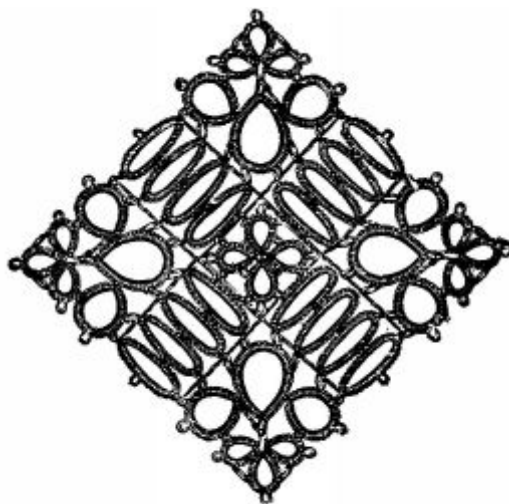
35.—Rosette in Tatting.

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 40; tating-pin No. 3.

Begin this rosette with the circle in the centre, and work 8 times alternately 2 double, 1 purl, 1 double, join the stitches into a circle and fasten the cotton. Take a second shuttle and work over the cotton on this shuttle; knot the two ends of cotton together * and work 5 plain, [33] fasten the cotton over which you work on a purl of the circle which is completed, and which must be turned downwards; 5 plain, 1 purl; repeat 7 times more from *, and fasten the cotton. Work now with one of the shuttles the small circles on the outside; * fasten the cotton on to a purl of the second round, and work a circle as follows:--6 double, 1 purl, 6 double, fasten the cotton on to the same purl of the second round, work a similar circle at a short distance, and a third at the same distance. Repeat 7 times more from *, and fasten off the cotton neatly.

36.--*Diamond in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 40; tatting-pin No. 2.



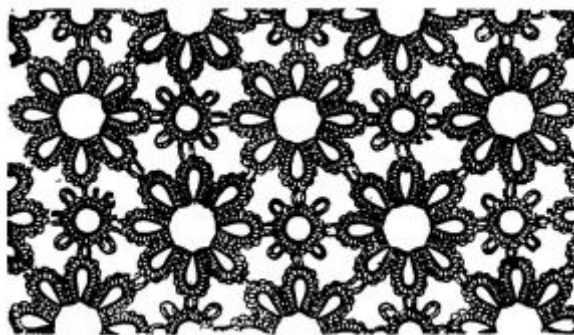
36.--Diamond in Tatting.

This diamond is suitable for trimming collars, cuffs, &c., when worked with fine cotton. Work first the four corner patterns separately, as [34] follows:--7 double, 3 purl divided by 3 double, 6 double, join the stitches into a circle, work close to this circle a second one consisting of 6 double fastened on the last purl of the 1st circle, 4 double, 2 purl divided by 4 double, 6 double; then a 3rd circle consisting of 6 double fastened on the last purl of the preceding circle, 3 double, 2 purl divided by 3 double, 7 double. Take a second shuttle, fasten the cotton on the end of the cotton of the 1st circle, throw the cotton of the 1st shuttle over the fingers of the left hand, and work with this cotton over the cotton on the other shuttle in the right hand. Work 5 double, and then one circle as follows with the cotton in the left hand only:--8 double fastened on the last purl of the 3rd of the 3 circles worked close to each other, 5 double, 1 purl, 5 double, 1 purl, 4 double, 1 purl, 6 double, then again over the cotton on the other shuttle, 5 double, 4 purl divided by 5 double, 5 double, then with one shuttle only one circle as follows:--6 double, 1 purl, 4 double, 1 purl, 5 double, 1 purl, 5 double fastened on 1st purl of the circle worked at the beginning, 8 double; then again with two shuttles 5 double. Fasten the cotton on the piece of cotton before the 5 double worked with two shuttles, so that the stitches worked over two shuttles form a circle, and cut off the cotton. When three of these patterns have been worked, work the centre pattern of the square. It consists of 4 leaves touching each other at the lower points; each leaf is formed of 3 double, 5 purl divided by 3 double, 3 double; each following leaf is fastened on to the preceding one at the place of the 1st purl. Then work first 1 round of the oval circles of the square, with which the corner patterns are joined. Fasten the cotton on one purl of one corner pattern, make 7 double, 1 purl, 8 double; fasten on the corresponding purl of another corner pattern, work 8 double, 1 purl, 7 double, join the stitches into a circle, fasten the cotton on to the same purl to [35] which the cotton has already been fastened, carry the latter on to the next purl of the same corner pattern,

fasten it, then work three more circles like the first, which are fastened on to each preceding circle, at the place of the first purl; fasten the cotton on the two cross purl of the centre pattern, and work four similar circles on the other side of the same. The 8 circles which go across the square in the opposite direction are worked in the same manner. When the square is completed, draw two threads on each side of each corner pattern on to the other side of the square along the cotton which joins the circles together.

37.--Tatting for Cap Crown.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 100; tatting-pin No. 1.



37.--Tatting for Cap Crown.

This pattern is very pretty for the crown of a cap like the one described on page 36, and also for covers, toilet cushions, &c. The size of the cotton depends upon the use you wish to make of the pattern. The pattern is worked with fine tatting cotton. It consists of eight-branched rosettes joined together with small circles. Each rosette is worked as follows: Work 8 loops or branches close to each other, consisting of 7 double, 1 purl, 7 double; fasten both ends of the [36] cotton together, and cut them off. Each of the small circles which joins the rosettes together consists of 2 double, 8 purl divided by 2 double. It is easy to see from the illustration how the patterns are joined together by means of the purl stitches.

38 and 39.--Cap in Tatting.

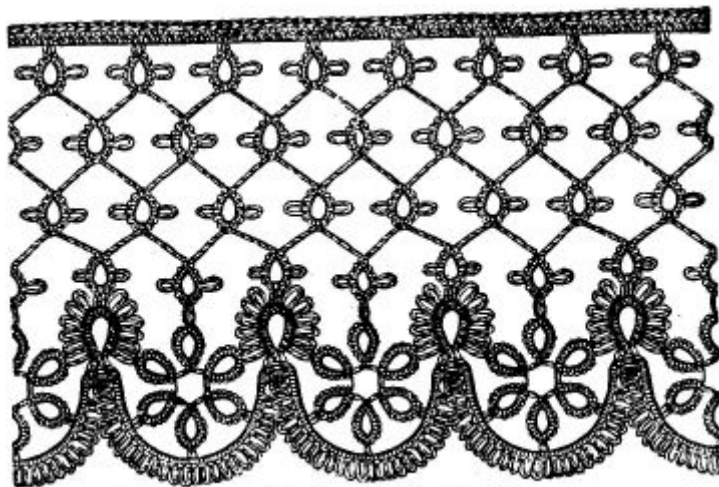
Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 100 tatting-pin No. 1.



38.—Cap in Tatting.

[37]

This very pretty cap consists of an oval crown in tatting, edged all round with a tatted lace, the lappets are made in tatting also. The cap is trimmed with large and small rosettes of narrow blue velvet. A narrow velvet ribbon is drawn through the straight open-work edge of the lace, as can be seen in illustration.



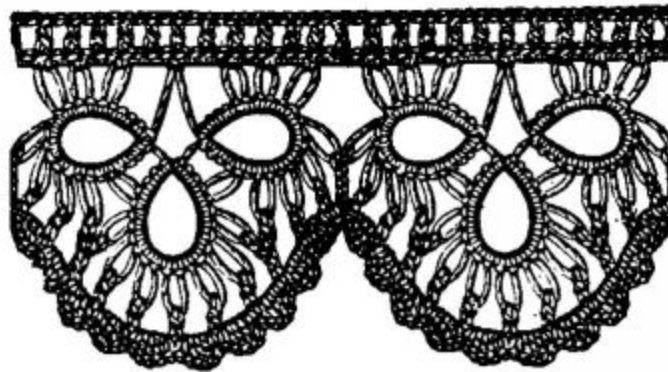
39—Border for Cap No. 38.

No. 39.--Border for Cap.--The upper part of the border consists of 4 rows of circles worked at a distance of three-fifths of an inch from each other. The circles of the 1st row consist of 3 double, 3 purl divided by 3 double, 3 double. In the following 3 rows each circle is fastened on to the cotton, which joins 2 circles in the 1st row, instead of working the middle purl, the cotton between 2 circles in the last row must only be two-fifths of an inch long. Then work a certain number of six-branched rosettes, each branch consisting of 9 double, 1 purl, 9

double. Each rosette is fastened on to every other circle of the 1st row, as can be seen in illustration. The border is completed as [38] follows:--* 1 double, 6 purl divided by 1 double, 1 purled stitch fastened on to the middle purl of a circle of the 1st row, 1 plain, 6 purl divided by 1 double, join the stitch into a circle, turn the lace so that the rosettes are turned upwards, fasten the cotton on to the purl of the next branch of the next rosette, work 1 double, 7 purl divided by 1 double, 1 double; fasten the cotton on to the purl of the next branch, * work 1 double, 8 purl divided by 1 double, 1 double; fasten the cotton on to the next branch, repeat once more from *, work 1 double, 7 purl divided by 1 double, 1 double, and repeat from * to the end of the lace.

40.--*Lace in Tatting and Crochet.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 50; tatting-pin No. 2; crochet cotton No. 60.

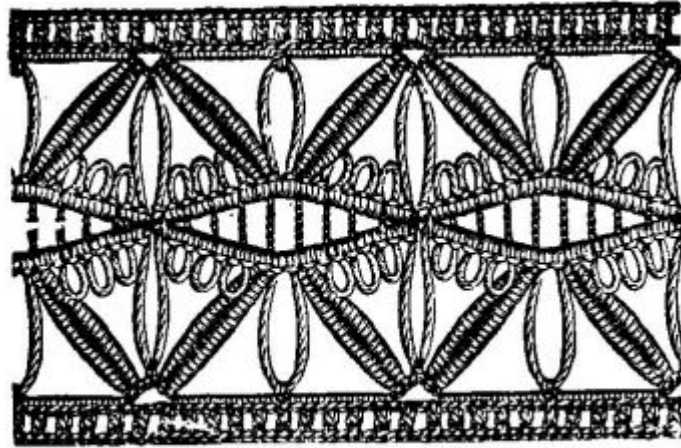


40.—*Lace in Tatting and Crochet.*

The beauty of this lace depends entirely upon the regularity of the tatting. The purl stitches must be very regularly made, the circles must be drawn up tight. Make * 1 circle, consisting of 4 double, 8 purl divided by 2 double, 4 double; close to this circle a second one; 5 double fastened on the last purl of the preceding circle, 8 times 2 [39] double divided by 1 purl, 1 purl 5 double, close to the 2nd circle a third one similar to the first, but instead of working the 1st purl fasten it on the last purl of the preceding circle; leave an interval of about 1-2/5 inch, and repeat from * till the lace is sufficiently long. The rest is worked in crochet. Take the fine crochet cotton and work the straight row at the top to join the patterns together. Crochet 1 double in the 3 first and last purl of the first and last circle of one pattern, then a sufficient number of double stitches under the piece of cotton which joins 2 circles. At the place where the circles are drawn together, join the two pieces of cotton (the beginning and the end) in such a manner that the top of the lace forms a straight line (see illustration). The 2nd row consists of 1 treble in every other stitch, 1 chain after every treble. Then work on the other side of the lace * a row of treble stitches divided by chain. The treble stitches are worked in the purl stitches of the circles. Work 1 long treble in the 1st purl left free of the 1st circle (4th purl of the circle), 3 chain, * 1 treble, 3 chain, 1 treble, 3 chain, 2 treble in the next 2 purl, but cast off the 1st treble only so far as to keep 2 loops on the needle. When the 2nd treble is completed cast off all the loops on the needle, 3 chain, 5 treble divided by 4 chain, 3 chain, 2 treble in the 2 following purl, which are cast off like those above described, 3 chain, 2 treble divided by 3 chain in the 2 next purl of a pattern, 1 chain, 1 long treble with which you must join the last purl and the first one of the next pattern, 1 chain; repeat from *. The next row consists of small scallops worked round the chain stitch scallops of the preceding row; work in each 1 double, 4 treble, 1 double, 1 double in the first and last chain stitch of every pattern.

41.--*Insertion in Tatting and Crochet.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 40; crochet cotton No. 60; tatting-pin No. 2.



41.—*Insertion in Tatting and Crochet.*

Begin the tatting with fine cotton and 2 shuttles. Work with the cotton on one shuttle over the cotton on the other in the following manner:--Knot the 2 ends of cotton together * 4 times 2 double divided by a short purl, 3 long purl divided by 1 double; the 1st and 3rd purl must be three-fifths of an inch long, the 2nd one two-fifths of an inch; 4 times 2 double divided by a short purl, 1 purl two-fifths of an inch long; repeat from * till the strip of insertion is sufficiently long. Then work a similar row of tatting, and join the two rows before working the 1 long purl, by fastening the cotton on the corresponding long purl of the 1st row, so that the 2 rows are joined closely together, and the purl stitches of either are turned outwards. At the top and bottom of the tatting work the 3 following rows of crochet:--* 1 double in the middle one of the 3 long purl, 8 chain, 1 double in each of the 3 following long purl, 8 chain; repeat from * to the end of the row. 2nd row. 8 double in each scallop, miss the 3 double stitches of the preceding row under 3 chain. The 3rd row consists of treble stitches in [41] every other stitch, 1 chain after every treble. Lastly, the leaves are worked with thick cotton by filling up the first and last long purl of a pattern with darning stitch from illustration; the cross stitches between the two rows of tatting are worked with very fine cotton.

42.--*Purse in Tatting and Beads.*

Materials: Grey purse-silk; steel beads; scarlet glacé silk; a steel clasp with chain.

This purse is worked in tatting with grey silk and beads. The beads are threaded on a piece of silk, with which you work over another piece of the same. Begin each of the second halves of the purse with the circle in the centre, which consists of 1 purled stitch, 1 purl (all the purl of this circle are three-tenths of an inch long, and are covered with six beads, which must be drawn up close together before working the purl), 12 double divided by 1 purl. Join the stitches into a circle by knotting together the two ends of the silk.

2nd round: Begin again and work one of the small circles; * 2 double, draw up one bead after each, 1 double, 1 short purl without beads, 2 double, 1 bead after each, 1 double, fasten the silk on the purl of the middle circle,

so as to let it come between the 3rd and 4th bead of the 6 beads on that purl; 2 double, 1 bead after each, 1 double, 1 short purl, 2 double, 1 bead after each, 1 double, join the stitches into a circle, draw up 2 beads; work a larger circle without fastening the silk belonging to the smaller one; 3 double, 1 bead after each, 1 double, 1 purl with 4 beads, 3 double, 1 bead after each, 1 double; 1 short purl, 3 double, 1 bead after each, 1 double, 1 purl with 4 beads, 3 double, 1 bead after each, 1 double; draw up 2 beads close to this large circle [42] and repeat from *. Each following small circle must be fastened on the next purl of the circle which forms the centre; they are also fastened on to each other, instead of working the 1st purl, by fastening the piece of silk over which you work on the preceding small circle; in the larger circles, instead of working the 1st purl with 4 beads, the piece [43] of silk must be fastened on the last purl of the preceding circle, so that it comes between the 2nd and 3rd beads. At the end of the round, the ends of the silk are knotted together and fastened off.



42.—Purse in Tatting and Beads.

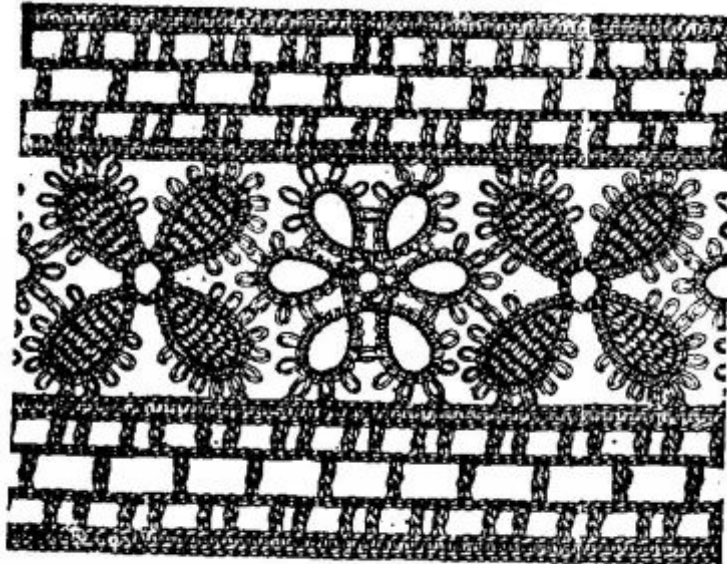
3rd round: * 3 double, 1 bead after each, 1 double, 1 short purl, 3 double, 1 bead after each, 1 double fastened on the middle purl of the 1st circle of the preceding round, 3 double, 1 bead after each, 1 double, 1 purl with 2 beads, 3 double, 1 bead after each, 1 double; join the stitches into a circle, and work at a short distance a 2nd circle; 3 double, 1 bead after each, 1 double, fastened on the last purl of the just-finished circle of this round, 3 double, 1 bead after each, 1 double fastened on the purl of the preceding round which is between 2 circles; the loop must come between the 2 beads; 3 double, 1 bead after each; 1 double, 1 purl with 2 beads; 3 double, with 1 bead after each; 1 double; leave a small interval, and repeat 11 times more from *, then fasten the ends.

When two similar parts have been worked, line them with scarlet glacé silk; fasten them together round the outside, and sew on the clasp. A round of large circles edges the purse round the outside. The 1st of these circles consists of 12 double, 1 bead after each, 1 double, 1 purl with 2 beads, 4 double, 1 bead after each, 1 double. Work a 2nd circle at a short distance from the 1st: * 4 double, 1 bead after each, 1 double fastened on the purl of the 1st circle of this round; 7 double, 1 bead after each, 1 double, 1 purl with 2 beads, 4 double, 1 bead after

each, 1 double; leave a short interval, and repeat from * till a sufficient number of circles have been made. The last purl is not worked in the last circle.

[44] 43.--*Insertion in Tatting and Crochet.*

>Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 40; crochet cotton No. 60; tatting-pin No. 3.



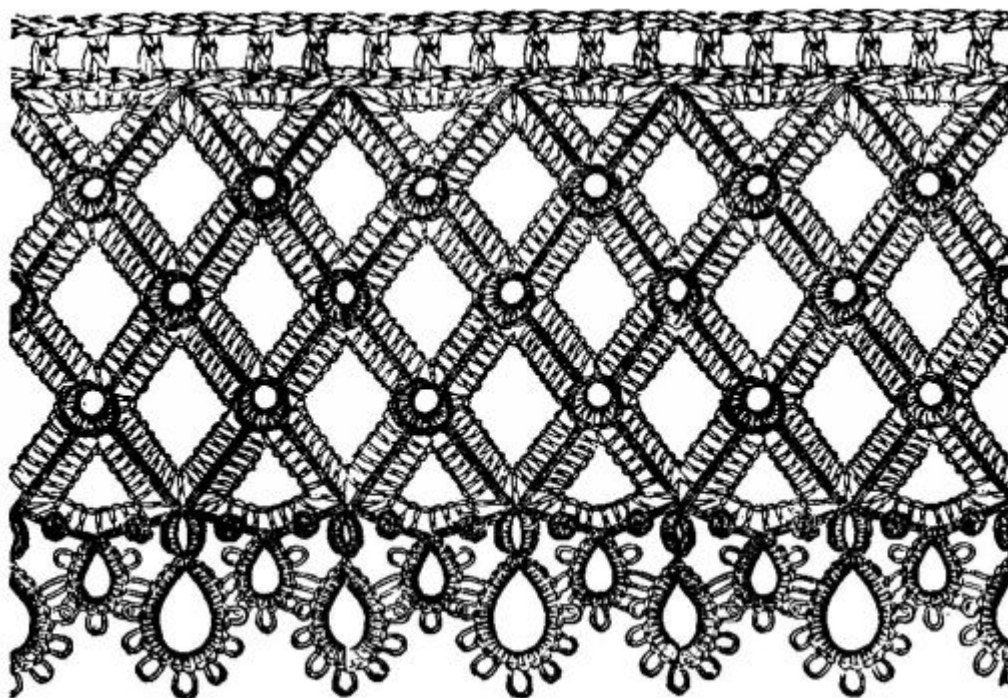
43.—*Insertion in Tatting and Crochet.*

This pattern is composed of leaves and flowers. Each of the six leaves forming a circle is composed of 4 double, 2 purl, separated by 2 double, 4 double (the first and last purl of each leaf must be joined in the manner before explained), and the centre of each circle forms a wheel. The flower has four leaves: each leaf consists of 6 double, 2 purl, separated each by 1 double, and again 6 double; each leaf is filled up with button-hole stitches in fine cotton. To form the circle in the centre of this flower, turn several times the thread which joins the leaves, and work button-hole stitches round it. Join the flowers and the circles by knotting them together, or by making 1 purl longer than the others, and by drawing the next figure through. The crochet border on each side of the tatting consists of six rows, which are plainly seen in the illustration.

[45]

44.--*Border in Tatting and Lace Stitch.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 20 and 40.



44.—Border in Tatting and Lace Stitch.

This mixture of tatting and lace stitch is a style of work not only entirely new, but very pretty and effective when cotton of very different sizes is used. The tatting is begun with a row of circles two-thirds of an inch distant from each other; each circle consists of 13 stitches of plain tatting. Fasten a 2nd row to the 1st, and a 3rd to the 2nd, by working a circle of 13 stitches of plain tatting at one-third of an inch distance, * then at the same distance; fasten the cotton on the next circle of the preceding row, work a circle at the same distance again, and repeat from *. The cotton is fastened on the circles by drawing it through the circle with a crochet-needle, so as to form a loop, and then drawing it out of the loop. Take care to keep the distance between 2 circles always the same. Between the circles of the 3rd row draw another piece of cotton, by fastening the cotton on each [46] circle of the 3rd row at distances of two-thirds of an inch. Then work the lower edge of the border in the following way:--1 small spot called a *Josephine knot* (for which work 5 stitches of plain tatting, draw the cotton downwards through the loop which fastens the stitches, and draw up the whole), fasten the cotton between the next two circles of the 3rd row, * and a little further make a spot consisting of 8 stitches of single tatting, close to this a circle formed of 3 double, 9 purl divided by 2 double, 3 double; then again a spot of 8 stitches of plain tatting, turn the 2 last spots so as to make their round sides come opposite one another; fasten the cotton on again between the 2 next circles of the 3rd row. Then a little further off work 1 small spot (5 stitches of plain tatting), 1 circle of 3 double, 1 purl, 2 double fastened on the last purl of the preceding circle, 2 double, 5 purl divided by 2 double, 3 double; then again a small spot (5 plain stitches), fasten the cotton on again between the next 2 circles of the 3rd row, and repeat from *, always fastening each new circle to the corresponding purl of the preceding one. On the other long side, the border is completed by 2 rows of crochet. The 1st row is formed by working 1 double under the piece of cotton between 2 circles of the 1st row, with 5 chain stitches between.

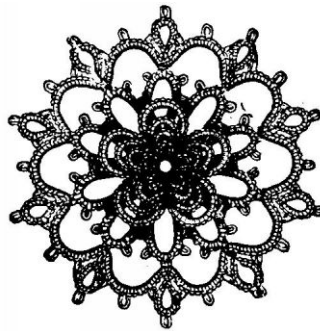
2nd row: 1 treble in every other stitch, 1 chain stitch after every treble. The strip of insertion is then tacked on a piece of cardboard or oil-cloth, and the lace stitches are worked between the circles, as is seen in illustration.

45.--*Tatted Rosette.*

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 30 for large rosette, No. 80 for small rosette; tating-pin No. 3.

This rosette forms a very pretty trimming for lingerie--cravats, caps, [47] handkerchiefs, &c. The raised pattern in the centre consists of 4 rounds, consisting of 5 circles each, which are sewn together and then fastened on the rosette. The 5 circles of each round must be worked close to each other: after working the last circle of each round, knot the beginning and end of the cotton together. Each circle of the smallest round has 9 double, the circles of the next round each 15, the circles of the following one 21, and the circles of the last and largest round 27 double stitches. When these circles have been sewn on one to another as in illustration, work a large circle consisting of 4 double, 1 purl, 9 times alternately 5 double, 1 purl, then 1 double. The purls of this circle are fastened on to the circles of the next round of the rosette. Fasten the cotton on to the next purl of the middle circle, and work a circle as follows:--4 double, 1 purl, 4 double, 1 purl, 3 double, 1 purl, 3 double, 1 purl, 4 double, 1 purl, 4 double. Repeat 9 times more from *, but now, instead of working the 1st purl of every circle, fasten it on to the last purl of the preceding circle. Then fasten the cotton. For the last round, which consists of scallops and rounds, fasten the cotton on to the middle purl of a circle of the preceding round, and work a circle consisting of 3 times alternately 4 double, 1 purl, then 4 double.

[48]



45.—Tatted Rosette.

Then fasten a second thread on to the same purl on which the just completed circle has been fastened, and over which all the scallops are to be worked. Work over it 5 double, fastened on to the last purl of the preceding circle, 4 double, 1 purl, 4 double, 1 purl, 5 double. Fasten the cotton on to the middle purl of the next circle of the preceding round, and repeat from * till the round is completed; but in working these circles, instead of the first purl, fasten them on to the last purl of the preceding scallop. Lastly, the raised pattern is sewn on.

46.--*Linen Bag for Tating, &c.*

Materials: Fine linen; Messrs. Walter Evans and Co.'s tating cotton No. 30 or 40; tating-pin No. 2.

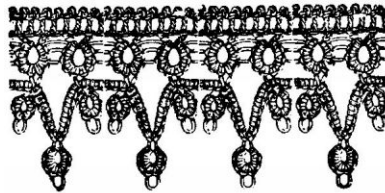


46.—Linen Bag for Tatting, &c.

This pretty linen bag is meant to keep tatting and such work from being soiled before it is completed. The bag is drawn together round the top. [49] Its size depends upon what you wish to put into it. The original pattern is 3-3/4 inches deep, and 3 inches wide; it is hemmed round the top, and trimmed with a narrow tatted lace, consisting of large and small circles.

47.--Tatted Border.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 40; tatting-pin No. 2.



47.—Tatted Border.

Begin this elegant border with 2 rows of tatting, in the following manner:--

Ist row: 2 double, 1 purl, 3 double, 1 purl, 3 double, 1 purl, 2 double; draw these stitches up into a circle, and repeat the circle at a very short distance, till the border is long enough; but instead of working the first purl of each circle, you must join the circle to the preceding one; the purl on the sides of the circle must therefore be longer than that in the middle.

For the 2nd row take another shuttle, make a loop on the left side with the cotton, and work with this end of cotton over the cotton in the right hand, which is also to be held between the thumb and forefinger of the left

hand. Then work in the following way:--2 double, then 1 circle consisting of 3 double, 1 purl, 3 double; to form this circle, let the cotton in the left-hand shuttle fall downwards, and make a loop round the left hand with the cotton on the shuttle of the right hand. Then take up again the left-hand shuttle, and join the circle to the middle purl of the 1st circle of the 1st row by drawing the cotton through the [50] purl like a loop, and then drawing the cotton in the right hand through this loop. * 7 double, 1 circle, 7 double, joined to the middle purl of the next circle of the 1st row; 1 circle, 5 double, 1 circle joined on the middle purl of the following circle; repeat from *.

The upper edge of the border is worked in 2 crochet rows, in the following manner:--

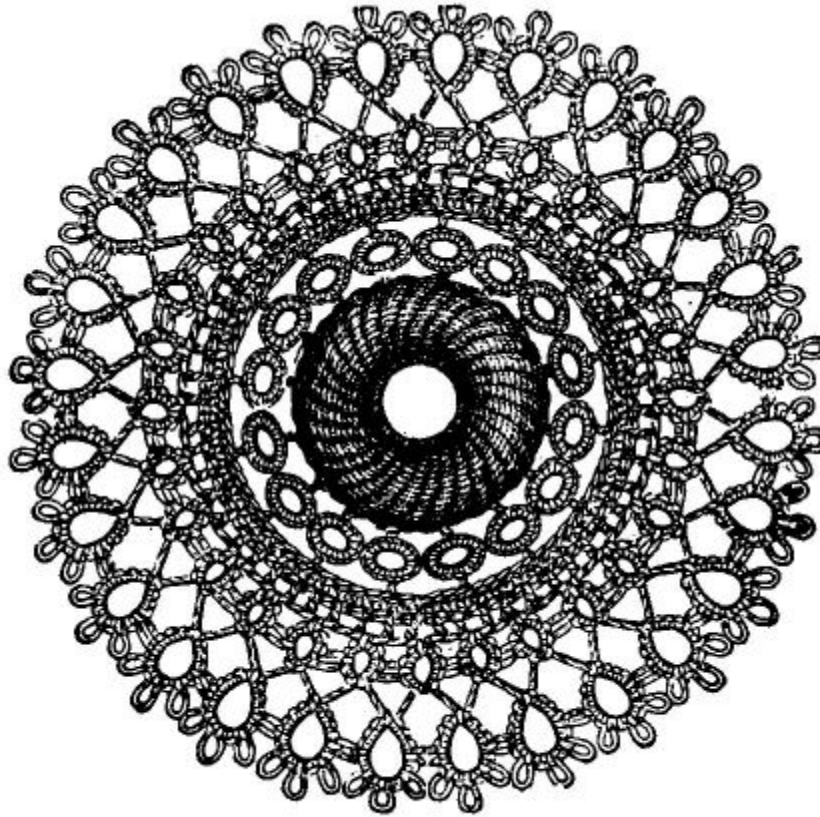
1st row: * 2 treble, divided by 1 chain in the 1st circle of the 1st row of tating; 2 chain; repeat from *.

2nd row: * 1 treble in the 1st chain of the preceding row, 1 purl (3 chain, 1 slip stitch in the 1st), miss 1 stitch of the preceding row under it; repeat from *.

48.--*Rosette in Embroidery and Tating.*

Materials for trimmings: Messrs. Walter Evans and Co.'s knitting cotton No. 20; tating cotton No. 50; tating-pin No. 3. For couvettes, crochet cotton No. 4.

This rosette, joined to other similar ones, forms a very pretty trimming for articles of fine linen, or even for small couvettes; if used for the former, they must be worked with very fine cotton. The centre of the rosette is formed of an embroidered raised pattern worked in *point de minute*; round this centre there are small circles worked in button-hole stitch; the embroidery is worked with knitting cotton, the circles with crochet cotton. Before beginning the circles, make a circle consisting of a foundation chain of 80 stitches, in order to be able to fasten the button-hole stitch; in each of the stitches of the foundation chain work 1 double, then fasten the cotton. In the 2nd round of these circles fasten the cotton on every 5th stitch of the crochet circle. Work 1 round of open-work treble stitch in the double stitch of the crochet circle, work in tating the border of the rosette as follows in 1 [51] round:--* 2 double, 1 purl, 2 double, fastened on to 1 chain stitch between 2 treble stitch, 2 double; 1 purl, 2 double,; join these stitches into a circle; turn the work so that the wrong side lies upwards, and work a second larger circle at a short distance consisting of 4 double, 5 purl divided by 2 double, 4 double, turn again and repeat from *. The smaller circles must be fastened after every other treble stitch; the larger and smaller circles must be fastened above one another at the place of the 1st purl.

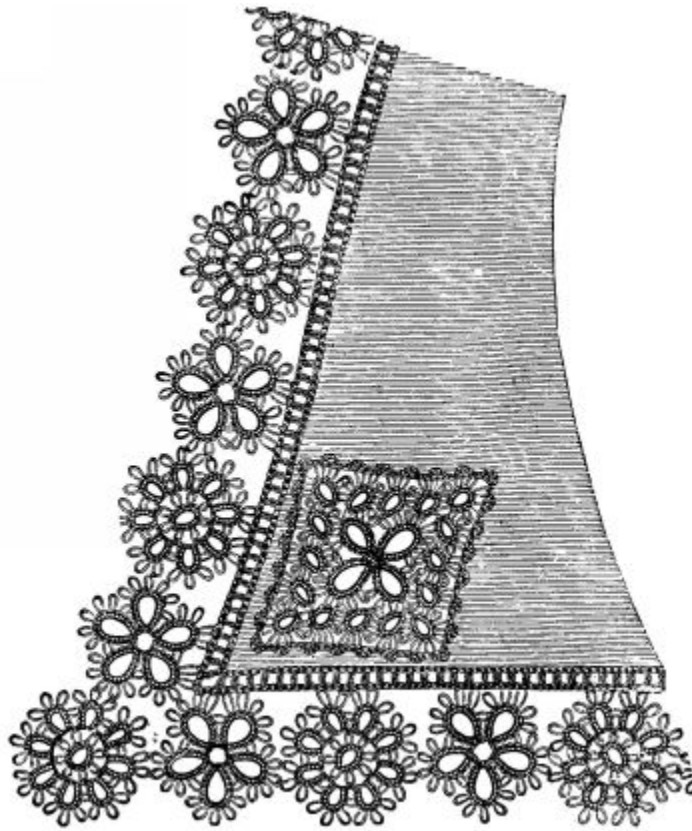


48.—Rosette in Embroidery and Tatting.

49--*Linen Collar trimmed with Tatting.*

Materials: Messrs. Walter Evans and Co's tatting cotton No. 60; tatting-pin No. 2.

[52]



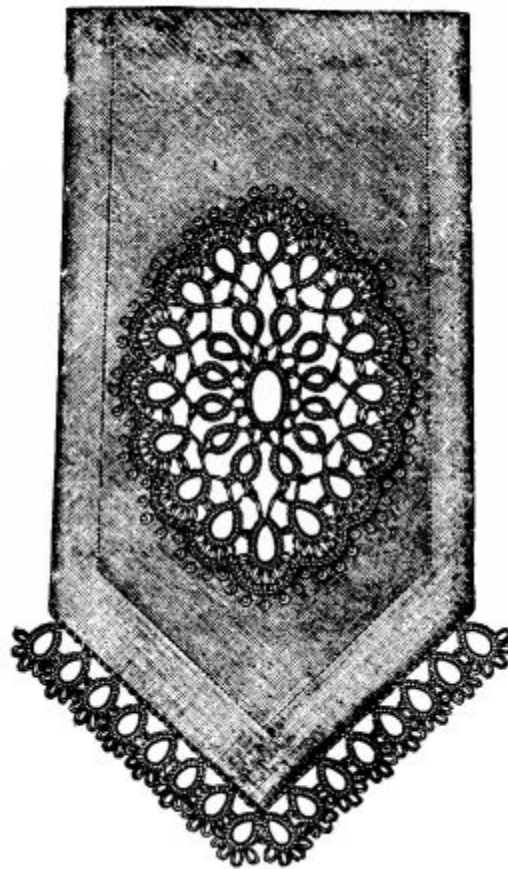
49.—Linen Collar trimmed with Tatting.

The diamond pattern placed in the corner of the collar is commenced in the centre. For each of the four centre leaves work 6 double stitches, 6 purl divided one from the other by 3 double stitches, then 6 more double stitches. Fasten off the cotton, cut it, and begin a fresh leaf [53] by working 2 double stitches, 10 purl divided one from the other by 2 double stitches, then 2 more double stitches. (This small leaf forms one of the corners of the diamond pattern.) Fasten the cotton to the fourth purl of one of the four centre leaves, and work another leaf similar to the preceding. Join this leaf by its two centre purl to the two last purl of the corner leaf (see illustration). After two more similar leaves, work one corner leaf, and continue the pattern in the same manner until you come back to the first corner leaf, then fasten off, and cut the cotton. Place the diamond pattern upon the point of the collar, and cut away the material under it; fold back the edges, sew them neatly, and cover them with the following crochet edging:--Make alternately 2 chain, 1 purl (the latter composed of 3 chain joined together by 1 slip stitch). It will be easy to work the circles in tatting from our illustration; they form an elegant border round the collar. We shall merely say that the centre circle is always worked separately, and that the cotton is fastened on afresh to work the eight outer leaves. The upper edge of this border is worked in crochet. It is composed of two rows--one formed of chain stitches, and a few slip stitches worked in the purl of the circles in tatting, the other worked in open treble crochet.

50.--*Cravat in Cambric Muslin and Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 100; tatting-pin No. 3.

This cravat consists of a strip of cambric muslin 1 yard long, 6 inches wide, hemmed on both sides. The ends of the cravat are ornamented with patterns in tatting, worked with tatting cotton No. 100. A rosette in tatting is sewn on in the middle of the end of the cravat. The end of the cravat is pointed, lined on the wrong side with a strip of the same material as the cravat, and edged with a tatted lace.

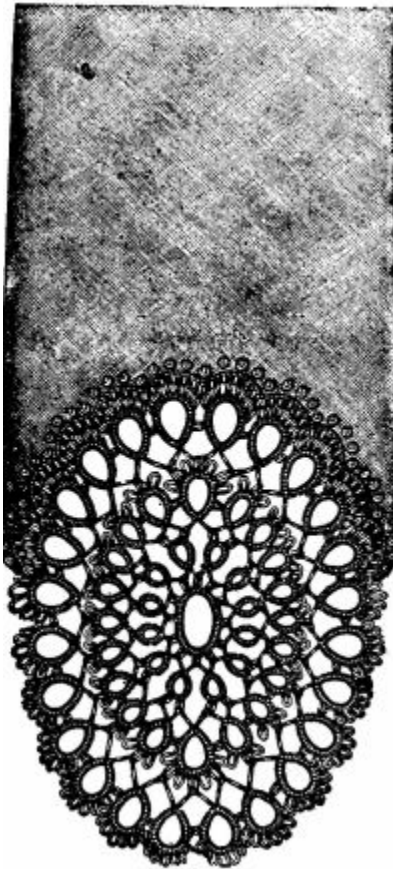


50.—Cravat in Muslin and Tatting.

Begin the rosette in the centre with a circle worked in the following manner:--1 double, 1 purl, * twice 2 double divided by 1 purl, 1 purl, 3 double, 1 purl, twice 4 double divided by 1 purl, 1 purl, * 3 double, 1 purl; repeat from * to * once more, 2 double. At the beginning of the 2nd round fasten the cotton on the 1st purl of the 1st round, and [55] work as follows:--* 1 circle consisting of 10 double, 1 purl, 2 double, 1 purl, 10 double; fasten the cotton on to the next purl, 1 circle like the preceding one, fastened on to the next purl, 1 circle consisting of 9 double, 1 purl, 9 double fastened on to the next purl, 2 circles consisting each of 7 double, 1 purl, 7 double; between the 2 fasten the cotton on to the next purl; 2 similar circles fastened also on to the next purl, 1 circle consisting of 8 double, 1 purl, 8 double, fastened on to the next circle; repeat once more from *, and fasten off the cotton. Fasten on the cotton afresh for the 3rd round, worked in the following manner:--* 1 circle consisting of 6 double, 1 purl, 5 double, 1 purl, 6 times 2 double divided by 1 purl; 1 purl, 5 double, 1 purl, 6 double; fasten the cotton at a short distance on to the 1st purl of the 2nd round, 1 circle worked as follows:--5 double fastened on to the last purl of the preceding circle of this round, 4 double, 1 purl, 4 times 2 double divided by 1 purl, 1 purl, 4 double, 1 purl, 5 double fastened on to the next purl of the 2nd circle of the 2nd round; 6 similar circles, between each of which the cotton is to be fastened on to the nearest purl of a circle of the 2nd round; repeat once more from *, and knot the beginning and the end of the cotton together. When completed, the rosette is sewn on the material of the cravat with button-hole stitches, taking up one purl with each stitch; the muslin is cut away underneath the rosette; then work a round of knotted stitches underneath the button-hole stitch. For the lace, make a row of circles one-fifth of an inch distant from each other, consisting each of 6 double, 1 purl, 2 double, 1 purl, 4 times 2 double divided by 1 purl, 1 purl, 2 double, 1 purl, 6 double, which are fastened together by the purl of each circle, and are sewn on the cravat over the cotton between the circles in overcast stitch.

51--Cravat in Cambric Muslin and Tatting.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 100; tatting-pin No. 3.

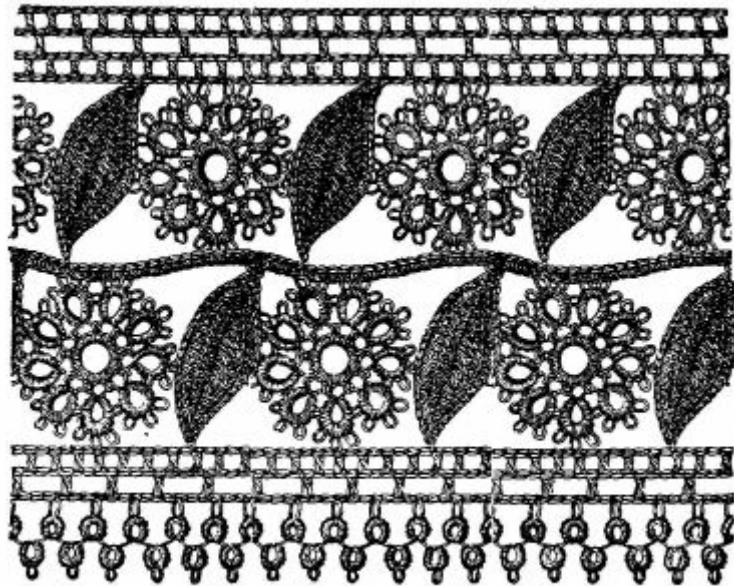


51.—Cravat in Muslin and Tatting.

The end of this cravat is formed by a long rosette or *médaille* in tatting. This rosette is likewise begun in the centre, and consists of 4 rounds, the 2 first of which are worked like those of the rosette in [57] illustration 50, with this difference only, that in the 2nd round each of the circles nearest to the top and to the bottom of the rosette consists of 8 double, 1 purl, 2 double, 1 purl, 8 double. 3rd round: * 1 circle, consisting of 6 double, 1 purl, 5 double, 1 purl, 6 times 2 double divided by 1 purl, 1 purl, 5 double, 1 purl, 6 double, fastened on to the next purl of the 2nd circle of the preceding round; 1 circle as follows:--5 double, the last of which is fastened on to the last purl of the preceding round, 4 double, 1 purl, twice 2 double divided by 1 purl, 1 purl, 4 double, 1 purl, 5 double fastened on the next purl of the preceding round; 8 more similar circles, between each of which the cotton is fastened on to the next purl of the preceding round; repeat from * once more, fasten the two ends of the cotton together. 4th round: * Fasten on the cotton afresh with a circle consisting of 7 double, 1 purl, 4 double, 1 purl, 6 times 2 double divided by 1 purl, 1 purl, 4 double, 1 purl, 7 double, fastened on to the middle purl of the 1st circle of the preceding round; a 2nd circle worked in the same way, only instead of working the last purl, fasten the cotton on to the last purl of the preceding circle, then on to the 1st circle of the preceding round; 10 more similar circles, between each of which the cotton is fastened on to the middle purl of a circle of the preceding round, and then on to the 2nd purl of the larger circle at the bottom of the medallion; repeat once more from *. The pattern is sewn on the cravat with button-hole stitches, as can be seen in the illustration.

52.--Border in Crochet and Tatting.

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 26.

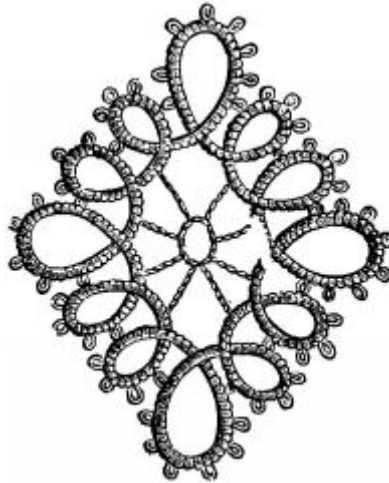


52.—Border in Crochet and Tatting.

This border is formed of circles in tatting and crochet leaves, which are joined together by rows of crochet work; a narrow [58] border in tatting forms the lower edge. Omitting this edge, the border forms a strip of insertion. Each of the rosettes or circles is begun in the centre; work first 2 double (a double stitch is formed by passing the thread over the back of the hand, and then passing the shuttle upwards between the forefinger and second finger, and drawing it up, then work a stitch of plain tatting; this completes the double stitch, and whenever so many double stitches are directed it means the 2 stitches), 1 purl, repeat 9 times, join the stitch into a circle, work at a small distance * a smaller ring consisting of 3 double, 5 purl, divided each by 2 double stitches, 4 double, draw the cotton through the purl of the first circle, and repeat 8 times more from *, only each following circle must be fastened on to a purl of the preceding circle [59] after 3 double stitches, and having completed each circle the thread must be drawn through the purl of the first circle, which forms the centre of the rosette. The beginning and the end of the thread are knotted together. For the tatted border, make at short distances 1 loop with 5 double, 1 purl, 5 double; after having worked a sufficient number of such loops, wind another thread round the thread between the loops, turning always 1 loop on the right side and 1 on the left. Now begin the crochet part with the leaves. Make for each of these a foundation chain of 12 stitches, crochet back over this chain 2 double in the last stitch but one, 1 double in the next stitch, 1 treble in each of the following 7 chain, 2 treble in the next stitch, 2 treble, 1 long treble, and 2 treble in the next following stitch of the foundation chain. Work on the other side of the chain the same pattern, only the reverse way; then 3 double in the point of the leaf thus formed, and edge the whole leaf with a round of double stitches, always working 2 double in each stitch of the preceding row, and 3 in the long treble stitch. In working this last round, the circles must be joined to the leaves by taking up the purl stitch of the circle before casting off the corresponding double stitch of the leaf; then work the stem which joins the 2 rows of circles and leaves with a row of chain stitches, on which a row of double is worked. Then comes the border which forms the upper edge. Make a row of chain stitches, joining leaves and circles together, then work 3 rows of treble, work 3 more rows over the tatted border, the first row entirely in chain stitches, after every fourth stitch take up the purl of the loops on one side. 2nd row: 1 treble in the middle stitch of the 3 chain, 2 treble, divided by 3 chain. 3rd row: 1 treble, 1 chain, miss 1 under the last. In the last row the leaves and circles must be fastened on the border, as seen in illustration.

53.--*Diamond in Tatting.*

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 10; tatting-pin No. 2; any sized shuttle.



53.—Diamond in Tatting.

1st oval: Fill the shuttle, but do not cut it off from the reel, as a double thread is required, and commence by working 5 double stitches, 1 purl, then (3 double, 1 purl 10 times), 5 double, draw up.

Double thread: Putting the thread attached to the reel round the left hand, work 7 single stitches, taking care to do them tightly.

2nd oval: 4 double, join to the last purl of 1st oval, then (3 double, 1 purl, 5 times) 4 double, draw up.

Double thread: 12 single stitches tightly worked.

3rd oval: 4 double, join to last purl of 2nd oval, 3 double, join to next purl of 2nd oval, then (3 double, 1 purl 5 times) 4 double, draw up.

[61]

Double thread: 12 single stitches.

4th oval: 4 double, join to last purl of last oval, 3 double, join to next purl, then (3 double, 1 purl, 8 times) 4 double, draw up.

Double thread: 12 single stitches.

5th oval: 4 double, join to last purl of last oval, 3 double, join to next purl, then (3 double, 1 purl, 5 times) 4 double, draw up.

Double thread: 12 single stitches.

6th oval: 4 double, join to last purl of last oval, 3 double, join to next purl, then (3 double, 1 purl, 4 times) 4 double, draw up.

Double thread: 7 single stitches.

7th oval: 5 double, join to last purl of last oval, then (3 double, 1 purl, 10 times) 5 double, draw up.

Double thread: 7 single stitches.

8th oval: 4 double, join to last purl of last oval, then (3 double, 1 purl, 5 times) 4 double, draw up.

Double thread: 12 single stitches.

9th oval: 4 double, join to last purl of last oval, 3 double, join to next purl then (3 double, 1 purl, 5 times) 4 double, draw up.

Double thread: 12 single stitches.

10th oval: 4 double, join to last purl of last oval, 3 double, join to next purl, then (3 double, 1 purl, 8 times) 4 double, draw up.

Double thread: 12 single stitches.

11th oval: 4 double, join to last purl of last oval, 3 double, join to next purl, then (3 double, 1 purl, 5 times) 4 double, draw up.

Double thread: 12 single stitches.

[62]

12th oval: 4 double, join to last purl of last oval, 3 double, join to next purl, then (3 double, 1 purl, 3 times) 3 double, join to 1st purl of 1st oval, 4 double, draw up.

Double thread: 7 single stitches.

Now cut off both threads, and with a needle fasten off neatly at the back of first oval by sewing 1 thread over the other.

The diamond is now finished. The centre must be filled up with lacework, using fine sewing-cotton.

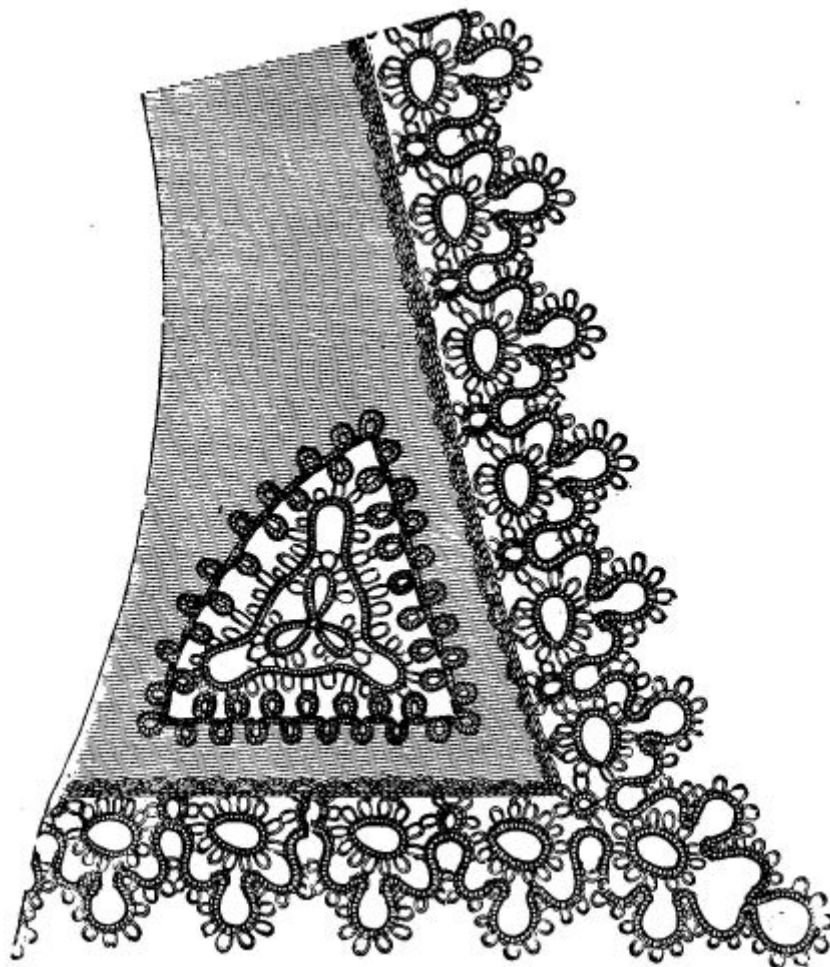
Arranged in groups of 7 or 8, 3 diamonds form a very pretty trimming for the skirts of silk dresses, the body being trimmed with single diamonds.

54.--Linen Collar trimmed with Tatting.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 100, tatting-pin No. 3; 1 piece of very fine cord.

This collar is ornamented with a triangle and a border of a very effective pattern. The triangle is begun in the centre, by working for each of the three leaves 5 double stitches, 5 purl divided one from the other by 2 double stitches, and 5 more double stitches. When the third leaf is completed, fasten off and cut the cotton. Now take, instead of the cotton wound upon the shuttle, a piece of extremely fine cord, over which work with the cotton from the reel the following row of stitches:--1 double stitch, fasten the cotton to the centre purl of one of the three leaves, * 2 double stitches, 5 purl divided one from the other by 2 double stitches, 3 double stitches, fasten

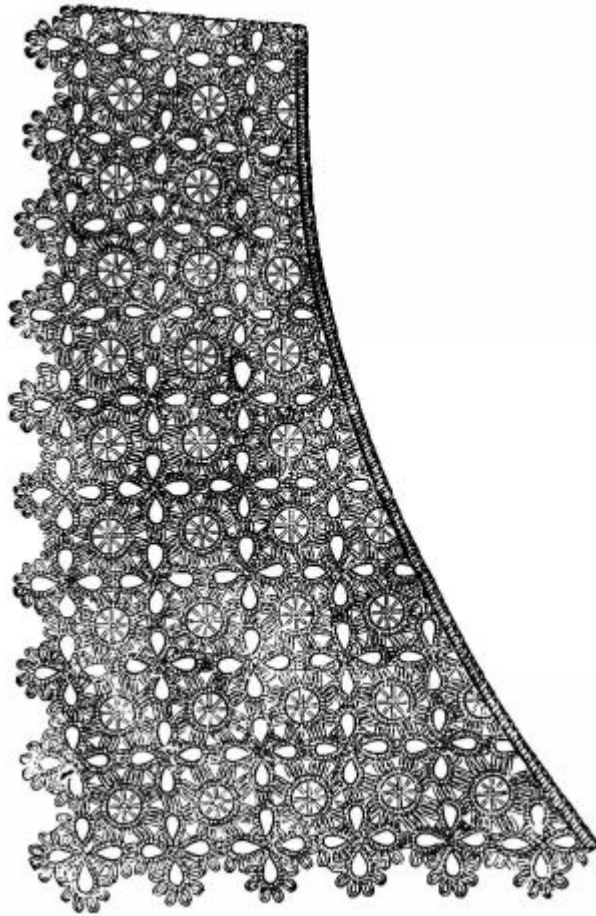
the cotton to the centre purl of the nearest leaf, 2 double stitches, 9 purl divided one from the other by 3 double stitches, 2 double stitches fastened to the same purl as before. Repeat from * twice more, then fasten off, and cut the cord and the cotton. Begin afresh, and work 3 small circles, each composed of 12 plain stitches placed quite close together (these form [63] one of the corners of the triangle), then at small distances one from the other work 13 similar circles, every second one of which is fastened to one purl of the row of [64] stitches worked over the cord (see illustration). Cut away from the collar the piece of linen which is to be replaced by the triangle, fold in the edges and work them round in button-hole stitch, and fill up the space with the triangle. For the border, work first * one circle composed of 3 double stitches, 4 purl divided one from the other by 2 double stitches, 3 more double stitches; take up the cord once more and work over it, 3 double stitches, then, without cord, 1 circle composed of 2 double stitches, 12 purl divided one from the other by 2 double stitches, 2 more double stitches; take up the cord again and work over it 3 double stitches, 4 purl divided each by 2 double stitches, 3 double stitches. Fasten the cotton to the third purl (reckoning from the last) of the second circle worked without cord; 3 double stitches fastened to the fourth purl of the row of stitches worked over the cord (see illustration), 2 double stitches, 6 purl divided each by 2 double stitches, 3 double stitches fastened to the purl of next circle, 3 double stitches fastened to the last purl of the row, 2 double stitches, 3 purl divided each by 2 double stitches, 3 double stitches; fasten the cotton to the sixth purl of the circle (reckoning from the beginning), 4 double stitches. Repeat from *. Work over the top of the border a crochet edging similar to that round the diamond pattern of collar No. 49. For the point of the border, at the corner of the collar, see illustration No. 54.



54.—Linen Collar trimmed with Tatting.

55.--Tatted Collar.

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 100; tating-pin No. 1.



55.—Tatted Collar.

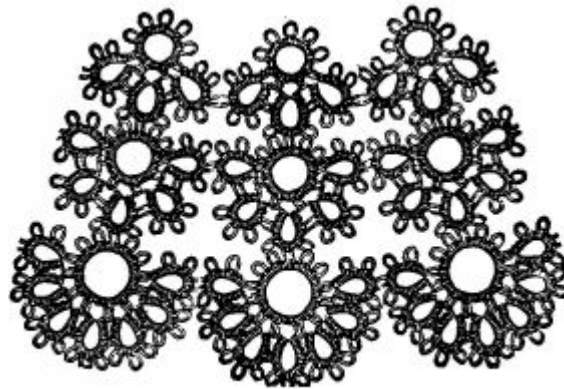
This collar is worked with very fine tating cotton. It consists of four branched tatted patterns and of separate tatted circles, fastened on to one another as seen in illustration. The four branched patterns are [65] worked as follow:--3 double, 1 purl, 7 times alternately 2 double, 1 purl, then 3 double, and join the knots into a circle. Work 3 similar leaves close to this 1st leaf, but instead of working the 1st purl, fasten them on to the last purl of the preceding leaf; besides this, instead of [66] working the last purl of the 4th branch, fasten it on to the first purl of the 1st branch. When 1 such four-branched pattern is completed, knot both ends of the cotton together and cut them off. Make a row of similar patterns by joining them on to the 2 middle purl of a branch of the preceding pattern, instead of working the 2 middle purl of the last branch (see illustration). Two rows of similar patterns are joined by the above-mentioned circles, consisting of 32 double stitches, by fastening these circles from illustration between four branched patterns. Begin each circle with 2 double stitches, fasten it on to the corresponding purl of the four-branched pattern, work again 2 double, fasten on to the next purl, and continue in the same manner till the circle is sufficiently large. Each circle is ornamented with lace stitch. The collar is edged round the neck with close button-hole stitches.

56.--Tatted Collar.

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 60; tating-pin No. 3.

This collar is commenced at the top, and worked with fine cotton in the following manner:--1st oval: 2 double, 1 purl, 9 times, draw the cotton into a circle, 3 double, 1 purl, 1 double, 5 times, 1 purl, 3 double, draw the cotton into a circle, and join it to the first purl of the first circle; work two more circles the same as last. 2nd oval: 2 double, 1 purl, 7 times, join the third purl to the third purl of the centre circle of preceding pattern, 3 double, 1 purl, 3 times, 2 double, 1 purl, draw the cotton up, and work 5 small circles, as follow:--3 double *, 1 purl, 1 double, 4 times, * 1 purl, 3 double, joining each circle to the purl of the 2nd oval. 3rd oval: 2 double, 1 purl, 8 times, joining the 3rd purl to the 2nd purl of the centre circle of the preceding pattern, 3 double, 1 purl, 4 times, 2 double, 1 purl, draw the cotton up, and work 7 small circles, similar to the small circles described in 2nd oval.

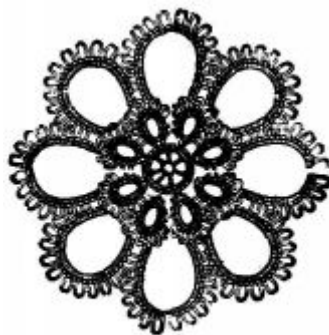
[67]



56.—Tatted Collar.

57.--*Circle in Tatting.*

Materials: Messrs. Walter Evans and Co's tatting cotton No. 50; tatting-pin No. 2.

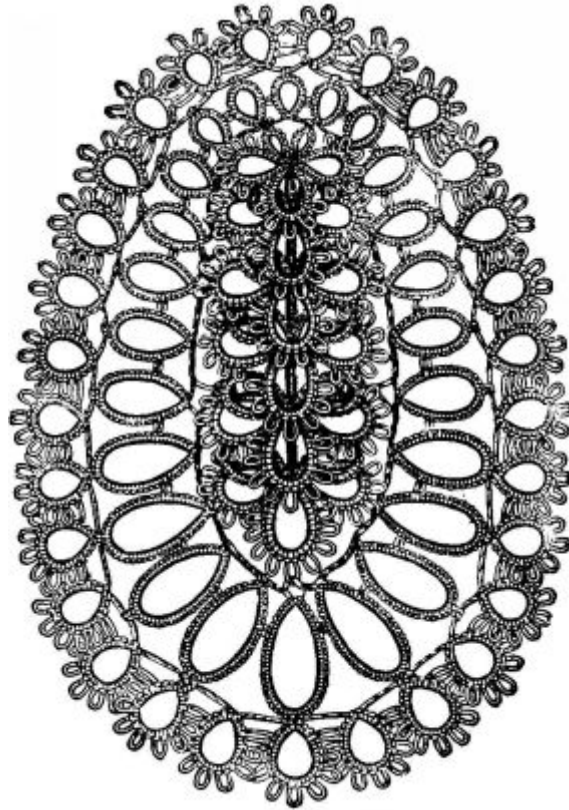


57.—Circle in Tatting.

This circle is worked with fine cotton, and will be very pretty for [68] ornamenting cravat-ends and different articles of lingerie. It is commenced in the centre with 2 double, 1 purl, repeated 8 times, draw the cotton into a ring, and work 8 small circles, as follow:--3 double, * 1 purl, 1 double, repeat from * 6 times, 1 purl, 3 double, draw up the cotton, and join it to the purl of centre ring and corresponding circle. Large circle: 3 double, * 1 purl, 2 double, repeat from * 14 times, 3 double, draw up the cotton, and join it to the 4th purl of small circle. The centre of ring is filled up with lace stitches.

58.--Tatting Medallion for Trimming Lingeries, &c.c.

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 50 for cravats and collars, 100 for pocket-handkerchiefs, 20 for petticoats; tatting-pin No. 2 or 3.



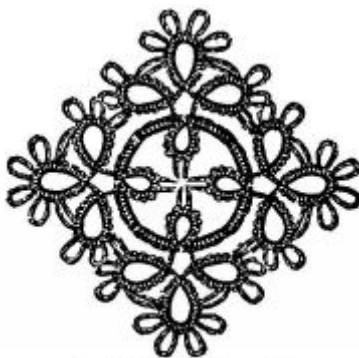
58.—Tatting Medallion.

This pattern is suitable for trimming cravats, collars, pocket-handkerchiefs, petticoats, &c.c., according to the size of the cotton with which it is worked. Work first the round of circles which incloses the leaves, overlapping each other in the centre; begin with the smallest circle, which is at the top of the pattern; it consists of 3 double, 1 purl, 7 double, 1 purl, 7 double, 1 purl, 3 double. Then work at a short distance another circle like the preceding one, only work 8 double instead of 7, and instead of working the first purl, fasten the circle on to the last purl of the preceding circle; all the other circles are fastened on to each other in the same manner. The next circle, worked again at a distance of about one-fifth of an inch, has 4 double; fasten it on to the preceding circle, 9 double, 1 purl, 9 double, 1 purl, 4 double. The following four circles are worked like the preceding one; only work in the first of these circles 10 double instead of 9, in the second 11 double, in the third 12 double. The piece of cotton which joins the circles together must also be somewhat longer between the larger circles. Then work a circle [69] as follows: 5 double, fasten the cotton, 13 double, 1 purl, 13 double, 1 purl, 5 double; then a similar circle, but always working 14 double instead of 13. The next circle consists of 6 double, fasten the cotton, 15 double, 1 purl, 15 double, 1 purl, 6 double; the two following circles are worked in the same manner, working 16 double instead of 15. Then comes the largest circle of the round, which consists of 6 double, 17 double, 1 purl, 17 double, 1 purl, 6 double. Work 11 circles more [70] like the 2nd to 12th of those just described (the 13th circle forms the middle), only the order of sizes must be reversed, so that the round closes with the smallest circle. Then fasten both ends of the cotton together, so that the circles are joined into a circle. Then work round this row of circles another round, the circles of which must be of graduated sizes like those of the first round. Fasten the cotton on to the middle purl of the first small circle of the first round, and work one circle as follows:--3 double, 1 purl, 6 times alternately 2 double, 1 purl, then 3 double; fasten the cotton on to the middle purl of the next circle, &c.c. The remaining circles are worked in the same manner, only they must be increased and decreased in size gradually like the circles of the first round; this is done by increasing or

decreasing the number of purl, instead of working the first purl of every following circle, fasten it on to the last purl of the preceding circle. When the round is completed, fasten both ends of the cotton together. In the centre of the oval pattern, fasten 6 five-branched patterns of graduated size, which are worked in one piece. For the smallest of these patterns work first three circles, consisting of 5 double, 1 purl, 5 times alternately 2 double, 1 purl, then again 5 double (these circles must be close to each other; the second and third circles must, moreover, be fastened on to the last purl of the preceding circle). The cotton is then fastened on the first circle between the beginning and the end of the same, then work close to them two small circles, consisting of 6 double, 1 purl, 6 double, fasten the cotton between the beginning and the end of the third circle. The other five-branched patterns are worked in the same manner at intervals of about three-tenths of an inch; but the separate circles of each pattern must become gradually larger. In the largest pattern the three large circles consist of 5 double, 1 purl, [71] 8 times alternately 2 double, 1 purl, 5 double; the two smaller circles consist each of 15 double, 1 purl, 15 double; the size of the other patterns can easily be worked from this; the cotton which joins these last together is covered by over-casting with a needle and thread, so as to imitate double stitches. The five-branched patterns are then fastened in the oval pattern; they must overlap each other to half way, as seen in the illustration.

59.--*Tatted Diamond.*

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 40, or 80 if required finer; tating-pin No. 3.



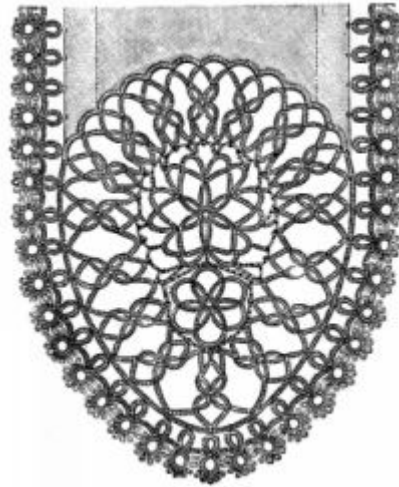
59.—Tatted Diamond.

This pattern is meant to ornament lingerie; it is worked with fine tating cotton in the following manner:--Work a * circle consisting of 6 double, 1 purl, 6 double, turn the circle downwards and work at a short distance another circle consisting of 5 double, 4 purl divided by 2 double, 5 double; at a similar distance a circle of 5 double fastened on to the last purl of the preceding circle, 2 double, 5 purl divided by 2 double, 5 double; then again a circle consisting of 5 double fastened on to the last purl of the preceding circle, 2 double, 3 purl divided by 2 [72] double, 5 double: fasten the cotton on to the first circle. Then turn the work so that the last three circles are turned downwards, leave an interval of at least three-fourths of an inch, and repeat three times more from *, fastening the circles on to each other from illustration. Knot together the beginning and end of the cotton, work button-hole stitches round the cotton which joins the circles, as shown in illustration. The purl stitches of the four middle circles of the diamond are knotted together.

60.--*Tatted Cravat End.*

Materials: Messrs. Walter Evans and Co.'s tating cotton No. 50; tating-pin No. 3; 2 shuttles.

This cravat end is given in full size. It is ornamented with a tatted medallion, edged with lace. The tating is worked with tating fine cotton and two shuttles. Make first the two rosettes which form the centre of the medallion, then the insertion-like part which edges the rosettes. The larger rosette is worked as follows:--Knot the cotton of both shuttles together and work with 1 shuttle only 1 circle consisting of 10 double, 1 purl one-fifth of an inch long, 10 double; * close to this circle, which is turned downwards, work over the cotton with the other shuttle, 1 double, 1 purl, 8 double; this forms one of the scallops joining two circles. Then turn the work again and work close to the just completed scallop another circle like the first, but which is joined to the first circle instead of working the purl. Repeat 4 times more from *. Then work another scallop and fasten both ends of cotton on to the cotton over which the first scallop has been worked, at the place where the scallop is joined to the first circle. The first round of the rosette is thus completed.

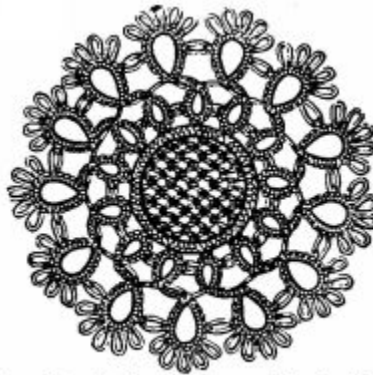


66.—Tatted Cravat End.

Work then the 2nd round over the cotton on the 2nd shuttle, beginning to work where the two ends of cotton have [73] been fastened, * 6 double, 1 purl, 5 double, fastened on to the purl of the next scallop of the preceding round, 5 double, 1 purl, 6 double fastened on to the cotton between two scallops of the [74] preceding round; repeat 5 times more from *. The larger rosette is now completed. The smaller rosette is worked like the first, only without the second round. The insertion-like border is worked in two halves as follows:--The half which touches the edge of the medallion is worked as follows:--Knot both ends of cotton together and *, work with 1 shuttle only 1 circle consisting of 8 double, 1 purl one-fifth of an inch long, 8 double; turn the circle downwards and work close to it over the cotton on the 2nd shuttle 6 double, 1 purl, 6 double; this forms a scallop of the border. Then turn the work again and work close to the scallop another circle like the first, but which is fastened on to the first circle instead of working the purl. Turn the work again, work a scallop like the preceding one, and repeat 15 times more from *, only the scallops at the lower edge of the medallion must have a few double stitches more, as can be seen in illustration. After working the last scallop fasten the two ends of the cotton on to the 1st circle; then cut them off. The second inner half is worked like the first; only the circles are worked without any purl stitch, and fastened on to the circles of the first half from illustration; the scallops of this half are somewhat smaller; each consists of 5 double, 1 purl, 5 double. The completed border is sewn on to the rosettes from illustration; the different pieces must be first fastened on cardboard. The cotton must be wound several times round the long threads, as seen in illustration. The medallion is then sewn into the muslin at the top only; the remaining border is edged, before joining it to the muslin, with a straight row of knots to be worked over cotton, and fastened on to each outer scallop of the border at regular intervals. The number of double stitches between two purl is different, as distinctly seen in illustration. For the lace knot both ends of cotton together, * work with one shuttle only 1 circle [75] consisting of 8 double, 1 purl, 8 double; turn the work and make another circle consisting of 2 double, 9 times alternately 1 purl, 2 double; then fasten this circle on to the preceding one, where it has been joined into a circle, so that both circles meet as seen in illustration. After having turned the work again, work 9 double over the cotton on the 2nd shuttle, which form a scallop between the circles, and repeat from *. The lace is then sewn round the edge of the muslin.

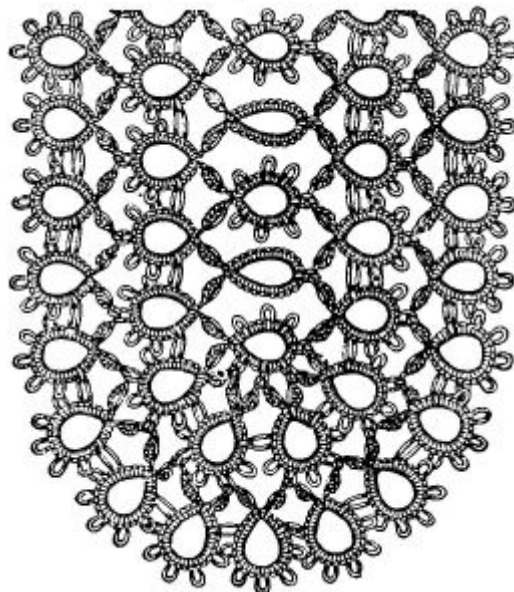
61.--*Rosette in Tatting and Embroidery.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 60, or No. 40 if desired in a larger size.



61.—Rosette in Tatting and Embroidery.

This rosette is suitable for ornamenting lingeries, cravats, &c.c. It is worked in white embroidery and lace stitch, and edged all round with a tatted lace. For the latter work with very fine cotton * 1 large circle, consisting of 5 double, 1 purl, 7 times alternately 2 double, 1 purl, then 5 double. At a short distance from this circle work a smaller one, consisting of 5 double fastened on to the last purl of the large circle, 5 double. Leave again an interval as small as the last, and repeat from [76] * 11 times more. But in working the large circles, instead of working the 1st purl, fasten them on the same purl of the large circle on which the small circle has been fastened; besides this, in working the last (12th) large circle, instead of working the last purl, fasten it on the 1st purl of the 1st circle; the last small circle is fastened on to the same purl. The lace is thus joined into a circle, and is sewn round the outside of the rosette with button-hole stitches.



62.—Cravat End in Tatting.

62--*Cravat End in Tatting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 60; tatting-pin No. 3.

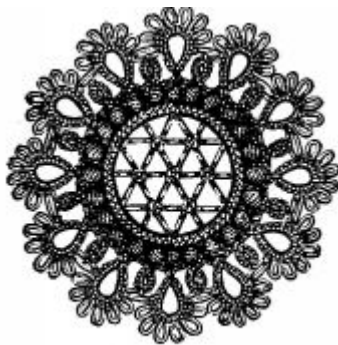
The illustration shows the end of a tatted cravat. Work first the middle row of the cravat at the same time with the row of circles on the left side of the middle row in illustration; begin with the first circle of [77] the middle row. It consists of 7 times alternately 3 double, 1 small purl, then 3 double. Work close to this circle, which must be turned downwards, a Josephine knot, consisting of 5 plain stitches, then a circle consisting of 5 double, 1 purl one-fifth of an inch long, 5 times alternately 3 double, 1 small purl; 3 double, 1 long purl, 5 double. *Turn this circle (which is the first of the side row) downwards, work close to it a Josephine knot, then a circle consisting of 12 double, 1 small purl, 12 double. Turn this circle downwards, work a Josephine knot, and then again a circle like the first of the side row, but instead of working the first long purl, fasten it on to the last purl of the preceding circle of the same row. Then hold the work so that the circles of the side row are turned downwards, work a Josephine knot, 1 circle like the first circle of the middle row, turn the work, make 1 Josephine knot, and then a circle like the second circle of the side row. Repeat from * till the cravat is sufficiently long. The last circle of the middle row must correspond to the first circle of the same row. Then begin to work the lower edge at the same time with the last circle of the middle row, * 1 Josephine knot, then a circle like the circles of the side row, again 1 Josephine knot, fastened on to the next purl of the last circle of the middle row; repeat 3 times more from *. Then continue as before, and work on the right side of the middle row a row of circles exactly like those which have been worked at the same time with those of the middle row.

The fastening on of the cotton between two Josephine knots is seen in illustration. The circles at the other end of the cravat are fastened like those of the first-described end. The cravat is edged all round with a row of circles with Josephine knots worked exactly like those of the preceding row, and the manner of fastening which is seen in the illustration.

[78]

63.--*Rosette in Tatting and Embroidery.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 60, or 40 if required larger; tatting-pin No. 3.

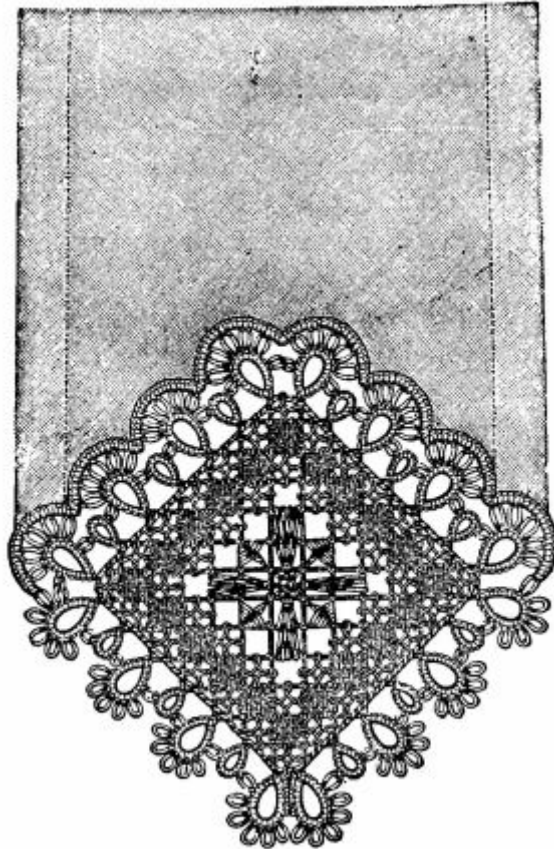


63.--*Rosette in Tatting and Embroidery.*

The centre of this rosette is worked in lace stitch on muslin, edged round with button-hole stitch and trimmed with a tatted lace, which is worked at the same time with the centre. Work first * a small circle consisting of 5 double, 1 purl, 3 double, fastened on to the button-hole stitch edging of the rosette, then 3 double, 1 purl, 5 double. Then turn the just-completed circle downwards, and afterwards work at a short distance a large circle consisting of 7 double, 6 times alternately 1 purl, 2 double, lastly 1 purl, 7 double, then 1 Josephine knot consisting of 7 plain. Then turn the work again, so that the last large circle is turned downwards, and repeat from * 12 times more; the large and small circles must be fastened on to one another, as seen in illustration. The fastening of the small circles on to the centre is likewise done from the illustration.

64.--*Cravat End in Tatting and Darned Netting.*

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 50; tatting-pin No. 3; square of netting; fine Mecklenburg thread No. 80.



64.—Cravat End in Tatting and Darned Netting.

The end of this cravat is ornamented with a square of darned netting, edged with a tatted border, and sewn on to the material of the cravat. But the diamond in tatting (page 18), or the square (page 31) will look [80] very pretty with this border. The square is worked in diamond netting, and has seven holes in length and breadth. They are darned in linen stitch, darning stitch, and *point d'esprit*, with Mecklenburg thread. The ground is worked over a mesh measuring three-tenths of an inch round. For each square one more row than is needed must be worked, and the cast-on stitches are cut off, as they are longer than the stitches of the other rows. The tatted border is worked with fine tatting cotton. Fasten the cotton at one corner of the square and work * a circle consisting of 7 double, 1 purl, then six times alternately 2 double, 1 purl, 7 double, fasten the cotton on to the same stitch of the ground where it was first fastened; #work a second circle like the first, but fasten it, instead of working the first purl on to the last purl of the preceding circle; fasten the cotton again on to the same stitch, then on to the next stitch, and work a small circle, consisting of 5 double fastened on to the last purl of the preceding circle, 4 double, 1 purl, 5 double. The cotton is fastened on to the same netted stitch as before, and then on to the next stitch; repeat twice more from #, and then repeat from * in all three times more, so that the square is edged all round. It is sewn into the material from the illustration.

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 30, or tatting cotton No. 24, or for a larger size tatting cotton No. 20; tatting-pin No. 1; large shuttle.

The illustration shows the fourth of the antimacassar and the whole of the rosette which forms the centre. Begin with the latter, with the five-branched pattern in the centre, at the same time with the following round of circles:--*Work first one circle of this round, consisting of 3 double, 1 purl, 4 times alternately 2 double, 1 purl, 3 double; then at [81] a short distance a circle like the one just made, in which, however, instead of working the first purl, the cotton must be joined on to the last purl of the preceding circle. Then work at a short distance the first leaf of the five-branched pattern, which consists of 4 double, 1 purl, 4 double. When this branch is completed, repeat at a short distance 4 times more from *; but in working the branches of the five-branched pattern, instead of working the purl, join it on to the purl of the first branch of the five-branched pattern (this purl forms the centre of the pattern). All the circles must also be joined one to each other, as can be seen from illustration. Then work the scallops round the border of the rosette, * fasten the cotton on to the purl which joins the two next circles of the preceding round, and work one scallop consisting of 11 times alternately 2 double, 1 purl, then 2 double. Repeat 9 times more from *. When the rosette is completed, work eight rosettes in the same manner and join them into a circle from illustration by means of small three-branched patterns, and then join them on to the middle rosette.

The strip of insertion which comes next is worked in two halves as follows:--Work first, for the half turned towards the centre, two rows of circles lying opposite each other; begin with one of the largest circles, consisting of 4 double, 1 purl, 3 times alternately 2 double, 1 purl, then 4 double; * at a short distance work a smaller circle of 4 double, 1 purl, 4 double; after another short distance, a circle like the first joined on to it; then again a smaller circle, which at the place of the first purl is joined on to the purl of the preceding small circle. A short distance from this work again one of the larger circles just described, which is fastened on to the preceding similar circle; then repeat from * till the double row has nine larger and eight smaller circles. The first half of the strip of insertion is completed; the [82] second outer half is worked like the first, only the small circles must here be worked without any purl, and two of them together must always be fastened on to the two joined small circles of the first half, as was done for the five-branched pattern of the rosette; besides this, each of the large circles has 4 double, 1 purl, 4 times alternately 2 double, 1 purl, then 4 double. When eight similar patterns have been worked, join them into a circle from illustration by means of small rosettes; this circle is then joined to the already-finished part of the cover. The small rosettes and remaining patterns of the antimacassar are easily worked from illustration. The completed patterns are joined together in the course of the work.

TATTING COTTON

Is supplied by Messrs. Walter Evans and Co., of Derby, in all sizes from 20 to 120. Crochet Cotton, which is preferred by some Tatters, is sold in all sizes from to 120.

The following table will assist ladies in selecting the size of either tatting or crochet cotton. All these cottons are on reels containing 100 yards:--

	Tatting.	Crochet.
Petticoat Edgings and Insertions	20	0 and 12
Night Dress Trimmings	40	60
Lingerie Trimming	50	70

Collars and Cravats	50	70
Pocket Handkerchiefs	100	120
Parasol Covers	100	120
Antimacassars	20, 30	0 and 20
Pincushions	60	80
Caps	100	120
Lace	60, 80, 100	80, 100, 120
Insertions	20, 40, 80	40, 80, 100

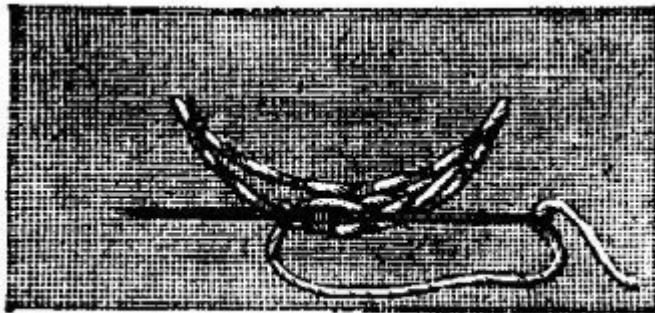
Ladies at a distance from town or on the Continent will be glad to have some guide as to the quantity of cotton required to complete their work. The quantity of tatting or crochet cotton used by an average worker is found to be two yards to the square inch with a single shuttle; three yards to the square inch with two shuttles.

EMBROIDERY

EMBROIDERY INSTRUCTIONS

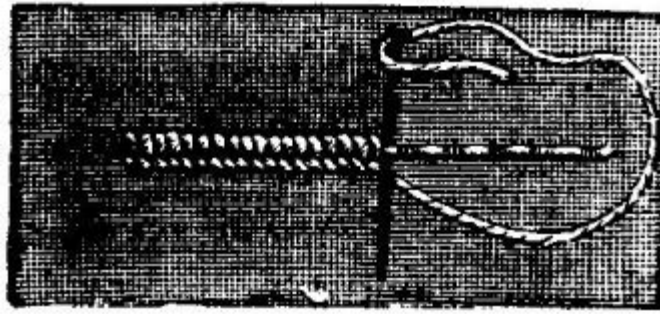
The art of embroidering with cotton on linen, muslin, cambric, piqué, &c.c., is very easy to learn by strictly attending to the following instructions.

The size of the thread and needle must correspond to that of the material on which you embroider; the needle must not be too long, and the cotton must be soft. Messrs. Walter Evans and Co.'s embroidery cotton is the best. Skilful embroiderers never work over anything, because when you tack the material on paper or cloth each stitch shows, and if the material is very fine, leaves small holes; but for those that are learning we should advise them to tack the material to be embroidered upon a piece of *toile cirée*. If you work without this, place the material straight over the forefinger of the left hand; the material must never be held slantways. The three other fingers of the left hand hold the work; the thumb remains free to give the right position to each stitch. The work must always, if possible, lie so that the outline of the pattern is turned towards the person who works. For the sake of greater clearness one part of the following illustrations is given in larger size than nature. Preparing the patterns is one of the most important things in embroidery, for the shape of the patterns is often spoiled merely because they have not been prepared with sufficient care.



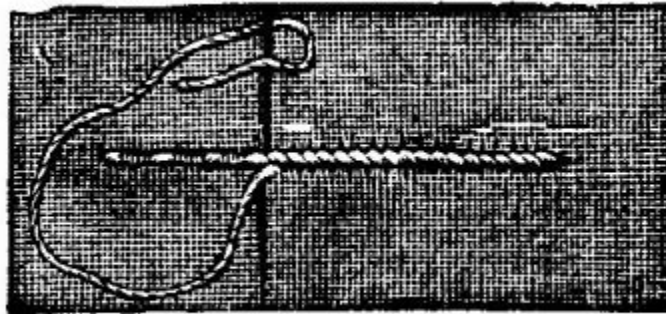
66.—Scallop.

ILLUSTRATION 66 shows how to prepare a scallop. Take thicker cotton than that with which you work; never commence with a knot, and do not take a thread longer than sixteen or eighteen inches. The outlines of the scallops are first traced with short straight stitches. In the corners particularly the stitches must be short. The space between the outlines is filled with chain stitches, as can be seen from illustration; they must not be too long, otherwise the embroidery will look coarse. It is in this way that every pattern to be worked in button-hole or satin stitch is to be prepared.



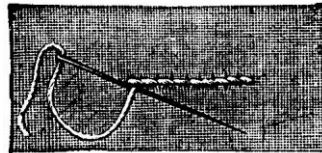
67.—Double Overcast Stitch.

ILLUSTRATION 67 shows the double overcast stitch or button-hole stitch in a straight line. After having traced the outline begin to work from left to right; fasten the cotton with a few stitches, hold it with the thumb of the left hand under the outline, insert the needle downwards above the outline, draw it out under the same above the cotton which you hold in the left hand, and draw it up. Repeat for all the stitches in the same manner; they must be regular and lie close to one another. Great care should be taken that the material on which you embroider is not puckered.



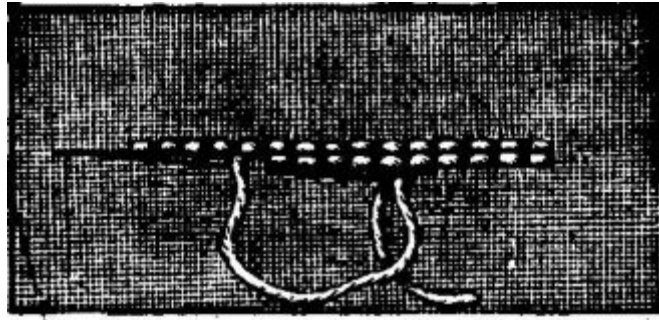
68.—Overcast Stitch.

ILLUSTRATION 68 (*Overcast Stitch*).--The double overcast and the button-hole stitches are worked from left to right, whilst back stitches, knotted and satin stitches are worked from right to left. The stitch is worked in the same way as the double overcast, only the needle must never be drawn out *above*, but *below*, the cotton with which you work, and which you keep down with the thumb of the left hand.



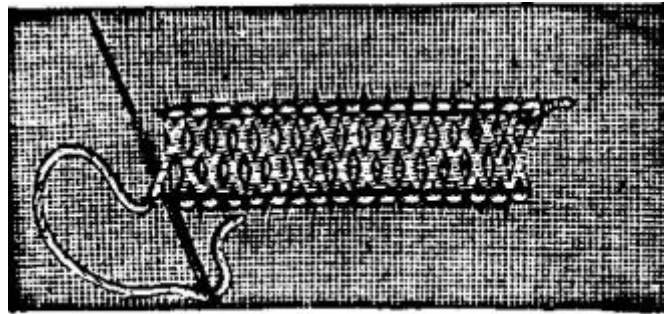
69.—Slanting Overcast Stitch.

ILLUSTRATION 69.--The slanting overcast stitch is worked without tracing the outline, always inserting the needle downwards--that is, from top to bottom. The needle must be inserted in the manner shown in illustration--that is, not straight, but slanting; insert it a little farther than the last stitch, and draw it out close to it. The wrong side of the work must show back stitches. This sort of stitch is used for the fine outlines in patterns or letter.

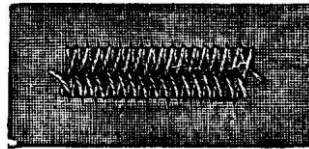


70.—Back Stitch.

ILLUSTRATION 70.--This shows the back stitch, the working of which is well known; it is worked in several rows close to each other.

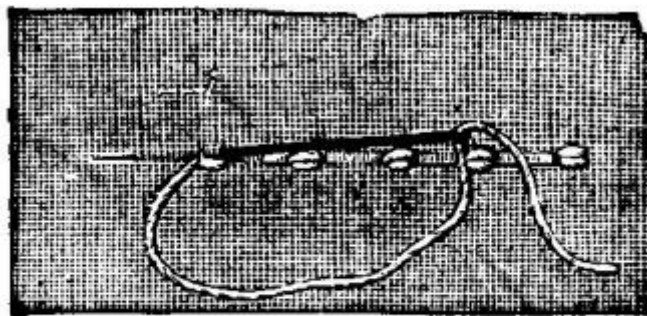


71.—Point Croisé.



72.—Point Croisé.

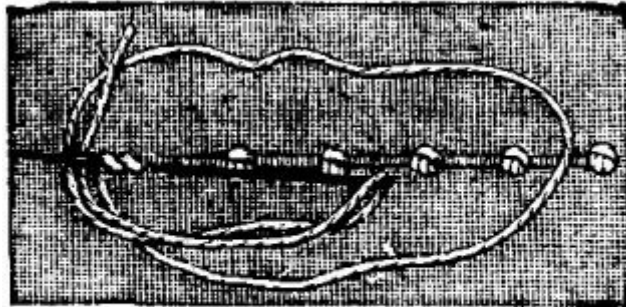
ILLUSTRATIONS 71 & 72 show another kind of back stitch, called *point croisé*, which is only used on very thin and transparent materials. This stitch forms on the wrong side a sort of darned pattern, which is seen by transparence on the right side, and gives the embroidered pattern a thicker appearance, contrasting with the rest of the work (see the lower leaves of the flower on illustration [110](#)). For this stitch insert the needle into the material as for the common back stitch, draw it out underneath the needle on the opposite outline of the pattern, so as to form on the wrong side a slanting line. Insert the needle again as for common back stitch; draw it out slanting at the place marked for the next stitch on the opposite outline, as shown in illustration 71.



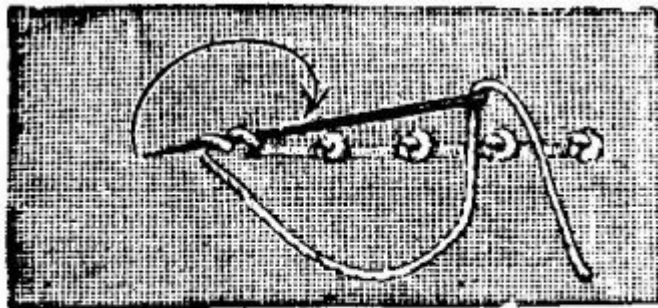
73.—Knotted Stitch.

ILLUSTRATION 73 shows the knotted stitch; the simplest way of working it is to work two back stitches at a short distance from each other over the same thread.

The knotted stitch seen in ILLUSTRATION 74 is worked thus:--Take about four threads of the material on the needle, draw the needle half out, wind the cotton twice round the point of the needle, hold it tight with the thumb, draw the needle out carefully and insert it at the place where the stitch was begun, and draw it out at the place where the next stitch is to be worked.



74.—Knotted Stitch.



75.—Knotted Stitch

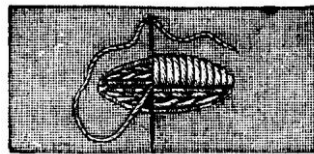
The knotted stitch seen on ILLUSTRATION 75 is worked in nearly the same manner as the preceding one. Before drawing the cotton out of the material hold it tight with the left-hand thumb; leave the needle in the same position, wind the cotton twice round it, turn the needle from left to right, so (follow the direction of the arrow) that its point arrives where the cotton was drawn out (marked by a cross in illustration), insert the needle there, and draw it out at the place of the next stitch.



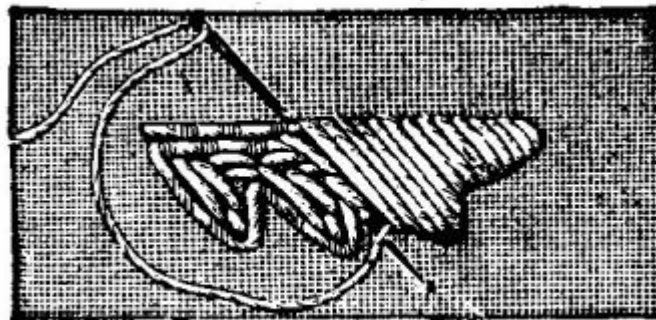
76.—Raised Satin Stitch.

[88]

ILLUSTRATIONS 76 & 77.--Raised satin stitch is principally used for blossoms, flowers, leaves, letters, &c.c. After having traced the outlines of the pattern, fill the space left between them with chain stitches in a direction different from that in which the pattern is to be embroidered; begin at the point of the leaf, working from right to left, make short straight stitches, always inserting the needle close above the outline and drawing it out below. The leaves on the flowers, as well as on the branches, must be begun from the point, because they thus acquire a better shape. If you wish to work a leaf divided in the middle, as seen in illustration 77, you must trace the veining before you fill it with chain stitches, then begin at one point of the leaf and work first one half and then the other.

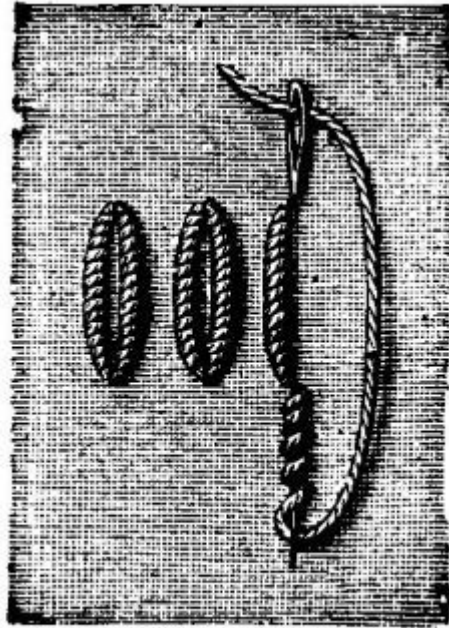


77.—Raised Satin Stitch.



78.—Point de Plume.

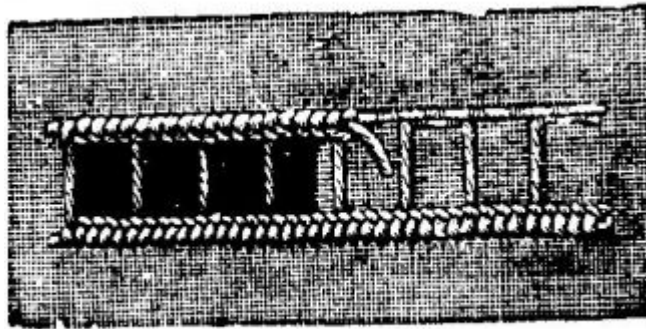
ILLUSTRATION 78 shows the so-called *point de plume* on a scalloped leaf. It is worked like the satin stitch, only the needle is drawn through the material in a slanting direction.



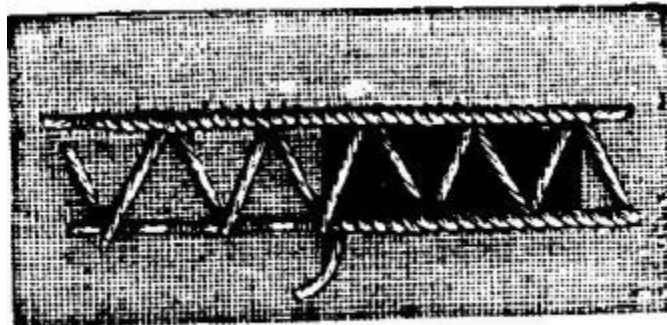
79.—Point de Minute.

[89]

ILLUSTRATION 79 (*Point de Minute*).--This stitch is often used instead of satin stitch when the patterns must appear raised. Wind the cotton several times round the point of the needle, which is inserted into the material half its length (the number of times the cotton is to be wound round the needle depends on the length of the pattern), hold fast the windings with the thumb of the left hand, draw the needle and the cotton through the windings, insert the needle into the material at the same place, and draw it out at the place where the next stitch is to begin.



80.—Ladder Stitch.

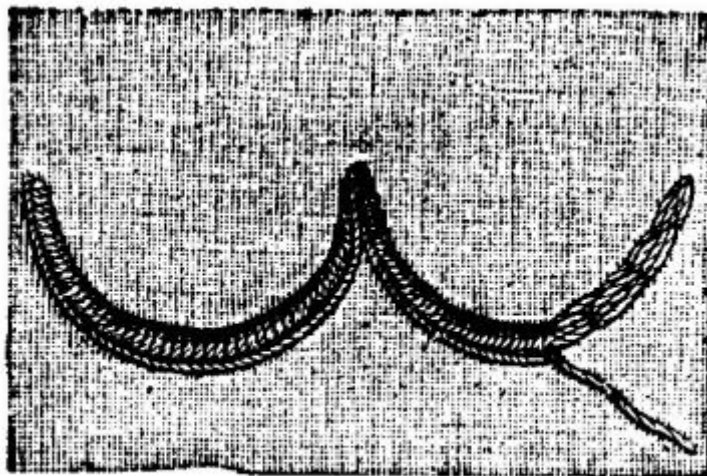


81.—Ladder Stitch.

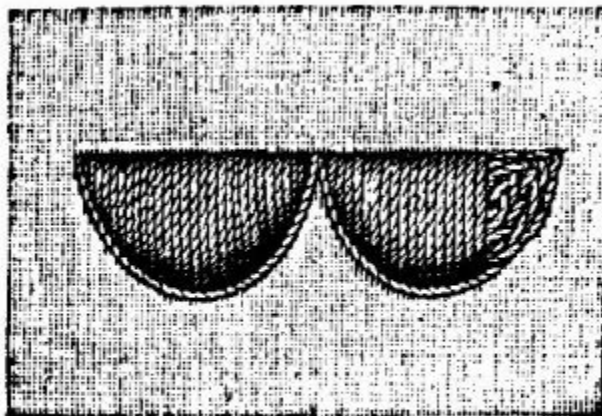
ILLUSTRATIONS 80 & 81 show the *ladder stitch*, often used in ornamental embroidery. Trace first the outlines as seen in illustrations; mark also the cross stitches between the outlines, so that the first touch the outlines only at both ends. The outlines are embroidered in overcast stitch or double overcast; the material is cut away underneath the ladder stitch between the outlines.

[90]

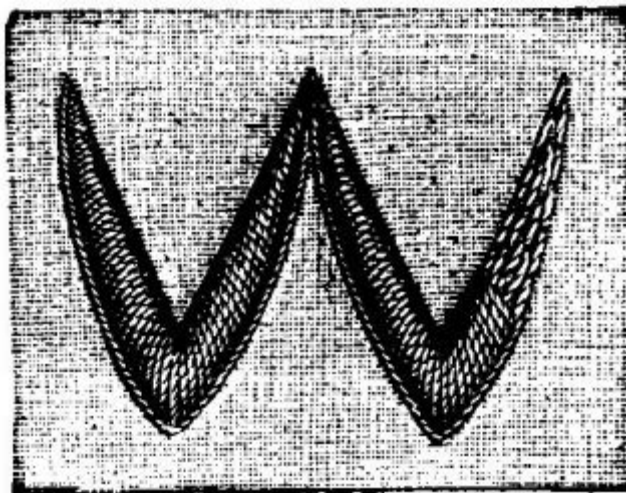
We have now shown the different kinds of stitches used in embroidery; the following illustrations show them used for different patterns.



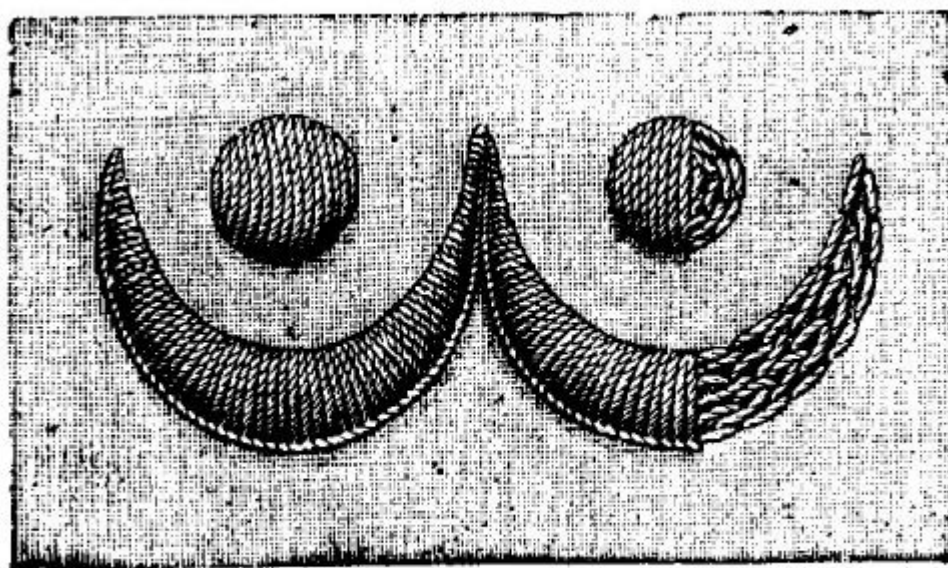
82.—Button-hole Stitch Scallop.



83.—Button-hole Stitch Scallop.



84.—Button-hole Stitch Scallop.

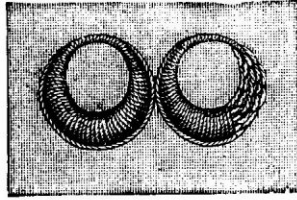


85.—Button-hole Stitch Scallop.

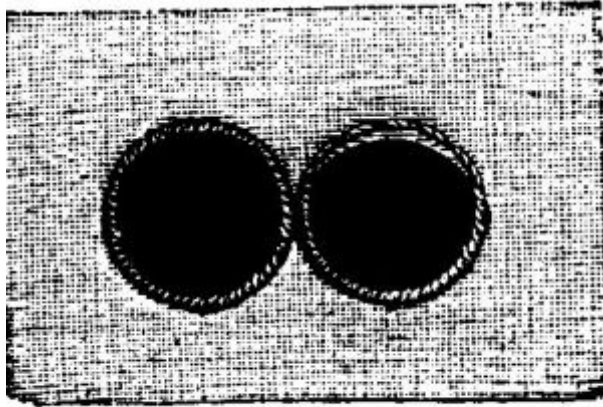
ILLUSTRATIONS 82 TO 85 (*Different Button-hole Stitch Scallops*).--These scallops are prepared as above described. Take care to have the stitches even and regular; the scallops must be wide in the centre and very fine at both ends.

[91]

ILLUSTRATIONS 86 & 87 (*Button-holes and Eyelets*).--This kind of embroidery is used only in round or long patterns. Trace first the outline of the hole, cut away a small round piece of material, not too close to the outlines (when the button-hole is very small merely insert the point of the scissors or a stiletto into the material), fold the edge of the material back with the needle, and work the hole in overcast stitch, inserting the needle into the empty place in the centre and drawing it out under the outline. Some button-holes are worked separately; sometimes they are in a row; if so, take care to begin to work each button-hole at the place where it touches the next. In the following button-holes the outside must be traced double, so as to reach as far as the next one, but each button-hole is finished at once. Illustration 86 shows a button-hole worked round in button-hole stitch, 87 an eyelet-hole worked in overcast.

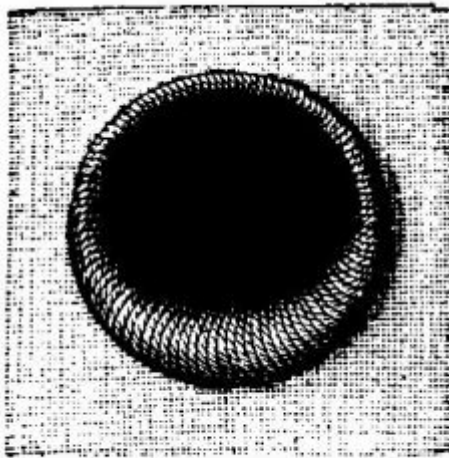


86.—Button and Eyelet Holes.

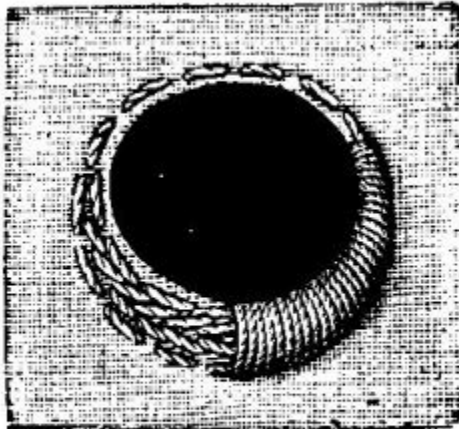


87.—Button and Eyelet Holes.

[92]

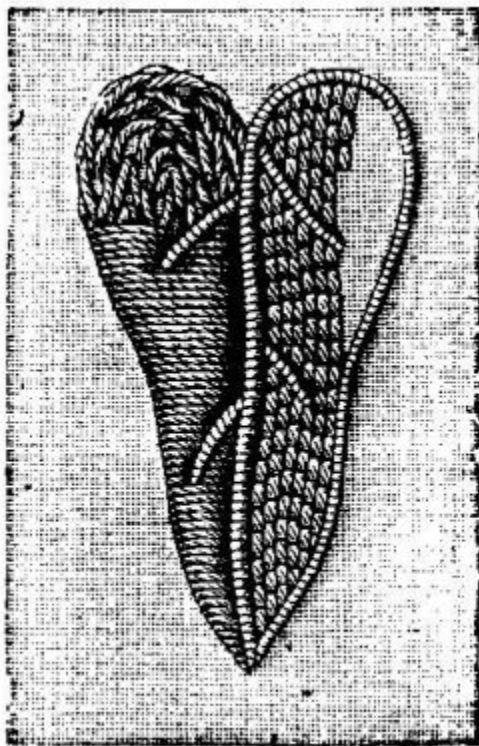


88.—Shaded Button-hole.



89.—Shaded Button-hole.

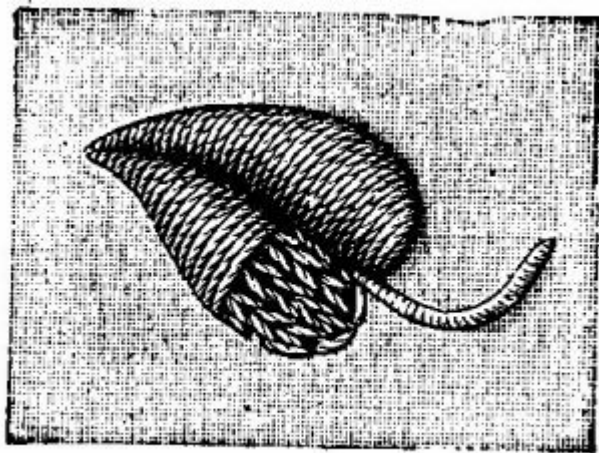
ILLUSTRATIONS 88 & 89.--Shaded button-holes are worked like the others, only they are prepared, as can be seen in illustration 89, so as to mark the thickness. The stitches must gradually get narrower or wider, and be worked very close to each other.



90.—Leaf in Raised Satin Stitch.

ILLUSTRATIONS 90 & 91 (*Two Leaves in Raised Satin Stitch*).--In a leaf like the one seen in 90 work first the outline and veining in overcast stitch; work one half of the leaf in satin stitch, and the other half between the overcast outline and veining in back stitch. The stem of a leaf is always worked last.

[93]

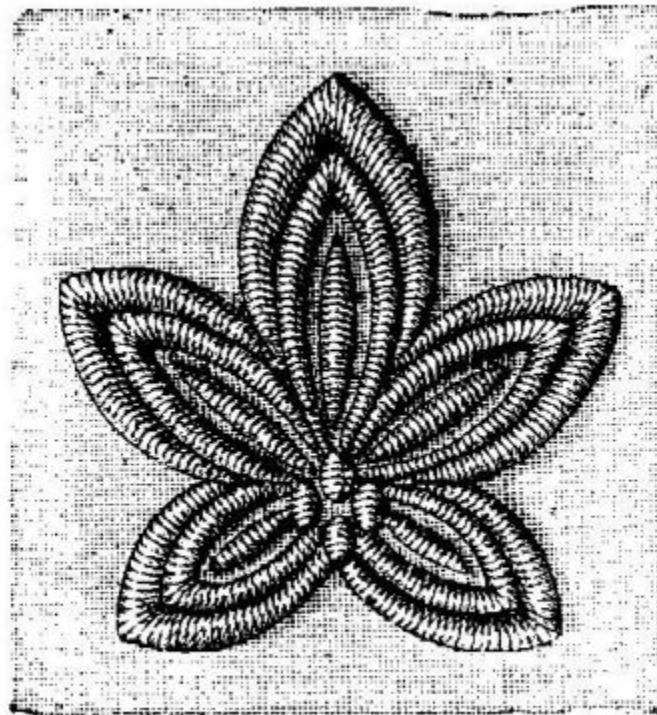


91.—Leaf in Raised Satin Stitch.

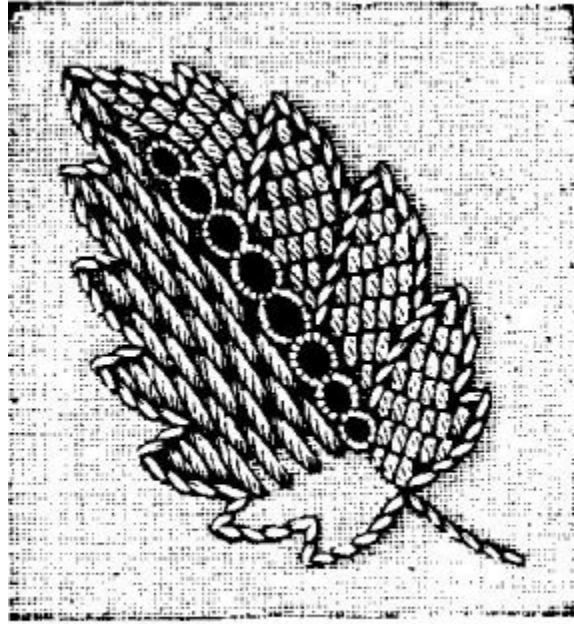


92.—Raised Leaf.

ILLUSTRATIONS 92 & 93 (*Two Leaves in Satin Stitch and Point de Plume*).--For leaves like the one seen in 93 begin with the veinings, then work the inner points, then the outer ones, and lastly the raised spots in the centre. The leaf seen in 92 is worked, one half in *point de plume*, the other half in back stitch or *point d'or*.



93.—Raised Leaf.

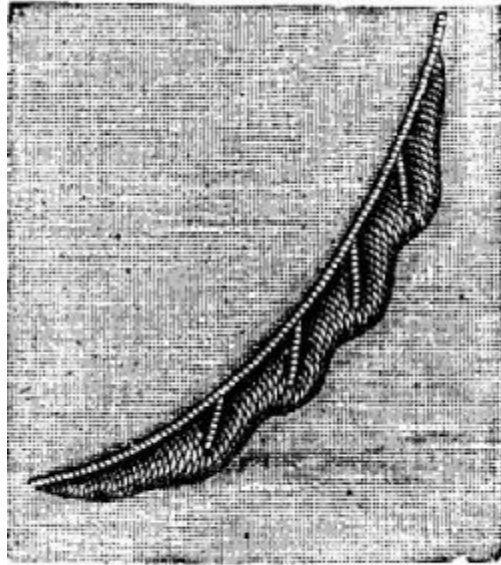


94.—Leaf.

ILLUSTRATION 94.--- The outline of this leaf is embroidered in overcast stitch; the open-work veining consists of eyelets; one half of the leaf is worked in back stitch, the other half in a kind of satin stitch worked without chain stitches underneath; [94]the stitches are worked across the leaf, leaving between two stitches an interval as wide as the stitch itself. The next row is then worked in these intervals, and each stitch begins half-way up the one before and after it.



95.—Leaf Raised.



96.—Leaf Raised.

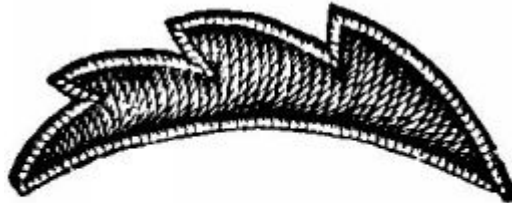


97.—Raised Leaf.

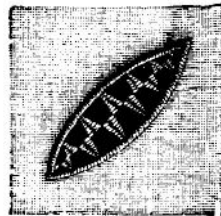
ILLUSTRATIONS 95 to 97 (*Leaf in Raised Embroidery*).--This kind of embroidery is particularly beautiful, as it is worked separately and sewn on the material with an outline in very fine cotton, this produces the shade seen in 95 (see also illustrations 98 to 113). For such leaves work first one half in overcast and satin stitch (illustration 96); the other half is worked on a separate piece of material (see illustration 97); cut away the material along the overcast outline, and fasten it on the foundation material along the outline which forms the veining on illustration 96.



98.—Raised Embroidered Leaf.

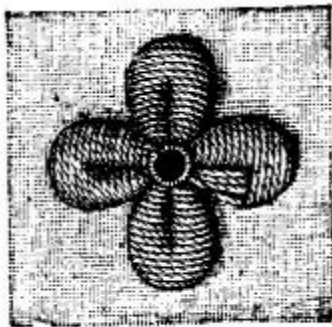


99.—Half of Leaf (98).



100.—Centre of Leaf (98).

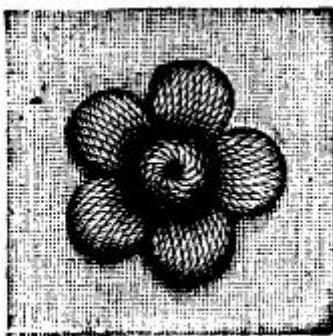
ILLUSTRATIONS 98 TO 100 show a similar leaf; both halves are worked separately (see 99); the centre is worked in open lace stitch. The latter (see No. 100) is traced, then make ladder stitches across, work the outlines in overcast stitch, and cut away the material underneath the ladder stitch. The cross stitches are then worked in darning stitch with very fine cotton wherever two threads meet.



101.—Blossom in Satin Stitch.

ILLUSTRATION 101 (*Blossom in Satin Stitch*).--The eyelet is worked in overcast stitch, then work the upper part of the blossom all in one piece as far as the beginning of the veining, thence the blossom is worked in two halves.

[96]

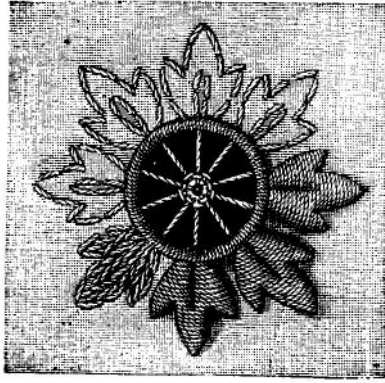


102.—Blossom in Satin Stitch.



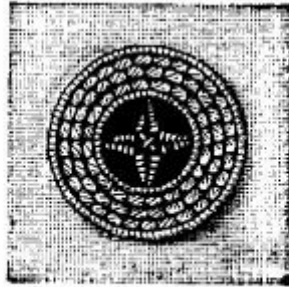
103.—Bead partly covered.

ILLUSTRATIONS 102 & 103 (*Blossom in Satin Stitch*).--The raised centre of this flower is formed by a bead, over which the embroidery is worked. When the leaves have been worked one after the other, place a bead in the centre, left free in such a manner that one hole lies on the material, and work over the bead by inserting the needle into its upper hole, then underneath the material, drawing it out above the material close to the bead, and so on (see 103).



104.—Star in Satin Stitch.

ILLUSTRATION 104 (*Star Pattern in Satin Stitch*).--The centre, which forms a wheel, is worked first. Draw the threads across the circle [97] marked by an outline; in the centre they are wound round, always taking one thread *on the needle* and leaving the next thread *under the needle*, as can be seen in [122](#) on the half-finished pattern. The material underneath the wheel is only cut away when the rest of the pattern has been embroidered.

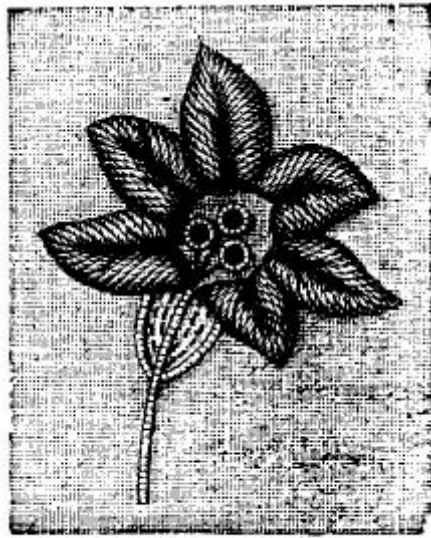


105.—Star in Point de Reprise.

ILLUSTRATIONS 105 & 106 (*Patterns in Back, Satin, and Ladder Stitches*).--The small star in the centre of No. 105 is worked in *point de reprise*.

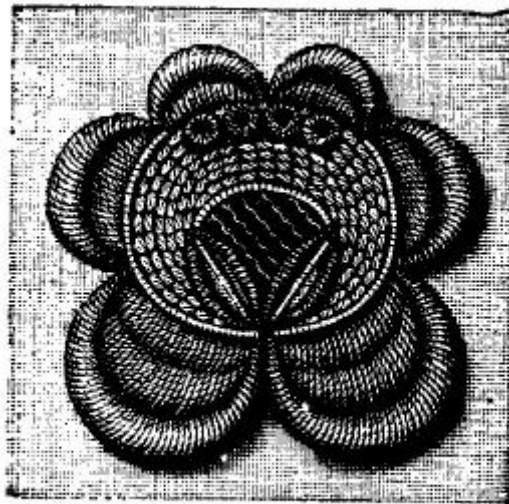


106.—Star.



107.—Flower in Satin Stitch.

ILLUSTRATION 107 (*Flower in Satin Stitch*).--The fine veinings are worked with fine black silk in *point russe*, which renders the effect of the flower very beautiful.

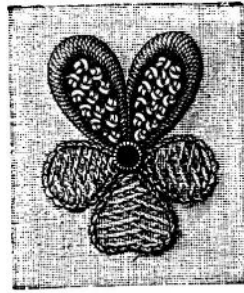


108.—Rose in Satin Stitch.



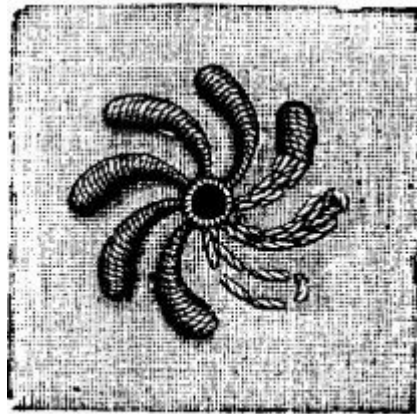
109.—Petal for Rose.

ILLUSTRATIONS 108 & 109 (*Rose in Satin Stitch*).--No. 109 shows one petal larger than full size. The outer circle only is prepared with chain stitches underneath, so as to appear raised; the inner circles are worked flat. The centre of the rose is embroidered in open work.



110.—Heartsease.

ILLUSTRATION 110 (*Embroidered Heartsease*).--For the knotted stitch see No. [75](#). for the *point croisé* see [71](#) and [72](#).



111.—Raised Flower.

ILLUSTRATION 111 (*Flower in Raised Satin Stitch*).

[99]

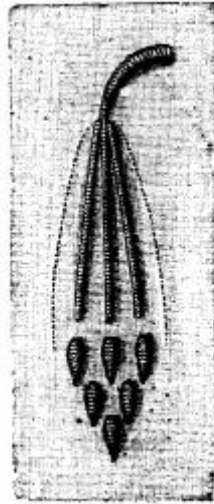


112.—Ear of Corn.

ILLUSTRATION 112 (*An Ear of Corn in Point de Minute*).

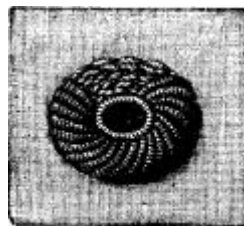


113.—Bluebell.



114.—Inner part of Bluebell

ILLUSTRATIONS 113, 114, & 116 (*Bluebell in Raised Satin Stitch*).--This flower is worked partly in separate pieces, as has [100]been described. Illustration 116 shows the raised part stretched out flat. When it is finished it is fastened down along the dotted line on No. 114, which shows the inner part of the flower.

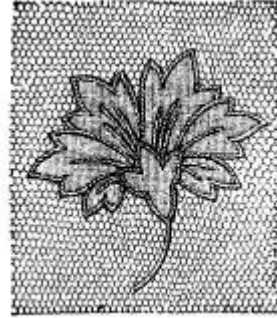


115.—Flower.

ILLUSTRATION 115 (*Flower in Point de Minute*).--This stitch is here worked over a thick foundation of chain stitches. For raised patterns it looks very well.

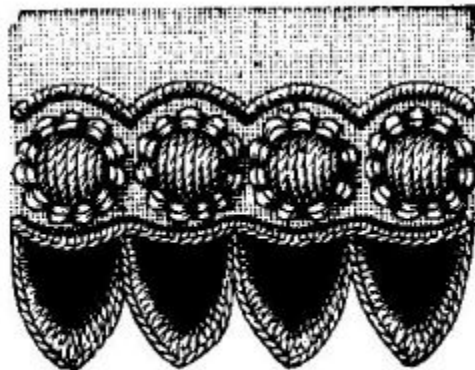


116.—Outer part of Bluebell.



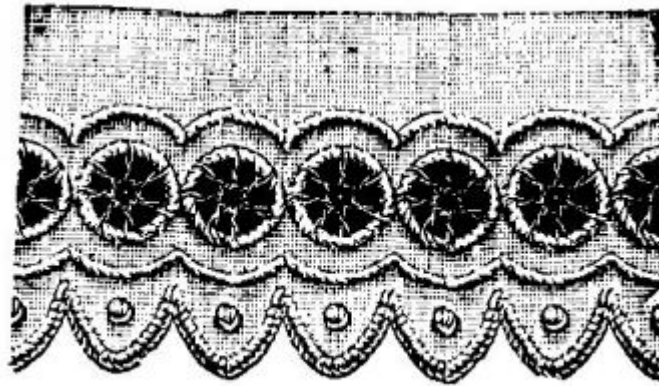
117.—Flower appliquéd on Net.

ILLUSTRATIONS 116 & 117 (*Flower worked in Appliqué*).--To work in appliqué, two materials, either similar or different, are needed. You can work either in appliqué of muslin on muslin, or of muslin on net, or of net on net. Muslin on Brussels net is the prettiest way of working in appliqué; we will therefore describe it: the other materials are worked in the same manner. [101]Trace the pattern on the muslin, fasten the latter on the net, and trace the outlines of the pattern with very small stitches work them in overcast stitch with very fine cotton, taking care not to pucker the material. The veinings are worked in overcast. When the pattern has been embroidered cut away the muslin round the outlines with sharp scissors, so that the net forms the grounding (see No. 117). The greatest care is required in cutting out the muslin to avoid touching the threads of the net.



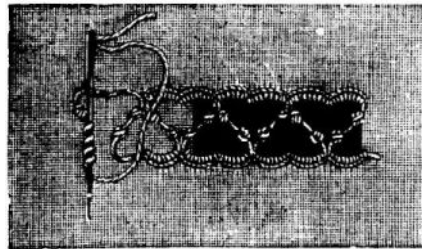
118.—Border.

ILLUSTRATIONS 118 & 119 (*Narrow Borders*).--It will be easy to work these borders from the above instructions. Observe only that on border 118 the outer row of scallops is worked first, then the button-hole stitch row, and the rest afterwards. The spots are edged all round in knotted stitch. The wheels in the centre of the eyelets of No. 119 are worked with very fine cotton in loose button-hole stitch; they are wound round with the cotton in a second row.



119.—Border.

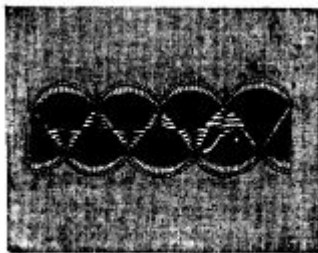
[102]



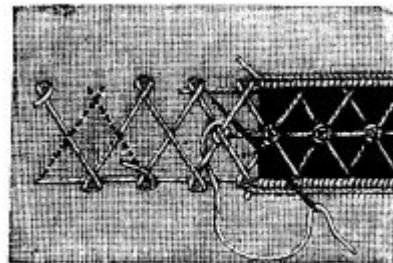
120.—Insertion.

ILLUSTRATIONS 120 TO 122.--Three strips of insertion, which are worked nearly like the ladder stitch. For No. 120, in tracing the outlines, make two small knots at short distances by winding the cotton four times round the needle, as can be seen in illustration; the windings are held down with the thumb of the left hand, draw the needle through, and a knot is formed. The outlines are worked in button-hole stitch only when all the knots have been made, and then the material is cut away underneath. Illustration 121 is a variety of the slanting ladder stitch.

Illustration 122.--The cross threads are worked in two rows in the common herring-bone stitch, as can be seen by the black lines on the illustration. The straight lines at the top and at the bottom are worked in double overcast; lastly, the wheels are worked in a row as described for the star pattern, No. 104.



121.—Insertion.



122.—Insertion.

[103]



123.



124.



125.



126.

ILLUSTRATIONS 123 To 129 (*Embroidered Initials*).--To learn to work initials the Roman characters are the easiest to begin with. They must be traced and prepared like other embroidery in satin stitch, only the chain stitches underneath must not be too thick: it would take away the shape of the letters. All depends on the fineness and regularity of the stitches; they must be worked in overcast stitch. Work from left to right, and the letter when completed must look rather like raised printing than like embroidery. Gothic letters are much more difficult to work on account of the many flourishes; it requires great practice in needlework to embroider them well.

Illustration 123.--The small black dots are worked in black silk on the thick parts of the letter: the fine strokes are covered with cross threads of black silk.

Illustration 124.--The outlines of the letter and the fine strokes are worked in black silk.

Illustration 125.--This letter is embroidered in raised satin stitch and *point de plume*.

Illustration 126.--This letter is worked in back stitches, over which are worked at regular distances cross stitches of black silk.

Illustration 127.--Letter in satin and back stitch.

Illustration 128 to be worked in overcast and double overcast.



127.



128.



129.

ILLUSTRATION 129.--Letter G in *point russe* with black silk.



130.

ILLUSTRATION 130 (*Embroidered Figures*).--They are worked like the letters in *point de plume* and overcast; the dots are worked in knotted stitch.

[105]

EMBROIDERY

EMBROIDERY PATTERNS

[In working the following Embroidery Patterns it will be found advisable to trace the design clearly upon tracing-paper with a sharp-pointed lead pencil. The pattern thus traced must be perforated with a fine needle in a succession of tiny holes, at the rate of about twenty to the inch. Those ladies who possess a sewing-machine will find no difficulty in accomplishing this. Several thicknesses of paper can be perforated at the same time, if required, by any ordinary machine. To transfer the traced and perforated design to the fabric to be embroidered, it is only necessary to rub a small quantity of powder blue through the holes.]

131.--*Insertion in Embroidery.*

Material: Messrs. Walter Evans and Co.'s embroidery cotton No. 16.

This insertion is worked in raised satin stitch and buttonhole stitch. The outlines must first be traced and the space filled up with chain stitches. To work a leaf, begin at the point, working from right to left, making short stitches, and always inserting the needle close above the outline and drawing it out below. The holes left for the ribbon to pass through are worked in plain button-hole stitch, the dots are worked in raised satin stitch.

[106]



131.—*Insertion in Embroidery.*

132.--*Insertion in Embroidery and Stitching.*

Materials: Messrs. Walter Evans and Co.'s embroidery cotton Nos. 10 and 16.

The veinings of this pretty insertion must be worked in overcast stitch (No. 68, *Embroidery Instructions*), the leaves and flowers in raised satin stitch, the scallops in button-hole stitch, and the outer edge of the leaves in back stitch (No. 70, *Embroidery Instructions*) with No. 10 cotton.



132.—Insertion in Embroidery and Stitching.

[107]

133.--*Cravat End in Embroidery.*

Materials: Muslin, cambric, or linen; Messrs. Walter Evans and Co.'s embroidery cotton No. 24, or fine black China silk.

This graceful design is worked in raised satin stitch (see Nos. [76](#) and [77](#), *Embroidery Instructions*) and back stitching, or point Russe. Black silk may be introduced at will, and the delicate leaves may be stitched in fine black silk, and the flowers embroidered in white, with the stamens in black silk.



133.—Embroidered Pattern for Cravat Ends, &c.

134.--*Basket Embroidered in Chenille.*

Materials: A basket of fine wicker-work; 1 skein of black chenille, and 3 of blue chenille.

This small round basket measures seven inches across; it has a cover and two handles. The wicker is very delicately [108]plaited, and is ornamented with a pattern in chenille which is very easy to work. Upon the cover, work in point Russe one large star in blue chenille, with the centre and outer circle in black. All round, work

small stars in blue chenille, with a black stitch in the centre. The position of these stars is shown in our illustration. The basket requires no mounting; it is not even lined.



134.--Basket Embroidered in Chenille.

[109]

135.--*Pattern for Collars and Cuffs in Embroidery.*

Materials: Muslin, cambric or lawn; Messrs. Walter Evans and Co.'s embroidery cotton perfectionné No. 40.

Work the outer circle in long even scallops (see page [90](#) of *Embroidery Instructions*) in raised button-hole stitch; the spray of flowers is embroidered in raised satin stitch, the leaves in the same, and the rosebud calyx in tiny eyelet-holes. The centres of the roses are embroidered in open-work.



135.--Embroidery Pattern for Collars, Cuffs, &c.

136.--*Cravat End in Embroidery.*

Materials: Muslin, Brussels net; Messrs. Walter Evans and Co.'s embroidery cotton No. 30.

Tack the traced muslin over the net and work the scallop of the inner edge; next the design in the centre must be worked in raised satin stitch (see No. [77](#) in *Embroidery Instructions*). The raised dots are also worked in satin stitch (see page [90](#) of *Embroidery Instructions*). Lastly, work the outer edging of round scallops and the lines of raised dots, and with a pair of embroidery scissors carefully cut away the muslin from the outer edge and from the leaves of the centre pattern.

[110]



[111]

137.--*Embroidery Pattern for Collars, Cuffs, &c.*

Materials: Linen; Messrs. Walter Evans and Co.'s cotton perfectionné No. 40.

This pretty star should be worked in fine overcast stitch (see No. [68](#) in *Embroidery Instructions*). The centre is worked in raised satin stitch leaves round a circle of button-hole stitch, in the middle of which a wheel is

worked thus:--Slip the cotton under the thick edge and fasten it, then cross it over and back so as to make 8 bars, then twist the cotton twice round 1 bar; this will bring it to the centre; work over and under each of the bars until a thick dot is formed; fasten the cotton beneath this, and twist it twice round the bar opposite to the first one you worked, and finish off.

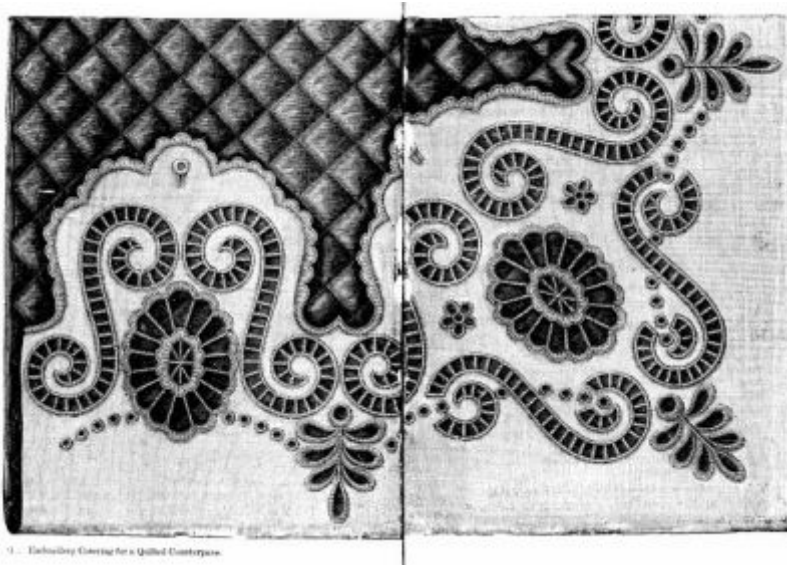


137.—Embroidery Pattern for Collars, Cuffs, &c.

138.--*Embroidery Covering for a Quilted Counterpane.*

Materials: Cashmere, cambric muslin, or linen; Messrs. Walter Evans and Co.'s embroidery cotton No. 4.

[112] [113]



[114]

This is an embroidery-pattern for a woollen or silk quilted counterpane. Such counterpanes generally have a lining which is turned back on the right side, and buttoned down at the point of each scallop. The pattern is a quilted counterpane of scarlet cashmere; the lining is of fine linen. Before embroidering it, make the points for the corners. The embroidery is worked in button-hole stitch, overcast, satin, and ladder stitch. It can also be worked on fine cambric or muslin, and then the embroidered pattern sewn on the piece of linen which forms the cover on the wrong side. Make the button-holes as seen on illustration, and sew on mother-of-pearl or china buttons.



139.—Embroidery Pattern for Cravat Ends, &c.

139.--*Embroidery Pattern for Ornamenting Collars, Cuffs, &c.*

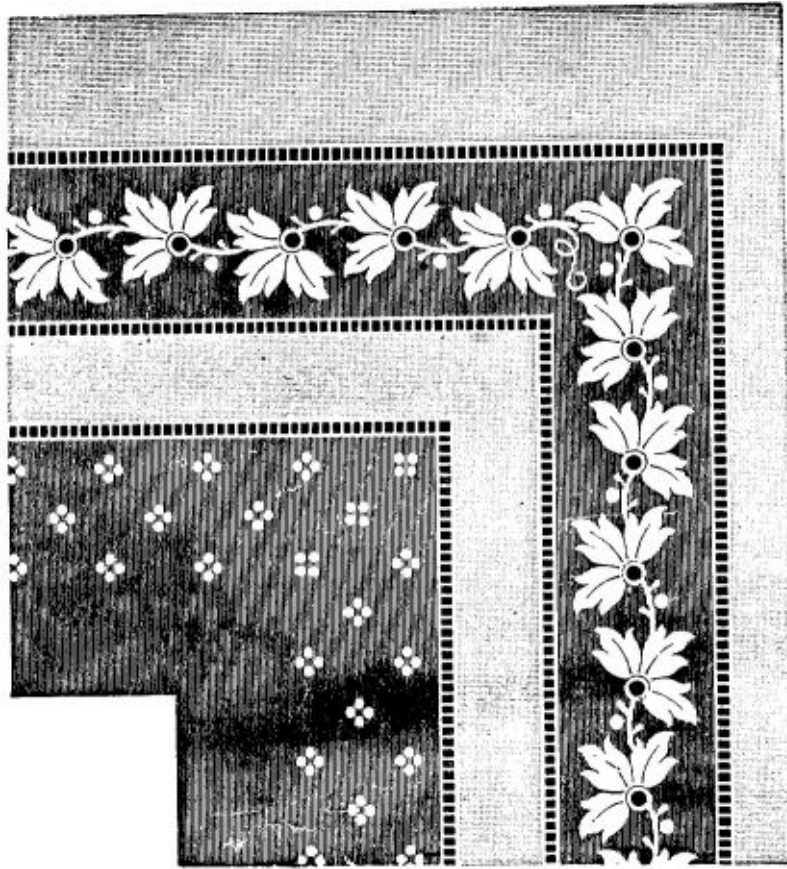
Materials: Muslin, cambric, or linen; Messrs. Walter Evans and Co.'s embroidery cotton No. 40.

This pattern is worked in satin stitch, point Russe, and point d'or on muslin, cambric, or linen; it is suitable for collars, or cravat ends, or handkerchief corners.

[115]

140.--*Handkerchief in Embroidery*

Materials: French cambric; Messrs. Walter Evans and Co.'s embroidery cotton No. 50.

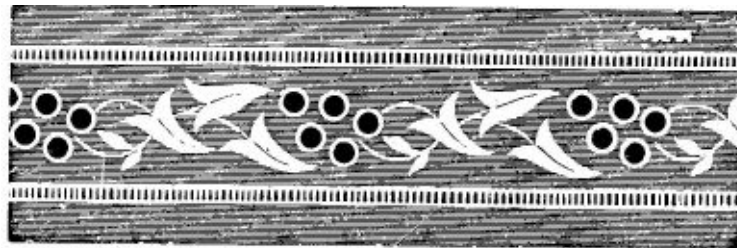


140.—Handkerchief in Embroidery.

Three rows of hem-stitching ornament this handkerchief; the pattern forms an insertion within the outer rows, the flowers are worked in [116] raised satin stitch, with eyelet-hole centres (see No. [87](#) of *Embroidery Instructions*); the tendrils are worked in overcast stitch; three rows of raised dots, in groups of four, are worked on the inner side of the last row of hem-stitching. This pattern looks very handsome on a broad-hemmed handkerchief.

141.—*Convolvulus Leaf Insertion.*

Materials: Muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 20.



141.—Convolvulus Leaf Insertion.

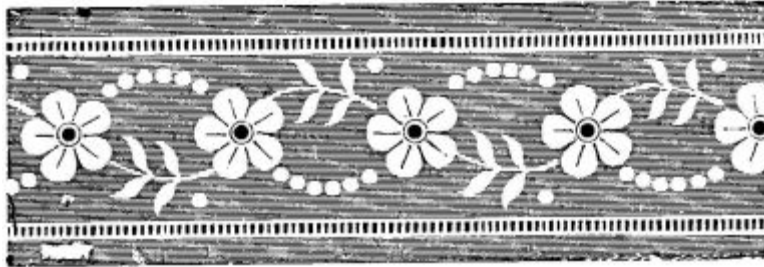
The convolvulus leaves are worked in raised satin stitch, the veinings and stems in overcast stitch, the eyelet-holes in slanting overcast stitch. (See No. [69](#) of *Embroidery Instructions*.)

142.--*Insertion.*

Materials: Muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 20.

This simple insertion is worked in raised satin stitch, the stems alone excepted; these are embroidered in overcast stitch.

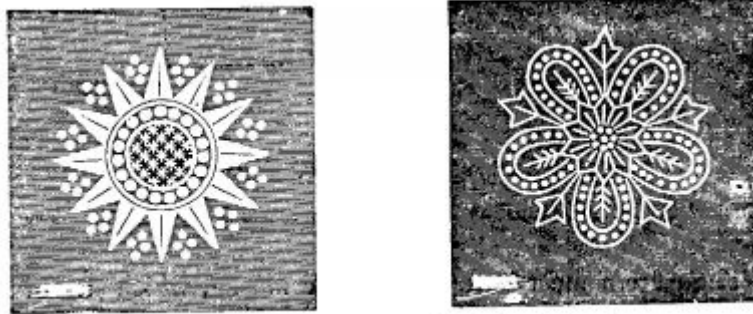
[117]



142.—Insertion.

143 and 144.--*Two Patterns in Embroidery for Trimming Lingerie.*

Materials: Messrs. Walter Evans and Co.'s embroidery cotton No. 20, and Mecklenburg thread No. 50.



143 and 144.—Patterns for Trimming Lingerie.

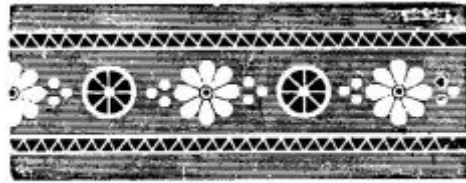
These patterns are worked in point Russe and stitching; the spots in satin and knotted stitch. Illustration 143 is ornamented in the centre with lace stitches.

[118]

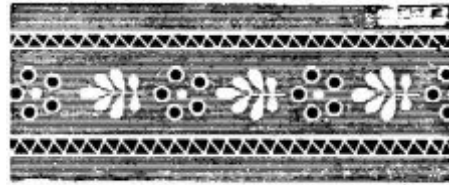
145 and 146.--*Insertion.*

Materials: Muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 16.

The two insertions, Nos. 145 and 146, are worked partly in satin stitch, partly in open-work embroidery, and are edged on either side with an open-work hem.



145.—Insertion.



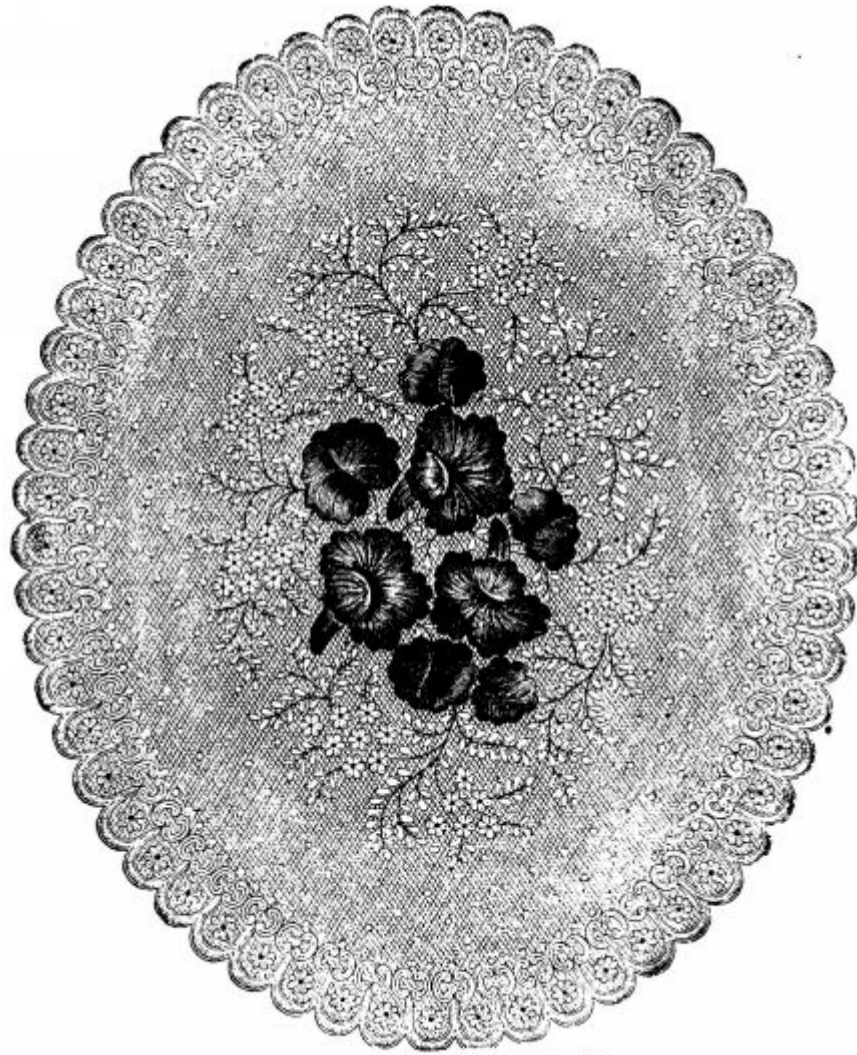
146.—Insertion.

147.--*Couvrette in Appliqué Embroidery.*

Materials: Net, fine muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 16.

The pattern must be traced on the muslin, which should be tacked on the net. The outline of the design must be traced with very small stitches, and worked in overcast stitches, as are also the veinings; the dots are worked in raised satin stitch; the border is embroidered with satin stitch flowers and scallop button-hole stitch. To work appliqué on net, see No. [117](#) of *Embroidery Instructions*.

[119]

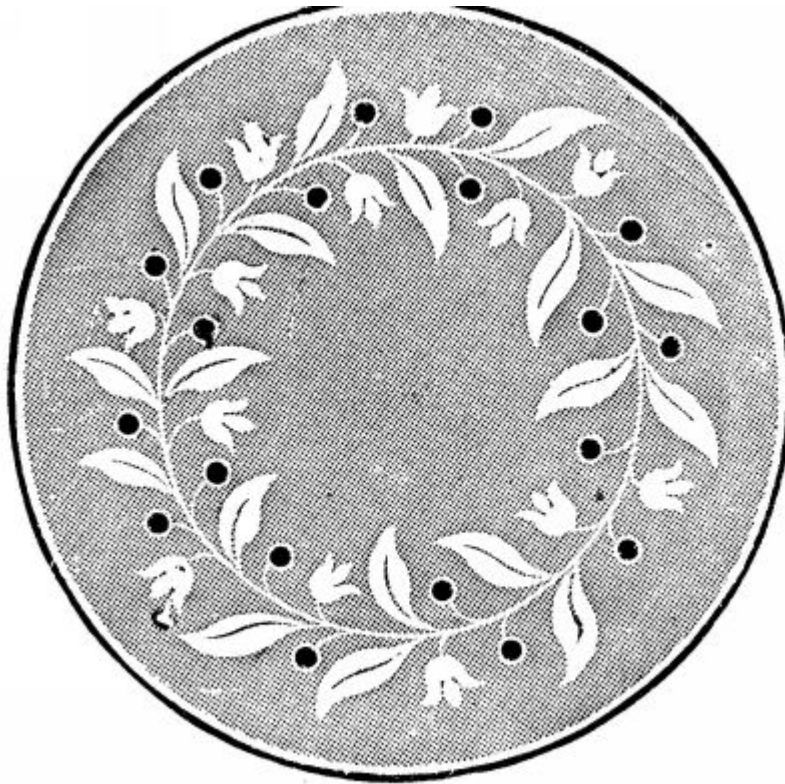


147.—Couvrette in Appliqué Embroidery.

[120]

148.—*Wreath for centre of Pincushion or Toilet Mat.*

Materials for Pincushion: Jaconet muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 16. For toilet mat: White piqué; cotton No. 12.



148.—Wreath for centre of Pineushion or Toilet Mat.

The leaves and flowers are worked in satin stitch; the eyelet-holes and stems in overcast stitch.

[121]

149.—*Corner for Handkerchief In Point Russe.*

Materials: French cambric, fine China black sewing-silk, or filoselle.



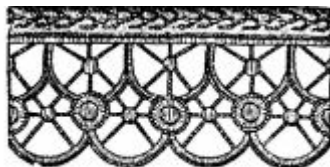
149.—Corner for Handkerchief in Point Russe.

Point Russe stitch is made by a succession of back stitches. These stitches carefully follow every line of the design, and are worked in black China sewing-silk or filoselle. The pattern should be repeated at each corner of the handkerchief.

[122]

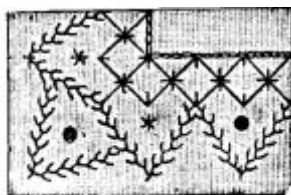
150 to 152.--*Borders and Insertions.--White Embroidery.*

Materials: Lawn; Messrs. Walter Evans and Co.'s embroidery cotton No. 30, and Mecklenburg thread No. 50; fine black sewing-silk.

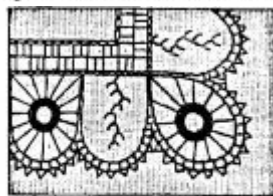


150.—Embroidered Border.

For the border No. 150, trace first the outlines of the scallop, then draw the threads which are to form the wheel in each scallop (take for this fine Mecklenburg thread, for the rest embroidery cotton), fasten them at the places where they cross each other, and work at these places small and large spots in satin stitch. Then work the scallops in button-hole stitch; edge each larger spot with button-hole stitch all round, and make a row of button-hole stitches for the upper edge of the border, and above this a row of herring-bone stitches. The material is cut away underneath the wheels.



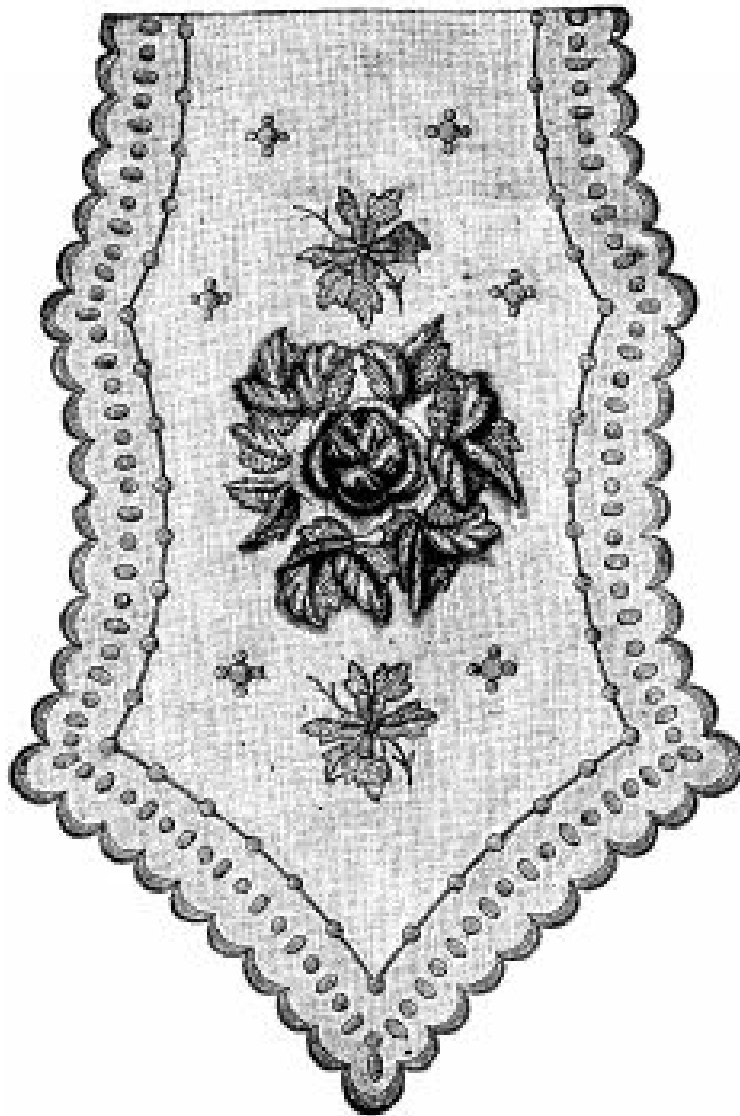
151.—Corner in Embroidery.



152.—Corner in Embroidery.

The corner borders, illustrations 151 and 152, are worked in point Russe, chain and satin stitch, with fine black sewing silk.

[123]



153.—Cravat End in Embroidery

[124]

153.--*Muslin Cravat.*

Materials: Muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 50; No. 40 for the edges.

This cravat is worked on fine muslin, embroidered upon both ends in raised satin stitch; the scalloped edge is worked in button-hole stitch; the bouquet in the centre is worked in appliqué satin stitch--that is, the leaves of the rose and the foliage are worked separately on muslin; they are then cut out and worked in appliqué (see Nos. [113](#) and [116](#), *Embroidery Instructions*) upon the cravat, as seen in the illustration.

154.--*Sandwich Case.*

Materials: Strip of grey kid; strip of oil silk; 1 skein black silk; 1 skein red purse silk; 1 hank steel beads; steel button.

This case will be found very useful on the occasion of a journey or picnic, as it can be carried in the pocket without any inconvenience.

The case is made of a strip of grey kid, scalloped out at the edges. The words "Bon appetit," or "Good appetite," at will, are worked over it in overcast with black purse silk and steel beads, the scroll pattern in chain stitch with red silk. The back and front of the case are formed of the same strip, which is lined with oilskin, and to which narrow side-pieces are added to form the pocket. These pieces are lined and scalloped out in the same way as the back and front, and then the scallops of both sides are joined together, and worked round in button-hole stitch with purse silk.

The case is fastened down with a steel button.

If another colour is preferred, the sandwich case can be made of [125]brown kid. The scroll pattern should then be worked in rich blue purse silk, and gold beads used for the letters, which should be embroidered as before in black silk. The edge may be worked in double overcast stitch in blue or black silk. A gold button must replace the steel when this alteration of colour is made.



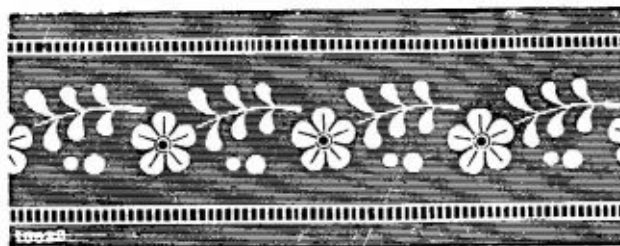
154.—Sandwich Case.

[126]

155.—*Insertion.*

Materials: Muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 16.

This insertion is worked in raised satin stitch between two rows of hem-stitching; a small eyelet-hole is worked in the centre of each flower.



155.—Insertion.

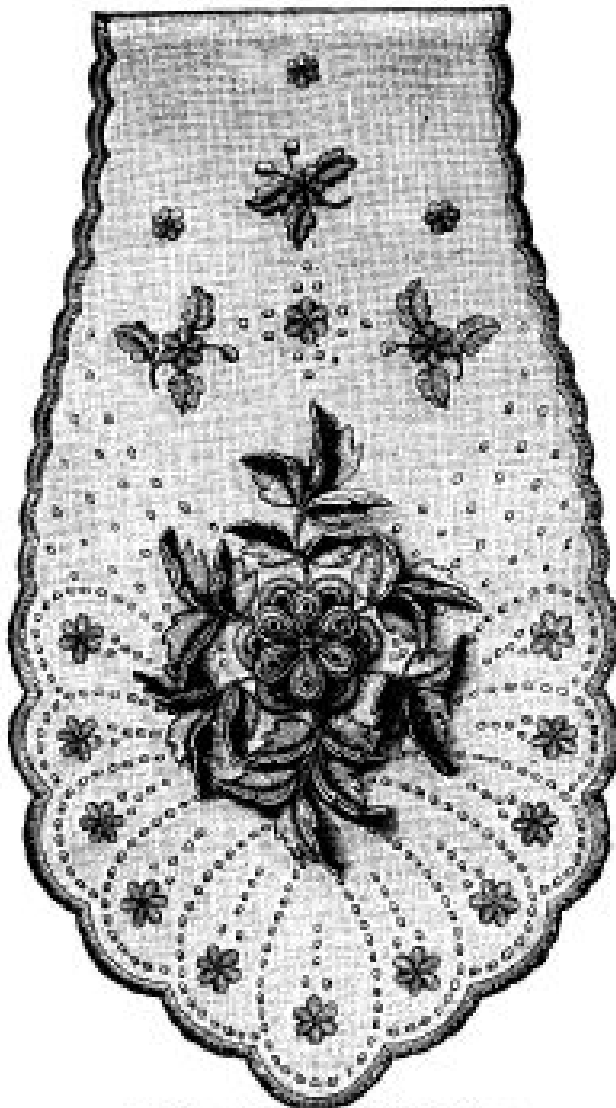
156.--*Cravat End in Raised Embroidery.*

Materials: Messrs. Walter Evans and Co.'s. embroidery cotton Nos. 50 and 16.

This pattern is a muslin cravat 32 inches long. The greater part of the embroidered ends is worked in satin stitch; the leaves in the bouquet of the centre are worked in raised embroidery. (See Nos. [113](#) and [116](#), *Embroidery Instructions*.)

The dotted lines are raised by taking four threads of the muslin on the needle, draw it half out, wind the cotton twice round the point, holding it tightly under the thumb, draw the needle out and insert it at the place where the stitch was begun, and draw it out where the next stitch is to be worked.

[127]



156.—Cravat End in Raised Embroidery.

[128]

157.--*Lady's Purse.*

Materials: Russia leather; blue silk; black purse silk; blue silk soutache; fine gold braid; and gold thread.



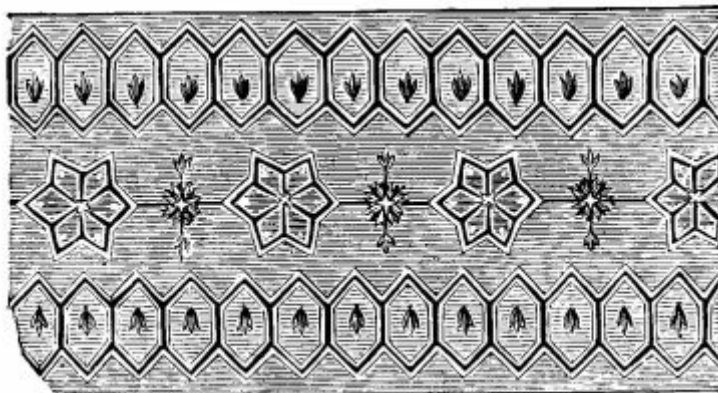
157.—Lady's Purse.

This purse is embroidered upon Russia leather; an oval-shaped medallion is cut out in the centre; a piece of blue silk is gummed on under the leather so as to show within the oval; both leather and silk are then lined with calico and stretched upon a small embroidery frame. The front and back of the purse are made all of one piece, the centre of which is the bottom; after the embroidery is completed a piece of leather is added on each side to give the necessary fullness. Four flowrets are worked over the blue silk, with black purse silk, in raised satin stitch, with a dot in gold thread for the centre. The stems are black and the leaflets gold. The inner border round the [129]oval medallion is worked in gold braid, and the outer one in blue soutache. The network upon the leather is formed of threads of black purse silk, fastened at every crossing with a stitch of gold thread; the outer border round this network is formed entirely of gold braid. On the opposite side of the purse initials may be worked in black and gold, over the blue silk oval medallion.

The purse is lined with brown watered silk, and mounted with a clasp of gilt steel.

158.—Table-Napkin Ring.

Materials: Crimson cashmere; *toile cirée*; 1 reel each of white, black, green, blue, and yellow Chinese silk.



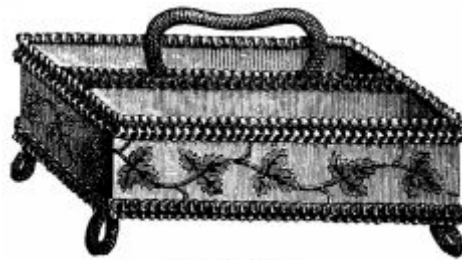
158.—Table-Napkin Ring

Stretch a strip of cashmere of a bright shade of crimson over a piece of *toile cirée*, and work the pattern over it in point Russe with fine silk. The outer borders have white and black outlines, and leaflets of green silk. The stars have black and blue outlines, a yellow cross and dots. The figure between the stars is black and yellow.

[130]

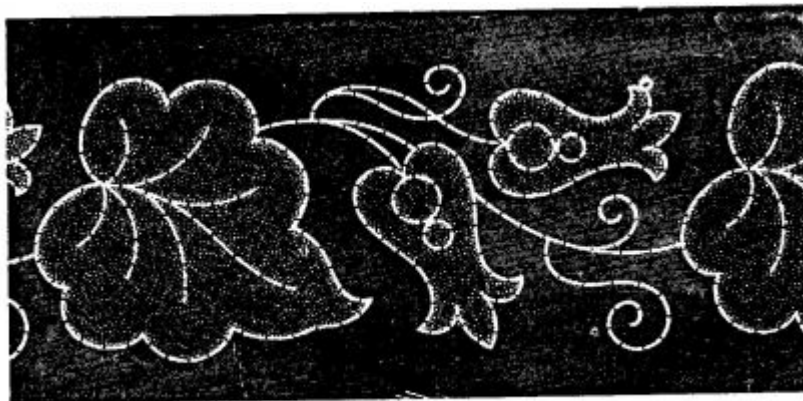
159 and 160.--*Knife Basket.*

Materials: Grey American cloth; red cloth; black jet beads and bugles; red worsted braid, three-quarters of an inch wide; some strong wire; a cigar-box.



159.—*Knife Basket.*

This basket is meant for holding dessert knives. It consists of a common cigar-box nine inches and two-fifths long, five inches and four-fifths wide, and two inches and one-fifth high, covered inside and out with grey American cloth, which is ornamented with embroidery worked in appliqué. The seams are made in overcast stitch. The feet consist of four pieces of strong wire three inches and two-fifths long. These pieces of wire are first covered with wool, and then with jet beads; they are then bent into loops, and fastened on at the bottom of the box by means of holes bored into it for that purpose. The feet must be [131] fastened before covering the inside of the box. The inside of the basket is ornamented with an embroidered pattern in appliqué, which must also be worked before covering the box. The leaves are made of red cloth, the stems and veinings of black bugles. No. 160 shows the pattern in full size; the flowers and leaves are edged with light grey purse silk, over which small stitches in black silk are fastened at regular intervals. Inside the box fasten a deal board covered on both sides with American cloth, so as to divide the basket into two compartments, and fasten on to this board a handle consisting of a piece of wire seven inches long, wound round with beads. The basket is ornamented with ruches of red worsted braid; between two box pleats of the ruche a black bugle is fastened.



160.—*Knife Basket.*

[132]

161.--*Satin Stitch Embroidery.*

Materials: Purse silk of two colours, in 4 shades of green and 4 shades of red or magenta for the flowers, gold twist.



161.—Fuchsia Spray.

This branch is embroidered with purse silk of the natural colours of the flowers and leaves, or in different shades of one colour, on silk canvas. Fuchsia blossoms are here designed, and should be worked in raised embroidery; the stamens to be worked in gold twist.

[133]

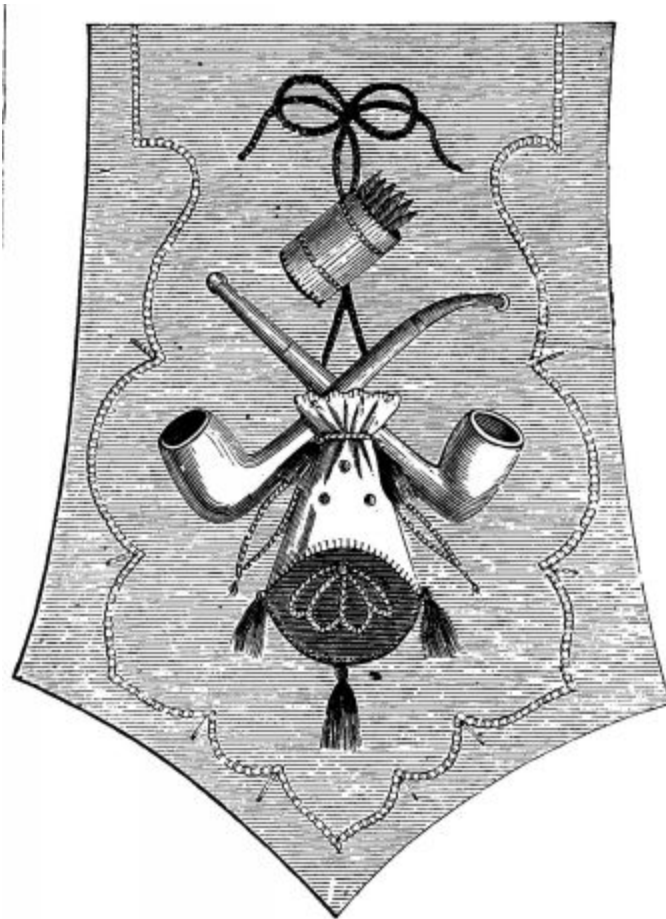
162.--*Acacia Spray in Raised Satin Stitch Embroidery.*

Materials: Four shades of green purse silk for the leaves; 1 skein of brown silk; 3 shades of white or gold silk for the flowers.



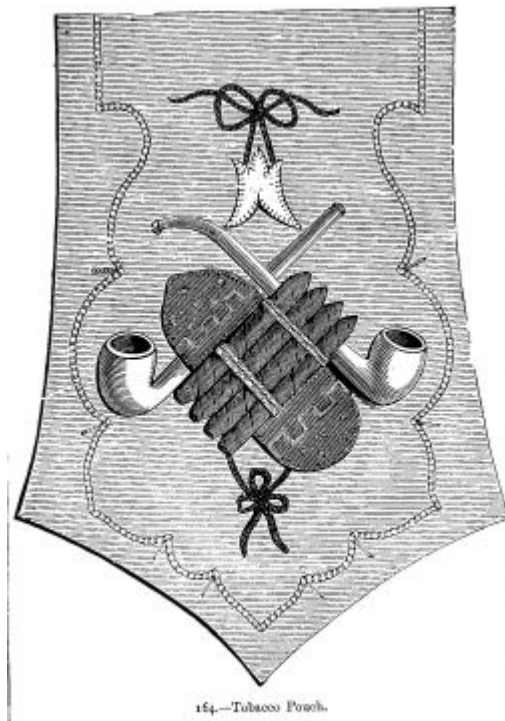
162.—Acacia Spray.

This spray of acacia is worked in raised satin stitch embroidery; the flowers should be carefully shaded, and the veinings should be worked before the leaves are embroidered. The flowers may be worked gold colour, or imitate the white acacia blossom.



163.—Tobacco Pouch.

[135]



164.—Tobacco Pouch.

[136]

163 and 164.--Tobacco Pouch.

Materials: Fine crimson cloth; bits of coloured and white cloth for the pattern; purse silk of various colours; white kid; brass rings; gimp cord; and silk tassels.

This pouch is cut in four pieces, two of which are given in full size; the two others must be worked after the same patterns. These patterns represent the attributes of a lover of tobacco; they are cut out of cloth and worked in appliqué over crimson cloth.

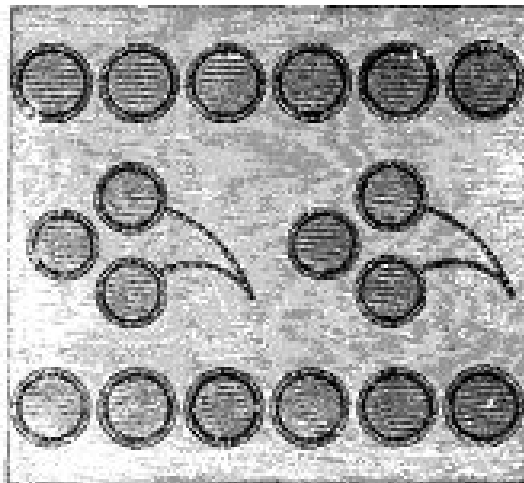
In No. 163 the outer chain stitch border is green. The knot from which the different articles are suspended is black, the cigar-case yellow in cloth appliqué, the cigars brown in satin stitch. The case is crossed by two rows of chain stitch in blue silk, and edged all round with button-hole stitch, also blue. The two pipes are of white cloth, edged round with yellow silk; the shade is imitated by long stitches of grey silk. The upper part of the pouch is of blue cloth, with a white silk edging and yellow dots; the under part of brown cloth with a black edging and a pattern worked in chain stitch with white; the three tassels are embroidered with black and yellow silk.

In No. 164 the outer border is yellow, the knots black, the small pattern at the top is of blue cloth edged with yellow; the pipes of white cloth edged with blue and shaded with grey. The bundle of cigars is of brown cloth, shaded with black silk stitches, and fastened on with double rows of chain stitch in yellow silk. The cigar-case is of light green cloth, edged with white; the Grecian pattern and dots are embroidered over it with white silk also.

To make up the pouch, cut out the four pieces and join them together by seams, which are hidden under yellow [137] soutache; cut out also and join in the same way four pieces of white kid for the lining, and fasten it on to the crimson cloth at the top only. Sew small brass rings round the top, and pass a double piece of crimson silk cord through them. Add silk tassels of various colours at the bottom of the pouch, and at each of its four corners.

165.--*Insertion*

Materials: Linen; Messrs. Walter Evans and Co.'s embroidery cotton No. 16.



165.—*Insertion.*

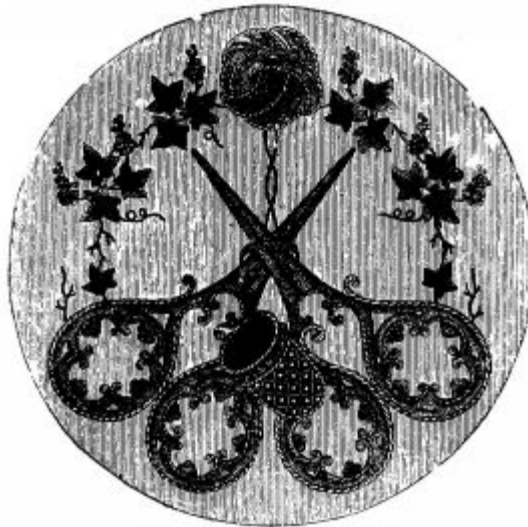
This strong and simple insertion is useful for petticoat trimmings. It is worked in button-hole stitch; the stems in overcast stitch; the circles can be filled up with lace stitches or with wheels, or the pattern may be worked upon Brussels net and the linen cut away.

[138]

166.--*Embroidery Pattern for Ornamenting Needlebooks, Workbaskets, &c.*

Materials: Coloured purse silk; silk or cashmere; glacé silk; gold beads.

This pattern is worked in French embroidery and point Russe, with coloured purse silk on silk or cashmere. The thimble, cotton, and ribbon are worked in appliqué with glacé silk. The colours are chosen according to personal taste. The thimble is ornamented with small gold beads. A bead is placed in the centre of each pair of scissors to imitate the screw.



166.— Pattern for Needlebook, &c.

[139]

167.--*Embroidery Pattern for Ornamenting Needlebooks, &c.*

Materials: Coloured purse silk; silk or cashmere; beads.

The shuttlecocks are worked in raised satin stitch; the feathers in point Russe; the battledores in very thickly raised double overcast; the interior is filled with a netting worked in chain stitch or dotted stitch; the flowers are worked in satin stitch and beads; the ribbon is embroidered in appliqué, with a contrasting shade of silk ribbon.



167.--Pattern for Needlebook, &c.

[140]

168 and 169.--*Travelling Bag*

Materials: 20 inches of Java canvas; single Berlin wool of 2 shades of a pretty green; 2 shades of bronze colour and white; floss silk--white, brown, and 2 shades of yellow; purse silk--black, yellow, cerise, blue, and grey; steel beads; brown silk fancy braid.



168.--Travelling Bag.

This pattern is of the ordinary shape of travelling-bags, but it is very prettily worked. Besides the engraving showing the bag when completed, the bouquet in the centre in full size is given. This bouquet is also worked upon the Java canvas. For each petal the white wool is passed several times from one stitch of the canvas to another till the required thickness is obtained, then 1 stitch is worked at the point with white silk. The centres are filled up in point d'or with 2 shades of yellow silk. [141]The buds are made like the petals, but with 3 stitches of white silk at the point instead of 1. The leaves are worked in 2 shades of green wool with 1 stitch of brown silk in the centre; the stems are embroidered in overcast with light brown wool. The scroll-pattern border round the bouquet is made with brown fancy braid put on with steel beads.



169. - Bouquet for Travelling Bag.

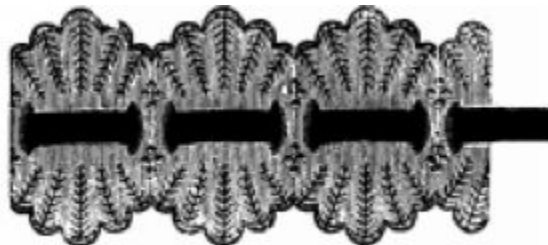
[142]

The remaining space outside this border is worked in coloured purse silk. The 1st outline of the squares is worked in black silk, by inserting the needle in and out of the stitches of the canvas. When you have worked all the square thus, 12 stitches one from the other, work on either side, at one stitch's distance, the outlines of yellow silk, which are worked in back stitch, two strips of the Java canvas being covered by each stitch. Next to the inner yellow outline comes a border worked over two strips of the canvas, in slanting stitches; this border is alternately blue in one square and grey in the other. A star is embroidered in point Russe in the centre of each square; it is grey in the blue squares and blue in the grey; a steel bead is placed in the middle of each star. The small crosses between the squares are worked in cerise. The outer border of the work is composed of a piece of black soutache, edged with a tiny trefoil pattern in cerise silk. The front and back pieces of the bag are worked in the same manner. The side pieces are made of plain Java canvas. The embroidered part measures 14 inches in its widest part, and is 11 inches deep. The bag is lined with [143] light brown silk, and made up with a steel clasp.

170.--*Embroidery Trimming for Muslin Bodices.*

Materials: Fine muslin; fine black silk; Messrs. Walter Evans and Co.'s embroidery cotton No. 24.

This pattern is very easily worked, and looks very nice for a trimming. It is worked on fine white muslin; the border is worked in button-hole stitch with white cotton; these scallops are covered with loose [144] button-hole stitch in black silk. The feather-like branches are worked likewise in black silk in herringbone stitch. The white spots are worked in raised embroidery. The large oval openings through which a narrow ribbon velvet is drawn are worked round with button-hole stitches:

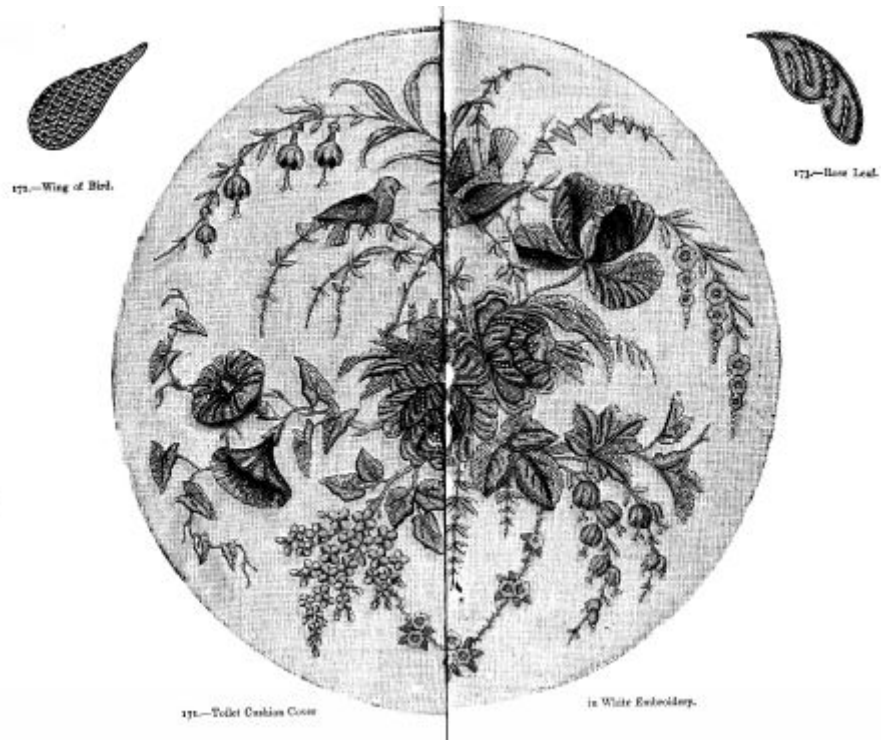


170.--Trimming for Bodices.

171, 172, and 173--*Toilet Cushion Cover in White Embroidery.*

This handsome embroidery pattern is to be worked on fine muslin; if lined with coloured silk or satin it is very effective. The patterns, which are covered white dots on illustration, are worked in point d'or; the outlines of these patterns are worked in fine double overcast. The flower-leaves and wings of birds, which appear raised on illustration on account of the dark shadows, are worked separately and sewn on at the corresponding places. No. 172 shows the wing of a bird, No. 173 a rose-leaf somewhat increased in size; the former is worked entirely in button-hole stitch, or trimmed with a ruche of coloured ribbon. This pattern may also be worked on glacé silk with purse silk.

[145]



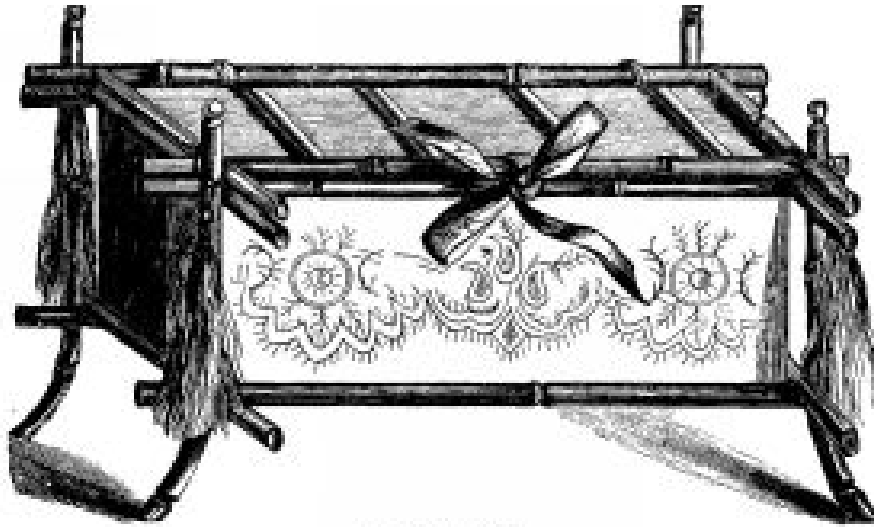
[146]



174.—Pattern for Glove Box.

174 and 175.—*Glove Box.*

Materials: 15 inches of French blue cashmere; silks of various colours. A shape in bamboo cane, painted brown and varnished.



175.—Glove Box.

[147]

The ornamentation of this box is both novel and tasteful. It is embroidered in coloured silks, upon light blue cashmere. Part of the embroidery pattern is given in full size. All the outlines are worked in overcast, the stitches being made rather long and slanting, and the small leaves are each composed of one stitch, as in point Russe. The leaves are alternately red and yellow upon a green stem; the scalloped outline which has no leaves is red. The pine patterns are worked in satin stitch--the centre one is green, edged with red; the side ones are pink, edged with red; the small wing-like figures are black, edged with maize; the diamond, maize, edged with black, with an outer rim of maize. In the round pattern the centre is pink; the edge red, with red and yellow leaves; the 3 outer circles are successively white, green, and [148] red; at the top the centre branch is yellow, the leaves red and yellow, the side ones are green, with the leaves pink and green.

The strip of embroidered cashmere is lined with blue silk, slipped through the bamboo-canes of the mounting, and joined together at the side by a seam. The cover is lined with plain blue cashmere, upon which initials might be embroidered at discretion. The four corners are ornamented with pretty silk tassels, of colours to match with the embroidery. To fasten the box, sew on a blue ribbon to the cover, and one to the box.

176 and 177.--*Hanging Letter Case.*

Materials: Crimson velvet; white satin beads; gold soutache; and fine gold bouillon.

No. 176 shows the letter case when completed in a reduced size, No. 177 the principal part of the embroidered pattern in full size.

The letter case is composed of two parts. The larger part is 11 inches long, 8 inches wide; it is ornamented on the upper part with a pattern in gold soutache, and the word *LETTERS* or *LETTRES* embroidered in gold bouillon; underneath there is a pattern embroidered in oval white satin beads, edged round with fine white chenille; the scroll pattern is embroidered in gold bouillon.

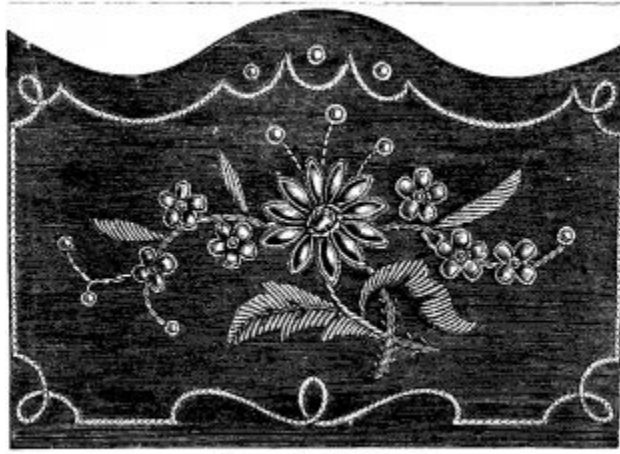
The second part is placed over the lower part of the first, and forms the pocket which contains the letters. The centre flower is composed of 11 oval beads, edged round with white chenille; another white bead is placed in the centre, and edged with gold bouillon. The other flowers are also composed of white satin beads, edged with gold bouillon.

[149]



176.--*Hanging Letter Case.*

[150]



177.—Pattern for Embroidered Letter Case.

[151]

178.--*Embroidered Edging.*

Materials: Muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 24

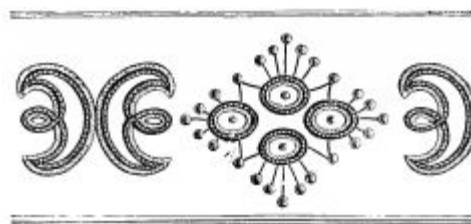


178.—Embroidered Edging.

This edging is worked in broderie Anglaise or overcast stitch; the edge in scallop button-hole stitch; the ovals and dots in raised satin [152] stitch. The stems are worked in slanting overcast stitch (No. 122, *Embroidery Instructions*).

179.--*Border in Oriental Embroidery.*

Materials: Purse silk of the following shades:--dark red, bright red, 2 shades of green, 2 of blue, 2 of yellow violet.



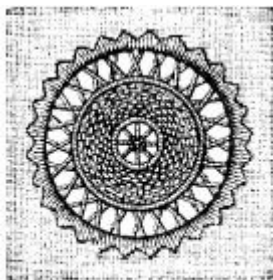
179.—Border in Oriental Embroidery.

The four ovals placed together are worked of four contrasting colours. These ovals are composed of two rows of chain stitch. The outer row of the first oval is dark red, and the inner one bright red. Following the same arrangement, the second oval is of two shades of green; the third of two shades of blue; and the fourth of two shades of yellow. The knotted stitch in the centre is violet. The dots outside the ovals are worked in satin stitch, and are alternately red, yellow, violet, and blue. The stems are long stitches of black silk. The arabesque patterns between those formed of four ovals are worked in chain stitch with silk [153] of two shades of brown. The colours of the ovals may be varied as much as you please, but the brown shades of the arabesque patterns should remain the same for the whole of the border.

180 and 181.--*Embroidery Stars.*

Materials: Fine linen; Messrs. Walter Evans and Co.'s embroidery cotton No. 40.

These stars are designed for medallions, to be worked on linen collars and cuffs. No. 180 is worked in successive rows of back-stitching, round an open wheel; ladder stitch (see No. [81](#), *Embroidery Instructions*) is worked round this, and a raised scallop in button-hole stitch forms the edge.



180.—Embroidery Star.



181.—Embroidery Star.

No. 181 is worked in raised satin stitch; the interior of the star is filled with lace wheels.

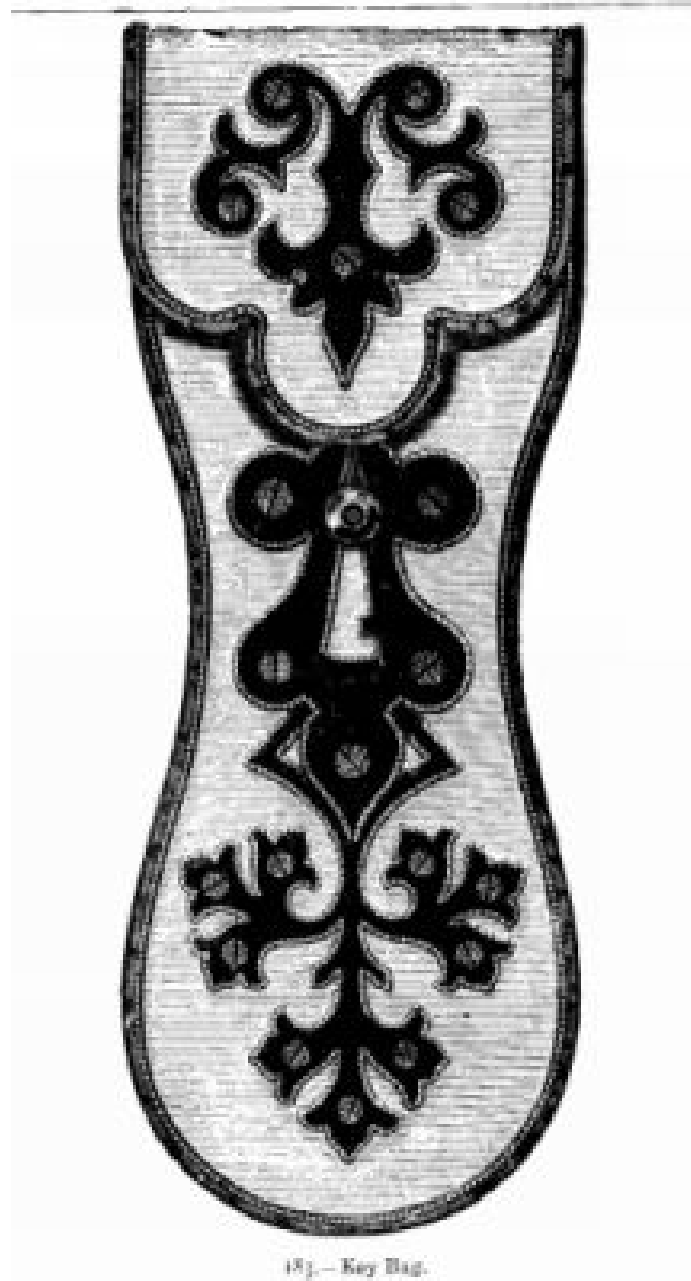
182 and 183.--*Key Bag.*

Materials: Grey kid; grey silk; steel-coloured glacé silk; purse silk of 5 shades of blue-green, 4 shades of brown, and silver-grey, scarlet, and white; grey silk cord; grey glacé silk ribbon.



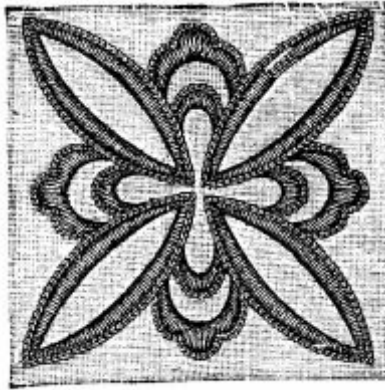
181.—Key Bag.

[155]



183.— Key Bag.

This bag is made of grey kid, and lined with grey silk. The embroidery imitates on one side a key formed of poppies, leaves, and stems, in the upper part of which sits an owl, "the bird of night." [156] The poppies are worked with blue-green purse silk in 5 shades; the plumage of the owl is worked with brown silk of 4 shades in satin stitch, the colours blending one into the other, as can be clearly seen in illustration No. 182. The eyes of the owl are embroidered in scarlet and white silk. Illustration No. 183 shows the other side of the bag, which is ornamented with steel-coloured silk appliqué figures, in the form of a Gothic lock. They are edged with fine grey silk cord. The screws of the lock are imitated in satin stitch embroidery with silver-grey silk. After having lined each part, join the two halves of the bag with a border of grey glacé silk ribbon, which must, of course, continue round the revers. The bag is fastened by means of a loop and steel button.



184.—Embroidery Pattern for Cravats, &c.

Materials: Muslin or cambric; Messrs. Walter Evans and Co.'s No. 24 for lingerie, No. 12 for couvrettes.

[157]

These patterns, worked on muslin or cambric, are suitable for trimming various articles of lingerie; joined on to other squares they make pretty covers. They can also be embroidered with coloured silk, wool, or thread, on cloth, rep, or cashmere, for trimming couvrettes and toilet pincushions. The patterns should be embroidered in satin stitch and edged with chain stitch; they can also be worked in button-hole stitch. When the pattern is worked on woollen material this material must be cut away inside the leaves and spots.



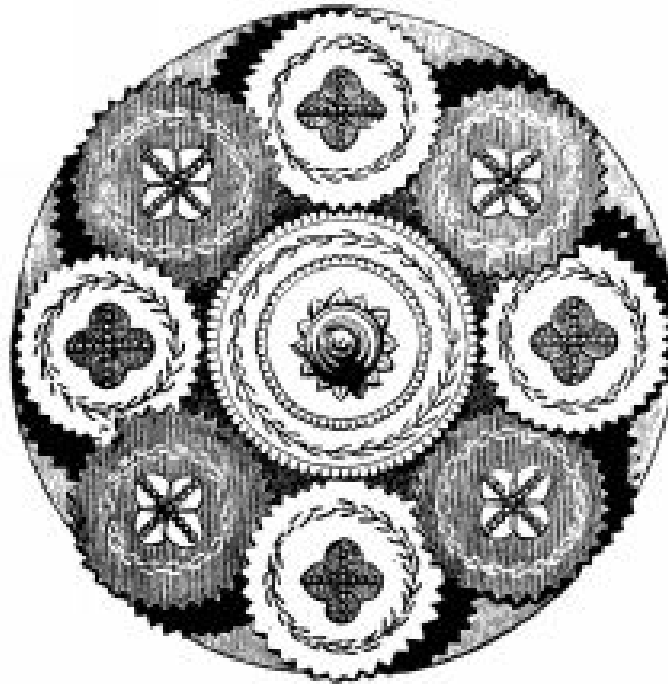
185.—Embroidery Pattern for Cravats, &c.

186 and 187.--*Pen-Wiper in Cloth Appliqué.*

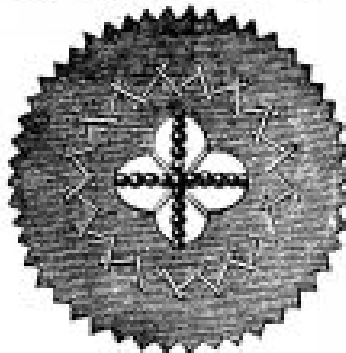
Materials: 4 circles of black cloth; 1 large white, 4 small white, and 4 red circles of cloth; 4 white and 4 red stars of cloth; small black beads; gold and black purse silk; small ivory handle or figure.

This pretty little pen-wiper is covered with small circles of cloth. No. 187 is one of these circles seen in full size. There are 4 white and 4 red ones, and they are pinked out round the edge. In the centre of each red circle place a white, and in the centre of each white circle a red [158] star, and work a cross over it with small round black beads. The border, in herring-bone stitch, is worked with gold-coloured purse silk on the red, and with black on the white cloth. The centre of the pen-wiper is covered with a circle of white cloth larger than the side ones, worked in point Russe and point Mexico in black silk. When all the circles are prepared, sew them neatly on to a round piece of red cloth, placing alternately 1 white and 1 red, so as to overlap one another, and between each a circle of black cloth, also pinked out round the edge. The work is then fastened upon a round of

cardboard lined with black [159] glazed calico, and a small handle of carved ivory, or an ivory figure, is fixed in the centre. The circles of black cloth are used to wipe the pens.



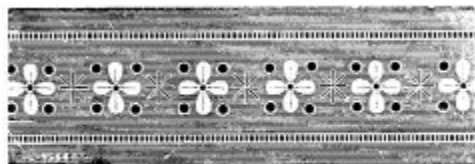
186.—Pen-wiper in Embroidery.



187.—Full-sized Circle for Pen-wiper.

188.—*Insertion.*

Materials: Fine muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 30.



188.—Insertion.

The flowers of this insertion are embroidered in raised satin stitch round an open eyelet hole, worked in overcast stitch the stars are worked in point Russe stitch; the four eyelet holes which surround each flower, in overcast stitch; and the edge is finished with a row of hem-stitching on each side.

189.--*Insertion.*

Materials: Fine muslin; Messrs. Walter Evans and Co.'s embroidery cotton No. 24.

This insertion is entirely embroidered in raised satin stitch; the dots and stems should be worked first, and the leaves afterwards. It is edged on both sides with a row of hem-stitching.

[160]



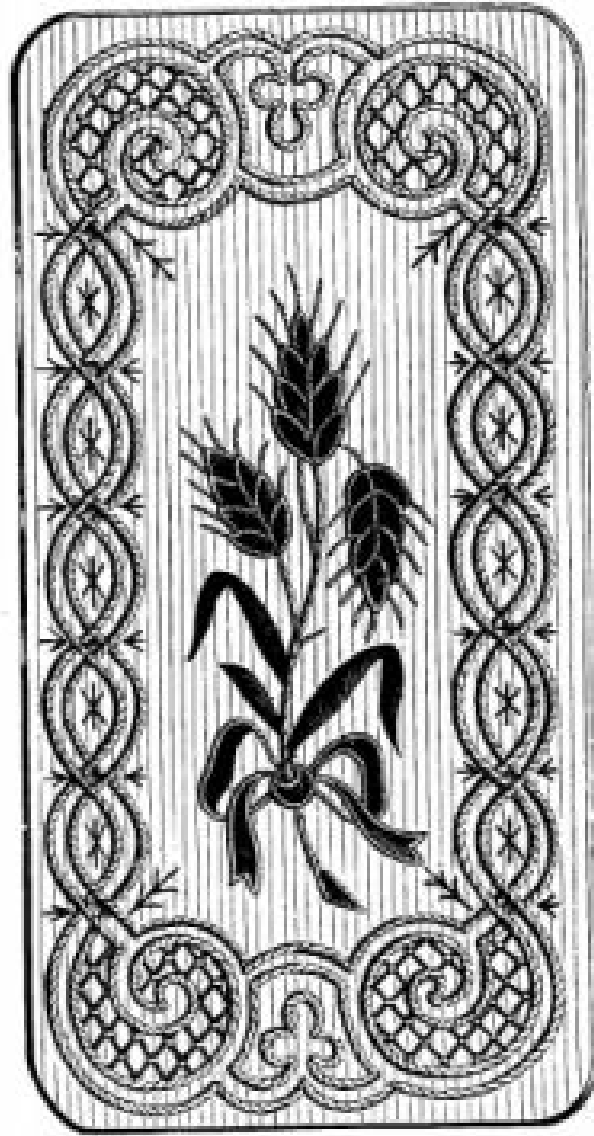
189.—Insertion.

190.--*Cigar Case.*

Materials: Russia leather; fine silk cord; black purse silk; gold thread.

The material of this cigar case should be finely-embossed light brown Russia leather; the centre pattern to be embroidered in well-raised satin stitch with black purse silk. All the lighter outlines shown in the illustration are worked in gold thread. The border to be worked in fine silk cord of the same colour as the leather, with a network of black purse silk, stitched with gold at all the crossings. On the opposite side of the cigar case initials may be worked. The lining of light brown watered silk, or fine leather, and the mountings gilt or steel.

[161]



190.—Cl. or Case.

[162]

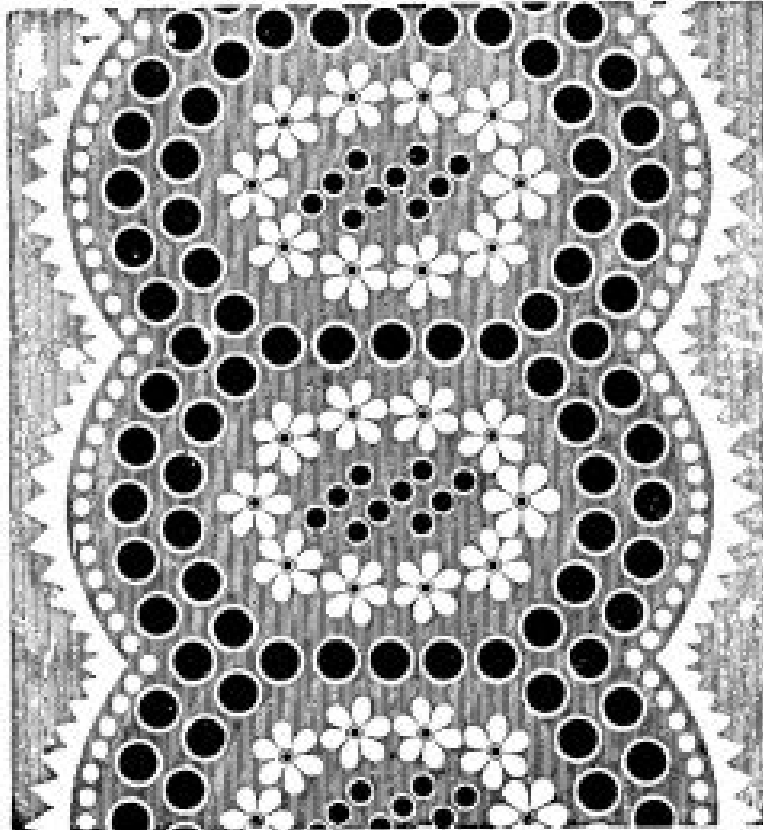
191.--*Wicker Waste Paper Basket.*

Materials: Basket and stand; coloured Berlin wools; cloth fringe; and glazed calico.



191.—Waste Paper Basket.

The basket may be of any size, but of the shape of the pattern. It rests upon two brass hooks fastened upon a stand. This stand can be made by any joiner, and should match the furniture of the room. The trimming consists of an embroidered border, lined with glazed calico, and put on round the edge; the lower part of the border is trimmed with a woollen [163] fringe. The shades selected should correspond with the prevailing colour of the room.



191.—Insertion.

192.—*Insertion.*

Materials: Messrs. Walter Evans and Co.'s embroidery cotton No. 16.

The edge of this insertion is worked in raised button-hole [164] stitch, and embroidered in sharply-pointed scallops; the dotted line is worked in raised satin stitch, as are also the flowers which compose the centre wreath; the eyelet holes are worked in overcast stitch.



193.—Embroidered Linen Collar.

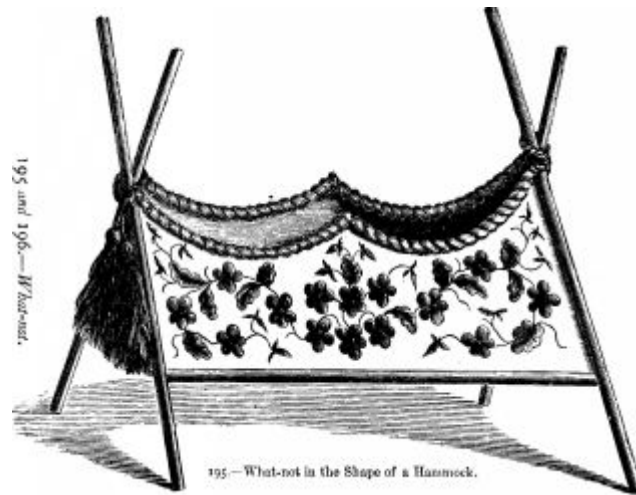
193 and 194.--*Embroidered Linen Collars.*

Materials: Double linen; Messrs. Walter Evans and Co.'s embroidery cotton No. 40.

These patterns are to be worked on linen taken double. [165] No. 194 is worked in button-hole, satin, and knotted stitch (see Nos. 81, 82, 76, and 73 of *Embroidery Instructions*), and point d'or with white cotton, and point Russe with black silk. No. 193 is worked entirely with white cotton in button-hole, satin, knotted ladder, and overcast stitch. (See Nos. 82, 76, 73, 81, and 68 of *Embroidery Instructions*.)



194.—Embroidered Linen Collar.



195 and 196.--*What-not*.

Materials: Fine canvas; 3 shades of violet floss silk; 4 shades of green floss silk; sea-green wool, or floss silk; 1 skein of yellow floss silk; green chenille; cord and tassels.

[167]



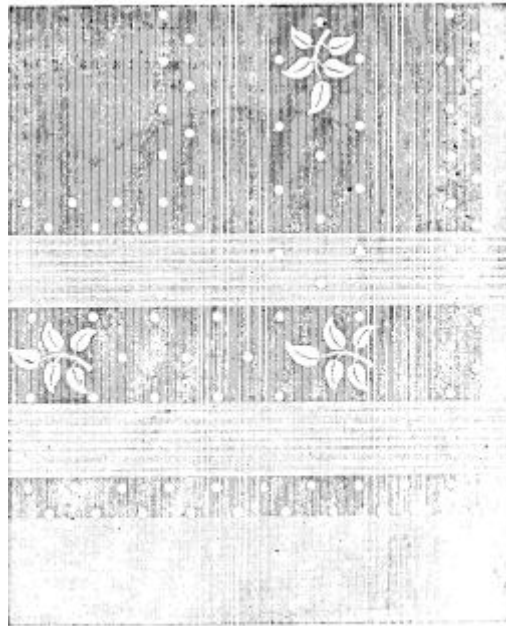
This small what-not or jewel-stand is very elegant. It is meant to place upon the toilet-table. No. 195 shows the hammock when completed, No. 196 one-half of the embroidery pattern in full size; it is worked upon fine [168] canvas. The violets are in floss silk of three shades of violet, with a raised spot worked in yellow silk in the centre, the leaves are worked in Berlin wool of various shades of green, and the stems in overcast of a light green shade. The pattern is grounded in tent stitch with sea-green silk. The hammock is composed of two sides and an under-piece cut out in cardboard, covered with the embroidered canvas outside, lined and quilted with plain green silk inside. It is edged round the top with green chenille. The mounting is composed of bamboo-caness; the hammock is fastened on to it with green silk cord, finished off with tassels.

197.--*Embroidered Handkerchief*.

Materials: Grass lawn or French cambric; Messrs. Walter Evans and Co.'s embroidery cotton No. 40.

This embroidery pattern is worked between the borders of a handkerchief, which may be either of French cambric or grass lawn. The design is simple, but effective, and very easy to work. If worked on fine French cambric, the handkerchief should be lightly tacked upon *toile cirée*. The rows of raised dots should be worked first, and then the graceful branches of pointed leaves in satin stitch. The plain round dots might be worked in bright red marking cotton in either of the patterns. To produce a good effect, rather fine cotton must be selected, and No. 40 will be found very effective on either lawn or cambric. For mourning wear, this pattern should be embroidered with black filoselle, or the leaves can be worked in white cotton, and the dots in filoselle.

[169]



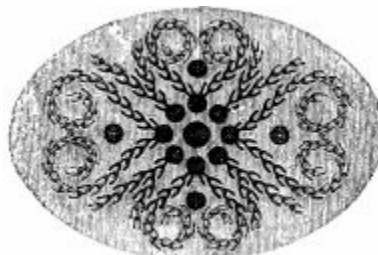
169.—Handkerchief Border.

[170]

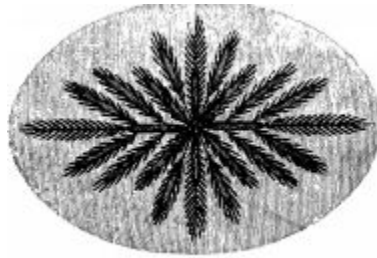
198 and 199.--*Two Medallions for a Purse in Embroidery.*

Materials: Light brown russia leather; black, scarlet, and gold silk; steel or gold clasp.

These medallions are intended to ornament a small purse, but may be employed on a variety of articles.



198.—Medallion for a Purse in Embroidery.



199.—Medallion for a Purse in Embroidery.

The raised spots of No. 198 should be worked in black silk, in satin [171] stitch, the branched sprays in point Russe in scarlet and gold, the four largest being in scarlet and the intermediate sprays in gold silk. Medallion No. 199 is worked entirely in point Russe, and may be embroidered in one colour, or in alternate branches of scarlet and gold, or scarlet and black.

200.--*Work-Bag.*

Materials: Drab cloth; small pieces of cloth of different colours; embroidery silk of different colours; scarlet satin; red silk braid; red cord; cardboard; cotton wool; and a strap of light-coloured leather.

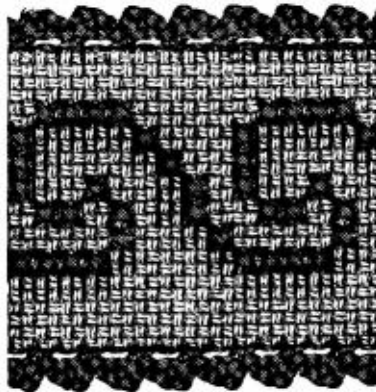


200.—Work Bag.

This work-bag is made in the shape of a rolled-up plaid. The outside consists of drab cloth, trimmed with appliqué embroidery. The inside of the bag is slightly wadded and lined with red satin, which is quilted in diamonds. The seams are covered with red braid, and a leather strap completes the whole. Cut out a good pattern in paper, and then cut the [172] satin and wadding and the drab cloth which forms the outside. After having traced the pattern on the cloth, work it with small pieces of coloured cloth in appliqué embroidery. The different figures are sewn over the centre partly in point Russe, partly in button-hole stitches, with embroidery silk. The stems in the middle are worked with silk in chain stitches. The colours may be chosen according to taste. Cut a pattern in cardboard, and fasten the drab cloth on it. The edge must be bordered with red satin, and the satin lining must be sewed in. The ends of the bag are likewise cut out of cardboard; the inside is wadded and lined with red satin; the outside worked in appliqué embroidery like the rest of the bag. All the seams are covered with red silk cord. The straps are fastened with a few stitches, as seen in the illustration.

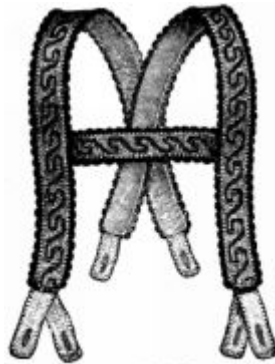
201 to 203.--*Pattern for Braces.*

Materials: Java canvas; black silk; red wool; calico.

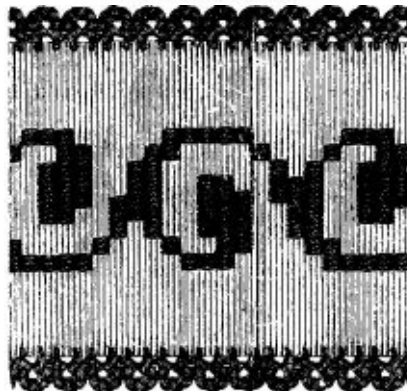


201.—Pattern for Braces (full size).

These braces are made of Java canvas lined with calico ornamented with embroidery in black silk and red wool, and edged on either side with [173] loose button-hole stitch and crochet vandykes in red wool. Illustration 201 shows part of the embroidered braces, full size. Work first the embroidery of the braces, then line them with calico; work loose button-hole stitch and crochet vandykes on all the edges of the cross bands as well as at the top and bottom of these strips, and sew on the tabs for the braces between the lining and the canvas. The latter are then edged with button-hole stitch and crochet-vandykes. The vandykes are worked as follow--in one row: 1 double in 1 button-hole stitch, * 1 purl (3 chain, 1 double in the 1st), missing the next button-hole stitch under it; 1 double in the following button-hole stitch, repeat from *. The tabs are made of tape worked round with red button-hole stitch, with button-holes worked with red cotton. No. 203 shows another [174] way of working these braces on fine ribbed piqué. Work any Berlin wool work pattern in the common cross stitch over the ribs of the piqué. For the vandyke border work in every other button-hole stitch, 2 double divided by 3 chain stitches.



202.—Embroidered Braces.



203.—Pattern for Braces (Full size).

204.--Embroidery Border for a Reading-Desk.

Materials: White silk rep; black velvet, rep, or cloth; gold and silver brocade; gold and silver braid; silk cord and thread.

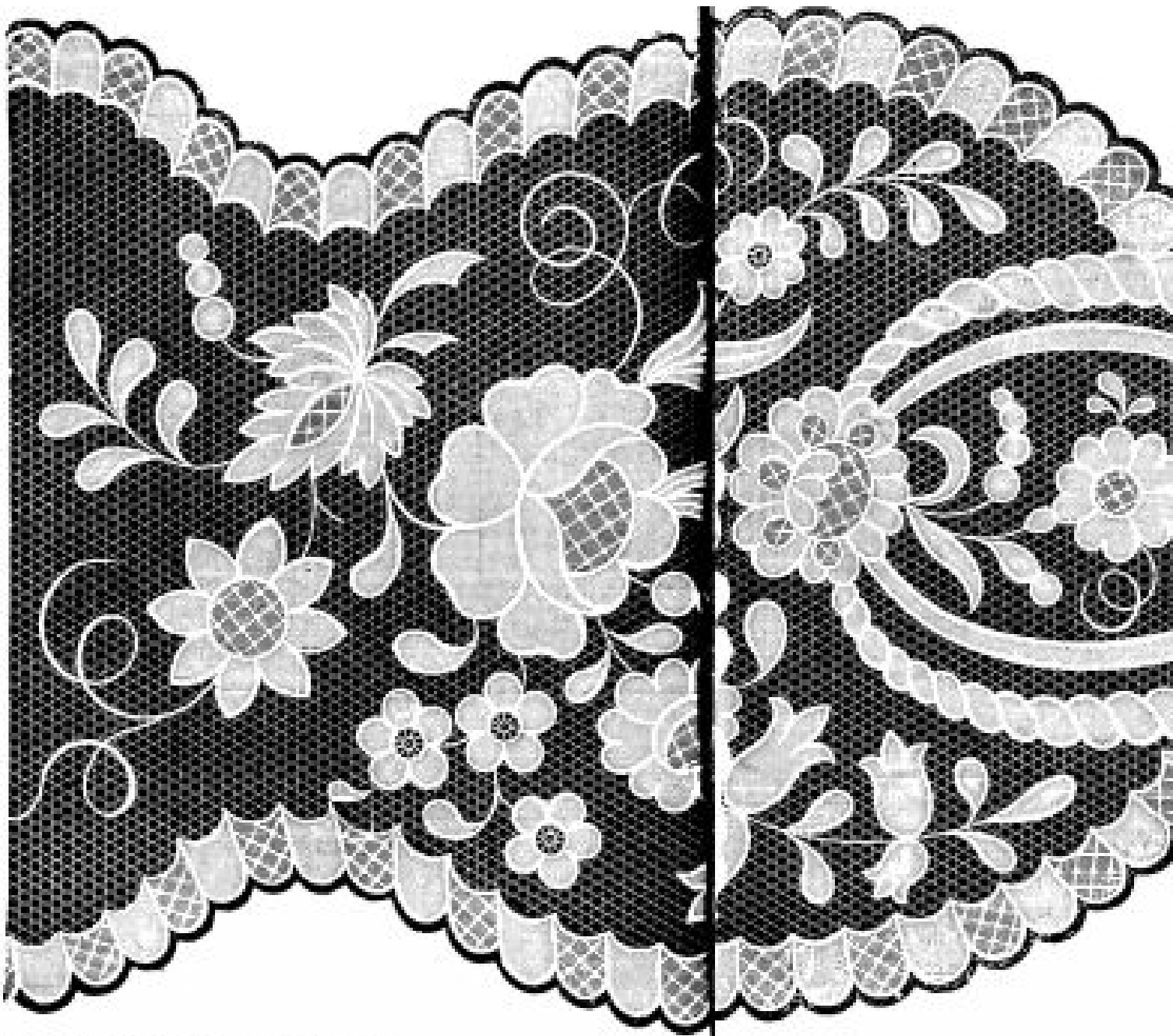
This pattern is embroidered on white silk rep with silver and gold thread, and sewn on over a black velvet, rep, or cloth centre. The dark patterns are worked in appliqué with black velvet, the two other shades in gold and silver brocade. The embroidery is worked in satin stitch with gold and silver braid, silk and cord of the same material. The border can also be worked upon the material for the centre if it is not intended to contrast with it. The pattern can also be worked entirely in silk with satin stitch. The size of the border may, of course, be increased if desired, but the third pattern in the darkest shade must, in any case, form the centre of it.

[175]



175.—Embroidery Border for a Reading Desk.

[176] [177]



178.--Lappet or Sash End in Venetian Embroidery.

[178]

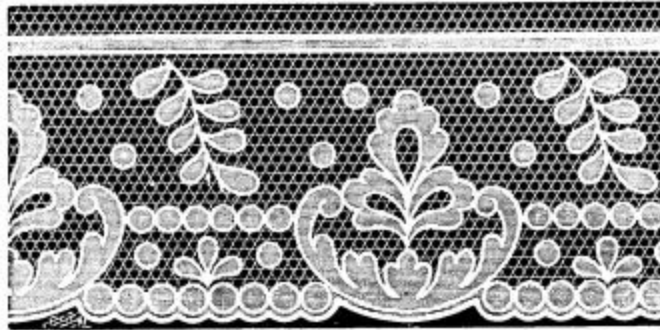
205.--Lappet or Sash End in Venetian Embroidery.

Materials: Messrs. Walter Evans and Co.'s embroidery cotton No. 6 and No. 12; net and muslin.

The pattern must first be traced on muslin, which is then tacked over net. The outlines are worked in button-hole stitch, and the veinings are sewn over, using the coarse cotton for tracing; the muslin is then cut away all round the pattern.

206.--Venetian Border.

Materials: Messrs. Walter Evans and Co.'s embroidery cotton No. 12 and No. 16; net and muslin.



206.—Venetian Border.

This design is elegant and effective, without there being a great deal of work in it. It is useful for tuckers for evening dresses or handkerchief borders. The muslin is laid over the net, sewn neatly over, and then cut away between the pattern, leaving the net for the ground work.

[179]



207.—Lace Insertion.

[180]

207.--Lace Insertion.

Materials: Fine black sewing silk; black Brussels net.

This lace insertion is first outlined in running stitch upon the net; the leaves are then darned across the net holes; the stems are worked in overcast stitch; the dots are embroidered by darning across the circle previously outlined; the lace stitches in the centre are formed by gently enlarging the net holes with a fine stiletto, and then sewn lightly round, the remaining holes being filled with lace stitches consisting of fine button-hole stitches, very evenly worked over the entire space surrounding the open holes.

To be effective the very finest black silk should be employed. This pattern may be worked in appliqué by placing muslin over net, sewing all the outlines in fine overcast stitch, and when finished, carefully cutting away the muslin.

208 and 209.--*Slipper on Java Canvas.*

Materials: Light brown Java canvas; green silk; green filosele and purse silk; green silk ribbon three-fifths of an inch wide; some wadding; 2 cork soles.



208.—Slipper on Java Canvas.

This slipper is very pretty, and easy to work. It is made of light [181] brown Java canvas, and embroidered in point Russe with green filosele. It is lined with green silk, and slightly quilted. The soles are of cork. The slipper is trimmed all round with a ruche of green silk ribbon three-fifths of an inch wide, pleated in double box pleats. The heel is turned down inside. No. 209 shows the pattern of the point Russe stitch nearly full size.

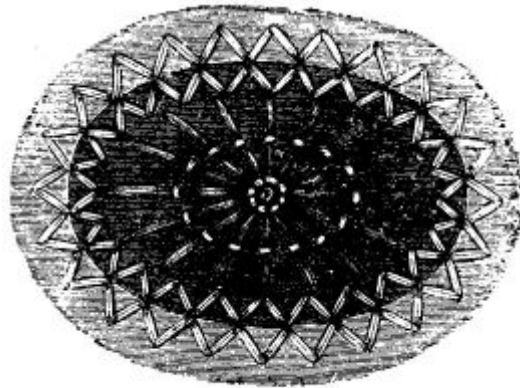


209.—Point Russe Stitch for Slipper (No. 208)

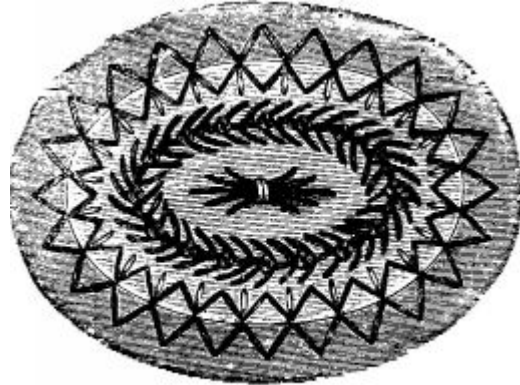
210 and 211.--*Medallions in Point Russe.*

Materials: Coloured filosele, cloth, velvet, cashmere, or silk.

These medallions can be alternated for ornamenting small covers, cushions, borders, &c. They are worked with coloured filosele in point Russe, herring-bone stitch, coral stitch, and knotted stitch, on cloth, velvet, cashmere, or silk. The middle oval of both medallions contrasts with the colour of the ground, and must therefore be worked in appliqué on the latter with herring-bone stitch, before working the outer border. The wreath on No. 211 is worked in coral stitch; the knots, which imitate small blossoms, in knotted stitch. The choice of colours is left to the personal taste of the worker.



210.—Medallion in Point Russe.



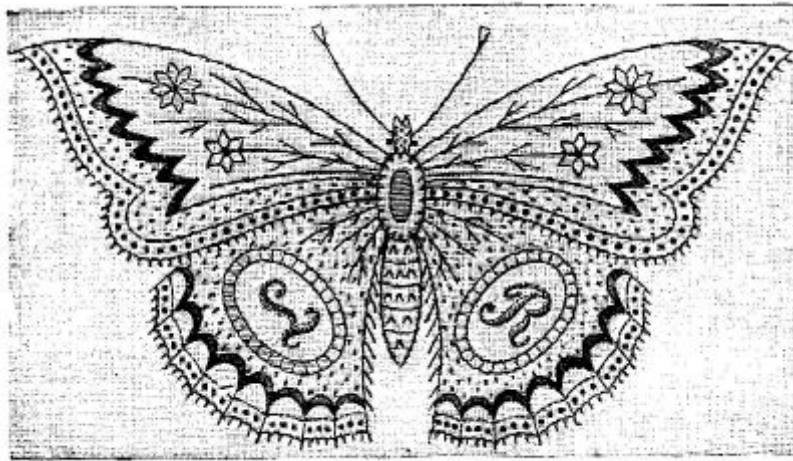
211.—Medallion in Point Russe.

[183]

212.—*Butterfly for Handkerchief Corner.*

Materials: French lawn or cambric; fine black silk.

This butterfly is worked in the finest black silk procurable, in order more closely to imitate etching. It is worked in point Russe and scallop stitch; the dark shaded scallops are worked in button-hole scallop stitch, the stitches being taken very closely together, but not raised by the usual method of placing chain stitches beneath the button-hole stitches. The outlines and flowers are worked in point Russe, the dot in knotted stitch (see No. 73, *Embroidery Instructions*.)



212.—Butterfly for Handkerchief Corner.

The initials are embroidered in raised slanting overcast stitch, and should be worked with great regularity.

[184]

213 to 215.--*Pattern for a Couvrette in Appliqué.* (see pages [576-7.](#))

Materials: Messrs. Walter Evans and Co.'s embroidery cotton Nos. 24 and 30; cambric muslin; Brussels net; flesh-coloured silk; sewing silk of the same shade; 1 skein of a darker shade; blue silk; brown silk; gold thread.

This style of work is most effective for couvrettes or bed covers. It is worked in cambric muslin and silk, over Brussels net.

The arabesque patterns are worked in cambric muslin, the outlines are embroidered in overcast, and the material is cut away all round. The medallions are made of blue silk; the figures upon them are cut out of flesh-coloured silk, and are gummed first upon tissue-paper, then upon the blue silk; the figures are further fastened upon the medallions in overcast stitch with fine silk of a rather darker shade of flesh-colour. The scarfs are cut out of bright rose-coloured silk; the quiver and arrows and all the other attributes are worked in gold thread; the hair in fine brown silk. The edge of the blue silk medallions is worked round in button-hole stitch, but so as to be easily unripped when the couvrette has to be cleaned. A border in open ladder stitch is worked round them (see No. 81, *Embroidery Instructions*). The openings in the centre pattern are also filled in with lace stitches.
