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Donated by

Debra Carr

11/2010

FANCY WORK MANUAL.

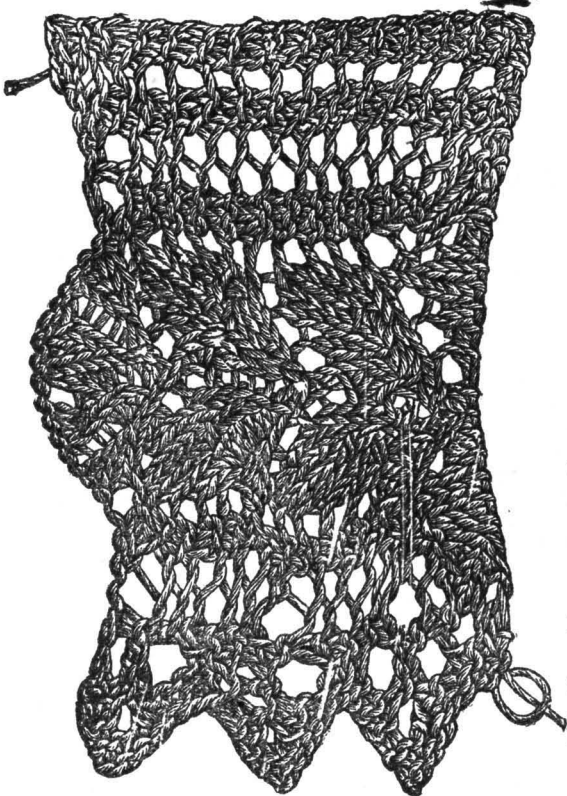
KNITTED LEAF LACE.

CAST on 32 stitches.

First Row—Slip 1, k 6, o, n, k 1, o, k 1, n, p 1, n, k 1, o, p 1, o, k 1, n, p 1, n, k 1, o, k 3, o, n, o twice, k 2.

Second Row—S 1, k 2, p 1, k 2, o, n, k 2, p 2, k 1, p 3, k 1, p 3, k 1, p 3, k 3, o, n, k 1, o, n, k 2.

Third Row—S 1, k 6, o, n, k 1, o, k 1, n, p 1, n, k 1, p 1, k 1, n, p 1, n, k 1, o, k 3, o, n, k 4.



KNITTED LEAF LACE.

Fourth Row—S 1, k 5, o, n, k 1, p 3, k 1, p 2, k 1, p 2, k 1, p 3, k 3, o, n, k 1, o, n, k 2.

Fifth Row—S 1, k 6, o, n, k 1, o, k 1, o, n, p 1, n, p 1, n, p 1, n, o, k 1, o, k 3, o, n, o twice, n, o twice, k 2.

Sixth Row—S 1, k 2, p 1, k 2, p 1, k 2, o, n, k 1, p 4, k 1, p 1, k 1, p 1, k 1, p 4, k 3, o, n, k 1, o, n, k 2.

Seventh Row—S 1, k 6, o, n, k 1, o, k 3, o, k 3 tog, p 1, k 3 tog, o, k 3, o, k 3, o, n, k 7.

Eighth Row—Cast off 5, k 3, o, n, k 1, p 6, k 1, p 6, k 3, o, n, k 1, o, n, k 2.

Ninth Row—Slip 1, k 6, o, n, k 1, o, k 5, o, k 3 tog, o, k 5, o, k 3, o, n, k 2.

Tenth Row—S 1, k 3, o, n, k 1, p 15, k 3, o, n, k 1, o, n, k 2.

Repeat from first row.

ROSE-BUD PATTERN BORDER.

PINS No. 13 and coarse cotton.

Cast on 21 stitches.

1st Row.—Knit the 1st stitch, and knit 1, purl 2, knit 1, put the cotton over the needle, knit 1, slip 1, knit 1, pass the slipped stitch over, purl, take 2 together, knit 1, purl 1, knit 1, slip 1, knit 1, pass the slipped stitch over, purl 1, take 2 together, knit 1, put cotton over, knit the last stitch.

2nd Row.—1 plain, 3 purl, 1 plain; 2 purl, 1 plain; 2 purl, 1 plain; 4 purl, 2 plain, 1 purl, knit the rest.

3rd Row.—Slip the 1st stitch, 1 plain, 2 purl, 1 plain; put the cotton over the needle, 1 plain; put cotton over, slip 1, knit 1, pass the slipped stitch over; 1 purl, take 2 together, 1 purl, slip 1, knit 1, pass slipped stitch over, 1 purl, take 2 together, the cotton over, 1 plain, cotton over, the last plain.

4th Row.—Slip the 1st, purl 4, knit 1, purl, plain, purl, plain, purl 5, knit 2, purl, knit the last.

5th Row.—Slip 1, knit 1, purl 2, knit 1, cotton over, knit 3, cotton over, slip 1, knit 2 together, draw the slipped stitch over, purl 1, slip 1, knit 2 together, draw the slipped stitch over, put cotton over, knit 3, put cotton over, knit the last.

6th Row.—Slip the 1st, purl 6, knit 1, purl 7, knit 2, purl 1, knit the last.

7th Row.—Slip the 1st, knit 1, purl 2, knit 1, cotton over, knit 5, cotton over, slip 1, knit 2 together, pass the slipped stitch over, put cotton over the needle, knit 5, cotton over, knit the last.

8th Row.—1 plain, purl 16, 2 plain, purl 1, knit the last plain.

Repeat from the 1st row again.

This forms a handsome border, either for quilts, antimacassars, or baby's berceauunette cover, especially the latter, done in stripes of plain knitting, in wool.

EDGE FOR BABIES' SKIRTS.

CAST on six, knit across plain.

1st Row—Over, purl narrow, knit two, over three times, purl one, knit one.

2nd Row—Slip one, knit two, purl one, knit two, over twice, purl narrow.

3rd Row—Over, purl narrow, knit one, over three times, purl narrow, over three times, purl narrow, knit one.

4th Row—Slip one, knit two, purl one, knit two, purl one, knit one, over twice, purl narrow.

5th Row—Over, purl narrow, knit eight.

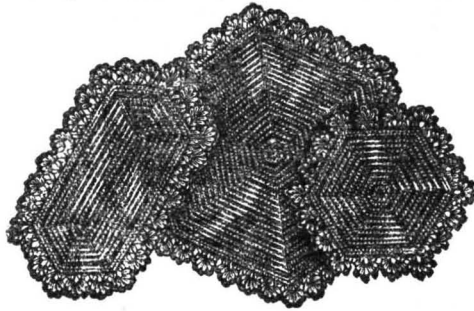
6th Row—Cast off four, knit three, over twice, purl narrow.

CROCHET TOILET SET.

USE cream-white knitting cotton, Dexter's No. 12, and a medium steel hook. Red knitting yarn is also used for the edge. For the round six-cornered mat, commence with 4 ch and join in a ring.

First Round—3 d c in each ch st (12 d c in all); 1 s c in the first d c; turn.

Second Round—Taking up the back loop of each st, 2 d c in first st, 1 d c in next; * 3 d c in



CROCHET TOILET SET.

next (this is a corner), 1 d c in next; repeat from * four times; 1 d c in the same st as the 2 d c were in to finish out that corner, 1 s c in the first d c; turn.

Third Round—2 d c in last d c; * 1 d c in each of 3 d c; 3 d c in second of 3 d c at the corners; repeat from *; 1 d c in the same st as the 2 d c at beginning; 1 s c in first st; turn.

Repeat these rows, increasing at the corners until the large mat will measure four and one-half inches from one corner to the other (or from one increase to the other); then with red cotton yarn make one row, increasing at the corners as before, then two white rows, still increasing. For the border, make 1 tr, 3 ch; 1 tr all in one stitch; miss 4 st, 1 tr, 3 ch, 1 tr in next. Use white yarn for the border until the last row.

Second Row—With white yarn, 1 d c under first 3 ch, * 1 ch, 5 tr each separated by 1 ch under next 3 ch; 1 ch, 1 d c under next 3 ch; repeat from * all around.

Third Row—* 1 d c under first 1 ch; 1 ch, 1 c, under next 1 ch; (a) 5 ch, 1 d c under next 1 ch; repeat from (a) twice more; 1 ch, 1 d c under next 1 ch; 2 ch and repeat from *.

The smaller mat is made exactly like the large one and measures two and one-half inches from one increasing point to the other before the red row is added.

The long mat is commenced in the center with 35 ch.

First Round—1 d c in each st of ch, 5 d c in end st; 1 d c in each st down the other side of ch, 5 d c on end st; 1 s c in first d c; turn.

Second Round—5 d c in first, third and fifth of 5 d c; 1 d c in all other st all around; turn.

Continue increasing thus for 16 rows (8 ridges), then make the border the same as for the round mats.

OCEANIC LACE.

CAST on 16 stitches and knit across plain.

1st Row—Knit 3, throw thread over, narrow, throw thread over, narrow, knit 5, narrow, throw thread over, knit 1, throw thread over, knit 1.

2d Row—This and all even rows knit plain.

3d Row—Knit 4, throw thread over, narrow, throw thread over, narrow, knit 3, narrow, throw thread over, knit 3, throw thread over, knit 1.

5th Row—Knit 5, throw thread over, narrow, throw thread over, narrow, knit 1, narrow, throw thread over, knit 5, throw thread over, knit 1.

7th Row—Knit 6, throw thread over, narrow, throw thread over, knit 3 stitches together, throw thread over, narrow, knit five, throw thread over, knit 1.

9th Row—Knit 5, throw thread over, narrow, throw thread over, narrow, knit 2, throw thread over, narrow, knit 5, throw thread over, knit 1.

10th Row—Knit 4, throw thread over, narrow, throw thread over, narrow, knit 4, throw thread over, narrow, knit 5, throw thread over, knit 1.

12th Row—Bind off 5 stitches, knit 15 plain.

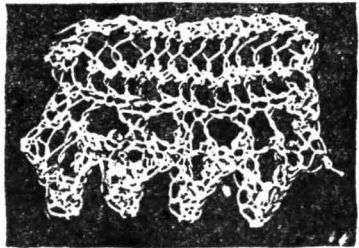
MARY MASON.

NARROW POINTED EDGING.

CAST on 8 stitches, knit across plain.

1st Row.—Thread round needle, p. 2 together, tto. twice, p. 2 together, k. 1, tto. twice, p. 2 together, k. 1.

2d Row.—Thread round needle, making 1 stitch, k. 3, p. 1, k. 1, tto. twice, p. 2 together, tto. twice, p. 2 together.



NARROW POINTED EDGING.

3d Row.—Thread round needle, p. 2 together, tto. twice, p. 2 together, k. 1, tto. twice, p. 2 together, tto. twice, p. 2 together, k. 1.

4th Row.—Thread round needle, k. 3, p. 1, k. 2, p. 1, k. 1, tto. twice, p. 2 together, tto. twice, p. 2 together.

5th Row.—Thread round needle, p. 2 together, tto. twice, p. 2 together, k. 3.

6th Row.—Cast off 5, k. 3, tto. twice, p. 2 together, tto. twice, p. 2 together.

Repeat from beginning.

FANCY WORK MANUAL.

DESIGN FOR STOCKINGS, SOCKS, ETC.

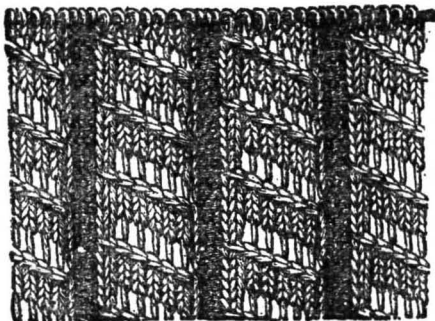
THIS pattern is knitted in the round.

Cast on any number of stitches divisible by ten.

1st Round—Purl three, make one, slip one, knit one, pass the slip stitch over, knit five.

2nd Round—Purl three, knit two, make one, slip one, knit one, pass the slip stitch over, knit four.

3rd Round—Purl three, knit two, make one,



DESIGN FOR STOCKINGS, SOCKS, ETC.

slip one, knit one, pass the slip stitch over, knit three.

4th Round—Purl three, knit three, make one, slip one, knit one, pass the slip stitch over, knit two.

5th Round—Purl three, knit four, make one, slip one, knit one, pass the slip stitch over, knit one.

6th Round—Purl five, knit five, make one, slip one, knit one, pass the slip stitch over. Repeat from the first round.

PRETTY CROCHETED LACE.

MAKE a chain of 19 stitches.

1st Row—3 d c in the 5th stitch of chain, chain 1, 3 d c in the same, 1 s c in the next stitch of the chain, chain 3, 1 d c in the 10th stitch of the chain, 1 d c in the 11th stitch of chain, 1 d c in the 12th stitch of chain, 1 d c in the 13th stitch of the chain, chain 13, 3 d c in the 17th stitch of the chain, chain 1, 3 d c in the same, chain 1, 1 d c in the last stitch of the chain, chain 1, 1 d c in the same, chain 1, turn.

2nd Row—3 d c in the loop, chain 1, 3 d c in the same, chain 1, shell in shell, 1 s c in the 1st d c of the shell in the last row, chain 3, 4 d c over the 4 d c in the last row, chain 3, shell in shell, 1 d c in the loop at the end of the shell, chain three, turn.

3rd Row—Shell in shell, 1 s c in the 1st d c of the shell in the last row, chain 3, four d c over the 4 d c in the last row, chain 3, shell in shell, chain 1, 1 d c in the end of shell, chain 1, 1 d c in the same, chain two, 1 d c in the center of shell, chain 1, 1 d c in the same, chain 1, turn.

4th Row—3 d c in the first loop, chain 1, 3 d c in the same, 3 d c in the 2nd loop, chain 1, 3 d c

in the same, chain 1, shell in shell, 1 s c in the 1st d c of the shell in the last row, chain 3, 4 d c over the 4 d c of the last row, chain 3, shell in shell, 1 d c in the loop at the end of the shell, chain 3, turn.

5th Row—Shell in shell, 1 s c in the 1st d c of the shell in the last row, chain 3, 4 d c over the 4 d c of the last row, chain 3, shell in shell, chain 1, 1 d c in the end of shell, chain 1, 1 d c in the same, chain 2, 1 d c in the center of the last shell, chain 1, 1 d c in the same, chain 1, turn.

6th Row—3 d c in the 1st loop, chain 1, 3 d c in the same, 3 d c in the 2nd loop, chain 1, 3 d c in the same, 3 d c in the 3rd loop, chain 1, 3 d c in the same, chain 1, shell in shell, 1 s c in the 1st d c of the shell in the last row, chain 3, 4 d c over the 4 d c of the last row, chain 3, shell in shell, 1 d c in the end, chain 3, turn.

7th Row—Shell in shell, 1 s c in the 1st d c of the shell in the last row, chain 3, 4 d c over the 4 d c of the last row, chain 3, shell in shell, chain 1, 1 d c in the end shell, chain 1, 1 d c in the same, chain 2, 1 d c between the 1st 2 shells, chain 1, 1 d c in the same, chain 2, 1 d c between the next 2 shells, chain 1, 1 d c in the same, chain 2, 1 d c in the center of the last shell, chain 1, 1 d c in the same, chain 1, turn.

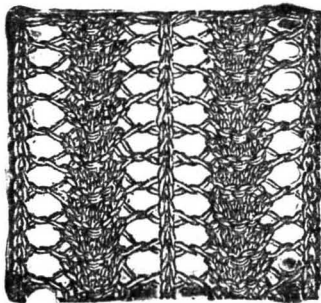
8th Row—3 d c in the 1st loop, chain 1, 3 d c in the same, 3 d c in the 2nd loop, chain 1, 3 d c in the same, 3 d c in the 3rd loop, chain 1, 3 d c in the same, 3 d c in the 4th or last loop, chain 1, 3 d c in the same, chain 1, shell in shell, 1 s c in the 1st d c of the shell in the last row, chain 3, 4 d c over the 4 d c of the last row, chain 3, shell in shell, 1 d c in the end, chain 3, turn.

This makes 1 point; the heading makes pretty inserting.

GUSTA E. KOSBY.

STRIPE WITH TWISTED BARS.

CAST on any number of stitches divisible by six.



STRIPE WITH TWISTED BARS.

1st Row—Knit one, cotton forward, knit one, knit three together, knit one, make one. Repeat from the beginning of the row.

For the 2d and every alternate row the single stitch between the two made stitches is purled; the rest of the row is knitted. These two rows are repeated for the required length.

FANCY WORK MANUAL

SCALLOPED EDGING.

MAKE a chain of 10 stitches.

1st Row.—Make a shell (3 d. c., 3 ch., 3 d. c.,) in 4th stitch of chain, ch. 4, miss 4 on chain, shell in next stitch, ch. 4, turn.

2d Row.—Shell in shell, fasten close to last shell with a slip stitch, ch. 4, shell in shell, ch. 1, 1 d. c. in small loop at end, ch. 4, turn.

3d Row.—Shell in shell, fasten close to shell as before, ch. 4, shell in shell, ch. 5, fasten with s. c. to 4 ch. in last row, turn.

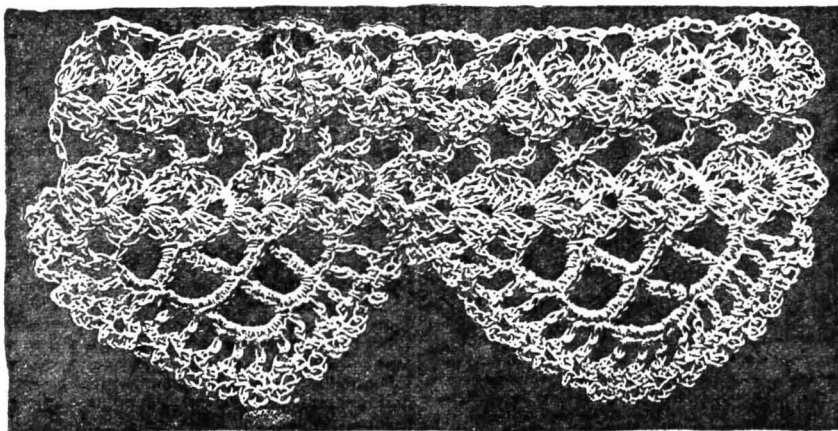
4th Row.—10 s. c. in loop of ch. 5, shell in shell, fasten as before, ch. 4, shell in shell, ch. 1, 1 d. c. in small loop at end, ch. 4, turn.

5th Row.—Shell in shell, fasten close, ch. 4, shell in shell, ch. 5, fasten with s. c. to small scallop, turn; 5 s. c. in loop of 5 ch., ch. 5,

11th Row.—Shell in shell, fasten close, ch. 4, shell in shell, ch. 4, turn.
Repeat from 2d row. I. B. W.

AN EASEL DRAPE.

ONE yard and a half of lemon-colored china silk, three balls of turquoise blue crochet silk, one hundred and twenty-five brass rings; fill all the rings in double crochet (insert needle, draw silk through, then through two stitches); fill closely and firmly, then with needle and silk cross bar the center of each ring. When all the brass rings are filled, form into wheels, having seven rings to a wheel, one in the center, six around it. These are put together, just as the crocheted wheels which have been so fashionable. Run up in two points, four, then three on top, then two on top, then one



SCALLOPED EDGING.

turn, and fasten in center of last small scallop, with a slip stitch, turn and fill with 10 s. c.; finish the next one with 5 s. c.

6th Row.—Shell in shell, fasten close, ch. 4, shell in shell, 1 ch., 1 d. c. in small loop, ch. 4, turn.

7th Row.—Shell in shell, fasten close, ch. 4, shell in shell, ch. 5, fasten close to last small scallop, turn, 5 s. c. in loop, ch. 5, turn and fasten close to next scallop, turn, 5 s. c. in loop of 5 ch., ch. 5, turn and fasten in center of last scallop, turn.

8th Row.—Now fill the rest of the scallops with s. c., (10 s. c. in the 1st, and 5 s. c. in the rest) shell in shell, fasten close, ch. 4, shell in shell, ch. 1, 1 d. c. in small loop, ch. 4, turn.

9th Row.—Shell in shell, fasten close, ch. 4, shell in shell, * 2 ch., 1 d. c., * in every other stitch all around large scallop, fasten to foundation with s. c., turn.

10th Row.—* 4 ch., and 1 s. c. in each 2 ch. of scallop, shell in shell, fasten close, 4 ch., shell in shell, ch. 1, 1 d. c. in small loop, ch. 4, turn.

on top; baste on to the china silk. This silk to have been hemstitched on the opposite end and on both sides (I use ravelings to hemstitch with). When the wheels have been neatly hemmed on to the silk at one end, with a small pair of sharp scissors cut out all the silk running up in a point, just as the wheels run. This will give the wheel part an openwork look. Now tie in every ring at bottom a heavy tassel of the crochet silk. EVA M. NILES.

EASY NARROW EDGING.

MAKE a chain of 6 stitch and join. Chain 3, 3 d c in circle, chain 2, 3 d c in same, turn, chain 5, 3 d c in 2 chain of last row, chain 2, 3 d c in same.

3rd Row.—Chain 3, shell in shell, chain 1, 10 d c in 5 chain of last row.

4th Row.—Chain 3, 1 s c alternately in each d c of last row, chain 3, shell in shell. In making another scallop after 3 10 d c, catch in 3 chain of last scallop.

POINT LACE.

MAKE a chain of 45 stitches.

1. D. c. in 7th ch., ch. 1, d. c. in 9th ch., ch. 1, d. c. in 11th ch.; continue in like manner until you have 13 spaces: ch. 1, 2 d. c. in 3d ch. from space; ch. 1, 2 d. c. in same; 2 d. c. in 3d ch. from same; ch. 1, 2 d. c. in same, d. c. in 3d ch. from same, * d. c. in next ch.; repeat from * until you have 5 d. c.

2. D. c. in each of the 5 d. c., shell in shell, shell in shell, * ch. 1, d. c. in space made by ch. 1, repeat from * until you have 13 spaces.

3. Fasten in first space, ch 4, d. c. in space, * ch. 1, d. c. in space; repeat from * until you have 11 spaces; finish row like 1st.

4. D. c. in each of the 5 d. c., shell in shell,

row 3 chain, 1 d c in same hole, * repeat from * to * with 2 chain between each group.

4th Row—Like 2nd.

5th Row—Like 3rd, then 7 chain and catch in end of 2nd row.

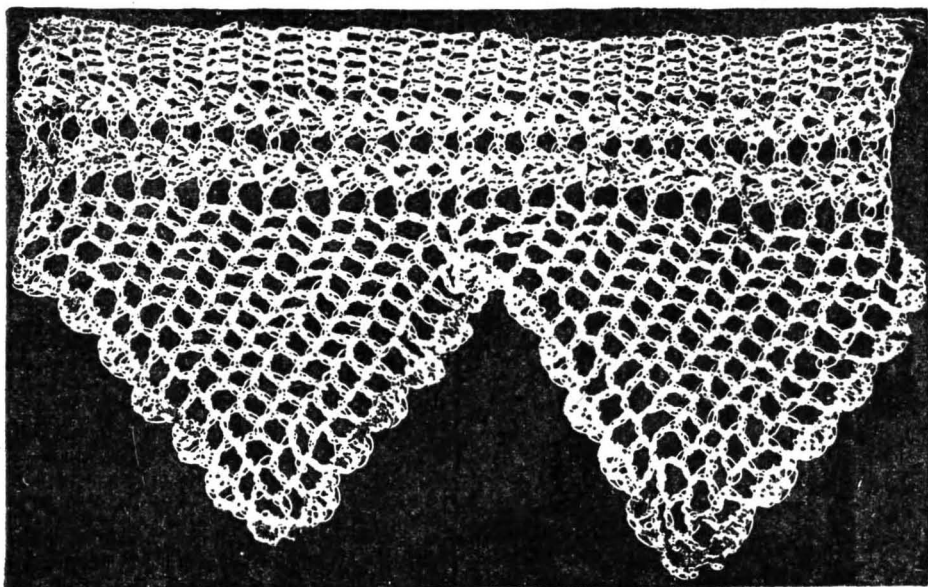
6th Row—2 chain, 16 d c in 7 chain of last row, then finish as in 2nd row.

7th Row—Make the 5 groups as in the other odd row, then 5 more on the 16 d c's of last row. Be sure and make 1 in the chain where you turned.

8th Row—3 d c in each hole to end of row.

9th Row—Make the 5 groups as before, then make 1 group in each 4th stitch till you have 14 in all.

10th Row—5 chain, 1 s c in each hole till the 5 groups, then finish as before. This finishes 1 scallop.



POINT LACE.

shell in shell, * ch. 1, d. c. in space; repeat from * until you have 10 spaces.

Repeat these rows until you have but 1 space left, then ch. 2, d. c. in each space all round point, turn; 1 s. c. 1 d. c. in 1st ch. 2, 1 d. c., 1 s. c. in 2d ch. 2, * 1 s. c., 1 d. c. in next ch. 2, 1 d. c., 1 s. c. in next ch. 2; repeat from * all round point; when round point ch. 29 and commence as in first row.

CROCHET EDGING.

MAKE a chain of 20 stitches.

1st Row—1 d c in 5th stitch, * 3 chain, 1 d c in 4th stitch, 3 chain, 1 d c in same stitch, * repeat from * to * 3 times.

2nd Row—3 chain, * 2 d c in 1st hole, 1 chain, 2 d c in same hole, * repeat from * to * 4 times.

3rd Row—3 chain, * 1 d c in 1 chain of last

PORCUPINE STITCH.

CAST on in twelves.

1st Row—Plain.

2nd Row—1 thread forward, knit 2 together, Repeat from *.

3rd Row—Purl.

4th Row—Plain.

5th Row—Purl.

6th Row—Slip 1, knit 2 together, pass the slipped stitch over, knit 4, thread forward, knit 1, thread forward, knit 4. Repeat.

7th Row—Purl 8 together, purl 4, thread forward, purl 1, thread forward, purl 4. Repeat.

8th Row—Like 7th.

9th Row—Like 6th.

10th Row—Like 7th.

Go back to the 2nd row.

FANCY WORK MANUAL.

BRUSH DECORATION.

AIDED BY A PEN.

BRUSH decoration or crewel painting is executed on velvet, silk, satin, or any fabric that answers to the requirements of the worker. It is applicable to any interior decorations, and can be used for the ornamentation of dress, if liked; for cushions, screens, curtains, and borders for mantel-pieces, brackets, and table-covers, it is decidedly effective. As its beauty lies principally in the boldness of the pattern, and in the broad style in which the work is executed, it will be understood that large free designs are the most suitable. Lilies, poppies, and irises will at once suggest themselves as being appropriate, whilst fruit is admirably adapted for the purpose, as the designs are generally striking and pleasing.



ORNAMENTAL CHAIR.

Oranges always make a showy piece, and plums and grapes can be gracefully arranged where their introduction is in keeping with the rest of the surroundings. Refined taste is frequently a greater requisite in certain forms of decorative brush work than mere talent for drawing; a combination of both is, however, most desirable, for without a certain skill in drawing it is impossible to produce original designs.

Birds of rich colored plumage are much in vogue for screen panels, and these may be charmingly rendered on satin. It is easy to obtain most delicate shades and tints in which to imitate the colors of feathers and so on downy breasts. A stork, that bird which is regarded by decorators with the same lavish enthusiasm as they expend upon the sunflower, is excellent

as a design for a center panel of a threefold screen. The water is suggested by a few rough lines, on which repose a full-blown water-lily and some half-opened buds, upheld, as it were, by the rich green leaves floating on the surface. One or two tall spiral shoots of water plants give a light effect that does away with any stiffness that might mar the grace of the piece. The plumage of the stork looks beautifully soft and sheeny, toned with delicate pearly tints deepening to cold deep grays. As the light falls on the work and catches the prominences, it is difficult to tell it from silk crewel embroidery. The side panels should bear designs of water plants, a few birds, such as kingfishers, and a dragon-fly, supplying the requisite colors.

Enamel colors are used; they are twelve in number. White enamel, a bottle of drying medium, small hog's-hair brushes, a stylus, a palette, and a bottle of spirits of turpentine, are the indispensable requisites. The design being ready, a portion of the contents of one of the bottles of color is put on the palette, and with it is mixed a small quantity of the drying medium. The color is then applied with a brush to one of the flowers, its surface being completely covered. The layer of color must be thick and level. After allowing it to dry for a few minutes it is in condition for further work. Now, holding the stylus or pen almost perpendicularly in the hand, the worker scratches up the color into ridges. The shading is given by scraping off the color, so that the velvet ground shows through. Consequently, the stronger we require the shade to be, when a dark material forms the ground, the more we should scrape away the paint. High lights, on the contrary, are put on very thickly. The stamens of the flowers and the veins of the leaves are much raised, and the outlines of the design are also thickly done in various enamel colors. By laying one color over another, the worker will be able to secure some surprisingly beautiful effects. The second color being also laid on thickly and smoothly, the pen is employed to scratch up both layers at the same time, when the two will be found to blend charmingly, and to yield very pleasant tints. When more proficient in the art, it will not be needful for the worker to keep entirely to one flower at a time, as it can be so quickly done that a larger space can be covered, and the color will not dry before she is ready to operate upon it with her pen. The piece must be left to dry for a day or two before it is made up. Chairs and sofas, also, may be covered with stuffs that will vie with oriental embroidery for brilliance of coloring and richness of effect. Housewives who are handy with hammer and nails find no difficulty in doing some of the upholstering of the furniture themselves. If a small occasional chair is getting shabby and faded, it can easily be freshened up to look like a new one. Give the woodwork three coats of Harrison's enamel paint, allowing twenty-four hours between for each coat to dry. Buy material for covering, trace the design, and color it after the directions given above, and then fit it neatly to the chair.

EVA M. NILES

ROSE LEAF LACE.

CAST on 31 stitches, knit across plain.

1. S. 1, k. 2, t. t. o. twice, p. 2 together, k. 1, n., k. 2, t. t. o., k. 1, t. t. o., n., t. t. o., n., k. 2, n., k. 4, n., k. 2, t. t. o., k. 1, t. t. o., n., t. t. o., k. 1.
2. P. all stitches except last 5, then t. t. o. twice, p. 2 together, k. 3.
3. S. 1, k. 2, t. t. o. twice, p. 2 together, k. 1, n., t. t. o., k. 3, t. t. o., n., t. t. o., n., t. t. o., k. 1, n., k. 2, n., k. 2, t. t. o., k. 3, t. t. o., n., t. t. o.

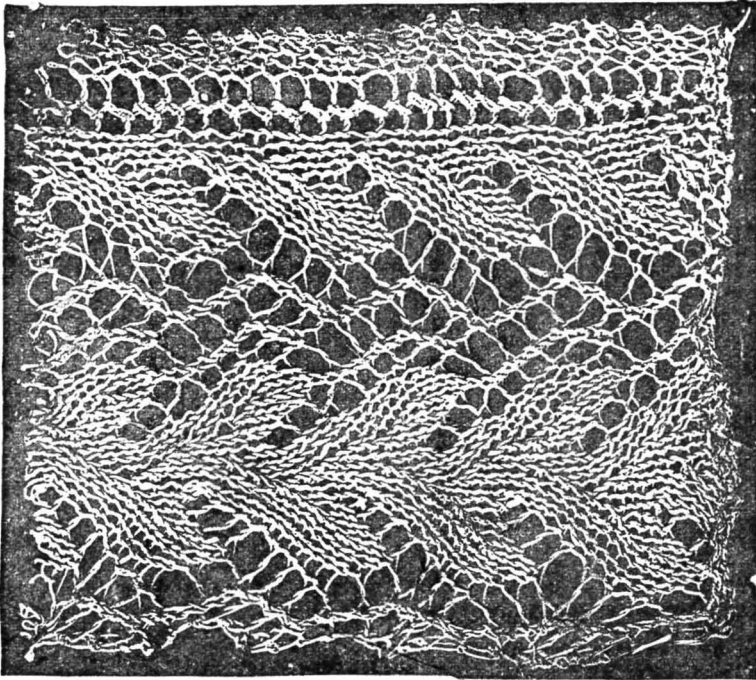
ROUND SOFA CUSHION.

THIS pattern is a very simple one, and is both quick and effective. Use any two colors which contrast well.

Double Berlin and pins No. 5 may be used, casting on 45 stitches.

1st Row—Wool forward; slip 1, knit 1. Repeat.

2nd Row—The rest of the cushion is done in brioche stitch; leave the last 3 stitches unknit.



ROSE LEAF LACE.

a., k. 1.

4. Like 2d. (All even rows like 2d.)

5. S. 1, k. 2, t. t. o. twice, p. 2 together, k. 1, n., t. t. o., k. 5, t. t. o., n., t. t. o., n., t. t. o., k. 2, n., k. 2, t. t. o., k. 5, t. t. o., n., t. t. o., k. 1.
7. S. 1, k. 2, t. t. o. twice, p. 2 together, k. 1, n., k. 2, t. t. o., n., t. t. o., k. 1, t. t. o., k. 1, t. t. o., k. 2, n., k. 2, n., k. 1, n., k. 2, t. t. o., n., t. t. o., n.
9. S. 1, k. 2, t. t. o. twice, p. 2 together, k. 3, n., k. 2, t. t. o., n., t. t. o., n., t. t. o., k. 3, t. t. o., k. 2, n., k. 2, n., k. 2, t. t. o., n., t. t. o., n.
11. S. 1, k. 2, t. t. o. twice, p. 2 together, k. 2, n., k. 2, t. t. o., n., t. t. o., n., t. t. o., k. 5, t. t. o., k. 2, n., k. 2, t. t. o., n., t. t. o., n.

ted, turn and go on with the brioche stitch.

4th Row—Leave the last 4 unknitted and turn.

6th Row—Leave the last 9 unknitted, and so on, 3 more every time you get to the end of the row. Of course you must only leave the unknitted stitches at one end of the knitting.

When you have worked off all the stitches, join the next shade and knit the whole row. The next row like the 2nd.

This makes the knitting come into a gradual round. When large enough sew it up and do a 2nd in the same way. Make a round pillow lined with feathers, and put between the knitting, which must be sewed together like a silk pincushion. Draw in the center, which may be finished off with an ornamental button; sew a silk cord round the edge.

DOUBLE ROSE-LEAF PATTERN.

CAST on three stitches for each close stripe, and seventeen stitches for each open stripe. As many stripes can be worked as the width of article requires: the open stripe must have a close stripe on each side of it.

1st Row—* Knit one, purl two, knit one, make one, knit one, slip one, knit one, pass the slipped stitches over, purl one, knit two together, knit one, purl one, knit one, slip one,

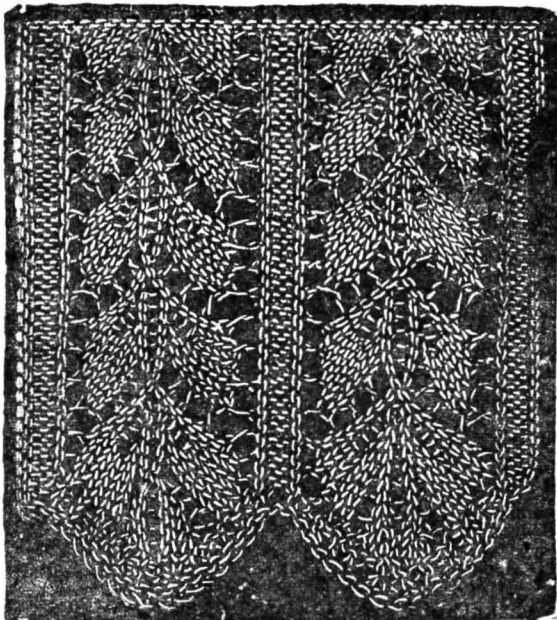
one, slip one, knit two together, pass the slipped stitch over, make one, knit three, make one, knit one, repeat from * ; end with purl two, knit one.

6th Row—* Purl one, knit two, purl seven, knit one, purl seven, repeat from * ; end with knit two, purl one.

7th Row—* Knit one, purl two, knit one, make one, knit five, make one, slip one, make two together, pass the slipped stitch over, make one, knit five, make one, knit one, repeat from * ; end with purl two, knit one.

8th Row—Purl one, knit two, purl seventeen, repeat from * ; end with knit two, purl one.

There are eight rows to a pattern. Sixteen rows must be worked before whole pattern is seen.



DOUBLE ROSE-LEAF PATTERN.

knit one, pass the slipped stitch over, purl one, knit two together, knit one, make one, knit one, repeat from * ; end the row with purl two, knit one.

2nd Row—* Purl one, knit two, purl four, knit one, purl two, knit one, purl two, knit one, purl four, repeat from * ; end the row with knit two, purl one.

3rd Row—* Knit one, purl two, knit one, make one, knit one, make one, slip one, knit one, pass the slipped stitch over, purl one, knit two together, purl one, slip one, knit one, pass the slipped stitch over, purl one, knit two together, make one, knit one, make one, knit one, repeat from * ; end the row with purl two, knit one.

4th Row—* Purl one, knit two, purl five, knit one, purl one, knit one, purl one, knit one, purl five, repeat from * ; end with knit two, purl one.

5th Row—* Knit one, purl two, knit one, make one, knit three, make one, slip one, knit two together, pass the slipped stitch over, purl

8th Row—Plain.

9th Row—Like 4th.

Do 3 rows plain, and now the 2nd diamond begins.

13th Row—Like 4th.

Work 2 plain rows.

16th Row—Raise 7, a picot, raise 1, a picot, raise 7.

Always work 2 plain rows between each pattern row.

19th Row—Raise 6, a picot, raise 3, a picot, raise 6.

22nd Row—Raise 5, a picot, raise 2, a picot, raise 3, a picot, raise 5.

15th Row—Like 17th.

18th Row—Like 4th.

31st Row—Like 4th.

Now begin the pattern again with 3 rows of plain tricoter.

When the proper number of stripes are done crochet them together. Entire white is best for a cradle cover, and use any nicely contrasting shades for a chair cover.

CRADLE OR CHAIR COVER.

FOUR thread fleecy wool and hook No. 4. This pattern has a raised diamond of 2 shapes upon it.

Make a chain of 17 stitches, and work 3 rows of crochet tricote.

4th Row—Raise 8, make a picot thus: Draw the wool, as usual, through the next loop, then work 2 chain; now take the hook out of the last loop and insert the hook again through the loop of the 9th stitch of preceding row, pull the last chain through it, then raise the last 8 stitches and work back, as usual.

5th Row—Raise 6, make a picot, raise 3, make another picot, raise 6.

6th Row—Plain.

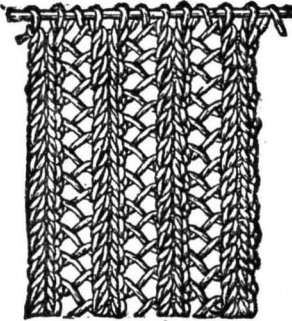
7th Row—Raise 4, make a picot, raise 3, a picot, raise 3, a picot, raise 4.

FANCY WORK MANUAL

HERRING-BONE STRIPE.

CAST on any number of stitches divisible by three.

1st Row.—Knit one, knit two together, make one. Repeat. End the row with knit two.



HERRING-BONE STRIPE.

2d Row.—Purl one, purl two together, make one. Repeat. End the row with purl two. These two rows are repeated throughout.

CROCHETED AFGHAN.

This afghan is worked in the well-known pop-corn stitch, of two colors of Germantown. A pound each of blue and pink are needed, and a medium bone hook. Worked in this way one side will be blue and the other pink. The amount of wool named will make an afghan a yard square, with the four sides surrounded with alternate pink and blue scallops. Make a ch of the blue about a yard and a quarter long, to allow for taking up in working.

First Row—Miss 3 ch, 3 tr in next ch st, miss 3 ch, 1 d c in next; * 3 ch, 3 tr in d c last made; miss 2 ch, 1 d c in next; repeat from *, making the last 1 d c in last of foundation ch; break off blue and tie on the pink.

Second Row—Make 3 ch, 3 tr in d c at end of row; 1 d c in d c between first and second scallop, carrying it back of the scallop of previous row; * 3 ch, 3 tr in d c just made; carry over to d c between next two scallops and make a d c; repeat from * across the row, putting the last d c under the 3 ch missed at end of row.

Third Row.—Made of blue, in the same manner as the second row. Alternate the rows with pink and blue until you have a perfect square. Then commence on one side with blue wool and make a scallop of 8 tr, miss 1 row, 1 d c in next row; do not break off wool, but lay it down and crochet the pink scallop over it in the same manner that the blue one was made. At each corner make 12 tr for a scallop.

PINCUSHION.

MAKE a chain in tolerably fine cotton, with a steel crochet needle, the desired width of the pincushion. You must leave off at the end of every row, and when finished the ends

ton must be carefully run in with a coarse needle.

1st Row—* 5 treble, 3 chain, miss 3 loops. Repeat from *.

2nd Row—Work 4 treble, * 2 chain, miss 3 loops, 1 treble, 2 chain, miss 2 loops, 3 treble. Repeat from *.

3rd Row—3 treble, * 2 chain, miss 2 loops, 3 treble, 2 chain, miss 2 loops, 1 treble. Repeat from *.

4th Row—1 treble, * 3 chain, miss 3 loops, 5 treble. Repeat from *.

5th Row—3 treble, 2 chain, miss 2 loops, 3 treble, * 2 chain, miss 2 loops, 1 treble, 2 chain, miss 2 loops, 3 treble. Repeat from 1.

6th Row—The same as 2nd.

Continue in this way until you have made it large enough.

For the wrong side cast on the same number of stitches, and merely make 2 chain, 1 treble, all the way.

When finished sew together, and make a crocheted edging round it by working first 3 chain and 1 double stitch all the way round.

2nd Round—4 chain and 1 double into the center of each scallop.

3rd Round—5 chain and 1 double into the center of each scallop.

If the edging is preferred rather wide, do a few more rows in the same manner.

Now make a calico bag of the same size as the crochet cover, and fill with bran. Cover this with blue or pink silk, and slip it inside the crochet. Sew up the last side.

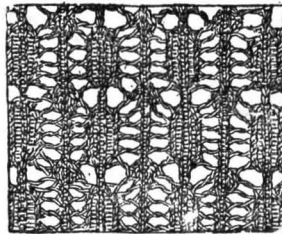
OVAL AND DIAMOND PATTERN.

CAST on any number of stitches divisible by six.

1st Row—Knit one, make one, knit two together at the back, knit one, knit two together, make one. Repeat from the beginning of the row.

2nd Row—Purl.

The first and second rows are repeated alternately twice more.



7th Row—Knit two, make one, knit three together, make one, knit one. Repeat from the beginning of the row.

8th Row—Purl.

9th Row—Knit one, knit two together, make one, knit one, knit two together

at the back. Repeat from the beginning of the row.

10th Row—Purl.

11th Row—Knit two together, * 1 make one, knit three, make one, knit three together. Repeat from *. At the end of the row omit the made stitch and knit one.

12th Row—2. Then repeat from the first

KNITTED DRESSING SLIPPER.

MATERIAL REQUIRED: Four ounce blue and four ounce white Berlin wool; four pins No. 12 (Walker's gauge), and a pair of cork soles.

Commence the slipper at the toe with blue wool, cast on ten stitches, increase by putting

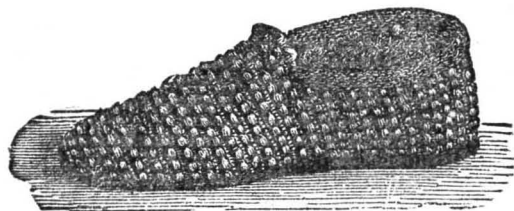


FIG. 1. DRESSING SLIPPER: KNITTED.

the wool over the pin at beginning of each row to make a stitch. Fig. 2 shows the outside of work, and Fig. 3 the inside with loops of white wool. When knitting with the white wool, take it from two balls so as to have two lengths.

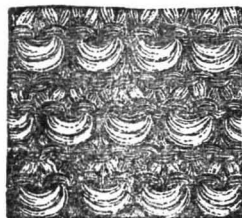


FIG. 2.—DETAIL OF FIG. 1.

white, knit two, repeat from * to the end of the row.

3d Row: Make one at the beginning of the row, slip the loops of white wool, knit the blue; in knitting the blue stitch pass the blue wool with which you are knitting round the double white wool; in knitting the next stitch this will draw up the white wool close to the work, and so carry it to the other side to be ready for working the next row of loops.

4th Row: Make one, knit the blue stitches plain, knit the four white loops at the back as one stitch.

5th Row: Make one, knit to the end of the row. Repeat from second row, increasing at the beginning of each row until the work is wide enough across the instep.

Now divide the stitches for the sides, casting off ten in the center; with the

third pin continue to work on the side stitches as before, without increase or decrease, until you have the length from the instep to the back of the heel, then cast off and work the other side in the same way; sew the two sides together at the back with a needle and wool.

Now pick up the stitches round the top of slipper, on three pins, and with a fourth pin and blue wool knit ten rows, cast off, turn this plain piece over, and hem it down to the top of inside of slipper to form a roll round the edge. Sew the bottom of slipper neatly and firmly to a strong cork sole lined with wool.

BABIES' SOCKS.

CAST ON 39 stitches with white worsted.

1st Row—Purl 1, slip and bind, make 7 stitches, narrow 1, purl 1, and repeat to the end of the needle.

2nd Row—Purl 15, purl 2 together, purl 16, purl 2 together, and repeat.

3rd Row—Purl 1, slip and bind, knit 11, narrow, purl 1, slip and bind, repeat.

4th Row—Purl 1, purl 2 together, purl 9, purl 2 together, purl 1, purl 2, repeat.

Knit as above until you have 5 rows of holes, then knit 4 rows plain with the colored worsted, 1 row plain with the white; next row knit 1, put the worsted forward and knit 2 together, to the end. Knit 4 rows with the colored again. Knit 11 plain with the colored, 17 with the white, turn and narrow the 17 to 13, then knit as you first commenced till you have 4 rows of holes, bind off. Now take up 9 stitches on the right hand side of this piece, on the needle with the 11, cast on 10 more, making 30 in all. Knit 10 times across, then narrow at the beginning of each needle, till there are 10 rows, bind off.

Take up the 10 stitches, cast on and knit 10

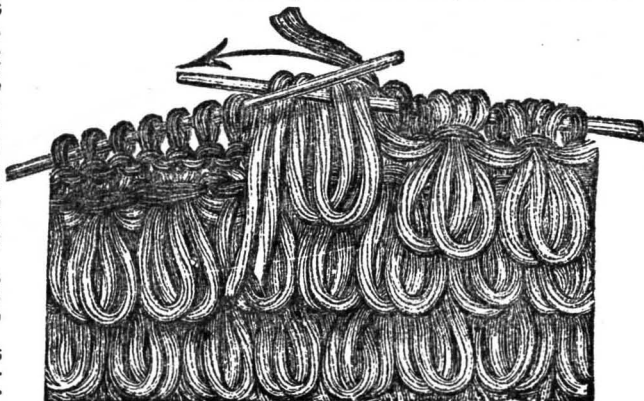


FIG. 3.—DETAIL OF FIG. 1.

rows each way, then take up 9 on the left hand side with the 11 on the other needle and knit like the other side

CORAL PATTERN.

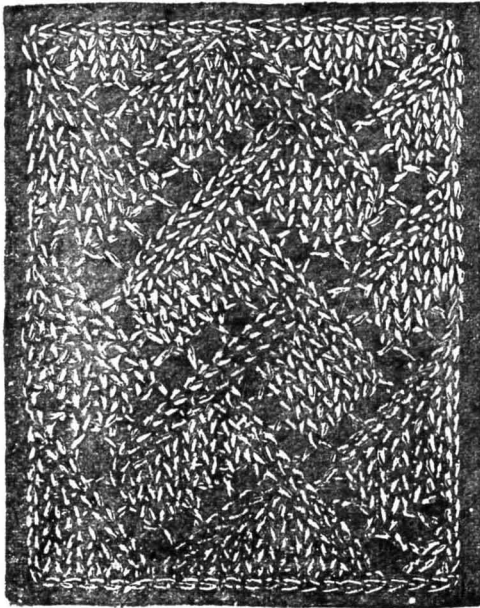
CAST on any number of stitches divisible by twenty-one.

1st Row—Knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit one, knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit two.

2nd Row—Purl.

3rd Row—Knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit one, knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit two.

4th Row—Purl.



CORAL PATTERN.

5th Row—Slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit two.

6th Row—Purl.

7th Row—Knit two, make one, knit one, make one, knit one, knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit two together, knit three, knit two together.

8th Row—Purl.

9th Row—Knit two, make one, knit three, make one, knit one, knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit one, knit two together, knit one, knit two together.

10th Row—Purl.

11th Row—Knit two, make one, knit five, make one, knit one, slip one, knit two together,

or, pass the slip stitch over, knit one, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over. Repeat from the first row.

LACE EDGING, CROCHETED.

LADIES are beginning to crochet pretty trimmings for wash dresses. For the edge here given use spool linen No. 50, 60 or even finer if preferred. A fine steel hook.

Chain 8 stitches and join into a ring.

1st round—Under the ring work 24 doubles.

2d Round—Seven chain, 1 double in each of first and second doubles of previous round, taking up both the front and back horizontal loops, * 9 chain, 1 double as before in each of next 2 doubles; 7 chain, 1 double in each of next 2 doubles; repeat from * twice.

3d Round—17 doubles under each 7 chain, and 21 doubles under each 9 chain; join when working the 11th of the 21 doubles under 9 chain to the corresponding stitch of the previous rosette.

Heading: 1st Row—2 doubles treble into scallop formed by the 17 doubles of top of first rosette, 5 chain, 1 double in next loop at top of same rosette; work off only 3 loops, 2 trebles over 3 times at side of second rosette; work off all the loops on hook, 4 chain, repeat from beginning of row.

2d Row—1 double in each stitch of previous row; turn.

3d Row—One double in first double; * 6 chain, miss 5 doubles, 1 double in next stitch, repeat from *.

4th Row—Eleven doubles under 6 chain, 5 doubles under next 6 chain, turn 1 double in fifth of first loop of 11 doubles, 11 doubles under 6 chain, 5 doubles under loop of chain half worked under; repeat from beginning of row.

5th Row—One double in center of scallop of previous row; 11 chain, repeat.

6th Row—One double in each stitch.

MIZPAH.

DOUBLE KNITTING.

CAST on any number of stitches.

Knit a plain row.

2d Row—Slip the 1st stitch, knit the 2nd in the usual manner, but put the thread twice round the needle. Then bring the thread forward as if you were going to purl, only do not purl, but take the stitch off, and put the wool in front of the stitch back to its place. Then begin again and knit a stitch with wool twice round the needle.

3rd Row—Knit the 1st stitch. Bring the wool forward, and take off the long stitch, putting the thread down in front. Knit the short stitch, putting the thread twice round the needle.

FANCY WORK MANUAL

KNITTED LACE EDGING.

CAST on 22 stitches and knit across plain.

First Row—K 3, o, n, k 3, o, k 3 tog, o, k 3, o, k 3 tog, o, k 3, o, k 2.

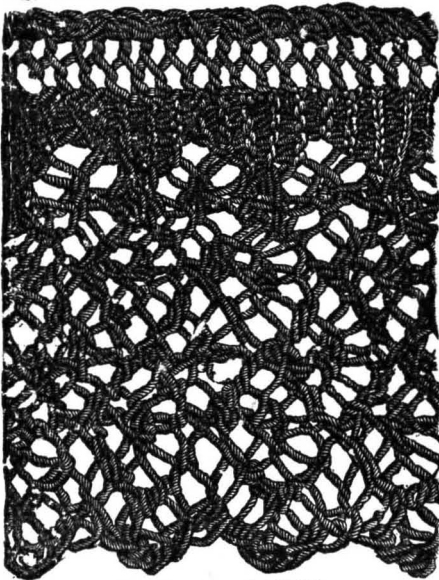
Second Row—O, n, o, k 5, o, k 1, o, k 5, o, k 1, o, k 6, o, n, k 1.

Third Row—K 3, o, n, k 7, n, o, k 1, o, n, k 1, n, o, k 1, o, n, k 2.

Fourth Row—O, n, o, k 1, n, o, k 3, o, n, k 1, o, k 3, o, n, k 8, o, n, k 1.

Fifth Row—K 3, o, n, k 7, o, n, k 1, n, o, k 3 tog, o, n, k 1, n, o, n, k 1, o, k 2.

Sixth Row—O, n, k 1, slip the second stitch over the last, o, n, k 1, o, k 3 tog, o, k 3, o, k 3 tog, o, k 10, o, n, k 1.



KNITTED LACE EDGING.

Seventh Row—K 3, o, n, k 9, o, k 1, o, k 5, o, k 1, o, k 1, n, o, k 1, n.

Eighth Row—O, n, k 1, slip second stitch over the last, o, n, k 3, n, o, k 1, o, n, k 3, n, o, k 3 tog, o, k 6, o, n, k 1.

Ninth Row—K 3, o, n, k 2, n, o, k 3, o, n, k 1, n, o, k 3, o, n, k 1, n, o, k 1, n.

Tenth Row—O, n, k 1, slip the second stitch over the last, o, k 3 tog, o, n, k 1, n, o, k 3 tog, o, n, k 1, n, o, n, k 3, o, n, k 1. Repeat from first row. K 3 tog means knit 3 together.

BELL PATTERN.

THIS is a handsome pattern, and looks nice either in stripes or squares of white or colors. It is suitable for counterpanes and all coverlets. Any kind of wool can be used, from fingering yarn upward.

Make a chain of 31 stitches, and work back in Russian crochet, which consists in working

d c into the back part of the stitch to form a ridge.

Work 2 more rows in the same manner.

4th Row—Always work in Russian crochet unless directed otherwise. Do 10 double, into the 11th or center loop work 5 treble; do the last 10 double as usual.

5th Row—10 double, 1 double into the 11th stitch of the 3rd row. This stitch ought to be the one exactly behind the little hole in the center of the 5 treble. D c the last 10.

6th Row—8 double, 5 treble into the next loop; 3 double, 5 treble into the next loop, 3 double, 5 treble into the next, 8 double.

7th Row—8 double, 1 into the 9th stitch of 5th row (or the loop behind the treble stitches at the little hole); miss the 5 treble stitches, 3 double into the back part of the next 3 stitches, then a double into the 13th stitch of 5th row. Work the last 8 double as usual, of course missing the treble stitches. You must never have more than 21 double in the row. Remember that the double stitches in the center must, of course, be worked into the back of preceding row, and not into the back part of the 5th row, or it would make the bells lie uneven.

8th Row—6 double, 5 treble into the next, 3 double, 3 treble into the next loop, 3 double, 5 treble into the next, 6 double into the last 6 loops.

9th Row—All double, working as before described into the back part of 7th row when you come to each bell. Count your stitches at the end to see that you have 21.

10th Row—4 double. Work 5 treble into the following stitches: the 5th, 9th, 13th, and 17th. The last 4 double.

11th Row—Like 9th.

12th Row—Like 8th.

13th Row—Like 9th.

14th Row—Like 6th.

15th Row—Like 9th.

16th Row—Like 4th.

Do 3 more plain rows and begin again.

"INFANT'S AFGHAN IN POP-CORN STITCH.

ONE pound of light-blue and one pound of pink Germantown wool, with medium bone hook.

Make a chain the desired length with blue.

1st Row—In the fourth chain make 4 trebles; *, skip 2, chain, double in next, chain 2, 4 trebles in same stitch as double, repeat from * to end of chain, finish with a double, and break wool.

2d Row—With the pink wool, fasten in double of previous row, chain 2, 4 trebles in same double, * skip shell, double in dc cable, chain 2, 4 trebles in same stitch, repeat from * ending every row like first.

The shells on one side will be blue, on the other pink. Make a border of shells all around of the blue wool, having each consist of 5 trebles, fasten down with a double.

An infant's afghan should be made square when completed.

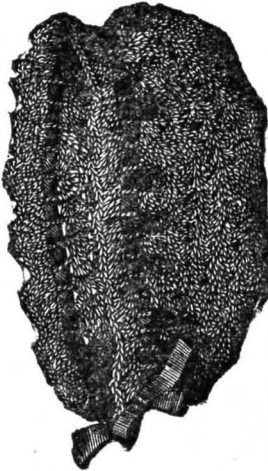
CROCHET NIGHT-NET.

MATERIAL: O. N. T. crochet, No. 30, and a fine steel hook. Make a ch 11 inches long.

First Row—4tr, each separated by 1 ch into a st, miss 3 st, and repeat.

Second Row—4 tr, each separated by 2 ch, between the second and third tr of each cluster of first row.

This Row is repeated until you have worked about 13 inches long. Take a needle and thread, and draw the two ends up a little, to shape for the crown, and then make an edge thus:



CROCHET NIGHT-NET.

Fourth Row—*1 tr into a st, 4 ch, 1 d c into the first (this makes a picot); repeat from * 5 times; miss 2 st, 1 d c in next; miss 2 st and repeat from beginning of row. Ribbon, one inch wide, is run in through the tr of the second row, and is tied behind.

WEB LACE.

CAST on fifteen stitches and knit across plain.

First Row—Knit 3, thread over and knit 3 together, thread over, knit 3 plain, thread over, narrow, thread over twice, narrow, thread over twice, narrow.

Second Row—Thread over, knit 2, purl 1, knit 2, purl 1, knit 2, thread over, narrow, knit 7.

Third Row—Knit 3, thread over, narrow, thread over, narrow, purl 1, narrow, thread over, knit 8.

Fourth Row—Knit 1, bind off 3, knit 4, purl 6, knit 1, thread over, narrow, knit 1.

Fifth Row—Knit 3, thread over, narrow, knit 1, thread over, knit 3 together, thread over, knit 2 plain, thread over twice, narrow, thread over twice, narrow.

Sixth Row—Thread over, knit 2, purl 1, knit

2, purl 1, knit 1, purl 6, knit 1, thread over, narrow, knit 1.

Seventh Row—Knit 3, thread over, narrow, narrow, thread over, knit 1, thread over, narrow, knit 8.

Eighth Row—Same as fourth row.

Repeat from the first row for all the work.

WOOL SHAWL.

SHETLAND wool; pins No. 10 (Walker's gauge).

Cast on any number of stitches divisible by four, and allow three additional stitches for each edge. Knit three plain rows for an edge.

1st Row. Slip one as if for purling, slip one, knit one, pass the slip stitch over, * wool twice over the pin, knit two together twice, repeat from *; end the row with wool twice over the pin, slip one, knit one, pass the slip stitch over, knit one.

2nd Row. Slip one, knit one, * knit one and purl one in the made stitch, knit two, repeat from *; end the row with knit two.

3rd and 4th Rows. Knit. Repeat from first row.

Finish by knitting three plain rows.

CABLE PATTERN.

CAST on eighteen stitches for a stripe, thus for six plain stitches on each side of the cable, for two patterns thirty stitches will be required, and so on.

1st Row—Purl six, knit six, and purl six.



CABLE TWIST.

2d Row—Knit six, purl six, knit six.

3d Row—Like first row.

4th Row—Like second row.

5th Row—Like third row.

6th Row—Knit six, take a third pin and purl three; with the first right-hand pin purl the next three stitches, and knit six.

7th Row—Purl six, knit the three stitches on the third or additional pin, knit the three stitches on the left-hand pin, purl six.

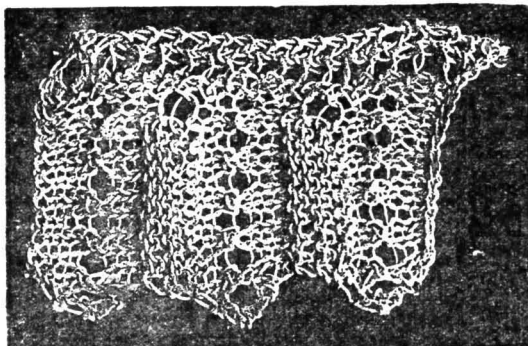
8th Row—Like second row. Repeat from first row

KNITTED LACE.

CAST on 16 stitches.

1st Row—Slip one, throw thread over, narrow, throw thread over, narrow, purl 10, knit 1, and purl 1 in last stitch.

2d, 4th, 6th, and 10th rows plain.



KNITTED LACE.

3d Row—Slip 1, tto, n, tto, n, p 11; in last stitch p 1, k 1.

5th Row—Slip 1, tto, n, tto, n, p 1, * tto, p 2 together; repeat from * five times.

7th Row—Slip 1, tto, n, tto, n, p 11, n.

9th Row—Slip 1, tto, n, tto, n, p 10, p 2 together.

11th Row—Slip 1, tto, n, tto, n, p 1, k 10.

12th Row—Slip 1, p 9, turn without finishing row.

13th Row—Slip 1, k 9.

14th Row—Like 12th.

15th Row—Like 13th.

16th Row—Slip 1, p 9, k 6 (the stitches left over).

Repeat from 1st row.

This is particularly pretty for Saxony.

GATE PATTERN.

CAST on 10 for each pattern and 2 over, slip the 1st and knit the last in every row. Each alternate row is 5 plain, 5 purl.

1st Row—Thread forward, slip 1, knit 1, pass slipped stitch over, knit 3, purl 5.

3d Row—Knit 1, thread forward, slip 1, knit 1, pass slipped stitch over, knit 2, purl 5.

5th Row—Knit 2, thread forward, slip 1, knit 1, pass slipped stitch over, knit 1, purl 5.

7th Row—Knit 3, thread forward, slip 1, knit 1, pass slipped over, purl 5.

9th Row—Purl 5, knit 3, knit 2 together, thread forward.

Now do every alternate row 5 purl, 5 plain.

11th Row—Purl 5, knit 2, take 2 together, thread forward, knit 1.

13th Row—Purl 5, knit 1, take 2 together, thread forward, knit 2.

15th Row—Purl 5, take 2 together, thread forward, knit 3.

CROCHETED CLOVER LEAF EDGING.

CHAIN 5.

1st Row—Make a shell of 3 d c, 1 chain, 3 d c in 3rd chain stitch, 1 d c in the last stitch, turn.

2d Row—Chain 3, shell in shell, chain 13, 1 s c in 7th chain, turn, and chain 3, 1 s c in 2nd chain stitch from hook, chain 3, 1 s c in next 2nd chain, chain 3, 1 s c in last stitch of chain next to stem, turn.

3rd Row—1 s c, 7 d c in last chain 3, 1 s c in foundation chain, 7 d c and 1 s c in same loop with the others, 1 s c, 14 d c, 1 s c in the other 2 chain 3, and then fill in the stem with s c, shell in shell, d c in chain 3 of last row, chain 3, turn.

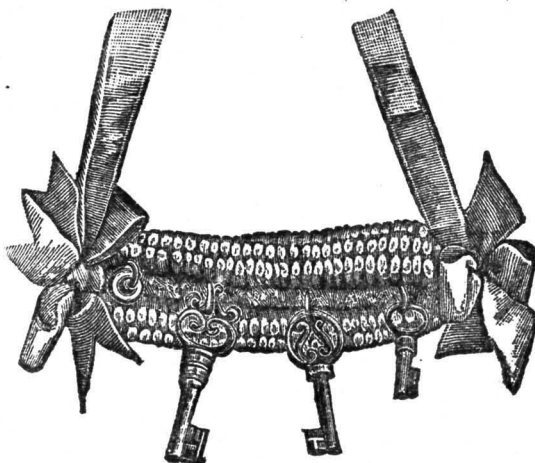
Repeat and fasten the 2nd or middle clover leaf to the last of last row, and the 1st in chain 5 between 2 extra shells.

This is very pretty although somewhat difficult to make at first.

KEY-RACK.

OUR illustration gives a unique key-rack, made of an ear of field corn.

Select a dried ear of even, uniform kernels, and remove two rows. Then thickly gild the



KEY-RACK.

remaining grains with bronze tincture. Place hooks in the space from which the grains were removed and decorate each end with bows of colored ribbon, allowing a long loop by which to suspend it.

FANCY WORK MANUAL

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LATTICE LACE.

CAST on 23 stitches and knit across plain twice.

3d Row—Slip 1, o n 9 times, o twice n, k. 1.

4th Row—Knit 3, purl 1, knit 22.

5th Row—Slip 1, knit 4, o n 9 times, o twice n, knit 3.

6th Row—Knit 3, purl 1, knit 23.

7th Row—Slip 1, knit 5, o n 9 times, o twice n, knit 1.

knit 1, over, narrow, knit 1, over, narrow, knit 2, narrow, over, knit 3.

6th Row—Knit plain.

7th Row—Knit 3, over, knit 1, narrow, over, knit 3, over, narrow, knit 1, over, narrow, knit 1, narrow, over, knit 1, narrow, over, knit 3, over, narrow, knit 1, over, narrow, knit 1, narrow, over, knit 3.

8th Row—Knit plain.

9th Row—Knit 3, over, knit 1, narrow, over, knit 5, over, narrow, knit 1, over, slip 1, narrow, pass slipped stitch over, over, knit 1, narrow, over, knit 5, over, narrow, knit 1, over, narrow, narrow, over, knit 3.

10th Row—Knit plain.

11th Row—Knit 3, over, narrow, narrow, over, knit 4, narrow, over, narrow, knit 1, over, knit 1, over, narrow, narrow, over, knit 4, narrow over, narrow, knit 1, over, knit 1, narrow, over, knit 3.

12th Row—Knit plain.

13th Row—Knit 4, over, narrow, knit 1, over, narrow, knit 1, narrow, over, knit 1, narrow, over, knit 3, over, narrow, knit 1, over, narrow, knit 1, narrow, over, knit 1, narrow, over, knit 2, narrow, over, knit 3.

14th Row—Knit plain.

15th Row—Knit 5, over, narrow, knit 1, over, slip 1, narrow, pass slipped stitch over, over, knit 1, narrow, over, knit 5, over, narrow, knit 1, over, slip 1, narrow, pass slipped stitch over, over, knit 1, narrow, over, knit 3, narrow, over,

knit 3.

16th Row—Knit plain.

17th Row—Knit 6, over, narrow, knit 3, narrow, over, knit 1, narrow, over, knit 1, over, narrow, knit 1, over, narrow, knit 3, narrow, over, knit 4, narrow, over, knit 3.

18th Row—Knit plain.

19th Row—Knit 7, over, narrow, knit 1, narrow, over, knit 1, narrow, over, knit 3, over, narrow, knit 1, over, narrow, knit 1, narrow, over, knit 5, narrow, over, knit 3.

20th Row—Knit plain.

21st Row—Knit 8, over, slip 1, narrow, pass slipped stitch over, over, knit 1, narrow, over, knit 5, over, narrow, knit 1, over, slip 1, narrow, pass slipped stitch over, over, knit 6, narrow, over, knit 3.

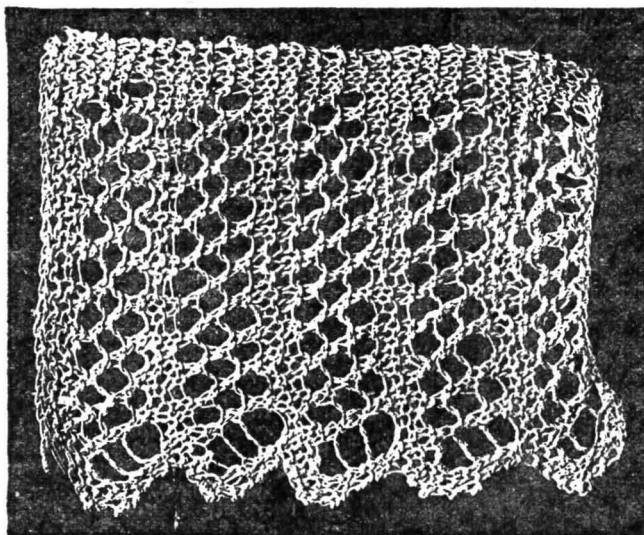
22nd Row—Knit plain.

23rd Row—Bind off 6, knit 2, over, knit 1, over, narrow, narrow, over, knit 4, narrow, over, knit 1, narrow, over, knit 1, over, narrow, knit 5, narrow, over, knit 3.

24th Row—Knit plain.

Begin at 1st row to repeat.

MRS. L. L. GRINNELL.



LATTICE LACE.

8th Row—Knit 3, purl 1, knit 24.

9th Row—Slip 1, knit 27.

12th Row—Bind off 3, knit 24, repeat.

This is very pretty for ladies' drawers.

MRS. L. L. GRINNELL.

DOUBLE DIAMOND LACE.

CAST on 32 stitches and knit across plain.

1st Row—Knit 3, over, knit 3, over, narrow, knit 1, over, narrow, knit 1, narrow, over, knit 1, narrow, over, knit 3, over, narrow, knit 4, narrow, over, knit 3.

2d Row—Knit plain.

3rd Row—Knit 3, over, knit 5, over, narrow, knit 1, over, slip 1, narrow, pass slipped stitch over, over, knit 1, narrow, over, knit 5, over, narrow, knit 3, narrow, over, knit 3.

4th Row—Knit plain.

5th Row—Knit 3, over, knit 1, narrow, over, knit 1, over, narrow, knit 1, over, narrow, knit 3, narrow, over, knit 1, narrow, over,

FANCY WORK MANUAL.

TRIMMING: CROCHET.

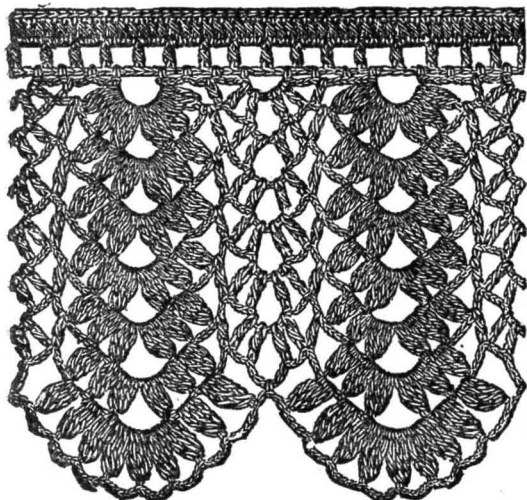
MATERIALS required: Crochet cotton No. 20, and a moderate-sized steel hook. Make a chain the length required.

1st Row: One treble into each stitch.

2d Row: One treble into a stitch, two chain, pass over two stitches, and repeat.

3d Row: One double into a stitch, * two chain, pass over two stitches, one double into the next, repeat from * twice more, five chain, pass over three stitches, and repeat from the beginning of the row.

4th Row: * Three double trebles under the five chain, keep the top loop on the hook and draw through all together, two chain, repeat from * twice more, four chain, three clusters of double trebles worked as before under the same chain, one chain, one treble worked un-



TRIMMING: CROCHET.

der the second two chain of last row, one treble under next six chain, two chain, one treble under same chain, four chain, one treble under same six chain, two chain, one treble under same six chain, one treble under second two chain. Repeat from the beginning of the row.

5th to 9th Rows: Three double trebles under the second two chain between the clusters of last row, two clusters of three double trebles under four chain, four chain, two clusters separated by two chain under same four chain, two chain, one cluster under next two chain, one chain, one treble under one chain, two trebles separated by two chain under next four chain, four chain, two trebles separated by two chain under same four chain, one treble under next one chain, one chain. Repeat from the beginning of the row.

10th Row: One double under four chain in the depth of scallop, one chain, two clusters of three double trebles separated by four chain

under the chain between the clusters of last row, four chain, five clusters separated by four chain under four chain, two clusters separated by four chain under the two chain (in all nine clusters) one chain. Repeat from the beginning of the row.

LYRE PATTERN.

14 STITCHES are required for each pattern, add 4 stitches over so as to knit the 2 first and 2 last always plainly. Knit 2 plain rows.

1st Row—Knit 2, * purl 2, knit 1, knit 2 together, knit 6, purl 2, wool forward, knit 1, wool forward. Repeat from *. Knit the last 2.

2d Row—Slip 1, knit 1, * purl 3, knit 2, purl 5, purl 2 together, purl 1, knit 2. Repeat from *. Knit the last 2.

3d Row—Slip 1, knit 1, * purl 2, knit 1, knit 2 together, knit 4, purl 2, knit 1, wool forward, knit 1, wool forward, knit 1. Repeat from *. Knit the last 2.

4th Row—Slip 1, knit 1, * purl 5, knit 2, purl 3, purl 2 together, purl 1, knit 2. Repeat from *. Always knit the 2 last stitches plain.

5th Row—Slip 1, knit 1, * purl 2, knit 1, knit 2 together, knit 2, purl 2, knit 2, wool forward, knit 1, wool forward, knit 2. Repeat from *.

6th Row—Slip 1, knit 1, * purl 1, knit 2, purl 1, purl 2 together, purl 1, knit 2. Repeat from *.

7th Row—Slip 1, knit 1, * purl 2, knit 1, knit 2 together, purl 2, knit 3, wool forward, knit 1, wool forward, knit 3. Repeat from *.

8th Row—Slip 1, knit 1, * purl 9, knit 2, knit 2 together, knit 2. Repeat from *.

9th Row—Slip 1, knit 1, * purl 2, wool forward, knit 1, wool forward, purl 2, knit 1, knit 2 together, knit 6. Repeat from *.

10th Row—Slip 1, knit 1, * purl 5, purl 2 together, purl 1, knit 2, purl 3, knit 2. Repeat from *.

11th Row—Slip 1, knit 1, * purl 2, knit 1, wool forward, knit 1, wool forward, knit 1, purl 2, knit 1, knit 2 together, knit 4. Repeat from *.

12th Row—Slip 1, knit 1, * purl 3, purl 2 together, purl 1, knit 2, purl 5, knit 2. Repeat from *.

13th Row—Slip 1, knit 1, * purl 2, knit 2, wool forward, knit 1, wool forward, knit 2, purl 2, knit 1, knit 2 together, knit 2. Repeat from *.

14th Row—Slip 1, knit 1, * purl 1, purl 2 together, purl 1, knit 2, purl 7, knit 2. Repeat from *.

15th Row—Slip 1, knit 1, * purl 2, knit 3, wool forward, knit 1, wool forward, knit 3, purl 2, knit 1, knit 2 together. Repeat from *.

16th Row—Slip 1, knit 1, * purl 2 together, knit 2, purl 9, knit 2.

PART II.—ARTISTIC EMBROIDERY.

BY ELLA RODMAN CHURCH.

CHAPTER I.

WORSTED EMBROIDERY.

EMBROIDERY has been defined as "the art of adding to the surface of woven textures a representation of any object we wish to depict, through the medium of the needle, threaded with the material in which the work is to be executed."

From the earliest times, it has been the amusement of women of leisure, and the occupation of those whose skillful fingers must be used to bring in returns of daily bread. In the Middle Ages, a regular work-room, or "studio," was set apart for this especial purpose in the dim old castle; and there the whole paraphernalia of embroidery frames, materials, and implements, were always to be found. There, too, the *châtelaine* sat with her maidens embroidering cushions, or book-covers, or those wonderful pieces of historical tapestry afterward displaced by the more mechanical arras.

"Tapestry richly wrought
And woven close,"

was the favorite needle-work of those days; and these hangings, or "veils," were rendered necessary by the style of building, which afforded many convenient chinks and loop-holes for the wind. Some of these ancient pieces of embroidery were very rich, the designs being worked with worsted or silk of various colors, and often mixed with gold or silver threads, on canvas, cloth, or silk.

The oldest specimen of this kind of work now in existence is the famous tapestry of Bayeux—the work of the English Matilda and her attendants. A piece of embroidery over two hundred and twenty feet long, although not much more than half a yard wide, is no trifling accomplishment; and in spite of the red, blue, green, and yellow horses, some of them with two legs of a different color from the rest of their bodies, one cannot but reverence this curious triumph of the needle that can claim eight centuries of birthdays. It is entirely worked with worsted in very little variety of coloring, as the Norman princess had few advantages of this sort, but she has represented to the best of her ability the invasion and conquest of England by Duke William and his followers. The Battle of Hastings is ingeniously emphasized by a bordering composed of the bodies of the slain.

Few would have the time or the inclination for such a piece of work in these days; and "some of our moderns are inclined to think that, in days of old, when the chief employment of a woman's life was needle-work, she must have had a very dull, dreary, monotonous time of it. But when we survey ancient heirlooms, veritable works of art—thesmooth, mossy crewel-work, the frost-like point-lace, the shining gold-threaded ecclesiastical work, or even the conventional forms of the now denuded cross-stitch—we imagine every happiness

and beauty connected with the age of chivalry, as we are conscious of a sense of wonder akin to that feeling on beholding some magnificent ancient jewels, or plate, or pictures."

As late as the days of the *Spectator*, it was written: "How memorable would that matron be who should have it inscribed on her monument that she wrought out the whole Bible in tapestry, and died in a good old age after having covered three hundred yards of wall in the Mansion House;" but no such exploit is on record.

The most fashionable worsted embroidery of the present time is

CREWEL-WORK.

This style of work was much in vogue during the latter part of the eighteenth century, and has recently been revived, and the *modus operandi* dignified by the name of the South Kensington stitch. But people with great-grandmothers produce pieces of work done in a similar manner; and the stitch is the same as the long stitch in silk embroidery, only longer and more careless.

Crewel-work was brought to such a stage of perfection by the famous Miss Linwood, who literally painted pictures with her needle from her thirteenth until her seventy-eighth year, copying the old masters so successfully that, at a little distance, the needle-worked picture could not be distinguished from the painted one, that every one wanted to imitate her; but few having the gift, this art fell into disrepute.

Miss Linwood's pictures were marvels of patience and skill. They were embroidered on a stiff, twilled fabric called "tamray," on which the outline was drawn in chalk, and the entire ground was covered with close, irregular stitches, of great fineness in the more delicate touches. The shading was perfect, the crewels being dyed under the artist's own supervision; and her first needle-painting, the "Salvator Mundi," from Carlo Dolci, was wonderfully true to the original.

Her collection, which was exhibited for some time in London, contained sixty-four pieces; and among them was a portrait of herself in the bloom of youth and beauty.

The great beauty of crewel-work is its freedom from set rules; in taking the stitches, the needle is used more like the brush in the hand of the artist.

THE CREWEL STITCH

resembles the wrong side of long back-stitching more than anything else, and is illustrated by Figures 1 and 2.

The needle is put in at the back of the material and brought out at 1, put in again at 2 and brought out at 3, put in again at 4 and brought out at 5, and so on to the end of the line. In outline work the thread should be kept to the left of the needle, and great care

taken to bring the needle up exactly in the line of the pattern, or a wavy, uncertain outline will be the result, and the character of the pattern will be lost.

This method of working is to be used when the material is put in a frame; but when the work is done in the hand, it is best illustrated by Figure 3. The easiest and quickest way in this case is to begin at the bottom, and work upward—putting the needle through (from the back) at 1, and back again at 2—through again at 3, and back at 4—until the entire distance has been traversed.

It will be seen that the stitch is very simple, and that much is left to the discretion of the worker. Care must be taken that the worsted is not pulled too tight, nor left too loose, as the effect must be smooth and even, with the curves clearly defined, and the points sharp and complete.

In ordinary crewel-work, the stitch should be from three-eighths to half an inch long—according to its position—some stitches must necessarily be shorter—as in filling in, they must dovetail into each other like the tiles of a roof, that no sharp line of color may indicate the different shades. To produce the desired effect, all the stitches should not be taken close up to the inner edge of color. Figures 3 and 4 will give some idea of this shading.

A leaf or stalk should never be worked across, but always (and the same rule, of course, applies to flower-petals) in the same direction as the fibers in a natural leaf. With such leaves as brambles, and others that will suggest themselves, one side should be a darker shade than the other. Figure 5 shows the natural way of working a leaf.

In working the stalk of a flower, it is better to begin at the lower end first, and work on the outline until it is crossed by a leaf or terminates in a flower; then pass the needle to the other side and work back again to the lower end; then work another line of stitches *inside* the outline till the stalk is filled up. See Figure 6. Leaves of one shade are done in the same way, and the veins are put in last.

Crewel-work has many recommendations; it is easy, is done with comparatively little labor, and yet it affords scope for the exercise of artistic skill of the highest order. A great variety of beautiful shades may be had, and the worsted washes beautifully, thus possessing a

decided advantage over other styles of ornamentation. The materials are also quite inexpensive, and, taking it altogether, it produces the best effects with the least outlay of labor and expense of any other kind of embroidery.

Floral designs suit this style of work best; and somewhat conventionalized models are most suitable—flowers that can be expressed by the fewest shades in color. Daisy-shaped



FIG. 3.

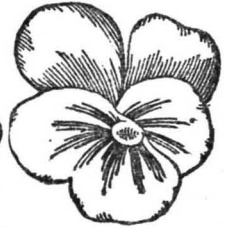


FIG. 4.

flowers are particularly suitable; and the well-known sunflower, not too much conventionalized, but with the tendency of its long petals to droop a little just indicated here and there, is represented in Fig. 7.

Simple, old-fashioned flowers are most successful in crewel-work. Wild roses being simple, and having very distinct petals and well-marked centers, are better than the double or treble triumphs of the florist—to which painting alone can do justice. The daffodil, narcissus, and lily tribes, with primroses, honeysuckles, pansies and daisies, bloom out charmingly in crewels, and almost any clearly defined leaf is pleasing.

Butterflies and vases may also be successfully introduced, but the latter should be chiefly in outline.

The experienced crewel-worker may study nature for designs, and discover unending combinations of beauty and delicate touches of detail which give a character to the whole. In the veining of leaves especially this is shown; and the leaf of the common scarlet poppy, veined and unveined, in Figures 8 and 9, will show how much depends on careful finish.

But embroidery in general should not attempt too much detail—a thorn here and there on a rose stem being sufficient to suggest the thorny nature of roses, while only a few of the larger serrations of the leaves should be retained. The bramble, when shorn of superfluous outline, is a very desirable leaf for embroidery; and Figure 10 shows it in its natural state, which, if worked, would be a confused mass of nothing in particular—while in Figure 11 its shape and general character are preserved, but all unnecessary notchings and veinings are pruned away.

An important point in embroidery is to know what may be to advantage left undone; and as crewel-work is entirely free from all arti-

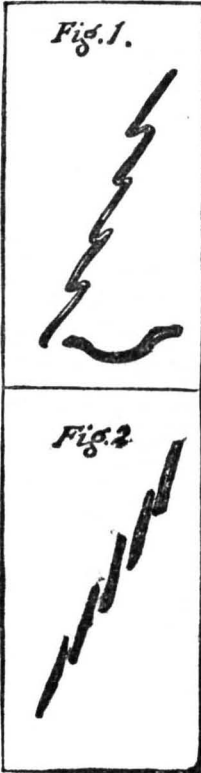


FIG. 5.

Velveteen, it is merely suggestive of general form. The crewel itself is a particularly strong, twisted woolen yarn, quite unlike zephyr and the other wools in use. The shades of color are very soft and numerous, and blend beautifully in delicate flower-petals and varying leaves. The work is usually done on heavy linen sheeting, as this wears well, is easily washed, and is particularly suitable for tidies, doilies, and many small articles.

Other materials may be used to advantage, but cloth, velvet, or silk is not suitable for crewel-work. Sergenak is a very nice foundation; and a pair of invalid's slippers, made lately, were worked on white felt.

But these were done in Canada, where many materials are to be had which cannot be found here. Said slippers were merely to thrust the toes in, as all the rest was sole; and this white felt pointed piece was ornamented with strawberries in crewel-work. This beautiful fruit is



them closely for the top, and putting the bordering on the band. The fruit may be either red or white, as best suits the ground-work.

Velveteen makes a good background for crewel embroidery; and this is suitable both for footstools and hangings. It is also handsome for mantel lambrequins. But the favorite material is crash toweling, which is so generally used for the purpose that crewel seem inseparable from it, and the work is quite as often called "crash-work" as crewel-work. Crash is very serviceable for tidies, toilet covers, toilet mats, traveling bags, etc.; but it does not hang in graceful folds for curtains and portieres, and it is not worthy of being embroidered in silks.

There is a ribbed velveteen in different shades of drab and brown, which looks remarkably well as a foundation for crewel-work, if the latter is done in a rich, bold design. It should be remembered, as a general thing, that while rich materials may be used on cheap ground-work, worsted embroidery is very unsuitable on a rich foundation.

We have attempted suggestions only in the way of patterns, as these may be bought in great variety wherever the crewels are sold; and for those who are unable to design from nature this will be found a very great convenience.

It is not long since all worsted work was done in mechanical patterns on canvas; and some of this work, with stitches laid as regularly as minute mosaics, and the shades blended as by the hand of an artist, is still very beautiful. It is the mosaic-work of embroidery, and bears the same relation to it that the real mosaic does to painting; but crewel-work has the advantage of being more quickly done, and of expressing better the individuality of the worker. How quickly, for instance, with needle and crewels, the very essence of a May morning may be condensed into the cluster of apple-blossoms from the laden bough beside the window; but who could extemporize them into a pattern of set squares on the spur of the moment?

ARTICLES TO BE WORKED IN CREWELS.

It is always more satisfactory in a work of this kind to find some practical illustrations of the suggestions given; and many people like to know exactly what to make. We shall be more explicit, therefore, in this little volume than would be possible in one of greater pretension, and mention articles to be made, as far as our limits will permit.

Being quickly done and effective at a distance, crewel-embroidery is very suitable for large pieces of work, such as curtains, portieres, friezes, and so forth. Portieres and friezes have a pleasant suggestion about them of old tapestries, and the latter are really wall-valances.

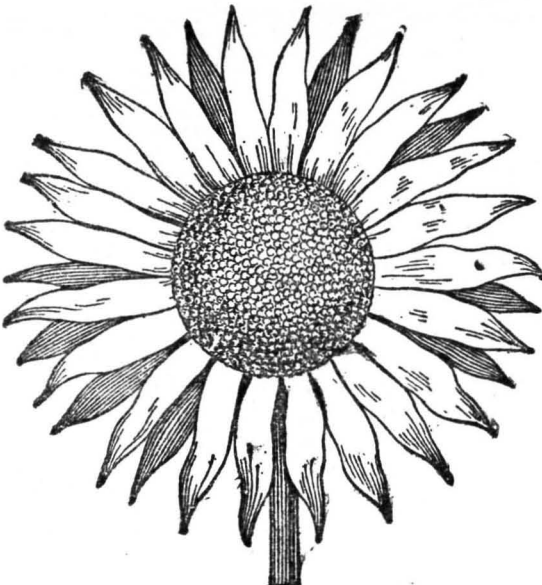


FIG. 7.

quite as effective as flowers are; and in Figure 12 the clusters may be used separately, or continued indefinitely for a border. A very pretty footstool could be made by grouping

One would scarcely undertake

AN EMBROIDERED FRIEZE

even in crewel-work, for a large apartment; but a moderate-sized room could be adorned with this wall drapery without any unreasonable outlay of time. Claret-colored serge or

would often be preferred. Dragons, too, are now so generally regarded as cheerful domestic animals in the way of adornment, that a procession of them across the walls of an apartment on an elaborate frieze would, doubtless, add a pleasing element in the way of decoration. But those who say, Give me beauty, or

give me nothing, in the way of ornament, will prefer designs of flowers and leaves.

A DADO IN CREWELS may be done in the same way, only that there is more of it; and being nearer the eye, the design should be more close and elaborate. The patterns on rich papers will be found suggestive studies; and it may be remembered that the material for ground-work can be adapted to the purse of the embroiderer and the other belongings of the apartment, from velvet to a dollar a yard to crash-towel- ing at ten cents.

The wide material known as jute, and just the least bit in the style of brown straw matting, would make a very nice dado worked in crewels, with a darker brown picked out with gold color; and this same material hangs in graceful folds for curtains and portieres.

A brown room could be made very beautiful in this way; and quiet though it is, there is a richness about brown that is always suggestive of gilding.

A WORSTED-WORKED PORTIERE

should be of velvet, if this harmonize with the other hangings of the room, as the material has a particularly rich effect in doorways, and artistically executed crewel-work suits it admirably. Brown velvet with golden sunflowers, or gray with wild roses, or dark blue with lilies, will be found very handsome.

In working portieres, it is necessary to remember that they should be well covered with embroidery, because the light falls on all their parts; while an embroidered border suffices for curtains, as the edges only are likely to catch the sun's rays.



FIG. 8.



FIG. 9.

velveteen, if in harmony with the other coloring of the room, worked with perpendicular sunflowers or lilies (Figure 13 is a good pattern for the latter), with a bordering of gold-color and green at top and bottom, would be very ornamental. The frieze could be finished with

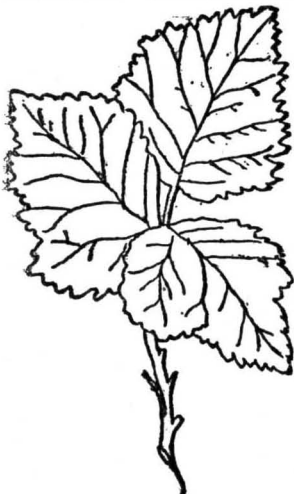


FIG. 10.



FIG. 11.

a fringe and hang loose at the lower edge, which is prettier, or fastened at both sides, paper-fashion.

Colors and figures may be varied indefinitely—for the latter, a standing army of storks

Other hangings may be made for the open shelves of cabinets and etageres; these should also harmonize with the general decoration of the room in color and style, but may be richer and more elaborate than the larger pieces of embroidery, as they will be subjected to closer inspection.

CURTAINS WITH SPRAYS OF SUMAC.

These were really beautiful. The ground was a pale sage green, in perfect keeping with the prevailing hue of the room; and the soft, light shades of the crewels were so delicately blended that the effect was a perfect needle-painting of these bright-hued darlings of the autumn.



They were embroidered on the plain band of the sage-colored material that formed the simple cornice—down the front of the curtains, and here and there, on the body of the drapery, a spray seemed to have dropped by accident.



A SWEET-PEA TABLE COVER

which emanated from the same hand was also a thing of beauty. The table was a round one of moderate size, and the top was tightly covered with maroon-colored flannel. A straight band of white flannel between the narrow strips of the maroon formed the border, and on this white ground the sweet peas were worked in delicately-tinted crewels.



Feather-stitching, of black and bright green, marked the joining of the white flannel to the maroon on either side. The bordering was fastened to the table with silver-headed nails, and finished with a worsted fringe to match the maroon flannel.

This beautiful work was all copied from natural models during hours of summer lei-

FIG. 18.

sure on a country piazza, and many beautiful thoughts and memories were wrought into the bright-hued leaves and petals.

SCREENS IN CREWEL-WORK.

We saw a honeysuckle screen lately that might have been beautiful, but was not because it had altogether too somber an air to be viewed in the light of an ornament. The workmanship was fine, and regularly done according to the rules of art, but as the ground was black and the coral honeysuckle was represented in very dull reds and greens, the effect was not enlivening. A gray ground of a silver tinge would have been a great improvement, but dark work on a dark ground is a dismal production.

The woodbine honeysuckle can be reproduced in crewels in very natural colors, and we have seen some that almost diffused a June odor about them. They were worked on very fine, soft crash, and intended for a tidy; but a beautiful fire-screen could be made of them on a blue or plum-colored ground.

The large folding screens, so often in strips of coarse Berlin-wool work, are very handsome in crewels; and climbing vines of all kinds are particularly suited to them. A crimson ground with water-lilies in one corner, and the wild morning-glory, with its nearly white blossoms (that grows in damp places and therefore harmonizes with the water-lily) trailing its beautiful length across the largest space, while the inevitable heron, balanced, of course, on one foot, stands sentinel among his reeds and rushes, where classic cat-tails bristle like spears, is *vis a-vis* to the water-lilies on the other side, would be found bright in coloring and handsome in effect.

But a screen that looks as if some one had come in and thrown a handful of daisies over it may be quite as pretty, and is certainly less work.

CARRIAGE WRAPS

of fine crash, ornamented with crewel-work, are handsome and serviceable for warm weather. A bordering of strawberries and leaves near the edge, or one of periwinkle with its delicate blue flowers, would be very pretty; and this bordering, with a large monogram in the center, would sufficiently ornament the article.

But endless are the uses to which this simple and charming style of embroidery may be put; and the suggestions given may be indefinitely multiplied and rearranged in various forms.

CHAPTER II.

SIMPLE IDEAS OF COLOR.

BEFORE proceeding to silk embroidery it may be well to consider some simple rules of color, as the proper arrangement of color is of far greater importance than the regular placing of stitches, and no embroidery can be artistic without it.

An old-fashioned poet gives some good advice on this subject:

“Choose such judicious force of shade, and light
As suits the theme and satisfies the sight;
Weigh part with part, and with prophetic eye
A future power of all thy tints descry.”

FANCY WORK MANUAL.

Truth in rhyme was never better brought out than in the following lines:

"Know first that light displays and shade destroys
Refulgent Nature's variegated dyes;
Thus bodies near the light distinctly shine
With rays direct, and as it fades decline."

An eye for color is of the same nature as an ear for music—one knows intuitively what is right; but this is by no means a very common gift; and there are some rules to be observed, independently of the guidance of taste, that are within the reach of all.

Thus scarlet and yellow were never intended for close companions; brown or lilac invariably quarrel with a scarlet ground; blue and green together, or yellow and green, are like an unpleasant taste in the mouth; blue is per-

tints to be deadened. So that care must be taken to avoid the immediate contact of bright colors with each other when an attempt is made to imitate nature.

Shaded embroidery should be guided by the same rules that apply to water-color painting, except that greater depth and brilliancy, and consequently less delicacy, are the results in view. It requires much discrimination to give a natural hue to leaves, and, at the same time, to produce such contrasts as will give the proper relief. Portions of each should be much lighter than others; and in the grouping, a mass should be thrown into shadow under the bright leaves—the shadow being composed of dark green mixed with neutral tint.

Much may be learned in the way of color by study and observation; but to get just the right shades of even harmonious colors requires care and skill. Thus simple red may be used with pure green; but scarlet, which is red tinged with yellow, must have a blue green; crimson, which is red tinged with blue, a yellow green. All colors are darker on a light ground and lighter on a dark ground, so that tints should be selected according to the groundwork.

Position, too, must be considered; a piece of embroidery that is intended for a dark corner should have brighter colors and stronger contrasts than one which is to be placed in a full light. On a white ground very delicate tints are most suitable, while the broken grays of crash will harmonize vivid colors.

Masses of blue should be avoided, as blue is a cold color; and white requires skillful management, as it should be shaded off delicately by means of tints that have a large portion of white in their composition. But all flowers of the same kind should not be worked in the same shades of color; three white flowers, for instance, of the same species and in one cluster, requiring eight shades of silk or worsted to embroider them properly, should have these shades differently arranged. For one, a greater portion of the five lightest tints would be used; for the next, the middle shades, perhaps; in the third, the darkest would be most prominent; all this would depend on the position of the flowers and the skill of the embroiderer.

Many different colors in one piece of work spoil the effect, except in particular cases, some one prevailing color should be adopted, and the rest chosen with reference to it. Some of the most beautifully colored work is done in one key of color: one color being taken as the key-note, and those shades only are used that form its component parts, or that have the original color in their composition. On gold-colored satin, for instance, nothing looks so well as a design colored in shades of russet and golden browns, introducing every now and then a lighter or darker shade of the pure ground color.

In taking green for the ground color, if a

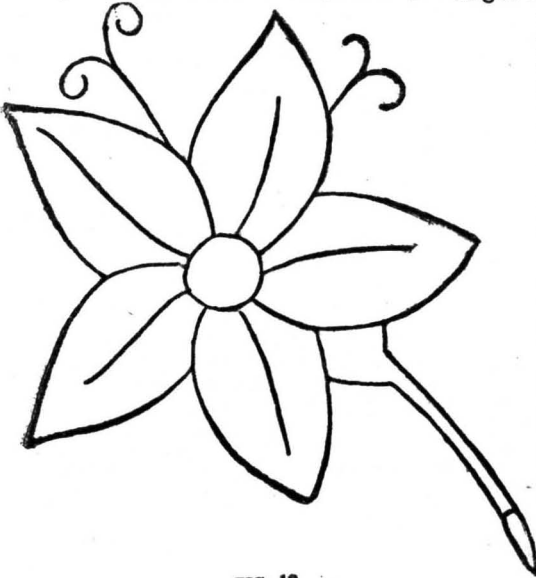


FIG. 13.

fectly amiable with *ecru* (the French name for all the drabs and fawns); a cold green blue may be successfully paired with lilac; drabs with a rich brown tone in them take kindly to yellow; pink and gray are as harmonious as lovebirds; scarlet affably locks arms with slate-green and red-brown; green with maize, and also with some shades of salmon; blue and maize were made for each other; lilac and greener blue and claret, are also devoted couples.

One who knows says that black should never be used next a high light; one-eighth of every object has a high light upon it, one-eighth is darkest shadow, and six parts light, or half-tint. No objects in nature are positively blue, red, or yellow, owing to two causes: one, that most objects reflect the sky; the other, that the atmosphere between the eyes of the observer and the light causes the brightness of the