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Donated by Hope A. Wright

These are the embroidery and craft projects found in the 1830-1839 issues of *The Lady's Book* published by Louis Antoine Godey. (This is before Godey hired Sarah Josepha Buell Hale.)

The magazine went by other names in later years but are known collectively as Godey's Magazine. The magazine was published from July 1830 through 1898, in Philadelphia. Most of these volumes are available as a complete book on Books.Google and other sites so this compilation includes scans only of the embroidery and other needlework and craft projects.

Volume I is July-December 1830. Each year was divided into two volumes, with July-December 1839 equal to Volume 19.

There were no embroidery or crafts projects in volumes 13 (July-Dec 1836), 14 (Jan-June 1837), or 16-19 (Jan 1838-Dec 1839).

Although I own several of these volumes, I thank my friends Cheryl, Ann, and Mary for loaning me those I don't have to make this compilation complete.

THE  
LADY'S BOON  
(VOL. I)



PHILADELPHIA:  
Published by  
**L. A. GODEY & CO.**  
*112 Chestnut Street*  
1850

## EMBROIDERY.

NUMEROUS as are the subjects treated on in this work, there are few which furnish a more pleasing occupation than Embroidery. To this art our readers are indebted for some of the most elegant articles of dress. It may, also, afford them opportunities of displaying their taste and ingenuity; and offers a graceful occupation, and an inexhaustible source of laudable and innocent amusement. "The great variety of needle-works," says Mrs. Griffith, "which the ingenious women of other countries, as well as of our own, have invented, will furnish us with constant and amusing employment; and though our labours may not equal a Miner's, or an Aylesbury's, yet, if they unbend the mind, by fixing its attention on the progress of any elegant, or imitative art, they answer the purpose of domestic amusement; and, when the higher duties of our situation do not call forth our exertions, we may feel the satisfaction of knowing, that we are, at least, innocently employed."

This art may be traced to the most distant periods of antiquity. Coloured Embroidery and Tapestry were, according to Pliny, known, in very remote ages, among the Jews and Babylonians. As a proof that this art was applied, in the time of Homer, to what may be termed historical subjects, Helen is described, in the third book of the Iliad, as occupied in embroidering the evils of the Greeks and Trojans, of which she was the cause; and when the intelligence of Hector's death was brought to Andromache,

Far in the close recesses of the dome,  
Pensive she plied the melancholy loom;  
A growing work employed her secret views,—  
Spotted, diverse, with intermingled hues.

Penelope beguiled the tedious hours, during Ulysses' absence at the siege of Troy, with Embroidery; and we might adduce many other instances, by which it would be clearly shown, that the art was held in equal estimation by the noble ladies of antiquity, in the olden times, who, surrounded and assisted by their bower-women, employed themselves by representing, in the richest Tapestry-work, the heroic deeds which their living relatives, or noble ancestors, had achieved. Many of these splendid monuments of the genius and industry of the ladies of those days, are still preserved, and constitute the hangings, and other decorations, of the state apartments of some old palaces and castles. Magnificent works of this nature were also performed in convents, by the nuns and ladies of rank, who, from choice, or otherwise, resided within their walls; the talents of the greatest masters in the art of painting being often employed to produce the designs. Raphael's celebrated cartoons were a series of scripture pieces, executed as patterns to be worked in Tapestry.

The art, at length, rose into such high esteem, and Tapestry became so generally adopted, for hangings of apartments, that the needle could no

longer supply the immense demand for it; and looms were invented, in which it was woven on the most extensive scale. This improved method is supposed to have originated in Flanders; it was introduced into England in the reign of Henry the Eighth. James the First gave a large sum of money towards the erection of a manufactory for weaving Tapestry, at Mortlake, on the banks of the Thames, which flourished there for many years. The manufacture of Tapestry in France, was introduced under the auspices of Henry the Fourth; and that kingdom may boast of having once possessed the most magnificent establishment of the kind that ever existed: we allude to the Hotel Royal des Gobelins, which a French dyer, of the name of Giles Gobel, early in the sixteenth century, erected for the purpose of carrying on his business, near a rivulet, which ran through the suburbs of St. Marcel, in Paris. In the water of this rivulet he discovered certain qualities, which he supposed would be beneficial in the prosecution of his improvement on the mode of dyeing red. His undertaking appeared to be so absurd, that the building was called Gobel's Folly; but, eventually, he produced so splendid a scarlet, that he grew into high repute as a dyer; and he and his family continued to carry on the business in the same place, until about the year 1667; when the building was purchased by the French government, and Tapestry, on an immense scale, was manufactured there for a considerable period. The establishment is still kept up, but has long been a mere shadow of its former greatness.

A slight sketch of the mode in which Tapestry was woven in this great manufactory, may not be altogether uninteresting. Artists of eminence were employed to design and paint in water-colours, on stiff card, or pasteboard, patterns, called cartons, or cartoons, of the full size of the subjects intended to be woven. The carton was covered with perpendicular and horizontal black lines; its surface thus presenting a series of squares, corresponding with those formed by the upright and cross threads of Tapestry. The workman counted the number of squares in each colour on the carton, as a guide to the number of stitches, or threads, to be inserted in worsteds, or silks, of the respective colours, in the Tapestry; looms, both perpendicular and horizontal were employed, similar in general principle to those in which carpets and hearth-rugs are woven at the present day. Threads, called the warp, were stitched the long way of the intended piece; and alternately elevated and depressed by machinery, for the purpose of introducing between them the silks, or worsteds, intended to form the pattern, and which were collected, by the side of the workman, wound on reels, and inserted in the warp by means of a stick, called the flute, corresponding with a weaver's shuttle. The Tapestry being thus woven in breadths, when joined or fine-drawn together, formed one grand sub-

ject, frequently large enough to cover all the sides of a splendid apartment.

The manufacture of the loom-woven Tapestry originated in Embroidery with the needle, and presented a precisely similar appearance; being merely an extension of the art by means of machinery.

#### EMBROIDERY ON MUSLIN.

White Embroidery comprises the art of working flowers, and other ornamental designs, on muslin, for dresses, or their trimmings; capes, collars, handkerchiefs, &c.

There are two sorts of cotton proper for this work; that which is most generally used, because it washes the best, is the dull cotton; sometimes called Trafalgar, or Indian. The other sort is the glazed, or English cotton, and is only proper to be used on thin muslin; although it looks infinitely the more beautiful of the two, previously to its being washed, yet that operation destroys its beauty, and removes all its gloss; nor is it so smooth and pleasant to use as the other. Patterns for working may be purchased at most of the fancy-shops; but ladies possessing a taste for drawing, may design their own subjects, by making sketches on paper, in pencil, and afterwards going over them again with ink. A pattern may be copied, by placing a thin piece of paper over the original, and tracing it through against a window. The outline of a subject already worked, if of a thick, rich description, may be obtained by laying the muslin on a table, placing a piece of white paper over it, and rubbing the paper with a nutmeg, partly grated: this outline may, afterwards, be perfected with a pen.



The paper pattern for a running design of flowers, foliage, &c. should be from twelve to eighteen inches long, in proportion to its breadth, and shifted along the muslin as the work proceeds. As this sort of pattern is liable to be soon damaged, it is advisable to strengthen it by a lining of cambric-muslin. The pattern for a cape of a dress is usually of the size of the intended cape; but a sketch of one-half of the pattern (Fig. 1) may be made to answer the purpose

equally well, by retracing the design on the other side of the paper, against a window, and when half the cape is worked, turning the pattern over to the other side; in this case the half-pattern must terminate exactly at the middle, or half of the work. The muslin, cambric-muslin, or French cambric, intended to be worked, must be smoothly and evenly tacked on the pattern, so as to prevent its getting out of place; the stems, and external edges of leaves, flowers, or



ornaments, must then be traced, by running them round with cotton (Fig. 2): great care should be taken to preserve their shape and form accurately, as a fault in this stage of the work is not easily remedied afterwards. In working the bottom of a dress, flounce, cape, or collar, the edge of the pattern, which is usually a running scallop, a series of scallops, forming larger ones, a vandyke, or a chain, should be done first. The best and strongest way of working this part, is in the stitch used for button-hole work.

## LACE MAKING.

It has been supposed, by some authors, that the art of making and working in Lace is of great antiquity; but no positive mention of it is made in any of the Greek or Roman authors; and the rich borders of the ancient vestments, which have been considered, from the description given of them, as Lace, were, more probably, Embroidery of some curious and costly description. Lace was formerly made with the needle, in convents, and is still found attached to old furniture in some religious houses on the Continent. The honour of its invention has been confidently ascribed to Italy; but it appears tolerably clear, that the art of knitting Lace, which is much more modern than that of producing it with the needle, was first discovered in Saxony, about the year 1561, by a female of the name of Barbara Uttman. The art, by degrees, found its way to Brussels: and was thence introduced into France, in 1666. A lady, of the name of Du Mont, and her daughters, obtained an exclusive privilege for its manufacture; and it soon became so fashionable, that, in a short time, the establishment afforded employment to above two hundred females.

The laces now most in use are Brussels-point, Mechlin, Valenciennes, Lisle, Chantilly, and Blonde. Most of these are made on a pillow, or cushion, with bobbins, in the following manner:—a small table, or frame, has a square hole in its centre, in which revolves horizontally, a cylinder of wood, covered with several thicknesses of linen, and stuffed underneath with wool. On this pillow is fixed the pattern for working the intended lace: viz.—a piece of parchment, on which the flowers or sprigs are drawn in outline; and the apertures of the Lace are pricked in small holes. The pattern is so drawn, that, when passed round the pillow, and its ends joined, the design runs on in regular continuity. According to the pattern of the Lace, and the number of threads, a quantity of small bobbins is used, on which fine threads are wound; they have small handles, by which the threads are twisted, and otherwise interwoven

in the working. The thread is confined on each bobbin by a small collar, or clip of bone, having a slit down its side, so as to open a little, and, when pressed on, to retain the thread on the bobbin with a slight elastic pressure. It is not uncommon, in many parts of England, and on the continent, to see the female peasantry at the cottage-doors, engaged in making Lace. They, however, use only a simple cushion, placed on the lap. The apparatus we have described is an improvement on that mode of working. The ends of the whole of the threads requisite are fastened in a knot, at the commencement; and the Net, or Lace, is formed by crossing them over each other; twisting two or three together, and otherwise combining them, in too intricate a manner to admit of a proper explanation here. The meshes of the Net are formed by brass pins, which are placed in a row on the pillow, according to the holes in the parchment-pattern; the threads are then passed or entwined round them by throwing the bobbins from one side to the other, and twisting the threads so as to form the meshes; succeeding rows of pins are stuck on the cushion, close to the places where the threads have previously crossed each other; other meshes are formed around them; the first pins are removed and stuck in the pillow again, and the process continues. The pillow revolves on its centre as the work proceeds along the pattern, and the Lace, as it is finished, passes over the pillow into a drawer underneath. The flowers, or other ornamental subjects, in the Lace, are interwoven at the same time that the Lace is made, by a minute crossing of the fine threads of which the Net is composed, together with an intermixture of stronger threads, principally for outlines; the whole of the flowers, or subjects, are formed by placing the pins in their proper positions, as guides for the interweaving of the threads.

In some kinds of Lace, the more solid parts of leaves or flowers are formed by the introduction

of the finest cambric, interwoven with the Net, or inserted afterwards with the needle.

Brussels Point-Lace has always been deemed the most valuable, and is the only sort used in court-dresses, for gentlemen's frills and ruffles, and the principal one for the trimmings of ladies' dresses. The most beautiful and expensive veils are also of this manufacture. It may be distinguished by the appearance of some parts of its ornamental leaves, which resemble French cambric; and by a thick and bold prominent thread round their margin, which appears worked over in button-hole stitch with another very fine thread; it has also a peculiar yellow hue, which tint is studiously preserved by rinsing the Lace, after having been washed, in a weak solution of coffee.

Mechlin Lace ranks next in estimation for delicacy, firmness, and accuracy in the Net; and the flowers, which are woven in the working, have generally a thicker thread worked in at the same time, and forming their outline.

Valenciennes Lace is noted for its strength and durability. Its ornamental sprigs and flowers are woven like those before described; but they have not, usually, any outline of thicker thread.

The Lace of Lisle is strong and useful, but not very fine, and is held in less estimation than those previously mentioned.

By Chantilly, is generally understood a Lace formed of the finest black twisted silk. The veils of this kind are very much admired. The thicker parts of the flowers seem composed of several thicknesses of silk, having the appearance of being darned in afterwards. The lighter parts are formed in the making of the Lace.

Blonde Lace is of silk, both black and white, and has a more shining appearance than the Chantilly; arising from the texture of the silk, which is not so hardly twisted. It is usually employed for the trimmings of dresses. The flowers and leaves are in general distinguished by one of their sides being worked very thickly, and the other formed by open work.

There are many other kinds of Lace, named after various continental towns; but those we have described are in the highest reputation. We hardly know why the distinct qualities in the Laces we have enumerated, should appertain especially to the particular places whose names they bear; but it is well known, that the Laces bearing the names of certain places, have peculiar qualities and appearances, whether they are made at those towns or not.

There are various British imitations of the foreign Laces; among which the productions of Nottingham are the most distinguished. There is also a kind called Honiton Lace, in which the flowers, or sprigs, are made separately, and sewn on afterwards. The Honiton sprigs and trimmings may be purchased alone, for ladies to embroider on Net, and to their own taste.

Among the English Laces, Uriage's Lace-Net has, latterly, obtained the greatest celebrity, for the beauty of its patterns, and its cheapness. It is made by means of machinery, and the Net is

cleared from all its loose fibrous parts by being passed over the flame of gas. It is applied to all the purposes of other Laces, as well as to veils and dresses. All the plain Net which is now to be had, for embroidering and other ornamental purposes, is of this kind.

Lace-making, though formerly practised by ladies, having now become so important a branch of European manufacture as to furnish employment for many thousands of females, to give proper practical instructions would be useless; we have, therefore, only aimed at conveying such information as would afford our young friends a general idea of the process.

Quitting the historical for the practical part of our subject, we now proceed to notice modern Embroidery, and to describe, in succession, those branches of the art which we consider most worthy of attention.

The stalks, leading to leaves, or flowers, having been run round as directed, must next be sewn over tolerably thick. Where it appears desirable to thicken a stem, or any other part of the outline, a piece of the cotton should be laid along the running thread, and both be sewn over together. Leaves, or flowers, are worked in what is called satin-stitch (from the length of the stitches resembling the threads in satin): but great care should be taken that the stitches do not lie over each other, but are evenly ranged side by side. Flowers, or stars, worked in fine worsted, or crewel, of various colours, may be used, with very good effect, in satin-stitch. The work should be slightly pressed with the finger, now and then, to assist in keeping it in shape.

Round eyelet holes, or oval ones, in a circle, like a star, or the head of a flower, are sometimes introduced. These are first run round; then a very little bit of the muslin is cut out in the shape of the intended hole, but much smaller, and sewn

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thickly round; the needle being run through the centre, and passed under the running thread (Fig. 3.) A leaf, or the head of a flower, is formed, occasionally, by placing a piece of thread-net on the muslin, then running it round in the pattern required, and covering the running thread in button-hole stitch, or thick sewing: the outer part of the thread net is then cut off with fine-pointed scissors; and the muslin, under the net, cut out in the same way, when removed from the paper pattern.

The middle of a flower is sometimes ornamented by the introduction of very beautiful open work, in imitation of antique Lace; but the various kinds of stitch requisite, and the mode of using them, are so complex and intricate, that a practical description is scarcely possible; and nothing but personal instruction can properly convey a perfect knowledge of their application. We shall, however, endeavour to illustrate the subject, by an engraving of a fancy sprig of leaves

and flowers, in the style of rich Antique Lace Embroidery, and attempt to convey a general idea of a few of the stitches used; of which, sixteen distinct kinds are comprised in this pattern (Fig. 4.) Several portions of the leaves and flowers are shown on a larger scale, with references to the various stitches of which they are composed.

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The stalk is composed of rows of eyelet holes, which are an agreeable variation from the usual mode of sewing stems. The running-thread, which first formed the outline, is withdrawn; and the slight marks left in the muslin, serve as a guide for further operations. Four threads of the muslin are taken on the needle, and sewn over three times; the needle being passed through the same places each time, and the four threads drawn tightly together. The next four threads, higher on the line, are then taken up and sewn over, as the last; thus, a series of bars is formed,—the thread passing, alternately, on the right side, and on the left, from one bar to another: care must be taken to keep it at the side, and not to let it run across the apertures. Having proceeded the intended length of the stalk, the sides of the holes must be sewn down; the needle being passed through each aperture three times, including, within the sewing, the alternate threads before mentioned as running between the bars.

The outline of the leaves, in feather-stitch

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(Fig. 5), being run round, each separate leaf is done with fine glazed cotton, in an elongated button-hole stitch, from the centre vein to its outer edge, the stitch being gradually shortened towards the points; the threads of muslin will thus be divided in a line up the

middle, which must be filled up in glover's-stitch:

this resembles the button-hole stitch, except that each stitch is taken a little higher up than the preceding one.



EMBROIDERY.

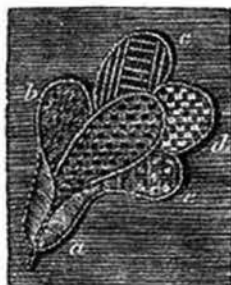
8



THE outer edge, and the outline of the separate parts of the leaf, (Fig. 8.) comprising a variety of stitches, are run round: the right hand edge of the leaf is composed, alternately, of feather-stitch, and a pattern worked, with glazed cotton, in double button hole stitch, when two stitches are taken, side by side: then an equal space is left, and two more are taken; and thus to the end. The next row is formed by placing similar stitches under the alternate spaces left above,

taking in, each time, the threads which run between each pair of stitches. The parts (opposite *a*) are done in half-herring-bone stitch, the cross way of the muslin; four threads being taken on the needle at a time. In forming the second, and the succeeding rows, the needle passes through the lower side of the first row of apertures.—The ground (*b*) is composed of a series of lines, each formed by drawing together, and sewing over very closely with fine thread, six threads of the muslin. Square spots are formed in the spaces, by sewing, in glazed cotton, over eight of the cross threads; passing the needle, alternately, over the first four, and under the second four. The large rosette (*c*) is worked in feather-stitch. All the other stitches used in this leaf are described in the succeeding flowers.

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The cup (*a*) of the fancy flower, (Fig 9.) is done in feather-stitch.—The centre is a series of eyelet holes, formed by passing the needle twice through the same hole; then repeating the same process at the distance of four threads; and so, in succession, to the end of the row. The second row is formed at the

spaces between the holes of the first row, with four threads between each, as before, so that the holes of each row are perfected in the following row. The part (*b*) is done in half-herring-bone stitch, leaving four threads of the muslin between each row; (*c*) is formed by drawing together and sewing over tightly, four threads of the muslin between each row; (*d*) is worked in double-button-hole stitch; (*e*) is the same as the centre, with spots in satin-stitch.

Pictorial, or Coloured Embroidery, is similar in some respects, to the ancient Tapestry; although it is generally worked on a smaller scale,

and is rather different in practice. It comprehends the admired productions of the needle in coloured Embroidery, with worsteds and silks of various hues, and is applied to the imitation of paintings; comprising all the varieties of landscape, groups of animals, historical subjects, fruits, flowers, birds, shells, &c. Its effect is very brilliant if it be well executed, and judgment and taste be displayed in the selection of the various shades of colour; it is, in fact, "the soul and sentiment of the art."

The fine twisted worsted, called crewel, and both twisted and flos silks, are employed in coloured Embroidery. Silk is principally used for flowers, birds and butterflies, and is worked on a silk or satin ground. The latter is by far the richest in appearance; and nothing, in this art, can have a more splendid effect than a well-arranged group of flowers, embroidered in twisted silks on black satin. A talent for painting is of material advantage in this delightful pursuit; the variety and delicacy of the tints giving ample scope to the genius of the embroidress.

The subjects worked in crewels, consist of animals, landscapes, and figures, on fine white holland for large designs, and on fine white silk, or satin, for small ones. Silks are rarely used in the same pieces with worsteds, except for the purpose of representing water, which should be worked in flos silk of pale greyish shades. The holland, or silk, on which the subject is to be worked, must be first strained tightly over a wooden frame, and secured with small tacks at the back. The design is then to be sketched in pencil, and coloured in water-colours, rubbed up with gum-water, as a guide to the colours and shades to be selected in the progress of the work. It is, however, proper to observe, that frames, strained for use, and with subjects drawn and coloured on the holland, or silk, may be purchased at many of the fancy shops.

The features of the face, the hair, and all flesh parts, on a silk or satin ground, are usually finished in colours by the artist, and left untouched in the Embroidery.

One kind of stitch only is used in this work; it resembles the thread of satin. Having tied a knot at its end, the worsted is first brought from the under-side of the cloth to its surface; then (in working a sky, earth, grass, or water, drapery, or any other plain subject,) the needle is passed back again, from the upper side, at about half an inch distance, more or less, in proportion to the size of the subject. It is again brought up, at about half way distance from the first point; the stitch reaching about as far beyond the second. The stitches are taken the long way of the figure, or subject, ranging in parallel lines, and of unequal lengths, in order more completely to cover the ground. In drapery, the stitches should be taken in the same direction as the threads, or grain, would naturally fall. Leaves of trees are worked, for distant effect, in short stitches, cross-



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ing each other in various directions. The rough coats of some animals, as the sheep, &c., may be worked in lamb's wool, of the proper shades.

To say any thing of the colours to be selected would be useless; it is only necessary to follow, as closely as possible, the colouring and shading of the artist in the ground sketch, and good taste will avail more than a volume of instructions.— An attentive and minute inspection of good specimens, will be of the utmost service; and if the aspirants to excellence in this beautiful art, have not heard of the matchless performances of Miss

Linwood of London, let us advise them no longer to deny themselves the gratification of reading some of the numerous criticisms that have appeared on this splendid collection of pictures, in which some of the finest paintings of the great English and Italian masters are imitated in a style of almost incredible excellence. It is particularly worthy of admiration, that the flesh parts, and even the features of the face, are worked entirely with the needle; and with such talent and delicacy, that, at a very short distance, they cannot be distinguished from the finest productions of the pencil.

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EMBROIDERY.

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The centre of the fancy flower (Fig. 10), is in half herring-bone stitch, worked in glazed cotton. The small eyelet holes (a) are formed by taking up two threads of muslin all round; by the sides of them is a stitch like the cross-stitch in marking, and a short stitch passes over each end

of the thread, forming the cross; then follows another eyelet hole and a cross, and the subsequent eyelets are done in a similar manner:—the eyelet holes in each line being invariably placed under the crosses of the line above. The series of holes (b) is formed by sewing over four threads in a cross direction of the muslin, then passing to the next four, and thus till the line is finished; the following rows are done in the same manner, until all the space is filled; the holes are then sewn over in a similar way, but in the contrary direction. At (c) six cross-threads of the muslin are drawn together by passing the needle underneath, from one side to the other, and then in contrary directions, thus forming a little spot. The part (d) is formed by sewing over four threads of the straight way of the muslin, and leaving four threads between each stitch; the same line is sewn back again, so as to form a cross over the top.

These stitches are susceptible of an endless variety of changes, by introducing spots, bars, or cross lines, in satin-stitch; and in the half herring-bone stitch, by changing the direction of the threads, or leaving spaces, as fancy may dictate. The use of glazed cotton, instead of fine thread, will also give a very different effect to the same stitch. The edge of each flower, and of each compartment of a flower, is to be sewn closely over with glazed cotton. It is not expected that these imitations of Antique Lace-work should be practised on the extended scale here described: the separate stitches may, however, be introduced, as taste may direct, to fill up the centres of modern flowers, or fancy leaves.

Muslin, worked with glazed cotton, was formerly called Dresden-work, but is now known by the name of Moravian, from its production having formed the principal employment of a religious sect, called the Moravian Sisters, which originated in Germany, and some of whose establishments exist in this country: the shops, in London, called Moravian-warehouses, were, originally, opened for the sale of their work; though they are now become ordinary depots for the various kinds of Fancy Embroidery, produced by the immense numbers of young females, who, in that country, derive their maintenance from the ever-varying use of the needle.

Strips of work intended for insertion in plain

muslin, or lace, should have a row of hem-stitch on each side, which is thus produced:—A margin of the muslin is left on the sides of the pattern, sufficiently broad to wrap over the finger; at a few threads distance from the work, on each side, threads are drawn out to the width of a narrow hem; and three or four threads, which cross the space thus formed, are taken upon the needle (beginning at one side of the space), and sewn over, with very fine cotton, about three times, when the thread will have reached the other side; at which point three or four more of the cross-threads are to be added, and the whole sewn twice over, so as to tie the six or eight together at that side: the last number taken up must be then sewn over three times, as the first; by this time the thread will have reached the side from which it first proceeded; fresh threads are then added,

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and tied, each time, at the sides, as before; and so on, from side to side, to the end. Three or four threads are to be taken at a time, according to the width of the space formed by drawing the threads out. The whole hem-stitch, when completed, forms a sort of zig-zag (Fig. 11). The muslin is joined, by its outer margin, to whatever article of dress it is intended to adorn.

Another species of hem-stitch is called Veining, and is introduced to give the same appearance as the regular hem-stitch, in curved, or other positions, which would not admit of drawing the

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threads out (Fig. 12). It is done on the angular direction, or bias of the muslin, by sewing over two threads of the muslin one way, then taking up two threads of the contrary way, tying them together at one side, as directed in the straight hem-stitch; then sewing over the latter two threads twice; after crossing to the opposite side, two more are sewn over; and so in continuity, according to the direction required.

Embroidery in Chenille is usually done on white Gros de Naples, or white lutestring, for producing representations of groups of flowers in their natural colours, principally for pictures. Chenille is a fine silk poil, or nap, twisted spirally round a thread, for purposes such as we are now describing, and round a fine wire when used in making artificial flowers; and has derived its name from its slightly caterpillar-like appearance. The silk, on which it is to be worked, must be strained in the middle of a frame, similar to that used in Worsted-work. A coloured copy is requisite, from which a light outline sketch should be made in pencil on the silk. Chenille of all the requisite shades having been provided, it is attached to the silk, not by passing through, after the manner of Worsted Embroidery, but by sewing, or tacking down, as the nap would be much injured by being drawn through the silk.

A fine needle, and silk of the same shade as the Chenille to be attached, having been provided, the stalk of the flower is to be commenced by confining to the silk ground the end of the Chenille, with a small stitch of similarly-coloured silk, and which will be concealed in the poil. The Chenille is then to be carried along the stalk, according to the sketch, tacking it in a similar way at intervals; the stalk may be of one, two, or three rows, according to the thickness required. A leaf, if large, is formed by passing the Chenille from the centre vein towards one edge, in a bias direction, backwards and forwards, laying the rows closely together, and confining them at the turnings and at the centre; the other side is done in a similar manner. For a small leaf, or bud, the Chenille may be passed

across the whole breadth of it, and may be turned over itself where necessary. The flowers are to be formed of Chenille in the tints of the coloured pattern, and attached in the various directions which may seem most accordant to their shape.

When it is desired to quit any colour, the end of the Chenille is secured by passing a fine silk loop over it, threaded in a needle, and drawing the end of the Chenille through the silk with the loop; it is then cut off, and the poil will prevent its slipping back. To produce the effect of shading, or blending one tint into another, the Chenille must be set wide, the ends must terminate by being drawn through, as before described, instead of turning again, and the next colour is to be introduced between.

## EMBROIDERY.

CAMBRIC pocket-handkerchiefs are generally ornamented with a row of hem-stitch, bordered by a broad hem, or with the outer edges scalloped, and a small pattern embroidered in each scallop. It is fashionable to have the corners embellished with a fancy sprig, and, frequently,

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with a different pattern in each. Embroidered initials and crests, in one corner, have a very beautiful effect. They are usually surrounded by a wreath of laurel, or some fancy device, in which the leaves and stem are worked in satin-stitch, relieved by a row of eyelet holes. In working the letters, which are also in satin-stitch, great care and delicacy are required, to preserve their proper shape, by lengthening or shortening the stitches, so as to correspond with the varying breadth of the written characters in the pattern. A coronet, or crest, may be worked in satin-stitch, varied with eyelet holes, or any other appropriate stitch, according to the subject. (Fig. 13.)

### LACE WORK.

The making of lace is not now among the pursuits of ladies; it will, therefore, be unnecessary to enter into its details. In a previous part of this

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article, however, we have given such general information on the subject, as will, probably, have proved interesting. The only branch of lace-work which seems to come within our plan, is embroidery on net, in imitation of Brussels point-lace, which, for veils, dresses, or their trimmings, is very beautiful in its effect, and, perhaps, exceeds in delicacy every other branch of white embroidery.

Embroidery on net is performed by placing a piece of French cambric, of a size proportioned to the subject, over the net, and the paper pattern under both. Then the

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design (of which each particular leaf, or sprig, ought to be very small, though the clusters should be large) must be run twice round with cotton, the running thread sewn over pretty closely with rather finer cotton, and the external edges of the cambric cut neatly and closely off. (Fig. 14.) In designing a veil, a small running pattern, worked quite at the edge, is proper; and, when completed, a pearling (which is a species of lace-edging, to be had at the lace-shops) should be sewn round the outside, to give it a finish. On the lower part of the veil, within the running border, there should be a handsome pattern worked across. This style is very easy of execution, and is an excellent imitation of what it is intended to represent.

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## THE ORNAMENTAL ARTIST.

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Here, from the mould, to conscious being start  
Those finer forms—the miracles of art;  
Here chosen gems, imprest on sulphur, shine,  
That slept for ages in a second mine.

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ARTICLES of utility as well as ornament, in a number of elegant forms, constructed of several kinds of light materials, and variously embellished by the hands of young ladies, so frequently, now-a-days, decorate the cabinet, the work-table, and the boudoir, affording at once such means of graceful occupation, and opportunities for the display of good taste and dexterity in many interesting arts, that our work might be considered incomplete, if we did not devote a portion of its pages to some interesting subjects of this nature. It is our intention, therefore, under the general head of the Ornamental Artist, to describe the process of modelling in wax, clay, paper, pasteboard, glass, sulphur, &c. the modes of painting on velvet, glass, &c. and of making screens, baskets, and other ornaments, of feathers, beads, straw, alum, lavender, gold thread, &c. In one of Miss Edgeworth's works there is a pleasing account given of a pasteboard tray, constructed by some young persons, and divided into compartments for the reception of the genera and species of shells. A writer in one of the late numbers of the Magazine of Natural History, in noticing this passage, takes occasion to observe, that with a view to lead young persons to habits of order and arrangement, similar trays ought to be given to them; or, what would be still better,

they might be taught the mode of working in pasteboard, so as to be able to produce such articles of convenience themselves. In this we most cordially agree with the writer; for, to use his own words, next to the pleasure of collecting in the fields, is the pleasure of seeing specimens preserved neatly and in good order; and nothing is better fitted for this than pasteboard boxes. To the mode of working in this material, we shall devote as much space as the comparative importance of the other subjects we intend to treat on will permit: among them, the art of modelling in wax and clay.

### MODELLING IN CLAY AND WAX.

The art of sculpture, of which modelling is a principal branch, is nearly coeval with the existence of mankind in a state of society. To raise a rude stone in memory of a remarkable person or event, was customary in the primitive nations; and our knowledge of their history, and of the institutions that existed previously to the use of letters, is principally derived from hieroglyphical sculptures.

It is commonly understood, that sculptors actually use the chisel, and execute with their own hands the works that bear their names; this is

not the case. "From the chisel of Chantry," is a metaphorical expression: that great man is better employed than in chiselling marble. The province of the master mind is to execute, in clay or wax, a model of the intended work. The imitation of a model, in marble or other stone, is done by the most certain process of geometrical measurement, mechanically applied to transfer a sufficient number of points from the model to the stone, to preserve the form of the original work: so that it is necessary only to have a careful workman, with the proper machine, to bring out the model to perfection in marble or other stone.

The bronze is completed by the simple process of making a mould from the model, in a material capable of standing the heat of the metal in fusion: the mould is then broken off, and the bronze is sometimes worked upon by the sculptor, and an artificial bronze put upon it, to make it of one colour: good taste would, however, prefer the brown which arises from the natural discoloration of the metal, by the effect of the common air upon it.

Wax is the best material for small works, such as miniature portraits, models, &c. Large subjects are more commonly modelled in pipe-clay, well tempered by wetting and beating it with a mallet. The whole process of preparing the clay, and the operation of casting in plaster, which succeeds the modelling, are too dirty and laborious for ladies. In large towns, wax may be bought ready for moulding; and it is advisable to purchase, rather than to prepare it. As, however, some of our readers may be so situated as to be unable to buy it in a proper state, we deem it advisable to offer a few instructions for its preparation. The wax should be the fine white material which is used in making candles. To two ounces of flake white, add three ounces of Venice turpentine, if it be in the summer, and four in winter; and sufficient vermilion to give it a pinkish tint: grind these together on a stone with a muller; and then put them into a pound of wax, molten in an earthen pipkin, and turn them round over the fire for some time. When thoroughly mixed, the composition should be immediately removed and poured into dishes, previously wetted to prevent the wax from sticking to them. A slow fire should be used, as the quality of the composition depends upon its not being so overheated as to cause the turpentine to evaporate, and leave the wax in a brittle state.

The tools for modelling are made of box-wood, bone, or ivory; but those of wood are most approved, especially for wax tools. They are of different shapes; but those most generally required are quite thin, and slightly bent at their ends, being rounded off from the middle, which is about the size of a common black lead pencil. Artists frequently make their own tools; but we should advise our young friends to apply to a modeller for a set; as also for wax, and any other necessary materials; all which may be kept together in a box.

The principles of this art are precisely the same as those of drawing. Deprived of the fascination of colour—form, and form alone, occupies the attention of the sculptor: if his work be deficient in this respect, it is utterly worthless; it is, therefore, his aim to rise above the mere copying of individual nature, and to erect a standard of ideal beauty;—a beauty, not superior to nature in the abstract, but superior to that of any individual specimen of it. Upon this principle the ancients executed their most celebrated statues, which are not mere representatives of nature, but of dignified humanity, clothed in an imaginary perfection of the human form.

There are three kinds of models:—the bas relief, which projects but little from its ground; the alto relief, which has a much greater projection, or is, in parts, even detached from it; and the statue, or round model, which stands independently on its own base. For the two former, a board should be provided, larger than the intended model, with a rim round it, raised at least an inch. The space inside the rim is to be filled up with well-tempered clay, which must be struck off level, by a straight-edged strip of wood.

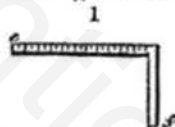
A general outline of the subject being sketched on this clay by a pointed instrument, the embossing is commenced. Care must be taken to preserve a due proportion in the projection of the parts from the ground, as by this the whole effect is produced; and such subjects only should be selected as may be displayed without fore-shortening. An examination of medals, and of the beautiful bas-reliefs of antiquity, many of which may be seen in Peale's Museum, will show how much it is possible to effect by very small degrees of relief.

For modelling small subjects, such as medallion portraits, in wax, a back ground of thick plate-glass, slate, or any material having a smooth hard surface, may be used. Wax models should be carefully kept from dust while in progress: those in clay must be constantly moistened, by laying wet cloths over them, or keeping them in a very damp situation, as they are very liable to be broken after they are finished, if suffered to dry. It is advisable to have them moulded, and to get casts taken from them in Plaster of Paris, by the figure-makers, before they are damaged. As we do not recommend our reader to attempt making the plaster casts herself, it is unnecessary to describe the process of producing them. Should there be any objection or impediment to this plan, the models may be preserved by baking them in a potter's kiln, by which they are rendered as hard as earthenware, and differ from it only in being without a glaze. Many specimens of models baked in this manner, at very remote periods, have been discovered in various parts of the world; they are styled terra-cottas: their colour depends upon the nature of the clay used; varying from reddish brown to white.

Medallion portraits should always be represented in profile; other positions have been attempted, but seldom with a good effect.

## MODELLING IN PASTEBOARD AND PAPER.

The following tools will be found necessary for making boxes, and other kinds of fancy paper or pasteboard ornaments:—A parallel ruler, with a small wheel at each end, which may be purchased at any mathematical-instrument maker's; a flat ruler with brass-bound edges, to prevent its being notched when cut against: a carpenter's



square (Fig. 1) the sides of which, *e f*, are rectangular; consequently, by placing the side *f* against any straight line, and ruling another with the side *e*, two sides of a square are produced; by reversing its position, ruling as before, a square may be formed with very little trouble; inches, and their usual subdivisions, should be marked on the side *e*. To rule parallel lines, a



T square (Fig. 2) will also be found of considerable utility. For this purpose, the paper should be fastened to a drawing-board, and the top part of the ruler placed against the edge of the board; the lines are then to be ruled by the side of the long part of the instrument, and if it be carefully moved along the drawing-board, the lines will be parallel: much of the trouble occasioned by using a parallel ruler may thus be avoided: it is requisite, however, to observe that the paper is fixed square on the board. Instead

of the common clasp pen-knives, which, being apt to slip and shut suddenly when used to cut pasteboard, are rather dangerous, we recommend knives of different dimensions, and of various degrees of strength. For the smaller sizes, the blade should be immoveable; the most convenient shape is indicated by fig. 3. In



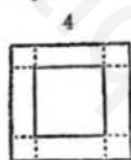
cutting pasteboard or paper, the ruler, which is used to guide the knife, should be pressed evenly and firmly on the paper; the blade must be carried as close to the ruler as possible; care being at the same time taken not to injure its edge. A pair of compasses, having a moveable

leg, with pencil, steel ruling-pen, and knife, to fix in, are essential implements: the knife is used for cutting out circles, so as to avoid the unevenness generally occasioned by scissors. A crimping-machine, which is formed of a block of brass, fluted on one side, with a roller, of the same width and with the same-sized flutes, to match the block, will be found exceedingly useful: in using it, place the paper, or whatever you wish to crimp, on the block, then press and turn the roller over it by the handles. A drawing-board, made of wood, well-seasoned, and securely clamped at the edges to prevent it from warping; punches, of different forms and sizes, for making holes; a pair of small pincers, a file, and brass pins, for fixing the paper on the drawing-board when not strained, will also be found necessary.

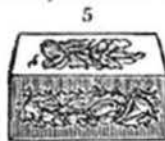
## THE ORNAMENTAL ARTIST.

### PASTEBOARD BOXES.

As the forms of all sorts of fancy ornaments may be infinitely varied, we shall merely give examples of general principles, leaving their application, in a great degree, to the taste of our fair readers. To make a square box, draw the shape of the bottom the size the box is intended



to be; and for the sides, draw lines parallel to the bottom, at the distance of the intended depth—(Fig. 4); the corners should be cut, as shown by the dotted lines; the lines of the bottom, on the edges intended to be outward, should be cut half through the pasteboard, and turned up at right angles to the bottom; they are then to be pasted to a strip of pasteboard about half an inch deeper than the box. The lid is made exactly in the same way as the box itself, with the exception of the inner piece of



pasteboard. The edges of the top are to be joined by fixing narrow ribbon on them with gum; and for the sake of uniformity, ribbon of a similar colour should be gummed round the edges of the lower part. The top and sides may be decorated with drawings, (Fig. 5.) and the corners and edges bound with strips of coloured paper, instead of ribbon.

Strictly speaking, all kinds of boxes might be made on a block of wood, of the shape they are intended to be: the block should be introduced before the sides are turned up, which must then be gummed or pasted together, and the whole bound and left to dry on the block; but by care and delicate handling, the absolute necessity of blocks may be superseded.

### CASTING IN PLASTER, SULPHUR, &c.

TAKING the impressions of coins, medals, &c. is, independently of its utility, a most interesting amusement. The art is of considerable importance to collectors of antique coins, &c. It is often difficult, and always expensive, to purchase superior specimens; of which, however, exact models may be obtained by casting, without the slightest injury to the originals.

The mould is made in the following manner: Take a strip of paper, a quarter or third of an inch wide; roll it twice tight round the rim of the coin, or gem, of which a cast is intended to be taken, and fasten the end with very stiff gum water, which will hold it instantly. Rub a very little oil, with a camel's-hair pencil, over the coin, in order to prevent the plaster from sticking; then mix some fine plaster of Paris, with as much water as will make it almost as thick as treacle; apply it quickly to the coin, on which it will be held by the paper-rim. It sets almost instantly, and may be taken off in a few hours; but the longer it remains undisturbed the better. The mould which is thus obtained, is the reverse of the coin; that is, the impression is concave, like a seal. When the moulds are so dry that they will not wrinkle a piece of paper laid flat upon their surface, let them be well saturated with the best boiled linseed oil, placing the moulds with their surfaces upwards, that the whole of the oil may be absorbed. They must be covered from dust; and nothing should touch their surfaces, lest they suffer injury. Moulds, well prepared in this manner, being dried about two days after being oiled, will stand a long time, for the casting of either plaster or sulphur. When used, either Florence oil, or a little hog's-lard, (the latter is to be preferred,) should be applied very tenderly over the mould with a little of the finest cotton wool, and the cotton wool, without lard, afterwards passed lightly over the surface, to leave as little as possible of the unctuous matter upon the mould, that the casts may be the finer. Put paper round them, as was before done to the coin; pour on plaster in the same manner, and a fac-simile of the original will be produced.

Good casts may also be made of sulphur, melted in an iron ladle, either pure, or coloured with a little red-lead or vermilion, powdered and stirred up with it. The moulds and casts are made in the same manner as with plaster of Paris, only that the sulphur must be poured on the mould when hot; and water, instead of oil, must be used, to prevent adhesion. Sulphur makes the best moulds for plaster casts, and *vice versa*, as similar substances can seldom be prevented, by either water or oil, from adhering, in some degree, to each other. Plaster cannot be used twice; that is, old or spoiled casts cannot be



powdered, and again employed; for the moment the material is wetted, being a species of lime, it is no longer plaster, without being reburnt.

Another way of making casts of almost any colour, is with a strong solution of isinglass: it must be used when quite hot; and it is so thin, that a box exactly fitting the rim of the coin is required, otherwise it will escape. It may be coloured with saffron, woad, &c.

Very beautiful impressions may be taken by pouring melted wax upon the medal, which comes off easily when the wax and metal are perfectly cold; but any one attempting this had better try it first upon a half-penny, or other coin of small value.

Impressions may also be taken in wax, which, for this purpose, should be rendered pliable by kneading it with the hand before the fire; a little oil having been previously mixed with it. When softened to about the consistence of putty, lay it and press it close down on the coin, the form of which will then be perfectly obtained.

The following is another mode of taking impressions:—Procure tin or lead-foil, as thin as possible, place it on the coin, and with a pin's head, or any small, smooth instrument, work it into every part; then take it off, revert it into a shallow box, and pour plaster into its concave side: a durable plaster cast is thus obtained, covered with tin foil, which will resemble silver.

## EMBROIDERY.

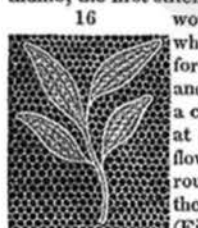
## LACE WORK.

NET is worked by running the outline of leaves and flowers with glazed cotton, darning inside



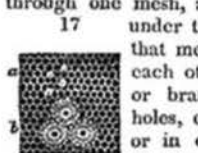
15 the running with fine cotton, doubled, and filling up the centre of the flower with half herring bone stitch, from one side to the other. (Fig. 15.) Instead of darning within the flower, chain-stitch is sometimes introduced, and is thus performed:—Having

secured the cotton, one thread of the net is taken up, and the cotton being held down by the left thumb, the first stitch is taken, as in button-hole



16 work, leaving a loop, through which the needle is passed, to form a second stitch or loop, and so on, after the manner of a chain; until, having arrived at the extremity of a leaf or flower, the cotton is turned round and worked back, until the whole space is covered.

(Fig. 16.) An agreeable variety may be introduced among the flowers, by filling up their centres in a stitch formed by sewing over two threads across the space; then leaving one row of threads, and taking up the next two, until the interior is completely occupied. This kind of stitch may be varied by crossing it with the same stitch. Small clusters of spots, or net, are very pretty; each is formed by passing the needle backwards and forwards through one mesh, and, alternately, over and



17 under two of the threads, forming that mesh, which are opposite to each other. (Fig. 17, a.) Sprigs, or branches, formed by eyelet holes, either singly along a stem, or in clusters of three, afford a pleasing variation. (Fig. 17, b.) The eyelet holes are worked in button-hole stitch; one mesh of the net being left open for the centre.

Book-muslin is sometimes worked into net, by placing it under the net, and both over a paper pattern; the outline, is then run round: the running is either sewn over, or worked in button-hole stitch, and the external edge of the muslin cut off. This mode is not confined to small patterns, as the cambric net which is intended to resemble Brussels point-lace.

## GOLD-THREAD EMBROIDERY.

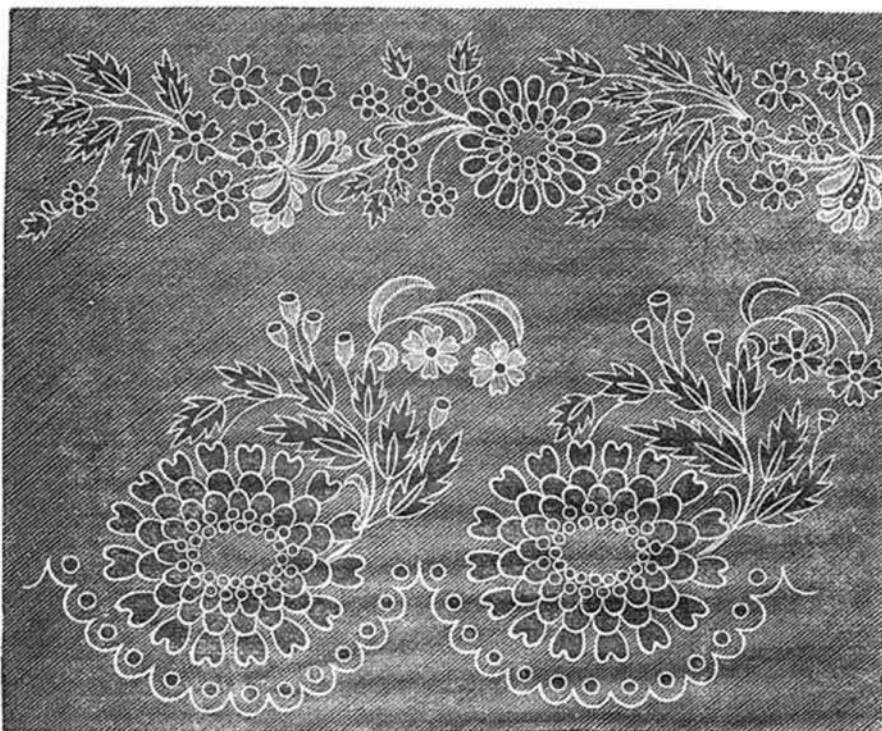
This, in splendour and richness, far exceeds every other species of Embroidery, and is principally used in court dresses, and for the ball-room. It is practised on crape, India muslin, or silk; and, principally, in large and bold designs. The gold thread should be fine; and it may be worked with nearly the same facility as

any other thread. Where the material is sufficiently transparent, a paper pattern is placed underneath; the outline is run in white thread; and the subject is then worked with gold thread, in satin-stitch. For a thin stalk to a flower, the running-thread should be omitted, and gold thread laid on the material, and sewn slightly over with another gold thread; thus giving the stalk a very pretty spiral appearance. In embroidering a thick material, the design is to be sketched with a black-lead pencil, if the ground be light; or, with a white chalk pencil, if dark. The pattern is frequently varied by the introduction of short pieces of fine gold bullion; sometimes two or three of them coming out of the cup of a flower; the stitch passes lengthwise through the twist of the bullion, thus confining it fast. The centre of a flower may be also finished with bullion: in that case, the stitch taken should be shorter than the piece of bullion; the under-side of which will, therefore, be compressed, and the upper-side expanded, so as to give a little prominence.

Gold spangles may be occasionally introduced; and they should be secured by bringing the thread from beneath, passing it through the spangle, then through a very short bit of bullion, and back through the hole in the centre of the spangle; this is better than sewing the spangle on with a thread across its face.

Gold-thread flowers on tulle, form a beautiful Embroidery, and are worked in the same way as the thread net represented in Fig. 15. This material may also be worked in gold thread satin-stitch, or at the tambour. The whole of this kind of Embroidery is also worked in silver thread.

There is a beautiful variety produced by the introduction of flos silk, worked in satin-stitch, in any one colour that will harmonize with the gold or silver thread. The effect of green flos with gold thread, is particularly good, when tastefully arranged: as, for the lower part of a dress, in the combination of a wreath of the shamrock in green flos silk, entwined with roses, or other flowers, in gold or silver thread.



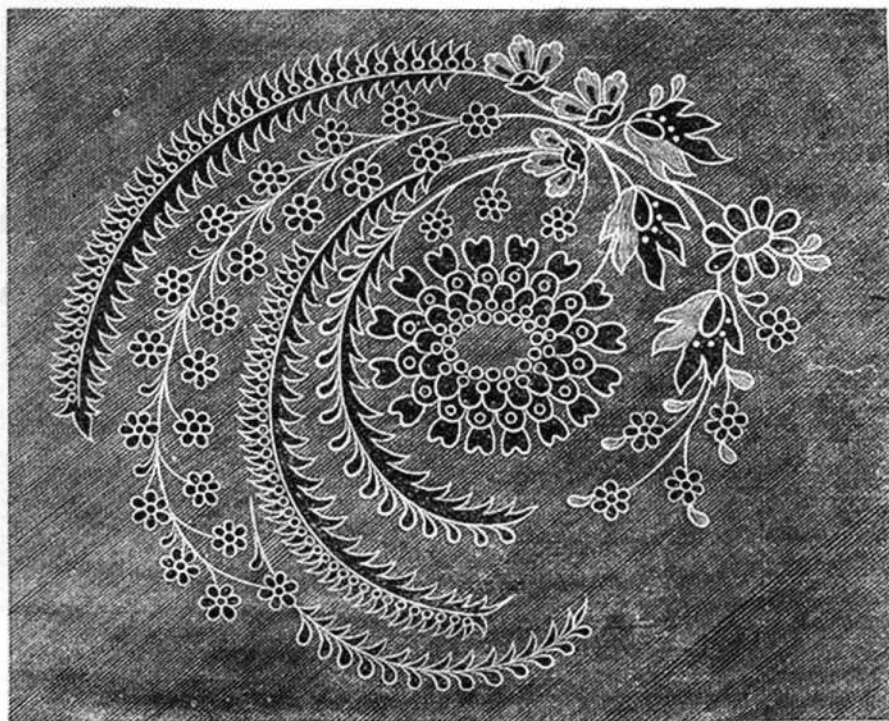
**EMBROIDERY.**

A BEAUTIFUL kind of Embroidery is executed at the tambour, which is a frame resembling a hoop, over which the material is placed; another hoop, made to fit, is passed over it: both hoops being covered with woollen cloth, the work is strained tight between them. The hoop is then placed in a horizontal position, between two upright supports, fixed in a stand, and, when in use, placed on a table. For large subjects, a square frame is used, the four sides of which separate, and which, having a number of holes near their ends, are united by moveable pegs, according to the size required. This frame rests on a stand, at a convenient height from the ground. The tambour needle is a small steel instrument fixed in an ivory handle, and has a small notch near its point, which answers the purpose of a hook; and, in working, the right hand, which directs the tambour needle, will always be on the upper side of the work; and the left hand, which supplies the worsted, or cotton, on the lower side. The principal materials on which Tambour work is employed, are muslin and net, and the Embroidery is generally done in coloured crewels, white twisted cotton, or gold thread. The design is previously drawn on the material or ground with indigo, which will afterwards wash out. If it be intended to work in crewels, a coloured pattern will also be of service, as a guide to the selection of the worsteds, which are

usually worked into very beautiful groups or wreaths of flowers, in their natural colours, principally for the bottoms of dresses.

In working, the needle is passed through the muslin, from the upper side; the worsted, or cotton, being held underneath, is placed on the hook, and drawn through, so as to form a loop on the surface. The needle is then passed through that loop, and also through the muslin, at a few threads' distance; a second loop is then drawn up through the first; a third loop through the second; and thus the work is continued. In a narrow or pointed leaf, it is usual to work its complete outline first, passing up one side and down the other, and filling up the middle with succeeding rows. In a round or oval leaf, the stitches should begin at the outside, and form one row within another, terminating in the centre. Stalks are worked in single or double rows, as the thickness in the pattern may require. Small sprigs are sometimes thus embroidered in gold thread on India muslin, for ladies' head dresses.

Print-work, so called from its resemblance to dotted and line engraving, is principally applicable to small subjects, on account of the minuteness of the stitches employed. The design is sketched, in pencil, on white silk, or satin, previously stitched on a frame. It is worked with a very fine needle, in black silk, or in silk of dif-



ferent shades, from a jet black through all the gradations of a lead hue, to the palest slate-colours.

Imitations of dotted engravings are worked in small stitches, (similar to the first stitch in marking,) set exceedingly thick; beginning with the darkest parts in black silk, and gradually working towards the lighter parts with silks of appropriate hues; blending them into each other, by setting the dark stitches wider apart, where it is requisite to change the shade; and working those of the next tint into the intervals thus left. It is necessary to place the engraving constantly in view, as a guide for the lights and shades.

Subjects in imitation of line-engraving are worked for rather more distant effect than those we have just described. The same fine silks are used, but the stitches must be longer, and set rather apart from each other, according to the lines in the original.

Worsted-work, on canvas, is a subordinate description of Embroidery. It is applied to the production of rugs for urns, covers of ottomans, bell-pulls, and many other elegant articles. The outline of the pattern is sketched, with a pen, on canvas, strained in the middle of a frame.

In working a rug, it is usual to commence with the centre, which is done in tent-stitch, or as the first stitch in-marking. The worsted is brought from underneath, and passed down again, in an angular direction, over the next cross-thread of the canvas. It is particularly observed, that all the stitches must go in one direction; the colours

of the worsted should be selected to imitate the various tints, as in a painting of the same subject. The whole of the ground is to be filled up in the same sort of stitch as that adopted for the centre, with white glazed cotton, worsted, or silk. When the work is removed from the frame, it is advisable to tack a piece of paper over the centre, in order to keep it clean, during the working of the border, which is formed by long loops, in a cross-stitch, on the canvas, taken over a flat ivory mesh-stick. The border is usually done in a scroll pattern, shaded tufts, or shades of colours in lines. When finished, each loop is cut with a pair of scissors; the rug is then laid flat on a table, and the surface cropped smooth. It should be beaten with a little cane to clear out all the small loose fibres of worsted; and may be lined, at the back, with glazed cambric, or baize.

Ottomans, or foot-stools, are worked all over exactly in the same manner as the centre of a rug.

Bell-pulls are also worked with the same worsteds, and in the same stitch as rugs; usually in a running pattern of flowers, on a strip of canvas, of a proper length, which may be bought, with a selvage on each side, adapted to this peculiar purpose. The ground is generally filled up with a colour that harmonizes with the curtains, or other decorations, of the room for which the bell-pulls are intended. The edge is either finished by a binding of velvet, or worked in a sloping direction, so as to cover about three threads of

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the margin of the canvas, and forming a satin-stitch. The top of the bell-ribbon is finished with a tuft, worked on a round piece of canvas, in the same manner as the border of a rug: it is afterwards tacked on a circular piece of paste-board.

Paper patterns, covered with black cross lines, to represent the threads of canvass, and painted on the squares, is the proper colours, may be bought at the worsted-shops; but in working from these patterns, it is necessary to use the cross-stitch, which is taken in an angular direction over two threads of the canvas, and then crossed in the same way. The pattern is not to be tacked to the canvas, but merely placed in view, as a copy. The centre of the middle flower, or ornament, is to be first ascertained, and the coloured squares in the pattern counted from it, as a guide for the number of stitches to be taken in each colour on the canvas.

## THE ORNAMENTAL ARTIST.

## CARD BOXES.

THESE boxes are made on the same principle as the former, but of the shape and size of a pack of cards: they generally have a notch in the upper part to admit the thumb and finger, in order to extricate the cards. By this plan, however, in

1 a short time, the outside cards become solid; to remedy which inconvenience, we recommend the following method:—Make an incision in the front and back of the lower part of the box, about two-thirds from the bottom; pass a piece of ribbon, the width of the incision, through each

of them; fasten one end to the outside by a small bow, and at the other end attach a small button

2 leaving so much ribbon in the inside, that when the cards are put in, it will be flat under them, on the bottom of the box, without a crease (see dotted lines, fig. 1.) To take them out, pull the small button, which will draw the ribbon straight, and, consequently, lift the cards. This contrivance may be applied to similar boxes made

for any other purpose, such as to contain a beautifully-bound little book, &c. (Fig. 2, the card-box.)



## PAINTING ON GLASS.

Among those works which profess to teach the art of painting on glass, we find some in which directions are given for staining large windows in churches and halls; and the others, which merely contain the process of producing the paintings sometimes seen in cottages, or carried about the streets for sale, by the Italians and Jews, representing scriptural or sporting subjects. These, we believe were much in vogue sixty years since, as we find the mode of doing them described in all the Young Artist's Assistants of that day; which mode has been copied into similar publications up to the present time. They direct us to fix a mezza-tinto print upon the back of a sheet of glass, and to remove the paper by wetting and rubbing—leaving the impression of the print, which is afterwards to be painted in broad washes; the ink of the print giving the shadows. The picture being then turned over, the glazed side becomes the front, and the colours first laid on are, of course, nearest to the eye.

The methods by which glass is stained, are scientific; they require a profound knowledge of chemistry, and such apparatus, as must preclude the practice of this, which is the grandest branch of the art, as an amusement. It may be interesting, however, to know the principles upon which it is performed. The glass being, at first, colourless, a drawing is made upon it, and the painting

is laid on with mineral substances; the vehicle being a volatile oil, which soon evaporates. The sheets of glass are then exposed to a powerful heat, until they are so far melted that they receive the colours into their own substances: enamel painting is done on the same principle. This is a time of great anxiety to the artist; as, with all possible care, valuable paintings, both in glass and enamel, are frequently spoiled in the proving, or vitrification. The art seems to have been lost during several centuries, but it has of late been successfully revived; and large windows have been executed for churches and gothic halls, which almost vie with the fine old specimens in the cathedrals, in point of colour, while they far excel them in other respects.

The branch of the art which may be treated as an accomplishment, is the decoration of glass flower-stands, lamp-shades, and similar articles, with light and elegant designs. Flowers, birds, butterflies, and pleasing landscapes, yield an extensive range of subjects, which are suitable to this style of ornamental painting. The glasses may be procured ready ground. The outline may be sketched in with black-lead pencil, which can be washed off with a sponge when the colours are dry. The whole of the colours employed must be transparent, and ground in oil: opaque, or body colours will not answer the purpose. They may be purchased in small bladders, only requiring to be tempered with fine copal or mastich varnish, and a very little nut oil, to be ready for use. Blue is produced by Prussian blue; red, by scarlet or crimson lake; yellow, by yellow lake, or gumboge; green, by verdigris, or mineral green, or a mixture of Prussian blue and gumboge; purple, by a mixture of lake and Prussian blue; reddish brown, by burnt sienna; and all the other tints may be obtained by combinations: for white, or such parts as are required to be transparent, without colour, the varnish only should be employed. A very chaste and pleasing effect may be produced by painting the whole design in varnish, without colour. It is an advantage to this style of painting, that but few colours are required; as, from the nature of the subjects, and their purpose as ornaments, brilliancy is more desirable than a nice gradation of tints. The work must, of course, be carefully dried, but may afterwards be cleaned with a sponge and cold water.

Whom is there, who in the sanctuary of his hidden thoughts, would balance a moment, in forming a partnership for life, between a flauity belle, though robed in the finest silks of Persia, and tinted over so brightly with native or apothecary's vermilion, and a plain young lady, neat, modest, intelligent, instructed with a full mind and regulated heart.

## EMBROIDERY.

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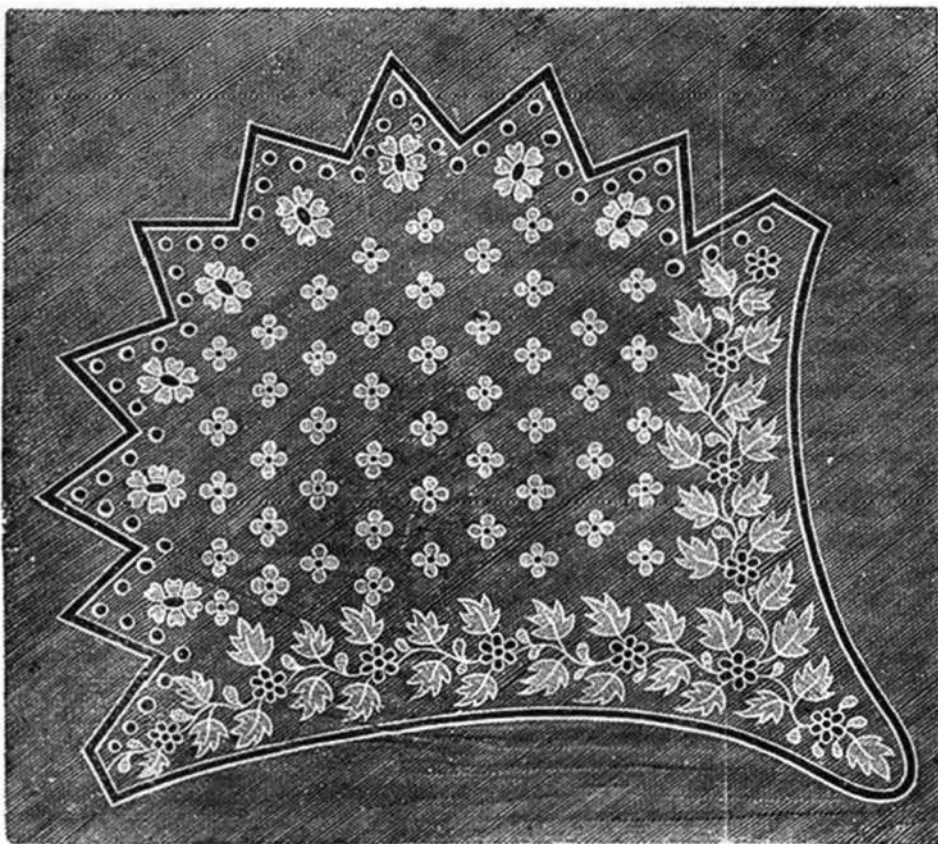
No apology, we presume, need be offered to our readers for continuing to devote a portion of our pages to the interesting subject of Embroidery. The patterns which illustrate it, and which are among the most approved embellishments of the work, are always chosen with such regard to their excellence, and the favourable opinion in which they are held in fashionable society, that we can confidently offer them to young practitioners as specimens of needle-work worthy their particular attention, and as calculated to improve their taste for this desirable accomplishment, which of late years seems to have gained more ardent admirers than any other ornamental branch of modern female education. In exemplification of its usefulness, it will not be irrelevant to mention a fact which, perhaps, may be familiar to some, although new to many. Formerly, in the internal regulation of domestic concerns, a considerable item of expenditure resulted from gratifying the desire to possess this part of female attire; which, as it was wholly of foreign manufacture, neither added to the sources of native industry, nor advanced, in the slightest degree, the national prosperity of our country; consequently, the advantages which have grown out of the extensive knowledge of our females in adopting, and in manufacturing for themselves the article to suit their own purpose, must be apparent. From the great facility with which a knowledge of Embroidery may be attained, and the zeal shown in acquiring the art, many enterprising and meritorious artisans

have sprung up among us, whose efforts have been signalized by complete success. Indeed, it has been accorded by acknowledged judges, that the younger branches of many families have been enabled, by close application, to exhibit specimens of skill which would be creditable to the oldest manufacturing establishments in Europe. But, it may be considered most satisfactory to know, that it has been rendered a profitable employment to some industrious individuals, whose means of support have been so much improved by devoting themselves to it, as to secure comparative independence. It certainly, then, must be a strong incentive to those who have never yet given that serious attention to the subject, which their inclinations prompt, and a desire for improvement justifies, to apply themselves to the study of so useful and ingenious an art. In the preceding numbers of our work, explanations are given of the whole minutia of Embroidery, which, with the aid of a little practice, will supercede the necessity of any further instruction; but still, it may be gratifying to many of our fair readers, who, in consequence of a distant residence from our large cities, are circumscribed in their means of information on this interesting subject, to learn that we shall continue to adorn the pages of the *LADY'S BOOK* with such additional illustrations of this useful and elegant accomplishment, as may appear to us likely to give them a correct estimate of its intrinsic importance. Our next number will contain several new patterns.

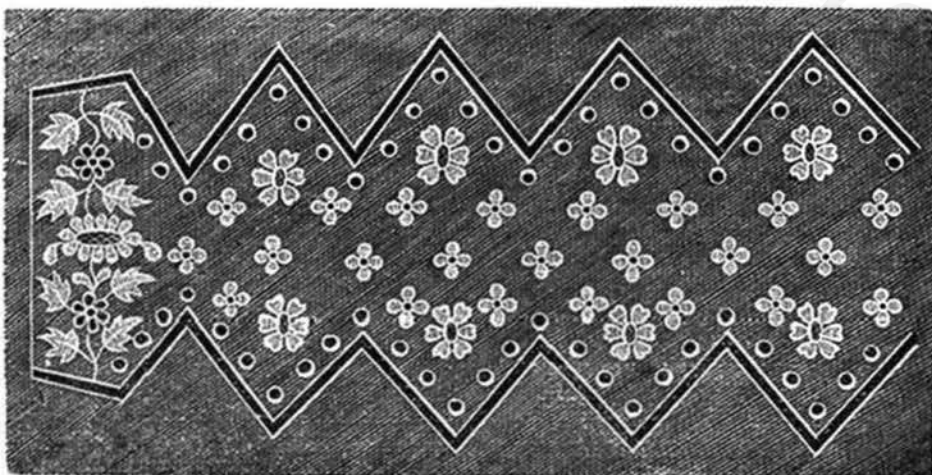
**EMBROIDERY FOR HEAD DRESSES.**



**CROWN PATTERN.**



**FRONT PATTERN.**

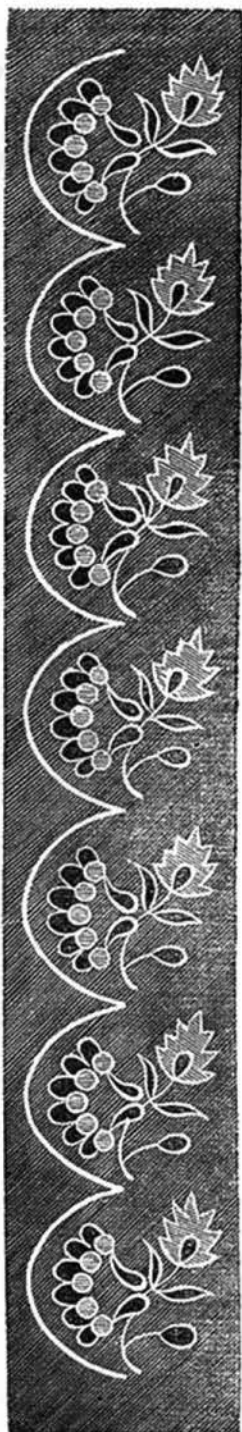




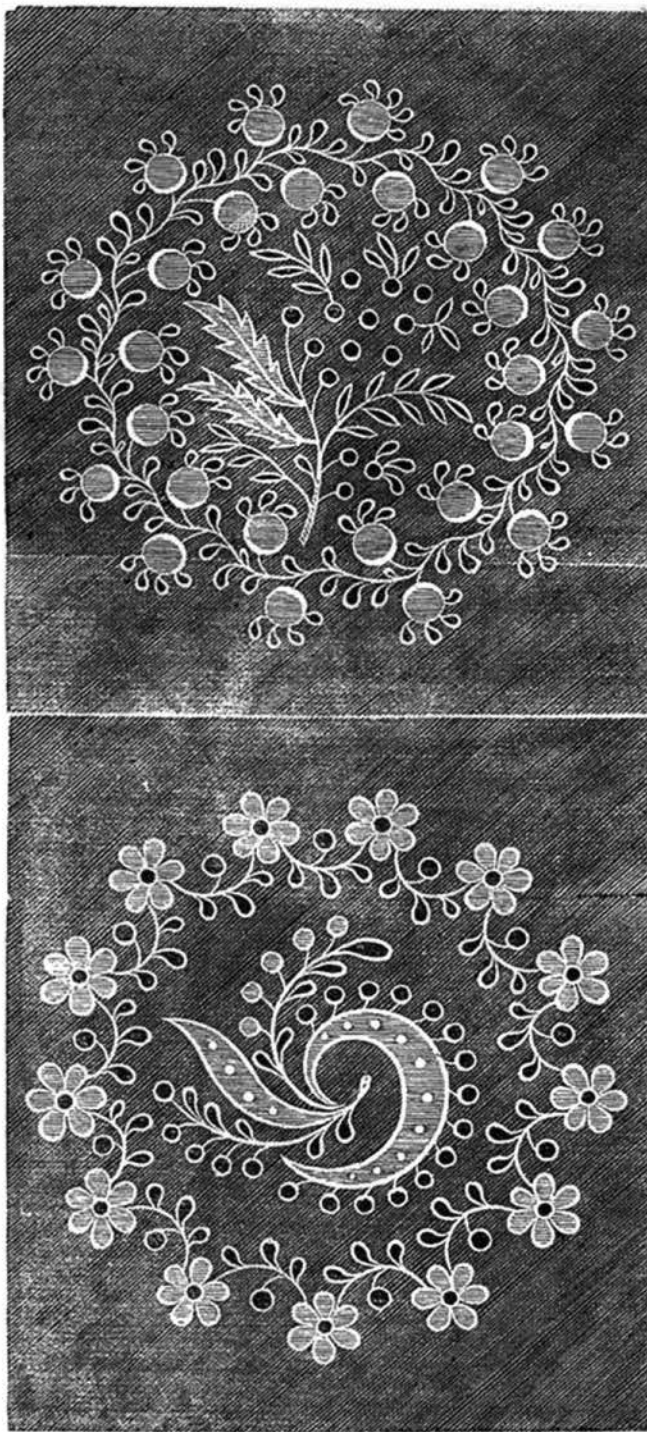
**EMBROIDERY FOR HEAD DRESSES.**



**FRONT PATTERN.**



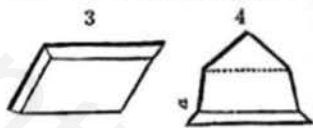
**CROWN PATTERNS.**



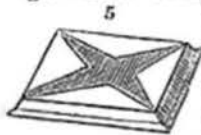
THE ORNAMENTAL ARTIST.

BASKET AND WORK-BAG.

From among the many varieties of shape in which baskets with work-bags may be constructed, we select the following:—For the bottom, a



piece of cardboard of an oblong shape is cut partly through, all round, within half an inch of the edge, which is then bent so as to form an obtuse angle (Fig. 3); the sides are made separate, and in the shape of fig. 4; at the dotted line, and also at the line *a* below it, the cardboard should be cut half through; the part below the line *a* is fastened with gum to the upper edge of the bottom, so as to form an obtuse angle with it. Make and fix all the sides in a



similar way; and when securely gummed to the bottom, fasten them together with a strip of thick paper, gummed on the inside of the edges from the

bottom upwards to the dotted line; the upper part above which will then fold over and form a sort of covering (Fig. 5.) The parts of the cardboard which are cut half through, should be



covered with strips of gold-paper, and the whole may be ornamented with drawings of flowers, &c. The bag should be made of silk, without a bottom, and gummed round the inside of the basket (Fig. 6.)

which, when the bag is folded up, will completely conceal it. The bottom of the basket may be mounted on four gold balls securely fastened to the corners.

PAINTING ON VELVET.

Paintings on velvet are very pleasing to the eye, and easy of execution. Chair-cushions, sofas, ottomans, fire-screens, hand-screens, bell-pulls, reticules, purses, watch-pockets, and a variety of other useful and decorative articles may be ornamented with them.

The largest and most brilliant flowers, fruits, shells, birds, &c. are all well adapted to this style of painting. The colours are sold at the drawing-material warehouses, in a liquid state and prepared for use. In addition to these, a brilliant rose colour is obtained from the pink saucers, by dropping a little weak gum-water upon the colour, and rubbing it with a brush. A deep yellow may also be produced, by pouring a few drops of boiling water upon a small quantity of hay saffron. It is necessary to mix gum-water with all the colours made, to prevent their spreading into each other: gum dragon is the

best for this purpose. The brushes used are called scrubs; they consist of a small stick, with a camel's hair-brush cut off quite short at one end, and at the other, a brush of bristles of a much harder description. A small box of black lead is necessary, and a piece of list rolled tightly round, to the diameter of about two inches, to be used as a sort of brush with the black lead, for making outlines, in the manner we shall presently direct. A piece of linen rag, to wipe the brushes on, should also be provided.

The outline of the subject may be sketched in pencil on the velvet, which is of such a very delicate nature, that the greatest nicety is necessary to keep it in a state of neatness. Care should also be taken that the sketch is correctly made, as an error cannot be effaced by rubbing out, as on paper. It is a safer method, however, to make the sketch on drawing-paper, and to prick the outline very closely with a fine needle; then, the velvet being previously nailed on a flat piece of wood of a proper size, the pricked pattern may be laid over it, the roll of list dipped into the black-lead powder, and rubbed regularly over the pattern from side to side, observing to touch every part, and on removing the pattern, a perfect outline in black dots will appear on the velvet. Where a set of any article of the same pattern is undertaken, this is a very good plan, as it ensures accuracy, and saves the trouble of making separate sketches. Even those who have no knowledge of drawing on paper may produce a design on velvet, with ease and correctness, by tracing off against a window, or by means of tracing paper, any drawing or print which they wish to copy, and pricking the tracing on the velvet in the manner we have just described. In order to keep the margin of the velvet from being soiled in the progress of painting, a piece of thick paper should be laid over the whole, and an aperture cut in the middle, sufficiently large to expose the part to be worked on.

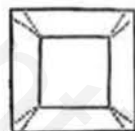
Each brush should be kept for that colour alone to which it has once been appropriated. A small quantity of the colour about to be used should be poured into a little cup, and a drop of gum-water added, and stirred with the stick of a pencil prior to its being taken on the brush. The mode of its application is so simple, that a short description of the execution of a single flower will suffice to give an idea of the process of painting almost any other subject on velvet. A very small portion of colour is to be taken upon the brush, and the darkest part of the leaf touched with it; the brush is then to be dipped in water, and the colour gradually softened to the edge; each leaf ought to be coloured separately, and the darkest parts in the centre of the flowers may be finished with a small brush without softening. Indian ink is used to make the dark shadows of crimson flowers. The veins, the

petals of flowers, and all the fine lines, should be done with a pen. Each leaf, as it is shadowed, should be brushed with the hard end of a brush, that way of the velvet in which the pile runs most easily, and then in the contrary direction, so as to set it up again to become dry. A deeper shade should never be added to a leaf or flower until the colour previously laid on is perfectly set, or the two colours will spread and run into each other: this will be prevented by the gum, if sufficient time be allowed for each shade to dry before a subsequent one is applied.

When a piece is finished, and quite dry, it should be brushed over with a small round brush, about two inches in diameter, with hard bristles of an equal length, to raise up such parts of the pile as may have been flattened in the process of painting.

## THE ORNAMENTAL ARTIST.

PASTEBOARD baskets, in a variety of forms, may be constructed on the same plan as the boxes. One of the best shapes is that of an inverted pyramid: this merely requires considerably less of the corners to be removed than in making a rectangular box. Cut the corners as shown by the dotted lines, fig. 7;



fasten the sides in the same manner as those of the boxes. The handles may be either single or double, and made to spring from the corners, or the middle of the sides; if only one be preferred, it should always spring from the middle: they are generally made of a narrow slip of card board, covered either with gold paper or narrow riband, gathered very full on each side of it; the same kind of riband should be gathered equally full round the upper part of the basket, and small bows should be added to each of the corners. The basket may be lined and covered with coloured paper or silk, or its sides decorated by drawings, embossed gold ornaments, or otherwise, according to the taste and fancy of the artist (Fig. 8, pasteboard basket).



CHINESE PAINTING.  
A variety of articles, such as work-boxes and

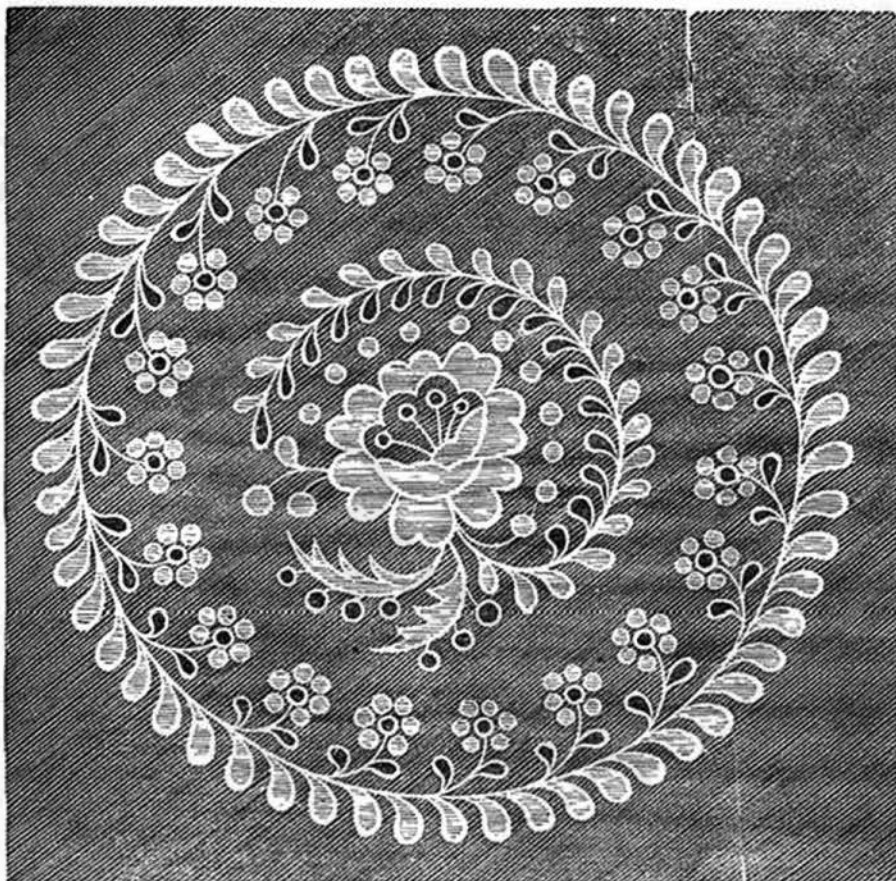
baskets, screens, and small ornamental tables, may be procured at the fancy shops, made of a beautiful white wood, quite plain, for the purpose of being ornamented, by ladies, in the Chinese style. The subjects generally represented are Chinese figures and landscapes, Indian flowers, or grotesque ornaments. Patterns on paper, and the colour, which is black, used in the operation, are also supplied at the same places.

Tracing paper is to be laid over the pattern, and the outline drawn with a pencil. The tracing is then placed with the pencilled side downwards on the wood, and the pattern, which will plainly appear through, is rubbed with the handle of an ivory folder, or of a penknife, so as to transfer the pencil lines to the wood. This outline must then be sketched in with a pen dipped in the black colour to be used for the ground. All the shades and lines in the design should be correctly finished by the pen, after the manner of line engraving; and the whole of the ground, or space surrounding the outline of the figures, must be covered with the black colour, laid on with a camel's-hair pencil. When the painting is dry, the whole article should be finished with a transparent varnish; to perform which, however, it should be observed, that a thin coat of isinglass size is to be passed over the wood previously to the tracing. The varnish to be used is white mastich. The general effect is very pleasing, and resembles ebony inlaid with ivory. It is also an art very easy of attainment, and requiring but little proficiency in drawing.

**EMBROIDERY FOR HEAD DRESSES.**

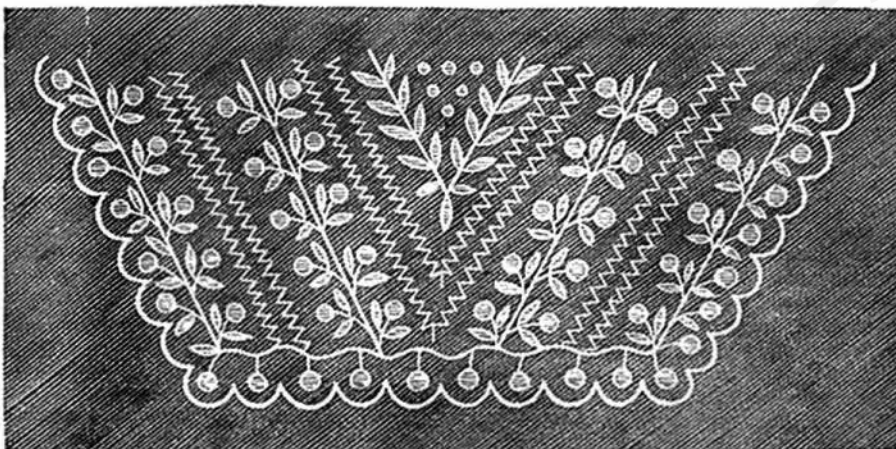
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**CROWN PATTERN.**



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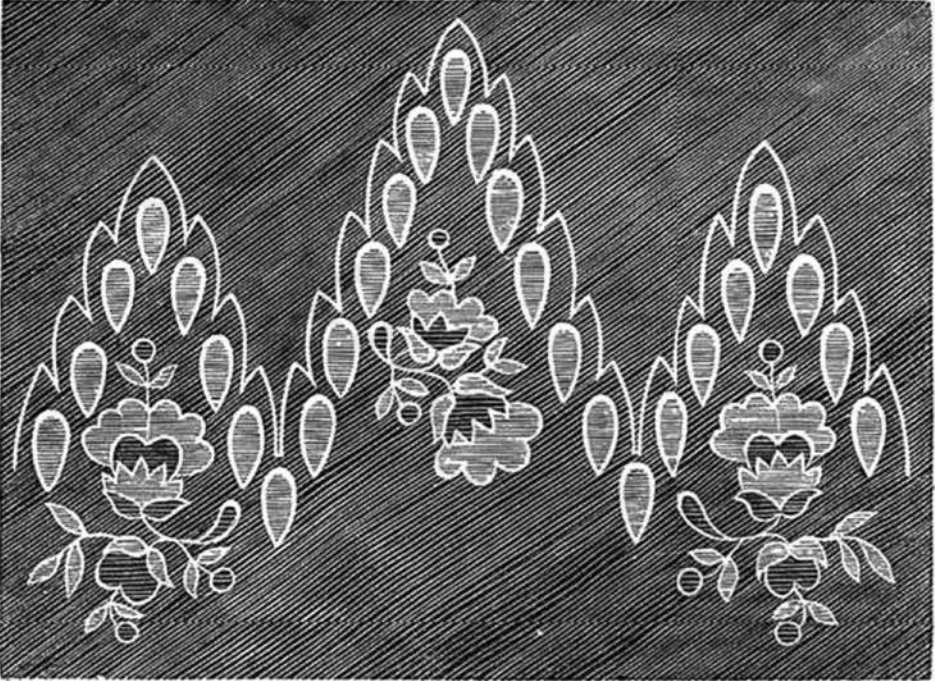
**SIDE PATTERN.**



**EMBROIDERY FOR HEAD DRESSES.**

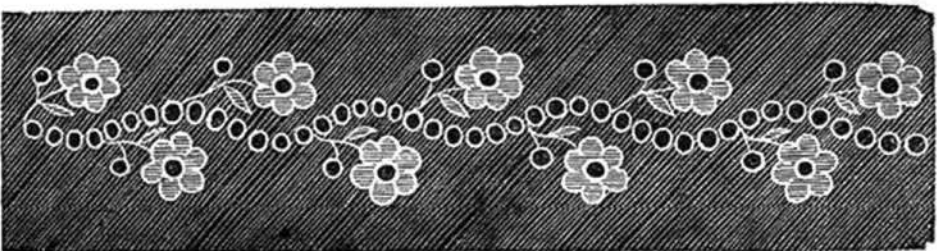
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**CROWN PATTERN.**



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**SIDE PATTERN.**



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*Ornaments for Ladies' fancy Works*

**THE ORNAMENTAL ARTIST.**

**HYACINTH STANDS.**

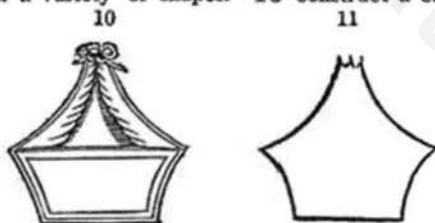
The lower part of the hyacinth stand is made of pasteboard, on a cylindrical block; it should always be three or four inches in height, but its diameter must be regulated by the size of the glass intended to be placed in it. The interior should be lined. The four wires must rise about fifteen inches above the stand: they should be

9 fastened in the inside before the lining is introduced. The best plan of fixing, is to glue them strongly, and afterwards to gum a stout piece of paper over them; they may be connected, at different heights, by pieces of the same material passing round them. Gold and coloured paper, cut into narrow fillets, may be turned round these wires, or they may be ornamented with sealing-wax, of different colours, melted in spirits of wine to the consistence of a thick varnish, and turned round the wires in rotation by means of a camel's-hair pencil.—(Fig. 9, the hyacinth stand.)



**WHAT-NOTS, OR CARD RECEIVERS.**

What-nots, or card receivers, may be made in a variety of shapes. To construct a card



receiver in the shape of Fig. 10, cut a piece of card-board for the back; (Fig. 11) bind the edge of the upper part with gold paper; and paste dead gold paper, on the sides, shading it according to taste; the lower part should be bound with coloured ribbon; the front is to be formed in the same shape as the lower part of the back, and bound with ribbon; it may also be ornamented



12 with diamond figures, (as fig. 12,) in the following manner: Cut another piece of pasteboard the same size, and paste them together, first cutting the diamonds in the outer, or front one; gum small circular pieces of gold paper on the intersections, or diamonds, and lightly shade the intervening spaces. To join the front and back together, sew stiff ribbon or silk, of half an inch or an inch wide, to the narrow ribbon, with which each of them is bound. They may either, when finished, be suspended by a small piece of ribbon, gummed to the upper part of the back, or may be placed on stands, like other chimney ornaments. On the same plan, by fastening a small circular box on

the inside of the front, and cutting a circle out of the front itself, a stand for a time-piece may be formed.

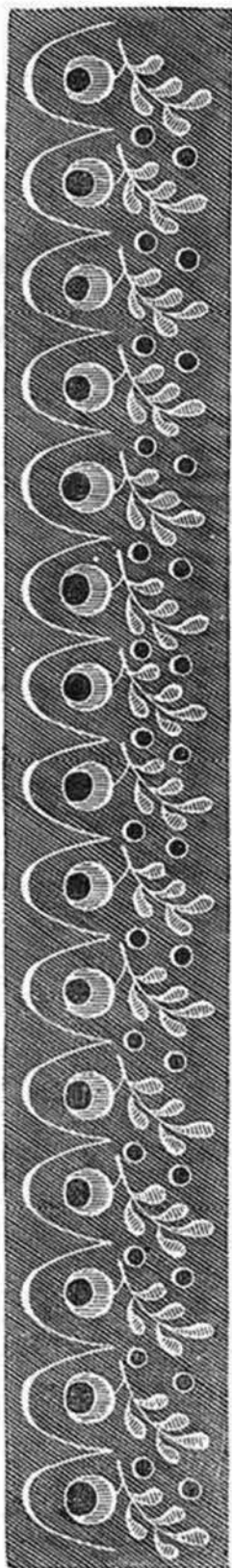
**ORIENTAL TINTING, OR POONAH WORK.**

Flowers, fruit, butterflies, &c. from original pictures, may be executed, in a very brilliant manner, in Poonah painting, or Oriental tinting. A piece of tracing-paper, is laid on the subject to be copied, and all the parts of one colour are marked in outline on it with a steel point; the interior of the outline is then cut out, either with a sharp-pointed penknife, or with little instruments, made for the purpose, which are sold at the shops where drawing materials are procured. Another piece of tracing-paper is then laid on for the purpose of marking and cutting out all the compartments of another colour; and so on, until a series of frames, or formules, is obtained, each of them having apertures, through which the whole of some one colour can be laid on the paper. The principal formule is to be placed on a piece of drawing-board, and the colour applied with a flat Poonah brush, held perpendicularly: the parts are then to be shaded from the edge as may be requisite; the colour being first nearly all rubbed out of the brush on a piece of waste paper. Each colour is to be laid on, in the same way, through the apertures of its own formule. The wings or bodies of beautiful insects are sometimes ornamented with touches of gold or ruby bronze. A little gum water, mixed with a small quantity of the gold or bronze, is laid on the paper with a brush; dry gold, or bronze, is then applied with another brush to the same part, and rubbed until it becomes smooth and polished. A small light spot is obtained by laying a drop of water on any part previously coloured, and absorbing the colour from it with blotting-paper. The rich dark specks on the wings of some insects are produced by lamp-black, laid on with a pencil. To produce a regular series of streaks, or bars, the edge of a piece of Poonah tracing-paper, cut in a proper shape, should be used as a guide to the brush. It is necessary to wash the frames, or formules, with a sponge after having used them; and separate Poonah brushes should be provided for the different colours, as well as for the various shades of each; about two dozen will be found sufficient; but a few camel's-hair pencils are also necessary to finish such parts as cannot be completed by means of the patterns in the tracing-paper—such as small spots, minute streaks, the delicate antennæ of insects, &c. The formules for the various colours may be cut out of one piece of tracing-paper when the subject is small. The colours are the same as those in the common style of water-colours. Chromes are used for yellows; neutral tint for the dark shades, and smalt and carmine for purples; a brilliant scarlet is indispensable.



# EMBROIDERY FOR HEAD DRESSES.

FRONT AND SIDE PATTERNS.



**EMBROIDERY FOR HEAD DRESSES.**



**CROWN PATTERN.**



**SIDE PATTERN.**



## THE ORNAMENTAL ARTIST.

### CRIMPED PAPER HAND-SCREENS.

THE paper commonly used for making these hand-screens, is glazed and coloured on both sides. Divide a sheet into three parts or equal strips, of two of which the screen is to be formed;

1.



join them into one length, crimp them with the machine, and run a thread completely through one of the edges, first putting on the other edge, which will be the margin of the screen, a narrow border of gold paper. Having fastened one end of the thread, begin to draw the crimped paper into a circular form—

(see fig. 1, which shows this partially done:)

when the lower part, which in the engraving appears straight, is drawn by the thread into the shape of the upper part, fasten the two ends firmly together. The handles may be purchased

2.



at any fancy repository, either black or white, according to taste. The taper end, which is the part to be fastened to the screen, should be covered with paper of the same colour as the screen. Gum the handle firmly on, taking care that it covers the part where the paper is joined; it should extend, for the sake of strength, to some distance beyond the centre. For the purpose of entirely concealing the junction on the centre, gum a star, or some

other pretty and appropriate ornament, on each side of the screen: one or two bows of narrow ribbon may be put on different parts of the handle, by way of finish. The two ends of the paper should be so contrived, that the handle, being neatly and firmly gummed on one of them, the other may wrap securely over, without showing where they are joined. (Fig. 2.)

### MODELLING WITH RICE-PAPER.

Rice-paper is principally applied to the formation of groups of flowers, either on card-board, or affixed to small vases, baskets, &c. in festoons and clusters. The rice-paper may be procured in various colours, and intermediate tints may be made by colouring the white. Several pieces of rice-paper are laid on each other upon a tablet of lead, and the leaves and component parts of flowers are cut out with small steel punches, which may be procured, in every variety of form, at the fancy tool warehouses. A sufficient quantity of the different leaves having been thus formed, and placed on separate trays, each leaf is to be held by a delicate pair of tweezers, and its end affixed, with stiff gum-water, to the article to be ornamented. Thus, the heads of roses and thick clusters of flowers, are formed, and fine delicate parts may be drawn in colours afterwards. Water-colour drawings are frequently made on leaves of rice-paper, for scrap-books, screens, &c. The effect of the colours, if properly managed, on this material, is very soft and delicate.

## THE ORNAMENTAL ARTIST.

### CHARADE FLOWERS.

Cut a piece of any coloured paper in an oblong form. Rule a very light pencil line along the middle of it, lengthwise, and, taking the centres in that line, describe segments of circles completely across the paper; fix the compasses again at the opposite side of each segment, and join the two extremities; the segments on one side of the paper must then be neatly cut out and the whole piece creased by the hand. Run a thread through the part not cut out, draw it into a circle, and thus the form of a flower will be obtained. Make a handle of wire, and fasten it

3



to the flower, covering the seam which will be in the centre, with a piece of paper representing the central filaments of the flower. The wire should be covered with thin green paper, or gauze, twisted into the shape of a stalk; at intervals, introduce a leaf or two, formed likewise of green paper, with a thin piece of wire up the centre to preserve the shape and resemble the stem (Fig. 3). Before creasing the flower, charades, enigmas, &c. should be written on each of the imitative petals. The artist may carry her representation of flowers, on the above principle, to a very considerable extent. She may use double, or even treble paper, placing one piece behind another; and by a judicious selection of colours may copy, not merely the shape, but the various tints of the flowers. She will show her good taste by imitating, as closely as possi-

ble, the colours of her original; instead of substituting red for lilac, blue for green, or yellow for vermilion, &c.

An immense variety of other elegant and useful articles may be constructed of pasteboard and paper; indeed, the application of the art is so extensive, that it would be impossible for us to afford space for describing an hundredth part of the various works in those materials which have fallen beneath our notice. The elementary principles of the art may be sufficiently acquired by constructing the articles which we have described, to enable the young artist to copy others, or to fabricate and embellish novelties of her own invention. Working in pasteboard is by no means restricted to trifling productions: very elaborate and exquisitely finished architectural subjects, ingenious models of the most delicate works, grottoes, trees, &c. and even views on an extensive scale, may be admirably executed in parchment or paper, either in a plain state, or coloured to imitate the objects represented. The attempt to describe the mode of constructing such a class of works, would be fruitless; proficiency in this amusing, and we may venture to say instructive, art, is only to be attained by practice, taste, and natural ingenuity.

Several of the boxes, baskets, &c. classed under the subsequent heads of the Ornamental Artist, are constructed on nearly the same principles, and some of them partially made of the same material, as many of the articles described in the preceding pages; from such, therefore, the reader will derive a still further insight into the art of working in pasteboard.

With a little ingenuity, very neat and elegant boxes, and other ornaments, may be constructed

of glass; the parts being bound together with riband in such a manner as to produce a very pleasing effect. Boxes may be made in a variety of forms, according to the inclination and taste of the artist: we shall commence by giving directions for making one of the most simple shape.

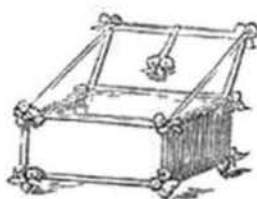
#### OBLONG GLASS BOX.

Procure from a glass-cutter the following pieces of ground glass:—four in an oblong form, of precisely the same length and breadth, for the top and bottom, back and front; and two others, equal in depth to the back and front, and in breadth to the top and bottom, for the ends. It is indispensable that all the pieces should be cut with accuracy, otherwise it will be impossible to put them together so as to produce a correct shape: the artist should, therefore, send patterns in pasteboard, the accuracy of which she has previously proved. The next step is to bind the edges of each of the pieces with narrow riband. The mode of doing this is very simple: begin at one corner of the glass with one end of the riband, and thence carry it round the entire edge of the piece of glass, until it is brought to the corner from which you commenced, where the two ends must be neatly and firmly sewed together. It is necessary to bring the riband round as tightly as possible, and to keep the edges of the glass in the centre of its breadth. Having done this, the riband is to be pressed down on each side of the glass; it should then be plaited at each of the corners; the plaits must be fastened with a stitch or two of silk; and when the last of them is done, the inner edges of the riband will be stretched so as to lie close to the surface of the glass, which

will thus be completely and securely bound. Silk of precisely the same colour as the riband should be used in sewing the corners, and the riband should be kept tight, and stitched securely at the plaits, otherwise the box, when complete, will not be sufficiently firm to retain its shape.

All the pieces, being bound in this manner, are to be successively stitched together, in their proper situations, by the bindings. The stitches are only to be inserted at the corners: they must be drawn tolerably tight, and may be concealed by little bows of riband, or rosettes. The box is then to be mounted on small knobs or pedestals, of ivory or wood, pierced round their upper edges, and fastened with sewing silk to the binding of the four corners of the bottom; to the interior of which, a cushion of wadding or wool, covered with quilted silk, may be tacked.

4.

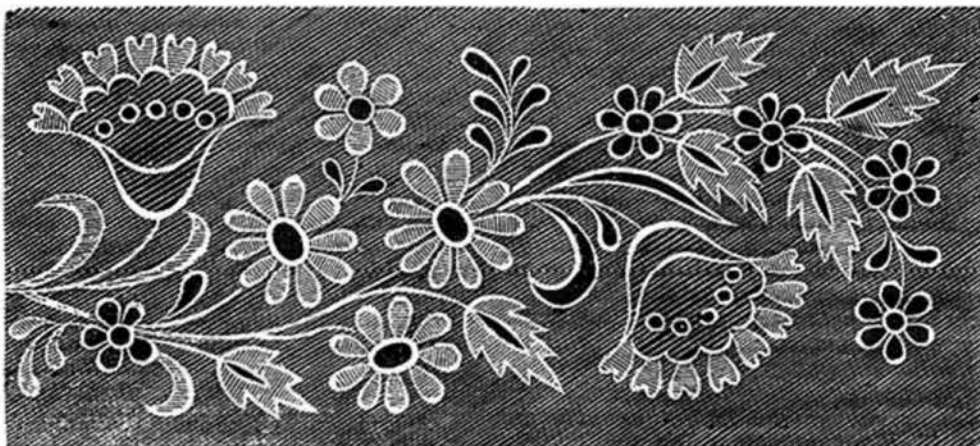


formed. To lift the cover, a bit of riband, terminating in a bow or rosette, must be tacked to the centre of its front binding; and for the convenience of suffering it to remain open, the cover may be prevented from falling back by two pieces of riband, of equal length, being tacked to the corners of the front and the front corners of the lid. The box is now complete, and will form rather an elegant ornament to the toilet.— (Fig. 4.)

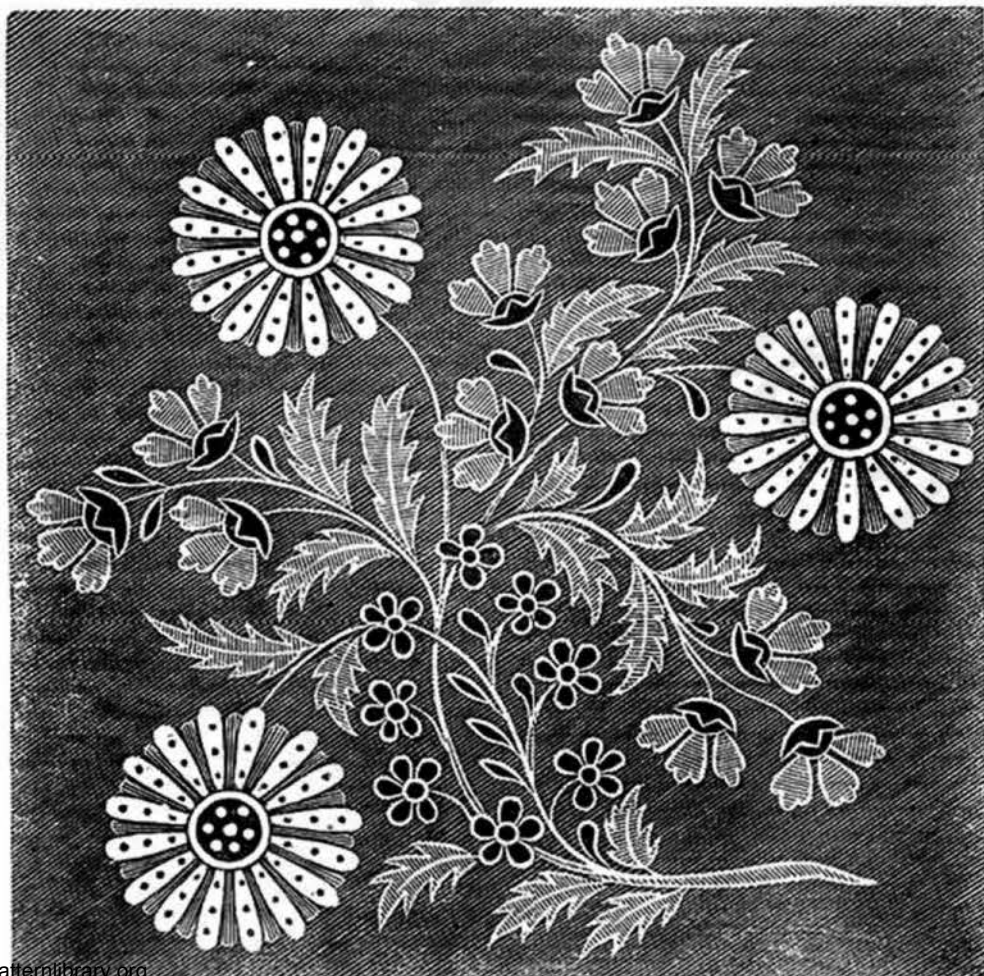
**EMBROIDERY FOR HEAD DRESSES.**



**SIDE PATTERN.**



**CROWN PATTERN.**



**EMBROIDERY FOR HEAD DRESSES.**



**SIDE PATTERN.**



**CROWN PATTERN.**



## THE ORNAMENTAL ARTIST.

### TRANSPARENT SCREENS.

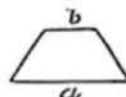
Draw on rather a thin piece of drawing-paper, any kind of figure, animal, or small composition; for instance—a boy holding a mouse in a trap, with a dog jumping up towards it. The design should be sketched very lightly, without any dark shadows. Trace it exactly on another piece of paper, line for line; then, by adding a frock, bonnet, curls, bracelets, &c. the boy may be changed to a girl; particular care being taken to keep the entire outline of the boy on the folds, &c. of the girl's frock: or the mouse-trap may be converted into a cage, by lengthening the bottom; the mouse into a bird, by the addition of plumage; and the dog into a cat, by putting a longer tail, rounder head, &c. Again, should the first drawing be a boy blowing bubbles, by the addition of an old hat, longer skirts to the coat, a little beard and a few wrinkles, and blending the bubbles into a little cloud, an old man, smoking his pipe, may be produced. When the second drawing is finished, cut it out neatly, and paste it at the back of the first, with great care, so that the lines of the original, and the copy which has received the additions, may be exactly opposite each other. At the back of these, paper is to be pasted on, and the production may then be used as the interior, or centre ornament of a screen. When it lies flat on the table, or if placed against the wall over the chimney-piece, with the front exhibited, the first picture only is seen: when held against the light, or fire, it changes into the second. The taste and ingenuity of the artist will, doubtless, suggest a variety of designs, which will be more elegant in the original, and more amusing in the change, than those we have mentioned. In accordance with our plan of leaving as much as possible beyond the general mode of

operation to our readers, we refrain from suggesting any other subject. Handles may be added, similar to those of the screens we have before mentioned, and they may be ornamented in the same way. To strengthen the paper part of the screen, a thin piece of wire, covered with gold paper, should be fixed round its edges.

### GLASS BOXES WITH RAISED COVERS.

A box, very superior in appearance to the foregoing one (which we have described rather on account of its simplicity than for any beauty in its shape,) may be made, with a very little additional trouble. Let the bottom be cut square: the front, back and sides of equal lengths, but rather less in depth than the breadth of the bottom. The pieces are to be bound, fastened together, mounted on pedestals, and ornamented as the box before described. The top consists

9. of five pieces of glass; four of them cut as fig. 9—being as broad at *a* as the lower part of the box—and the fifth a square, having all its sides equal to the breadth of the other four at *b*. The five



sides are to be bound and fastened together at the corners; each of the large pieces forming one side of the cover, and the little

9. square one, being fixed to them by their upper edges, constituting its top. All the corners are to be ornamented with bows or rosettes, and the cover fastened on with a riband to raise it, and others to prevent it



falling back, in the manner before described (Fig. 9.)



## EMBROIDERY.

Numerous as are the subjects treated on in this work, there are few which furnish a more pleasing occupation than Embroidery. To this art our readers are invited for some of the most elegant articles of dress. It may, also, afford them opportunities of displaying their taste and ingenuity; and offers a graceful occupation, and an inexhaustible source of laudable and innocent amusement.

This art may be traced to the most distant periods of antiquity. Coloured Embroidery and Tapestry were, according to Pliny, known, in very remote ages, among the Jews and Babylonians.

The manufacture of Tapestry in France, was introduced under the auspices of Henry the Fourth; and that kingdom may boast of having once possessed the most magnificent establishment of the kind that ever existed: we allude to the Hotel Royal des Gobelins, which a French dyer, of the name of Gou Gobelin, early in the sixteenth century, erected for the purpose of carrying on his business, near a rivulet, which ran through the suburbs of St. Marcol, in Paris. In the water of this rivulet he discovered certain qualities, which he supposed would be beneficial in the prosecution of his improvement on the mode of dyeing red. His undertaking appeared to be so absurd, that the building was called Gobelin's Folly; but, eventually, he produced an splendid scarlet, that he grew into high repute as a dyer; and he and his family continued to carry on the business in the same place, until about the year 1667; when the building was purchased by the French government, and Tapestry, on an immense scale, was manufactured there for a considerable period. The establishment is still kept up, but has long been a mere shadow of its former greatness.

A slight sketch of the mode in which Tapestry was woven in this great manufactory, may not be altogether uninteresting. Artists of eminence were employed to design and paint in water-colours, on stiff card, or paste-board, patterns, called cartoons, or cartoons, of the full size of the subjects intended to be woven. The cartoon was covered with perpendicular and horizontal black lines; its surface thus presenting a series of squares, corresponding with those formed by the spright and cross threads of Tapestry. The workman counted the number of squares in each colour on the cartoon, as a guide to the number of stitches, or threads, to be inserted in worsteds, or silks, of the respective colours, in the Tapestry; looms, both perpendicular and horizontal were employed, similar in general principle to those in which carpets and hearth-rugs are woven at the present day. Threads, called the warp, were stretched the long way of the intended piece; and alternately elevated and depressed by machinery, for the purpose of introducing between them the silks, or worsteds, intended to form the pattern, and which were collected, by the side of the workman, wound on reels, and inserted in the warp by means of a stick, called the shuttle, corresponding with a weaver's shuttle. The Tapestry being thus woven in branches, when joined or fine-drawn together, formed one grand subject, frequently large enough to cover all the sides of a splendid apartment.

The manufacture of the loom-woven Tapestry originated in Embroidery with the needle, and presented a peculiarly similar appearance; being merely an extension of the art by means of machinery.

White Embroidery comprises the art of working flowers, and other ornamental designs, on muslin, for dresses, or their trimmings; capes, collars, handkerchiefs, &c.

There are two sorts of cotton paper for this work; that which is most generally used, because it washes the best, is the dull cotton; sometimes called the Trafalgar, or Indian. The other sort is the glazed, or English cotton, and is only proper to be used on thin muslin; although it looks infinitely the more beautiful of the two, previously to its being washed, yet that operation destroys its beauty, and removes all its gloss; nor is it so smooth and pleasant to use as the other. Patterns for working may be purchased at most of the fancy-shops; but ladies possessing a taste for drawing, may design their own subjects, by making sketches on paper, in pencil, and afterwards going over them again with ink. A pattern may be copied, by placing a thin piece of paper over the original and tracing it through against a window. The outline of a subject al-

ready worked, if of a thick, rich description, may be obtained by laying the muslin on a table, placing a piece of white paper over it, and rubbing the paper with a tumbler, partly glazed: this outline may, afterwards, be perfected with a pen.



The paper pattern for a running design of flowers, foliage, &c. should be from twelve to eighteen inches long, in proportion to its breadth, and shifted along the muslin as the work proceeds. As this sort of pattern is liable to be soon damaged, it is advisable to strengthen it by a lining of coarse muslin. The pattern for a cape of a dress is usually of the size of the intended cape; but a sketch of one-half of the pattern (Fig. 1) may be made to answer the purpose equally well, by retacing the design on the other side of the paper, against a window, and when half the cape is worked, turning the pattern over to the other side; in this case the half-pattern must terminate exactly at the middle, or half of the work. The muslin, carabie-muslin, or French muslin, intended to be worked, must be smoothly and evenly stretched on the pattern, so as to prevent its getting out of place, the stems, and external edges of leaves, flowers, or ornaments, must then be traced, by running them round with cotton (Fig. 2): great care should be taken to preserve their shape and form accurately, as a fault in this stage of the work is not easily remedied afterwards. In working the bottom of a dress, blouse, cape, or collar, the edge of the pattern, which is usually a running scallop, a series of scallops, forming larger ones, a vandyke, or a chain, should be done first. The best and strongest way of working this part, is in the stitch used for button-hole work.



Lace-making, though formerly practised by ladies, having now become so important a branch of European manufacture as to furnish employment for many thousands of females, to give proper practical instructions would be useless; we have, therefore, only aimed at conveying such information as would afford our young friends a general idea of the process.

The stalks, leading to leaves, or flowers having been run round as directed, must next be sewn over tolerably thick. Where it appears desirable to thicken a stem, or any other part of the outline, a piece of the cotton should be laid along the running thread, and both be sewn over together. Leaves, or flowers, are worked in what is called satin-stitch (from the length of the stitches resembling the threads in satin); but great care should be taken that the stitches do not lie over each other, but are evenly ranged side by side. Flowers, or stars, worked in fine worsted, or crewel, of various colours, may be used, with very good effect, in satin-stitch. The work should be slightly press-

ed with the finger, now and then, to assist in keeping it in shape.

Round eyelid holes, or oval ones, in a circle, like a star, or the head of a flower, are sometimes introduced. These are first run round; then a very little bit of the muslin is cut out in the shape of the intended hole, but much smaller, and sewn thickly round.



The needle being run through the centre, and passed under the running thread (Fig. 3.) A leaf, or the head of a flower, is formed occasionally, by placing a piece of thread first on the muslin, then running it round as the pattern required, and covering the muslin with the button-hole stitch, or rich sewing; the outer part of the thread set is then cut off with fine-pointed scissors; and the muslin, under the act, cut out in the same way, when removed from the paper pattern.

The middle of a flower is sometimes ornamented by the introduction of very beautiful open work, in outline of antique lace, but the various kinds of such require, and the mode of using them, are so complex and intricate, that a practical description is scarcely possible; and nothing but personal instruction can properly convey a perfect knowledge of their application. We shall, however, seek to illustrate the subject, by an engraving of a fancy sprig of leaves and flowers, in the style of rich Antique Lace Embroidery, and attempt to convey a general idea of a few of the stitches used; of which, sixteen distinct kinds are composed in this pattern (Fig. 1.) Several portions of the leaves and flowers are shown on a larger scale, with references to the various stitches of which they are composed.



The stalk is composed of rows of eyelid holes, which are an agreeable variation from the usual mode of sewing stems. The running-thread, which first formed the outline, is withdrawn; and the slight marks left in the muslin, serve as a guide for further operations. Four threads of the muslin are taken on the needle, and sewn over three times; the needle being passed through the same place each time, and the four threads drawn tightly together.—The next four threads, higher on the line, are then taken up and sewn over, as the last; thus, a series of bars is formed—the thread passing, alternately, on the right side, and on the left, from one bar to another: care must be taken to keep it at the side, and not to let it run across the apertures. Having proceeded the intended length of the stalk, the sides of the holes must be sewn down; the needle being passed through each aperture three times, including, within the sewing, the alternate threads before mentioned as running between the bars.

The outline of the leaves, in feather-stitch (Fig. 5), being first run round, each separate leaf is done with fine glazed cotton, in an elongated button-hole stitch, from the centre vein to its outer edge, the stitch being gradually shortened towards the points, the threads of muslin will thus be divided in a line up the middle, which must be filled up in glazer's-stitch; thus resembling the button-hole stitch, except that each stitch is sewn a little higher up than the preceding one.



The outer edge, and the outline of the separate parts of the leaf, (Fig. 5.) composed of a variety of stitches, are run round; the right hand edge of the leaf is composed, alternately, of feather-stitch, and a pattern worked with glazed cotton, in double button-hole stitch, when two stitches are taken, side by side; then an equal space is left, and two more are taken; and thus it is the end. The new row is formed by placing similar stitches under the alternate spaces left above, taking in, each time, the threads which ran between each pair of stitches. The parts (opposite c) are done in half herring-bone stitch, the cross way of the cords; four threads being taken on the needle at a time. In forming the second, and the succeeding rows, the needle passes through the lower side of the first row of apertures.—The ground (b) is composed of a series of lines, each formed by drawing together, and sewing over very closely with fine thread, six threads of the muslin. Square spaces are formed in the spaces, by sewing, in glazed cotton, over eight of the cross threads; passing the needle, alternately, over the first four, and under the second four. The large portion (c) is worked in feather-stitch. All the other stitches used in this leaf are described in the succeeding flowers.



The top (a) of the fancy flowers, (Fig. 7,) is done in feather-stitch.—The centre is a series of eyelid holes, formed by passing the needle twice through the same hole; then repeating the same process at the distance of four threads; and so, in succession, in the end of the row. The second row is formed at the space between the holes of the first row, with four threads between each, as before, so that the holes of each row are perforated in the following row.—The part (b) is done in half-herring-bone stitch, leaving four threads of the muslin between each row; (c) is formed by drawing together and sewing over lightly, four threads of the muslin between each row; (d) is worked in double-button-hole stitch; (e) is the same as the centre, with spots in satin-stitch.



Pictorial or Coloured Embroidery, is similar in some respects, to the ancient Tapestry, although it is generally worked on a smaller scale, and is rather difficult in practice. It comprehends the admirable productions of the needle in coloured Embroidery, with worsteds and silks of various hues, and is applied to the imitation of paintings comprising all the varieties of landscape, groups of animals, historical subjects, Fairs, flowers, birds, shells, &c. Its effect is very brilliant if it be well executed, and judgment and taste be displayed in the selection of the various shades of colour; it is, in fact, "the soul and sentiment of the art."

The fine twisted worsted, called crewel, and both twisted and flat silks, are employed in coloured Embroidery.

Silk is principally used for flowers, birds and butterflies, and is worked on a silk or satin ground. The latter is by far the richest in appearance; and nothing, in this art, can have a more splendid effect than a well-arranged group of flowers, embroidered in twisted silks on black satin. A talent for painting is of material advantage in this delightful pursuit; the variety and delicacy of the tints giving ample scope to the genius of the embroiderer.

8



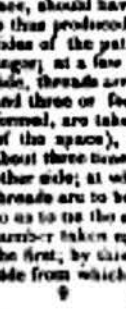
The centre of the fancy fringed (Fig. 8), is in half-herring-bone stitch, worked in glazed cotton. The small cyclet holes (a) are formed by taking up two threads of muslin all round; by the sides of them is a stitch like the cross-stitch in marking, and a short stitch passes over each end of the thread, forming the eye; then follows another cyclet hole and a cross, and the subsequent rows are done in a similar manner: the cyclet holes in each line being invariably placed under the crosses of the line above. The series of holes (A) is formed by sewing over four threads in a cross direction of the muslin, then passing to the next four, and thus till the line is finished; the following rows are done in the same manner, until all the space is filled; the holes are then sewn over in a similar way, but in the contrary direction. At (c) six cross-threads of the muslin are drawn together by passing the needle underneath, from one side to the other, and then in contrary directions, thus forming a little spot. The part (d) is formed by sewing over four threads of the straight way of the muslin, and leaving four threads between each stitch; the same line is sewn back again, so as to form a cross over the top.

These stitches are susceptible of an endless variety of changes, by introducing spots, bars, or cross lines, in satin-stitch; and in the half-herring-bone stitch, by changing the direction of the threads, or leaving spaces, as fancy may dictate. The use of glazed cotton, instead of fine thread, will also give a very different effect to the same stitch. The edge of each flower, and of each compartment of a flower, is to be sewn closely over with glazed cotton. It is not expected that those imitations of Antique Lace-work should be practical on the extended scale here described; the separate stitches may, however, be introduced, as taste may direct, to fill up the centres of modern flowers, or fancy leaves.

Muslin, worked with glazed cotton, was formerly called Dresden-work, but is now known by the name of Moravian, from its production having formed the principal employment of a religious sect, called the Moravian Brethren, which originated in Germany, and some of whose establishments exist in this country: the shops, at London, called Moravian-ware-shops, were, originally, opened for the sale of their work; though they are now become ordinary depots for the various kinds of Fancy Embroidery, produced by the numerous numbers of young females, who, in that country, derive their maintenance from this art.

Stipes of work intended for insertion in plain muslin, or lace, should have a row of hem-stitch on each side, which is thus produced.—A margin of the muslin is left on the sides of the pattern, sufficiently broad to wrap over the flaps; at a few threads distant from the work, on each side, threads are drawn out to the width of a narrow hem; and three or four threads, which cross the space thus formed, are taken upon the needle (beginning at one side of the space), and sewn over, with very fine cotton, about three times, when the thread will have reached the other side; at which point three or four more of the cross-threads are to be added, and the whole sewn twice over, so as to tie the six or eight together at that side: the last number taken up must be then sewn over three times, as the first; by this time the thread will have reached the side from which it first proceeded; fresh threads are then added, and tied, each time, at the sides, as before; and so on, from side to side, to the end. Three or four threads are to be taken at a time, according to the width of the space formed by drawing the threads out. The whole hem-stitch, when completed, forms a sort of zigzag (Fig. 9). The muslin is joined, by its

9



sewn margin, to whatever article of dress it is intended to adorn.

Another species of hem-stitch is called Venning, and is introduced to give the same appearance as the regular hem-stitch, in curved, or other positions, which would not admit of drawing the threads out (Fig. 10). It is done on the angular direction, or bias of the muslin, by sewing over two threads of the muslin one way, then taking up two threads of the contrary way, tying them together at one side, as directed in the straight hem-stitch; then sewing over the latter two threads twice; after crossing to the opposite side, two more are sewn over; and so in continuity, according to the direction required.

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Embroidery in Chenille is usually done on white Gros de Naples, or white balaising, for producing representations of groups of flowers in their natural colours, principally for pictures. Chenille is a fine silk wool, or nap, twisted spirally round a thread, for purposes such as we are now describing, and round a fine wire when used in making artificial flowers; and has derived its name from its slightly caterpillar-like appearance. The silk, on which it is to be worked, must be strained in the middle of a frame, similar to that used in Woollen-work. A coloured copy is requisite, from which a light outline sketch should be made in pencil on the silk. Chenille of all the requisite shades having been provided, it is attached to the silk, not by passing through, after the manner of Woollen Embroidery, but by sewing, or tacking down, as the nap would be much injured by being drawn through the silk. A fine needle, and silk of the same shade as the Chenille to be attached, having been provided, the work of the flower is to be commenced by confining to the silk ground the end of the Chenille, with a small stitch of similarly coloured silk, and which will be concealed in the soil. The Chenille is then to be carried along the stalk, according to the sketch, taking it in a similar way at intervals; the work may be of one, two, or three rows, according to the thickness required. A leaf, if large, is formed by passing the Chenille from the centre vein towards one edge, in a bias direction, backwards and forwards, laying the rows closely together, and confining them at the margin and at the centre; the other side is done in a similar manner. For a small leaf, or bud, the Chenille may be passed across the whole breadth of it, and may be turned over itself where necessary. The flowers are to be formed of Chenille in the tests of the coloured pattern, and attached in the various directions which may seem most accordant to their shape.

When it is desired to give any colour, the end of the Chenille is secured by passing a fine silk loop over it, threaded in a needle, and drawing the end of the Chenille through the silk with the loop; it is then cut off, and the post will prevent its slipping back. To produce the effect of shading, or blending one tint into another, the Chenille must be set aside, the ends must terminate by being drawn through, as before described, instead of turning again, and the next colour is to be introduced between.

Chenille pocket-handkerchiefs are generally ornamented with a row of hem-stitch, bordered by a broad hem, or with the outer edges scalloped, and a small pattern embroidered in each scallop. It is fashionable to have the corners embellished with a fancy sprig, and, frequently, with a different pattern in each. Embroidered initials and crests, in one corner, have a very beautiful effect. They are usually surrounded by a wreath of laurel, or some fancy device, in which the leaves and stems are worked in satin-stitch, relieved by a row of cyclet holes. In working the letters, which are also in satin-stitch, great care and delicacy are required to preserve their proper shape, by lengthening or shortening the stitches, so as to correspond with the varying breadth of the various characters in the pattern. A crescent, or oval, may be worked in satin-stitch, raised with cyclet holes, or any other appropriate stitch, according to the subject. (Fig. 11).

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The making of lace is not now among the pursuits of ladies; it will, therefore, be unnecessary to enter into its details. In a previous part of this article, however, we have given such general information on the subject, as will, probably, have proved interesting. The only branch of lace

work which seems to come within our plan, is embroidery on net, in imitation of *Hevesia parviflora*, which, for veils, dresses, or their trimmings, is very beautiful in its effect, and perhaps, exceeds in delicacy every other kind of white embroidery.

Embroidery on net is performed by placing a piece of French cambré, of a size proportioned to the outline,



quite at the edge, is proper; and, when completed, a purling, which is a species of lace-knitting, to be had at the lace-shop, should be sewn round the outside, to give it a finish. On the lower part of the veil, within the running border, there should be a handsome pattern worked across. This style is very easy of execution, and is an excellent imitation of what it is intended to represent.

**LACE WORK.**—Net is worked by raising the outlines of leaves and flowers with glazed cotton, drawing inside the raising with fine cotton, doubled, and filling up the center of the flower with half button-hole stitch, from one side to the other. [Fig. 13.] Instead of drawing within the flower, chain-stitch is sometimes introduced, and with preference:—



Having secured the cotton, one thread of the net is taken up, and the cotton being held down by the left thumb, the first stitch is taken, as in button-

hole work, leaving a loop, through which the needle is passed, to form a second neck or loop, and so on, after the manner of a chain; until, having arrived at the extremity of a leaf or flower, the cotton is turned round and worked back, until the whole space is covered [Fig. 14.] An agreeable variety may be introduced among the flowers, by filling up their centers in a mesh formed by sewing over two threads across the space, then leaving one row of threads, and taking up the next row, until the interior is completely occupied. This kind of mesh may be varied by crossing 2 with the same stitch. Small clusters of spots, or not, are very pretty; each is formed by passing the needle backwards and forwards through one thread, and



alternately, over and under two of the threads, forming that mesh, which are opposed to each other. [Fig. 15. a.] Sprigs, or branches, formed by seven holes, rather snug along a stem, or a cluster of these, afford a pleasing variation. [Fig. 15. b.] The seven holes are worked in button-hole style; one mesh of the net being



left open for the cotton.

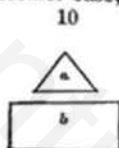
Block-mesh is sometimes worked into net, by placing it under the net, and both over a paper pattern; the outline is then run round; the raising is either sewn over, or worked in button-hole stitch, and the central edge of the mesh cut off. The mesh is not confined to small patterns, as the fabric net which is intended to resemble Brussels point-lace.

In Spitzbergen, says professor Willdenow, there are 30 plants; in Lapland 584; in Iceland 155; in Sweden 1299; in the mountains of Brandenburg 2840; in Piedmont 2880; on the coast of Caramandel 4008; as many on the island of Jamaica; in Madagascar above 5000.

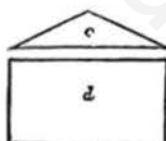
## THE ORNAMENTAL ARTIST.

### TEMPLE, OR COTTAGE BOXES.

The covers of these may be made to resemble in shape the roof of a cottage, or temple. In the former case, the lower part of the box must be longer and rather narrower, and the cover be made of four pieces only;—two in a triangular shape, as fig. 10, *a*, for the ends, of the same breadth at the bottom as the ends of the lower part of the box; and two others, as *b*, for the sides, equal in length to the sides of the box, and in depth, to that of the sides of the triangular pieces. If it be intended to make the box



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in the form of a temple, the lower part may be cut in a square or an oblong shape, either in front or at the sides. The top is made nearly as the preceding one, except that triangular pieces of less depth must form the front and back, as fig. 11, *c*, and broader pieces for the sides of the box, as *d*.

### DIAMOND BOXES.

Another variety of shape is the diamond. For a box in this form, the front and back must each consist of two oblong pieces, cut exactly alike.

12



They are first to be joined together at the edges, and then fastened by their lower binding to the sides of the bottom, which should be diamond-shaped, and having each of its sides equal to the length of each of the oblong pieces for the front and back. The cover may be either flat, and cut in a diamond shape, or it may be made of four triangular pieces, of equal size, and corresponding in breadth with the pieces at the front and back: it should be tacked

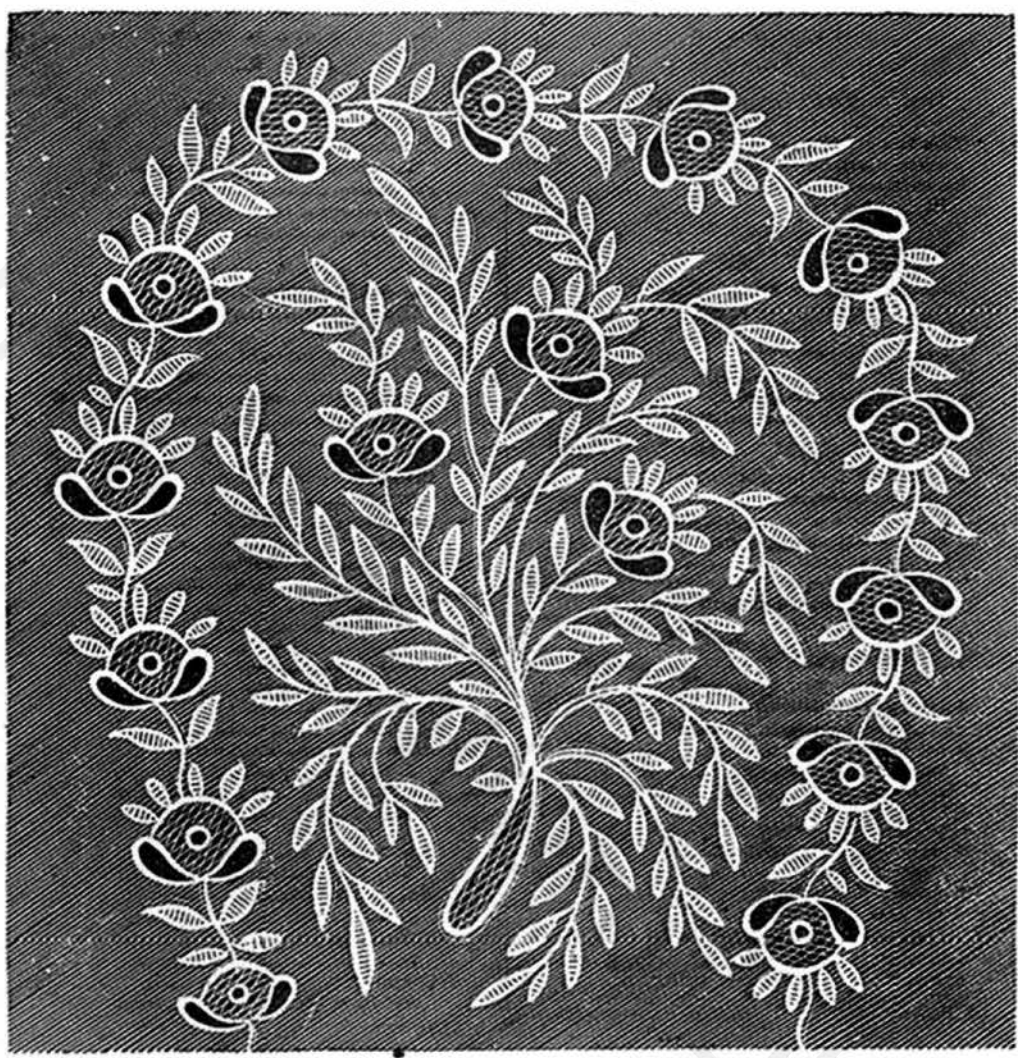
to the corner, in the centre of the back, and the two stays fastened to each end (Fig. 12.) It is, however, better to make it moveable.

### LANDSCAPES, &c. ON TRANSPARENT SCREENS.

Landscapes, that will appear like beautiful sepia drawings, for the embellishment of screens, may be made in the following manner:—Draw, and then cut in paper, any kind of building, taking care to keep it in good perspective. On the parts where the shadows fall, paste pieces of paper, varying in thickness according to the depth of the shadows, from coarse brown paper to thin post. Round the mouldings of the windows, &c. paste narrow slips; and, if the requisite depth of shade should not be produced, paste other slips of equal or less thickness, until the part is deepened to the proper tone. Foliage, water, and clouds, may be very effectively indicated by the same means; the shape of their shadows being cut out and pasted on as above directed; and where these shadows become deeper, other pieces of paper of a less size are to be cut out and pasted on as before; thus, not only the mere masses, but all the variations of light and shade may be produced; as, also, the nice gradations and soft blending of one into another, as well as the abrupt projections. A moonlight view produces the best effect when the shadows are sufficiently strong, which may be ascertained by holding the work opposite a good light. Paste it between thin paper, and at the corner from whence the light proceeds, put a round spot of oil or varnish, to imitate the moon. The landscape may also be improved by putting a little varnish round the edges of the lightest parts with a camel's-hair pencil. It may be formed into screens, and decorated and strengthened in the manner described under the head of Transparent Screens. It is scarcely necessary to observe, that the landscape can only be seen when the screen is held up between a light and the spectator; nothing, however, must be drawn or fixed to its surface; but the edges may be elegantly embellished.

**EMBROIDERY FOR HEAD DRESSES.**

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**CROWN PATTERN.**



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**SIDE PATTERN.**

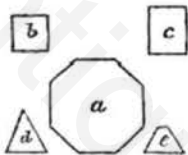


## THE ORNAMENTAL ARTIST.

### OCTAGON BOXES.

The octagon is a very graceful form for a glass box: its bottom must be shaped as fig. 13, *a*, and its sides equal squares, as *b*, or oblong as *c*, to match the edges of the bottom. The cover may be flat, and made of a single piece resembling the bottom, or it may be raised, as the top of the

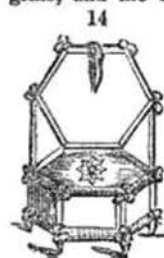
13 temple, or cottage box; in this case, it must consist of eight triangles, the base of each of which should be equal to one of the sides of the bottom, as *d*. Instead of bringing them to a point, which is rather a difficult task, it is advisable to cut off the ends of the several pieces, as *e*, and fit in a small octagon at the top. The cover may be fastened at the corners of one of the sides, and the stays fixed where the artist discovers they will best keep it in equilibrium when opened.



### MIRROR AND PINCUSHION BOXES.

Looking-glass may be employed for the sides, front, and corners of the box, instead of ground

glass, and the edges ornamented with strips of



embossed gold paper; or a piece of looking-glass, as large as the bottom of the box, may be bound and embellished in a similar manner, and fastened inside the top, by tacking the corners of its binding to that of the lower edge of the cover. The mirror box, if made in the latter way, should stand open, and the cushion

may be made into a pincushion, by stuffing it with sufficient wool or wadding to raise the top of it to the edges of the box, and covering it with plain, instead of gathered silk (Fig. 14). The

15 centre of the cushion may be ornamented with a bow, or rosette; or if the binding be vandyked, and of two colours, with a star (Fig. 15), formed of the two ribands used for the binding, decreasing gradually in size, and pinned through their centres. The cover of the pincushion may also be made of triangular pieces of silk, of different colours, to match with the harlequin binding.



**EMBROIDERY FOR HEAD DRESSES.**



**CROWN PATTERN.**



**SIDE PATTERN.**

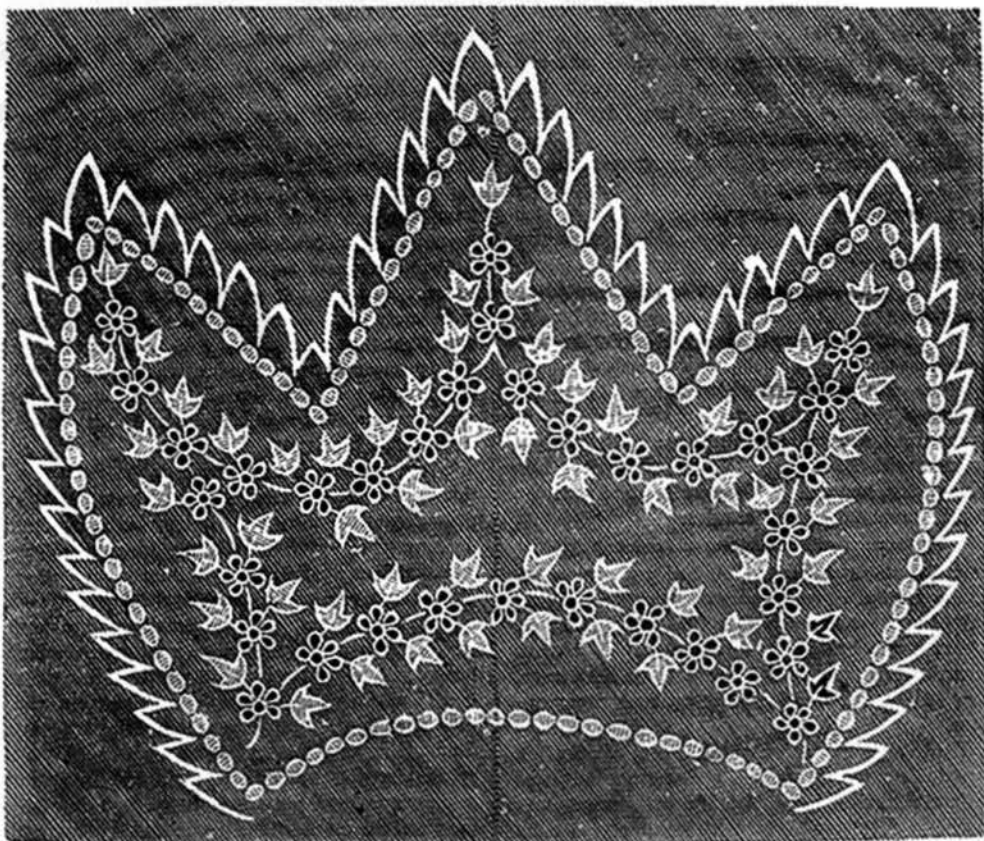




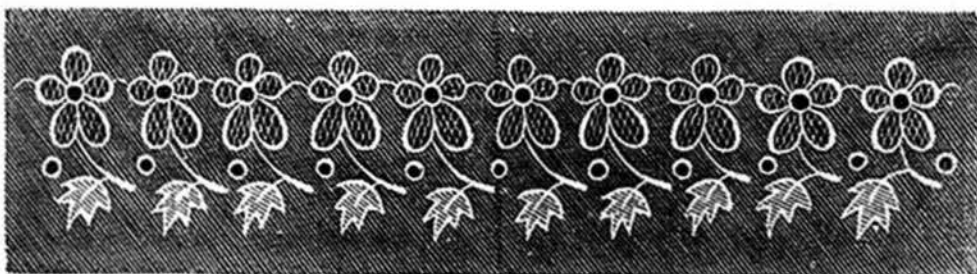
**EMBROIDERY FOR HEAD DRESSES.**



**CROWN PATTERN.**



**SIDE PATTERN.**



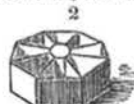
**THE ORNAMENTAL ARTIST.****PAINTED-GLASS JEWEL BOXES.**

We shall proceed to describe a glass box, in the embellishment of which, the artist may exhibit specimens of her talent as a painter on glass. The best shape for a box of this description is an octagon. The bottom may be made of wood, entirely covered with silk; and the pedestals should be firmly screwed or glued to it, by the person from whom the wood is procured.



Each of the sides should have one or more figures painted on it, in striking and beautiful colours. A fine shell may be depicted on one side; a bird with brilliant plumage on another; a flower of lively hue on a third; a gorgeous butterfly on a fourth, &c. (Fig. 1.) But all these, as well as any other pictorial embellishments, should be drawn and coloured from nature, or good copies, and not endowed with forms or hues by the caprice of the artist; who may depend, that however fine her imagination may be, she can never equal the variety, excellence,

and harmony of nature. The sides should be bound with riband, of a colour that will accord with, but not subdue the paintings: they are to be tacked firmly to the silk that covers the bottom, which ought to be well strained over the wood. For better security, a wire, covered with silk or riband, and accurately bent into an octagon shape of the proper admeasurement, and fastened at the ends, may be carried round the inside upper edge of the box, and sewed to the bindings. Compartments may be made of pasteboard, covered with puffed-silk, over wadding, or wool, placed in the interior, and tacked to each other and to the binding. A better plan, however, is to make sides to the compartments of



pasteboard (Fig. 2.) covered with plain silk of a light gray colour, to resemble the ground glass on the outer side; and on the inner, with puffed silk, like the rest of the lining. The compartments and sides should be pasted securely together, so as to be independent of the glass box, into which they may be placed without difficulty. The cover may be made of one entire piece of strong ground glass, well bound with riband, and embellished with a group of shells, or birds, or a bouquet of flowers, with butterflies or brilliant insects among their leaves. Should a raised top be preferred, it is

to be made of an octagon shape. A wire may be added to the bottom of the cover, similar to that at the upper edge of the box; and all the sides should be painted to correspond with those below. Any other shape may be adopted for this kind of box; but the octagon, or hexagon is to be preferred.



**SIDE PATTERN.**



**CROWN PATTERN.**



## THE ORNAMENTAL ARTIST.

### ENGRAVED-GLASS JEWEL BOXES.

These are made in the same manner as those described in the January number; engraved glass being substituted for painted, stained, ground, or plain. Pieces of glass may be purchased at any of the fancy shops, with different subjects engraved upon them. There is no very great difficulty attendant on executing the engravings; but the operation is rather dangerous, unless performed with care, and by an experienced person. We cannot recommend our readers to attempt it: it is, therefore, unnecessary to describe the process.

The engravings ought not to be a jumble of landscapes and single figures—a bust on one side, and an extensive view on the other; but all of them should be of the same character. The ornaments should be simple, and the binding by no means gay.

### HARLEQUIN AND MIRROR JEWEL BOXES.

The jewel box may be made entirely, or in part, with looking-glass, embellished with gold on the bindings, and having a set of pasteboard partitions suitable to its form, which is to be governed by the fancy of its maker. The harlequin jewel

box may be hexagon, octagon, diamond, or even oblong, with its front and sides formed of triangular pieces, bound and sewn together (see

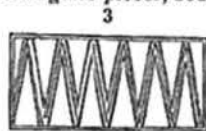
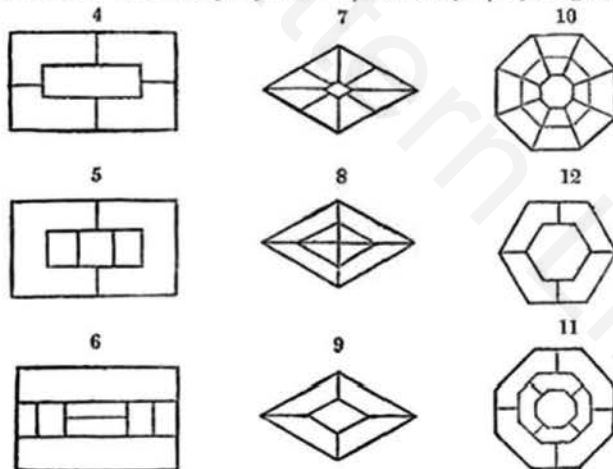


fig. 3.) Whatever may be its form, the harlequin jewel box should be made of stained glass—the various pieces being of different colours; but judgment and taste must guide the constructor, in selecting them, as well as in the choice of ribands for the binding: the latter should be vandyked, and finished with very small stars at the corners.

The divisions in the interior of the harlequin and mirror, as well as all the other glass boxes, may be made to suit the convenience of the owners; but the compartments should correspond with the shape of the box: thus—if the box be octagon, the divisions should be somewhat in the same style; should its length exceed its breadth, they ought to assume the oblong form; if it be diamond, the triangular. The character of each may be easily maintained, and the size of the compartments, at the same time, be accommodated to the shape of the articles they are intended to receive. (Figs. 4, 5, 6, oblongs; 7, 8, 9, diamonds; 10, 11, octagons; 12, hexagon.)

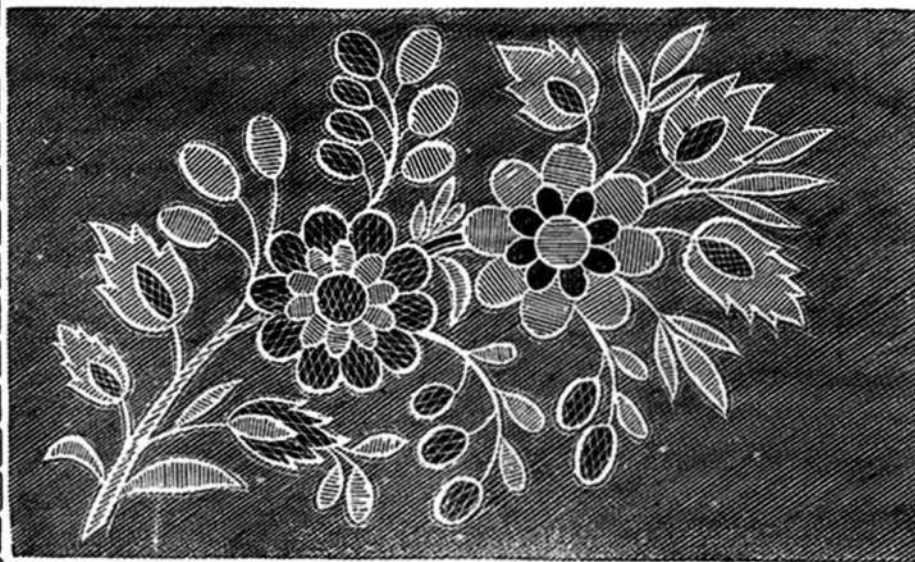
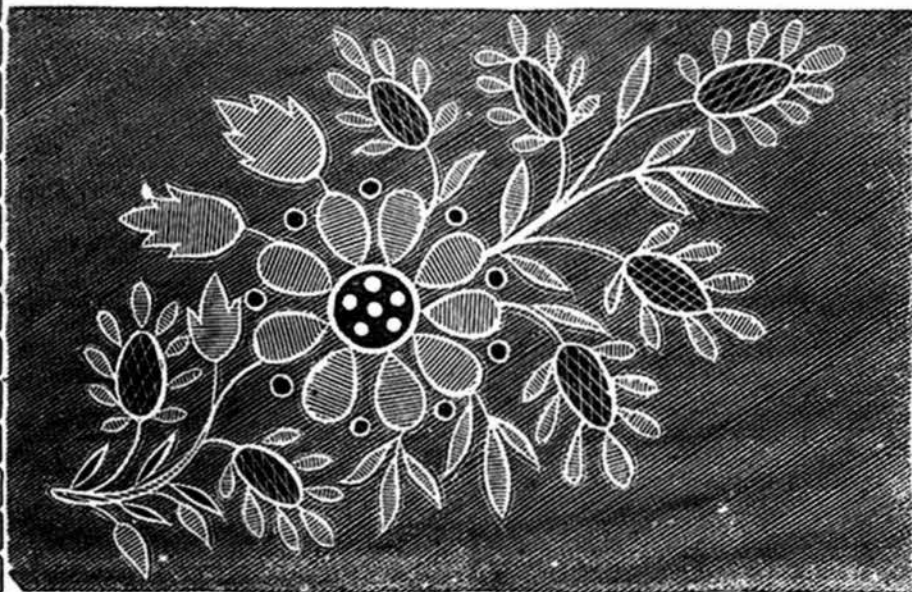


### EMBOSSING ON CARD.

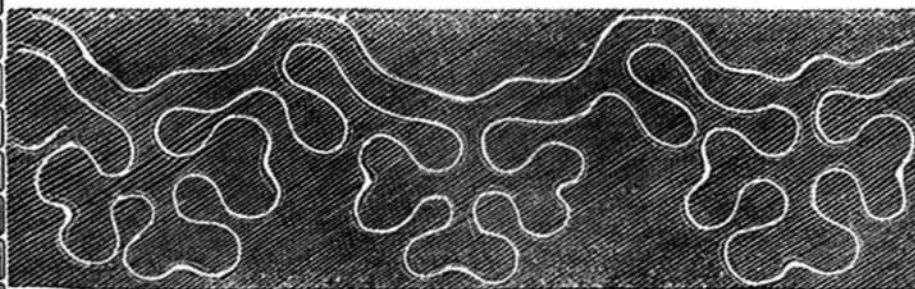
Various devices of flowers, leaves, wreaths, &c. may be embossed on card-board, for the purpose of forming ornamental borders, groups of flowers, centres of hand-screens, &c. by raising the design on the surface of the card with a penknife. The subject should not be sketched in pencil, as it would be difficult to rub out the outline afterwards without destroying the embossing: but the blunt point of a tracing needle may be employed for this purpose. The penknife should be held in a sloping, or nearly flat position, with the edge towards you; and the flowers are formed by making a series of slanting incisions in an

oblique direction, so as to raise the face of the card a little. A stalk may be formed by cutting a series of waving lines; small rosettes, or flowers of a star shape, are made by small circular incisions; leaves, like those of the fern, are composed of one long incision down the middle, and a succession of short ones up the sides. In cutting rosettes it is better to hold the knife still and move the card round: an infinite variety of forms may be produced by varying the length and shape of the incisions. Care should be taken not to cut through to the back of the card, and the penknife must be of that kind which is called sabre-pointed.

**CROWN PATTERNS.**



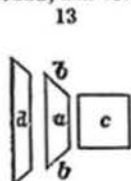
**SIDE PATTERN.**



## THE ORNAMENTAL ARTIST.

### GLASS PICTURE FRAMES.

A frame for a picture, or case for a bust, may be produced from four pieces, cut as *a* (Fig. 13.) bound, and sewn together at their ends, *b b*; a



piece, as *c*, which will serve as the glass in front of the picture or bust, fastened by its binding to the inner edges of the pieces, *a*; four other pieces, as *d*, which are to be sewn together by the bindings at their ends, and then fastened in like manner, by the inner edges, to the square formed by the pieces marked *a*; four more, of equal size, to form the bottom, top and sides, which are to be fastened to the outer edges of the pieces, *d*; the centre glass must be depressed, and the inner pieces of the frame placed in a slanting direction towards it: the outer parts, *d*, forming an obtuse angle with them, and being placed square on them and the sides. A portrait in stained glass, a small painting on velvet, or a miniature; a beautiful medallion, or a bust in wax, may now be

14



put behind the glass (Fig. 14) and the frame or case completed, by adding a back of stout pasteboard or wood, bound and sewn to the edges of the sides. The bottom, top, and sides of a case for a bust must be deeper than those for a frame; and so also should the parts *a*; the inside of the back must be lined, and have a small shelf or pedestal fixed to it, for the bust to rest on; any appropriate ornaments may be placed at the corners, to conceal the seams. If a frame, a loop may be fixed in the back to suspend it by; and if a case, pedestals may be fastened to the bottom, which will be more convenient if made of wood. The piece, *c*, in front of the picture or bust, should, of course, be plain plate glass; the front, sides, &c. may be ground, stained, or of looking-glass.

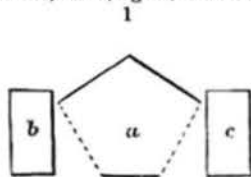
Godey *The Lady's Book* - Vol 5 - 1832 July page 46

## THE ORNAMENTAL ARTIST.

### GLASS BASKETS.

Baskets in a variety of elegant forms, adapted both for use and ornament, may be constructed of glass, riband, &c. on the same principles as boxes. To describe, or even enumerate all the shapes in which glass baskets are made, would be needless, and encroach upon our limits: they admit of almost every combination of figure, and afford a good opportunity for the display of taste and elegance in their construction. We shall offer a few select patterns only, which may be copied with advantage; and various improvements may be made upon each of them, before any decidedly new combinations of form are attempted.

For the first shape which occurs to us, the following pieces of glass are to be procured:— A front and back, matching exactly with each other, as *a*, fig. 1; two ends, as *b*, the sides of



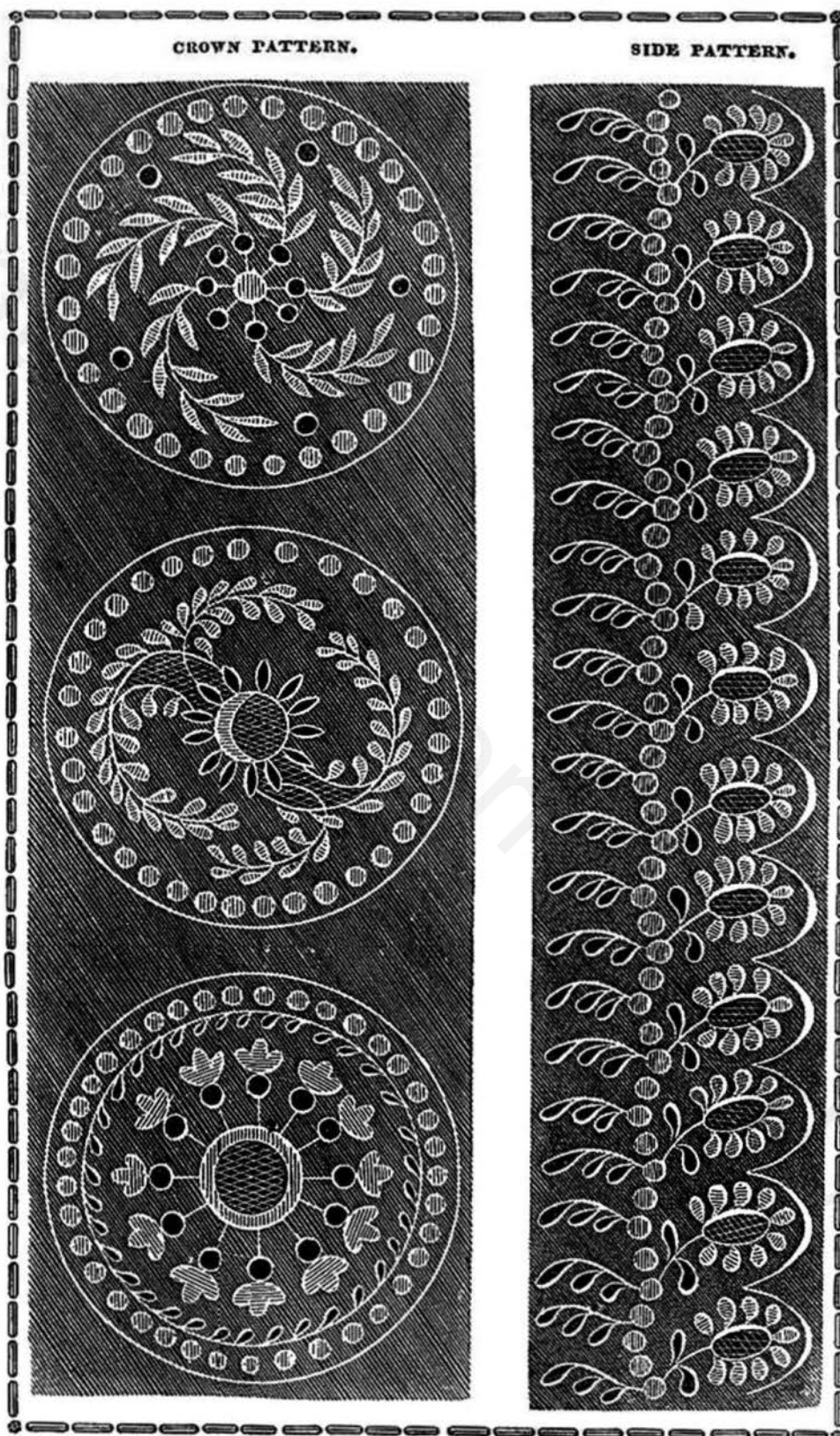
which must be equal to the lower edges of the front and back, and its ends equal to those of *b*; and two other oblong pieces for the covers, the sides of which must be of the same length as each of the upper edges of the front and back, *a*; and their ends equal to those of the side pieces, *b*. The front, back, sides, and bottom of the box are to be fastened together by means of narrow

riband, in the same manner as the different parts of glass boxes; a piece of stout wire, covered with silk, is then to be fixed by its ends from the upper point of the back to the upper part of the front; and to this wire the two covers, *c*, after being neatly bound with riband, are to be fastened by the upper corners of their binding, either with hinges of strong silk or fine tough wire. The handle may be made of pasteboard, strengthened with wire, covered with silk, and sewn by its ends to the upper points of the back and front.

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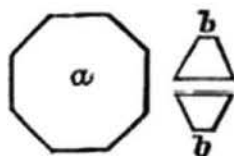


The interior of the basket may be lined with puffed silk and wadding, or in any other manner that fancy may dictate; all the edges of the lower part of the basket, the covers, and the handle, should then be furnished with fringed riband, or fringed silk, tacked to the binding; and if the glass be plain, a fine medallion, encircled by a wreath of roses, &c. in wax, or rice paper, or a fine bouquet of flowers only, may be gummed to the centre of the front and back pieces (Fig. 2.) Transparent glass may also be used, and the interior parts decorated with paintings on velvet; or the various pieces which compose the basket may be formed of painted, instead of transparent or plain ground glass. The edges and handle may also be ornamented in a variety of modes, and with various neat and elegant trimmings.



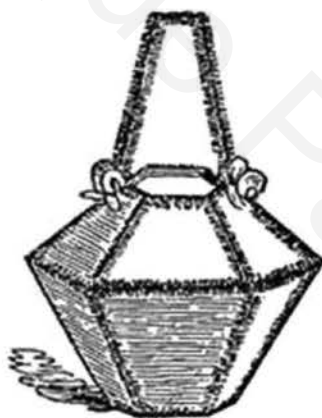
**THE ORNAMENTAL ARTIST.**

3



A BASKET of a more difficult construction may be made in the following manner:—Procure for the top and bottom, two octagon pieces, as *a* (Fig. 3); and for the sides, which are formed of an upper and a lower series, sixteen pieces, as *b b*; the narrow edges of all these must be equal to the several sides of the top and bottom pieces, *a*: being first separately bound with narrow riband, they are to be tacked in pairs by their wide ends, and then fastened together by the sides of each pair; the bottom piece is also to be bound and fixed in the usual manner to the ends of the lower series of side pieces. The top must be fastened with silk riband or wire hinges, by its binding, in such a manner that it may

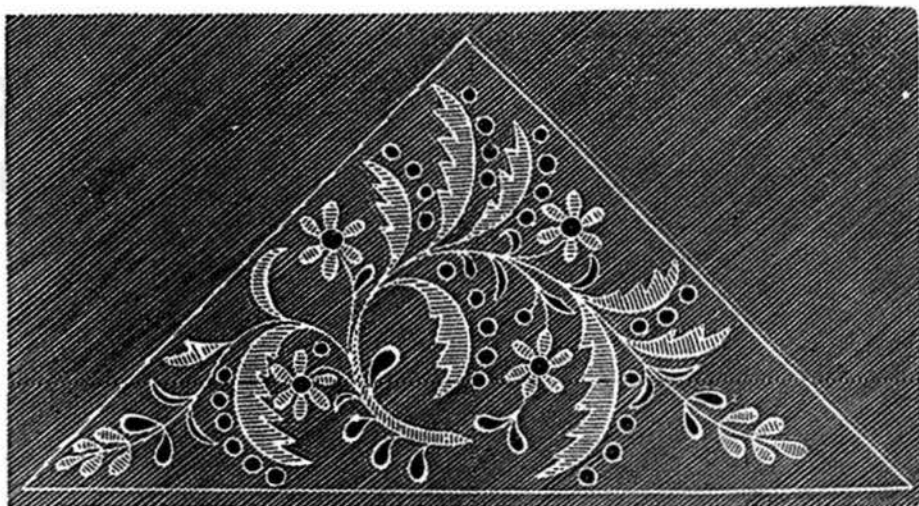
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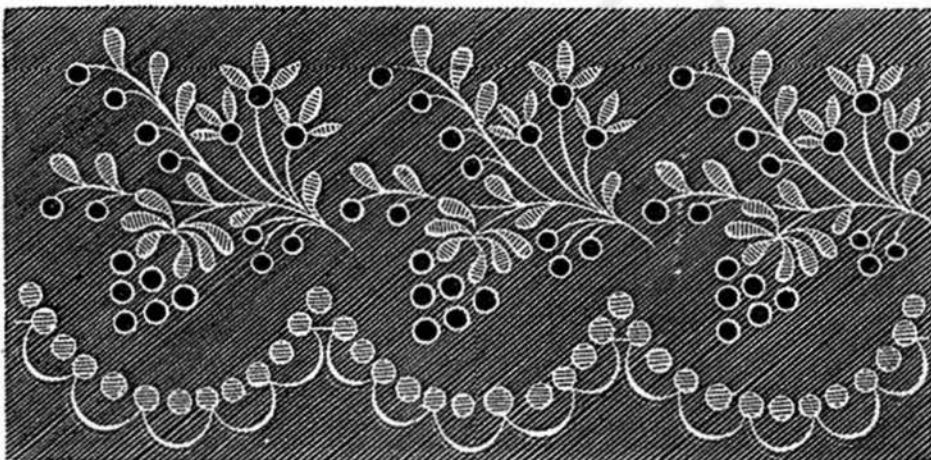
fall upon and rest on the inside of the edges of the upper series of side pieces. The handle may be formed of pasteboard and wire, covered with silk, and sewn firmly to the edges of the basket. (Fig. 4.) The whole of the binding, and the sides of the handles, may then be ornamented in the same manner as those of the basket first described; the glass may be either plain, ground, painted, or transparent, with small paintings on velvet inside; the lining may be puffed or plain, according to the fancy of the maker.



**EMBROIDERY.**

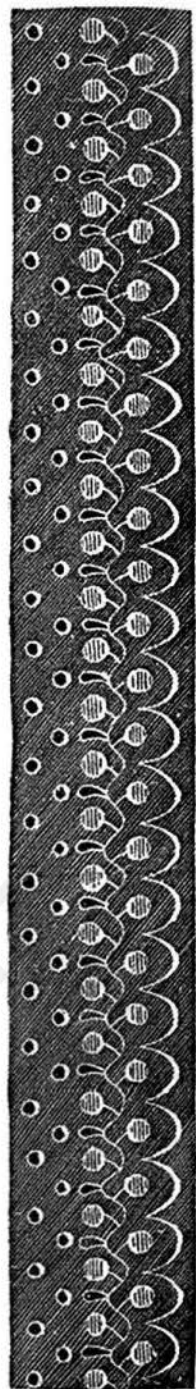


**FANCY PATTERN.**



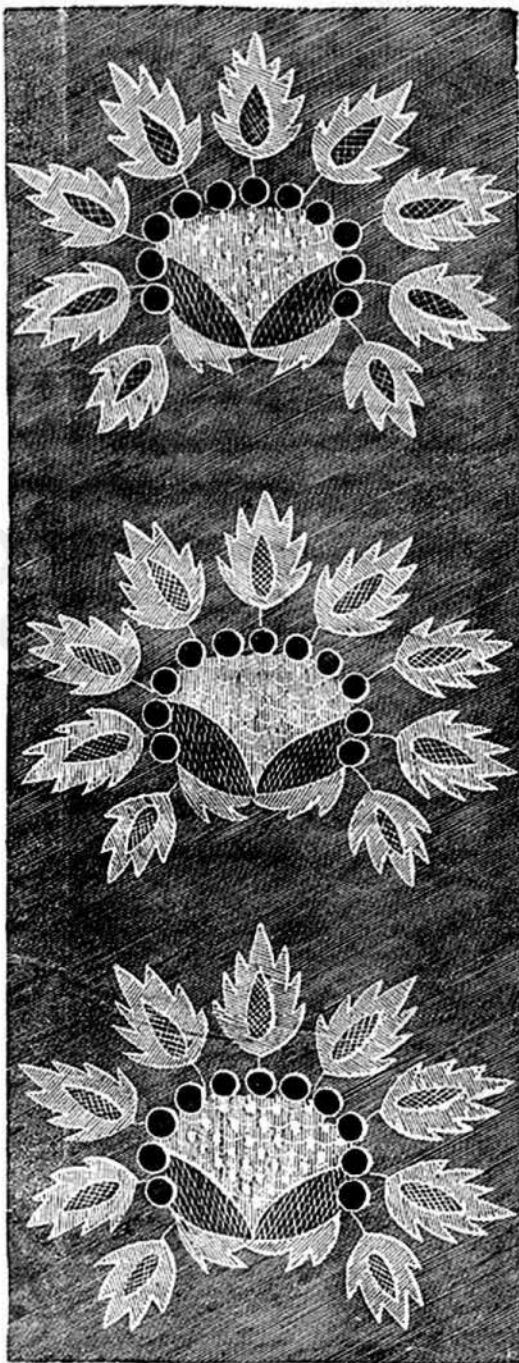
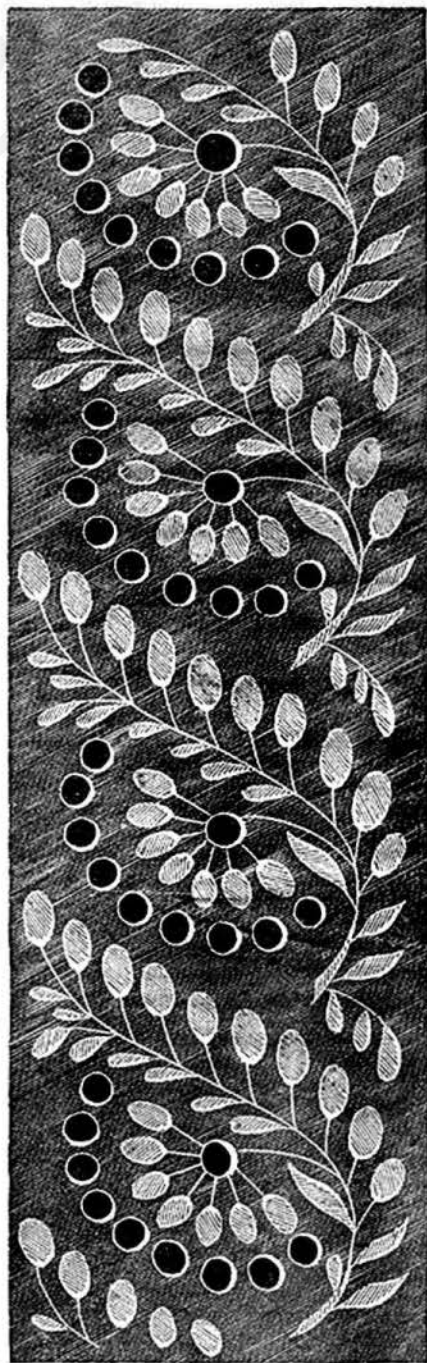
**DRESS PATTERN.**

**FASHIONABLE CROWN AND SIDE PATTERNS.**

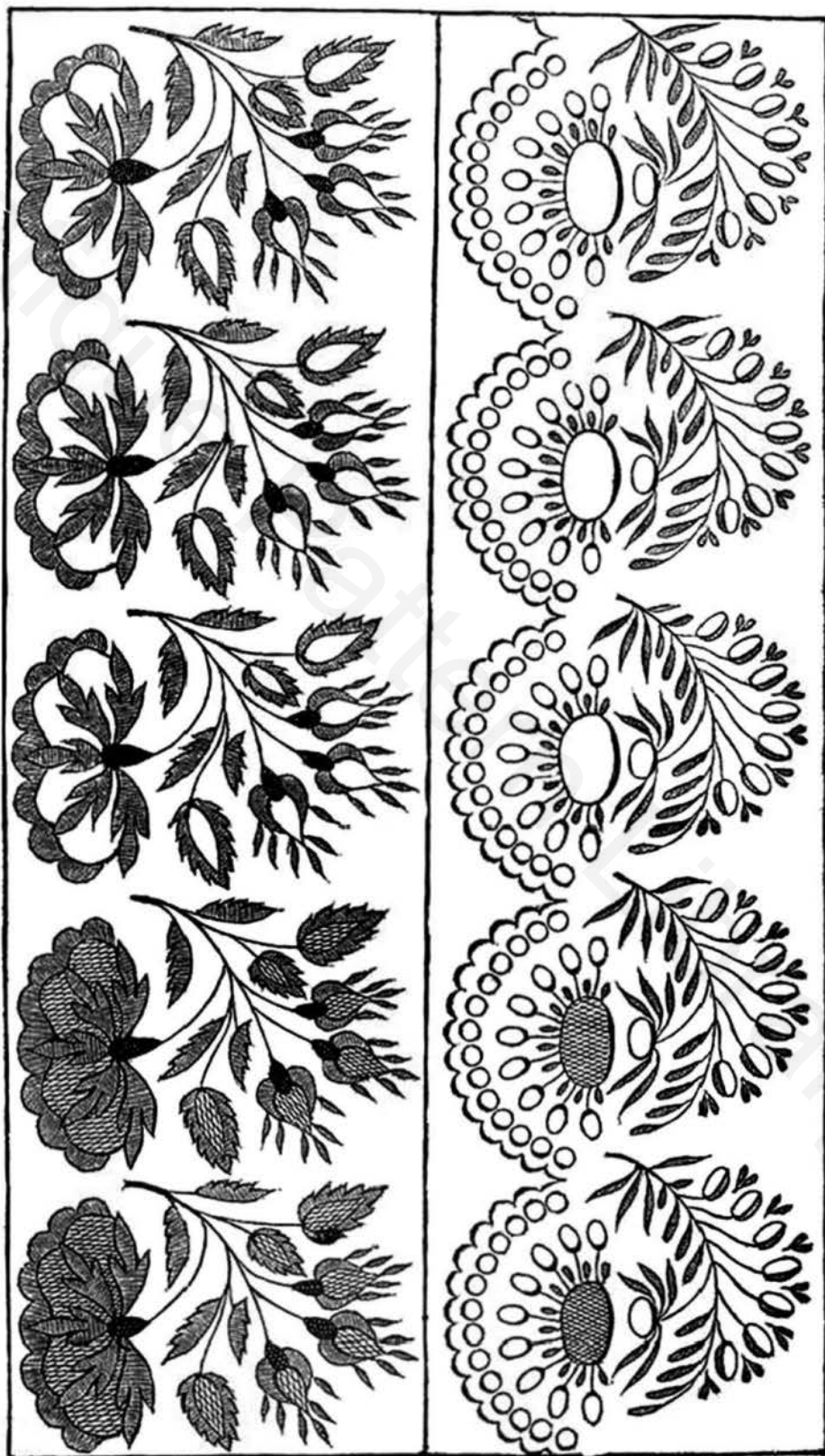


**EMBROIDERY.**

**EDGING AND CAPE PATTERNS.**



**PATTERNS OF EMBROIDERY**  
FOR LADIES' FANCY WORK.



FROM a very pleasing and ingenious work by Miss Leslie, entitled the "*American Girl's Book*," the accompanying representations and descriptions of useful amusements are selected; with a desire to make them familiar to the young mind, and to direct its attention to a method of occupying time, which may lead to practically industrious habits. As cuts of this description are likely to be both instructive and amusing to the young, they will be occasionally introduced into the *Lady's Book*, in order that it may be additionally acceptable to its fair patrons.



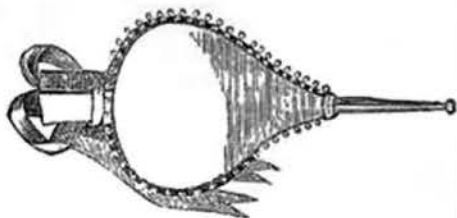
FLANNEL PINCUSHIONS.

Take very long slips of old flannel, cut quite straight and even. For a flat pincushion, the flannel must be little more than an inch broad; for a tall one four inches. Roll up the flannel as tightly as possible (as they roll galloon in the shops) and sew down the last end so as to secure it. Measure as much riband or silk as will go round the flannel, and sew it on. Then cut out circular pieces of silk and sew them on to cover the top and bottom of the pincushion. These pincushions are more easily made than any others, and are very convenient to keep in your work-basket or reticule.

A HEART PINCUSHION.



Cut two pieces of linen into the shape of a half-handkerchief. Sew them together, leaving a small open space at the top, and stuff them very hard with bran or wool. When sufficiently stuffed, sew up the opening and cover the pincushion with silk, sewed very neatly over the edge. Then make the two upper corners meet, and fasten them well together. This will bring the pincushion into the shape of a heart. Put a string to the top. Emery bags are frequently made in this manner. Pincushions should always be stuffed with bran, wool or flannel. Cotton will not do.



A BELLOWS NEEDLE-BOOK.

Cut two pieces of thick pasteboard into the shape of a pair of bellows, and cover them with silk. Or you

may have four pieces of covered pasteboard in the bellows shape, uniting two of each by a narrow riband, sewed all round between, to stuffing of wool. This makes the sides of the bellows thicker and handsomer, but is more difficult to do, or rather, more tedious. Get two pieces of cloth; cut them nearly as large as the bellows, and overcast their edges. These are the flaps for needles. Sew them to one of the halves of the bellows on the inside. Then sew the two sides of the bellows together by a few tight stitches at the bottom or narrowest part, leaving a small open space for the insertion of the bodkin, which forms the rose or spout of the bellows. To secure the bodkin more firmly, make a little loop of sewing silk on the inside of the bellows about an inch from the bottom, and slip the bodkin under the loop and through the aperture below.

Sew strings of narrow riband to the handle of the bellows, and tie them tightly over it, when the needle-book is not in use. Stick pins along the edge which forms the pincushion part.



A THISTLE NEEDLE-BOOK.

Take some thick wire, and wrap it round closely with green sewing silk, or narrow green hank riband. Then cut large leaves of green cloth, and stiffen them with wire sewed on the under side. Sew the leaves to the stalk. These leaves are to stick the needles in.

Make a ball of linen stuffed with emery, and cover it with green velvet, worked or crossed with yellow sewing-silk in the form of diamonds. This ball may be about the size of a hazel-nut.

Cut a piece of pasteboard into the shape of a funnel; the bottom exactly fitting the emery-ball, but the upper part spreading out wide. Have also a flat circular piece of pasteboard, cut out to lay on the top of this. Cover both these things with lilac silk, and sew the flat top to the funnel-shaped piece. This when sewed to the emery-ball, forms the thistle flower, which must, when finished, be fastened to the stalk.

Stick pins round the seam at the upper edge of the flower.

This little contrivance answers the purpose of needle-book, emery-bag, and pincushion, and is to be kept in a work-box.

THE first English Bible ever printed in the United States, was published by Aitkin, in Philadelphia, 1781, a time when the supply from England was interrupted by the war. It was recommended to the people by the American Congress, signed by their Secretary, Charles Thompson. A copy of this Bible was used by a gentleman, who stated the fact to me, and was worn out in the service of his family: he cherished the most lively regard for this Bible of his childhood, and has purchased and preserves a copy.



A NEEDLE-BOOK WORK-BAG.

Make a needle-book precisely as described in the next article. Then take a quarter and half quarter of silk, and cut it in half, as if to make a square reticule. Sew the two sides together, inserting a covered cord between them. Do not sew the sides all the way down, but terminate the seams at some distance from the bottom, so as to leave two open flaps large enough to conceal the thread-case. Then stitch a seam all across, just above the flaps, so as to form a sort of false bottom to the bag. To this seam sew the back of the thread-case, in such a manner that the flaps of the bag will fall over and conceal it. Sew five pair of riband strings on these flaps, so as to tie them down over the needle-book.

Get two yards of narrow riband; cut it in half, and run it into the broad hem or case at the top of the bag. Run each riband all round the case, the ends coming out at opposite sides to make the bag draw both ways. Tie these ends together in bows.

These bags are very convenient in travelling, or when you take your work with you on a visit.

To cover cord—take some new silk and cut it into long narrow slips, diagonally, or bias as it is commonly called. Sew all these slips together by the ends that slope the same way. Then take some cotton cord, and laying the silk evenly over it, haste or tack it along, so as to inclose the cord. In afterwards sowing this to the straight side of a piece of silk, hold the silk next to you, and let your stitches be very short.



A VERY CONVENIENT NEEDLE-BOOK.

Have ready four pieces of pasteboard about the size of playing-cards, or broader if you choose. Cover them on both sides, with silk sowed neatly over the edges. Get some riband of the same colour, and about an inch broad. Sew it between two of the covered

cards, so as to unite them all round, leaving only an opening at one end to put in the stuffing. Stuff it very tightly with wool or bran, which must be pressed down with your fingers as hard as possible, and then sew up the opening. This makes a pincushion which will look like a closed book, and the pins are to be stuck into its edges. Then get a piece of cloth nearly twice as large as the pincushion, and overcast the edges with silk. Fold it in half, and at the edge where it is folded, run two or three cases or sockets for bodkins, which must be prevented from slipping down too far by a few stitches across that part of the socket to which the point of the bodkin descends. The eyes of the bodkins must be left sticking out at the tops of the cases.

Take the two remaining cards that are covered with silk, and measure two pieces of silk twice the size of the cards. These are for the pockets. Having made a case in the top of each pocket, and run a narrow riband into it, gather them all round, and sew them on full to the outsides of these two last covered cards, which must then be sewed one to each side of the pincushion, having first inserted the needle-flaps. They must be put on so as to resemble the covers of a book, with the back of the pincushion between them like the back of a book. Sew strings of riband at the two lower corners. At the two upper corners, the ends of the drawing-strings in the top of the pockets must come out and tie. Ornament the back of the book with two bows, one at top, and one at bottom.

The pockets are to contain the thimble, emery-bag, cotton-spool, &c. They will also hold a small pair of scissors, in a sheath. When the thread-case is not in use, it must always be carefully tied up.

A PEN-WIPER.



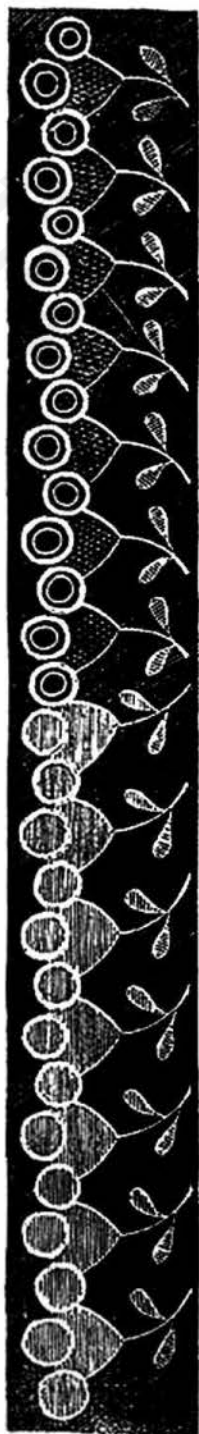
Cut out a great number of pieces of Canton crape, about the size of half a dollar, and of as many different colours as you can procure. Lay them evenly in separate piles; let one pile be black, another red; some piles blue, and some green. Let there be an equal number of pieces in each pile. Then stick a needle with a thread of silk in it, through the centre of each pile, and fasten the pieces together. When all your various piles are ready, make a small hole through the middle of each with a pair of sharp-pointed scissors, and run a silk cord through them all, as if you were stringing beads; arranging the different colours according to your taste. You may make the string of pen-wipers of any length, from a quarter of a yard to a whole yard.

These are very useful to hang over a desk where a great deal of writing is done, and may be acceptable presents from little girls to their fathers.

They will look the better for having the edges scoloped. You may either fasten each cluster of pieces permanently to the string, so as to remain stationary, or you may leave them to slip up and down like beads.

Be a pattern to others, and then all will go well; for as a whole city is infected by the licentious passions and vices of great men, so it is likewise reformed by their moderation.

BORDER AND CAPE PATTERNS.





A WOMAN PINCUSHION.

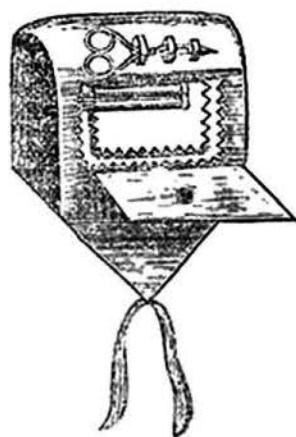
Get a small doll's head and arms, of the material called composition. Make a body and upper parts for the arms, of kid stuffed with bran. Then fasten the head and arms to the body.

Make a coarse linen pincushion, something in the shape of a bee-hive, and stuff it very hard with bran. The bottom or lower extremity must be flat, and covered with thick pasteboard that it may stand firmly. Then cover the whole pincushion with velvet or silk, and dress the doll with body and sleeves of the same, or of white satin. The pincushion represents the skirt, and you must sew it firmly to the body, concealing the join by a sash or belt. You may put a handsome trimming on the skirt.

Make a hat or bonnet for the doll's head, and dress her neck with a scarf or handkerchief.

The pins are to be stuck into the pincushion or skirt at regular distances in little clusters or diamonds of four together, so as to look like spangles.

This pincushion is for a toilet-table.



A THREE-SIDED NEEDLE-BOOK.

In making this needle-book, the first thing is to form the pincushion, which is thus constructed. Take

some pasteboard and cut it into three oblong pieces of equal size. They may be about six inches in length, and three in breadth. Cut a small round hole in one of them, and insert in it a socket for a thimble. This socket is sunk in the pincushion, is made of pasteboard, and must exactly fit the thimble, which is to go in with the end downwards.

Cover the three pieces of pasteboard with thick silk, and sew them all together in the form of a prism, or so that the slope of the pincushion will be three-sided. Close one end with a triangular piece of covered pasteboard, and stuff the pincushion hard with wool or bran. Then close up the other end.

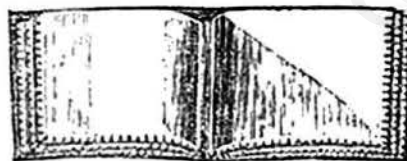
Take a double piece of silk about half a quarter of a yard in length, and the width of the pincushion, to one side of which you must sew it. Sew this silk neatly all round the edge, and finish the other end by bringing it to a point. Inside of this silk, put two cloth flaps for needles, with bodkin-cases run in them. You may, if you choose, add three silk straps, under which can be slipped a pair of small scissors. Put strings to the pointed end of the needle-book, and when you are not using it, keep it rolled round the pincushion, and tied fast.



A BASKET RETICULE.

Get a small open-work basket of a circular form, and without handles. Then take a piece of silk about a quarter and half-quarter in depth, and make it into a square bag leaving it open at the bottom as well as at the top. Gather or plait the bottom of the silk, and putting it down into the basket, sew it all round to the basket-bottom. The silk will thus form a lining for the open sides of the basket.

Run a case for a riband round the top of the bag.



A PEN-WIPER.

Take two old playing-cards, and cover them on both sides with silk, sewed neatly over the edges. Then sew the cards together, so as to resemble the cover of a book. To form the leaves of the book, prepare six or eight pieces of Canton crape; double them, and cut them to fit the cover. With a pair of sharp scissors scollop them all round, and then lay them flat and even on the cover, and sew them in with a needle-full of sewing-silk. On these leaves of Canton crape the pens are to be wiped. Black is the best colour.





A MELON RETICULE.

A very pretty reticule may be made in this manner. Cut four pieces of pasteboard into an elliptical or oval shape; perhaps they had better be somewhat pointed towards the top and bottom. They should be a quarter of a yard deep, and half a quarter in width. Split two of them down the middle, so as to make four half pieces, and let the other two remain oval. Cover them all with silk, and bind them neatly with narrow riband; or else insert a covered cord between the edges.

Sew the curved sides of the half-pieces to the two curved sides of the whole pieces. This will leave the straight sides of the half-pieces inward.

Make a square bag of a quarter of a yard of silk. Run a case in the top, and gather the bottom so as to draw it up quite close. Unite the bag to the pieces of covered pasteboard, by sewing them all together at the bottom, so that they shall all meet in as small a space as possible.

Make eyelet holes near the top of the outside or whole pasteboards, and when you run the string into the case at the upper edge of the bag, pass the ends of the riband through these eyelet holes in the pasteboard, so that it will draw both ways, and connect at the top the silk part of the reticule with the pasteboard.

Prepare three handsome bows of riband, and sew one at the bottom of the reticule, and the others at the top. The pasteboards of these reticules may be covered with white satin and handsomely painted. In this case the bags and riband should be pink or blue.



A HALBERT-SHAPED RETICULE.

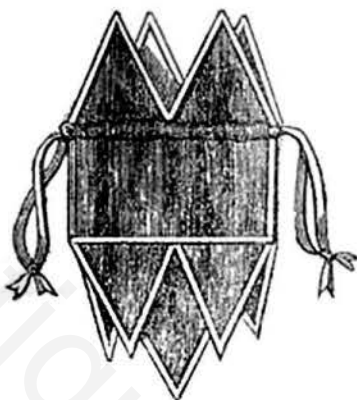
Take a quarter and half-quarter of silk. Cut off and lay aside a half-quarter to line the top. Then

cut out the two sides of the bag, which must be rounded at the bottom, and terminating in a point at the top. It must also be rounded at the upper corner. Line the lower part with muslin, and the inside of the top with silk, sewing a covered cord all round.

Sew together the two sides of the bag, and make a case where the silk lining leaves off.

Get some satin piping-cord, and sew a row of it on the outside of the bag, so as to correspond in form with the shape of the top. Put on two bows of riband, one at each side, and run in the strings.

The riband and piping-cord had better be of a different colour from the silk of which the bag is made; for instance, a purple reticule may be trimmed with blue; a green one with pink, &c.



A POINTED RETICULE.

Get a quarter and a half-quarter of silk; cut it into two pieces, after having taken off a slip for the four outside points. The two pieces are to form the sides of the bag. They must each be cut out with two points at the top, and one large point at the bottom. Then cut out the four additional points. Cord the whole with silk of a different colour, and line them all with the same as the cording.

Then sew the two sides together, inserting a cord between. Next sew on the four outside points, two on each side, so as to hang downwards; finishing their straight edge with a cord sewed also to the reticule. Make a case just below the top-points, and run in a narrow riband.



A RIDDLE FLOWER.

Procure some fine pink, blue, or yellow paper, and cut out thirty-six leaves, all exactly alike. The form must be a narrow oval diminishing to a point at each end; the size about six inches long, and two inches wide at the broadest part.

Write, in very small neat letters, a conundrum on each leaf, and put the solution on the back or under side. Cut out of green paper, four large leaves, resembling those of the oak, and write an enigma on each with the answer on the back. Make a fold or crease down the middle of each flower-leaf and unite them all in the centre with a needle and thread; so that they spread out all round, resembling a dahlia.

For the stalk, prepare some wire, covered with narrow green riband wrapped closely round it. With a needle, fasten the green leaves to this stalk, and then put on the flower. In the centre of the flower, put a small circular piece of pasteboard or card, painted yellow so as to imitate the stamina, and sew it on neatly to conceal the place where all the leaves come together. Fasten a similar little piece to the back of the flower where the stem is joined to it.

Three or four of these flowers in a tumbler or flower-glass, make a handsome ornament for a centre table; and the riddles, if well selected, will afford amusement to visitors.



A MATCH-BOX.

Get a very small tumbler, such a one as is generally sold for sixpence. Cover the outside with fine coloured paper, blue, pink, lilac, or light green, pasted on very smoothly and evenly. When it is dry, paste a border or binding of gold paper round the top or upper edge of the tumbler, and ornament it all over with small sprigs, stars, or spots, cut also out of gilt paper.

You must next have recourse to a colour-box for some burnt-umber, and a fine camel's-hair pencil. The umber is a handsome brown colour; rub a little of it on a plate or saucer, and with the camel's-hair pencil trace a dark narrow line close under the lower edge of the gold border, and also along the right-hand edge of every one of the spots or sprigs; but on no account continue the dark line round both sides of the gold ornaments, as that will destroy the effect. If properly done, the dark brown shade on one side of the gold, will make all the ornaments look as if they were relieved or raised from the surface.

Then fill the box with paper-matches, and keep it on the mantel-piece.

In pasting the coloured-paper on the tumbler, you can leave a vacant space, which may be occupied by a handsome little engraved picture, bordered with gold.

In making matches, cut the paper into long, straight, narrow slips, an inch or two wide. Fold them two or three times, and stroke them down between your fore-finger and thumb, pressing them very hard with your thumb-nail, so as to make them firm and even.

and also a pretty little device on the back. Write on the inside with red ink these lines:

"If knife or pin should hand or face offend,  
 'This little case its healing help will lend."

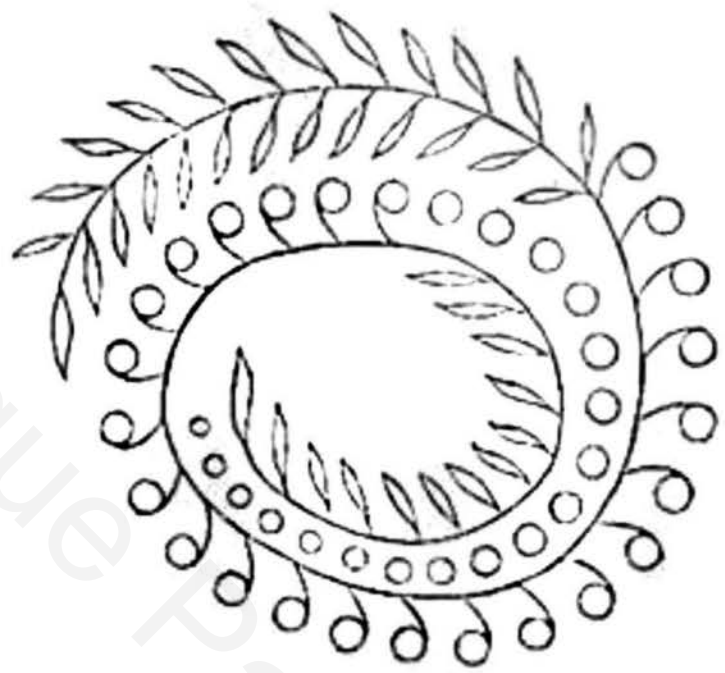


A COURT-PLASTER.

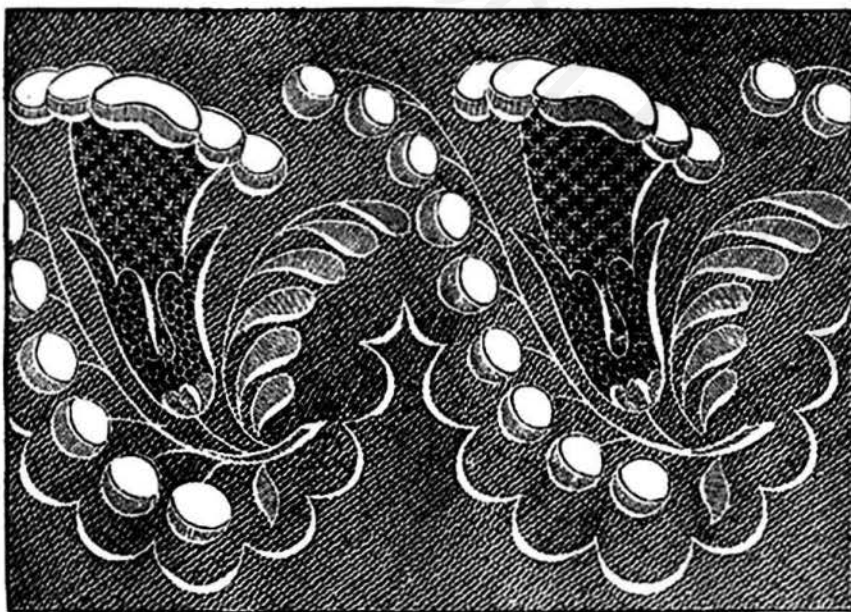
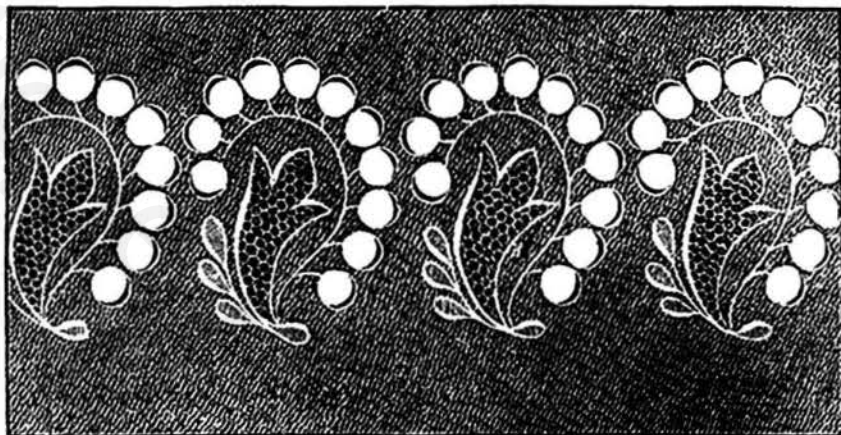
Cut out of thick paper a model of the case, which is a square of about four inches, with a semicircular leaf projecting from each side; these four leaves when they are folded down shut in the court-plaster.

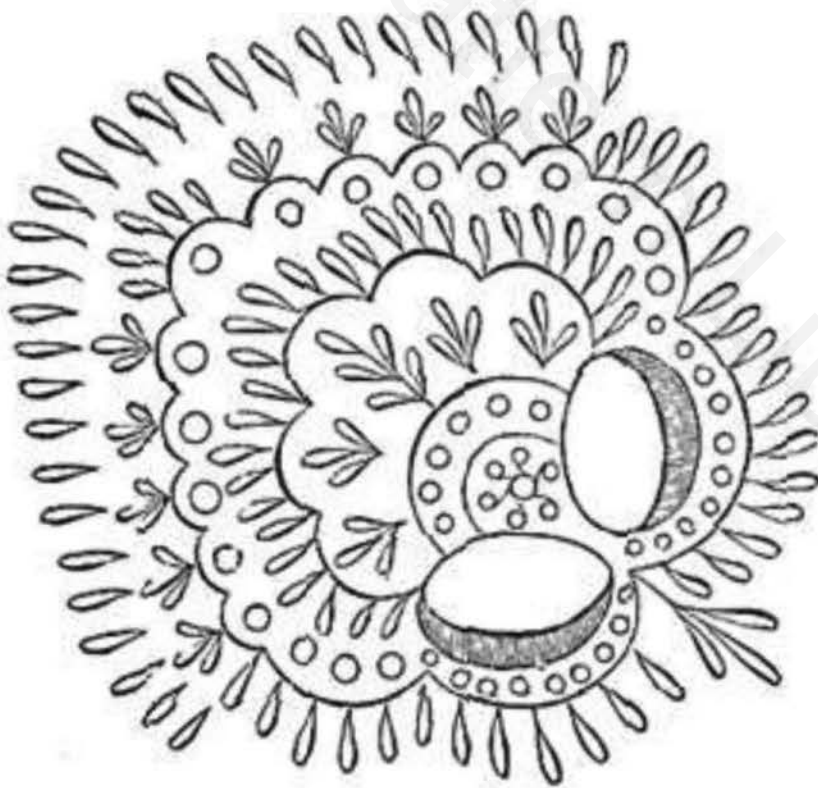
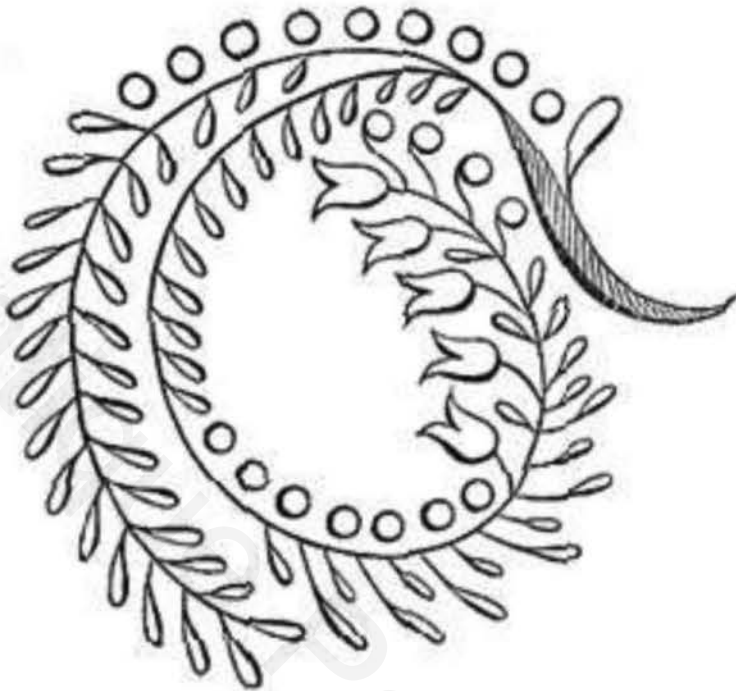
Lay the model on a piece of fine white drawing-paper, and trace the size and shape with a pencil. Then cut it out. With water-colours paint a narrow border all round, and both on the inside and outside,

**PATTERNS FOR EMBROIDERING ON HANDKE CHERFS, WITH SPACES FOR  
THE INSERTION OF NAMES.**



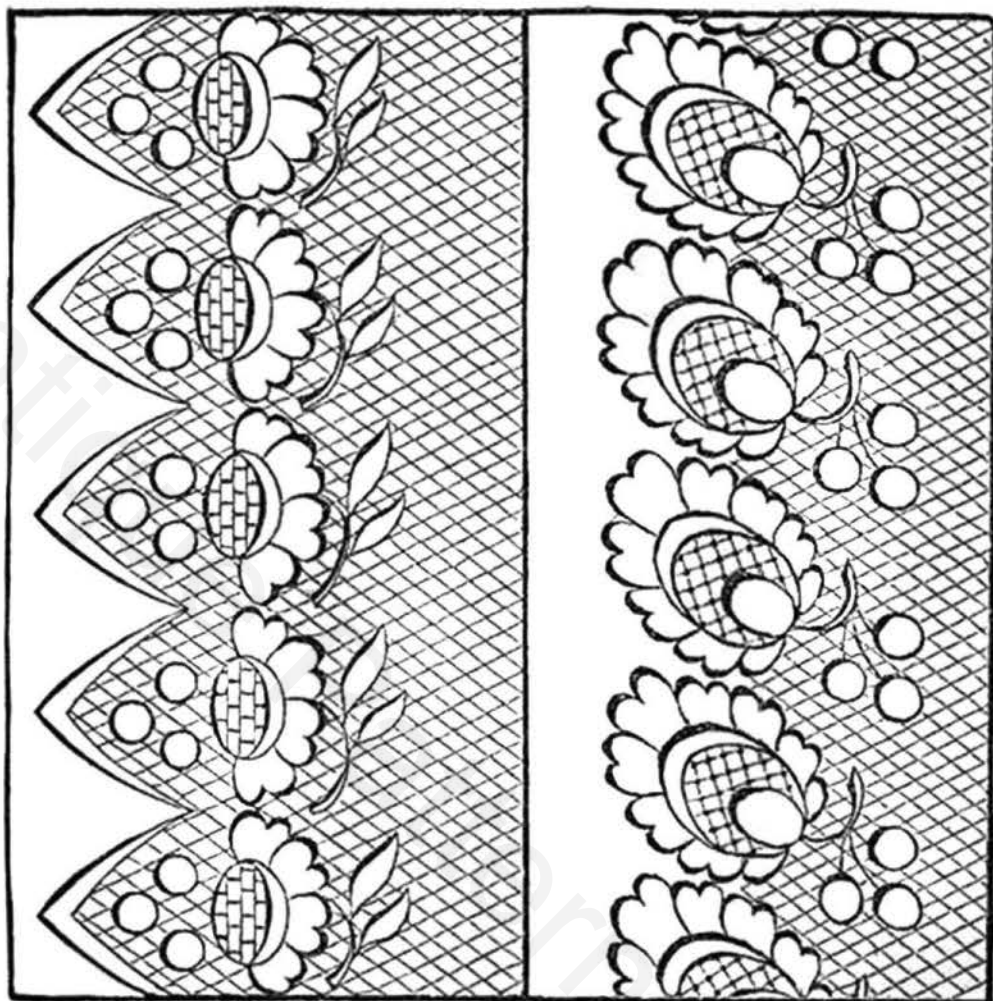
**EMBROIDERY PATTERNS.**



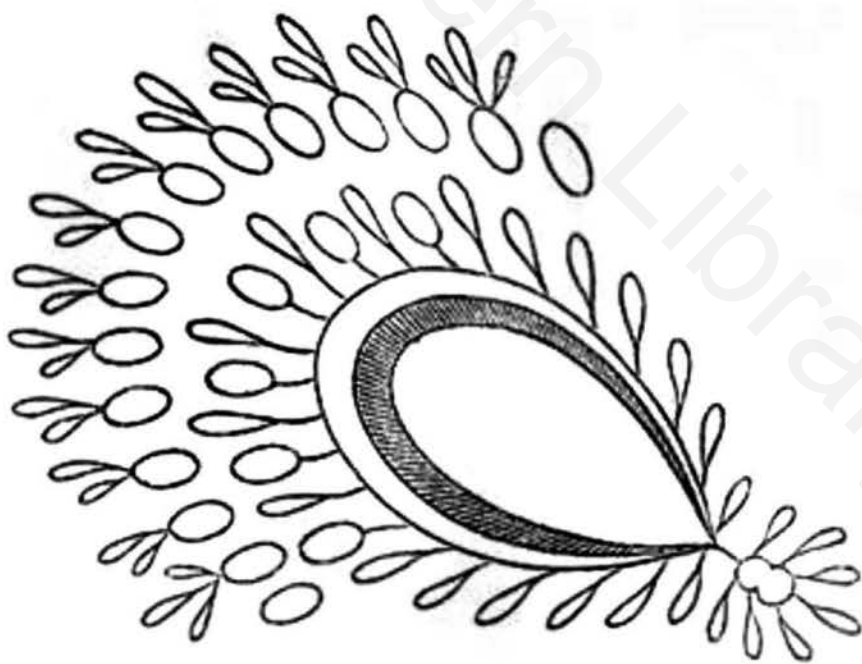
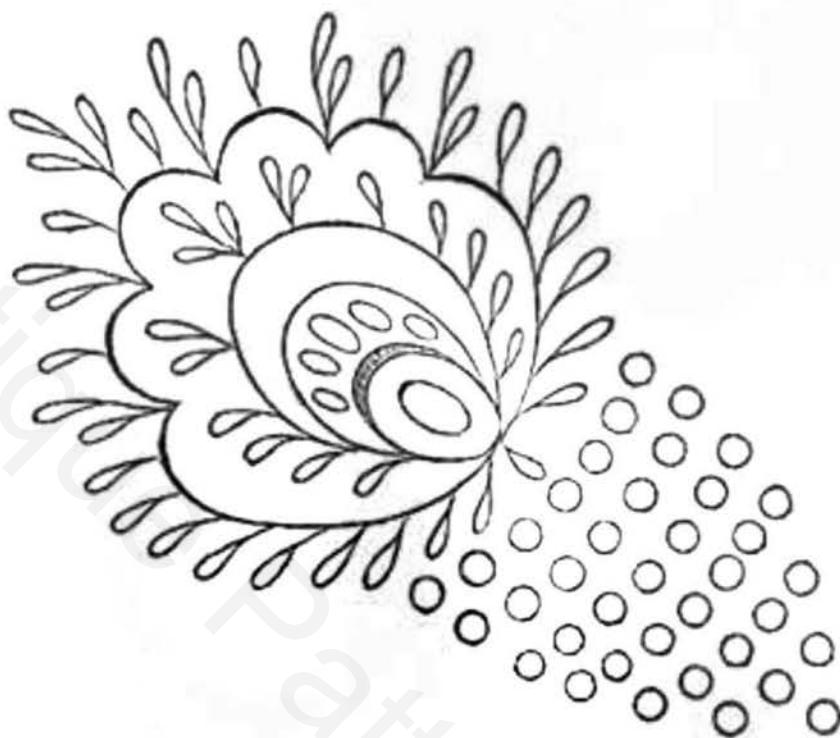


EMBROIDERY FOR THE CORNERS OF POCKET HANDKERCHIEFS.

**EMBROIDERY.**



**PATTERNS FOR EMBROIDERING ON HANDKERCHIEFS, WITH SPACES FOR  
THE INSERTION OF NAMES.**





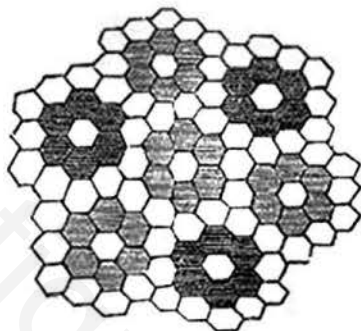
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**PATTERN FOR EMBROIDERY.**



## FANCY NEEDLE-WORK.



HEXAGON PATCH-WORK.

Little girls often find amusement in making patch-work quilts for the beds of their dolls, and some even go so far as to make cradle-quilts for their infant brothers and sisters.

Patch-work may be made in various forms, as stars, triangles, diamonds, waves, stripes, squares, &c. The outside border should be four long strips of calico, all of the same sort and not cut into patches. The dark and light calico should always be properly contrasted in arranging patch-work.

Children may learn to make patch-work by beginning with kettle-holders, and iron-holders; and for these purposes the smallest pieces of calico may be used. These holders should be lined with thick white muslin, and bound all round with tape; at one corner there should be a loop by which to hang them up. Blower-holders are very convenient for the use of servants, to save their hands from scorching when they remove the blower from the coal-grate.

Perhaps there is no patch-work that is prettier or more ingenious than the hexagon, or six-sided; this is also called honey-comb patch-work. To make it properly you must first cut out a piece of pasteboard of the size you intend to make the patches, and of a hexagon or six-sided form. Then lay this model on your calico, and cut your patches of the same shape, allowing them a little larger all round for turning in at the edges.

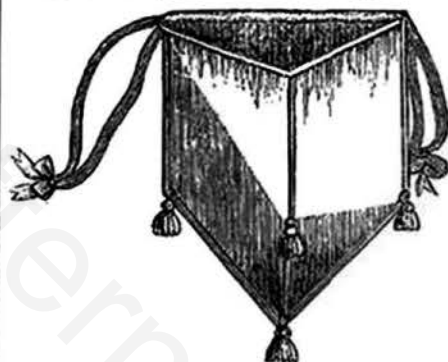
Of course the patches must be all exactly of the same size. Get some stiff papers (old copy-books or letters will do) and cut them also into hexagons precisely the size of the pasteboard model. Prepare as many of these papers as you have patches. Baste or tack a patch upon every paper, turning down the edge of the calico over the wrong side.

Sew together neatly over the edge, six of these patches, so as to form a ring. Then sew together six more in the same manner, and so on till you have enough. Let each ring consist of the same sort of calico, or at least of the same colour. For instance, one ring may be blue, another pink, a third yellow, &c. The papers must be left in, to keep the patches in shape till the whole is completed.

When you have made a sufficient number of the calico rings, get some thick white shirting-muslin, and cut it also into hexagons, which must afterwards be sewed over papers like the coloured patches. Sew one of the white hexagons in the centre of each ring of calico, which must then be surrounded with a circle of white, which will make three white patches come together at each corner of the coloured rings.

In this manner all the patches are put together till the whole is finished. Put a deep border all round, of handsome dark calico, all of the same sort.

Prepare a lining of thick white muslin, and lay bats of carded cotton evenly between, after you have put it into the quilting-frame. In quilting it you have only to follow the shape of the hexagons. When it is taken out of the frame, finish it with two or three rows of running at the edge, which must be neatly turned in.

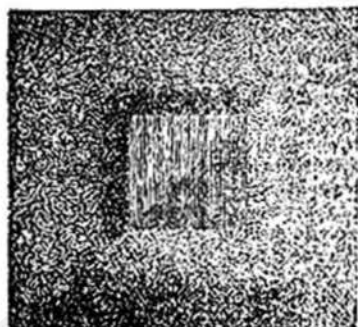


A THREE-SIDED RETICULE.

Cut your silk into three pieces of equal size. Each must be about a quarter of a yard in depth, and half a quarter wide. The sides of each must be straight till within a finger length of the bottom; they must then be sloped off to a point. Sew those three pieces of silk together, (inserting a covered cord between the seams,) and make them all meet in a point at the bottom. Put a tassel or bow at each corner, and one at the bottom.

Hem down the top, and run a ribbon into it.

FANCY NEEDLE-WORK.



A LAMP STAND.

Procure about a quarter of a yard of very thick cloth or drugget, and cut it exactly square. Then get a yard of wide Brussels carpeting of only two colours, as, for this purpose, a variety of colours causes a confused and indistinct effect, and always looks badly. The best tints for a lamp-stand are shaded greens, varied only with shaded browns. These colours will give the effect of rich moss.

Cut the carpeting into strips about three inches broad. Mark out on the cloth or drugget the space you intend to leave vacant for the foot of the lamp. You can make the marks by tacking a white thread along, so as to form a square. Round the outer edge of this square the strips of carpeting are to be sewed.

Prepare, for the corners, some bits of carpeting, which are to be very small near the white line, and are gradually to increase in size as they advance towards the outer extremity of the drugget. Begin by sewing on these bits so as to fill all the corners with them. Then sew on all the long strips, extending them from corner to corner. Each strip (as well as the corner-pieces) must be doubled or folded in the middle and stitched down on the right side.

When the strips are all sewed on, they must be ravelled or fringed, so as to look like long plush or velvet. Afterwards go over the whole surface with a pair of very large scissors, and shear it as even as possible.



A BRICK PINCUSHION.

These pincushions are extremely useful when it is necessary to pin down your work to keep it steady; for instance, in quilling ruffles, covering cord, sewing long seams, hemming or tucking. Being so heavy that they can only be lifted with both hands, they sit firmly on the table, and cannot be upset by accident. Screw pincushions, it is true, answer the same purpose; but it is difficult to fasten them to a circular table, or to any table that has not a very projecting edge; and the screws frequently wear so smooth as to become useless. A brick pincushion, when once made, will last to an indefinite period (occasionally renewing the cover,) and can be used on any table, in a window ledge, or even on a chair or stool. In a chamber, they can be employed on the toilet like any other pincushion.

Get a clean new brick of a perfect shape, and cut

out a piece of coarse linen or strong domestic cotton, of sufficient size to cover it; allowing enough to turn in. Lay the brick in the middle of the linen, which must then be folded in at the corners and sewed tightly with coarse thread all over the brick; making the covering as smooth and even as possible. Then cut out a bag of coarse linen, and fit it to the top of the brick, allowing it, however, about two inches larger each way; or more, if you intend it to rise very high in the middle. Stuff the bag with bran, till you get it as firm and hard as possible. It will require at least two quarts of bran, perhaps more. While doing this, you had better have the whole apparatus on a large waiter to catch what falls. Put in the bran with a spoon, and press it down hard with your fingers. When the bag is completely stuffed, and cannot possibly hold any more, sew up the open end. Fit the bag evenly all round to the top of the brick, and sew it fast to the linen cover; taking care to have it of a good shape, sloping down gradually on all sides from the middle.

Sew a piece of thick baize cloth to the linen on the bottom of the brick, and then put on the last cover of the whole pincushion. This outside cover may be of velvet, silk or cloth. Fold it under at the corners very neatly, and sew it all round to meet the baize at the bottom. Then cover the seam with a binding of narrow ribbon or galloon. If you choose, you can make the cover for the top (or stuffed part) of the pincushion, of a separate piece of silk, always taking care to cover the seam with a binding.

A small pincushion may be made in the same manner, only using for the foundation a little flat block of wood, instead of a brick.

RECEIPTS.

FRUITS IMITATING NATURE.

Are made by means of wooden shells; (the colour of the stone and containing an almond,) overlapped with an imitation of the *Fruit* itself, made by means of leaden moulds, into which sugar boiled sufficiently has been poured.

When taken from the mould, the sugar is varnished with isinglass; and this last is strewn over with dry colour, to represent the peculiar *Grain* of the fruit. I should have stated that the isinglass is tinted with liquid colour to represent that of the fruit while it (the isinglass) is dissolving.

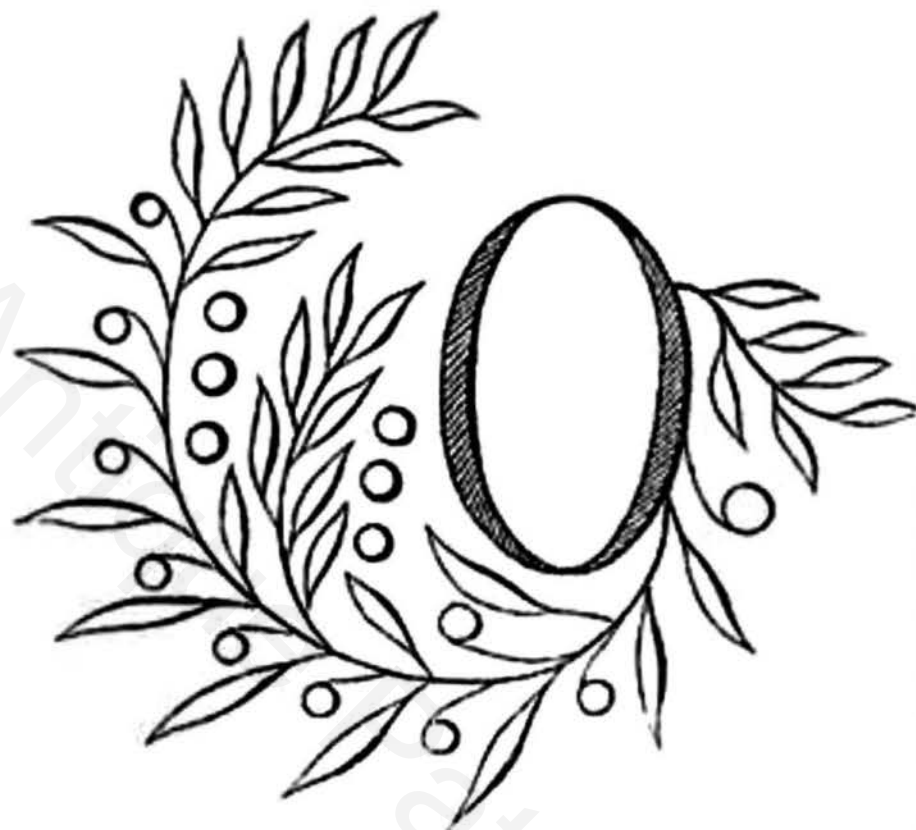


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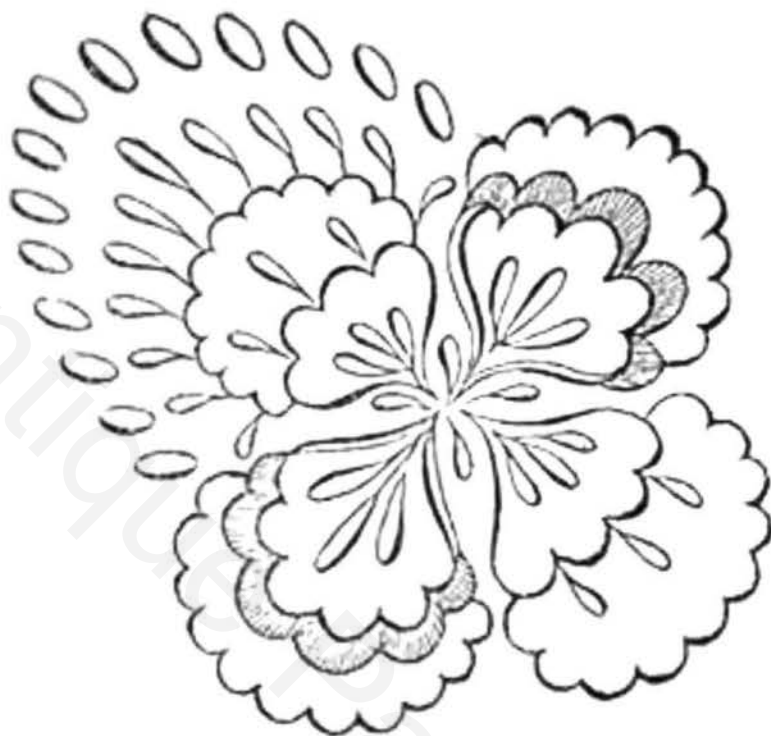


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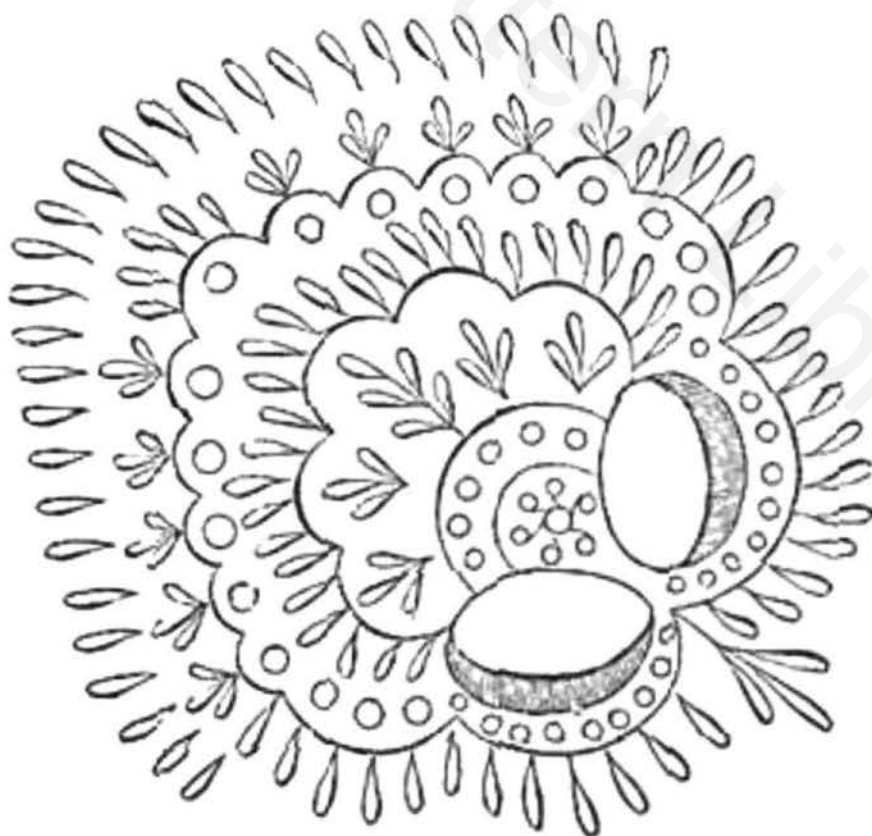
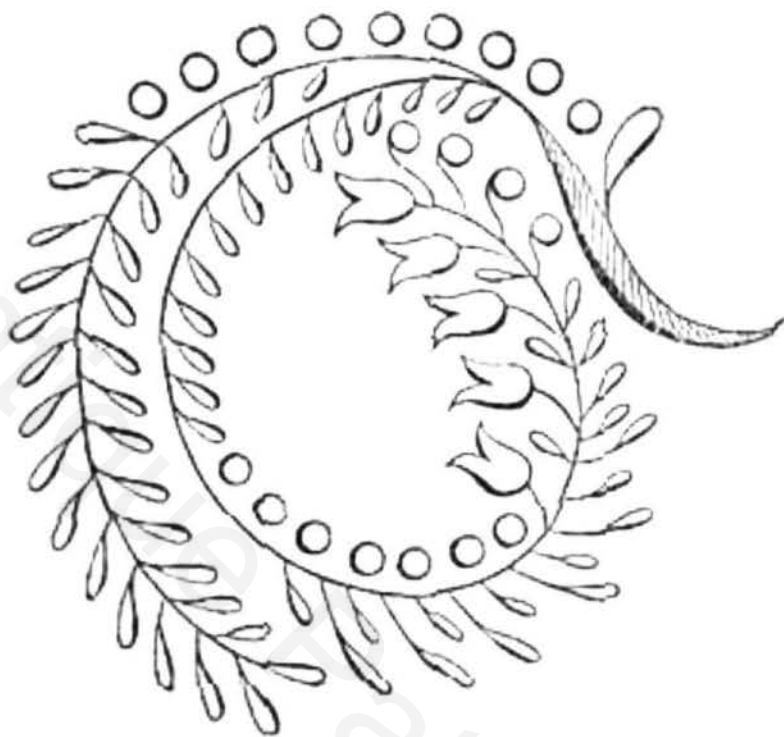


EMBROIDERY FOR THE CORNERS OF POCKET HANDKERCHIEFS.



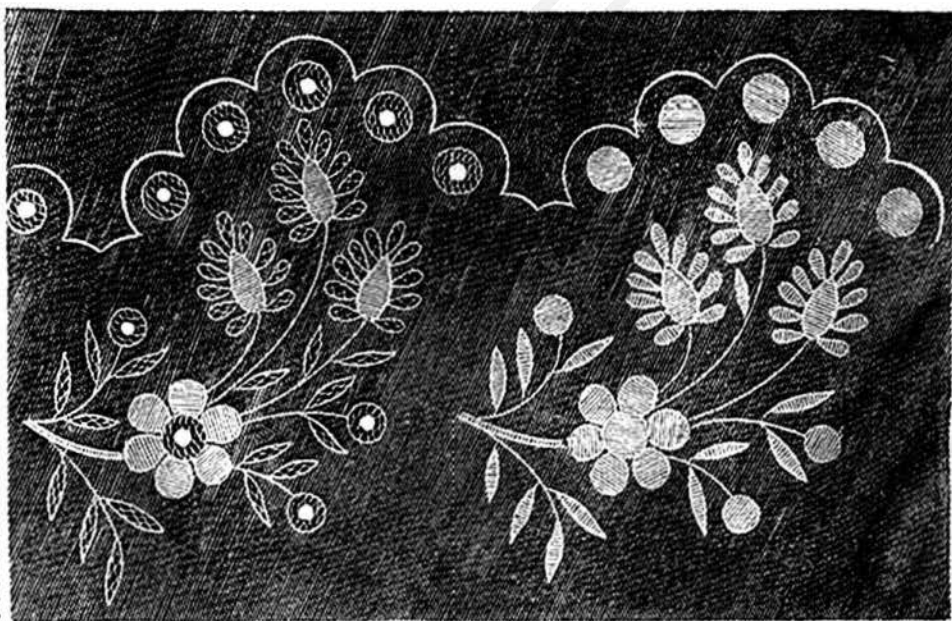
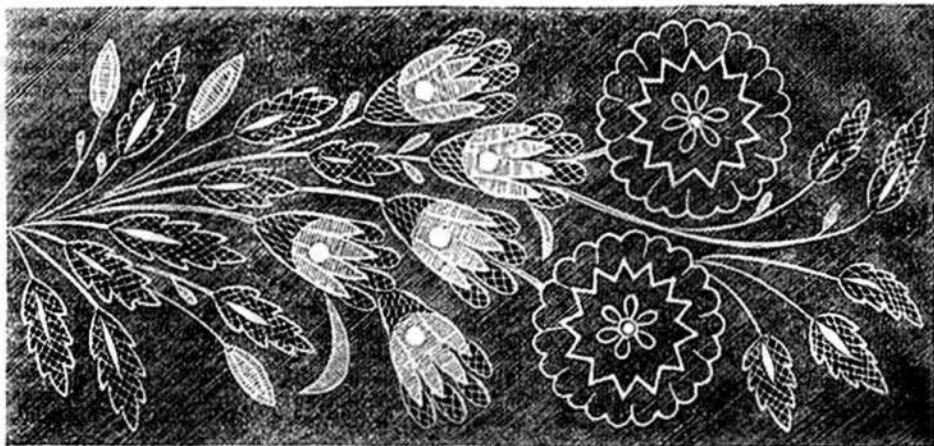
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EMBROIDERY FOR THE CORNERS OF POCKET HANDKERCHIEFS.

PATTERNS FOR EMBROIDERY.



Godey *The Lady's Book* – Vol 11 – 1835 December

**PATTERN FOR EMBROIDERY.**







**PATTERNS FOR EMBROIDERY.**

